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We take the finest virgin wools, transform them into tones that rival the rainbow, loom them into textures that compete with the clouds. Quality carpets all, for rooms of individual character in homes of every style. Lush tweeds, luscious monotones; lively patterned-effects, lovely monochromes. The exact carpets you've had in mind, priced within every budget. See them, love them, own them!

DOWNS
DOWNS CARPET COMPANY, INC., Philadelphia 34, Pa. • Quality Wiltons for Over a Century
Incredibly beautiful pure white china, hand decorated in France especially for Tiffany. Shown: Blue Cornflower pattern in pale and intense shades of blue with fresh green leaves, rimmed in gold. Dinner plates, three hundred fifty dollars the dozen. Teacups and saucers, three hundred dollars the dozen.
Ah, that wonderful country air—

swinging into town with Spring, turning a bedroom
or studio into a city pastorale! The pattern is

Craig's "Chequers" in gold, sky blue, spring green
or sandalwood. The cotton and spun rayon bedspread—
single, 27.50; double, 32.50. The studio throw, 22.50

Pillow sham, 7.95. Solid color Como cotton bolsters, each 13.50

Lord & Taylor, 424 Fifth Avenue, New York 18, New York
ON THE COVER

While bending to his tasks in the background, the earnest gardener can look forward to a leisurely at fresco luncheon served from a matching pair of wrought iron hunt tables which form a semi-circle around the tree. The tables, called "Crescendo," are by Brown-Jordan and the accessories are available at Bonniers, New York. H&G's choice of the latest and best in Leisure Furniture is presented in a Preview of Leisure Furniture, page 118. Shopping information, page 130.

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If you have specific questions on housefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.
It's a tradition in our family...five generations have slept on Ostermoor Mattresses!

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Strike the note of tomorrow with Curtis Convertible windows. You can use them as fixed sash, awning sash, hopper sash or casements... "stack" them to fill any wall area. The door is a Curtis New Londoner, noted for beautiful grain patterns and unusual strength. It's fun to choose from the broad Curtis line!

Mail the coupon now for colorful 24-page window idea book.

Mail the coupon now for colorful 24-page window idea book.
The things that money can't buy come into your home with a Steinway

The Steinway is the accepted concert piano of the world. The tone that inspires artists and the action that interprets their skill bring the average player the fun and exhilaration of creating music in the home. The child, under this influence, learns to work and wants to, and develops the will to rise above the softening ease of push-button living.

The Steinway, in an age of surplus, stresses the things that money can't buy—and the things money can. This great piano, of rugged construction, resists depreciation and lasts for decades. The Steinway over the years is actually the least expensive of pianos, and the wisest investment.

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Stardust is a lovely illusion. Its delicate, slim-throat look belies its amazing strength and luxurious solid-silver weight. Each piece is sculptured and balanced to fit naturally in your hand.

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THE NEW

STARDUST

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America’s Leading Silversmiths Since 1831
ULSTER combines the designer's deft touch with superb quality of a master-craftsman... and adds the everlasting comfort of genuine Dayton Koolfoam cushioning in the zippered seats and backs of this striking sectional.

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Louis XV Provincial Candle Stand of old white antiqued walnut with fine old French Regency brass mountings. Old black enameled shade may be adjusted vertically. About 150 dollars.

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CHICAGO

APRIL, 1957
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Manufacturing Member Grand Rapids Furniture Makers Guild

Choose Kindel... and you choose the finest
The camera that captured the humor in the photograph above and recorded life along the Seine in the picture story on page 112 was that of Henri Cartier-Bresson, one of the world’s outstanding photographers, and the only one ever honored with a one-man show in the Louvre. His books, The Europeans, The Decisive Moment, and From One China To Another testify to his practiced eye and perceptive mind. The famous scenes Cartier-Bresson has fixed on film reveal as many sides of the man himself as of the subjects he has transmuted into photographic art.

They speak first of his respect for the individual, the communion he is able to achieve with people, the genuine interest in personality which results in the truest kind of character study. He approaches his scene not as an intruder, but as he suggests, “on tiptoe,” with “a velvet hand, a hawk’s eye.” He has transmuted into photographic art the situation shoot off from the scene, just in case the elements of trying to do everything. It is essential to cut from the raw material of life—to cut and cut, but to cut with discrimination. While he is actually working, a photographer must guard against the temptation of trying to do everything. It is essential to cut from the raw material of life—to cut and cut, but to cut with discrimination. While he is actually working, a photographer must guard against the temptation of trying to do everything. It is essential to cut from the raw material of life—to cut and cut, but to cut with discrimination.

In his Chronicle of The Seine Cartier-Bresson has illustrated his view of life as a constant process of reciprocation between the world inside people and the world around. Here is the Seine: on its banks, the people that endow the river with its life and legend; before them, the river that speaks to them and reflects their joys and their sorrows. As Cartier-Bresson says, “The discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us.” His picture story of the Seine is a part of that moving world he holds forever still with his camera’s eye. END
In addition to the rooms shown in the plan of the first floor there
is a 16'0" x 14'4" bedroom and half bath above the garage.

There's no place like a CONCRETE HOME

Thousands of families who live in concrete houses know there's no place
like home for three big reasons. 1. It's firesafe. Concrete can't burn. Knowing
loved ones and prized possessions are safe brings real peace of mind.
2. It requires less maintenance and repair because it offers maximum resistance
to storms, quakes, decay, termites, vermin. 3. It is economical. Its
moderate first cost + low maintenance cost + long years of service = low
annual cost. Main advantages of a concrete house are described below.

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...and what will it cost?

1. Phone or visit a concrete masonry manufacturer for names of architects, builders
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2. Take your plans, sketches or ideas to the architect you choose and have him design
your house, of any size or style, in concrete.
3. Select a builder and lending agency experienced in concrete house construction and
financing to build and finance your house.

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A national organization to improve and extend the uses of portland cement
and concrete through scientific research and engineering field work.

Whether or not your house
has a basement, insist on
sturdy concrete footings and
foundations placed on firm
til below the frost line. They
will prevent uneven settling,
which results in cracking of
the walls and plaster. The
foundation may be built of
either concrete masonry or
of cast-in-place concrete.

Concrete subfloors of any
type—cast-in-place, black
joint, precast joint or others
—strengthen and rigidly
brace your house. They don't
squeak, warp or sag. They
keep flames from spreading
upward. They can be cov­
ersed with hardwood, car­
peting, linoleum, or tile (as­
phalt, rubber, clay, concrete).

Exterior walls and interior
partitions built with sturdy
concrete masonry give your
house extra strength, last­
ing beauty and maximum
firesafety. They can be laid
in any one or a combination
of distinctive patterns and
be finished in either white
or a wide choice of colors
with portland cement paint.

A roof of concrete tile or
asbestos-cement shingles will
give you a lifetime of protec­
tion against external sources
of fire. Construction of this
type is immune to sparks and
flames. And it also provides
unexcelled resistance to
weathering by such natural
destructive forces as wind,
sun, rain, snow, sleet and hail.
Add an outdoor room to your home in just hours... at an amazingly low cost!

Illustrated above: The Holiday Four Hundred Screen House
Free standing—goes up anywhere. Solid green or green and white striped heavy canvas roof, 12' x 12'. Also in 9' x 12'. (Similar model in 9' x 9'.)

PREFABRICATED—SAVES HUNDREDS OF DOLLARS!
ALUMINUM CONSTRUCTED—NO PAINTING OR MAINTENANCE!

Now... for a fraction of ordinary construction costs, you can add a beautiful screened room to your home and join the trend to modern, comfortable outdoor summer living. Not only do you save expensive building work, but you eliminate complicated, far-ahead planning. Grand Screen Houses are fully prefabricated... require only fast, easy assembly. Simply select your Grand Screen House from the many fine models available right now. All are handsomely designed to blend with any type home. PLUS—there's a size and style to fit every family's need!

exclusive fluted aluminum frames • fine mesh aluminum screening • insect-proof • beautiful weather-proof top • space-saving sliding door with lock • decorative scrollwork • eave overhang • extremely rigid

THE ELDORADO THIRTY-ONE SCREEN HOUSE
Attaches inset-proof to side of your house or garage. Solid green or green and white striped heavy canvas roof, 9' x 15'. Also in 9' x 12' and 9' x 18'. Meets all popular height requirements.

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Consumer Products Division Dept. HS-48
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City
State

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At Last! ... a modern, scientific "Triple Cushion" mattress construction, exclusive with Restonic, gives correct posture-support to your spine, assures greater comfort, more healthful relaxation all night through—regardless of your age, your weight, your height or your shape.

The secret lies in the special "CONTOUR-CONTROL" feature, one that you cannot get with any other mattress.

First, "CONTOUR-CONTROL" assures a satin-smooth sleeping surface undisturbed by buttons, hollows or humps. Second, "CONTOUR-CONTROL" provides velvety-soft cushioning that yields to every curve and indentation of your own body. And last but not least, the firm, healthful "CONTOUR COIL CONSTRUCTION" gives extra support in the middle section where you need it most. This keeps your spine-on-a-line to help you get more relaxation and refreshment from every precious sleeping moment.

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Available at Better Stores

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Here's Why: "Padlock" rings lock upholstery firmly to innerspring. This prevents shifting or lumping—assures long years of smooth, soothing comfort!
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APRIL, 1957
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FOR ENDURING BEAUTY

YOUR GUIDE TO GOOD MAPLE

LOOK FOR THIS TAG on each piece of Sprague & Carleton Maple. Printed as a folder, it identifies the authorized Sprague & Carleton retailer and contains three pages of helpful information.

Send for FREE booklets! Send your name and address today for FREE illustrated booklets on Sprague & Carleton Maple furniture for Living Room, Dining Room and Bedroom. Pictures show how you can use Maple in your home.

Pictured at top, the Portsmouth Bedroom with exquisite Canopy Bed—one of several Sprague & Carleton bedrooms to choose from. Below, the Surry group, one of many Sprague & Carleton Living Room designs for every size of house or apartment.

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INCORPORATED

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MANUFACTURERS OF

AMERICA'S MOST BEAUTIFUL MAPLE

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CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Gown by Elio Berhanyer, photographed at the Alhambra expressly for Cadillac
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MOSS ROSE ... new pattern for your dreams, in that best-beloved of blankets, Chatham's famous Purrey blend of rayon and Orlon! Cozily warm, luxurious as blankets that cost far, far more. Washes beautifully, mothproof, non-allergenic. Long-lasting nylon binding. Hand-screened print in pink on pink, pink on white, yellow on yellow, or blue on blue. 72" x 90", fits single and double beds. $12.95. In solid colors, $10.95.

*T. M. Reg. No. 372,008 U. S. Pat. No. 2,200,533 *DuPont's acrylic fiber

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*DuPont's acrylic fiber

At good stores, or write Chatham Manufacturing Company, 80 Worth Street, New York 13, New York
its luxury lives on through carefree, rugged use

A NEEDLETUFT nylon carpet can be a baseball diamond one minute... an elegant setting for entertaining the next. Stain it, trample it, scrub it... it stands up through hard wear and repeated cleanings as only nylon can. Yours in either of two beautiful textures — deep, luxurious GEORGIAN or bold, texture-twist DYNASTY. Choice of 13 iridescent colors that are unexcelled for fastness. Choose it for your home, either wall-to-wall, in mobile room sizes or area rug sizes. Easy monthly terms at all fine stores. And write for free booklet of decorating ideas: Cabin Crafts-Needletuft Rug Mills, Dept. R, Dalton, Georgia.

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CLASSICALLY CONTEMPORARY...
YET SO VERY COMPATIBLE

Exemplifying the French Riviera influence in modern styling, the new de Ville Group is notable for the grace of its sweeping slender lines . . . rare compatibility with either traditional or contemporary living rooms. Notable, too, is the luxurious comfort of foam rubber cushioning . . . the excitement of fresh new linen-like fabric in turquoise, gold, coral and many other interesting decorator colors.

THE de VILLE GROUP, AS SHOWN: Twin sectional sofa, each, $129.50. Armless chair section, $85. Quarter circle, $135. Twin-sectional open-end sofa, each, $135. Lounge chair, $105.50. Also available, not shown, full-size sofa, $165.50. All pieces include 100% foam rubber cushions. Prices very according to fabric selected.
CRANE, THE QUALITY LEADER, INTRODUCES NEW CRESTMONT FIXTURES

Finest porcelain fused-on-steel...available in 6 Crane colors and white

Whatever your fancy in fixtures, you'll find it in the Crane Crestmont line. Lavatories in sweeping counter-tops or on chromium legs. Bathtubs in corner, recess, and other styles.

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now your Hi-Fi Music can be...

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for as little as $149.95

We'll bet you it's true that all the important things in your home are handsome and good—but not everything is "expensive."

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We do not have—and never will have—any intention of competing with merchandise made to sell "for a price." We can follow such a policy because more than 60 years of audio experience have taught us how to build good products at prices people want to pay.

If you have Hi-Fi in mind, look at all the brands you want—but don't fail to include Stromberg-Carlson. Take a favorite recording to your nearest dealer for comparison—or write us for free descriptive literature.

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NEW WORLD . . . a "convertible"—decorated same front and back. 4-speed changer with sapphire stylus, 15-watt amplifier. TWO Hi-Fi speakers. Walnut, mahogany or blonde mahogany.

THE JUPITER . . . ageless
East meets modern America in this cabinet! Garrard changer with DIAMOND stylus; 16-tube AM-FM radio; 30-watt amplifier and FOUR Hi-Fi speakers. Walnut or blonde.

THE PASTORAL . . . gorgeous
Early American design with copper-and pewter hardware. An AM-FM radio, 15-watt push-pull amplifier, precision British-built 4-speed changer, and THREE Hi-Fi speakers. Selected cherry or mahogany.

THE CHORAL . . . housing an AM-FM radio with push-button control, "flywheel" tuning and 10 tubes. PLUS 15-watt push-pull amplifier, precision British-built 4-speed changer (even 16 rpm) and THREE Hi-Fi speakers. Walnut or blonde mahogany.

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... change to Vogue Patterns.
Use the modern pattern —
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Always the smartest, now the easiest
with no margins to cut off.

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Available at leading
department stores and
better fabric shops.
You needn’t be lucky at cards to own a Lightolier. But you’ll count yourself lucky if you own this one. We call it the “Traveller.” You’ll call it sheer magic. It’s mounted on a traverse rod, glides across the ceiling on the trail of an expansion table or pulls out from the wall to light a card table. Naturally, it lifts and lowers for a flood of glareless light or an intimate pool. And it’s so lovely: the broadly-scaled shade is made of Oriental matchstick, accented with gleaming brass. Now, by the way, you can have your choice of 19 different lift and lower Lightoliers—priced for every purse—all available on traverse tracks. And, they can either be mounted into a ceiling outlet or plugged into a baseboard. More leading lights are shown in the small squares.

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**SHOWROOMS:** New York, Chicago, Los Angeles, San Francisco

THE RESIDENTIAL FIXTURE DIVISION

LIGHTOLIER

ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS

APRIL 1957
Roland Gelatt, who has been writing the "Turntable" column (page 42) in Gambit since December, is an accepted historian of recorded music.

He began writing on the subject in his sophomore year at Swarthmore College, is now the New York editor of High Fidelity magazine and has published a definitive work, The Fabulous Phonograph (Lippincott, 1955).

He also has edited High Fidelity Annual and is the author of Music Makers (Knopf, 1952), a collection of essays on contemporary American music. Mr. Gelatt was a Navy Japanese language officer in World War II. He formerly was with The Saturday Review as feature editor from 1948 to 1954.

Early American Glass, Part I (page 50) brings a new writer on antiques to Gambit, Gregor Norman-Wilcox, the curator of decorative arts at the Los Angeles County Museum. For the last eight years he has been writing about antiques for the Sunday magazine section of the Los Angeles Times, and he has been a contributor to Antiques Magazine since 1926. Although Mr. Norman-Wilcox was "weaned" (his own word) in an architectural office and has been an interior decorator, he considers a museum his natural habitat. His specialty in decorative arts is early English and American silver.

The Cheese Cook Book (page 195) is the work of an authority who specializes in West Coast cuisine.

Helen Evans Brown has been writing about food for 10 years (H & G was the first national magazine to publish her articles) and has seven books and two collaborations to her credit. Her favorite is Helen Brown's West Coast Cook Book. A native of Brooklyn, she has lived for 20 years in Pasadena, where her husband has a book shop. She writes it; he sells them. Her own collection of cook books numbers around 7,000 volumes.

The summer furniture underneath the rose and white umbrella on page 119 is a creation of The McGuire Co., of San Francisco, which in turn is a thriving and imaginative creation of John and Elinor McGuire, ex-Navy pilot and WAVE lieutenant. Both their romance and business venture stems from World War II. While working for an oil company in the Philippines after the war, Mr. McGuire became interested in the commercial possibilities of rattan and bamboo furniture. To learn a business, he sold rattan furniture for a while in San Francisco. Then, on their combined capital of $3,000, he and Mrs. McGuire launched their company, which introduced rattan to new standards of style.
YOUR ENCHANTING NIGHTS

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<table>
<thead>
<tr>
<th>Item Description</th>
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<tr>
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1. Coke Stand, $8.50
2. Candy Jar & Cover, $3.50
3. 6" Bud Vase, $1.65
4. Stem & Nest, $4.25
5. Footed Buffet Plate, $5.50
6. Handkerchief box, $3.50
7. Square Nappy, $2.00
8. Pin box & Cover, $2.25
9. Egg Plate, $3.50
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[Text about locations and stores]


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Celanese acetate combines with cotton in "Celalure," the fabric that makes this daintily embroidered new bedroom ensemble the perfect setting for dreams! Just look at the beauties of acetate—in the graceful flow of the draperies, the trim tailoring of the pleats, the freshness of the coloring. Then see how beautiful it all stays, how easy to care for and clean.

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NEW! TOASTMASTER HOT-FOOD SERVER

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H & G's GAMBIT

APRIL, 1957

A section on the arts in the home
A young woman wearing a blue merino dress with three bouffants came to the door of the house to greet Monsieur Bovary, and she ushered him into the kitchen, where a big open fire was blazing. Around its edges the farm hands’ breakfast was bubbling in small pots of assorted sizes. Damp clothes were drying inside the vast chimney-opening. The fire shovel, the tongs, and the nose of the bellows, all of colossal proportions, shone like polished steel; and along the walls hung a lavish array of kitchen utensils, glimmering in the bright light of the fire and in the first rays of the sun that were now beginning to come in through the windowpanes.

It was just a hundred years ago that French readers first made the acquaintance of that “young woman wearing a blue merino dress with three bouffants” and were ushered by her, along with Monsieur Bovary, into the kitchen of her father’s Normandy farm. Flaubert’s novel Madame Bovary, on which he had worked almost five years, was published in April, 1857, and its readers knew that to the world’s literature something new had been added. Never before had a woman’s thoughts and emotions been so analyzed; never before had the physical details of her life been so meticulously described. And those two great innovations were really one: for never before in a novel had a heroine’s clothing and furniture been so intertwined with her self, made to mirror not only the outer conditions of her life, but also her very psychology. Flaubert’s descriptions of Madame Bovary’s furniture are more than mere vignettes of French interiors at the time of Louis-Philippe: the story of Madame Bovary’s furniture tells the story of her life.

A page or two after the description of the kitchen comes a picture of another room in the farmhouse:

Charles went down to the parlor on the ground floor. At the foot of a great canopied bed, its calico hangings printed with a design of people in Turkish dress, there stood a little table on which places had been laid for two, a silver mug beside each plate. From a tall oak cupboard facing the window came an odor oforris root and damp sheets. In corners stood rows of grain sacks. The room’s only decoration, hanging from a nail in the center of the flaking green-painted wall, was a black pencil drawing of a head of Minerva framed in gold and inscribed at the bottom in Gothic letters To my dear Papa.
A signed head of Minerva in a gold frame! The young woman in the blue merino dress draws, and draws Minerva! What is she doing on a farm, among the grain sacks? Bovary, the doctor, come to set her father’s broken leg, wonders; so does the reader. Already, clearly, the heroine is extraordinary. And as the novel progresses her surroundings tell us progressively more about her.

Here is her arrival, as a bride, in her new home, the house in the small town of Tostes, where her husband had lived with his first wife:

The brick house-front was exactly flush with the street, or rather the road. Behind the door hung a coat with a short cape, a bridle, and a black leather cap; and on the floor in a corner lay a pair of gaiters still caked with mud. To the right was the parlor, which served as both dining and sitting room. A canary yellow wallpaper, set off at the top by a border of pale flowers, rippled everywhere on its loose canvas lining; white calico curtains edged with red braid hung crosswise down the length of the windows; and on the narrow mantelpiece a clock ornamented with a head of Hippocrates stood proudly between two silver-plated candlesticks under oval glass domes. Across the hall was Charles’s small consulting room, about 15 feet wide, with a table, three straight chairs and an office armchair. There was a fir bookcase with six shelves, occupied almost exclusively by a set of the Dictionary of the Medical Sciences, its pages uncut but its binding battered by a long succession of owners. Cooking smells seeped through the wall during office hours, and the patients’ coughs and confidences were audible in the kitchen. In the rear, opening directly into the yard (which contained the stables), was a big ramshackle room with an oven, now serving as woodshed, wine bin and store room; it was filled with old junk, empty barrels, broken tools, ...

Emma went up to the bedrooms. The first was empty; in the second, the conjugal chamber, a mahogany bed stood in the alcove hung with red draperies. A box made of seashells adorned the chest of drawers; and on the desk near the window, standing in a decanter and tied with white satin ribbon, was a bouquet of orange blossoms—a bride’s bouquet: the other bride’s bouquet! She stared at it. Charles noticed, picked it up, and took it to the attic; and as her boxes and bags were brought up and placed around her, she sat in an armchair and thought of her own bridal bouquet, which was packed in one of those very boxes, wondering what would be done with it if she were to die.

(Continued on page 177)

Francis Steegmuller, a frequent contributor to H&G, has made a new and long-awaited translation of Madame Bovary, scheduled for April publication (Random House, $3.95) in observation of the 100th anniversary of the Gustave Flaubert masterpiece. These excerpts are evidence of Mr. Steegmuller’s fitness for the task.
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GENUINE OZITE not only adds years of service to your carpet but when it finally wears out — well — this is what one customer says:

"April, 1927, I had my floors laid with carpet over OZITE carpet cushion. The carpet finally wore out this spring. New carpet was purchased in August, 1936. When it came time to lay the carpet it was found that the same OZITE laid down in 1927 was still in perfect shape. It retained all its resiliency and sprung back as if it did the day it was laid in 1927. We were very happy to find that no additional expense was necessary."

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Every square yard proudly bears the name

GENUINE

OZITE CARPET CUSHION

It's money in the bank...

TATER PEELING

By H. Allen Smith

W hen Dr. Bergen Evans began appearing regularly on television, someone approached his father, who lives in Ohio, and asked him if he intended buying a TV set. "I should say not," he replied. "What could I do with it after I got it, except sit and look at it?"

Frustrated as he is with wisdom, the elder Evans overlooked one important point. He could sit and look at it and gripe. Just recently my neighbor Avery and I were discussing the quality of dramatic shows on television, "They're all right," said Avery, "but there's too much necktie-tyin' in them." This was a thing I hadn't particularly noticed before, but now I became acutely conscious of it, and it seemed to me that every time I tuned in a television play some actor would be putting on a necktie.

Necktie-tyin' doesn't bother me too much, though I wouldn't want to sit through a solid 60 minutes of it. My own critical objections are directed mainly against certain technical flaws in television. I watch a good many of the dramatic productions and find myself complaining about the small bubbles which often destroy the mood of the piece being played. These bubbles aggravate my nerves to such an extent that sometimes I grow light-headed and am tempted to switch the thing off and try my hand at a book or a magazine.

With all their money and all their know-how the TV people haven't yet licked the Say When problem. This is a contretemps which occurs with distressing frequency in television dramas. Let us say that the camera cuts abruptly from a barnyard scene to a farmhouse kitchen. Grandma is sitting at the kitchen table, a potato in her left hand and a paring knife in her right. The knife is poised over the potato. At the instant we first see Grandma, she is staring tensely off-scene, her alert and somewhat nervous glance clearly demanding, "Say when!" She gets a signal, her head jerks around and she begins peeling the potato.

We might assume that this situation could be easily corrected by having Grandma start peeling the potato eight or 10 seconds before the camera opens on the scene. The chances are, however, that when she starts to peel, Grandma also has to thing. Perhaps she has a, "Hey, Paw! Fetch a bucket 'uh taters!" She's certain that as she peels she shouts the camera. That's why she looks slyly toward the prompt.

There must be some way of telling her exactly she should go into her naps her chair could be rethought that the prompter could give her a light electrical shock. Or she be bashed with a soft brush from an air rifle back in the studio. If neither of these methods worked, let a stagehand go into the dyes and at the pro- sident, drop a six-pound shoveling care to have land a potato bucket, This would make loud and unseemly noise but crash could be explained away Grandma's line, "Laucks!" I must be a-hearin' things. Hey, Paw. Fetch a bucket 'uh taters!"

A second problem which plagues the TV producers (i.e. me) is that of the Inexpeede Shadow. It seems to appear at the most illogical moment in a television play. Let us suppose that John Baragry and Neya Pater- son, who is the wife of John's brother, are lost in the desert. We already know that there is supposed to be another human being within 500 miles, and no animal taller than the kangaroo rat. John speaks: "Do you realize, my dear, that we may never get out of this alive?" Neya responds: "Oh, Villanilum, my darling!" and flies herself into his arms. As they engage in their tender but illicit grapple, suddenly the shadow of a man falls across the scene. We at home think, "Good God! Her husband's found em!" But it isn't her husband... it's the assistant director, or it's the boy from the drugstore bringing a container of coffee to the sound-effects man. My own feeling is that someone should take a hall alarm and quietly stun the party who is casting the shadow. I'm told by TV people, however, that the party who should be stunned, in all probability, is the party who supervised the lighting. Perhaps they'll work it out eventually, maybe by simply stuffing a num- ber of parties.
DRAMATURGY: A Study

Also I would like to see something done to alleviate the inhuman suffering inflicted on the TV newscaster between the time he hides his audience good-bye-for-now and the time the control room fades away from his face. This period often lasts as long as 10 seconds but it must seem 10 hours to the man who has to sit there staring into infinity. He tries to smile, but the result is often more of a grimace, as if he’d suddenly been taken with a cramp in his leg.

This unhappy situation can be easily rectified, and in a manner that will add zest and novelty to the program. Assuming that the control room is going to keep the camera on the newscaster after he has finished what he had to say, then the newscaster should give himself something interesting to do during that uncomfortable 10-second interlude—something that would both amuse the audience and serve as a trademark for himself. The identifying trademark in TV is a worthwhile device, but the girls seem to do better with it than the boys. A young woman who forecasts weather out of New York always concludes with the catchphrase, “Have a happy.” Miss Wendy Barrie, the giggly soubrette, winds up her telecasts with, “Be a good bunny.” Dinah Shore throws a kiss the way Walter Johnson used to throw a baseball. Why shouldn’t the boys employ some distinctive action to occupy that embarrassing period we’ve been talking about?

If they do it, I suppose each man will want to choose his own gimmick, but I have a few suggestions to make. Immediately after a newscaster says, “Good-by,” or, “Good-night,” he could:

1. Start playing a game of jacks.
2. Leer at someone offstage, beckon in pretty secretary and have her climb into lap as at close of day.
4. Wash out mouth with soap.
5. Pick up squirt gun, load it from inkwell, aim it straight at camera lens and black out the picture.
6. Snatch up banjo and start playing and singing the ballad, Git That Camera Offa Me, Todhunter, I’m Already Overexposed.
7. Hurl sheets of script wildly into the air, at the same time crying out, “Another day, another dollar!”

Any one of these activities would, I feel, add glamour and distinction to a news program. Plus identification. Let the telecaster keep in mind the fact that there are some people who get so interested in the news that they overlook the name of the person who’s giving it to them. It would be much easier to recall the identity of a newscaster if he washed his mouth out with soap at the end.

These are but a few of my criticisms of TV techniques. I don’t think I’ve been as severe with the medium as other people. As has been frequently observed, we have become a nation of at least a 100,000,000 critics, and the virus has spread to the very young. Just recently I heard of a New York City child, a boy of seven, who was sitting before the television set while his father tried to read the newspaper.

“Know something, Daddy?” the child asks.
“What?” says the father.
“Donald Duck overacts.”

Coming in May

Gourmet recipes for those who like to have their cake and figure too

LOW CALORIE COOK BOOK

By Myra Waldo

On your newsstand, April 18th
Youth, they say, has never been so well. But don't tell that to a young musician. In the domain of music—"classical" music—that is—the young man has been until lately pretty much the forgotten man. No other important field of endeavor has been so dominated by elderly luminaries. The late Arturo Toscanini (who remained active until his 87th birthday) stands out as the prime example of musical longevity, but he was by no means unique. Sir Thomas Beecham, Pablo Casals, Wanda Landowska, Pierre Monteux, Bruno Walter, Leopold Stokowski and Bruno Walter all have attained venerable age without entertaining any thought of retirement. It has been our great fortune to have these veterans with us, but their long careers have not made things easy for the young generation.

It is with that generation, the musicians under 40, that I propose to deal. Several are at last beginning to emerge from the shadows cast by their elders, and for this we can in large measure thank the record industry, which in recent years has turned a receptive ear to youth's rapping at the door. Sound commercial reasoning underlies this burgeoning interest in the nonvenerable generation. History shows that most musicians of high stature prove their mettle at an early age. Toscanini was invited to open the season at La Scala when he was 31; Stokowski began making news with the Philadelphia Orchestra at the age of 30; Landowska became the world's first lady of the harpsichord while she was still in her 20s. To record company executives the moral seems clear: tomorrow's "names" had better be signed on the dotted line today.

The ranks of pianists especially are crowded with talented young performers of whom the record industry expects great things. Perhaps the most promising, and certainly the most whimsical, is a 24-year-old Canadian named Glenn Gould, who in little more than a year has become one of Columbia Records' most salable artists. Mr. Gould is plainly a "character." He comes to recording sessions equipped with a large assortment of pills, bottles of spirits, a collapsible chair of his own devising; at a concert he is likely to sit down at the piano, cross his legs, and gaze un

concernedly into space until it is time for him to begin playing; he is forever avoiding chills and has been seen wearing overcoat, muffler, and gloves on a muggy June afternoon. Fortunately, along with these amiable idiosyncrasies go a technique of magnificent assurance and an interpretative flair. Glenn Gould has something to say when he makes music, as his Columbia recordings of Bach's Goldberg Variations (ML 5600) and three piano sonatas of Beethoven (ML 5130) demonstrate.

While Glenn Gould is like nobody else a law unto himself—most of his more conventional contemporaries are referable to one or more of their elders. Leon Fleisher, for instance, is the San Francisco-born pianist of 28 who won the Queen Elisabeth International Music Competition in Belgium five years ago, is often compared to his teacher, the late Artur Schnabel. It speaks well for Fleisher that he is able to sustain this daring comparison quite successfully. For recorded evidence listen to his version of the eternally Sonata in B flat by Franz Schubert (Columbia ML 5061).

Schubert's markedly different stamp is heard in Gary Graffman's recording of the Wanderer Fantasy ( RCA Victor LM 12). Here the playing has the massive strength and virtuosity associated with Vladimir Horowitz. Graffman, a native New Yorker born in 1928, has not studied formally with Horowitz, but his influence is clearly evident in the Wanderer Fantasy and, even more noticeably, in the dazzling sonatas by Sergei Prokofiev on the other side.

A sampling of significant young pianists must also include: Friedrich Gulda, a supposedly serious, bespectacled Viennese who built his reputation on Mozart and Beethoven and then startled the musical world by successfully negotiating the totally alien idiom of modern jazz at Manhattan's Birdland Restaurant and the Newport Jazz Festival; Eugene Istomin, an American of Russian extraction; Pablo Casals; and Paul Badura-Skoda, another talented youngster from Vienna, whose New York debut a few years ago was preceded by a series of estimable recordings. Gulda is the only one who has not been heard in Mozart's Piano Concertos Nos. 25 and 26 (London LL (Continued on page 47).
100% DuPont Carpet Nylon

brings you lasting texture...longer wear

Interesting texture and longer wear are just two of the extras 100% Du Pont carpet nylon brings to carpeting. Another extra is that wonderful "walking-on-air" feeling... thanks to Du Pont carpet nylon's greater resilience. Still another is easier care (most spots and stains are quickly removed with detergent and water or cleaning fluid). This spring you'll see more new textures... more new designs... more new colors than ever before. Look for them in luxurious, long-wearing carpeting of 100% Du Pont carpet nylon at your favorite store (many are listed on the opposite page for your shopping convenience).

Notice the interesting texture of this loop construction. Because it's made of 100% Du Pont carpet nylon, it gives longer wear, greater resilience, more beauty. This new carpeting comes in 13 colors.

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Stern, whose unfailing competence say, Kreisler. The aspirant and strong projection, and he is similar to my taste, rather less so. Stern's junior by 16 years, is similar to this kind of communication is Isaac Stern, whose unfailing competence has made him, at the age of 36, one of the world's busiest and most highly paid virtuosos. Among his exteensive recordings those made under the direction of Casals are especially notable for tasteful musicianship. In the Bach Concerto for Violin, Oboe, and Orchestra with Casals conducting, and Marcel Tabuteau as co-soloist, Casals-directed Sinfonia Concertante of Mozart (ML 4564), and in the Casals-directed Sinfonia Concertante of Mozart (ML 4564), Stern conveys a warm, ingratiating lyricism. Michael Rabin, Stern's junior by 16 years, is similarly endowed with fleet fingers and strong projection, and he seems similarly on his way to renown. This young American has already made several recordings ranging from well-knit unaccompanied Bach (the Sonata No. 3, on Angel 35305) to brilliantly executed Paganini (the Concerto No. 1, on Angel 35259).

The conductor's podium has been the hardest rampart of all for young musicians to scale, mainly because remarkably robust and proficient elders dominate it. Opportunities for the under-40 generation have been discouragingly sparse. However, Leonard Bernstein, after a decade of sporadic guest-conducting, has at last been offered a secure berth—sharing direction of the New York Philharmonic-Symphony with Dimitri Mitropoulos, beginning next season. Meanwhile, you can enjoy the dynamic gifts of this talented young man (as conductors go, 38 is very young indeed) on a goodly number of records. I am particularly fond of his interpretations of Ravel's Piano Concerto in G (conducted from the keyboard, on RCA Camden 214) and of Milhaud's Création du Monde, both jazzy pieces that accord closely with Bernstein's own musical bent. From Europe come enthusiastic reports of Wolfgang Sawallisch, aged 33, who has already been guest conductor of the Berlin Philharmonia and other major orchestras. Angel Records has issued a sample of his work with the Philharmonia Orchestra, the Dvorak Fourth Symphony (Angel 35214).

RECOMMENDED NEW RECORDINGS

Beethoven: Sonatas Nos. 3, 14, & 23 (Egon Petri, piano). The Pathétique, Moonlight, and Appassionata performed in rugged, monumental style by a 76-year-old veteran who emerged from retirement recently to make an extensive series of new recordings. (Westminster XWN 18255)

Ravel: La Valse; Valses Nobles et Sentimentales (St. Louis Symphony, Vladimir Golschmann, conductor.) Lifting, refined playing and superb sound. The Debussy overside is satisfactory though not the most compelling on records. (Columbia ML 5155)

The Art of Elisabeth Rethberg. A treasurable memento for those who heard the soprano at the Met 20 or more years ago; and an ear-opener for those who didn't. The cool controlled vocalism in Mozart, Verdi, and Wagner sounds as enchanting as ever, and the reissued recordings hardly betray their age. (RCA Camden CAL 3581)

Saint-Saëns: Piano Concerto Nos. 2 & 4. (Jeanne-Marie Darre, piano; Orchestre National, Louis Fourestier, conductor.) Glittering tinsel displayed with rare conviction by a highly competent French pianist. The concluding allegro of No. 4 is stupendous. (Capitol P 18036)

Verdi: Verdi and Toscanini. A medley of Verdi on two LPs notable for the most exciting Fourth Act of Rigoletto ever recorded. Zinka Milanov and Jan Peerce surpass themselves as Gilda and the Duke. The sound as captured in Madison Square Garden in 1944 is not the highest f, but who cares? (RCA Victor LM 6041)

Wagner: Wesendonck Lieder. (Kirsten Flagstad, soprano; Vienna Philharmonic, Hans Knappertsbusch, conductor.) At 61 Flagstad cannot send forth high tones with the solid abandon of old. But she remains champ in the Wagner league. On the reverse are excerpts from Lohengrin, Die Walküre, and Parsifal. Glowing sound. (London LL 1533)
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This bureau has been in my family for generations, inherited from sea-captain ancestors in Falmouth. I have been told the brasses are original. Is it English or American? Mrs. E.H.C.—Watertown, Mass.

If the brasses are indeed original, the style of your chest of drawers relates it to the American Chippendale of the late 1780s. At this period the stamped oval brasses of Hepplewhite style were first used.

This is a sketch of the mark on a huge platter given to me. I am curious about its age and origin. A.C.J.—Youngstown, Ohio.

Your mark, one not commonly seen, indicates Doulton (Lambeth and Bur- slem works, England) earthenware. The platter was made around 1885.

I have a few pieces of an old tea set with this mark. Where and when was it made? A.A.B.—Ft. Leonard Wood, Mo.

The Staffordshire firm of W. Adams & Sons made a variety of wares with eagle marks, chiefly during the first half of the 19th century. Much of this was destined for the American market.

This chair came from a European antique dealer, and the dark wood is carved with flower and dragon designs. Where did it originate? T.C.M.—New Orleans, La.

Your chair is a Chinese adaptation of an 18th century European one and is probably contemporary with its 18th century model.
How old are the two Chinese jars I bought at an antique shop recently? R.D.H. Jr.—Greensboro, N. C.

Your vases follow the K'ang Hsi (1662-1722) pattern but the marks and color are not K'ang Hsi. The vases are probably reproductions.

I am enclosing a picture of one of six rosewood carved dining room chairs which I inherited recently. Could you give me any information about them? E.S.B.—Boston, Mass.

Your chairs are Victorian Gothic with its characteristic arched detail. They date circa 1875.

Can you identify these marks on the stopper of a half gallon green glass decanter with reed cover? The lid is made for a padlock. R.W.—Sacramento, Cal.

This snooper-proof stopper was made of sterling silver at Birmingham, England, in 1904.

Will you please explain the marking on my figurine of Madame Récamier? E.N.—St. Louis, Mo.

Your mark represents the Kister factory in Schelbe, Thuringia, Germany, founded in 1834.

I have two hand carved tables with light brown marble inserts on top. Please give me any information you can on them. Mrs. N.S.—Flushing, N. Y.

These look like teakwood pedestals (for vases or jardinières) made in China in the 19th century.

I am enclosing a sketch of a silver salt spoon and its markings. I would appreciate knowing its age. Mrs. G.E.S.—Palmerton, Penna.

Your spoon was made in London, England, in 1881 by Brownell & Rose.
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Wistarberg, 1739-80

The first successful American glass furnace was established in 1739 at Alloways Creek, near Salem, in southern New Jersey. Caspar Wistar built it, and when he died in 1752 his son Richard continued the Wistarberg works until 1780.

Wistar is one of two great names in early American glass—Stiegel's the other—only "discovered" in 1914 when Hunter's Stiegel Glass was published. Little is known about Wistar and too much about "Baron" Stiegel, an eccentric who caught the modern fancy, even became the subject of a novel, One Red Rose Forever. Actually what these men made is lost in myth and speculation. Let nobody sell you a piece of "Wistar" or "real Stiegel" glass, for no man alive could identify it.

For convenience, these names are now given to two quite different traditions or schools of glass-blowing technique. The Wistarberg type later spread northward into New York State, the Stiegel type westward into Ohio. Both persisted for a century, constantly repeated by a roving lot of skilled glassworkers. Specific sources can seldom be ascertained, or better than approximate dates assigned.

Obviously, when collectors speak of these long-lived types as "early" American glass, they mean early-looking. Just as Queen Anne furniture was made here until the 1780s and Chippendale pieces until after 1800, pre-Revolutionary types of glassware were still being made in Victorian times.

Wistarberg glass (and its grandchild, the Jersey-type glass of New York) beautifully exits (Continued on next page).
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Antiques

pressed the sensuous qualities of glass itself, for they employed the ancient craft of using blobs of glass to decorate glass. Perhaps a spiral thread of glass was applied to neck of decanter or throat of jug and sometimes “loopings” of white-enamelled unevenly dragged through clear aquamarine glass. It had a thick, handmade look and the typical colors were amber and dark green, a brilliant light green or turquoise.

A distinctive feature was “lilypad” ornament—an extra gather of glass “cooled” on the body of a jug, the lower part of a bowl or mug in slender upturned scrolls or thick undulating waves, which caught the light in warm reflections.

Such work was continued in South Jersey by the Stiegels (at Glassboro, from 1781) or at other sites far into the 19th century. Transplanted to New York, it survived past the Civil War.

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BLUE STEIGEL-TYPE SUGARBOWL
HAS DIAMOND MOULD PATTERN, 1769

Stiegel's Glass, 1765-74

How different the wares of “Baron” Heinrich Wilhelm Stiegel. In 1752 he married the hoss's daughter, Elizabeth Huber, and so came into the business of a prosperous Pennsylvania ironfounder. From 1763-65 he experimented in glassmaking at Elizabeth Furnace, and in 1765 built his first glasshouse at Manheim, just north of Lancaster. Four years later, a greater “Flint-glass Manufactory” was erected here and business flourished, but by 1774 the enterprising Stiegel himself ending in tragic poverty.

His glass was a fragile, thin-blown ware of wide variety, with moulded fluting or spiral-twist, sometimes with engraving or even enamelling. Color was its glory, the fiery amethyst and sapphire, emerald green or glinting amber.

Stiegel practiced pattern-molding, a technique that employs one-piece iron or brass “dip molds to supply not the shape of the object but a surface pattern. The soft bubble of glass was dipped into a small mold which, like a jellymold, carried some simple design inside; expanded until it filled the mold, this bubble when withdrawn showed on its surface the mouldmarks of perhaps fluting or a simple daisy pattern. Enlarged to desired size and shape, it was finished off by hand.

Thus were made diamond-patterned sugarbowls or fluted “Flip” glasses and jugs, pocket flasks with diamond-daisy design, “Venetian diamond” salts. The Stiegel workmen scattered, but neither their sons nor grandsons in Ohio forgot these charming wares that once brought fame to the self-styled “Baron.”

The Great Century

When peace in the 1780s brought slow economic recovery, a cry to “Buy American” was heard everywhere. Small newspapers multiplied, their advertisements begging for support of American manufactures. The glassmaker now got his first real encouragement.

The Pitkin Glassworks was founded in 1783 near Hartfordin, New York State had two successful furnaces. Amelung's important new Bremen Glassworks (re-discovered in our own generation) operated 1784-94 near Frederick, Maryland. Westward, the Gallatin-Kramer works opened in 1794 at New Geneva, moving in 1804 across river to the Pennsylvania town of Greensboro. Pittsburgh factories began work before 1800.

The story of the furnaces that appeared around 1800 and after the War of 1812 is told in George S. and Helen McKearins' books; American Glass and 200 Years of American Blown Glass; which describe the output of factories in the Boston area, from New Hampshire to Connecticut, New York State down to Philadelphia, and in Ohio and the Midwest.

The Reluctant End

From the War of 1812, an increasing use of moulds for forming the shapes of glassware overshadowed an end to glassblowing. The Machine Age had arrived, and laborious hand methods couldn't compete with the quick and far cheaper techniques of mould-blow and pressed work.
These later types, the product of designer and skillful mould cutter, offer boundless appeal in their scope of attractive patterns, ranging from delicate flower tracerings to bold historical scenes. Still, the art of glass blowing died slowly and reluctantly and long overlapped the introduction of the popular new wares. There were still some buyers who wanted the old style, but little by little they disappeared.

(For a calendar of the Jamestown Festival events, and reservations, write to The Jamestown Festival of 1957, P. O. Box 1926, The Travis House, Williamsburg, Virginia.)

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Maybe you like to be imaginative. "Gay Tweed" lets you dare to be different— with fresh, spirited new blends of color such as "Butterfly Blue". Notice how effectively other blues are introduced (as in the modern lighting fixtures and the ceramic butterfly plaque used against white). With the color scheme simple and uncomplicated, this is a room for relaxation and easy living, a room that will "wear" well for years.

If you're basically a homebody . . . if you like a room that looks meant to be lived in . . . Firth's new all wool "Gallery Collection" is for you. Inspired by world-famous paintings, these excitingly different new carpets are a perfect cue to a decorating scheme. Notice how the colors in the room, as well as the shades in the carpet, are taken from a reproduction of Millet's "The Angelus" . . . natural wood tones, touches of yellow and brass all echo the artist's own colors. Here all the hues are warm ones— perfectly keyed to comfortable, informal family living.

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For other decorating ideas see coupon on the opposite page.

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   2. GAY TWEED, Shown: Butterfly Blue 2200W RN
   Other available colors: Sunflower Seed, Cucumber Vine, Coral Flower, Hunked Corn, Country Green, Stone Moss, Light Loam, Raffia Beige, Cobblestone Gray, Light Lilac.
   3. GALLERY COLLECTION, Shown: The Angelus by Millet 5811W
   Other available colors: The Harvesters by Da Vinci, Near The Seine by Sargent, Peasant Dance by de Clausade, Royal Race by Degas, Winter's Peace by Jacob, Cypress Landscape by Van Gogh, Golden Sands by Roblin, Interior by Degas, Autumn Song by Lassaux.
   4. WOOLTURF, Shown: Buckwheat Field 471W
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Send 25¢ for idea-filled new booklet, How To Decorate With Confidence, Firth Carpet Co., 201 Fifth Avenue, Dept. 27, New York 16.
Georgian inheritance

Sir:
What a joy to find the Georgian house in Formality in Architecture (March) and I am so glad to know that it is new. With so much emphasis being given today to the ranch types and split-levels, it is refreshing to find you devoting editorial space to the kind of house that many of us have inherited and truly prefer.

x—Birmingham, Alabama

The white look

Sir:
Some years ago, I think it was 1951, I was inspired by your pages to try white as part of my decorating scheme. At the time it only amounted to a couple of slip covers. Now your Formality in Decorating (March) encourages me again with the many very practical ideas for using white.

E. G. R.—Rumson, N. J.

Design, past, present and future

Sir:
As a former resident of the “Land of Enchantment,” I was very pleased to note a small picture in Contemporary Design Classics (February) showing among other things a Navajo rug. These handsome bits of native American art have been terribly neglected by American home magazines.

Many people are not aware of the more subtly colored and patterned Navajos, and believe the boldest designs to be the only kind available. I would like to see an article on hand-made rugs in general, and Navajos in particular. It would be of service not only to those interested in the useful and beautiful, but also to the creators of these products whose status has been too long neglected by the general American public.

P. D. W.—Hyde Park, N. Y.

Unhand my Id!

Sir:
Thank you for warning us amateur artists about our irresponsible Ids in Emily Genauer’s The Ascending Id in Amateur Art (February). I paint at night and store my paintings in a locked closet (insurance against the art appreciation of my pre-school children). I thought I was safe, but after having read your article, have now decided to leave them there for good.

A question still nags, however. When is an artist a professional and when is he an amateur? How (without the help of a psychiatrist) can anyone—even a critic—define the difference? Many amateurs sell their work; many professionals do not—at least enough to derive most of their income from their art (Outmoded criteria?) Many of the best professional artists are self-taught. And as anyone who paints knows, there can be good amateur and bad professional work in the visual arts.

This question might make an interesting and informative article in a future issue of House & Garden. Meanwhile I shall make sure that no psychiatrist examines my Id!


Sane and sensible

Sir:
I thought you would like to know how much enjoyment and inspiration your fine magazine has given my wife and myself for a number of years. We both have a hearty respect for tradition as expressed in architecture, furniture, and crafts in their many forms. However, we also like many of the fine new innovations introduced into contemporary homes of today. In reading your publication we have gained the impression that you share our feelings in the matter.

May I tell you exactly what we have liked about your policies as expressed in one specific issue? I refer to the December issue 1956. First, your policy of writing a fine editorial is excellent, and your Christmas message was indeed food for sober thought. Well done. Next your feature called People in House & Garden acquaints us with your fine contributors. We like this very much. Third, your practice of using traditional furniture and well selected objets d’art along with contemporary in your interior presentations is well balanced. In doing so you achieve a sane and sensible approach to creating a liveable home atmosphere rather than a cold unlivable institutional feeling.

E. V. W.—Pasadena, Calif.

Unmelancholy Danish

Sir:
I have enjoyed your article on the West Indies, Diary of an Island Hopper (February), and the St. Antoine Hotel at St. Lucia Island sounds most enticing. Being Danish, I was also interested in your mention of Christiaansted and the Danes and am typing that part off to Danish friends in Wisconsin suggesting they get a copy of the article, too, as I know they have an Indies trip in mind.

C. N.—Cambridge, Mass.
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A more people develop a lively interest in art, I often find myself confronted at dinner parties with a somewhat impertinent question. People too polite to ask a business man or a politician to justify his existence blandly inquire, “What does an art critic do?” and their voices suggest that they really mean, “Is art criticism necessary?”

Has an art critic any real power in the sense and drama critics have power? Can he make or break an artist's career? Sometimes, if my hostess has fortified me sufficiently with nourishing food and drink, I patiently try to explain. According to the standards of the market place, the art critic does indeed lack the power of his colleagues in other fields. Rarely, in all probability, does a reader rush off to buy a picture just because a critic has praised it. Anyone interested enough in the art of our time to collect it automatically regards himself as a connoisseur, and he seeks no critical confirmation of his judgment.

I point out that the art critic is not a shopping guide, that he exercises not economic power but influence. A cross between torch-bearer and teacher, he sees his function as helping to create a large and sympathetic popular interest in, and understanding of, art at a time when the public has more leisure to look and more money to spend but is confronted with an art grown so bewilderingly complex as to seem utterly removed from common experience. Criticism, though never written with an art critic's knowledge and taste, can come to function as a part of society rather than as an embittered exile whose art is likely to become almost defiantly obscure to the public which has ignored it.

This winter I have encountered with increasing frequency still another question that indicates a serious and searching interest in art. “What kind of standards,” the query comes, “can critics use in judging pictures at a time when styles of painting seem to change overnight?”

Now this question of permanent vs. transitory values in art has concerned philosophers at least as far back as Plato. I think, however, that it has never been as troubling as at the present moment in history, when all processes have been speeded up beyond our wildest imaginings. Art styles, along with everything else, become obsolete overnight.

I touched on the question last month in discussing an exhibition at the Corcoran Gallery of Art in Washington, D.C., of pictures that had won prizes in the past half-century. The exhibition included canvases that were overlooked by the prize jurors but in the intervening years have been elevated to top positions among America’s best 20th-century painting. In many instances, I pointed out, the prize-winners have in the same time slipped into obscurity.

How valid then, one may fairly ask, are the canons of art jurors? Do they stand like a rock amidst the fast-moving currents of 20th-century painting? Or do they, perhaps, bob about like a loosely anchored raft in the stream of art history, offering only a handhold to keep heads above water?

I should say the raft idea comes closer to the truth. The anchor and supporting pontoons are a qualified critic’s knowledge of the great art of the past. The planks of the raft are stout but loosely fitted principles of picture-making observed from the study of past art.

What are those principles? Very briefly they may be summarized: They are a recognition that no real artist at any point in history ever meant his picture or sculpture to be merely an imitation of nature; that he created it because he had seen something in him - painting, unites, illumines and gives substance to reality. The exhibition includes pictures that were overlooked by the jury, prize-winners in the past half-century, when all processes have been speeded up beyond our wildest imaginings. Art styles, along with everything else, become obsolete overnight.

In a really great work the artist has kept all these factors in perfect balance. A painting by Rembrandt, for example, is a profound human statement. It also is a superbly organized construction in which color, line, shape and space, however repertorial they may seem on superficial examination, are treated as expressive and formal elements.

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THE ART CRITIC  By Emily Genauer

are less perfectly balanced. In a work by Poussin we are most moved by composition, as serene as we find in certain music by Mozart. In a painting by Monet the chief vehicle of expression is shimmering color. Those who admire the work of the late Jackson Pollock, vanguard abstractionist, point to his vibrant handling of line and space. Art, obviously, is very like personality. There are few perfectly balanced people. We respond to individuals but for different reasons, learning to appreciate them for their virtues, rather than deplore them for their lacks. We value their personality traits in relation to our own personalities and needs.

In art not only people but periods set a special value on the qualities they need. During the 19th-century industrial revolution, for example, when society was overwhelmed by a steadily increasing flow of shoddy machine-made objects, and when the landscape was becoming pock-marked with grim factories and workers' houses, people who cared about art responded with greatest warmth to pictures displaying fashious techniques and the idyllic subjects missed so sorely in their environments. Originality and freshness of vision were not of themselves particular blessings.

One could go through all history pointing out how artists, except for the very few who rose above time and place (and they, too, were inevitably the consequence of their environment), have both anticipated and responded to their era's special needs. It is only with the perspective of time, when a particular need no longer exists, that posterity can sit back and judge how well an artist has measured up to the timeless ideal.

How is it possible today for critics to find quality in abstractions whose creators seem to seek originality as their sole aim? The answer is this. Those pictures which have no virtue but their "differentness" are without real merit. Those do have merit which possess, along with shiny newness, a timeless ideal.

(Continued on next page)

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The qualities of color, shape and mood that conform, however different they may seem from art of the past, to the basic requirements of expressiveness and form. Originality in any case stands out for us as a most important element, just as craft did in the 19th century. As never before we are receptive to the artist who strives above all for individuality, who does not tell us everything he has to say at first glimpse.

I look at my own walls and realize that within the last two or three years I have been buying pictures quite different from those I bought a dozen years ago. Most of my new things might be described as abstract, or abstract-surrealist. They are by men like the Italian Afro, the French Tanguy, the Mexican Tamayo, the Chilean Matta and a number of Americans including the sculptor David Smith and the painter William Thon. Earlier I had bought pictures by a number of first-rate artists who paint landscapes, figures, still-lives in a semi-abstract and even representational vein. For a time this change in my own taste troubled me. Now I think I understand what has happened. All my pictures, no matter how different they may seem to be in style, have certain common denominators. They have lyrical and romantic mood, sensuous material and color, ordered composition, Impressionism and the accident (as we find them in men like Pollock), experiment for its own sake (as we find in numberless young artists), austerity (as we find in the works of artists as different as Mondrian and Edward Hopper) are not to be found. This is not to say I see no merit in such works but that they are not what I chose to live with.

The revealing thing is that even the new abstractions stem from and project some aspect of the human condition. If they hold no specific human images, they convey moods and associations which are not less poignantly human in their reference. My newer purchases, clearly, I have acquired because right now I find that the mysterious and suggestive, rather than the plain statement, offer me greatest satisfaction. I am reminded of the French philosopher—his name escapes me—who defined intelligence as the capacity to see the difference among similar things and the similarities among different things.

We, the critics, will not have been wrong if time does not vindicate our opinions—any more than Huysmans, say, was wrong when he said of Seurat's now famous painting La Grande Jatte that "His human figures are hard and rigid; everything is immobile and congealed." Huysmans was right. Seurat's figures are hard and rigid. We see now that Seurat was successfully attempting to re-introduce into the impressionists' veil of color the compositional strength that would bring his pictures closer to the timeless ideal.

Should the critic refrain from pronouncing judgment because events of the future may prove him wrong? But a new judgment equation in which values are balanced differently will not necessarily make him wrong—his own equation was different. He will have been right according to the vision of his own time, a vision which not only seeks certain values in contemporary art but reinterprets them in the art of the past. It has been only within the last two or three years, remember, that critics and artists rediscovered Monet. In our search for originality, we suddenly saw great merit in the daring with which he applied pigment to his late paintings of waterlilies, paintings which were in disfavor for about 20 years because during that period artists themselves and the public, which ends by seeing through the eyes of artists, set a higher value on austere pictorial architecture than on color.

The critic will have performed his job honorably and constructively if he recognizes that while a work of art must be judged as an entity amenable to certain principles, it must also be examined in the light of its social and historical existence. This light is not arbitrarily focused on the work from outside; rather it emanates from the work itself, having guided the artist in his determination of its physical form. Most of all, the critic must understand that the purpose of all his criticism is not to direct the artist in his production or to affect his economic welfare, but modestly to give his readers enough information and insight so they may develop their own knowledge and enjoyment of art. T. S. Eliot, although talking of critics of literature, admirably defined the function of all critics in a lecture he delivered just a year ago at the University of Minnesota: "The critic to whom I am most grateful is the one who can make me look at something I have never looked at before, set me face to face with it, and then leave me alone with it. From that point, I must rely upon my own sensibility, intelligence and capacity of wisdom."
MAISON & JARDIN

As soon as Paris dinner table conversation drifts from the frustrating topic of the gasoline ration, it turns to talk about two new theatres. But these are certainly not like other playhouses; very few people will ever see a performance in them.

The first, at Versailles, was built for the pleasures of Marie-Antoinette, and has not been used as a theatre since the Revolution. It belongs to the French Senate and has occasionally served for political meetings, but had fallen into so sad a state that it was almost ready for the archaelogists.

The second, even more astonishing in this day and time, is a private theater in baroque style, just finished for Charles de Beistegui at his chateau de Groussay, 20 miles from Paris.

No one questions the propriety of restoring Marie-Antoinette's theatre. It is a subject of conversation-to-day because, after five years of skirmishes between architects, archivist, conservators and decorators, the date of the official reopening, on the occasion of Queen Elizabeth's visit to Paris in early April, is upon us.

But no restoration is ever as literal as it intends to be, and in spite of meticulous research, the end result is perhaps less an exact copy than the reflected image of what we would like Marie-Antoinette's theatre to have been. It is in any case a result of great beauty. The proportions are more than merely harmonious, and one is not surprised to learn that the architect was Gabriel, creator of the Place de la Concorde. Two series of loges and a shallow gallery rise above the parterre and the pit. One is surprised to learn that the hall will accommodate 450; it somehow looks smaller.

What lingers longest in the mind is the color. The gold and white on the walls, balustrades, and ceiling pale before the assault of three tones of blue that carry out the decoration. A deep blue cut velvet, almost the royal blue of Sèvres porcelain, covers the orchestra seats. These are covered with plain silk velvet of an intense light blue that would be called turquoise except for its absence of a greenish tone. The same blue, in silk, swathes the suspension chains of the cut crystal chandeliers, and recurs in curtains draped in swags upon a series of mirrors, treated as if they were windows. The third blue, lapis lazuli, occurs in the trompe-l'oeil marble of a series of urns and medallions.

The placing of all these elements was known from engravings of the epoch. But the search for the exact fabrics and colors was finally clinched when carpenters discovered in the prompter's box, where it had somehow stayed for 150 years, one of the chairs of the royal circle which some prompter of the faraway epoch had commandeered for his comfort. The untouched and unfaded fabric revealed the sought-for shade.

The very idea of Monsieur de Beistegui's private theatre at first startled the beau monde of Paris, but the audacity and quality of the execution prevent invidious comment. If Monsieur de Beistegui, resident of France for most of his life, chooses to spend his South-American fortune to give work to hundreds of artisans and to amuse in this way his little court at Groussay, the French see no inconvenience. Private theatres were never an appendage of French palaces and chateaux (Marie-Antoinette was, after all, an Austrian). They were, however, a feature of the courts of German princes; and it isn't surprising that the Groussay theatre has a Bavarian air, its general form being that of the Margravine's playhouse at Bayreuth.

Three tiers, of eight boxes each, rise to the ceiling, with an enormous "box of honor," under a draped red damask tent, in the center facing the stage. There are no orchestra seats, the boxes being arranged in a horseshoe around a great unfurnished space, to which a double staircase descends, and which serves as a foyer during the intermissions. This floor is covered by a single enormous Spanish Savonnerie just woven to M. de Beistegui's command, and is lighted by a Venetian glass chandelier 10 feet high which, during the performance, rises to the domed ceiling.

The little theatre at Groussay opens with three performances a week apart, for a capacity audience of 240, at the end of March. The first performance follows a dinner for the Comtesse de Paris, wife of the French pretender. The second is for another group of the host's friends. The third, at $50

(Continued on page 78)
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Letter from London

Prepared by the Editors of
British HOUSE & GARDEN

As we await the seasonal onslaught of travelers from America, we Britons may be forgiven a small complacency. Despite our staid reputation, we have succeeded in inventing a new form of tourism, and it is worthy of the jet-propelled thinking of New York's Madison Avenue.

The helicopter is the instrument of this new kind of touring, and the "package deal" its concept. Captain John Crewdson, an enterprising pilot whose brain-child it is, proposes to help American travelers "do" England in a week. His initial plan is to fly them to six stately homes, six cathedral towns or six university towns every day, a coverage that makes standard transportation seem archaic by comparison. The captain is experienced (he is said to have logged more than a million miles in the air), and the Dukes of Rutland and Bedford among the great proprietors interested in the project. The latter owns Woburn Abbey, noted for its decorative splendors, its paintings and its unique private zoo. (The zoo should give parents at least brief respite from the arduous perils of touring with small fry.)

A notable addition is being made this summer by the National Trust to the list of great homes that travelers may visit. The Trust is opening Claydon House, Buckinghamshire, which the Verney family has owned since the 15th century and still resides in.

It would be difficult to imagine a family more in keeping with the British romantic tradition than Sir Edmund Verney. He was knight-marshal for the King and, though he was a Parliamentarian by belief and a royalist only from good manners (having "eaten the King's bread for 30 years"), he died defending Charles's banner at the battle of Edgehill. The second earl built the great house now being built up until it fills the cathedral.

In sharp contrast to York's grandeur is the 18th century fishing village of Alderburgh, more rustic and unpretentious than anyone familiar with the industrial grime of Britain would imagine. The festival here almost boils down to being composer Benjamin Britten rather grandly At Home. Musical events are in the parish church, whose flint walls sparkle in the sunshine of East Anglia, or at a hall on the sea front. In the intervals one may stroll about and, if of that turn of mind, take pleasure in sharing the beach with the Earl of Harrowood or Yehudi Menuhin.

Our Overseas Colleagues

Authoritative comment on European developments in the arts of living is found in British House & Garden, edited in London, and Maison & Jardin, edited in Paris, both Condé Nast publications. The former is 50 cents a copy, the latter is $1.25; from Subscription Dept., Condé Nast Publications, Boston Post Rd., Greenwich, Conn.
THE ENIGMA OF THE BEST SELLER LIST

A career this writing Grace Metalious's nearly Peyton Place still ranks atop the best-seller list. The author, in Sloppy Joe costume, has received the full pictorial treatment in Life magazine. As such things are accounted nowadays, fame is hers and fortune, too. The national culture, a product of our public schools and state universities, has found something in Peyton Place that it needs or slaver for.

[The thought should give pause to the "educationalists" (their word), who have remodeled our school system in the past 25 years and who deem it the alienable right of every American to tack a BA degree after his name.]

But Peyton Place succeeded Edwin O'Connor's The Last Hurrah as leader of the list, and Mr. O'Connor's radiant display of wit, after more than a year, still shines on a lower rung of the chart. Aside from the fact that both writers used the same alphabet (Mr. O'Connor, with conspicuously greater facility), no hint of similarity between Peyton Place and The Last Hurrah seems plausible or possible. The one is a clumsy-fisted scaling of cracked paint to expose the bugs in the woodwork or possible. The one is a clumsy-fisted scaling of cracked paint to expose the bugs in the woodwork or possible. The one is a clumsy-fisted scaling of cracked paint to expose the bugs in the woodwork or possible.

This universality, this quality of offering something to both the casual passerby and the earnest seeker, is no better illustrated than in the great books of Joseph Conrad, whose centennial is this year. He was a master of literary form, a prose stylist with few peers, a psychologist of the most subtle order. Yet young boys read his works avidly for the adventures they related.

The 100th anniversary year of this artist has brought us a definitive biography, The Sea Dreamer, by Gerard Jean-Aubry, translated from the French by Helen Selba (Doubleday, $4.50). The author was a close friend of Conrad and, of equal importance, insatiably curious about the process that turned a worldly Polish sailor and adventurer into the novelist who left an indelible mark on English literature. (The late H. L. Mencken called Conrad the greatest artist of them all.)

To the generation reared in ignorance of Conrad The Sea Dreamer offers a splendid introduction. The biographer painstakingly has examined the life of Conrad the gun runner, sea captain and man of the world for its connection with, and its influence on, Conrad the writer. The entire biography may be said to be an exposition of a paragraph from Conrad's own works:

"I know that a novelist lives in his work. He stands there, the (Continued on next page)
only reality in an invented world, among imaginary things, happenings and people. Writing about them he is only writing about himself. But the disclosure is not complete. He remains, to a certain extent, behind the veil, a suspected rather than a seen presence—a movement and a voice behind the draperies of fiction.

Pick up any of Conrad's great books—Lord Jim, Youth, Heart of Darkness, Victory, The Nigger of the Narcissus—and you will discover before you have finished half a dozen pages that the presence and voice behind these "draperies" were indeed extraordinary ones. Here was a man who drew his characters from people, not from paraphrases of Freud, and the world in which he set them was a real world whose contemplation enlarges our own view of life. In short, the literary world that Conrad created was all that Peyton Place is not.

Of current note

The Bridge at Andau, by James A. Michener (Random House, $3.50). One of our most facile writers, who was reared in the peace-loving faith of the Quakers, turns an angry eye on the shocking events of the Hungarian revolt. Michener spent six weeks interviewing refugees in Austria, and his account testifies both to the heroism of the Hungarians and the bankruptcy of the communist faith.

The Fall, by Albert Camus, translated into the French by Justin O'Brien (Alfred A. Knopf, $5). This 143-page tour de force, written in the form of a monologue, concerns man's effort to evade responsibility for the world's crime and injustice. Camus's position as France's No. 1 intellectual gives the work its principal interest.

The Men Who Made the Nation, by John Dos Passos (Double- day, $5.95). Mr. Dos Passos discovered the wisdom of our Founding Fathers rather late in life but has become indefatigable, men belated, in battling his way to the forefront of their admirers. This is an informal history of the 20 years from Yorktown to the Louisiana Purchase with portraits of the strikingly gifted men, notably Washington, Jefferson and Hamilton, whose prescience laid down the pattern for our country. The volume, an addition to the "Mainstream of America Series", is written with Mr. Dos Passos' accustomed narrative skill and is a commendable undertaking.

The Road to Milton, by S. J. Perelman (Simon & Schuster, $3.50). Mr. Perelman is the only savage parodist we have these days and should be cherished on that account alone. But he also is one of the two or three funniest men alive and, as you will discover if you stop laughing long enough, one of our best prose writers. This triple combination makes his book Milton indispensable.

Affable Savages, by Francis Huxley (Viking Press, $4.75). With an anthropologist's forthrightness, the author escorts us through a sojourn with Brazil's primitive Indians. Mr. Huxley, 33, is the great Huxley family's newest contribution to science and letters. (He is the son of Julian, nephew of Aldous and great-grandson of Thomas.)

The Lion and the Throne, by Catherine Drinker Bowen (Atlantic Little, Brown, $6). The author of the highly successful Yankee from Olympos has written a scholarly 627-page biography of fascinating Elizabethan figure, Sir Edward Coke, Attorney General, Speaker of the House of Commons, Chief Justice of England, whose "Petrification of Right" was a strong influence of the American Revolution. This vivid work brings to life not only Coke but such famous figures as Sir Walter Raleigh and Essex. Heartily recommended.

A Legacy, by Sybille Bedford (Simon & Schuster, $3.50). This novel, which deals with the marriage and divorce of the famously wealthy Jewish family and the German aristocracy in the dead, dear days before World War I. It is especially interesting as a portrayal of the international society whose legacy to history has been two world wars and Europe's present sad state.

The Towers of Trebizond, by Rose Macaulay (Farrar, Straus and Cadahy, $3.75). Admirers of Miss Macaulay's special humor will find to their taste this expedition of her novel, from Trebizond and Father Chanty-Pigg to establish a High Anglican mission in Turkey. Laure's love affair with a married cousin introduces a conflict of conscience that turns the tale from the absurd to the serious.

END

J. H. D.

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WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

A house of plywood now on view near Chicago demonstrates a construction system said to cut labor costs as much as 30 per cent. The explanation: exterior components are plywood panels with two faces—they double as finished interior walls. U.S. Plywood will display the house through late May....Vinyl and rubber floor tiles are now being backed with a built-in adhesive by Robbins Floor Products (Tuscumbia, Ala.). Application is quick and tidy: coated paper is peeled from the backing, tile is pressed to floor. Tile may be lifted again to change pattern, replace worn squares, or take along when moving....A nylon peg to hold household fixtures, fasten materials together is now being marketed. When peg is inserted, a brass nail encased in the nylon is tapped in flush to spread the threaded tip of the peg and hold it secure. The sturdy new fastener (it supports up to 200 lbs.) is inexpensive to produce, will not rust or corrode. Nova Sales, Trenton 3, N.J....A trend to watch is the shift to thinner TV sets. Marking the end of the 90 degree picture tube is the use of the new wide angle tube, making sets shorter and lighter. Sylvania has already come out with a portable model four inches shorter, front to back; other TV makers have the smaller sets on the way....Now weather balloons have been launched in the home. Bright ceramic spheres (in H&G Colors) carry precision instruments for recording barometric pressure, relative humidity and room temperature. Balloons are mounted on wall brackets or suspended from the ceiling. Peter Pepper Products, Palos Verdes Estates, Calif. (Continued on next page)
Recent development in home lighting is a lamp without a bulb. Device works on the concept of electroluminescence—the creation of light by the activation of phosphors in an electric field. Light panels will operate continuously on a few cents a year, can be grouped on wall or used for night lights on table tops.

Sylvania Electric Products, 1740 Broadway, N.Y. 19, N.Y....

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Helen Hume, 584 So. Ave., Bradford, Pa. ..............Pre-scalloped pleating tape is now available for heading cafe curtains. Tape is stitched to fabric. A ring-tipped pin, inserted in pockets between scallops, nudges fabric into pleats. Consolidated Trimming Corp., 27 W. 23 St., N.Y. 10, N.Y.

A package plumbing fixture introduced recently provides an extra bathroom in less than one-third the space of conventional facilities by stacking a wash basin and foldaway toilet into one unit. Angelo Colonna, Boudinet & Westmoreland Sts., Philadelphia, Pa.........

New tool that spins like an eggbeaterflushes caked paint, pigment out of brush, simplifies cleaning and switching colors. Portable Electric Tools, 320 West 83rd Street, Chicago, Ill...

(Continued on page 74)
a seat is for a children's charity. But M. de Beistegui is a good planner and provider. The guests know already that they will see a curtain raiser, Les Improptus de Groussay written by Marcel Achard for the occasion, and La Fausse Suivante, a piece by Mari vaux which has not been played for over 100 years. The actors will be from the state-owned Comédie Française, for after these three performances, the scenery and costumes designed for Beistegui will go to Paris, and the Marivaux will become a new play in the repertory of the Comédie.

Beistegui is as well known for his interest in decoration as for his large-scale hospitality, and gives it the greater part of his time. In pre-war days he had a remarkable apartment on top of a building on the Champs-Elysées. Since the war he has remodeled a handsome home in Paris, and restored the palazzo Labia in Venice. Lately, the Château de Groussay, a manor house in the country west of Paris, has just been transformed by the addition of wings and two pavilions, one of which is the new theatre.

Rather than work with professionals Beistegui prefers the collaboration of an enlightened amateur of the drafting board, his friend Emilio Terry. (The work of Thomas Jefferson shows us the possibilities of the gentleman of good taste.) All Paris knows Terry, a vivacious and delightful man, member of a Cuban family that came to Paris two generations ago. Thanks to the marriage of a sister to Comte de Castellane, of another to the Prince de La Tour d'Auvergne, and of an aunt to the Prince de Faucigny-Lucinge, he is Cousin Emilio to a whole sector of French aristocracy and is always consulted when there is a château to put together or an apartment to install.

One constantly encounters the creations of his active talent which embraces many facets of design, whether the furniture in Helena Rubinstein's salons, the great music library for the Comtesse de Polignac, the garden staircase at Grasse for Charles de Noailles, woodwork for a new Niarchos house, even a series of household linens. The constructions at Groussay are not the least of his pleasant achievements.

END

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For other stores, see page 71

Dishwashing by sound waves may be here in three or four years, Hotpoint hinted recently, displaying a 1960-model cleanup center. Unit scrubs dishes with high frequency waves which agitate water and shake dirt particles free by vibration.

ULTRASONIC DISHWASHER...Kelvinator's experimental "Atoms for Living Kitchen" makes provision for storing foods preserved by atomic energy. Company-sponsored research indicates that irradiated foods (among the first will be potatoes, onions) will keep indefinitely, supplementing canned, processed and frozen foods.

...Appearing on dinner tables now is a juicy bird with a fine family background. The bird, which looks like an extra-plump chicken, is called the Capehen, has strains of White Rock chicken, Cornish game hen and Malay game cook. Shipped to order from the Maryland Market, 412 Amsterdam Ave., N.Y. 24, N.Y.

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The infra-red food warmer used in restaurants and hotels to keep waiting meals tasty has been adapted for the home. Unit comes on portable stand or may be hung under cabinets or pass-through.

CHAS. L. DICK, P.O. Box 189, Kent, Wash.
NEW BOOKS ON HOUSEHOLD ARTS

Any home library is incomplete without a reference shelf of authoritative works on architecture, decoration, household arts in general. Among recent publications H&G has found several of especial interest and reviews them here.

To appreciate our national heritage is to know the wealth of craftsmanship, architectural design, antiques and decoration exemplified by hundreds of outstanding American houses. Dorothy and Richard Pratts' Guide to Early American Homes—North, and its handsome companion volume Guide to Early American Homes—South (Mc-Graw-Hill, $6.95 ea.), open the doors to historic interiors and their treasure houses of America. Equipped with one or both guide books, you will be spurred, either from armchair reading or on vacation trips, to cross these early thresholds. Every house described is a voyage in discovery. From frontier homes to magnificent mansions the reader will be able to refer to them; it saves leafing through the book.

For quick reference there are two sections on the pages which follow. Descriptions of each style convey the flavor of life in the period and motifs and terms and 50 different woods. There are brief biographies of cabinetmakers and designers. In this book you will even find Sheraton's own "receipt for a polishing wax," French Architecture, a recent translation of Pierre Lavedan's survey of the evolution of techniques and styles, is valuable primarily for its large section on churches. The first section deals with fundamental problems in architecture and is rather elementary. The second section on religious architecture covers the Middle Ages, Classical and Modern periods. Anyone who is planning a trip to France or who wants to refresh his memory will be interested in the origins of rib-vaults, flying buttresses and spires which... (Continued on page 220)
Bermuda

April is a perfect time for a holiday on this semi-tropical island. Year-round Bermuda offers special attractions to the vacationer, but April and Easter-Time provide a longer than usual schedule. The special events of this month include the Agricultural Exhibition and Horse Show (April 10-12); the Belmont Spring Golf Meeting (April 16-17); the traditional Kite Flying Day observed annually on Good Friday (April 19); a giant Floral Pageant (April 25); and International Race Week opening on April 29, the annual yacht racing. If you can’t get away until May, plan to see the colorful display of military pageantry at the annual second Bermuda Tattoo which will open May 17 for two weeks with a cast of 500 troops from England, Canada and Bermuda.

MASSACHUSETTS

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Your old skillet \[\text{\begin{center} \[\text{\includegraphics[width=0.2\textwidth]{skillet.png}}\end{center}\]}\] and electric coffeemaker \[\text{\begin{center} \[\text{\includegraphics[width=0.2\textwidth]{coffeemaker.png}}\end{center}\]}\] become automatic!

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THE DECISION TO DIFFER

A line on the cover of this magazine refers to decorating as a personal art. The subject of the leading feature beginning on the next page is an original house. The section on interior design is given over to four homes that are notable for individual taste. The travel article for the month is one man’s extraordinarily perceptive view of one of the world’s best known rivers. This theme of individuality recurring throughout this issue is actually present in every issue.

For in pursuing its purpose as a guide to the arts of living, H&G is concerned exclusively with the individual. The things we select to show you in the magazine are never presented as models of houses or rooms or gardens to be slavishly copied. Rather we hope that they may inspire you or provoke you to create something of your own, that they may suggest new materials and new approaches, that they may call forth personal plans created from and designed to serve your individual tastes, interests and needs.

Independence of taste, of thought and of action are the milestones in man’s progress to freedom, to knowledge and to civilization. They offer also a good measure of the maturity of each civilized individual. Without individuality there would be no art, no science, no philosophy and, paradoxically, nothing of man’s creation to conform to. Equally, without conformity there would be no language, no law, no standards; none of the man-made conditions essential to individual development and creativity.

We choose to conform to the laws of man in order to protect our freedom. We submit, too, to the laws of the market place where we have created a mass-production economy in order to achieve the leisure and resources to pursue or to create something truly individual.

But, when a man blindly conforms in other ways—in matters of taste, of thought, of belief, of action—merely because it is easier, he denies his birthright as an individual and betrays the rich legacy of civilization. A decision to conform based on experience, judgment, emotion or even just for fun is quite another thing. Nor is there any inherent good in being different. In either case it is the conscious decision that counts.

No other area of life today offers the scope for individual choice that exists in the home. Here is where the independent spirit is born, is nourished and flowers. And here in the delights of planning and furnishing a home are some of its most meaningful decisions.
On the crest of a California mountain, a young architect

has fashioned that rarity of architecture

An original house

Among architects, one of the most stimulating houses in America today is Hilltop, a personal expression and the present home of a 32-year-old architect named Thornton Ladd. The everyday language of architecture fails to describe Hilltop, for it is not so much a house as it is an elaborate structural composition embodying elements of sculpture and geometry. Crowning a modest mountain near Pasadena, and on a clear day commanding the Pacific coastline, Catalina Island and the San Fernando Valley, the house consists of five principle rooms; its interior spaces combined measure only 2,700 square feet. These statistics, however, are both sketchy and misleading. What makes Hilltop a remarkable achievement is its almost limitless variety—its numerous outdoor levels, connected by cantilever steps of concrete which seem to float; its serene garden settings, in soothing contrast to the domineering vistas; its covered walks and trellises, which not only join garden spaces in an integrated plan but also separate them in such a way that an unexpected scene unfolds around every corner. Ladd, who is one of contemporary architecture’s most articulate spokesmen (see HOUSE & GARDEN, February 1956), began planning Hilltop in college and spent five years at it. He describes his fundamental concern as “the constant search for that elusive and subtle condition between understatement and overstatement.” Curiously, his plan evolved from an inherent weakness of the site. Because the southeast corner of the hilltop needed some form to tie it with the rest of the plot, Ladd built there a cube of reinforced concrete. From this point the plan developed rapidly into a linked series of rectangles and squares including a pool, a pavilion, gardens and a peristyle. “There were,” says Ladd, “no rules, no formulas, no styles used—just a combining of those different parts in a way that best seemed to express the purpose they represent.” (Continued)
Aerial perspective shows steep ascent to site, architectural design of entire plateau.

Modern Acropolis *Geometric links of the Hilltop plan*

*bring order to the multiple levels, gardens, interiors*

When Thornton Ladd first saw his hilltop site, it was a stark plateau which had been carved by a steam shovel in the 1920s. Confronting him, too, were the crumbling remains of an unfinished Georgian mansion. “The first constructive task I undertook,” says Ladd, “was the re-sculpturing of the hill. By creating various levels for gardens and terraces, the aesthetic dullness of the flat ground was eliminated. The necessity for moving great amounts of soil was minimized by introducing on each succeeding level the kinds of native plants that would grow with no attention and very little water on the decomposed granite of the site.” To a great extent, the plan for the house was influenced by Ladd’s concept of the entire property—both the outdoors and indoors—as an architectural entity. This is immediately apparent as one approaches the house. The road winds upward past a skeletal concrete cube, which is visually tied to the uppermost level by a long horizontal trellis, and ends in a large parking area adjacent to an outdoor gallery and the swimming pool. The gallery connects the pool area with the peristyle, at which point one covered walk leads to the entrance and another to a bedroom-bath wholly separate from main part of the house. On one side of the living room is the master bedroom, with a view of the water garden. A storage wall for books and hi-fi divides the living and dining rooms, both of which overlook formal gardens. An ingenious pattern of horizontal vine-covered trellises, called the “hanging garden,” extends beyond the crest of the hill on the north side of the living room.
The swimming pool was built in the basement excavation for the original house on the site.
Sculptured gardens

Each is a study in pattern, form, texture

Hilltop has a sand garden, a water garden, a Mondrian garden and a peristyle. There are two good reasons for this elaborate plan. The gardens distract attention from overpowering vistas, and they are structural landscape devices on a site without fertile soil. Through the intricate arrangement of levels, walls, grilles and covered walks, the garden areas become individual outdoor “rooms.” Each has its own character but contributes to the architectural harmony. The water garden, which lies between the two bedrooms, the Mondrian garden and the sand garden all are linked by walks to the quadrangular peristyle facing the living room. The geometry of the gardens incorporates many lines of the old building which stood on the site, and here and there an old concrete wall shows itself as a part of the new garden structure. Rafters and grilles were planned to cast constantly changing patterns of light and shadow in the gardens.
North view from the living room sweeps across the famous Rose Bowl, in arroyo below, to the San Rafael Hills in background.

Living room sunshades, which unroll from ceiling recesses, are electrically operated from panel of switches.
Serene interiors  
Like the exterior plan, Hilltop's rooms are a blend of numerous cultures and tastes.

"This is a house for a life with few gadgets: a life that largely takes pleasure from ever changing views, the gardens and pools, music and art objects."

Thornton Ladd has characterized his architectural work as a synthesis of many ideas from many sources. This catholicity of interest is seen in Hilltop's interiors. Throughout the house there is a blending of Chinese paintings and modern sculpture, of traditional and Oriental and contemporary furniture. The few mechanical devices in the living area, such as the electrically controlled sunshades and the metal floor insets shown below, are there to serve specific purposes. A glass-walled bay section of the living room is cantilevered beyond the crest of the mountain on the northwest to command the site's most dramatic vista. Two built-in sofas in this bay (opposite) seat 14 persons. In a nearby corner of the room is an elevated platform which has a cocktail grouping of a table and five chairs. Several walls of the living room are paneled in a rich, honey-colored African wood called limba. The floors are of pale parquet blocks. The same finish on lacquer wall panels in this room is a good example of the painstaking craftsmanship found at Hilltop. To achieve a keen, permanent surface, furniture finishers covered these panels with 100 coats of lacquer.
Early American dining furniture, patchwork quilt (used under glass on cocktail table) mingle with English tiles, Louis XIV mirror
The ultimate aim in decorating is to express personal taste

Decorating at its best is a personal art, not a fashion or a formula. It demands more thought than money, more imagination than space. The four homes shown here and on the following pages express in their decoration the different and definite personalities of their owners. Treasured, unique possessions give the homes individuality. Notice how the backgrounds have been kept restrained—white walls, sleek floors and simple window treatments. Paintings, books, sculpture, collections (in one case as fragile as opaline, in another as animated as birds) are the major color accents and decorative features. In these rooms, furniture and accessories of different periods are skillfully mixed, the problem of limited space overcome in unusual ways. The predominant impression in each case is of a home in which the rooms are not “decorated” but are true expressions of individual taste.

To Mr. and Mrs. Joseph B. Platt, their small shingled house looking westward over peaceful New England meadows to the ocean, is a complete expression of their personal taste and philosophy of living. The furniture and accessories are treasured pieces collected over the years and retained for their sentimental value and significance. The simple color scheme (white walls, dark-stained floors, low-key colors in wood and fabrics) was designed to give a feeling of space and elegance. It shows off the beauty of pictures and cherished collections such as the blue, white and pink opaline which, with flowers, provide the color accents for every room in the house. Everything has a story or a meaning. The tole bulls’ heads that dominate the entrance hall and an ancestral portrait in the bedroom are reminders of Mr. Platt’s great-grandfather, host of the Bulls’ Head Inn near Manchester, England. Modern furniture with simple lines designed by Mr. Platt rubs shoulders with Early American pieces; the rococo Louis XIV mirror over the living room fireplace was salvaged from a derelict Third Avenue dance hall. Although there are only four rooms down-

IN THE TASTE OF A DESIGNER

Dark wall behind shelves frames vivid covers of books
Joseph B. Platt, A.I.D., New York decorator and designer by practice, is a country gentleman by choice. With his wife, cook book author June Platt, he commutes weekends from the pace of the city to the peace of Little Compton, Rhode Island.

Furniture designed by Mr. Platt blends with architecture.

Vistas give a sense of space and serenity.

stairs and two upstairs, the design and decoration make the house seem larger. The ceilings are ten feet high. There is a 19' hallway which adds an indoor vista to the rooms and introduces the decorative elements of the house. There is no superfluous furniture. Built-in closets are used for storage. The lighting is 90 per cent recessed ceiling fixtures. (Mr. Platt states that he is "anti-lamp", but makes one concession—an angled reading lamp by the 11' long shallow sofa in front of the bookshelves.) The structural materials of the house were enriched by the skill of New England craftsmen (the traditional window moldings were cut in Fall River with an antique plane. Flowers are one of the Platts' passions. Mrs. Platt not only grows roses but paints them as well (one of her paintings hangs over a chest in the living room). Indoors, there are big tubs of pink and white geraniums ("a humble but lovely flower, well adapted to indoor growing" in Mr. Platt's view), which form a permanent and portable part of the decoration of the house.
Painted molding makes the hall seem more spacious. White walls draw attention to tole bulls' heads, a link with family history

(Continued)
Bird cages designed by the owners dominate the decoration. They line the wall, below, divide living room from entrance, above.
In the New York apartment conveniently adjoining their studio and office Mr. and Mrs. Harry Zelenko have conjured up an atmosphere more typical of Mrs. Zelenko's home state of California than of the East Coast. The light-reflecting white walls, bright plumage of birds and groups of plants help to compensate for an austere view of steel and concrete. The Zelenkos and their children, Lori (two years old) and Michael (three months old), wake every morning to the song of finches, reminiscent, Mrs. Zelenko says, of Swiss music boxes. Sixteen finches occupy a special cage used as a room divider; in summer they are removed to a screened terrace which has an apple tree. Lining one wall of the living room is another set of cages for eight parrots.

The room scheme started with white walls, a simple, quiet background against which colors could be juggled endlessly. Dining chairs, designed by Mr. Zelenko, were upholstered in a stripe which was repeated on a larger scale in the living room rug. Two smaller rugs in purple and cantaloupe underscore the dining area and entrance hall and link them to the main color scheme. Large upholstered pieces are covered in plain fabrics in restful colors. While contemporary furniture predominates, the mixture of periods and of the primitive with the sophisticated strikes a strong note of individuality. In the hall is an early 16th century Italian cabinet. Throughout the apartment are displayed primitive African and pre-Colombian sculpture, paintings by Mr. Zelenko and Haitian Philome Obin.
In alcove (originally dining area): a reconstructed bread cabinet; French inlaid mirror; set of small tables used as a bar

In living room: flowered and striped slip covers; table tops of marble, rattan, mother-of-pearl; hand-woven rugs
A fashion editor of Vogue magazine, painted by famous fashion and portrait artist René Bouché, Mrs. de Menocal Simpson has traveled widely, collected paintings, books and objects from all over the world which give her apartment the stamp of individuality.

IN THE TASTE OF A FASHION EDITOR

Very few can make something subtle and individual from the obvious, but to a fashion editor this is a familiar challenge. Where other New York apartment dwellers would delight in an entrance hall, living room and dining area and use them as such, Mrs. Simpson chose to turn them into a single room. A ceiling-high mirror panel at one end of the book wall (there is another on the adjacent wall near the entrance) gives an illusion of width. The walls are white, the floor bare except for a pair of accent rugs, the windows decorated simply with printed shades and plants. There is no point of clutter anywhere, yet the room contains many possessions that contribute warmth and personality. On the sofa are petit-point cushions made by Mrs. Simpson; the designs were copied by Alice Maynard from animal drawings by Renaissance artist Pisanello. The wall over the sofa is plain, but at either side are an antique clock and a large abstract by the contemporary Japanese painter Kenzo Okada. Elsewhere are paintings by Berlandina and Giacometti, a shadow-box display of old Peruvian silver, a 19th century architect’s model of a winding staircase. Books and magazines are set out on a Biedermeier table which serves as a reading and a dining table in the living room. The apartment conveys the easy hospitality of a country house.

In bedroom: Irish Chippendale poster; wolfskin rug (Continued)
Swinging panels on pivots, painted white on one side and black on the other, make a flexible wall between living room and studio.

Rotation of the panels opens whole room to garden view.

**IN THE TASTE OF A PAINTER**

When artists turn their special talents to planning and decorating a home, one expects the unusual. The home of Mr. and Mrs. Roger Wilcox in Amagansett, Long Island, 107 miles from the heart of New York, is a case in point. Attracted to the 16-acre site by its woods and rolling contours, the Wilcoxes brought imagination and skill to bear on a three-year remodeling project. They wanted to create a peaceful, spacious retreat where Mrs. Wilcox could paint and her art could be displayed to best advantage. Mr. Wilcox planned all the interior and some of the exterior finishing himself. The house combines modern picture windows and open planning with country character: a brick fireplace, bedrooms on a balcony above it, ceilings that reach to the rafters.

White predominates in the main living area. It is an excellent background for Lucia’s paintings, which have a sculptural quality (she builds up paint in layer upon layer, sets colors shimmering side by side to be mixed by the eye instead of on the palette). The color scheme was designed so that a door ajar to one of the bedrooms, the kitchen or the study-guest room reveals a strong accent of red, blue or yellow. The effect is not unlike a Mondrian painting. Strips of green, cocoa and red carpeting are used to set off the conversation grouping at one end of the living room.

The living area opens to the outdoors. Because of its simplicity the room is hospitable to different moods. Lucia says it is excellent to paint in. (Her studio is shown at right, and through a movable wall at left.) It has good acoustics and an elaborate speaker system for music. Hi-fi equipment is housed in a hanging cabinet beside the fireplace. The cabinet fronts were taken from 14th-century wood chests used in Syria to store grain. On top is a Greco-Persian sandstone head. Over the fireplace are relics and artifacts from Mrs. Wilcox’s family collection. Paintings by Léger, Dufy, La Fresnaye and Lucia are changed from time to time and arranged to keep the room looking composed and uncluttered.
Through lighted picture windows a simple background of wood, brick, tile, plaster emphasizes richness and vitality of paintings.

Orderliness is next to inventiveness in the studio adjoining the living room, where Mrs. Wilcox (artist Lucia) sustains a 30-year dedication to painting. She uses the floor as easel, a suspended “catwalk” for canvases, a mobile workbench for materials.
White materials which lighten color scheme are easy to clean: Micarta, Amtico vinyl tile, woodslat blinds

Vivid cabinets, walnut panels blend with living area. China storage, color TV are hidden behind paneled doors
Your own taste is the surest guide in planning a workable and successful kitchen

The kitchen is an American pride. Most people spend more money on it than on any other room. Yet often the difference between a good kitchen and a merely adequate one is a matter of imagination rather than money. Clever combinations or uses of materials and equipment can give an inexpensive kitchen a custom-made look. A competent architect or kitchen planner will solve structural problems and design an efficient floor plan. Only the owner can supply the special approach and taste that will make the kitchen as personal and livable as the rest of the house. To get the kitchen you want, shop around for components, try out color schemes and list every detail to be included before the planner goes to work. Here and on the following pages are three kitchens which bear the stamp of personal planning, each different, each keyed to an individual living pattern.

A NARROW PANTRY GROWS INTO A KITCHEN

Remodeling an awkward pantry into a decorative, easy-to-run kitchen was not an uncommon problem to Mrs. Ben Grauer. As interior designer Melanie Kahane, A. I. D., she is adept at finding ways to make the most of precious cubic feet. Her inventive ideas on space-planning, storage and color are incorporated in her own limited kitchen area (14' 9" long, 7' 6" at the widest point). The original 12' high ceiling was lowered to 9'5" and wall cabinets hung in double units up to this height. Dead space over the built-in refrigerator and freezer accommodated wood touch-lock cabinets. In this high storage she keeps such infrequently needed items as 50-cup coffee makers, vases, large dishes. The brick wall for the built-in oven and barbecue was made deep enough to store charcoal and tools. Supplemenating the pumpkin-colored metal cabinets by Youngstown is a storage corner with walnut-plywood paneled cabinets with adjustable shelves, a swing-out laundry hamper and a desk.

The size of the kitchen influenced the choice of colors and materials. The simple color scheme of pumpkin, white and warm-toned woods, used in a dramatic, poster-like way that is characteristic of Melanie Kahane's decorating style, gives the kitchen a neat, uncluttered look and complements the colors in the adjoining combination living and dining room. The vivid cabinets lend a warm, coppery glow to Westinghouse stainless steel equipment. Despite the preponderance of white, the kitchen is kept spick-and-span with a minimum of work. Easily cleaned materials are the secret. Shopping information for this kitchen, page 130.
Kitchen gains a sense of space from the suspended library balcony and skylights which help to keep the work area well lighted.
A KITCHEN THAT KEEPS THE FAMILY TOGETHER

Paradoxically, the thing Mrs. D. Wendell Fentress likes most about her kitchen is that she hardly knows she is in it. She is never isolated while preparing meals. She can chat with her husband, children or guests in the surrounding living, dining and entertaining areas. Although the kitchen is open to view, an imaginative plan by the architect, Edward D. Dart, A.I.A., avoids the usual drawbacks of the open plan: constant traffic and visual clutter. Tile work surfaces are hidden by white eye-level Micarta countertops, used for buffet serving or snacks. The work area is compact and self-contained, yet so well organized that more than one person can cook at once. Mrs. Fentress often invites friends in to collaborate on elaborate party dishes for their freezers. The kitchen has the same rich charcoal terrazzo floor as the living areas and a closely related color scheme. The gray-green pattern of the tile wall and work surfaces blends with the color of the stone fireplace. Grayish-brown walnut (called by the Italians “enchanted wood”) in the bar area introduces a warmer element into the decorative scheme of natural and man-made textures. This easy, livable plan gives Mr. and Mrs. Fentress the atmosphere they like best for shared family activities or informal buffet entertaining on a large scale.
A KITCHEN AHEAD OF ITS TIME

One of the most adventurous kitchen designs ever shown in H&G is no research project but the practical answer to a specific building problem. Bertrand Goldberg Associates undertook the challenging task of designing a kitchen that could serve second-floor living and dining areas in two houses separated by a courtyard; the courtyard was to be left exactly the way it was. Their answer was a “bridge” kitchen, 35' long and 8' 6 1/2" wide, suspended by steel beams above the yard. A curved wall of rigid opaque plastic panels takes the place of windows, adds a pleasing architectural form. Inside, equipment finished in black, white or stainless steel lines the walls. The counters of black metal match the cabinets, whose contents are identified on plastic handles. Between countertops and wall cabinets are compartments for bulky appliances (they call them “garages”) with push-up metal doors to remove the strain of lifting. A special chute carries bottles and cans to an underground refuse container. The dramatic color scheme has a purpose. The high reflective qualities of the metal, the black vinyl tile floor and a stainless steel ceiling (perforated and backed with acoustical batting to reduce noise) make the narrow kitchen look larger. Unorthodox as this plan seems at first glance, it fulfills easily every demand made upon it by the owner.

(1) Freezer (2) ovens (3) laundry (4) refrigerators (5) chute (6) sinks (7) appliances (8) dishwasher (9) cooking tops (10) mobile table.

Light-diffusing curved plastic wall softens severity of steel and black color scheme.
Give a dining area distinction with things you collect

Your cherished collection will mean more if it is actually used in your home rather than being kept on display on a cabinet shelf. One way to introduce a collection into a room scheme is to create an individual, interesting background with it for a corner such as a dining area. Old glass, china, silver or centerpieces lend themselves naturally to table settings. Exotic or unusual collections have the added merit of starting conversation. If a collection is awkward, dust-catching or too useful to keep static (some of the old tools on the opposite page are invaluable household gadgets designed to draw out lost corks, grind spices, steam vegetables), have it photographed, lifesize, and use the print as a trompe l'oeil wall decoration.

Colorful old prints (originals or reproductions) with a fruit or vegetable theme, grouped in the dining area of a living room, suggest table settings with china chosen for its similar shape and pattern. This dual collection might start modestly with one fruit or vegetable, be enlarged later. Alvin’s “Spring Bud” sterling, Imperial’s “Continental” glass, Ceramics, Alice Marks.

Valuable Meissen and Chinese birds, safely penned in a vitrine, provide color and decoration for a dining room and a theme for the table. Their colors are picked up in the table cover, glass and flowers, their shapes in inexpensive white reproductions. Alvin’s “Spring Bud” sterling, Rorsrand’s “Adelborg” plates and Imperial’s glass.
Colonial collections
as a photomural

Early American tools, difficult to display, can be put to decorative use in the form of lifesize photostats for a kitchen dining corner. Burlap mats, wrought iron furniture, Cornish stoneware, Williamsburg reproduction glass and a bread mold centerpiece (from the collection) complete the rugged feeling. Dansk Design's "Variations" stainless steel flatware. Blenko's "Tear Drop" goblets. Furniture from Salterini's "El Prado" collection by Melanie Kahane, A. I. D. Photographed in the home of Ingeborg de Beauvoir. Shopping information, page 130.
How you may capture the fragile beauty of

Wildflowers

If you would hold April in your hands, seek wildflowers in the springtime woods. There in the moist places beneath the still leafless trees you will find marsh marigolds and trout-lilies, spring beauty and sweet white violets. In May gather the magenta-pink wild geranium that threads through the waking woodlands, the blue-eyed grass in the meadows. As spring deepens into summer, follow the scent and color of wild roses and buttercups, black-eyed Susans, mountain rue, and bergamot. Wherever wildflowers grow abundantly or in natural colonies, you may pick them to bring freshness into every room in your house. Look for flowers (with permission from your neighbors) in woods and meadows, beside ponds and streams or by country lanes, along grassy roadsides, on hilltops. After a little scouting with a handy pocket guide, their names, colors and habits of growth will become familiar to you. They will suggest indoor settings that will reflect the natural beauty you see and enjoy outdoors.

Some, such as day-lilies, are “beautiful for a day” as their Greek name, hemerocallis, indicates. Others, like airy white stellearia combined with forget-me-nots, make a transparently delicate bouquet. Still others such as field daisies, Queen Anne’s lace and blue pickerelweed, have a sturdy, rustic appeal in indoor arrangements. Knowing their natures in advance will help you to plan settings for informal entertaining or for everyday enjoyment. But know before you pick which wildflowers are plentiful in your region and which are scarce. When you gather them, spare the leaves; they are more important to the plant’s welfare than are the flowers. (If you wish to start a “wild” garden of your own, you will find directions and a list of plants for different situations on page 111.)

On your wildflower scouting walks, take along a handy pail of water, gloves to protect against poison ivy, brush and thorns, and a mental inventory of the containers the flowers are to grace. Wildflowers always should be cut at their peak, when the dew is on them, never at mid-day, and they must be put in fresh water immediately. Since you will want to display wildflowers as nearly as possible in their original form, don’t snap off stems or reshape them arbitrarily. In arranging them, avoid above all the mistake of persuading field and wood flowers into stiff, artificial poses. Do not try to create complicated effects. Let your bouquets and centerpieces reflect natural scenes.

The less fussy containers and backgrounds for wildflowers are, the better. Low-growing wildflower clusters are meant to be gazed down upon. Arrange them simply and place them on a low desk or table. Tall-stemmed, feathery varieties suggest bouquets for mantel decoration. Some, like pink clover and milkweed blossoms (whose leaves droop soon after cutting), may be drifted in shallow bowls.

The texture of a wildflower is as important in decoration as the surface around it. Field flowers and grasses would be lost amid ornate table settings. But country damask or linen lunch cloths with a woven texture are right for them. So are marble, glass and mellow wood surfaces. The containers may be a white glaze jam jar or a fine piece of Bohemian glass, or 18th century pewter.

Clear crystal, plain colored glass, ironstone-ware, Staffordshire milk pitchers, potpourri jars, creamy apothecary beakers are all suitable. Use accessories with which you live daily; they should not overpower the transitory colors or fragile forms. As the pictures on these pages show, the unassuming beauty of wildflower arrangements in proper scale, against appropriate backgrounds, lends itself to lovely compositions.
The flower center: It needs space for containers, plenty of space to work.
WILD FLOWERS

Queen Anne's lace, honeysuckle berries in salt glaze jar on terrace table

Forget-me-nots, fragile starwort, form a gossamer bouquet

Wild roses in pink Victorian shaving mug for a bathroom shelf

The way they grow suggests their use

Clover nosegay in a shallow fruit bowl on country damask

Queen Anne's lace (Daucus carota)  Prairie rose (Rosa setigera)  Forget-me-not (Myosotis)  Red clover (Trifolium pratense)
Pickerelweed in cast aluminum container
Milkweed arrangement in Sandwich glass with pewter
Thistles in 18th century milk pitcher

Wild geranium, field grasses lend grace to Bohemian glass

Devil's paintbrush warms a pewter container

Pickerelweed (Pontederia cordata)  Common milkweed (Asclepias syriaca)  Devil's paintbrush (Hieracium)  Bull thistle (Cirsium lanceolatum)
Daisies, buttercups (Ranunculus)  Blue flag (Iris versicolor)  Musk mallow (Malva moschata)  Wild bergamot (Monarda fistulosa)

Daisies, buttercups, freshly picked, almost arrange themselves

Pastel bergamot and mallows for a living room table

Wild blue flag in a sublimely simple cluster

Butterfly weed brightens a Meissen breakfast tray
In the common meaning of the term, wildflowers are a few hundred flowering plants of road and brookside, field and wood that either look their best only in their natural habitat or resist ordinary attempts to domesticate them in gardens. Some are true natives; others are foreign importations that have escaped from cultivation and found conditions suitable for natural increase. Some, in both categories, are little better than weeds—pretty enough in their proper setting outdoors or when used decoratively indoors but anathema in the garden border. As for the other unreconstructed rebels, native or naturalized, to grow the best of them successfully is both an art and a challenge to which most gardeners sooner or later respond.

Before you try growing wildflowers within your own property lines, it will be helpful to review a few simple facts. 1. Wildflowers are basically no different from ordinary garden plants and they will react similarly to proper conditions and care. 2. Wildflowers are not sacred cows in the horticultural pasture. As with all plants, their beauty is first of all in the eye of the beholder. 3. The best kind of wildflower conservation is that which leads to the greatest enjoyment of their beauty. This may well be better accomplished in your garden than in the trackless wilderness or under the blade of a contractor's bulldozer. 4. There is no reason for wildflowers to leave their beauty behind when they are taken from a natural setting to your garden. On the other hand, it is a needless waste, as well as an affront to your self respect, to move good plants without assurance that they can survive. 5. You do not need woods, field, streams or rocky slopes at your doorstep to grow wildflowers successfully. Not will you merit criticism if you make a raised plant bed serve as an upland meadow, a lath shelter replace a woodland or a leaky hogshead substitute for a swamp.

If you study the growth habits of some of your favorite wildflowers, you will learn several things that should make it easier to grow them on your own grounds. Many wildflowers, for example, actually bloom best in sunlight. They require shade only to ripen their foliage. Many wood flowers bloom in spring before the leaves come out because only then do they receive full sun. Similarly most summer flowering native plants bloom in field and meadows because those are the only open places in the sun at that time. Flowers that appear beneath evergreens or in summer woods usually are delicate in color, and even they receive some filtered sunshine. The number of plants that (Continued on page 215)

Every garden includes one or two suitable wildflower sites
Like the beautiful city it traverses, the Seine spells romance to American travelers, though few of them know it except as an essential brush stroke in their dazzling picture of Paris. To the French it has a far deeper meaning, at once more simple and more complex. From the Burgundy hillside on which it springs to life to the English Channel where, 481 miles away, its placid waters merge with the sea, the Seine mirrors the life of the people; it carries their commerce; it provides their sport; it refreshes them.

On these pages you see the Seine as a perceptive Frenchman, one of the world’s most gifted photographers, sees it through his camera lens, and the story it tells is one of people about their daily tasks. His picture essay has a lesson for all travelers: The camera helps you to understand the places you visit.
It is a Riviera for everyman

On the Seine a beach is called a plage

From Burgundy to the sea on summer Sundays fishermen line the Seine's banks

Sunbathers are the same the world over

Lucky angler rushes to baker friend to weigh catch

(Continued)
The Seine encircles the Ile de la Cité, center of old Paris
and rolls under the city's most ancient bridge, Pont Neuf
Barge life is a world of its own

A quai in front of Paris' Passerelle des Arts is a quiet spot for lovers

Left Bank bookseller between sales
A favorite spot of landscape painters Monet and Sisley, this hill overlooks the Seine at war-battered Rouen.

Near Honfleur, in Normandy, Seine joins English Channel.
Preview of Leisure Furniture

A year ago H&G gave the name Leisure Furniture to pieces rugged enough to stay outdoors but too decorative to be denied the house. Interest in handsome, versatile Leisure Furniture has quickened in the past 12 months, and many new designs with Old World and Oriental influences are appearing this spring.

As the pictures on these pages show, the new collections, sturdy as ever, display a colorful sophistication appealing indoors or out.

NEW DIVERSITY gives outdoor living indoor style

1. PACIFIC INFLUENCE is implicit in low-scaled redwood furniture. Canvas sling covers of chair and mobile Sun Sled may be adjusted for tautness. New Era furniture by John Hancock Manufacturing Co.

2. JAPANESE DESIGN inspired this table called the Osetsu-dai and made of black angle iron with rattan peel top. Benches slide under table. Tropi-Cal. Nos. 1 and 2 photographed at home of Mr. and Mrs. Mike Rothberg. Landscape architect: Edward Warde.

3. SIMPLIFIED VICTORIAN SHAPES characterize the Carnation Pink wrought iron furniture at the pool of Mr. and Mrs. David Johnson. Meadowcraft furniture by Birmingham Ornamental Iron Company, Inc.

4. DIRECToire ELEGANCE is captured for a city terrace with Sky Blue wrought iron furniture scrolled with white. Chairs have lyre backs characteristic of the period, seats of straw-textured plastic. From Minuet Group by Lee Woodard & Sons.

5. THE EDWARDIAN FLOURISH in white rattan and peel furniture adds a decorative note to the pool house of Mr. Don Loper. Peacock chair, stools and table were designed on small scale. By Tropi-Cal.

6. HAWAIIAN TEXTURES are a foil for vivid flowers on the terrace of Mr. and Mrs. Francis Martin Jr. Table 5' in diameter and cradle chairs under the umbrella are of shredded bamboo. The McGuire Co.
NEW ADAPTATIONS

for indoor Leisure Furniture

1. **SPANISH SILHOUETTES** in wrought iron bring new formality to dining area. Espresso finish harmonizes with patina of 17th century Italian walnut credenza. *El Prado Collection designed by Melanie Kahane, A.I.D. Made by John B. Salterini Co.*

2. **FAR EAST OUTLOOK** is given to a lanai room with rattan chaise longue and ottoman designed on low, horizontal lines. Peacock Green frames accent a clean-cut black and white scheme. A cylinder of brass hand-crafted in India serves as coffee table. *Rattan furniture by Ficks Reed Co.*

3. **HAREM EASE** is suggested by the chaise longue used in the corner of a bedroom for reading and napping. The rattan cocktail table has plastic top, brass trim. Pumice-colored frames blend with warm whites of room scheme. Bird cage is also rattan. *From Morocco Group by Ritts Company, Nos. 1, 2, 3 and 5 were photographed at home of Ingeborg de Beauvoir.*

4. **MOORISH DETAIL** of Mustard Yellow wrought iron furniture enlivens a plain white dining room. Made in Barcelona, the chairs are copies of 19th century Spanish pieces. Filigree look is repeated in black and white tablecloth. *Furniture by Molla, Inc.*

5. **SHAKER SIMPLICITY** is recalled in fireside grouping of benches and captain's chair made of ashwood and birch. Benches could also be paired in an entrance hall. *From Ashcraft Group designed by Paul Laszlo, made by Heywood-Wakefield Co.*

6. **FAMILIAR FAVORITE**, the folding director's chair, has new distinction in mahogany with leather seat and back, chrome hardware. Here a pair of the chairs is arranged with a Charles X rosewood table-desk in the apartment of Patrick O'Higgins. *Chairs by Telescope Folding Furniture Co., Inc.*

7. **DIRECTOIRE FEELING** of contemporary side chairs is played up by using them with a reproduction of an antique marble-topped table, set for dining in a foyer or corner of a living room. High backs of pierced metal are punctuated by brass knobs. *Chairs, Young Family, styled by Robert Monroe. For all shopping information please turn to page 130.*
If any piece of furniture should express a definite purpose, certainly it is the leisure chair. Aside from its ability to endure casual treatment indoors and the seasonal punishment of sunshine and rain outdoors, it should gratify the senses and soothe the body. The new leisure chairs shown here, though widely dissimilar in form and materials, all meet these essential tests. Some suggest the structural simplicity of a paper clip; others bear the filigree imprint of Creole grillwork. Imaginative designers have wrought light metal tubing into durable and appealing framework patterns; tough, colorful plastics form new seating materials; the ubiquitous campaign chair, having proved its usefulness through the years, now comes with a steel frame and bright colored leather seats with contrasting bindings. Several kinds of portable ottomans designed as matching pieces for companion chairs have moved from the study to the terrace. Leisure Furniture this year not only reflects the American family’s enthusiasm for informal living, but also its need for specific designs to enhance the constantly widening range of leisure activities.
DINING CHAIR: RATTAN AND FOAM RUBBER  
Willow & Reed, Inc.

SIDE CHAIR WITH BRASS FINIALS  
Gallo Original Iron Works

BASKET CHAIR, IN COLORS, ON METAL BASE  
Malin Company

VICTORIAN HEART ARM CHAIR  
Tropi-Cal

WHITE WROUGHT IRON WITH CUSHION  
Mullin, Inc.

KNOCKDOWN SLING CHAIR, OTTOMAN IN NICKEL OR COPPER-COATED STEEL  
George Tanier, Inc.

PLASTIC-CORDED STEEL ARM CHAIR  
O. Ames Co.

For Care of Leisure Furniture see page 137.  
Shopping information, page 130.
New fixtures
radiate good light, reflect good ideas

FOURTH IN H&G's 1957 BUILDING SERIES

Lighting is regaining its ornamental value. Inspired by fresh ideas from Italy, Scandinavia, the Orient, new fixtures provide good light and good looks in equal measure.

1. Brass fixture can be lifted or lowered on pulley over card table or armchair.
2. Lantern of rice paper, 9' long, has geometric shape. The designer is Noguchi.
3. Three ribbed glass shades by Venini
4. White plastic lantern 15½" long by Gerald Thurston, for indoors, outdoors.
5. Chandelier, 25" diameter, for hall or dining has gold finish, crystal bobeches.
6. Brass or enamel fixture, 11" long, 7½" diameter, includes louver shield.
7. Glass lantern, 20" long, is by Venini, has yellow, green, plum stripes on white.
8. Brass cylinder 9¾" long, 6" in diameter is pierced and sparkles with light.
10. Three conical, foot-long, glass lights have teak sockets in this Danish design.
13. Copper and Lucite wall fixture. This and following are Irene McGowan designs.
14. Ceiling fixture has aluminum frame painted black and a shade of glass fiber.
15. Suspended fixture has natural copper inside surface, weathered copper outside.
16. Glass bubble with weathered copper frame holds tubular, incandescent bulb.
A guide to 1957

The major tool purchases, for most families, are concerned with lawn upkeep, so it is no surprise that the news for 1957 has to do with new or improved machines to take care of lawns. Four trends, we believe, stand out in the news as being especially important.

**Trend one.** The single compact, readily portable “power package” to actuate a coordinated series of mowers, tillers and other equipment for homes and gardens of almost any size has been refined. By whatever name such integrated tools are known, they differ in principle from the more familiar tractor to which many accessories may be attached for either pushing or pulling. The difference is basic. While the engine on wheels, with attachable tools, is especially good in heavy duty lines, the power-pack is ideally suited to small units. You may buy separate mowers, both reel and rotary; edgers and trimmers; tillers and
power gardening

Trend two. The highly maneuverable “riding rotary” lawn mowers, for relatively small lawns, have become efficient, safe, practical. The best of them are as easy to guide as a polo pony; they may be pivoted on a dime. They have differentials that prevent grass scuffing and loss of power on turns. They have practical safety guards for blades and special brakes that, even in 24" sizes, will stop the blades in a matter of seconds if control of the machine is lost. Cutting heights may be readily raised or lowered—in at least one instance merely by moving one foot on a pedal. Most of the mowers are well designed. With blades disconnected, they may be used for light hauling.

Trend three. The self-starter has emerged as a proven accessory adaptable to almost every small gasoline engine used in power

(Continued on page 212)
First weekend

North temperate belt: Chronological middle of the rose planting season is undoubtedly the first week in April. Whether you are early, late or right on time, be sure you plant your bushes neither too deep nor too shallow, rather with the graft swelling, or bud, level with the garden’s surface. This requires a nice coordination of eye, hand and foot while setting the root. Swelling, or bud, level with the garden’s surface. This requires that neither be too deep nor too shallow, rather with the garden's surface fit to spade or plough when handful of spice. Sowing the seed, watering the hole and filling it in. . . . Calendar dates are poor reference points for impatient gardeners. Consider ground fit to spade or plough when handful of squeezed earth breaks easily. Plant hardy seeds when night frosts no longer crust soil surface. Four to six weeks later assume the ground is ready for anything.

South temperate regions: All fertilizing of spring bulb beds should be completed by blossom time if applications are to benefit next spring's flowering. Hardy bulbs work on a long headway. Good annual rule: apply 1 lb. per 100 sq. ft. at flowering time, then in early autumn, again in late winter, working balanced mixture, such as 5-10-5, carefully into surface.

California: In the south, all seeds are safe; working north, sowing remains a gamble, especially for tomatoes, zinnias, etc.

When in doubt, use paper Hotkaps to cover seeds, small plants and a miniature 6-in. seed bed accommodating 50 or 60 seeds.

Third weekend

North and east: By this time only the timid will be afraid to plant most flower seeds, all but the tender vegetables in the open. Possible deterrent may be failure of the ground to dry out enough to be put in good mechanical condition. Since low temperatures are less a threat to germinating seeds than soggy soil, chief precaution is to avoid covering seeds to a depth greater than twice their own smallest dimension. Results of observing this rule may surprise you. . . . Transplanting seedlings, shrubs, trees is the order of the April day. In all transplanting there are two essentials: preventing the feeding roots from drying; preventing the tops from losing moisture to excess. Both risks are minimized if large, leafless plants, all evergreens are moved with undisturbed earth surrounding their roots. With seedling transplants, speed and firmness are better than any amount of fussing and fiddling.

South and southwest: Started tomato plants, especially those purchased late, often become tall and spindly before you transplant them. You can offset procrastination by removing lower leaves, setting plants on their sides in shallow trenches with only tip leaves emerging. New roots form along stem, main roots thrive in warm, fertile ground near surface. Tips will rise erect overnight, growth resume unchecked.

Fourth weekend

North, from west to east: If planting and transplanting are notable April enterprises, so, for the old gardening hand, is the division of hardy perennials. Those plants that flower in spring should not be disturbed till after flowering. Others may be cut, pried or pulled apart, reset at their original depth in enriched, well spaded ground. . . . Supplementary feedings of most border perennials are timely; ring (do not touch) each good-size clump with a tablespoon of balanced fertilizer. . . . Same dosage for established roses, too. On at least part of your rose bed try one of the new sustained-release ureaform fertilizers; compare results. . . . Experiment with slow-release brands on lawns as well; to apply quick-acting foods now might encourage crabgrass (which begins to germinate late in the month) more than anything else.

Everybody's April: However wondrous the gardener’s machines, his spade is by no means obsolete, but its efficient use in digging is all but a lost art. For best, and least, footwork: when digging toward left, thrust spade with left foot; when digging toward right, with the right foot. Thus the working foot moves from blade to solid ground after each thrust. (Position of hands: right above left going to left; left above right going to right.) In art, as Henry James said, economy is beauty.
Expensive shrubs may wither away...even die in heavy soil!

It's true that valuable plantings of evergreens, shrubs, trees and flowers can slowly choke and die in heavy soil. Aeration of the soil is just as important as plant nutrients and water, and very often can limit the growth of a plant. But why worry about your valuable plant investments when just a few cents worth of Terra-Lite vermiculite can perform a gardening miracle. If your soil leans toward the heavy side, simply mix Terra-Lite with the soil removed from the planting hole at the time of planting. Use 1/3 Terra-Lite to 2/3 soil by volume. Let nature's own mineral soil conditioner lighten and aerate the soil immediately. Heavy soils become aerated, roots stretch and develop to their maximum. It's wonderful, low-cost plant insurance. What's more, Terra-Lite holds many times its weight in water as well as allowing free circulation of air. There's less work, less watering, far more beauty in a Terra-Lite garden. Send coupon today for free booklet illustrating how Terra-Lite protects everything that grows.

Pennies for Terra-Lite will protect the many dollars you spend for garden beauty.

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Pennies for Terra-Lite will protect the many dollars you spend for garden beauty.

Expensive shrubs may wither away...even die in heavy soil!

It's true that valuable plantings of evergreens, shrubs, trees and flowers can slowly choke and die in heavy soil. Aeration of the soil is just as important as plant nutrients and water, and very often can limit the growth of a plant. But why worry about your valuable plant investments when just a few cents worth of Terra-Lite vermiculite can perform a gardening miracle. If your soil leans toward the heavy side, simply mix Terra-Lite with the soil removed from the planting hole at the time of planting. Use 1/3 Terra-Lite to 2/3 soil by volume. Let nature's own mineral soil conditioner lighten and aerate the soil immediately. Heavy soils become aerated, roots stretch and develop to their maximum. It's wonderful, low-cost plant insurance. What's more, Terra-Lite holds many times its weight in water as well as allowing free circulation of air. There's less work, less watering, far more beauty in a Terra-Lite garden. Send coupon today for free booklet illustrating how Terra-Lite protects everything that grows.

Pennies for Terra-Lite will protect the many dollars you spend for garden beauty.
Available on oyster background, with matching napkins, gold or silver patterns that stay lovely looking for years. the finest Belgian linen...delicately printed with metallic tins. YOURS, now, in these modestly priced cloths of SILVER with the look of fine Damask. GOLD with an unmatched look of luxury for the most formal table settings. YOURS, now, in these modestly priced cloths of the finest Belgian linen...delicately printed with metallic gold or silver patterns that stay lovely looking for years. Available on oyster background, with matching napkins, in sizes from 42" x 42" to 72" x 105"—as well as in rounds and 8 piece luncheon sets. From $3.00.
A Picture of Perfection

Page 120, top, left:
Dining table. 54" x 36", glass top, $165; side chairs, $60 each; arm chairs, $70 each; both with foam rubber cushions. All have wrought iron frames. Espresso finish. John B. Salterini Co. Credenza, walnut; 17th Century Italian, $225. At George Funk, 862 Lexington Ave., New York 21, N. Y.

Right:
Chaise, rattan frame, foam rubber mattress, plastic foam bolsters, zippered covers; 79" long, $350. Matching ottoman, $100. Ficks Reed Co. Round table, solid brass, 33" diameter, from India, $385. At Teresa McLaughlin, 501 N. Robertson Blvd., Los Angeles 48, Calif.

Bottom, left:
Rattan chaise longue, pumice finish, foam rubber cushions, zippered covers; 90" long, $299; rattan cocktail table, pumice finish, Formica top, 40" x 22", $99.50. Ritts Co. Rattan bird cage from Hong Kong; 55" high, 23½" diameter; $28. At Arden for Men, 1 East 54th St., New York, N. Y.

Bottom, right:
Arm chairs, wrought iron frame, H&G Mustard finish; cushions with white sail cloth covers; $92. Molla, Inc. Tablecloth, 70" long, Everfast, Everglaze cotton, $10.98. At Macy's, Herald Square, New York, N. Y.

Goblets, "Latham" milk glass, $2.30 each. At Lord & Taylor, New York. Painting, "The Yellow Knight," by George Bayliss, $200. At The Artists Mart, 1361 Wisconsin Ave. N. W., Washington 7, D. C. Floor: Américo Vinyl 9" tiles, terrazzo design; .080" thick installed, 80c to $1 each; .5" thick installed, 95c to $1.20 each. American Biltrite Rubber.

Page 121, top:
Bench, solid birch seat, ashwood frame, natural finish, 55" x 24", fitted seat pads, $95 each; captain's chair, $39.50; all from Ashcraft Group. Heywood-Wakefield Co. Antique copper rooster on iron base, from Italy, $150. At Yale R. Burge Interiors, 42 East 57th St., New York.

Center:
Director's chair, mahogany frame, leather seat and back, $50. Telescope Folding Furniture Co. Charles X rosewood desk, c. 1825, $1,250. At Yale R. Burge Interiors, 42 East 57th St., New York, N. Y.

Bouillotte lamp, brass, Louis XVI reproduction; three lights, green tole shade, $270. At Accessories & Design, 112 East 55th St., New York 22, N. Y.

Bottom:
Side chairs, high pierced metal back. (Continued on next page)

The 907 "Duxbury" Chair
Jamestown Lounge Co. Jamestown, N. Y.

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...and this is how you start

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you save
$77.50

you'll entertain proudly
in your own SCANDIA room

relax in
the casual circle

deep foam comfort
imported fabrics
zippered covers
hazelnut finish
lifetime warranty

3-Piece Sectional
$275.00

Ritts Originals

Spinner Cocktail Table
65.00

3-Piece Sectional $275.00

7-Piece Group Reg. Price 562.50

APRIL SPECIAL
$485.00
INQUIRE FOR EXCLUSIVE DEALERSHIPS

$77.50

SHOPPING INFORMATION (Continued)

loose cushions; wrought iron, brass trim; $18.50 each. Young Family. Round table, polished steel, bronze rosettes, St. Anne gray marble tops, 32" diameter. $295. John Vesey, Inc. Wine buckets, old Sheffield, $60 a pair; 3-light sterling candleabra, $85.50; fruit plates from set of thirteen, $150 the set; champagne goblets, $2.20 each; flatware, "Old French" 6-piece setting, $30.75; sterling salt and pepper shakers, $15 a pair. At Black, Starr & Gorham, 594 Fifth Ave., New York 19. Hardware: lever handles and roses, reed and ribbon design. Charles A. McCarthy, through decorators.

Page 122, top, left:
Rattan chair, black banded tubular steel frame, $27.50. Troy Sunshade.

Center:
Stack chair, aluminum frame, white Saran webbing, $11.95. Lawlrite Co.

Right:
Leather campaign chair, steel frame, cowhide chair seat, plastic binding; $29.95. Landes Manufacturing Co.

Bottom:
Lounge chair and ottoman, woven rattan, natural finish. Set, $49. Ritts Co. Brigitte dress, sleeveless, of Moygashel imported Irish linen, $50; child’s dress, polished cotton, pink and blue dots on toddler sizes; $5.95, $4.95, $3.95. At Lord & Taylor, Fifth Ave. and 38th St., New York, N. Y.

Page 123, top row, left to right:

Basket chair, black tubular base, rattan core seat, $19.95. Mallin Co.

Arm chair, heart shaped; natural rattan and pole; $35. Tropi-Cal.

Second row, left to right:
Arm chair, white wrought iron, upholstered seat cushion, from Mantilla Group, $89. Molla, Inc.

Side chair, designed by Verne Panton; with reversible cotton sling, $80; matching ottoman, $19.50; chair with reversible calfskin sling, $60; matching ottoman, $34.50. George Tanier, Inc.

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ROCKBAR CORPORATION 650 Hailead Avenue, Mamaroneck, N. Y.

Page 147

Top to bottom:

Kitchen counter lighting, a custom design by architects Gates and Ford. "Lyteline" fixture by Lightolier, Inc., 13 E. 36 St., New York, $75.00 (does not include wiring), $175.00 (through your local dealer).

Lighting Fixtures

Page 124, 125
1. Finland House Lighting Corp., 41 E. 50 St., New York, $120.00 (through your local dealer or decorator).


3. Altamira, 18 E. 50 Street, New York, $110.00 per globe, entire fixture $255.00 (through decorators).

4. Made by Lightolier, Inc., 11 East 36 St., New York, obtained through your local dealer or decorator, $200.00.

5. Lightolier, Inc., 11 East 36 St., New York, $75.00, $20.95 (through your local dealer).


7. Altamira, 18 E. 50 St., New York, $120.00 (through your local dealer).


9. Lightolier, Inc., 11 E. 36 St., New York, $49.50, through your local dealer or decorator.


Page 148

Coming in May

Are you planning to buy or build a house?

How much do you know about building terms?

H&G'S DICTIONARY
OF BUILDING TERMS

(in quiz form)

On your newsstand April 18th
Nothing “begins” a beautiful room like a Bigelow

This woman is making such a wise decision. She’s starting her decorating with a luxurious Bigelow carpet. Bigelow’s sculptured patterns and soft focus colors will help her room blossom into loveliness. And this deep piled, luxurious broadloom will bring her room such comfort. It will cushion footfalls and soften voices. Her children will run and play in greater safety on a Bigelow carpet.

You will be delighted with Bigelow’s luxury... with the many new designs and colors. See these handsome broadlooms soon—at your Bigelow retailer’s showroom.

It’s so easy to own a beautiful Bigelow. For instance—you can completely carpet an average-size room with Waikiki for about $2.20 a week or with sculptured, all wool Radford for about $3.90 a week.

Bigelow
fine rugs and carpets since 1825
LONG LIFE, AND A GREEN ONE, TO ASPARAGUS

The Greeks had a word for it.* The Romans relished it at banquets. It was a favorite pioneer dish. Yet many a home gardener thinks of asparagus as a gourmet crop that requires elaborate care. On the contrary, you may start asparagus plants at the side or back of a property line. With a little more space you can start a double row of plants that will thrive for as long as 15 years if you give them a well prepared bed of rich loam, keep them weed-free with careful cultivation.

As few as 50 roots will supply a small family. More liberally, and with the freezer in mind, 100 roots are ample eating for a family of five. Figure on setting out 10 roots for each member. The number of roots you buy depends entirely upon the amount of space you can reserve for the bed. Spadework, a little expense, and some patience are required at the start of your first asparagus venture. For you can expect no crop until the spring after next. From then on, for six weeks from the middle of May to about July 1st, you will be supplied with edible spears that are rich in protein, low in calories, and enough to allow some for the freezer.

Success in growing a crop depends on proper preparation of the soil and selection of good plants. Best choice for beginners is to buy dormant, one-year-old roots, such as the rust-free Mary Washington strain (Viking is another dependable variety). You can set them out just as soon as the ground becomes workable. An average asparagus plant, when fully matured, yields about 9 stalks per plant per year. Roots should be set out at least 15" apart (ideally 18"-20") Better buy a few more plants than you estimate you will need, for a few yearlings may be inferior.

There are two good methods of planting. One is to set roots out in a deeply dug, well fertilized trench. The other is to plant them just under the surface, in good soil. Regular side dressings of manure or fertilizer encourage best yields. The great virtue of trenching is that it facilitates the production of blanched stalks (often preferred by European palates). Trenching also permits deeper cultivation, a process that helps the gardener control weeds.

Trenches should be dug at least 12" deep by 12" wide, with centers of the rows 3 ft. apart. Lay a 4" layer of well rotted manure at the bottom of the trench. Or you may work in compost and a liberal scattering of 5-10-5 commercial fertilizer. Tamp down firmly and cover with 5" of rich garden loam. This means a soil enriched with more manure, compost, or other humus. Space the asparagus roots 15" apart along the trench, with the crowns up. Cover with soil, but not deeply, to avoid smothering crowns. When the stalks emerge, draw soil around them. This should be a gradual process until by the end of the first summer, the trench will be level with the garden surface.

With conventional planting, simply hoe a shallow trench about 2" deep in well prepared and enriched soil. Set plants at 15" intervals, spreading roots evenly. Give the new spears a side dressing of manure or balanced fertilizer in the spring. The first fall mulch the bed when frost arrives. Mulches, for both trench and surface planting of asparagus, may be salt hay, straw, buckwheat hulls, grass clippings, or compost. The best location for an asparagus bed is on sunny, level, well drained ground. Asparagus will not grow well in soggy soil. Nor will it thrive in hot climates; some winter frost is necessary to induce a dormant period. The first spring after planting, no spear should be cut. The second year you may harvest a modest amount. The third year, spears may be cut as soon as they reach normal height. The fourth spring will give you a full crop. After mid-summer, plants should be allowed to make their feathery growth, then be cut down late in the fall.

Mature asparagus is prime for cutting when the spears are about as thick as your thumb. If you prefer them blanched, make your cut several inches below the surface, when only a few inches of mature green stalk show above. Use any sharp kitchen knife, or a standard asparagus fork with a thin blade and notched tip. To harvest green spears richer in vitamins, cut at ground level (or snap the stalk off between thumb and forefinger). Many gardeners claim that the flavor of garden-fresh asparagus is at its peak when the head has just begun to open. Two cautions: never cut a thin stalk; these are the backbone of your crop. And don’t overcook, or the flavor will be lost!

Add the unmistakable touch of elegance when building or remodeling with American-Made HARDWOOD PLYWOOD

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Remodeling? Adding a spare room? Building? Then look to exquisite Hardwood Plywood. It creates an atmosphere of elegance, prestige and subtle individuality at very modest cost (panels for one wall 8'x12' from $50.00 to $100.00). And unlike superficial substitutes, genuine HPI Hardwood Plywood never looks “dated” . . . it matures with time, grows lovelier with use, and embodies timeless good taste.

Easy to apply Hardwood Plywood panels come in a wide variety of sizes and styles . . . in unending variations of grain and color found in such prized woods as Birch, Cherry, Gum, Mahogany, Maple, Oak, Walnut, Elm and other species. Your first cost is your last cost—an occasional waxing replaces costly periodic painting. See the Hardwood Plywood Species Chart at your lumber dealer.
It's fashion-right... it's elegant...

it's long-wearing upholstery of **DuPont Nylon**

Elegance is the word for long-wearing upholstery of Du Pont nylon... whether it's soft, lustrous velvet... beautiful new brocade... fashion-fresh novelty weaves. These luxurious upholstery fabrics wear amazingly well for all their look of fragile elegance... because they're made of Du Pont nylon. This spring you'll find more decorator colors... more designs... more textures than ever before in beautiful upholstery of Du Pont nylon. Look for it at leading department stores, decorating departments... or ask your decorator to show you swatches.

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**EXCITING NEW THINGS ARE HAPPENING IN DU PONT NYLON**
Soft as mist...sweet as candy

A dream just floated in your bedroom window! It's the "Heiress" bedspread, with colors that look good enough to eat and a frosting of tufts as fluffy as spun sugar! But it's practical, too! Never needs ironing, never sheds lint, luxuriates in your washing machine. Big prize sizes in twins and doubles at your favorite department store. See "Heiress" soon—only $9.95! (Slightly higher in the West.)

Morgan-Jones INC., 402 FIFTH AVENUE • NEW YORK 18, N.Y.
TAKING CARE
OF LEISURE FURNITURE

With little effort you can keep the newly minted look
of your furniture and enjoy it for many seasons

Outdoor Leisure Furniture, designed for the maximum
of utility and good looks, has be­
come as much a part of today's
living pattern as the station wagon,
and like the station wagon it tends
to get plenty of wear and tear. For
this reason, the materials of which
it is made are chosen for durability
as well as their way of keeping
up appearances with very little
care. But even the sturdiest mate­
rials deserve a certain amount of
attention. This primer is offered
as a guide to the care of several
major types of Leisure Furniture.
The treatments suggested will give
your Leisure Furniture longer life
without too great drain on your
own leisure.

Wrought iron

Most better grade wrought
iron furniture is processed for
rust resistance by the manufac­
turer. It may be given an under­
coating of zinc or a series of
chemical baths which prevent rust
from creeping in should the sur­
face paint become chipped.
Cleaning: Wrought iron furniture
should be hosed off or washed with
soap and water and wiped with a
chamois when dusty or soiled.
Along the seacoast, even rustproof
metal furniture should be hosed
off with clear water regularly to
prevent salt deposits. If a shiny
finish is desired, the surface may
be waxed from time to time.
Retouching: Any scratch on the
surface should be touched up im­
mediately to prevent rusting. Use
a metal base exterior enamel. If
rust appears, the spot should be
scraped with a wire brush or sand­
paper before retouching.
Restoring: To refinish metal furni­
ture, smooth the surface with
sandpaper and wipe with turpen­
tine. Or, remove heaviest part of
the paint with a lacquer thinner,
using a soft-haired brush or rag
(taking care not to remove protec­
tive undercoating which may ex­
ist); allow frames to dry over­
night. Paint should be applied in
two coats; let it dry thoroughly
and sand lightly between coats. A
primer of zinc chromate will help
preserve the finish if an under­
coat is desired. It is possible,
through some manufacturers, to
obtain touch-up enamels or spray
bombs of paint which will match
the original finish.

Aluminum

A natural oxide film which
forms on exposure to air protects
aluminum furniture from atmos­
pheric conditions that attack other
metals. This thin, tough film cov­
ers surface scratches as soon as
they occur. Because aluminum is
light in weight, it is especially sat­
isfactory for portable pieces.
Cleaning: Aluminum needs no
special care other than an occa­
sional hosing and wiping to re­
move dust and soil. Periodic
applications of wax or a light film of
oil on the tube frame will pre­
serve the finish and maintain its
gloss. This procedure is particu­
lar

Now from Paris . . . SCHIAPARELLI'S magic
touch in decorative fabrics. Available only
through America's outstanding decorators au­
thorized by Schiaparelli-Waverly.

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60 West 40th Street, New York 18, New York.

(Continued on next page)
TAKING CARE OF

Cushions need protection, no matter what their covering. Even in the case of waterproof materials, there is the danger that rain and dampness will seep through the seams and rot the cushion from inside. It is a good idea to remove the cushions at night if you have available storage space. If not, cover each piece of furniture with a plastic or rubberized sheet. Or stack all the cushions on one large waterproof sheet.

Lately advisable wherever aluminum furniture is exposed to salt air. In applying wax to new aluminum furniture, clean the frames thoroughly with a solvent cleaner (any good grade of mineral spirits, kerosene, turpentine or naphtha), apply liquid wax with a clean, soft cloth and polish. To remove accumulated dirt, use a solvent cleaner, or if necessary, a mild abrasive cleaner on a clean, damp cloth; rinse well and dry. For heavier dirt, try a stainless steel wool pad (90 size or finer) with liquid wax or one of the above cleaners. Mild steel wool can also be used, but be sure to remove all remaining particles after cleaning as they will rust-stain the aluminum. After cleaning, apply a liquid wax coating.

Retouching: Scratches on the aluminum itself can be removed by rubbing fine steel wool over the surface. Again, be certain no particles remain after cleaning.

Restoring (See section on restoring wrought iron.)

Steel

Although gliders of steel need to be sheltered somewhat from the weather, steel chairs and tables are designed for outdoor use. The finish used by most manufacturers gives a certain amount of rust protection, but rusting is liable to occur when paint begins to chip. Cleaning: Steel furniture may be kept clean with an occasional damp wiping.

Retouching: For steel frames that have lost their finish, or have started to rust, work down the deteriorated spots with a piece of light-grained sandpaper and wipe the area off with a dry cloth. The spots can be touched up with a metal base exterior enamel.

Restoring (See section on restoring wrought iron.)

Bronze

Furniture constructed of bronze tubing cannot rust, and requires little or no upkeep. It is finished in natural verde, and develops a patina like old bronze, particularly on exposure to sea air. However, if this patina is not wanted, it may be removed with carbon tetrachloride (apply only in the open air) or brass polish.

Rattan

Although natural finish rattan can survive a certain amount of weathering, it is recommended for use in enclosed or semi-enclosed areas where it will not become rain-soaked, or dried out and brittle from the heat of the sun. This is also true of peel, bamboo, wicker and rush furniture.

Cleaning: Rattan furniture is basically very easy to care for. Frequent light dusting with a soft cloth and application of a cream wax polish will keep the frames in good condition. A coat of spar varnish applied once a year (or every season, if furniture is used all year round) will protect and freshen the original finish.

Retouching: If the rattan becomes scuffed or scratched, the marks may be removed with a light-grained sandpaper or fine steel wool and refinished with a light coat of clear lacquer or varnish.

Restoring: If the rattan is severely worn or weathered, it is best to remove the original finish with sandpaper or paint remover and refinish with varnish, enamel or stain.

All rattan members have to be joined by rattan peel, plastic bindings, or leather thongs. If any of the members become separated, the bindings which cover the joint may be removed, a new screw inserted, and the joint rewrapped. If the bindings themselves crack, the split sections may be joined with small brass tacks, or the bindings may be replaced. The new binding should be wet first and stretched as it is wrapped. As it dries, the binding will contract.

Wood

Wood furniture designed for outdoor use is treated with a preservative that will somewhat protect it from the elements, although it may weather or crack in time. A coat of varnish applied once or twice a year will keep the original finish looking fresh. Redwood needs a special preservative; there are several brands on the market.

Fabrics

Outdoor leisure furniture cushions need protection, no matter what their covering. Even in the case of waterproof materials, there is the danger that rain and dampness will seep through the seams and rot the cushion from inside. It is a good idea to remove the cushions at night if you have available storage space. If not, cover each piece of furniture with a plastic or rubberized sheet. Or stack all the cushions on one large piece of furniture under a waterproof sheet.

Coated fabrics exposed to... (Continued)
LEISURE FURNITURE (Continued)

outdoor use will retain their luster if occasionally damp-wiped or washed with mild soap and water, then rubbed dry, to keep dirt film from accumulating and wearing into finish. Other fabrics should be dry cleaned; there is liable to be a small percent of shrinkage if machine-washed.

Vinyl webbing found on some leisure furniture is particularly weather-worthy. The webbing should be washed once or twice a season with soap and water, rinsed with the hose and wiped dry. Continued exposure to the sun’s rays eventually weakens vinyl, so pampering this furniture a little will help extend its life.

Worn webbing can be replaced at home if it becomes necessary.

Rope and canvas covers can be kept in good condition by scrubbing with a detergent; hose furniture off and dry it in the sun. This furniture should never be stored when either the rope or canvas is wet.

Fabric seats and backs may be replaced when they become stretched, cracked or faded. Using the old covering as a pattern, cut the fabric slightly smaller to allow for stretching, and double stitch the seams for extra strength. New seats and backs for steel furniture are available already stitched, and may be bolted on to chair.

For additional information about the care of leisure furniture, write to the National Association of Summer Furniture Manufacturers, Inc., 216 East 49th Street, New York 17, New York.

FIGHT MENTAL ILLNESS

Handcrafted under expert supervision of the well known European sculptor-artist creator. Handpainted in natural warm shades of brown... finely executed in the very best china... perfect in detail—right down to the bright orange accent of the carrot and green leaves.

Sitting Rabbit 5” high $8.50* Standing Rabbit 5½” high $8.50* Rabbit with carrot 4” high $10.00* *Slightly higher South and West

Write Dept. H-4 for booklet showing other creations by famous European designers.

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For a touch of the best in French Provincial the WEIMAN touch

With unerring artistry, Weiman creates a cabinet-desk so beautiful—the atmosphere of an entire home is charmed by it. Not merely an exquisite showpiece—it has ample space for curios, one drawer that becomes a handy writing surface, another for storage.

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A CALIFORNIA ARCHITECT'S
Lofty Hilltop's geometric structures
At entrance to parking area two steel shafts shaped into an abstract sculpture rise from a concrete base. Retaining wall defines topmost level of site, which includes house, gardens and the pool. Grille in background screens pool.

HOUSE & GARDEN
**Planes of Hilltop** structural design stand out in contrast to craggy hillside and mountain range in background. Although the house, pool and complex of formal gardens seem to occupy a large area, a plot measuring only 100’ x 160’ contains them all.

Spacious gallery separates pool and parking area and leads to front entrance. On far side of pool is a flat-roofed pavilion which shelters swimmers from sun and is a structural link with gardens.

**Cantilevered concrete slabs** form graceful stairway beneath cube structure. Two similar flights of steps complete the ascent to top of hill. Each slab was pre-cast in stainless steel forms.

Hot sun rays striking window glass carry quite a punch during summer months. They send room temperatures soaring, boost air conditioning costs, and damage interior furnishings.

The smart thing to do is to stop those sun rays before they enter your home. Stop them with colorful canvas awnings and automatically you have a cooler, more comfortable home. Draperies and rugs stay fresh and unfaded. And because there’s less heat to handle, air conditioning units cost less to buy, less to operate.

Call your canvas awning dealer and tell him you want to see samples of all the many canvas colors and stripes. He’s listed under “Awnings” in the yellow pages of your phone book.

Many canvas awning dealers offer attractive budget terms.
Hilltop gardens convey variety of moods

The peristyle is illuminated at night from the lighted urn-shaped decoration at its center. Entrance to the house is at extreme right; solid doors open to air conditioner.

Rectangular lawn two steps down from pool is only hilltop area where a lawn is planted. Cypress in background rise 25 feet, are dramatically silhouetted against the skyline.

Circular pool at the rear of the house is bordered by a wide ring of green gravel. Adjacent to the kitchen, this garden setting, planted with roses, requires little care.
**Hilltop interiors are peaceful, handsome**

Master bedroom, furnished traditionally, enjoys two intimate views through window walls: of water garden and terrace, at left; of a pool and another part of water garden, at right.

Master bath has a luminous ceiling consisting of arched transparent sections between beams. Beyond the doorway and connecting bedroom halls is a sliding glass door which leads to the peristyle.

The kitchen is built around a cooking island which has a long storage cabinet suspended above it. Side wall and far wall shown here consist of storage cabinets. Breakfast table is near the sliding glass wall opening to a garden.

**Architect's bedroom** faces water garden and master bedroom beyond. Simply furnished, with large Japanese screen the only decoration, the room is actually in a separate building.

(Continued on next page)
Some Architectural Ideas of Thornton Ladd

When Thornton Ladd entered the University of Southern California, he was tempted to major in music. Instead for reasons he still can’t explain, he chose architecture. He completed the standard five-year course, then spent a sixth year studying landscape architecture because he “needed to know the mechanics of landscaping in order to integrate internal and external space.” Now 32, Ladd has traveled widely, experimented freely and expressed his ideas with eloquence. Here are a few of them:

- “We are in an age of synthesis in all art forms: the hard crust of tradition has been shattered by rebels and idealists, and now we have to adapt their new ideas to what is valid and worthwhile from the past.”

- “When one studies a score, he sees that many aesthetic structures in music are similar to those he must cope with in architecture.”

- “Hilltop was a laboratory experiment for me. I was learning that the function of architecture is not only to provide shelter but to handle light and create a mood with light and space.”

- “In another 50 years, what we call the California School will be written about and talked about as something that had a tremendous impact on American architecture.”

- “Most clients want more house than they can afford. It is the architect’s job to help them decide what to do without.”

- “I have learned that the future of architecture depends on close coordination between the architect, the landscape architect, the contractor, the interior decorator—and also the banker.”

- “Standardization leads to decay. The solution is to mass produce certain units of the house—kitchens, bathrooms, garages, utility areas—as economically as possible. Then the other units, such as living rooms and bedrooms, can be designed according to the tastes, the needs and the inclinations of the owner.”

Building data:

- **FOUNDATION**: Reinforced concrete.
- **Glass**: Fuller Glass Co. **Fireplace**: Belgian black marble. **Interior walls**: Plaster, Limba, and lacquered wood paneling. **Interior paints and stains**: Lacquered wood in living room by Joe Castaneda. **Ceilings**: Plaster. **Floors**: Parquet wood flooring. **Hardware**: Schlage Lock Co. **Heating system**: Gas fired warm air—Lennox Furnace Co.
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Flush light, even with surface of the ceiling, runs the length of the lavatory countertop. Tubes behind its inconspicuous ribbed glass panel light the entire mirror for shaving or for making up. Designed by Bob Ray Odenhauser.

Ceiling fixture provides evenly diffused light by night or day. At night recessed fluorescent tubes give bright light shielded from direct view by built-in eggcrate diffuser. Skylight gives daytime light. Designed by Gates & Ford.

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with Ann McLaughlin

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The Sea Witch is a majestic Clipper ship which collectors will want to own. Made of wood (black topside and antique white bottom) and thread (rigging), it is 18½" long x 13" high. Note how gracefully it is mounted on a wood block which is fitted with a brass inscription plate. $30 ppd. Order from Piel Craftsmen, HG4, 307 High, Newburyport, Mass.

Cast brass finials. These handsome brass ornaments will fit any standard lamp. We think that either of the two designs shown here will add distinction to your decoration. The spread eagle is 4" high x 4" wide. The Scottie thistle is 3½" high x 1½" in diameter. $2.95 for one, $5.50 a pair. Ppd. Mono-Art, Dept. HG4, 50 Delancey Street, New York 2, New York.

A gay barometer for the kitchen is the hand-carved wood one shown here. Made in Austria, it is brightly colored and devised so that the carved man appears in the doorway when the weather is fair. When it is stormy the woman stands in the entrance. Over-all size: 5" wide x 3" deep x 5" high. $2.25 ppd. From Kronenberg's, Inc. Dept. HG4, Hamburg, N.Y.

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From tip-toe to fingertip this is the answer to unsightly handmarks and destructive pet scratches. Sav-a-door’s 21” trans­parent plastic panels are unbreakable and easily fastened to any part of your door. $3.00 ppd. per pair including fasteners.

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From tip-toe to fingertip this is the answer to unsightly handmarks and destructive pet scratches. Sav-a-door’s 21” trans­parent plastic panels are unbreakable and easily fastened to any part of your door. $3.00 ppd. per pair including fasteners.

FORGED IRON BRACKETS
At last, an attractive shelf bracket art­istically designed in authentic orna­mental forged iron. Hundreds of uses inside and outside. Beautiful shelves can be yours in minutes—ideal for win­dow flower boxes or planters. Many practical ideas included with each pair. Free set of clips for glass shelves. Order now, each set complete with all forged square-head screws—Colonial Black finish. Size 6" x 4½" only $2.99 the pair, 8" x 6" only $3.49 the pair, postage paid. ORDER NOW and save 50c! P. O. Box 3574, Dept. A, Odessa, Texas.
**AROUND**

**Feminine symbol.** The fan is a romantic object. It has been used for flirtation and intrigue. Most women will admire the sterling silver fan jewelry shown here. The pin is 3" x 1½". $3.25. The matching earrings are 1½" x 1". $2.75. The set is $5. Postpaid. Federal tax included.

Jamaica Silversmiths, HG4, 79-32 164th Street, Jamaica, N. Y.

**A good view** of you is the way to check up on your grooming. We show the triple-view mirror which is an indispensable aid to the toilette. It will hang on wall or door, it folds to 16" x 50". Open, the panels give an excellent view. Each panel is 12" x 48". Frame is black or brass plated iron. $15.95 exp. coll. Interior Trends, 56 Underhill, Brooklyn, N. Y.

**THE MELODY THAT ELUDED**

the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6½" high on a 4"x4" base. $9.95. In a black satin finish, they're $4.95. Postpaid.

TENNESSEE CHROMIUM PLATING CO.

206 Louise Avenue
Nashville, Tenn.

**TOY-CHEST BENCH**

FULLY ASSEMBLED

3½" x 19½" x 20" high

You'll bless this chest that keeps toys under control (and not under foot) . . . you'll love its charming Colonial flavor this spring. And you'll find many other uses for this functional and practical storage piece! Hand-made of solid Pine and dovetailed, it will hold the toys of your children and your children's children. Cut out handles and concealed sliders make it easy to move despite its very solid construction. Quick delivery direct from our workshop.

Postpaid. Federal tax included.

$14.95

Jeff Elliot Craftsmen
Dept. G-47, St Albansville, North Carolina

**NOW**

DIXONS BRINGS YOU A DINING GROUP...

AND SAVES YOU

$ HUNDREDS $

Shipped right to your door at big direct factory savings, completely finished and assembled. This continental inspired dining group is made of fine selected hard woods with the special Dixon's mar and stain resistant protective finish. Note the abundant storage space in the smartly designed buffet.

The modern round table (44" in diameter) extends to a big 86" with leaves . . . And the good news is the price. For example, this table costs you just 76.00 (slightly more for extra leaves). Complete livingroom groups available, too, at direct factory savings.

DIXONS FURNITURE COMPANY

DEPT. J-115, ELLICOTTVILLE, N. Y.

APRIL, 1957
Black star sapphires are used to make the heads of the 18K gold cats shown here. The bodies are made of very large cultured pearls. For the girl who likes cats and high fashion this is an ideal gift. She will wear it as a lapel pin, as a hat ornament or pinned to a pretty belt. $88 postpaid. Tax included. Merrin Jewelers, 530 Madison, HG4, New York.

The glove you love to wear when driving is the one shown here. The palm is made of butter-soft deerskin, the back of suede-smooth cotton fabric. It comes in these combinations: oatmeal palm with cocoa back; cocoa palm with oatmeal back; oatmeal palm with oatmeal back. 6 to 8½, $2.99 plus 16c. Here’s How, HG4, 95 Fifth Avenue, N. Y.

House proud people should investigate the quality of the handsome lawn marker shown here. It is made of weather-resistant aluminum finished in baked enamel. Background is black, raised letters (or numbers) are white. The stand is silver color aluminum. 26” high with 18” name plate. $2.95 pd. Spear, HG4, Colorado Springs, Col.

Imported dolls. A small girl or an avid doll collector would appreciate the 11” stuffed dolls shown here. The faces are made of plastic, the flaxen hair is real, the cunning clothes are made of washable cotton. You will be delighted with the low cost of these pretty dolls. $1.29 postpaid for the pair. Order from Hobi Co., Dept. HG4, Flushing 52, N. Y.

White accent for a spring and summer table: the hobnail milk glass serving pieces shown here. The covered jam pot is 5” high, comes with a matching tray and serving ladle. $3.50. The open mayonnaise bowl is 4½” in diameter and comes with a matching tray. $2.98. Add 25c postage. Helen Gallagher, Dept. HG4, 413 Fulton Street, Peoria, Illinois.
She's head-over-heels in love with her heels-over-head Troyloafer. Terribly healthful, they say, and so comfy cozy. Unlike conventional aluminum, Troy furniture is proudly de rigueur. Everybody knows you can't get imported rattan just any place. Especially imported rattan combined with gold anodized aluminum. In furniture and department stores or through decorators at Troy showrooms in New York, Boston, San Francisco, Dallas and Mexico City.

SEND 25c IN COIN FOR INTERESTING NEW BOOKLET TO THE TROY SUNSHADE COMPANY, TROY 23, OHIO

LBA1 LAZY BOWL CHAIR
A43 CHAIRS
TA45 TABLE
TA2 STEP TABLE
A44 LOUNGE CHAIR
BRIGGS BEAUTYWARE

brings you the decorative magic of compatible color

Compatible color—the magic touch you need to make your bathroom beautiful! Use Briggs Beautyware as your focal point and an infinite variety of color combinations and decor are yours. For Beautyware colors are *compatible* in the true sense of the word: scientifically blended to “co-exist in harmony” with your own decorating ideas. Coral, Sandstone, Sky Blue, Sea Green, Pearl Gray—each beautiful hue allows complete freedom of expression; permits you to change your accessories as often as you like. So whether you buy, build or modernize, select your favorite of the five Briggs Beautyware colors and plan a bathroom that will always be as beautiful as it is today!

BEAUTYWARE CORAL, a warm tone, equally smart with other shades of coral or bright accents.

BRIGGS MANUFACTURING COMPANY • DETROIT, MICHIGAN
"Be My Bunny, Honey" is the affectionate inscription on the sterling silver charm shown here. Heavy in weight, beautifully cast, the charm can be marked on reverse side for 10c a letter. $1/4" in diameter, $5 for sterling silver or gold-filled metal. $25 for 14K gold. Ppd. Tax incl. Wayne Silversmiths, HG4, 546 So. Broadway, Yonkers, N. Y.

Spaghetti fork. If you have difficulty in twirling the succulent strands of spaghetti with a fork and spoon you need the fork shown here. The metal part revolves while the ivory plastic handle remains stationary. It sounds complicated but once you have tried this invention you will always use it. $2 ppd. ea. Seth & Jed, New Marlborough, Mass.

Give a man a dog or, if he has one, give him a house sign with a likeness of his dog designed in cast aluminum. The handsome bracket sign shown here is made of wrought iron and handsome bracket sign shown here. Signed in cast aluminum. The metal part remains stationary. It sounds too complicated but once you have used it. $2 ppd. Seth & Jed, New Marlborough, Mass.

Westmoreland's Milk Glass KITTEN-ON-A-NEST Plus our "spooking new" Catalog . . . Our spooking, "spooking new" 100-page portfolio of Quaint American Furniture is yours Free with this 1/2"-long, 4" high covered milk glass dish by Westmoreland. A replica of an old shop dish discovered near Mt. Louisa by Mr. Forslund. Kitten-on-A-Nest is wonderful for cigarettes, candy, nuts and the like. Catalog shows 75c.

Carl Forslund Quaint American Furniture 1205 West Harrison, Chicago 7, Ill.

"Imagine! Getting lovely, thick, Reversible BROADLOOM at Savings up to 1/2"

"2 RUGS IN 1" Use both sides. Double the wear! Each sq. yd. weights over 3 lbs.

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Over 3 Million Homemakers have found that the materials in their old rugs, carpets and clothing are salvable and helped them get better, heavier "2 in 1" carpets and rugs from the factory at big savings.

Have Better Broadloom For Less by sending us your old carpet, rug, clothing. Learn how the materials we receive are merged, sterilized, separated, bleached and reclaimed like new. The seasoned wools etc., are blended with choice NEW WOOLS, then redyed, respun and woven within a week into extra heavy, deeper-textured, new Broadloom fine enough for any home.

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It's always June to these lush, exotically Tuberous Begonias—one of our famous "Gay Decorateurs" so true to nature they'd fool a bee! Exquisitely handcrafted in wax, they'll add glorious fresh color to your home forever and a day.

Each plant includes 4 full flowers and 2 buds, in pink, white, scottie, with mauve. All in a smart white cachepot, 12" high overall. A charming gift of lasting loveliness. Mail Orders Filled Promptly. $5.25 Postpaid

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7542 Maie Avenue, Dept. HG, Los Angeles 1, Calif.
Make Exotic Tile Mosaics!

It's easy to make wall plaques, trays, place mats and other useful items with the E-Z-Do Mosaic Kit. It contains everything you need: rainbow-brilliant Thermoplastics, gummed pattern border, matching color chart and easy-to-follow instructions. Choose either fascinating Fish design in 6 spectacular colors (illustrated) or ancient Aztec Sunrise pattern in 4 colors. Complete size: 16 x 14. A wonderful gift—a fascinating hobby! Only $3.95 post-paid. Your money back if you are not completely satisfied.

E-Z-DO MOSAICS, Dept. HG-3
165 Fulton St., New York 38, N. Y.

Builder's LIFETIME ALUMINUM TRELLIS

A charming decoration on a bedside table, on a wall shelf. Shown here is a Staffordshire cachepot which is modestly priced at $3.50 postpaid. Order today from SEAL-KOTE inc., Wooster, Ohio.

BURNS TRASH SAFELY OUTDOORS!

End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry, garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire dept., Dept. HG-4, 4007 Detroit Ave., Cleveland 12, Ohio.
AROUND

Parakeet penthouse. That sprightly chattering bird of yours would like to live in the bamboo cage shown here. It would have fun making its way up and down the five levels of this exceptionally tall structure. 24" high, it is made entirely of natural bamboo with the exception of the metal tray at the base. $12 p.p. Edith Chapman, JP, Nyack, N. Y.

Personal accent for the entrance door, for the bedroom door: the cast brass knockers shown here. Classic in design, the knockers come marked with a first or a last name. Your upstairs hall will look most attractive if the doors are hung with these knockers. $1 for 3½" high; $1.95 for 6½" high. Engraving incl. Ppd. Taylor Gifts, HG4, Wayne, Penna.

Elegant server. This three plate folding serving piece is one of the nicest we have ever seen. Made of Sheffield silver, it is the perfect appointment to use for an assortment of hors d'oeuvres, cakes, cookies or candy. Each plate is 7¼" in diameter. Note how compactly it closes. $19.75 p.p. Bertram Shrier, Ltd., HG4.

STAKE THIS FOUNTAIN BIRD BATH
for our feathered friends and your garden will come to life. It's sturdy, yet portable of rust proof metal. Just snap porcelain enameled bowl on green ornamental iron base. Stands 28½" above ground—4 qt. bowl is 1½" across, 2½" deep. Simply screw fountain attachment to hose. Special adjustment regulates flow to tiny droplets. Birds love it. Completely guaranteed.

Make your home a little prettier.

DOWNS & CO.
1145 Conn. Ave., Washington, D. C.

IDEAL SUPPLEMENT TO ANY LAWN SPRINKLING EQUIPMENT
For lawns, flowers, shrubs, etc.
New RELAX-SPRAY $2.00 pp U.S.A.
(Take work req. USPS—P. A. Post.)
Here is the new RELAX-SPRAY garden hose holder designed to save you time, labor, and water. Controls water without your constant attention but with equal efficiency. Everyone can use this practical hose support in addition to any type sprinkler presently used. Will fit all sizes of garden hose. Unbreakable—½" galvanized, tough steel—34" long—one piece construction. 2.20 p.p. U. S. A. Money back guarantee. No C. O. D.'s please.

STEEL DISPLAY UNITS CO.
180 E. Ann's Ave., Bronx 54, N. Y.

PAGODA ROOF CUPOLA
Ready-Built, fully assembled PADO DA ROOF CUPOLA for your garage, breezeway or ranch house that will fit any pitch roof. Made of pine, painted two coats with 24" high, 18" square. Aluminum or copper covered roof. Needs only a screwdriver to put up in 10 minutes. With ALUMINUM covered roof, $39.50. With COPPER covered roof, $42.50. Express Collect. Other sizes and styles from $16.75 to $419. Weatherproof shown 19" by 20" mode of COPPER and ALUMINUM, painted black, only $11.95 postpaid.

MANOR HOUSE Interior Movable Shutters

JOHNSON PET-DOR
Allow your dog or cat to enter and leave at will. Permanent magnets keep door closed when not in use; no drafts, no insects. Sliding panels close both sides, locks on inside. Install in minutes to any flush door panel. Complete guide pattern & instructions supplied. Free brochure. Money-back guarantee. Standard size to 18" shoulder height $16.75. Large size (German Shepherd, etc.) $20.75 Ppd. (No C.O.D.) Send check or M.O. to:

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DOG MATTRESS
KEEP YOUR DOG OFF THE COLD FLOOR AND YOUR GOOD UPHOLSTERY
CEASAR TREATED
WASHABLE SLIPCOVERS

SAY MONEY-CLIP DOG NAILS YOURSELF with our RESCO DOG NAIL CLIPPER and FREE DOG INSTRUCTIONS
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SEAL WAY PET-DO"—Cats Pet Care in Half!

JASON PET-DOR
Allows dog or cat to enter and leave at will. Permanent magnets keep door closed when not in use; no drafts, no insects. Sliding panels close both sides, locks on inside. Install in minutes to any flush door panel. Complete guide pattern & instructions supplied. Free brochure. Money-back guarantee. Standard size to 18" shoulder height $16.75. Large size (German Shepherd, etc.) $20.75 Ppd. (No C.O.D.) Send check or M.O. to:

JOHNSON PET-DOR
258 W. Twodor St., Laguna Beach, Calif.

The Twodor—Combination Storm & Screen Door

The Twodor will make it easier to live. The Twodor is priced as low as the commonly made type. If your doorway looks a little drab or drizzly, the Twodor will give it that handmade cottage look that is so far away from today's drab, drizzly look. "Twodor" will make it even easier. We believe this is the most handsome, functional storm and screen door we know—it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most attractive. Put it on your door today and you will see what we mean. It’s the Twodor, the storm and screen door with the metal trim that is the most attractive, the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the most handsome and the most functional. It’s not a haste, Ilk and standby—we know it’s the strongest. It’s the...
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IMPORTED gold lace paper borders and ornaments for decorating Valentines and Xmas gifts plus other projects. Used by de- signer, church and hospital bas are furnished in natural ($9.95) or finished in maple, walnut, cherry, pine or mahogany ($12.95). 30" high; seat is 18" x 15" x 16". Exp. Coll, Jeff Elliot, Department HG6, Statesville, North Carolina.

Clipped recipes can clutter your cook book, the drawer of the kitchen table. Gather together the recipes you have been cutting out of magazines and newspapers and file them in the device shown here. Designed like a book, it has pages made like envelopes. $2.45 postpaid. Order from RMS Interiors, 11146 S. Michigan Ave., Chicago, Illinois.

Many hearts make a pretty bracelet. Shown here is one made with fifteen heart shape gem-color stones which are fitted to an expansion gold-color metal band. Gem colors are assorted: ruby, sapphire, amethyst, topaz and emerald. And the bracelet is modestly priced at $2.95 pdl. Tax included. Order from Aimée Lee, HG4, 545 Fifth Avenue, N. Y.

SHOPPING

The Viking chair is an excellent copy of a Scandinavian design. Made of solid birch with a fiber rush seat it comes in three ways: unfinished ($9.95); finished in natural ($10.95) or finished in maple, walnut, cherry, pine or mahogany ($12.95). 30" high; seat is 18" x 15" x 16". Exp. Coll, Jeff Elliot, Department HG6, Statesville, North Carolina.
AROUND

For the 19th hole the man in your life needs this bottle and can opener. The steel shaft and working parts are made of steel finished in chromium. The final is an honest-to-goodness golf ball! It's the perfect accessory for golf bag. About 4" long x 2" wide. $2.00. Order from Nob Hill House, Dept. HG4, Box 1592, San Francisco, California.

Fasten everything but the hatches with "Squeeze-Klips." You can train your plants and vines to grow on stakes, over fences. You can make pleats in your draperies, secure your iron board cover, make a hanger for a pot holder with the rustproof metal clips shown here. The easy grip pliers and 500 heavy duty clips cost a modest $1.98 ppd. Walter Drake, Colorado Springs.

A small fur you will enjoy wearing on gala summer evenings is this short stole made from blue fox tails. The fur hands are combined with pale beige silk and the effect is flattering and graceful. You can wear this fur fashion with late day clothes or with formal evening gowns. $42.50 each. Rubin, 52 East 56th, N. Y.

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Your imagination will run riot with these lovely lifelike creature in nature's true vibrant colors and gay....

Last Drop: 30 butterflies $5.50
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Golden Brass Switch Plates to add House & Garden elegance to your walls. Gleaming brass plated metal lacquered to prevent polishing. Opulent Antiqued raised design that is appropriate for every room in your house. Eliminates finger marks. Matching Brass screws included. Gift idea.

Single Switch (3" x 5") . . . . $1.50 each 3 for $3.95
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New Hormone Beauty Serum is so potent 7 drops daily can fade wrinkles and crow's feet. When smooched on skin, supplies maximum daily allotment of female hormones normally needed for youthfulness. Pure hormones plus lanolized Sesame for fastest penetration. Costs only 4c a day to try this reliable product. If you are middle-aged or older—look younger . . . and you'll feel younger.

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Your precious table or bed linens, duvets or alternates deserve a storage place to keep them clean, wrinkle-free and dust-free. They're accessible too, in any room or closet. Formica has a sturdy Double binding and in 3 sizes, 21½" x 12½"; 17½" x 12½"; 13½" x 12½". $5.95. Add $1.00 for 3-letter monogram in either charcoal or navy. Postage paid.

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Most of the illustrated and 500 other inactive patterns are available immediately. One of the world's largest silver dealers, we will also take your old silver in exchange on a purchase of any one of 100 new, current patterns.

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Recently isolated by a trustworthy 35-year old laboratory. More than 3 times as concentrated as ordinary hormone creams. Only 7 drops a day are needed to help give a new youthful beauty.

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Chicago 28, Illinois
NEWLY CREATED POLYMASTER
Heavy Gauge Clear PLASTIC MATS & RUNNERS
At a Fraction of the Cost. $1.50 a roll and up

A 1 Fraction of the Cost of Rubber!
STRONG—Lasts, and lasts, and lasts!
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make it slip-proof!

Strong! Waterproof! Slip-Proof! Washable!
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Hundreds of Uses: Home, Office, Factory, Garage
Protect expensive rugs, floors • Barreled • Floor mats • Bath mats • Backing for runner mats • Sink drainboards • Car mats • Shell protectors • Kitchen • Garage Floors • Restaurant kitchen protectors • Hospitals • Hotels • Construction • Factories

The all-improvement out of the future! Grip in any way you want. Made of heavy gauge vinyl transparent plasticfilm! Wipes with damp cloth!

— you see your linoleum roll laid out in a whisker! Homesweethome! Plan your own, incidento, rugs, floors! Put your dish, store in present wear, keep dirt, moisture away. Doesn’t show gum in your kitchen—because it’s bond-translucent—you see your linoleum right through it!

3 ft. rolls—$1.50 ppd. 10 ft. rolls—$7.50 ppd.
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12 ft. rolls—$4.00 ppd. 50 ft. rolls—$17.95 ppd.
all rolls 30” wide 60-100 ft. lengths, 35¢ per ft.

Send check or money order. If C.O.D. fees extra. Money-back Guarantee. All rolls.

Heavy Gauge Clear PLASTIC MATS & RUNNERS

At a Fraction of the Cost, 50 roll and up

SMART COPPERCRAFT

COPPERCRAFT

SMART COPPERCRAFT

DON'T BE FAT!
If you just can’t reduce and have tried dieting, pills and tablets—try relaxing, a manager that’s tested, and has U.L. approval. Lose weight where it shows most! The relaxing, muscle-making
saga helps break down FATTY TISSUES, helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away the fat—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it’s almost like having your own private masseur at home. It’s fun reducing this way! Lose pounds and inches quickly, safely, safely, without risking health.

150 Variations—saga helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away the fat—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it’s almost like having your own private masseur at home. It’s fun reducing this way! Lose pounds and inches quickly, safely, safely, without risking health.

At a Fraction of the Cost, 50 roll and up

DECORATE KITCHEN CANISTERS WITH THESE AUTHENTICS DECALS

Artistic shaded gold and black decal labels transform glass or metal containers into a useful and decorative set of kitchen treasures. Decals apply easily with just water (instructions included); washable and color-fast. Each decals. Order for yourself or as a gift. Price 25¢ each or .75¢ per dozen. Sale—.50¢ per dozen (U.L. approved).

CONSTANCE JEWELS

发射]

A good rack to hang in the bathroom is the one shown here. It will hold magazines, books and newspapers. An attached ash tray gives added comfort to the smoker. Made of white plastic, it is decorated with black designs. It is easy to keep clean and easy to install. Adhesive comes with rack. $3.95 plus 25¢. Order from Laurie, HG4, 567 Fifth Ave., New York.

Exceptional value: the velvet-covered ottoman shown here! Made of hardwood, coil springs and good webbing, it is firmly upholstered and covered in stain-resistant color velvet: red, rose, topaz brown, sage, leaf or emerald green and gold. 20" x 25" x 17", $18.50 for one; 36$ pr. Express collect. Order from Hunt, Box 492, Hickory, North Carolina.

An elegant note for your traditional room: the acanthus leaf chandelier. Handmade of metal, it is finished in chalk and touches of lustrous gold. It is available in two sizes: $59.95 for the six-light fixture; $34.95 for the three-light one. Postpaid. Order from The Artistic Import Company, P. O. Box 86, Homecrest Station, Brooklyn, New York.
AROUND

In winter the birds find the pickings lean. So why don't you erect this feeder in your garden?

Made of aluminum and rustproof chrome plated fittings, it has two 15" trays finished in baked green enamel. Mount it on a (inside diameter) iron pipe or hang it. Holds 1½ pounds of feed. $9.95 ppd. From Cowap. Dept. HG4, 2423 Ridgeway, Evanston, Ill.

A special formula detergent is the solution you need to clean your windows, mirrors and plate glass table tops. We show here an excellent cleaner which comes in a Polyethylene squeeze-type bottle. Economical to use, it will give all glass surfaces a brilliant finish. $1 ppd. for six ounces. Glasscraft. Dept. HG4, 920 Chicago Ave., Evanston, Ill.

On the buffet table you could use the handsome china tureen shown here. Made in Italy, it is modeled after a placid cow. Pure white in color, it is decorated with a colorful flower garland. And it will hold eight quarts of steaming soup, boeuf a la mode, bouillabaisse. 23" wide x 10" high. $37.50 exp. coll. Hitching Post, 263 Glen Cove, Sea Cliff, N. Y.

CHALK TALK

Since the chalk and the eraser on this slate are magnetized, they will be easy to keep at hand. jot down your appointments, meetings, pantry needs, special dates. It is rimmed with fruits and vegetables to make it especially charming in the kitchen. 11" x 15". $2.25 postpaid.

EDITH CHAPMAN

260 Main Street, Nyack, N. Y.

No brackets, screws or tools used to securely install Trend-Rods between tile, plaster, glass, wood or concrete walls. Just attach until non-mar end-teeth Suction Cup-Roch walls, turn and you have a beautiful, strong Snowice Curtain or Cassetta Riga made of aluminum oxidized with a bright-nailing finish that will not chip, peel, tarnish or smudge. 18x96 40 to 1-56 46x60 $1.65 20.36.

Swish-Clean Your Bath Tub The Easy Way

with a Tubber-the No Scrub Bath Tub Scrubber. The long, rustproof metal handle makes cleaning easy, no kneeling necessary. The reinforced cellulose sponge is hinged in the middle - gets into corners. Sponge & wood handle grip come in pastel pink, blue, green, yellow or apricot. Satisfaction Guaranteed! Send 25¢ to Andrews or Domestic Filing Co. 12-00.

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260 Main Street, Nyack, N. Y.

DISTINCTIVELY DIFFERENT

NEW Remien DeVille Collection Hand Printed WALLPAPERS WITH MATCHING FABRICS

Send 50¢ for king-size sample of either paper ($1.00 for both) plus swatch of matching fabric.

"LYRIC"—warm, modern design with a lively musical flair.

"GOLDTOWN"—exciting design with "turn-of-the-century" air.

...just two of many in the exclusive Remien DeVille Collection!

REMIEN & KUHNERT CO. • 360 West Superior Street • Chicago 10, Illinois

Another COLONIAL GEM

by Greenbaum Brothers

Antiqued Solid Pine Spoon Rack
$10.95

This superior quality spoon rack is made with the same loving care as our exquisite large pieces. Has planter compartment to hold 2 small pots. Send 25¢ for big 40-page catalog of America's finest Early Americans. SATISFACTION GUARANTEED! DEPT. HG-457.

Greenbaum Brothers
101-105 Washington St. Paterson, N. J.

If your bathroom needs to be spruced up, order this cologne from DOROTHEE products company. Needham Heights 94, Mass.

MODERN GEM by

TYPEWRITER TABLE

store your typewriter in this "miniature office." Sliding shelf for typing, dust-proof compartment 16¼" x 20½", 1½" high for typewriter storage. . . . 1 small-size file drawer holds 2 movable upright dividers OR 2 small drawers. Antiqued hardware, dovetailed drawers on hardwood rails. satin finish, Modern or Colonial kind of drawers and finish, from DOROTHEE products company. Needham Heights 94, Mass.

KNotty Pine

$32.95

Write for FREE Catalog.

Tupelo Wood

$35.95

Express margin collector, signed by the author, wood check or money order.

Jeff Elliot Craftsmen
219 Main Street, North Carolina
Top: SHOW-OFF SLEEVE—tabbed fly front, a nice way of saying "this it mine I." Show the world your initials... tabs button oil when you're publicity-hy! Great touriit attractions, because they never need ironinc-Sizes 32 to 38. $4

V-collar, roll-up sleeves. White or lilac.

Bottom: IVY LEAGUE — pocket tab, new open

INTO NEW CAPE, STOLE!

Your OLD FUR COAT

Here's How Co., Drpl. IIU l. 9S FUlh Ave., N.Y. 3

Tired of Polishing Silver?

Try Fairchild’s HI-SHEEN, the amazing new silver polish with two special ingredients which retard tarnishing. Tests have shown that sterling or silver plate requires at least four times longer to tarnish when polished with HI-SHEEN. HI-SHEEN is made from the finest materials and is safe for the most precious heirlooms. It is packaged in tubes for convenience and will not cake or dry out. Jumbo 5 ounce tube $1.00 postpaid in U. S.

Fairchild Chemical Company
P. O. Box 144
Stratford, Conn.

Sorry, No C.O.D.’s.

FLATWARE CADDY

This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12" x 10 1/2" x 3" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order 12 or more.

Complete with liner $1.98 postpaid

DOWNS & CO.
Dept. 1466R, Elwood, Ill.

SHOPPING AROUND

Down East the favorite wall shelf is the gracefully designed Abby Nome three tier bracket. Shown here is a fine reproduction which comes in two ways: made of pine, assembled and finished in maple or mahogany ($8.95); or unfinished in kit form ($8.95). 27" high x 20" wide x 6 1/4" deep. Ppd. Yield House, Department HG4, North Conway, New Hampshire.

Life in the sun will be relaxing if you wear the comfort-able two-piece fashion shown here. Both the blouse and the pants are made of pre-shrunk poplin which is decorated with washable turquoise and silver braid. Poplin colors: white, charcoal, turquoise, beige. 10 to 18. $4.95 ppd. for either. Western Classics, P. O. Box 4035, Tucson, Ariz.

Swedish trivets. For rooms decorated in the modern manner we show these oval table protectors. A natural oak wood base is fitted with resilient cork. The large one is 13"; the medium one is 10"; the small one is 8". The set of three is modestly priced at $5.95 postpaid. Order from Holiday House, 24 Bellevue Theatre Bldg., Upper Montclair, N. J.
Use your Furnace to COOL your Entire house!

1. **IF YOUR HOUSE HAS HEATING DUCTS** you already own a good part of a central air conditioning system. No need to use up floor space or disfigure your windows with individual room units. And no need to get involved in messy, expensive alterations.

2. **USE AN ADD-ON COOLING UNIT.** American-Standard makes all types, all sizes, either water-cooled or air-cooled. The model shown here, on top of furnace, is designed for quick, easy connection to the existing house duct system.

3. **WATER SUPPLY? NO PROBLEM!** This American-Standard air-cooled model requires no water—uses only electricity and air. Installed outdoors, it saves indoor space, too. Even in hottest, muggiest weather it keeps your entire house refreshingly cool.

4. **PERFECT COMFORT IN EVERY ROOM...** and better health for every member of your family. Medical authorities say hot, muggy air can impose as much heart strain as heavy physical exercise. Relax with American-Standard conditioned air.

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American Standard Air Conditioning Division, Dept. HG-47
40 West 40th Street, New York 18, N. Y.

Please send American-Standard Year 'Round Air Conditioning Booklet and complete specification sheets on units available. Enclosed is 10¢ to cover cost of handling.

Name:

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it's upholstered in Furniture by Division of Schnodig Corporation supported vinyl upholstery

Now you can enjoy the beauty of light, modern colors with easy-to-care-for BOLTAFLEX. A damp cloth is all you need to keep it bright and fresh-looking all the time.

Today with more and more time spent at home, you need an upholstery material that will take hard wear and not show it. That's why smart homemakers are choosing BOLTAFLEX for their new furniture. When you shop for new furniture... look for Boltaflex... you'll know it's the vinyl upholstery material designed for modern living.

THE GENERAL TIRE & RUBBER COMPANY BOLTA PRODUCTS DIVISION • LAWRENCE, MASS.
CERAMIC BUCKETS. You will enjoy using the gay containers shown here. One is decorated with a design of potato chips and holds 40 ounces. Another has a pretzel design and holds 20 ounces. The third is decorated with peanuts and holds nine ounces. Background is white, handles are raffia wrapped. $2.98 for three. Please add 25c. Foster House, Peoria, Ill.

A cherished favorite in the world of rugs is the handloomed Hit and Miss pattern put out by Eden Studios. Made of fine new wool, it comes in scatter rugs, in room-size rugs and in stair runners, 3.98 for an 18" x 36" scatter rug; $1.66 per running foot for 18" stair carpet. Exp. Coll. Send for catalogue. Eden Studios, South St., Norwell, Mass.

FUN-TO-FINISH-KIT. You will enjoy filling in the cross stitch sampler shown here. The pattern and the floss are stamped on fine white linen. In the kit you will find all the material necessary to complete the sampler, and 11½" x 14" black wood frame and complete instructions. $2.98 postpaid. From Susan Smith, HG4, Carpentersville 10, Illinois.

IN THE SPRING anything in nature takes on a bright new look. Why don't you improve your appearance, too? You can get rid of your winter flabbiness, your cold weather slump by exercise. Send for the Wallace course "Get Thin to Music", and enjoy taking off weight. $19.85 ppd. for six 10" records and instructions. Wallace, 154HG East Erie Street, Chicago.

COVER ALL of the toaster when it is not in use. Be sure to cover it with the quilted plastic hood shown here. Background colors are yellow, pink, or turquoise finished in honey-toned knotty pine or maple. $1.00. Fuller cover, $1.50. Ppd. U. S. Curtain Co., HG4, Box 237 S. Sta., Yonkers, N. Y.

Dinnerware Storage Rack
Store away a whole dinner service for 8 in just 17¾" x 9½" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order No. 7001-6, Rack, $3.49 postpaid.

Write for Free Gift Catalog!

Miles Kimball
182 Bond St., Oskosh, Wisconsin

HOUSEWIFE-MOTHER EARNS $1000 WRITING AT HOME

"While you are out shopping..." and "Seville: A Christmas Story" are two of the stories which have been sold by a young mother in the Wallace course "Get Thin to Music" for $19.85 postpaid, plus 10% Federal Tax. Send in coin or stamps.

Write for Your Test
Send TODAY for your copy of the famous X.I.A. Writing Aptitude Test. This may be your first step towards the most marketable and profitable occupation available today. 

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SEWING AT HOME

Write for a FREE Fitting and Fitting Guide, and a FREE 42-page catalog of Finished and Unfinished Furniture and Decorations. Mail form or write today.

Housewife-Mother Earns $1000
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SWIVEL CAPTAIN'S STOOL
With Sturdy, Concealed Ball Bearing Swivel

NOW...a swivel stool styled for the home. For the dining bar, food bar, kitchen counter, office, etc. Ideal child's dining chair (heights in legs allow easy sitting for child growth). Large, contoured seat and wide curved back give maximum comfort. Rungs are just the right leg height for young or old. Thick honey-toned seat and back—beige or red wood ends and legs and rungs. In finest hand-crafted quality. Beautifully finished in mellow honey-toned knotty pine or maple.

Send for your test

COMPLETE or IN EASY 1-HR. KITS

Send for your test

TEFC Ornamental Iron adds charm and beauty to your home.

Choose modern or traditional Ornamental Grillwork and accessories. Hundreds of TFE patterns for grilling packets, copper pots, interior, garden, and stairs.

Send for Free Information on ornamental iron work, 10c enclosed.

Address:

The Jamaica Silversmith
79-32 164 St., G-4, Jamaica 2, N. Y.
1000 PRINTED NAME & ADDRESS LABELS $1

1000 sparkling name and address labels—nicely printed with YOUR name and address and sent with a Lovely Plastic box for just $3.00 postpaid! WORTH MUCH, MUCH MORE! 5 orders or more at just 75c per order! Money Back guarantee.

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Lynn, Mass.

WOVEN WOOD PLACE MATS
Mats are 13 in. x 18 in., ample for full place setting. Made of narrow basswood splints woven with sturdy cotton yarns in a simple, pleasing design. They are hemmed at the sides to prevent ravelling, can be cleaned easily with mild soap and water.
Choice of 7 lovely H & G colors: Carnation Pink, White, Citron Yellow, Cherry Red, Spruce Green, Walnut, and Natural Wood.
Set of 4—All one color—$3.95 ppd.
Single mats—$1.25 ppd.

LATTISWOOD, Inc.
120 W. Onondaga St., Syracuse, N. Y.

FOR CATS AND DOGS
UP TO 20 LBS.

WHITE
RED
AND GREEN TRIM

18" NO.
13" HIGH

SOLVE YOUR PET'S HOUSING PROBLEM
Cats and small dogs say: "This is HOME!" Owners say: "It's wonderful!" A cute house, with cozy roof to keep off drafts; open front to prevent odors, 20 lb. bursting strength corrugated paperboard, double insulated value holds body warmth. Convenient for you. Tidy and comfortable for your pet. One, $2.95; two, $4.95; three, $6.90, postpaid. No C.O.D. Money back guarantee of satisfaction.

CABIN IN THE PINES
Box 6400, Richfield Station
Minneapolis 23, Minnesota

THE GLOBE TROTTER
is the perfect toilett kit to take on a long or short trip. It contains five pellets which expand in water to full-size terrycloth wash cloths; six foil-wrapped packets of sun tan lotion; ten pellets of detergent and ten tiny cakes of French milled soap. $3.95 postpaid. Tax incl. From Cortley Gifts, 305 East 83rd Street, New York, N. Y.

Brass will add charming high lights to your kitchen. We show a handsome six piece utility set which you will enjoy using, which will add a decorative note to the room. Each piece is 14" long: spatula, ladle, skimmer, fork, spoon. The brass bracket is 15" wide. $12.95 ppd. the set. Jenifer House, Dept. HG4, New Marlboro Stage, Great Barrington, Mass.

Accordion door. The Vinyl plastic fabric door shown here is perfect to use as a room divider or as a door. Colors: gray, beige or white. $6.95 for the 36" wide x 80" high size; $10.95 for 36" x 96"; $14.95 for 48" x 96". Each door comes with appropriate easy-to-attach hardware. Add 50¢ postage. U.S. Folding Door, HG4, 6016 13th Avenue, Brooklyn, N. Y.
A demure miss or your tomboy will both like the cunning cotton suit shown here. The middy top is navy blue fitted with a red, white and navy striped cotton knit dickey. 4 to 6x ($3.98) and 7 to 14 ($4.98). The pants are made of white cotton twill. 4 to 6x ($2.98) and 7 to 14 ($3.98). Ppd. Each piece is colorfast. From Miss Abbott's Shop, Wollaston, Mass.

Heraldic emblem. If you are proud of your family name why don't you order an emblem like the one shown here? It is made of a shield shape wood plaque which can be finished in a light or dark color. Fitted to plaque is a metal panel decorated in full color enamel. 10" x 12". $24.50. Ppd. Heraldic Publishing, 549 Allen, Woodmere, N. Y.

"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. $29.50. Express collect. Order from Paulen Crystal Co., Dept. H N 2, Broadway, New York 7.
Future heirloom. If you have been looking for a handsome hatch buffet you will find it pictured here. Made of solid pine, it is a piece you will enjoy for a lifetime. The base ($359) has four compartments and three drawers. Hutch has eight spice drawers and three shelves. Complete: $495. Express collect. From Greenbaum, 101 Washington, Paterson, N. J.

Cool comfort will be your blissful reward if you wear these rubber sandals on the beach or terrace. Made of sturdy rubber they are easy to slip into, easy to wash in soap and water. They come in three color combinations: white with yellow, white with blue and white with red. Women's sizes: 4-9, $2.50 a pair. Elizabeth McCaffrey, Orange, N.J.

Unique charm for your bracelet is the "photo charm" shown here. An open face round locket set with a clear crystal cover is designed to hold a photograph. Locket (3/4" in diameter) is metal finished in gold plate. For $1.50 you can buy the gold plated links bracelet and two charms. Ppd. Tax incl. Baby Shoe Studio, Richmondville, New York.

A good service to know about is one performed by the Century Shoe Repair Company. For $2.98 each you can have your expensive alligator shoes and pocketbook made to look as fresh as a daisy. The factory will regale the leather and give it a new lease on life. Add 50c. Write for mailing carton. Century Shoe Repair, 210 Park Avenue, Baltimore, Md.

Bone china collectors will appreciate the Royal Albert cup and saucer shown here. Each piece is decorated with a multi-color flower. Set belongs to a collection called "The Flower of the Month Series." You can keep adding to the collection until you have a set of twelve. $3.50 ppd. for one; $39.95 for 12. Hildegard, 579 Farmington, Hartford, Conn.
AROUND

A coverlet you will covet is the quilted and scolloped one shown here. Made of Everglaze chiffon, it comes in 16 colors! The dust ruffle matches it. Send 10c for color swatches. Twin coverlet: $12.95; full: $13.95; king size: $27.50. Twin ruffle: $6.95; full: $7.95. Draperies: 63": $5.95; 90": $7.50. Add 90c. Colten's, 1351 Beacon St., Brookline, Mass.

Grace note (and we mean that literally) for your entrance door. We think that it is one of the nicest door knockers we've seen in a long time. The 34th note comes in solid brass ($8.95 ppd.) or in black finished brass ($3.95 ppd.). About 6" high, it weighs 1 lb. Tennessee Chromium. 206 Louise Ave., Nashville, Tennessee.

Butter warmer. The tiny aluminum container shown here is fitted with a magnet. Attach it to the toaster when you want buttered toast. Use it over the pilot light when you need melted butter for other foods. It is a utensil you can use time after time. It's a wise investment. Iron. Inc., HG4.

NEW FEATHERLIGHT FLEX-O-LETTE for Pencil-Slim Fashion! • CONTOUR BRA! with exclusive muscle modeling, push-up design and foam rubber caps. • WAIST-CINCHER—slims and trims inches off your middle ... banishes ugly bulges. • GIRDLE then you the slender, sleek woman can easily slip into the dress size. • LOW CUT BACK FOR HIP CONTROL

RALEIGH TAVERN STOOL

Unfinished, smoothly sanded—Light natural finish—$5.95
Maple, mahogany, walnut, cherry or pine finish—$6.95
Write for FREE catalog.
Express charges collect. Satisfaction guaranteed. Quick delivery. Send check or money order.

CAKE DECORATING IS FUN

See the sensational hedge that's sweeping the world over. Color-landscape your property with beauty and hardy protection for as little as $12. A foot. PLANT NOW; this summer have a vigorous Living Fence bursting with fragrant red roses (Gloire des Rosamontes). Red Robin stays compact, won't stray like old-fashioned multi-flora: grows straight, upright to 6 feet if desired! Keeps out intruders, noise. Written guarantee! Send name, address and bust size, color and fabric.

GIKIND Nursery Co. • Box 133-4 El Camino, San Bruno, Calif.

1000 for $1! • PERSONAL ADDRESS LABELS 1 to 4 lines neatly printed in black; gold border. Guaranteed to be legible. gummed labels in pads (5 1/2 x 1 1/4 in.). Plastic box included. Save time. Protect belongings. For envelopes, checks, books, records, tools, toys, 1000 for $1 ppd. Any 5 orders, $4. Guaranteed to please. Prompt delivery. Write Wintzell Bros., Watch Cutters, 40 Bolind Bldg., Monrostein 41, Calif.

AMAZING FAST-GROWING EVER-BLOOMING ROSE HEDGE FREE full color book! See the sensational hedge that's sweeping the country! Color-landscape your property with beauty and hardy protection for as little as $12. A foot. PLANT NOW; this summer have a vigorous Living Fence bursting with fragrant red roses (Gloire des Rosamontes). Red Robin stays compact, won't stray like old-fashioned multi-flora: grows straight, upright to 6 feet if desired! Keeps out intruders, noise. Written guarantee! Send name, address and bust size, color and fabric.

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WILCO FASHIONS Dept. X760, 35 S. Park Ave.,-rockville, N. Y.

NEW FEATHERLIGHT FLEX-O-LETTE

• NEW FEATHERLIGHT 4-in-1 FLEX-O-LETTE

Satisfaction guaranteed. Write for FREE catalog.

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Satisfaction guaranteed. Write for FREE catalog.

WILCO FASHIONS Dept. X760, 35 S. Park Ave., Rockville Centre, N. Y.

CAKE DECORATING IS FUN

Would you like to duplicate those beautifully decorated cakes that normally you would order for the occasion? You can ... and in your own kitchen! It's simple, easy and fun . . . anyone can learn to decorate. For Homemakers the Wilton color illustrated decorating book is recommended at $4.95 postpaid anywhere in U.S.A. We carry a complete line of ATECO decorating supplies, Nes-telle's Food Paste Colors, and other items for the beginners and experi-enced cake decorators. Mail 10c for catalog of numerous items.

HORRID AGE SPOTS! FADE

*Worried about little spots on the surface of your hands and arms or the extra mole on your neck? Perhaps you really are. Fade them away with new ESTRIDRUM, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and arms more youthful. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on the surface. Fresh, pleasing texture for softening, lubricating skin as it fades those blemishes. Send name and address. Pay only $2.00 for ESTRIDRUM. 1 oz. ESTRIDRUM contains tax and we pay postage. Same guarantee. Write, no money or day trial test. Send name and address. Pay only $2.00 for ESTRIDRUM. 1 oz. ESTRIDRUM contains tax and we pay postage. Same guarantee. Write, no money or day trial test.

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CAKE-CRAFT Portland, Oregon

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CAKE DECORATING IS FUN

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Almost everybody has thought, is thinking, or will think, at one time or another, of "getting away from it all." I have actually done it. Listen ...

I sit here in paradise in the shade of the verandah, gazing out into the brilliant noonday of Mexico. On my left hand, beyond the tile roofs of the village, the steep rough flank of El Moreno, the nearest mountain, is ochre and russet in the sunlight. On my right hand, beyond the wide fields, the smooth flank of Las Majadas and the gashed cone of García are the smoke-blue of distance. Before me, beyond the fields and the guanacátil trees (I hope you like scenery), the great lake of Chalala shines between its borders of blue mountains. In a few minutes I will drink a small glass of tequila, the liquor distilled from the big bluf-green sword-bladed agaves which I can see in tilted rows on the lower slope of El Moreno. A little later Lola will serve me my dinner. After dinner, of course, I will take a siesta.

The house is brick and tile, six rooms in a line behind the long verandah, and the rent is 100 pesos a month, or exactly $8 in US currency. The Aguilar family—Cornelia, Lola and their three small daughters—lives in the two north rooms. I pay Lola 10 pesos, or 80 cents, a day, for which she keeps the house immaculate and serves me three meals. By "serves" I mean that she buys all the food out of that 80c. as well as cooking it and bringing it to the table. I have other expenses, of course; my electricity bill is over a dollar a month, American-style cigarettes cost me almost a nickel a pack, and my weekly laundry bill with Chabela Flores has run as high as 40 cents.

The population of Jocotepec (pronounced Ho-ko-teh-PEH) is about 8,000, but there are only six automobiles in the village. Four are taxis, usually sound asleep in the shade of the plaza trees. There are also perhaps a dozen trucks and half a dozen buses. The life of the village moves in slow, ancient rhythms, marked out by the seasons—the time to plough, to sow, to harvest—and the calendar of fiestas. During three years in Jocotepec I remember only one day when the sun failed to shine for at least a few hours, and that
was when a typhoon hit the Pacific coast, a hundred miles away, and it rained here for twenty-four hours. Otherwise the days are sun-drenched all year round, but at this altitude, 5,000 feet, never sweltering. Modern life is hurry and worry, I hear, but in Jocotepex, hurry means doing it tomorrow, or next week, or the hell with it, while worry means—well, I suppose it must mean something.

So I have escaped from ulcers (the local doctor has no ulcer case at all in his practice, and only five heart cases, all elderly), from traffic, from sleetstorms, from telephones, from the high cost of living. Everything I have said thus far is strictly true. Paradis. The only trouble is that I have not told the whole truth. Maybe I should begin over again. Listen . . .

I sit here in hell on the veranda. I like peace and quiet, and it is true that I can gaze out on what D. H. Lawrence called the "noiseless, plenteous mountains of Mexico." But Don Luis is now playing "Veinte Años" for the eighth or ninth time (I lost count). Don Luis owns a cantina two blocks away, with a public-address system behind the bar and a loudspeaker, aimed this way, on the roof. He began to play records at 7:00 A.M., as usual, with the volume up full, as usual, and later he began to play "Veinte Años" at the behest of a morning drunkard. I dare not guess what Lola is up to in the kitchen, but whatever it is, the tequila will fortify me beforehand and the siesta will console me afterwards. Yesterday I paid 20 pesos to Cuco Vázquez, the tailor, to buy cloth for a pair of trousers he is to make for me, and now Lola pops her head out of the kitchen to report that this morning he is bawling around the plaza with "considerable licker," as Artemus Ward put it, "kneaded about his persun." I would change tailors, except that the other two drink more than Cuco. In the afternoon, I suppose, we will suffer another of the spring duststorms. They come up every few days toward the end of the dry season, mingling the clean dirt of the fields with the dirty dirt of the streets. The first rains in June will stop them, of course—and bring on the flies. The flies are always worse in the rainy season. So is the dysentery. The gringos in Mexico call it the Tarista, or the Aztec Two-Step, or Montezuma's Revenge, and I am about due for another bout with it. "Veinte Años" concludes and begins again, for the ninth (or tenth?) time. It is a frivolous little song (the title means "Twenty Years"—i.e., twenty years in prison) which says in part:

The woman I loved ran away with my rival.
I hunted them down and killed them both.
I am not guilty, because I was made
Mud with jealousy, mad for her love.

It is time for that glass of tequila.
As I said, I have got away from it all—and here I am, in the middle of a different "it all." The other day I was reading an article about the South Seas, and it occurred to me that perhaps I merely picked out the wrong paradise. Suppose I escaped from all this to a tropical isle, to Pago Pago or Beri Beri or one of those. The bright blue water plashes on the bright white beach, and the carefree natives are laughing and gamboling like children, and the breeze is quoting Conrad in the palm-tops, and would that be paradise at last? Of course not. In a little while the rustling palms would be a nuisance, that carefree laughter would sound fleebly-minded. As for those plasma waves, I can hear them from here. They are saying, "Slop, slop, slop, slop, slop, slop, slop;" and repeat, "Slop, slop;" and repeat. They are like "Feinte Años" or the labor of traffic, and you take your choice and like it if you can.

The problem, then, is not simply how to get away from it all. It is also the problem of what you are getting into, and what you are willing to give up. There are good reasons for wanting to live in Mallorca, in Bali, in Mexico, but the starry-eyed desire to live in a paradise is not one of them. In fact, the best reasons are the most practical: money and health. A retired couple can live more comfortably on a small income in Mexico than in the States. (Continued on next page)

See how you save up to 50% in decorating time with new

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Liquid type wall paint was used here

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Painter using Jelled Rev Satin roller without fear of dripping—spent more time actually painting—covered more area.

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Travel

THE PERILS OF PARADISE

(Continued)

In Mexico I am almost free of the sinus trouble which tormented me in Buffalo. But there is a price to pay, and it is not only "Viente Años" and the rest of the local "it all." The price includes what you have to give up: old friendships, familiar comforts and pleasures, the sense of "belonging."

"Take food, for example. I am not a gourmet, but I agree with Dr. Johnson that "he who does not mind his belly will hardly mind anything else." Take even such a familiar and simple pleasure as ice-cream. In the States you take it for granted, but in Jocotepe I would take it only with terramycin, because the local milk is not pasteurized. To think of a hot fudge sundae is to drool, and then take all the other dishes not available here: roast leg of lamb, or fresh spinach, or country sausages, or broiled swordfish, or..."

But no, I am torturing myself. Take, instead, that sense of "belonging." We take it for granted, like ice-cream, until we have cut ourselves off from it. If you want to settle in a Mexican village, for instance, you have the choice of living (at higher costs) in an American colony like those in Taxco and San Miguel Allende and Chapala, or of trying to belong to the real life of the village. Either way, you pay the price. In a colony you are almost in the same world you left, but smaller, narrower, shallower: you have swapped your pond for a bird bath. Away from a colony, as I am, you are about like a Zulu in a downtown Maine hamlet. I have enough friends in Jocotepe now to feel at home, but I never kid myself that I am anything more than a gringo, an outsider, a freak, to the rest of the village.

In other words, there is no paradise. This is an Obvious Truth, and it should not be necessary to harp on it. But so much trumpery is written about bargain utopias, at least about Mexico (most of it by authorities who spent two weeks in Mexico City and a weekend in Acapulco), that an occasional corrective is needed. Unfortunately the Obvious Truth raises both with my title, and since I have not offered any paradise, I guess I should at least offer a perip or two. If you are still brooding dreamily over that 88-a-month rent, listen...

A few nights ago I was drinking a beer in the plaza, at Mena Durán's refreshment stand, when Gollo Bizarro came by to show off his new pistol. He handed it to Mena, and she said "I am Pancho Villa" and pointed it at my head, at a range of about a foot and a half. I ducked as she pulled the trigger, the pistol clicked, and Mena laughed gaily at my fright. Gollo took the pistol from her and inspected it with a frown. "Strange," he said, "It misfired."

"Misfired?" I asked. "You mean it was loaded?"

"Yes," he still scowled, "A new pistol ought not to misfire."

I could only nod. Perhaps I was agreeing. Perhaps I was practicing ducking.

This is a perfect illustration of the casual attitude toward firearms in these parts. "No one in Mexico," wrote Charles Macomb Flandrau in Viva Mexico, "is alarmed by the sound of firearms."

In Mexico."

We wrote it in 1908, but like many of his observations it is still true. About three weeks ago I was raising my late supper here on the verandah when I heard two crashing shots from the darkness of the adjacent cornfield. I resisted the temptation to dive for cover, but when Lola came out of the kitchen a few moments later I asked her if she heard them. "Of course," she said. "Are you ready for your coffee?"

Before I could answer there was a whole barrage from the same quarter. It missed us, and I said yes, I was ready for my coffee. No carcass was discovered the same evening.

Several months have passed since Transito Vargas wanted to sell me a pistol. He assured me that everybody needs a good pistol. This may be true, but I was more concerned about whether or not it was loaded, since he was... to the gills, and was waving it around with grand flourishes. I believe it was—at least it was...

(Continued on page 177)
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Pride and joy of the whole family—the lawn fed with Golden Vigoro Complete Lawn Food

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Our young friend here is in a position to know this grass is deep-rooted, thick and green. Proves what Golden Vigoro Complete Lawn Food can do.

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Canadian prices slightly higher.
THE PERILS OF PARADISE
(Continued from page 174)

loaded three days later when he killed José Yáñez in a cantina.
The Mexican Fourth of July is the Fifteenth of September. On
that night, everybody who owns a pistol sends it loaded to the plans.
At 11:00, the Mayor reads the Grito de Dolores, which is the
Mexican Declaration of Inde-
pendence, to the assembled popu-
lace. When he has finished, the
pistols are raised aloft and emp-
tied into the night sky. The racket
is superb, but my enjoyment id
peculiar to the weather.

The Mexican Fourth of July

Not much good is going to
come from living in such a place
as that! Emma does her best:

She spent the first few days
planning changes in the house.
She took the domes off the can-
dlesticks, had the parlor repa-
ered, the stairs painted, and
seats made to go around the sun-
dial in the garden. She even made
inquiries as to the best way of in-
stalling a fountain and a fish
pond. And her husband, knowing
that she liked to go for drives,
bought a second-hand two-
wheelied buggy. With new lamps
and quilted leather mudguards it
looked almost like a tilbury.

But the buggy only looks al-
most like a tilbury, and it isn’t
until Emma is invited to a ball at
the Chateau de la Vaubyessard
that she finds herself in surround-
ings that she considers worthy of
her:

The Chateau, a modern
building in the Italian style, with
two projecting wings and three
entrances along the front,
stretched across the far end of a
vast expanse of turf where cows
grazed in the open spaces between
groups of tall trees. Tufts of
shrubbery—rhododendrons sy-
rinigas, and snowballs—made a
variegated border along the curv-
ing line of the graveled drive. A
stream flowed under a bridge;
through the evening haze
thatched farm buildings could be
seen scattered over a meadow
shut in by two gently rising wood-
ed ridges; and at the rear, in
among thick plantings of trees,
were the two parallel lines of the
coach houses and the stables—re-
mains of the original, ancient
chateau that had been torn down.

Charles’ buggy drew up be-
fore the middle door; servants ap-
peared, then the marquis, who
gave the doctor’s wife his arm and
led her into the entrance hall.

This had a marble floor and
a high ceiling; footsteps and
voices echoed as in a church.
(Continued on next page)

FLAUBERT THE DECORATOR
(Continued from page 38)

Whatever your tastes or interests... joyous satisfaction
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that defy cataloging. Beauty surrounds you—the beauty
of nature... the beauty of man’s finest genius. And
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From the far side rose a straight staircase; and to the left a gallery giving on the garden led to the billiard room; the sound of clicking ivory balls could be heard ahead. As she passed through on her way to the drawing room Emma noticed the men about the table, with cravats reaching up to their chins and decorations on their chests, they smiled silently as they made their shots. On the dark wall-paneling hung great gilded frames, inscribed at the base with names in block letters . . . Only the crackle of their varnish caught an occasional broken gleam, and here and there some detail of painting lighter than the rest stood out from one of the dim, gold-framed rectangles: a pate forehead, two staring eyes, powdered wigs cascading onto the shoulders, a garter buckle high up on a fleshy calf . . .

Dinner was served at seven. The men, more numerous than the ladies, were put at a table in the entrance hall; the ladies sat down in the dining room, with the marquis and the marquise.

Here the air was warm and fragrant; the scent of flowers and fine linen mingled with the odor of cooked meats and trifles. Candle flames cast long gleams on rounded silver dish-covers; the clouded facets of the cut glass shone palely; there was a row of bouquets all down the table; and on the wide-bordered plates the napkins stood like bishops' mitres, each with an oval-shaped roll between its folds. Red lobster claws protruded from platters; oversized fruit was piled up on moss in openwork baskets; quail were served in their plumage; steam rose from open dishes; and the platters of carved meat were brought round by the maître d'hôtel himself, grave as a judge in silk stockings, knee breeches, white neckcloth and jabot. He reached them down between the guests, and with a flick of his spoon transferred to each plate the piece desired. Atop the high copper-handed porcelain stovel the statue of a woman swathed to the chin in drapery stared down motionless at the company.

The next morning Emma finds even the chateau's outbuildings, even its stables, far finer than her own home:

Everyone came downstairs for breakfast. The meal lasted ten minutes; to the doctor's surprise no liqueurs were served. Made-noiselle d'Andrevilliers gathered up the remains of the brioches in a basket—to feed the swans in the lake; and everyone went for a stroll in the greenhouse, where strange hairy plants were displayed on pyramidal stands, and hanging jars that looked like nests crawling with snakes dripped long, dangling, inter-twined green tendrils. From the orangery at the end of the greenhouse a rooded passage led to the outbuildings. To please the young woman the marquis took her to see the stables. Above the hasket-shaped racks were porcelain name plates with the horses' names in black letters. Each horse moved restlessly in his stall at the approach of the visitors and the cooing, clicking sounds they made with their tongues. The boards of the harness-room floor shone like the parquet floor of a drawing room.

The memory of the ball at La Vaubyessard never leaves Emma. She treasures every detail. And she treasures, too, a cigar case with a crest embroidered on it, lost by one of the titled guests and picked up on the road by her husband . . .

She would look at it, open it, even sniff its lining, fragrant with verbenia and tobacco. Whose was it? The vicomte's. A present from his mistress, perhaps. It had been embroidered on some rosewood frame, a charming little piece of furniture kept hidden from prying eyes, over which a pensive girl had bent for hours and hours, her soft curls brushing its surface. Love had breathed through the mesh of the canvas; every stroke of the needle had recorded a hope or memory; and all these intertwine silken threads bespoke one constant, silent passion. And then one morning the vicomte had taken it away with him. What words had they exchanged as he stood leaning his elbow on one of those elaborate mantelpieces decked with vases of flowers and rococo clocks? She was in Tostes. Whereas as he, now, was in Paris—in Paris! What was it like, Paris?

To Emma, Paris is three glamorous worlds: the circle of the duchesses, who "wore English
THE DECORATOR

(Continued)

lace on their petticoat hems," the "gay, motley world of writers and actresses," and the world of the ambassadors, who moved "in drawing rooms with mirrored walls and gleaming floors, around oval tables covered with gold-fringed velvet." The contrast between her dreams and her life at home becomes ever more acute, and once again it is by means of an interior scene that Flaubert tells us so:

But it was above all at mealtime that she could bear it no longer—in that small ground-floor room with its smoking stove, its squeaking door, its sweating walls and its damp floor tiles. All the bitterness of life seemed to be served up to her on her plate; and the steam rising from the boiled meat brought gusts of revulsion from the depths of her soul.

It is all, truly, unbearable, and, thinking that "a change of air" is what Emma needs, her husband, thinking that "a change of"

The warm room, with its discreet carpet, its pretty knick-knacks and its tranquil light, seemed designed for the intimacies of passion. The arrow-tipped curtain rods, the brass ornaments on the furniture and the big knobs on the audirions—all gleamed at once if the sun shone in. Between the candlesticks on the mantelpiece was a pair of those great pink shells that sound like the ocean when held against the car.

How they loved that sweet, cheerful room, for all its slightly faded splendor! Each piece of furniture was always waiting for them in its place, and sometimes the hairpins she had forgotten the Thursday before were still there, under the pedestal of the clock. They lounged beside the fire, in a little table inlaid with rosewood. Emma carved, murmuring all kinds of endearments as she put the pieces on his plate; and she gave a loud, wanton laugh when the champagne foamed over the fine edge of the glass onto the rings on her fingers. They were so completely lost in their possession of each other that they thought of themselves as being in their own home, destined to live there for the rest of their days, eternal young husband and eternal young wife. They said "our room," "our carpet," "our chairs"; she even said "our slippers," meaning a pair that Léon had given her to satisfy a whim. They were of pink satin, trimmed with swansdown.

But Emma's debts accumulate. She buys more things for her (Continued on next page)

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house—a pair of wide-striped yellow curtains, a carpet; she has her armchairs reupholstered. None of this is paid for. Her mother-in-law scolds her bitterly—affording us, incidentally, a glimpse of the furnishings of a small house of an earlier age:

Couldn’t you get along without a rug? Why recover the armchairs? In my day every house had exactly one armchair, for elderly persons—at least, that’s the way it was at my mother’s, and she was a respectable woman, I assure you.

Financial ruin overwhelms Emma, and it is with her furniture that she is to be made to pay:

She was stoical, the next day, when Maitre Hareng, the huissier, arrived with two wittiness to take inventory of the goods and chattels to be sold.

They began with Bovary’s consulting room, and didn’t include the phrenological head, which was considered a “professional instrument;” but in the kitchen they counted the plates and the pans, the chairs and the candlesticks, and in the bedroom all the knickknacks on the what-not. They inspected her dresses, the linen, the cabinet de toilette; and her very being, down to its most hidden intimate details, was laid open, like a dissected corpse, to the stare of those three men.

That evening she takes one of her last looks at her pretty things:

as her eyes fell on a damascened rifle that glittered in a trophy on the wall:

“When you’re as poor as all that you don’t put silver on the stock of your gun! You don’t buy things with tortoiseshell inlay!” she went on, pointing to the Boule clock. “Or silver-gilt whistles for your whip!”—she touched them—“or charms for your watch chain! Oh, he has everything!

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DAVID TENDLER • EST. 1918 • 8 KING RD., MALVERN, PA.
THE DECORATOR (Continued)

Even a liqueur case in his bedroom! You pamper yourself, you live well, you have a chateau, farms, woods; you hunt, you make trips to Paris. . . . Why, even things like this," she cried, snapping up his euff links from the mantelpiece, "the tiniest trifles, you can raise money on . . . Oh, I don't want them! Keep them."

And she hurled the two buttons so violently that their gold chain snapped as they struck the wall.

That is the end of all hope. Then comes the arsenic, the agony, the hour for the last rites of the church. For this ceremony, Emma’s bedroom is transformed:

The bedroom, as they entered, was mournful and solemn. On the sewing table, now covered with a white napkin, were five or six small wads of cotton in a silver dish, and nearby a large crucifix between two lighted candles.

But the role of Madame Bovary’s furniture does not end with her death. Despite his debts, her husband refused at first to sell the furniture that had belonged to her. Gradually he had to:

He was forced to sell the silver piece by piece, then he sold the parlor furniture. But though all the other rooms grew bare, the bedroom—her bedroom—remained as before. Charles went there every day after dinner. He pushed the round table up to the fire, pulled her armchair close to it. He sat opposite. A tallow candle burned in one of the gilded sconces. Berthe, at his side, colored pictures.

And it is from Emma’s bedroom furniture, which he has so piously preserved, that the final revelations, the final ruin of his life, burst out upon him:

Out of respect, or to prolong the almost sensual pleasure he took in his investigations, Charles had not yet opened the secret compartment of the rosewood desk that Emma had always used. At last, one day, he sat down at it, turned the key and pressed the spring. All Léon’s letters were there. No possible doubt, this time! He devoured every last one of them. Then he rummaged in every corner, every piece of furniture, every drawer, looked for hiding places in the walls: he was sobbing, screaming with rage, beside himself, stark mad. He came upon a box, kicked it open. Rodolphe’s picture jumped out at him, and all the love letters spilled out with it.

Madame Bovary’s furniture is still very much alive, at the end of its first 100 years—more alive in its capacity to move us than much of the actual furniture, older or younger, that fills our rooms today. What Flaubert realized, more than any writer who had come before, was the evocative, participatory power of the objects that surround men and women. It was his genius to give life to this perception in a novel whose innovations have become part of our literary heritage.

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APRIL, 1957
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Offer me a fine Scotch and I sip with the confident belief that here is one of life's most civilized pleasures. Then again, sometimes I drink with the ironic reflection that this subtle liquor with the smoky flavor was an invention of skirted barbarians, and that not so long ago no gentleman of sophisticated taste would touch the stuff.

The Scottish clansmen called their liquor usge-bough, Gaelic for “life.” The pronunciation is something close to “us-kwee-bah,” and if you’ll repeat this aloud several times you’ll discover how the syllables became shortened to “whisky.”

The usge-bough of the Highlands was a fierce, smoky brew that came from pot stills supervised by the head of each clan. Scottish warriors who manned the fortresses that dotted the Highlands and the rugged islands off the west coast qualified the liquor as though it were beer or ale.

People less hardy than the Highlanders disliked the smoky tang of the whisky, and for centuries the product of the mountain pot stills continued to be merely a local or provincial liquor. For a brief time in the 1600s it seems to have been in vogue as an alcoholic base in some of the fancy concoctions that English ladies stirred up in the “still room”—a pantry off the kitchen for making liqueurs and cordials.

Scotch was “discovered” by the world a little over 100 years ago when some Scottish distillers hit upon the idea of blending the smoky Highland whisky with milder Lowland whisky. The blend smoothed and lightened the liquor but retained the characteristic peaty flavor of the Highland brew. This milder drink pleased the taste buds of millions everywhere. Nowadays, while the true Scotch lover prefers to sip the straight Highland brew, the Scotch that most of us drink is a blend of Highland whisky, Lowland whisky, whisky from the western areas of Islay and Campbeltown, and some unmalted grain whisky.

Although Scotch has changed its flavor to meet popular taste, it is still made as the old Highland lairds made usge-bough. Scotsmen are by nature conservative, or so it is said, and they feel strongly that new streamlined distilling processes could never turn out the quality that their old-fashioned pot stills produce.

I have noticed that even people who love Scotch sometimes do not understand what is in it or how it is made. The grain is fine barley. The distiller first washes the barley and then soaks it in water for 50 to 65 hours to soften it. The soaked grain is drained, spread out on the floor and sprinkled lightly with warm water. There it stays for a few weeks—perhaps three—until it puts out tiny green sprouts.

The next step is most important: kiln drying of the sprouted grain, or “green malt” as it is called. The grain is put on a screen directly above the fire, and the fuel is always peat, at least at the start of the fire. Some coke may be used to finish off the drying process, but it is smoke from the peat seeping through the grain that gives Scotch its famous smoky flavor.

After kilning, the distiller lets the malt rest for a time to “cure.” Then he mixes it with warm water to form a mash. The mash is allowed to ferment and becomes “beer.” This fermented mash or beer goes into the pot stills to be distilled. Since pot stills are quite small, Scotch whisky is made in small lots, just as it was centuries ago. The first distillation is called “low wine,” and this is distilled again to make a spirit of about 130-140 proof (about 70 per cent alcohol). The proof is reduced to 120 (60 per cent) by the addition of spring water, and the whisky then goes into casks to age. In past years, Scotch was aged in sherry casks, and it absorbed its amber color from the sherry-stained barrel staves. Today most Scotch is aged in oak casks.

Blending is the next step in preparing the whisky, and as in the case of champagnes and fine cognacs, the blender must be a person of keen discrimination. He uses a tulip-shaped glass, similar to the glasses preferred by connoisseurs. Its cup-shape collects and holds the aroma of the whisky and enables him to sense the full bouquet. The taster's nose is just as important as his tongue in evaluating flavor. The decision on the exact proportion of the various whiskies to be mixed rests with the master blender, and on his

Corkscrew

SCOTCH: GLORY OF

HOUSE & GARDEN
judgment depends the popularity of the final product. In general, the makeup of Scotch is gradually changing. As more and more people take up Scotch drinking, the demand for lighter blends grows.

The final step in making Scotch is reducing its proof to the desired point and then aging it again until it is ready to be bottled and sold. The increasing demand for Scotch has made the old-fashioned product rather scarce, but there are still many 8-year-old and a few 12-year Scotchies on the market, and in the really rare class, there are some 20-30-year-olds available. By government regulation all Scotch sold in this country is at least 4 years old.

Scotch lias prompted many enterprising attempts at imitation. The English have tried to make it; the Japanese named a town “Aberdeen” in order to show a Scottish name on their labels. During the last war, when Scotch went under the counter, “Scotch-type” whiskies were sold in this country; one came from the Virgin Islands. None of these so-called Scotches satisfied the public taste. The true Scotch flavor defies duplication.

Some people say the secret is the Highland water that flows over peat and through granite. Others say the secret is the amount of peat used in the firing. There are those who say it is the perfect blending of the various types of whiskies from the different regions of Scotland. Perhaps there is no one secret.

Scotsmen wince at the notion, but it’s fairly certain that the earliest Scotch was actually made by the Gaels in Ireland and its formula taken across the Irish Sea to the Highlands. But no matter. Names on well-known Scotch labels are often those of the “first” Scottish families connected with the industry. The Smiths had the first distillery at Glenlivet. John Begg, an early supplier to the royal family, tells in his diary of taking Queen Victoria for a tour of his distillery. Dewar is another old family name. John Dewar visited America in prohibition, and when he bought a bottle of dyspepsia cure in a drug store he found it to be a relabeled bottle of one of his best Scotchies! The Ballantine family is famed in the trade, and so, of course, is the Walker family. The Johnny Walker who strides across the label of their product is copied from a silhouette of the original founder of the firm. The Haigs, too, were famous, and Robert Haig of Stirlingshire was in 1665 summoned for Sabbath breaking when some of his neighbors saw his cauldron on the fire.

Besides these and other outstanding labels (among them, Teacher’s Highland Cream, Black & White, Vat 69, White Horse) there are many less widely advertised Scotchies that are just as fine. With the flavor of each Scotch so dependent on the taste of the distiller’s master blender, the individual Scotch drinker should try out various brands and find the particular one that suits him. For example, in addition to the famous names, taste the following: Catto’s Gold Label; Fortnum and Mason; Glen Garry; Dawson’s Old Curio.

Scotch connoisseurs never mix the fine whisky. They do not even add ice. Drink it neat for its full flavor, or add a touch of plain water. These days many people seem to prefer it on the rocks or as a Scotch Mist, Scotch-and-soda remains popular.

If you would like to try a truly aged Scotch, any of the following would be a good choice: Ballantine 30-year-old; Ballantine 20-year-old; Bell’s 20-year-old; Dawson’s Rare Reserve. Of course, you would not desecrate these fine old whiskies with soda. They should be drunk straight or with a tiny touch of water.

May I urge you, if you have always preferred the milder blends, to try just once a bottle of the pure, unblended smoky Highland brew—genuine uisge-bheag. It’s scarce, expensive, but worth the experiment. At first it will seem rich, smoky, rather heavy, but give it time and you will understand why the old Highlanders relied on it to ward off chills. Try it as an after dinner drink. Here are some labels to look for: Glen Grant Glenlivet; Smith’s Glenlivet; Glen Farclas.

If you prefer a sweeter drink, the liqueur Drambuie is made with a Scotch whiskey base. The makers of Chartreuse suggest you blend an equal amount of their product, either green or white, with Scotch for a fine after dinner drink.
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How To Tell A Kitchen
From A Cuisine:
Take A Quick Look At Ours

By Ogden Nash

Every time the menu lists bleu cheese I want to order fromage bleu.
Don’t you?
Yet when they call it bleu cheese I suppose they are right, Because bleu cheese differs from blue cheese because it is usually white.
I must read up on this matter in the cheese cook book, Which clutters up our kitchen along with the fish cook book, the game cook book, the wine cook book, the Colonial cook book, the French cook book, the Eskimo cook book and the Siamese cook book.
Yes, in our kitchen there are everywhere you look books, There may be a stove, but you can’t see the cook box for the cook books.
You know the way some larders are full of potatoes and lentils and beans?
That’s the way ours is full of recipes clipped from newspapers and magazines.
Having perused this mass of culinariana I have one hope that is definite;
I hope we will always have a kitchen, but I hope I will never be the chef in it.
Because my few attempts to emulate Clementine Paddleford or Brillat-Savarin, They have resulted in results something less than mouth-waterin’, or slaverin.
If there is one element of cookery I deplore, It is that when you go to cook, the recipe suddenly calls for a roux or a stock or something that should have been started the day before.
I attribute the brilliance of Gian-Carlo Menotti To the fact that he has never tasted my manicotti, Because my ignorance is so profound That I don’t know whether manicotti should be rectangular or round.
In this respect even my limited knowledge of money is preciser; I know that the round kind is nice but the rectangular kind is much nicer.
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Acidulated water. Water with lemon juice or vinegar added in ratio of 1 tablespoon to 2 or 3 cups water.

A la king. Food, usually chicken, prepared in a rich cream sauce.

Al dente. Italian term for spaghetti cooked until done but "firm to the tooth."

Amandine. With almonds.

Antipasto. Italian appetizer assortment.

A point. French term. Cooked just to the point of being done.

Aspic. A clear, savory jelly used just to the point of being done.

Au beurre. French term. Cooked in or with butter.

Au gras. French term. Cooked in a rich meat sauce or gravy.

Au gratin. French term. A dish with a browned topping of grated cheese or breadcrumbs or both.

Bake. To cook by dry (oven) heat.

Bain Marie. French cooking utensil. A bath of heated water in which pans are set to keep food warm without further cooking. For small amounts, a double boiler will serve.

Barbecue. To broil or roast on a grill or spit over charcoal. To cook with a barbecue sauce. A meal of barbecued food.

Barind. To make a mixture bold together by adding eggs, melted butter, or other liquid.

Bisque. A thick cream shellfish or game soup, sometimes a puréed vegetable soup.

Blanch. From the French blancher, to whiten. Blanching has two purposes: to make skins of fruit or nuts easily removable by steeping them in boiling water for a few minutes; to reduce strong flavor or color of foods such as vegetables by immersing them briefly in water at boiling point, off the fire.

Blaze. To pour warmed brandy or liqueur over food and ignite.

Blend. To mix ingredients together until well combined and smooth.

Boil. To cook in liquid at boiling temperature (reached when bubbles rise to the surface and break). At sea level boiling point is 212° F; it decreases 1° for every 500 feet of altitude. At high altitudes, food takes longer to cook. Boiling point increases under pressure of steam, as in a pressure cooker.

Bombe. Ice cream with a layer of hot water. A thick cream shellfish or game soup, sometimes a puréed vegetable soup.

Bouillon. A clear, strained soup made from beef, veal or chicken stock made from bones or stock made from beef, veal or fowl. A sharp-pointed boning knife is best for this.

Bouillon cube. Concentrated, dehydrated form of bouillon, reconstituted by addition of hot water.

Braise. To brown in fat, cook gently, covered, in a little liquid in order to preserve juices. In the classic French method, the dish is lined with a layer of sliced vegetables and bacon.

Bread. To roll in fine bread crumbs.

Bread crumbs. Soft bread crumbs, made of crumbled white bread, are used in cooking, forstuffings, etc. Dry bread crumbs, used to coat foods before sautéing or frying, are made of toasted bread or bought in cans.

Brine. A strong salt and water solution used for pickling.

Brioche. A soft French roll.

Broil. To cook over or under direct heat, as in barbecuing, grilling.

Brown. To cook in a little fat at high heat until brown, sealing juices.
**WINCO**

**H.C.'S DICTIONARY**

**Bruise.** To crush in a mortar or a grinder.

**Brulé, Brulée.** French word meaning burnt, applied to caramelized sugar on cream dessert: crème brulée.

**Brush.** To spread with a light coating of beaten egg or butter.

**Canapé.** A small appetizer of bread or toast topped with a savory mixture.

**Candy.** To preserve by boiling with sugar, which forms a hard coating.

**Capon.** A chicken emasculated to increase size and tenderness.

**Caramel.** Liquid burnt sugar used for coloring and flavor.

**Caramelize.** To melt sugar slowly until it turns brown and sticky.

**Chapon.** A small cube of stale French bread rubbed with garlic and tossed with the salad greens to add a hint of flavor.

**Chill.** To keep in a refrigerator until cold but not frozen.

**Chop.** To cut into small pieces.

**Choux paste.** Cream-puff pastry made over heat in a saucepan.

**Clarified butter.** Melted butter, strained or skimmed if necessary to remove scum or sediment.

**Clarify.** To clear clouded liquid, such as aspic or bouillon, by first heating gently with white of egg (sometimes raw minced beef is added), then straining through a cloth.

**Coat.** To dip in flour, bread crumbs or other dry mixture before frying.

**Coat the spoon.** The stage reached in cooking when a liquid mixture is thick enough to adhere in a thin layer to the stirring spoon.

**Combine.** To mix together two or more ingredients.

**Compote.** Sweetened, stewed fruits.

**Consommé.** Clarified bouillon or stock.

**Core.** To remove the center of fruit or vegetables, leaving the rest intact.

**Court bouillon.** A simmered stock of white wine, water, herbs, sometimes fish bones and vegetables, used as a poaching liquid in fish cookery. Many variations.

**Cream.** To work or heat shortening or a mixture of ingredients, until consistency is soft and creamy.

**Crêpes.** Thin French pancakes.

**Crimp.** To gash around the edges with a sharp knife. Crimping prevents fat of meat curling during broiling, firms the flesh of fish.

**Crisp.** To restore texture to vegetables or salad greens by soaking in ice water. To heat bread or dry cereals in the oven until firm.

**Croissants.** Rich, flaky, crescent-shaped French rolls.

**Croquettes.** Chopped or ground cooked foods bound with egg or sauce, formed into shapes, coated and fried.

**Crostie.** French word for a pastry crust in which food is baked en croûte.

**Croutons.** Fried or toasted bread cubes, used as a garnish.

**Crumble.** To break into small pieces with the fingers.

**Cube.** To cut into small dice.

**Cure.** To preserve meat with salt, often allied with smoking process.

**Cut.** To chop or slice.

**Cut and fold.** To blend an ingredient with a liquid mixture by first turning the spoon sideways in a cutting motion as the two are combined, then lifting the mixture from the bottom and folding it over the top until all is mixed.

**Cut in.** To amalgamate shortening with flour by working it in with a pastry blender or two knives.

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---

**HOUSE & GARDEN**
Deep fry. See "French fry."

Deglaze. To remove the dark, clinging particles from pan in which meat has browned by dissolving them with added liquid.

Demi-glace. Rich brown gravy reduced by rapid boiling to a sauce.

Devil. To prepare with hot seasoning or sauce.

Dice. To cut into small squares.

Dilute. To thin by adding liquid. To diminish strength or flavor of a liquid mixture.

Dissolve. To melt or liquefy.

Dot. To call for small pieces of an ingredient such as butter over the surface of food, before cooking.

Dredge. To coat with flour or sugar.

Dress. To trim and clean fowl for cooking. To prepare for the table by garnishing.

Drippings. Fat which has become separated from meat or fowl and liquefied during cooking.

Dumplings. Balls of dough or finely minced fish, fowl or meat which are poached and served as garnish. Food baked or steamed in a dough crust, such as apple dumplings.

Dust. To sprinkle lightly with a dry ingredient such as flour, sugar.

Duxelles. A finely chopped mushroom garnish used in fish cookery.

Eclair. A choux paste confection filled with flavored cream and topped with chocolate fondant icing.

En brochette. French term for food broiled on a skewer.

En papillotte. Baked in paper. The original French method was to encase food in oiled paper wrapping but now aluminum foil is substituted.

Essence, Extract. A concentrated flavoring.

Eviscerate. Same as draw.

Farce. French for forcemeat.

Fat. Generic term for butter, margarine, lard, vegetable shortenings, also rendered drippings of meat, fowl.

Fillet. Filet. To remove the bone.

(Continued on next page)
### DICTIONARY (Continued)

**Boneless piece of meat or fish.**

**Filter.** To strain liquid through several thicknesses of cheesecloth.

**Fines herbes.** A mixture of chopped fresh or dried herbs such as chives, parsley, basil.

**Finish.** To prepare a dish for the table by garnishing.

**Flake.** To break into small pieces with a fork.

**Flambé.** French word for blaze.

**Foie gras.** Goose liver pâté.

**Fold.** To lift mixture in an overlapping motion from one side of the bowl to the other.

**Fold in.** To incorporate a light mixture, such as beaten egg whites, with a heavier one without loss of air bubbles by blending it in with a spoon, using an up and over motion.

**Fondant.** A slightly granulated sugar paste, kneaded until smooth.

**Fondue.** A dish of melted grated Swiss cheese, white wine.

**Forecemeat.** A seasoned stuffing. A mixture of finely minced or pounded meat, fowl, game or fish used as stuffing or cooked separately for garnish.

**Frappé.** French for frozen. A cordial served over cracked ice. Sweetened fruit juice frozen to a mush.

**Freeze.** To chill in freezing compartment until solid.

**French fry.** To cook in deep hot fat until brown and crisp.

**Fricassee.** To cook by braising. Mostly applied to chicken or veal served over cracked ice. Sweetened fruit juice frozen to a mush.

**Frost.** To cover with sugar or inedible substances. Edges curl.

**Fritters.** Batter-dipped, French-fried food.

**Frizzle.** To fry in hot fat until edges curl.

**Frost.** To cover with sugar icing.

**Fry.** To cook in hot fat or oil on top of the range.

**Fumet.** French term for a concentrated fish or meat stock.

**Garnish.** To decorate a dish by adding small amounts of food or herbs for color or flavor.

**Giblets.** The internal edible parts of a fowl (heart, liver, gizzard, etc.) used for stock and gravy.

**Glacé.** French word for iced, glazed or frozen foods.

**Glace de viande.** French term for concentrated meat glaze made by reducing strong brown stock to a syrup-like consistency, used to flavor and color.

**Glaze.** A thin coating of syrup, gelatin or aspic. The brown particles left in a pan in which meat or poultry has roasted. To brown the sauce masking a dish in the oven or under the broiler.

**Grate.** To reduce to particles by rubbing on or grinding in a grater.

**Gravy.** Meat juices diluted with

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water and thickened with flour.

**Grill.** To cook under or over direct heat. To broil.

**Grind.** To put through a food chopper. To reduce to small particles or powder in a mortar with a pestle.

**Grease.** To rub the inside of a dish, mold or baking pan with fat so as to prevent food sticking to it.

**Hang.** To age game or meat by hanging in a cool unrefrigerated place.

**Hash.** A baked or sautéed dish of chopped meat or vegetables.

**Hors d'oeuvres.** French appetizer course. An assortment of small portions of meats, fish, eggs, vegetables.

**Ice.** To chill in a refrigerator or over ice. A smooth mixture of frozen sweetened fruit juice. To freeze.

**Icing.** Sugar frosting.

**Infusion.** Liquid drawn off tea, coffee, herbs which have steeped in boiling water.

**Julienne.** Food cut in long, thin strips.

**Knead.** To work a mixture with the hands, using a folding and pressing motion, until it is smooth and spongy.

**Lard.** To insert thin strips of salt pork or fat bacon (lardoons) into lean meat to keep it moist. A long strip of the lardoon is placed in the open end of a special larding needle. The needle point is inserted into the meat at right angles to the grain and the lardoon drawn through with a turning motion. Loose ends are cut off at the surface of the meat. Meat or poultry may also be larded by laying strips of fat on the surface (see hard).

**Leaven.** To raise by adding a lightening agent such as yeast, baking powder, eggs.

**Legumes.** Vegetables of pod family: peas, beans, lentils.

**Liaison.** French for a flour mixture, egg yolks, or cream used to thicken or bind sauces, soups, etc.

**Line.** To cover the inside of a mould or baking dish with waxed paper, crumbs, etc. before adding food to be cooked.

**Liquor.** Liquid released from shells of oysters, clams, as they open. Liquid extracted from a food during cooking.

**Macedoine.** A mixture of fruits or vegetables.

**Macér.** French word meaning steeped in wine or pickled.

**Marinade.** A seasoned liquid mixture, usually containing oil and an acid such as wine or vine-
gar, in which food is soaked to add extra flavor or to tenderize.

Marinate. To soak in a marinade or French dressing for the required time—from a few hours to several days, according to the recipe.

Marrons glaces. Candied chestnuts, often packed in syrup.

Marrow. The soft fatty substance found in the cavity of meat bones.

Mash. To reduce to a pulp with a fork or potato masher.

Millet. To cover completely with sauce, mayonnaise, gelatin, etc.

Melt. To liquefy by heat.

Meringue. Egg whites stiffly beaten with sugar.

Mill. To beat to a froth with a whisk or beater. This prevents eggs which are lightly beaten with sugar.

Mincé. To chop finely or put through a mincer or press.

Mirepoix. French word applied to a preparation of chopped vegetables, fat and seasoning put in the dish in which meat or poultry is to be braised, to add flavor.

Mix. To blend different ingredients by beating or stirring.

Moisten. To add a small amount of liquid.


Mollet. French word applied to eggs which are soft-cooked, peeled and used whole in certain dishes.

Mortar. A deep bowl of marble, wood, ceramic in which ingredients are crushed with a pestle.

Mousse. A frozen dessert of flavored gelatin and whipped cream. A moulded dish of minced food and cream, stiffened with gelatin.

Mull. To heat an alcoholic beverage, such as ale, with sugar and spices.

Pan broil. To cook uncovered in a skillet with little or no fat, pouring off any fat rendered from food.

Pan fry. To cook in a skillet in a small amount of fat.

Parboil. To boil until partially cooked. Cooking is usually then completed by some other process.

Pare. To remove the skin of fruit or vegetables with a knife or parer.

Parfait. A frozen sweetened cream and egg dessert. Ice cream, fruit and whipped cream dessert served in a tall glass.

Pass through. To rub food through a sieve.

Pasta. Italian cereal products: macaroni, spaghetti, noodles, etc.

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**DICTIONARY (Continued)**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Sauté</td>
<td>To brown quickly in a little oil or butter on top of the range.</td>
</tr>
<tr>
<td>Scald</td>
<td>To pour boiling water over food.</td>
</tr>
<tr>
<td>Scrape</td>
<td>To remove outer skin of vegetables by scraping with the blade of a paring knife.</td>
</tr>
<tr>
<td>Seat</td>
<td>To brown the surface of meat at a high temperature, either in the oven or in a little fat on top of the range.</td>
</tr>
<tr>
<td>Season</td>
<td>To add salt and pepper, or other seasonings, to food.</td>
</tr>
<tr>
<td>Seed</td>
<td>To remove seeds from vegetables such as tomatoes, cucumbers.</td>
</tr>
<tr>
<td>Shallot</td>
<td>A small brown onion with a strong but mellow flavor.</td>
</tr>
<tr>
<td>Shirr</td>
<td>To cook whole eggs with cream or crumbs in a dish.</td>
</tr>
<tr>
<td>Shortening</td>
<td>Cooking fat.</td>
</tr>
<tr>
<td>Shrivel</td>
<td>To slice in small strips.</td>
</tr>
<tr>
<td>Sift</td>
<td>To put or rub through a strainer or sieve.</td>
</tr>
<tr>
<td>Sifted</td>
<td>To separate coarse from fine particles in dry ingredients by shaking through a sieve.</td>
</tr>
<tr>
<td>Simmer</td>
<td>To cook in liquid below boiling point, about 185°F.</td>
</tr>
<tr>
<td>Singe</td>
<td>To burn off the down or hairs from plucked game or poultry with a flame, taking care not to char the skin.</td>
</tr>
<tr>
<td>Skewer</td>
<td>A long wood or metal pin used to hold foul or meat in position for cooking. To pierce with or thread on a skewer.</td>
</tr>
<tr>
<td>Skim</td>
<td>To remove fat or other floating matter from surface of liquid with a spoon or skimmer. fish, poultry, etc., leaving the rest intact.</td>
</tr>
<tr>
<td>Sherbet</td>
<td>Fruit ice to which white of egg or milk is added.</td>
</tr>
<tr>
<td>Slivered</td>
<td>Cut into tiny shreds.</td>
</tr>
<tr>
<td>Soak</td>
<td>To leave food in a large amount of liquid until it is thoroughly wet.</td>
</tr>
<tr>
<td>Soufflé</td>
<td>A baked or chilled main dish or dessert made light and fluffy by the incorporation of stiff beaten egg whites (if baked) or whipped cream (if chilled).</td>
</tr>
<tr>
<td>Spice</td>
<td>To add seasonings or condiments to give flavor.</td>
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**Spit.** To impale on a spit for barbecuing or roasting.

**Steam.** To cook food in steam or over boiling water. Steam may be applied directly to the food, as in a perforated steamer or a pressure cooker or to the utensil containing the food, as in a double boiler.

**Stead.** To stand food in water below boiling point in order to extract flavor or color.

**Sterilize.** To kill bacteria by steam, dry heat or boiling water at high temperatures.

**Stew.** To cook in liquid to cover at simmering temperature.

**Stir.** To blend without beating by mixing with a spoon in a circular motion.

**Stock.** The liquid strained from cooked meat, fish, vegetables, etc.

**Strain.** To remove liquid from solid food by purée by putting through a strainer.

**Stud.** To force flavoring or garnish into the surface of food, as a ham is studded with cloves.

**Stir-fry.** To fill with semen or other desired mixture.

**Stuffing.** A seasoned filling.

**Suet.** The hard, fatty tissue surrounding the kidneys of animals, often rendered to liquid fat.

**Swirl.** To rotate liquid in a pan to loosen clinging particles of cooked food.

**Tenderize.** To break down tough connective tissue in meat either by marinating, pounding with a meat mallet or sprinkling with a commercial meat tenderizer.

**Thicken.** To add flour, cornstarch, egg yolk or other thickening agent to a liquid mixture.

**Thin.** To dilute a mixture.

**Toast.** To brown bread by direct heat or in an oven.

**Toss.** To mix with light strokes, lifting with a fork and spoon. To flip in the air.

**Trim.** To cut away unwanted or uninsightly parts of food before or after cooking. To shape.

**Truss.** To tie wings and legs of a bird to the body by means of skewers and string so that it keeps its shape during cooking.

**Try out.** The same as to render.

**Turn.** To flip over or reverse food during cooking process. To trim vegetables into small shapes for garnish.

**Water jacket.** Shallow pan of hot water in which a mould or dish of food is set to bake.

**Whip.** To beat rapidly with a whisk, beater or mixer in order to incorporate air in foods such as eggs, cream, jelly, producing expansion.

**Work.** To knead or mix slowly.

**Zest.** Oily, colored exterior skin of citrus fruit, used for flavor.
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Dean Swift, to whom bachelor's fare was "bread and cheese and kisses," and Robert Louis Stevenson's Ben Gunn, who not without feeling remarked, "Many's the long night I've dreamed of cheese—toasted, mostly," can be numbered among the historic and fictional admirers of this venerable and versatile food. Zoroaster, the Persian mystic of 600 B.C., was perhaps its greatest advocate. He lived on nothing but cheese for thirty years in the belief that it would ward off old age. Boccaccio, author of the Decameron, tells us that 14th century Italian cooks who had a particular talent for macaroni-making were rewarded with all the Parmesan they wanted. The Greeks trained their Olympic athletes on cheese, averring it had been invented by the son of Apollo and so had divine powers. Actually, the origin of cheese was more mundane than miraculous.

Wherever there were milk-giving animals (sheep, cows, goats, camels, even yaks, reindeer and water buffalos) tame enough to submit to man's pilferage, there was some form of cheese, the by-product of curdled milk. More esoteric cheeses were the result of accident or experiment. Roquefort cheese, made from ewe's milk by the monks of Conques as early as 1070, is said to have been the inspired blunder of a shepherd boy who left his cheese sandwich in a cool, humid limestone cave and found it, months later, green with mold and ripely flavored. Camembert was the invention of Madame Harel, a Normandy innkeeper. It earned her a kiss from Napoleon and a statue in her native town. Cheese-making is one art at which monks and women seem to excel—perhaps because it requires saintly patience and tireless nursing (Mrs. Masson, an Englishwoman famed for her Stiltons, said, "Stiltons, with the exception that they make no noise, are more trouble than babies.") This homely art once flourished in the dairies and kitchens of Europe and America but now it is big business all over the world. The bewildering array of contemporary cheeses (there are over 500) and the ways in which they may be eaten, cooked and uncooked, often daunts the novice.

Cheeses can be divided into six main categories: hard; semi-soft smooth; semi-soft crumbly; firm; soft and ripened; fresh and soft. Hard cheeses such as Parmesan are mostly grated for cooking. Semi-soft smooth cheeses—Port du Salut, Taleggio, Munster—are eaten with fruit at the end of a meal, or with beer as a snack. Crumbly cheeses, the blue-veined Roquefort, for example, are fine eating and give a tang to salad dressings and canapé spreads. Firm cheeses with a definite but not overriding flavor—Swiss, Cheddar—are the heart of cheese soufflés and entrées, as well as good to eat alone. The soft, ripened cheeses—Brie, Liederkranz, Camembert—are the strongest. Soft, fresh cheeses—cottage cheese, ricotta, cream cheese, mozzarella—have a short life and a creamy blandness that blends smoothly with cooked desserts and entrées. All cheeses to be eaten in their natural state (except cream and cottage) taste best when they have been chambré-ed: allowed to stand at room temperature for two or three hours. No one need be a stranger to the delights of cheese. There is one to suit every palate and preference. Like the robust character in The Merry Wives of Windsor, we can enjoy the delightful prospect of the perfect end to dinner: "there's pippins and cheese to come."
**Appetizers & Breads**

**Sapsago Puffs**

**Choux Paste Shells**

- 1/4 cup butter
- 1/2 cup boiling water
- Few grains salt
- 1/2 cup all-purpose flour
- 2 eggs

Melt butter in boiling water. Add salt, then stir in flour all at once. Stir over heat until the dough leaves the sides of the pan. Cool slightly, then beat in eggs, one at a time. Drop by teaspoonfuls on buttered cookie sheets, and bake at 375° until there are no beads of moisture showing. Cool, slit sides, and fill.

**Filling**

Blend together 1/2 cup grated Sapsago cheese, 1/4 pound of butter, and 1/4 cups of grated Gruyère cheese. This is enough to fill 30 to 36 small shells.

**Seeded Cheese Straws**

- 2 teaspoons salt
- 4 cups flour
- 1/2 cup butter
- 1/2 cup lard
- Water
- 12 ounces sharp Cheddar cheese
- 3 tablespoons butter
- Dash of cayenne
- 1 egg
- 1 tablespoon water
- Sesame, caraway, poppy, celery, and dill seeds.

Make pastry in a large rectangle, spread with the cheese mixture, and fold in thirds. Press in eggs, one at a time. Drop by teaspoonfuls on buttered cookie sheets, and bake at 375° until there are no beads of moisture showing. Cool, slit sides, and fill.

**Cocktail Cheese-Potato Balls**

- 2 cups riced potatoes
- 2 tablespoons grated Parmesan cheese
- Choux paste

Make a batch of choux paste (see recipe for Sapsago Puffs) but do not bake. Combine the dough with the riced potatoes, loosely packed. Mix in the grated Parmesan cheese and salt to taste. Chill mixture, then form into marble-sized balls, pressing a tiny cube of cheese into the center of each. Roll in flour and fry in butter until nicely browned on all sides. Serve on picks, as an appetizer. Makes 4 dozen balls approx.

**Cheese Puff Balls**

- 2 egg whites
- 3/4 lb grated Parmesan cheese
- 1/2 teaspoon salt
- 1/2 teaspoon dry mustard
- Fine crumbs

Beat the egg whites until stiff. Combine the grated Parmesan cheese, salt, dry mustard, and mix into the egg whites. Form into balls the size of large Concord grapes, then roll in fine crumbs. Fry in deep fat (375°) and drain on crumbled paper towels. Serve speared on toothpicks. Makes about 18 balls.

**Ham and Cheese on Rye**

Mix 1/4 lb. grated Swiss cheese with one well beaten egg and 1 teaspoon grated onion. Toast small rounds of rye bread (cocktail loaf) on one side, and spread the other side with mustard-flavored butter. Top with a round of ham, cover with the cheese mixture, and put under the broiler until puffy and brown. Serve at once. Makes about 18.

**Stuffed Edam**

Cut the top from an Edam cheese, and carefully scoop out the insides. Mash the cheese thoroughly or put through the meat grinder. Mix it with 1/4 cup butter, 1/2 teaspoon dry mustard, a dash of Tabasco, 1/4 cup chopped stuffed olives and 1/4 cup minced green onion. Add enough beer to give the mixture a spreading consistency. Put the mixture back into the cheese shell and serve surrounded by crisp crackers.

**Chili Con Queso**

- 2 large onions
- 1/4 cup butter
- 2 1/2 cans solid-pack tomatoes
- 2 cans peeled green chilis
- 1 cup heavy cream
- 1 lb. Monterey Jack cheese
- Salt

Chop fine or grate the 2 onions and cook them in the butter until lightly colored. Add the tomatoes and the peeled green chilis, diced, and cook until thick. Cook, then stir in the cream and the Jack cheese cut in large dice. Add salt to taste, and cook gently until the cheese is only partially melted. This final step may be done in a chafing dish. Serve with fritos, toasted tortillas, tostados, or crisp crackers, as an appetizer.
or over toast as a luncheon or supper dish. Serves 6-8 as an entrée—up to 30 as an appetizer.

Clam and Ham Balls

8-ounce package cream cheese
8-ounce can minced clams
3/4 cup chopped ham
1 tablespoon grated onion
Minced parsley

Combine the cheese, clams, ham and onion. Form into balls, and roll in minced parsley. Makes about 18 balls.

VARIATION
Substitute 1/4 cup of ground cooked veal and 2 chopped anchovies for the ham.

Liptauer

1 teaspoon chives or green onion
8-ounce package cream cheese
1/4 cup butter
1 teaspoon paprika
2 teaspoons capers
1/4 teaspoon caraway seeds
1/4 teaspoon mustard

Chop the chives or onion and combine with the other ingredients. Pack into a mold or bowl, and chill. Turn out and surround with thinly sliced pumpernickel bread.

Liederkranz Spread

1 cup Liederkranz cheese
3 ounce package cream cheese
1/3 cup Madeira
Few grains salt
1 clove garlic

Combine Liederkranz cheese with the cream cheese, Madeira and salt. Mix in a bowl that has been rubbed with garlic, and allow to ripen for a day or two before serving with hot toasted crackers.

Camembert Spread

1 whole ripe Camembert
1/3 cup butter
2 tablespoons minced chives
2 tablespoons minced capers
1 teaspoon caraway seeds

Scrape the skin from a ripe Camembert, and mix it with the butter, chives, parsley, capers, and the caraway seeds, which have been crushed with a pestle in a mortar. Serve with hot toasted crackers, as an appetizer, or with salad.

Pan Relleno

(Stuffed Bread)

1 long loaf French bread
1 cup grated Cheddar cheese
1/2 cup chopped onion
3 tablespoons olive oil
1 tablespoon vinegar
1/4 teaspoon oregano
1/4 cup chopped olives

Cut a slice from the top of the French bread, and scoop out some of the soft crumb. Mix together the cheese, onion, oil, vinegar, oregano and olives. Fill bread with this mixture, replace top, and wrap in foil. Bake at 350° for 20 minutes, or until well heated.

Patio Cheese Bread

1 loaf French bread
1 lb. Cheddar cheese
1/2 lb. butter

Make a batch of roll dough, using a packaged mix or your favorite recipe. Divide dough in half and roll into two ovals. Grate the cheese and mix with salt, pepper, parsley, and one egg, beaten. Put half of the cheese on each oval, spreading it the long way. Dampen edges with water and bring together at the top, pressing firmly together to make two long loaf-shaped loaves with pointed ends. Allow to rise for half an hour, then brush with the remaining egg, beaten. Bake at 400° until nicely browned.

Herb Cheese

1 lb. sharp, well aged Cheddar
1/2 cup sherry
1/4 lb. butter
3 tablespoons minced chives
3 tablespoons minced parsley
1 tablespoon minced tarragon
Salt to taste
Pepper or cayenne

Allow the Cheddar to stand at room temperature for several hours. Mash it and mix with sherry, soft butter, chives, parsley and tarragon. Season with salt and a little pepper or cayenne. If this is packed in pots and covered with melted butter, it will keep for some time in the refrigerator.

Other Cheese Mixes

Mix together 1 lb. Cheddar cheese, 1/4 lb. butter, dash of Tabasco and 1/4 cup Jamaica rum.
Mix together 1 lb. Roquefort or blue cheese, 1/4 lb. butter and 1/4 cup cognac.
Mix together 1 lb. Cheddar cheese, 1/4 lb. butter, 1 teaspoon mustard and 1 cup finely chopped walnuts.
Mix together 1 lb. Gorgonzola cheese, 1/4 lb. butter, 1/4 cup chopped onion, 1/4 cup minced ripe olives and 1 jigger cognac.

Rice and Cheese Muffins

2 cups flour
1 tablespoon sugar
4 teaspoons baking powder
1 teaspoon salt
2 eggs, well beaten
1/4 cup milk
1/4 cup melted butter
1/4 cups cooked rice
Cheddar cheese

Combine flour, sugar, baking powder, salt, eggs, milk, butter and the rice. Stir just enough to mix the ingredients. Fill 12 large greased muffin tins 1/3 full. Put a 1/4" cube of Cheddar cheese into each muffin, poking it down into the middle. Bake at 375° for 20 to 25 minutes. Makes 12 muffins.
Soups

Helvetia Soup

1 cup chopped onion
\(\frac{3}{4}\) cup butter
6 cups finely diced dry bread
6 cups rich chicken stock
2 egg yolks
1 cup cream
\(\frac{1}{2}\) cups grated Swiss cheese
Salt, white pepper
Grated nutmeg

Cook the onion in butter until lightly colored. Add diced bread and allow to brown, then pour in chicken stock. Simmer 8 or 10 minutes, and mix in an electric blender or force through a sieve. Combine the egg yolks, cream and cheese and add. Season to taste with salt, pepper and nutmeg, and heat gently before serving. (This soup may be thinned with chicken stock or milk, if desired.) Serves 8-10.

Chicken Soup, Fromage

1 cup chopped onion
2 tablespoons minced ham
3 tablespoons butter
4 cups rich chicken stock
1 herb bouquet (parsley, rosemary, small piece bay leaf, 1 blade mace)
2 egg yolks
1 cup heavy cream
2 ounces freshly grated Parmesan cheese
1 ounce grated Gruyère
Paprika

Cook onion and ham in butter until onion is wilted. Add chicken stock and herb bouquet. Simmer for 20 minutes and remove herb bouquet. Mix together egg yolks, cream, Parmesan and Gruyère cheeses. Mix a cup of the hot stock into this, then stir in the remaining soup. Heat, correct seasoning, strain, and serve garnished with paprika. Serves 6-8.

Sauces

Sauce Mornay

2 tablespoons butter
2 tablespoons flour
1 cup rich milk (or \(\frac{1}{2}\) cup chicken stock and 1 cup cream)
\(\frac{1}{2}\) teaspoon salt
Dash cayenne or white pepper
3 tablespoons grated Gruyère
1 tablespoon grated Parmesan

Melt butter, stir in flour, and cook for a minute, stirring. Slowly add milk and cook, stirring, until thickened and smooth. Stir in salt to taste, a dash of cayenne or white pepper, and grated Gruyère and grated Parmesan. Heat until the cheese melts. If desired, the amount of cheese may be increased. Sometimes an egg yolk is added. Makes about 1 cup.

This versatile sauce is used for fish, eggs, vegetables, entrees, and is an important ingredient in many popular luncheon dishes. A favorite is thin pancakes (crêpes) rolled around a filling, masked with sauce Mornay, and browned under the broiler. Various fillings—crab meat, shrimps, chicken or ham—are mixed with Mornay sauce, usually in equal amounts.

Main Dishes

Filet of Sole Florentine

1 cup chopped mushrooms
\(\frac{3}{4}\) cup minced onion
\(\frac{1}{4}\) cup butter
6 filets sole
2 bunches spinach, cooked
2 cups sauce Mornay
\(\frac{1}{4}\) cup grated Parmesan cheese

Cook the mushrooms and onion in the butter until wilted. Spread on the filets and fold them over. Arrange on a bed of cooked, chopped and seasoned spinach and mask with the sauce Mornay (see recipe under Sauces). Sprinkle with cheese and bake at 350° for 25 minutes. Serves 6.

Eggs Florentine

Put cooked spinach in the bottom of a baking dish and make little hollows in it. Slip raw eggs into hollows, cover with sauce Mornay (see recipe under Sauces), sprinkle with cheese, and bake until the eggs are set.

Oysters Kirkpatrick

24 oysters
1 cup tomato catsup
\(\frac{3}{4}\) cup green pepper
12 slices half-cooked bacon
Grated cheese
Butter

Use a deep glass oven-proof plate for each person. Half fill with rock salt and heat for 10 minutes in a 450° oven. For 4 servings open 24 oysters and leave them in the deep shell. Mix catsup with finely minced green pepper. Put a spoonful on top of each oyster, top with a half-slice of partially cooked bacon, sprinkle generously with grated cheese and dot with butter. Put on the rock salt in the 450° oven for 4 minutes, or until the oysters are heated through and the top is brown.

Chilis Rellenos Con Queso

\(\frac{1}{2}\) lb. Monterey Jack cheese
2 cans peeled green chili peppers
4 eggs, separated
\(\frac{3}{4}\) teaspoon salt
\(\frac{1}{4}\) cup flour
Fat for frying
Mexican sauce

Cook the mushrooms and onion in the butter until lightly colored. Add diced bread and allow to brown, then pour in chicken stock. Simmer 8 or 10 minutes, and mix in an electric blender or force through a sieve. Combine the egg yolks, cream and cheese and add. Season to taste with salt, pepper and nutmeg, and heat gently before serving. (This soup may be thinned with chicken stock or milk, if desired.) Serves 8-10.

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HOUSE & GARDEN, APRIL, 1957
These chili peppers stuffed with cheese, and fried in a light and delicate batter may be served with or without sauce. Where chili peppers, even canned ones, are not available, canned pimientos may be used; the flavor will be milder.

Wrap domino-size pieces of Jack cheese in strips of canned peeled green chilies or pimientos. Separate eggs, beat the yolks with the salt. Mix in the flour, then fold in stiffly beaten egg whites. Heat 2" of lard or oil in a skillet. Dip the chili-wrapped cheese in the batter and take up in a large spoon. Slip into the hot fat, turn immediately, then fry until brown. Turn and brown other side. Serve with Mexican sauce. If pimiento is used, add a teaspoon of chili powder to the batter. Serves 8.

**Mexican Sauce**

1 finely minced clove garlic  
1 tablespoon oil  
1 cup tomato puree  
1 tablespoon oregano  
1/2 teaspoon salt  
1/4 teaspoon powdered Spanish saffron  
1/2 cup white wine  
3 cups rich chicken stock  
Salt, pepper  
1 cup grated Parmesan cheese

For a quick Mexican sauce, cook garlic in oil, add tomato puree, bouillon or chicken stock and Tabasco. Arrange bacon mixture in the pie shell, pour on the egg mixture, and bake at 425° for 12 minutes. Reduce heat to 300° and bake another 40 minutes, until knife inserted near the center comes out clean. This serves 6 or 8.

**Risotto Parmigiana**

1/2 lb. chicken livers  
1/2 cup chopped onion  
1/2 cup butter  
1 lb. rice  
3 cups chicken stock  
Salt, pepper  
1/2 cups freshly grated aged Parmesan cheese

Cut chicken livers in quarters and cook with chopped onion in 1/4 cup of butter. Add rice and cook 5 minutes, stirring. Stir in stock and cook until the rice is tender and the liquid absorbed. Correct seasoning and stir in another 1/2 cup of butter and the Parmesan cheese. Serves 6.

Cheese-Olive Tart

10" pastry shell, unbaked  
8 slices bacon  
1 cup ripe olives  
1 cup shredded Swiss cheese  
4 eggs  
2 cups cream  
1 teaspoon salt  
Dash Tabasco

Line a 10" pie pan with pastry and flute the edges. Brush with slightly beaten egg white, and chill while preparing the filling. Cook the bacon crisp, then break in large pieces and combine with the ripe olives, stoned and cut up (or green olives, if you like them better), and the Swiss cheese. Mix together the slightly beaten eggs, cream, salt and Tabasco. Arrange bacon mixture in the pie shell, pour on the egg mixture, and bake at 350° for about 1/2 hour, or until well heated. Serves 6.

**Spaghetti al Burro**

Cook 1 pound of spaghetti al dente (firm to the tooth), drain and mix with 4 or 5 ounces melted butter and 2 cups freshly grated Parmesan cheese.

**Spaghetti Olio e Aglio**

Cook spaghetti as above. Melt 1/4 cup (1/2 bar) butter and heat with 4 crushed cloves garlic and 1/4 cup olive oil. Discard garlic and mix sauce into spaghetti. Pass plenty of freshly grated cheese.

**Spaghetti al Pesto**

Make a paste (pesto) by pounding in a mortar the garlic, basil leaves, parsley, salt, Parmesan cheese and enough olive oil to thin the mixture. Mix it with the spaghetti, cooked al dente.
Stuffed Lasagna, Naples Style

Cook ½ lb. lasagna in plenty of salted water to which a little olive oil has been added. This will keep it from sticking together. Butter an oblong glass baking dish generously, and line it with a layer of cooked lasagna, the strips all going in one direction. Cover this with a layer of sauce (2 small cans beef gravy combined with 1 small can tomato sauce and 1 cup bouillon seasoned with salt, pepper and oregano and simmered to desired consistency), then with a layer of cooked and coarsely chopped Italian sausage, and then with spoonfuls of ricotta cheese, some chopped hard-boiled egg, and a layer of grated cheese or sliced mozzarella cheese. Now arrange another layer of lasagna, in the other direction. Continue the layers until the dish is filled, with grated cheese as the top layer. Put in a 350° oven for 25 minutes, or until hot and brown. Serves 8.

Veal Cutlet Cordon Bleu

12 thin slices veal
6 2-ounce slices Swiss cheese
6 thin slices Virginia or Italian ham
Flour
3 slightly beaten eggs
1/2 teaspoon salt
Bread crumbs
Butter

Flatten slices of veal cutlet with broad side of a cleaver. Make sandwiches of 2 veal slices with a slice of cheese and a slice of ham as filling. Pound the edges of the veal together to seal. Roll in flour. Dip in beaten eggs seasoned with salt and roll in crumbs. Fry in butter until brown on both sides. Serve with spinach or asparagus. Serves 6.

Swiss Cheese Fondue

1 garlic clove
12 ounces Swiss cheese
2 tablespoons flour
1 teaspoon salt
Freshly ground black pepper
1/2 cups white wine
2 ounces kirsch, cognac or light rum
1 loaf French bread

Rub a 21/2-quart earthenware casserole with a cut clove of garlic. Coarsely grate Swiss cheese and mix it with the flour, salt and pepper. Heat the wine in the casserole over very low heat, preferably at the table. When the wine is hot but not boiling, add the cheese, a little at a time, adding more as it melts. Keep stirring over low heat and when all is softly bubbling, add the kirsch, cognac, or light rum. Cut a loaf of crusty French bread into cubes so that each piece has a bit of crust. Spear pieces of bread on forks and dunk them in the dish, giving the fondue a stir. The fondue should be kept warm, but not hot. If it becomes too thick, add more wine, heated. Serves 3 or 4 as main dish, 12 as appetizer.

Mexican Eggs with Cheese

Cut fairly thick slices of Jack or Cheddar cheese to fit individual shirred egg dishes. Top each with 2 slices of crisp bacon, a raw egg, a sprinkling of minced chives or green onions, salt and pepper, and 2 tablespoons cream. Bake at 350° until set.

Welsh Rabbit

1/2 lb. Cheddar cheese
1 tablespoon butter
3 tablespoons ale
Mustard or cayenne
Toast

Cut cheese in small pieces. Put in the top of a chafing dish with butter and ale. Add a little mustard or cayenne and cook slowly until the cheese is melted into a smooth cream. Keep stirring. Serve over toast. Some cooks recommend adding 2 beaten eggs to the rabbit. Serves 2 or 3.

Cheese Timbales or Cheese Ring

4 eggs
1/2 cup milk
1/4 cup cream
1/2 cup grated cheese
1 teaspoon salt
Dash cayenne

Butter six 6-ounce custard cups. Beat eggs slightly, add milk and cream, grated cheese, salt and cayenne. Mustard or cumin may also be added to taste. Divide the mixture among the cups, put in a pan of water, and bake at 325° until set—about 20 to 25 minutes. Turn out on a platter and serve with tomato, mushroom, or herb sauce. If preferred, bake in a greased ring mold and serve filled with creamed chopped beef, mushrooms, eggs or such. Serves 6.

Gruyère Omelette

Make a French omelette in the usual manner. While the top is still partially uncooked, sprinkle it generously with grated Gruyère or Swiss cheese, and fold. Brush the top with melted butter, sprinkle on a little more cheese, and slip under a very hot broiler to brown slightly.

Cheese Soufflé

1/2 cup butter
1/2 cup flour
1/4 cups milk
1 teaspoon salt
Dash mustard or cayenne
1 cup grated Cheddar cheese
1/2 cup grated Parmesan cheese
6 beaten egg yolks
6 beaten egg whites

Melt butter, stir in flour, then milk. Season with salt and a dash of mustard or cayenne. Cook until thick. Stir in grated Cheddar and grated Parmesan, and cook until the cheese is melted. Cool slightly, add beaten egg yolks, then egg whites, beaten until stiff but not dry. Pour into an unbuttered 2-quart baking dish, run the tip of a spoon around the soufflé an inch from the edge, and bake at 300° for 1 1/4 hours. Serves 6.
Vegetables and Salads

Potatoes Fechimer

1 large can white potatoes
1/4 cup grated Parmesan
Salt, pepper
Freshly grated nutmeg
3 tablespoons butter
3 tablespoons flour
2 cups thin cream
1 tablespoon grated Parmesan
Saltine crackers

Dice the potatoes; toss them with 1/4 cup grated Parmesan, salt, pepper and a little nutmeg. Make a cream sauce with the butter, flour and cream. To this add another tablespoon grated Parmesan and combine with the potatoes. Put into a buttered shallow baking pan and sprinkle with crushed saltines. Dot with butter, sprinkle with more grated cheese, and bake at 375° for 30 minutes. Serves 6-8.

Cheese Potato Balls

4 cups mashed potatoes
1 slightly beaten egg
1 teaspoon salt
2 teaspoons chili powder
2 tablespoons melted butter
Cubes of soft cheese
Bread crumbs

Combine potatoes, egg, salt, chili powder, and butter. Form into balls the size of golf balls, and stuff with a cube of soft cheese. Roll balls in crumbs, arrange on a generously buttered baking dish, and bake at 375° for 30 minutes. Serves 6-8.

Celery and Almonds, Mornay

4 cups sliced celery
2 cups sauce Mornay
1/2 cup toasted chopped almonds

Cook sliced celery until tender but still crisp. Drain and combine with sauce Mornay (see recipe under Sauces) and sprinkle with chopped almonds. Serves 6-8.

Endive Mornay

Cook French endive in bouillon or chicken stock until tender. Drain, arrange on a flat baking dish, cover with sauce Mornay, sprinkle with a little grated cheese, and brown under the broiler.

Peas Parmesan

Combine cooked peas with chopped onion that has been sautéed in butter, and plenty of grated Parmesan.

Asparagus Parmesan

Arrange cooked asparagus on a platter, sprinkle thickly with grated cheese, and pour over a generous amount of very hot melted butter. Put under the broiler just long enough to color the cheese slightly.

Artichokes à la Milanese

Cook tiny artichokes, or use canned hearts or bottoms. Put them in a well buttered baking dish with a piece of butter in the center of each. Sprinkle generously with grated Parmesan. Add 1/4 cup water, cover and cook over a low fire until hot. Pour over more melted butter before serving.

Roquefort Dressing

1 cup French dressing
1/4 to 1/2 cup Roquefort or blue cheese
1 tablespoon cognac

Combine a cup of French dressing with Roquefort or blue cheese. Crumble the cheese in, or beat it until thoroughly blended, whichever you prefer. A tablespoon of cognac adds flavor.

Farmer’s Salad

2 cups diced cucumbers
1 cup unpeeled diced radishes
1/2 cup diced red onions

Mix together cucumbers, radishes, onions, hoop cheese, sour cream, add salt and pepper to taste, and a sprinkling of chopped fresh dill or dill seed. Add more sour cream if needed, and serve with rye or pumpernickel bread. Serves 8.

Patio Salad

1 can kidney beans
2 cups drained diced tomatoes
1 diced cucumber
1/2 cup chopped green pepper
1/2 cup chopped green onion
2 cups diced cheese
Mayonnaise
Salt, pepper
Crisp bacon

Combine kidney beans, tomatoes (peeled and with seeds discarded), cucumber, green pepper, onion, cheese and enough mayonnaise to moisten. Salt and pepper to taste and chill, then arrange in a lettuce-lined bowl, and sprinkle the top with crisp crumbled bacon. This is a good salad to serve at barbecues, with charcoal-grilled hamburgers. Serves 8.

Cottage Cheese Salad Dressing

1 cup cottage cheese
2 tablespoons water
2 tablespoons vinegar
1 small onion
Salt, pepper

This is a low calorie dressing, mixed until smooth in the electric blender. Combine cottage cheese, water, vinegar, onion and any herb desired. Season with salt and pepper to taste. Makes about 1 1/2 cups.
Desserts

Sicilian Cassato

1 large pound or sponge cake
1⅔ lbs. ricotta cheese
⅓ cup sugar
1 teaspoon vanilla
2 tablespoons cognac or rum
⅓ cup chopped semi-sweet chocolate bits.
1 tablespoon chopped candied orange peel
Salt
Powdered sugar

Split cake into four layers, and put together with ricotta filling. Allow to ripen in the refrigerator for several hours. Dust the top with powdered sugar before serving. Serves 8.

Ricotta Filling

Mix cheese, sugar, and vanilla flavoring in an electric blender or mixer until smooth and creamy. Add remaining ingredients and extra sugar if your palate dictates.

Cheese Cake

16 graham crackers
⅓ lb. melted butter
⅛ cup sugar
1 lb. cream cheese
2 teaspoons vanilla
2 ½ cup cream
2 beaten eggs
1 cup sour cream mixed with 1 tablespoon sugar and 1 teaspoon vanilla

Make a crust by rolling graham crackers into crumbs, and mixing them with melted butter and ⅛ cup of sugar. Press into the sides and bottom of a lightly buttered 10" pie pan, and bake 5 minutes at 450°. Make the filling by combining cream cheese with the ½ cup sugar, vanilla, and cream. Beat well, blend in eggs and mix thoroughly. Pour into the crust and bake at 350° for 20 minutes. Remove pie from the oven and cover with sour cream-sugar-vanilla mixture. Bake another 5 minutes and cool before serving. Serves 6-8.

Capirotada

2 cups water
3 cups brown sugar
2 tablespoons butter
4 egg yolks, well beaten
½ cup cognac
4 stiffly beaten egg whites
10 slices buttered white bread
½ lb. sliced Monterey Jack cheese
Raisins
Cinnamon

This is a Mexican dessert favored during Lent. Make a syrup with water and brown sugar. Cook 5 minutes. Then add butter, egg yolks, cognac and egg whites. Butter a large but shallow baking dish and on it arrange a layer of buttered white bread, the crusts removed. Next put a layer of sliced Monterey Jack cheese and sprinkle with raisins and cinnamon. Add another layer of bread and continue until the dish is almost full. Pour the syrup over all and bake at 325° until the pudding is set. Serve warm. Serves up to 10.

Pashka

2 lbs. cottage cheese
1 lb. cream cheese
1 lb. butter
6 egg yolks, well beaten
3 tablespoons cognac
Salt
Powdered sugar
1 cup chopped mixed candied fruits, angelica, blanched almonds, cherries, citron

This traditional Russian Easter dish is decorative enough to be the centerpiece of an Easter breakfast buffet. Combine cottage cheese, cream cheese, butter, egg yolks, cognac, salt and powdered sugar to taste and chopped mixed candied fruits. Form into the shape of a truncated pyramid and decorate with strips of angelica, blanched almonds, cherries and citron. If you wish to be traditional, pipe "XB" on the side with colored butter icing, and decorate the dish with flowers. This is best if allowed to blend in the refrigerator for a day or two before serving. Serves 20.

Coeur à la Crème

1 lb. cream cheese
⅛ cup cream
⅛ teaspoon salt
2 tablespoons powdered sugar

This is one of the most famous and pleasant of cheese desserts. A simple version is made by mixing the cream cheese with the cream, salt and sugar. Line a heart-shaped coeur à la crème basket (or mold) with wet cheesecloth, pour in the cheese mixture, and chill. Turn out on a dish, surround with bar-le-duc or strawberry preserves, and serve with butter biscuits. Serves up to 12.

Guava Shells with Cream Cheese

Prepare cream cheese as above, fill canned guava shells with the mixture, sprinkle tops with chopped filberts, and pour the guava syrup around them.

Jack Cheese and Guava or Quince Paste

This is a favorite Mexican dessert. Serve creamy Jack cheese or a California Teleme with crackers and guava or quince paste.
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YOU CAN DEPEND ON DOW
Proper timing of measures to prevent and control pests is important in keeping your garden healthy. For average gardens, a good all-purpose spray or dust, applied when pests become vulnerable and repeated when necessary, should do the job. Especially heavy infestations may require special applications of individual controls. Among the most important ingredients of all-purpose sprays and dusts are: DDT, methoxychlor, malathion, chlordane, rotenone, lindane. All should be used carefully; wear a mask, which may be bought at any seed store, when you apply the dusts. Rotenone and methoxychlor are safe for food crops. Others should not be used during a period of several weeks before harvest, some not at all.

ALWAYS FOLLOW DIRECTIONS ON THE PACKAGE.

<table>
<thead>
<tr>
<th>Pest</th>
<th>Evidence</th>
<th>Specific Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARCH-APRIL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>APSIDS</td>
<td>Tiny green, black or rusty insects clustering on opening leaf buds, young shoots, especially of fruits, roses.</td>
<td>Nicotine sulphate and soap or lindane, sprayed directly on insects. For root aphid: 5% chlordane dust on soil around base of plants.</td>
</tr>
<tr>
<td>SCALE INSECTS</td>
<td>Minute whitish or grayish waxy objects massed on bark and twigs during winter. (The &quot;scales&quot; protect insects that suck sap after hatching.)</td>
<td>Either &quot;dormant&quot; sprays of miscible oils before growth begins or, at reduced strength, later. After growth starts, apply malathion.</td>
</tr>
<tr>
<td>WHITE GRUBS</td>
<td>Brown turf areas beneath which roots have been eaten away by 3 kinds of gray-white 1/2 in. curled-up larvae of Japanese, Asiatic and June beetles.</td>
<td>Apply chlordane dust to lawn so grubs will be killed as they come toward surface. Or apply spore-dust of &quot;milky disease&quot; for long range control of Japanese beetles.</td>
</tr>
<tr>
<td>MEXICAN BEAN BEETLE</td>
<td>Yellowish eggs or larvae under bean-leaves, adults, buff with 8 black spots, under or on leaves. Both larvae and adults devour leaves.</td>
<td>Same as for March-April above.</td>
</tr>
<tr>
<td>LEAF MINER</td>
<td>Whitish tunneling marks on leaves of birch, columbine, box-wood, holly from young larvae hatched within leaf tissues.</td>
<td>Dormant oil, half strength for evergreens, or malathion when insects are crawling.</td>
</tr>
<tr>
<td>SAWFLY</td>
<td>Cocoons on needles and twigs in rolled up leaves; flies; especially injurious to fruits.</td>
<td>Malathion, DDT, lindane applied to catch emerging insects before they mature and lay next season’s eggs in new leaves.</td>
</tr>
<tr>
<td>SPIDER MITES</td>
<td>Stippling, speckling or spotting of leaves of many plants by dust-like creatures of several gray to red shades.</td>
<td>Dust all beans every few days throughout season with rotenone; or dust or spray with methoxychlor.</td>
</tr>
</tbody>
</table>

| MAY             |                                                                          |                                       |
| APSIDS          | Appear on new growth, many plants.                                       | Same as for March-April above.        |
| ENONYMUS SCALE | Yellowing and dropping of leaves due to sucking of 1/16 in. brown or white specklike bodies. | Dormant oil, half strength for evergreens, or malathion when insects are crawling. |
| LEAF MINER      | Whitish tunneling marks on leaves of birch, columbine, boxwood, holly from young larvae hatched within leaf tissues. | Malathion, DDT, lindane applied to catch emerging insects before they mature and lay next season’s eggs in new leaves. |
| SAWFLY          | Cocoons on needles and twigs in rolled up leaves; flies; especially injurious to fruits. | Malathion, or DDT, or methoxychlor or rotenone as larvae are hatching. |
| SPIDER MITES    | Stippling, speckling or spotting of leaves of many plants by dust-like creatures of several gray to red shades. | Dimite or Aramite sprays are best miticides for most kinds. Malathion also effective. Avoid Dimite over-dose. |

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is for you if part or all of your lawn must take punishing wear from youngsters and pets. Makes a quick, rugged cushion of the broader-bladed grasses.

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TIME CHART (Continued)

<table>
<thead>
<tr>
<th>Pest</th>
<th>Evidence</th>
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<tr>
<td>THRIPS</td>
<td>Silvery-gray streaks on leaves, distortion and browning of buds and flowers. Especially bad on gladiolus.</td>
<td>DDT or lindane every 10 days to control gladiolus thrips. Thrips multiply rapidly all season.</td>
</tr>
<tr>
<td>WHITE GRUBS</td>
<td>Same as for March-April.</td>
<td>Same as for March-April.</td>
</tr>
<tr>
<td>JUNE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>APHIDS</td>
<td>Same as for March-April.</td>
<td>Same as for March-April.</td>
</tr>
<tr>
<td>CHINCH BUG</td>
<td>Circular browning of grass by small speckled red-brown bugs that suck juices at blade base.</td>
<td>Chlordane, 5% dust.</td>
</tr>
<tr>
<td>CYCLAMEN MITE</td>
<td>Thickening, puckering, distortion of delphinium and other foliage by sub-microscopic pests.</td>
<td>Dinitol, according to directions, or malathion sprays.</td>
</tr>
<tr>
<td>JAPANESE BEETLE</td>
<td>Glossy green winged beetles emerge from turf late June, devour leaves and blossoms of many plants all summer, especially roses, dahlias, zinnias, fruits.</td>
<td>Best control is to attack white grubs (see March-April). Blossoms cannot be protected. DDT and malathion on foliage may help. Trapping is not worth the trouble.</td>
</tr>
<tr>
<td>LACK BUG</td>
<td>Leaf discoloration, mottling, on rhododendron especially, by nymphs and winged adults that suck juices in foliage.</td>
<td>Lindane or malathion, applied especially to undersides of leaves where insects feed in all stages.</td>
</tr>
<tr>
<td>LEAF HOPPER</td>
<td>Mottling or yellowing due to sap sucking by small wedge-shaped insect. Of special importance as a disease carrier.</td>
<td>DDT or malathion on ornamentals or methoxy-chlor, rotenone or pyrethrum on vegetables.</td>
</tr>
<tr>
<td>ROSE CHAFER</td>
<td>Eating of buds, foliage by sluggish brown beetle; especially on roses, sometimes peonies.</td>
<td>DDT. There is but one generation each year. Spray fruit trees, too.</td>
</tr>
<tr>
<td>SLUG</td>
<td>Holes chewed in foliage of primrose, violets, hollyhocks, lettuce, by buff shellless snail.</td>
<td>Metaldehyde baits placed beneath bricks or pieces of wood near plants.</td>
</tr>
<tr>
<td>THRIPS</td>
<td>Same as for May.</td>
<td>Same as for May.</td>
</tr>
<tr>
<td>VINE WEEVIL</td>
<td>Chewed foliage of rhododendron, yew especially, by adult that feed at night. Larvae eat roots.</td>
<td>DDT, malathion on foliage. Chlordane 5% dust on soil around plants to kill larvae and day-hiding adults.</td>
</tr>
<tr>
<td>WHITE GRUBS</td>
<td>Same as for March-April.</td>
<td>Same as for March-April.</td>
</tr>
<tr>
<td>BLACK SPOT</td>
<td>Black and yellow spotting, defoliation of roses especially.</td>
<td>Ferbam sprays or dusts best fungicides to control this disease.</td>
</tr>
<tr>
<td>JULY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>APHIDS</td>
<td>Same as for March-April.</td>
<td>Same as for March-April.</td>
</tr>
<tr>
<td>ASIATIC GARDEN BEETLE</td>
<td>Chewed foliage resembling Japanese beetle damage, but done at night by coffee colored beetle (see white grubs).</td>
<td>Treat turf as for white grubs. On ornamentals, apply DDT, malathion; on vegetables, methoxy-chlor, rotenone dust.</td>
</tr>
</tbody>
</table>

(Continued on page 210)
When a company builds a new home office it frequently is asked what factors have been most prominent in its achievements. In our case we owe much of our steady progress to the enthusiasm of thousands of clients both past and present whose loyalty and friendship we value so highly and to the skill and ability of the men and women who have made up the Bartlett organization down through the years. We also take pride in the contribution made by our Research Laboratories. Their continued search for new and better ways to protect shade trees has resulted in many of today's outstanding advances in tree hygiene and preservation. The years ahead, we are sure, will bring forth even greater achievements. We are looking ahead, planning ahead and working ahead so that we shall continue to give those who rely on us the very best in scientific shade tree care both today and tomorrow.

Our new building is more than just a building to us. It is visible approval of the Bartlett Way—the scientific way.
3 easy ways to have beautiful lawns, flowers, shrubs and hedges

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It's a snap with SnapCut PRUNERS

It's a snap with PRUNERS

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YOU GROW IT BUT CAN YOU NAME IT?

Many a gardener scorns the true names of plants: they sound like a foreign language; they are not euphonious; they lack the charm and picturesque-ness of so many vernacular names; pronouncing them is a forbidding chore.

Though they do sound like a foreign language, plant names are alien to us only in origin. Actually they are a part of a universal language, the language of science, understood in the same terms the world over. Grant that they look complicated on paper, often sound less than melodious. But what is so beautiful about an old fashioned name like "vipers-bugloss"? What charm is exuded by "bristly crowfoot"? While "Johnny jump-up" is a picturesque name, more than 40 different plants (according to the count of at least one trained plantsman) are known by it. As for pronouncing botanical names: everyone in the world does it with a foreign accent.

The best way to convince yourself of the desirability of learning to know your plants by their true names is to consider some of the traps that supposedly ordinary nomenclature lays for the gardener's tongue and pen. Take, for example, viola, which is at the same time both a common name and a botanical name.

As a common or vernacular name, viola refers in most parts of the country to a small perennial plant somewhat resembling in leaf, flower and general type of growth, the pansy and the violet. The correct botanical name of the genus or group to which all three belong is, in fact, viola, and the vernacular name most commonly allotted to the entire genus is violet. The full and correct name of the garden pansy is Viola tricolor (genus: viola; species: tricolor). What is commonly referred to as the viola is Viola cornuta. The common sweet violet is Viola odorata. Of the one genus, there are many different species, some resembling the conventional idea of one member of the triumvirate, some another. But once you leave the specific names, confusion mounts. For example, the name V. tricolor can be applied to but one flower. But that same flower is known by a score of common names, chief among which are pansy, heartsease and Johnny jump-up, V. cornuta, which is but one species, is widely familiar as, among other things, viola, tufted pansy, horned violet and, like the pansy, Johnny jump-up.

V. odorata is the sweet violet of romance and the florist. While its variety, V. odorata alba, is the white sweet violet, the sweet white violet is V. blanda, another species entirely. Plunging recklessly ahead, we find that while the dog violet is V. canina, the dog-tooth violet is the trout-lily (which is not a lily) or adder's tongue or erythronium (it is actually the one and only Erythronium americanum) and not a true violet at all. Dame's violet, while we are on the subject, is actually sweet rocket, which fortunately is also Hesperis matronalis, to give it its real name. Confederate violet, yellow violet (as opposed to some yellow forms of other violets or violas), birds-foot violet are all separate and distinct species of the same genus.

The confusion among the violets is typical. The only way to eliminate it is to think of a plant first as a member of a genus, then as a species of that genus. Once the true names are mastered (actually it is a simple matter of memory), the common names will fall into place or out of it as the case may be.

Make a pastime of learning the vernacular names if you like (Henry Van Dyke wrote that "naming things is one of the oldest and simplest of human pastimes"), but for your own peace of mind and for the fullest enjoyment of gardening, remember that each plant is a member of but one genus and one species. Each plant has both a generic and specific name. (It may, however, have other names also if it is a natural or garden hybrid or a "horticultural" variety.) No other plant may have the same combination of generic and specific names.

There is really no occasion to be diffident about speaking proper plant names. Their pronunciation is about as nearly phonetic as pronunciation can get. Mispronouncing a plant's correct name is a great deal better than pronouncing the wrong name in tones ever so pear-shaped.

And by the way, when you say "pear-shaped," have you in mind the prickly-pear or alligator-pear, the vegetable-pear or . . . ?
It's as EASY as this... to multiply your plants

And so much fun, too. Because gardening's always fun when you can expect success—and you can with Rootone. With this wonderful hormone powder, your slips and cuttings—roses, African violets, chrysanthemums and other favorites—take hold fast; put out strong, healthy roots; grow with miraculous speed. And it's as inexpensive to use as its results are sure. And remember, Rootone has fungicide added to it—this controls damping off and other soil-borne diseases. So take a tip from professional gardeners. Insure your success with Rootone—enjoy your gardening indoors and out as never before!

½ oz. packet 25c · 2 oz. jar $1

At garden-supply and hardware stores

Choose a real-type mower if you have fine turf and want to keep it that way; if you want a straight, even cut; if your lawn has steep slopes or marked changes in grade; if speed is no object; if you wish to catch clippings as you mow.

Choose a rotary mower if your grass is good but not remarkable; if your lawn is dead level; if your turf area is less than 2,500 sq. ft.; if the mown area is bumpy, uneven, or stony; if you wish to mow your lawn in the shortest possible time.

If you choose a real-type, buy a good basic mower first of all, with important heavy frame parts cast or forged, not stamped; make sure the cutting height adjustment is simple and sure (from 1 to 2½ in.); insist on a dependable clutch; settle for a 20 in. width of cut for any model you walk behind or maneuver by hand; select a model that cuts close to edges, walls and fences if that will save a second mowing operation on your property.

If you choose a rotary, buy a power-propelled model only in the larger sizes (over 20 in. swath); insist on a really effective blade guard; choose a model with large wheels (8 in. diameter, preferably more); make sure cutting height is readily adjustable; check ease with which blades may be changed; select a riding model only for a lawn of 10,000 sq. ft. or more; make sure your mower will cut close to trees and walls.

You can obtain about as many desirable characteristics in a single machine as you want to pay for. But in no one tool that is suited to use on average lawns (3,000 to 20,000 sq. ft.) will you find all the good characteristics. Here, however, are some qualities that H&G recommends. Power tools that include many of these features are available this year.

Lawn sprinklers should be made of cast brass, have adjustable spray patterns, apply water liberally, be easy to pull about.

Power cultivation is worth paying for only if it does the work efficiently, dependably, as with a single purpose tool such as this.
POWER GARDENING continued from page 127

Reel-mower, walking type: Width of cut, 18 to 21 in. (larger only in special forward reel or "estate" models). Power, 1.5 to 2.75, gasoline, 2- or 4-cycle. Frame, heavy castings or forgings. Wheels 6 in. minimum diameter, large rubber treads. Clutch and controls, well located on handle, sure in operation. Starting, recoil type now largely standard. (Electric starter costly and not necessary if motor is given routine care.) Height of cut, easily adjustable, from 1 in. to 2½ in.

Rotary, walking type: Width of cut, 18" to 22". At least 1.5 h.p., to maintain blade speed in heavy grass. Design permitting close cutting (½ in.) along walls, edges, etc. Substantial guard that really keeps feet out of blade. Device for releasing blade when snagged. Blade brake for emergencies. Even distribution of clippings. Wheels at least 8 in. in diameter. Recoil or electric starting, as you choose.

Riding reel mower: Sky is the limit on choice and price. Consider the "power package" equipment described under "trend one" above, with a sulky. Or shop for the model that suits your needs. Obtain a trial, preferably on your own place. Models are available with cutting widths, in gang assembly, up to 6 ft.

Riding rotary: Several, new this year, are excellent products. They cost enough so you should shop carefully, buying from the dealer that suits your needs. Obtain a trial, preferably on your own place. Models are available with cutting widths, in gang assembly, up to 6 ft. Clutch and controls, well located on handle, sure in operation. Starting, recoil type now largely standard. (Electric starter costly and not necessary if motor is given routine care.) Height of cut, easily adjustable, from 1 in. to 2½ in.

Power edgers are adaptable to horizontal and vertical cutting, are especially useful when there are long or narrow paths, many curved beds and borders.

Power for other tools in 1957 is mostly a matter of improving good products. Rotor speeds of tillers have been slowed (which helps preserve soil structure); weight distribution has been improved; operation generally is better. Some manufacturers have brought out distinctly new models, performing familiar functions. These, as special tools, are for the large place or the actively interested gardener. The same is true of small riding tractors.

Foot and hand power have not gone completely out of fashion, whether they are used to activate a new edge cutter, to manipulate an electric cultivator in the flower bed, or simply to drag around one of the newer skid-base watering devices at the end of a hose. Quality appears to be improving, the number of inferior tools decreasing and practicality (streamlining and two-tone colors notwithstanding) seems the order of the day.
Springtime Is Spray Time
for tree beauty this summer

There was more stirring in your trees this morning than a hungry squirrel or a nesting robin. Your trees are awakening to the leafy beauty you will enjoy all summer. Give them the spraying they need to reach their peak of loveliness.

Scientific pre-summer care by Davey includes not only expert spraying, but pruning away of dead and winter-damaged limbs, too. For your safety, as well as for the beauty and health of your trees.

Of course, a professional feeding with Davey's own especially prepared tree food will do much to assure lush foliage and resistance to a possible summer drought. If you cannot find "Davey Tree Experts" in your phone book, write to:

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**TEN RULES FOR FEEDING YOUR PLANTS**

Most garden plants suffer from malnutrition most of their lives. Because they lack knowledge of what goes on underground, many gardeners apply either too much or too little fertilizer—and at the wrong time.

A few facts about fertilizers are worth remembering: All nutrients must be in solution before a plant can use them. The greater part of a plant's nutrition is absorbed in water solution through feeding roots, and variable amounts of dissolved nutrients are assimilated through the foliage. Nitrogen in usable form is only one of several elements essential to plant growth but the most important of the "big three" (nitrogen, phosphorus, potassium). Plants cannot control their intake of available nitrogen, and may suffer seriously or die if too much is applied at once. Most complete or commercial garden fertilizers contain all essential elements, and all must bear on the package the percentage, by weight, of the available amounts of nitrogen, phosphorus, potassium, in that order (4-12-4, 5-10-3, 8-6-4, etc.). Commercial fertilizers supply only one type of nutrient suitable for plant use. Organic matter and nutrients present in garden soils, manures, composts, leafmold and some kinds of peat also supply food elements. The primary use of organic matter is not to supply nutrients but to improve the physical character of the soil so that air and water (including dissolved nutrients) may be more advantageously made available to plant roots.

With these quick facts out of the way, here are 10 specific suggestions for giving your garden plants a well balanced diet.

1. A healthy lawn should receive the equivalent of five pounds of available nitrogen per 1,000 sq. ft. per year. This could be contained in 100 lbs. of a 5-10-5 commercial fertilizer, for example. Such an amount should be applied in three approximately equal amounts, not all at once. One application should be made as the frost leaves the ground in spring, one in the middle of June, one in early August. Liquid fertilizers, applied either in solution with a hose device or one of the new tank distributors, should be calculated on the same total-nitrogen basis. The manufacturer's directions take a similar rule into account, even though the instructions may call for more frequent applications during the season. New delayed-release forms of nitrogen are now available, either alone or, in smaller concentrations, as constituents of balanced mixtures. These are known as ureaform fertilizers. They are complex, nearly insoluble compounds of urea (which is more than one third available nitrogen) and formaldehyde (which serves as an inhibitor). A full year's quota of ureaform fertilizers may be applied at one time without danger either of burning the grass or causing a glut of nitrogen. The release to plant roots will be spread throughout the growing season. Ureaform nitrogen is expensive, but on a five-pounds-of-nitrogen-per-year basis, is comparable in cost to other good sources of garden nitrogen.

2. The yearly nitrogen total that is recommended for lawns is recommended also for the ground in which mixed vegetables are grown and for the soil in flower beds. Applications may be divided in a number of ways according to the needs of the plants concerned. The totals should provide for the plants' needs or, to put it another way, replace the nutrients withdrawn by growing plants during a single season. An application of 30 pounds of 5-10-5 or 4-12-4 might be spread or "broadcast" on the vegetable garden just before spring plowing with the rest added as supplementary applications alongside rows, around individual plants, or as liquid "booster shots." Part may be applied at the season's end with a sowing of winter rye grass, which will take up the plant food, hold it during the winter so it cannot be washed or leached away, and return it to the soil for use after spading the following spring.

3. Trees require fertilizer according to a somewhat different formula because they grow in a different way from surface plants. A minimum-upkeep application for a lawn tree 35 ft. tall might be 20 pounds of 5-10-5 in early spring and 25 pounds in early fall. The second application will be stored by the tree for use the following year. Packaged plant foods will carry the manufacturer's specific suggestions for applying fertilizer in holes under the branches of large trees according to trunk diameter—a better method of meeting a tree's needs.

4. Deciduous flowering shrubs, such as lilacs and viburnums, will benefit from 4 pounds of food per 100 sq. ft. of bed. Where plants are set in turf, the special application should be given in addition...
to any application required by the turf.

5. Hardy herbaceous perennials, when well established, will benefit from a tablespoon, scanty or heaping, around the plant when growth becomes active in spring. If you can figure the requirements according to the formula given above for lawns you will not go far wrong. It is possible, and may be advisable, to apply part of the yearly allowance to the compost pile, then incorporate the compost into the garden.

6. Evergreen trees should be fertilized less generously than shade trees, as a rule. This is partly due to the fact that the needles or leaves of evergreens are usually, and properly, permitted to remain where they fall, slowly to decompose and nourish again the roots beneath. Evergreens should be fertilized first when the weather has become settled in spring, again in late fall.

7. Broad-leaf evergreen shrubs, such as rhododendrons, azaleas, many hollies, mountain-laurel, and the like, need little special fertilizing if leafmold or a yearly mulch of hardwood leaves is kept continually in place over the roots. If competition from tree roots seems to be robbing the evergreens of nourishment, supplementary feedings may be beneficial. An acid fertilizer formulated for use with such plants may be used, or cottonseed meal and superphosphate may be applied, a coffee-canful within a five-foot radius under large plants, its equivalent beneath smaller plants.

8. Plantings of hardy spring-flowering bulbs will benefit from three-fifths the lawn’s annual allotment of fertilizer applied in equal portions, one pound in late winter, one at flower time, one in early autumn.

9. Roses should receive no fertilizer the first spring they are planted. However, a tablespoonful of 5-10-5 around each bush after the June burst of flowers will be helpful. Established rose beds may be given the vegetable garden’s total of fertilizer, either in three feedings in early spring, early summer, and midsummer, or twice the number of smaller applications. In every case, fertilizing should not be continued after August 1 unless you are sure that the new shoots induced to start will have time to harden and mature before the time freezing weather sets in.

10. The more organic matter you can collect, compost and incorporate in your garden beds and around your plants, the better. Consider such fertilizer as a bonus—a general soil ameliorator—and not a food at all. Just for good measure, sprinkle a handful or two on the compost heap every once in a while. It will help to make you a better gardener.

For those with Special Pride in well-groomed country acres

Velvet-smooth lawn and neatly groomed grounds reflect the pride you take in gracious country living . . . when you have a sparkling red and white International Cub® Lo-Boy® tractor at your constant command. Even the younger members of your family will enjoy mowing and other grounds-care activities as they ride the work away with an easy-driving Lo-Boy. Easily attached mower, blade, tillage equipment, sprayer, and other custom-selected equipment for your every need is finger-touch controlled, hydraulically—truly a modern power servant that does your every bidding!

WILDFLOWERS

(Continued from page 111)

flower well in a shade cast by building or wall are few. It should be realized also that many plants blossom in swamps and bogs or beside rushing streams simply because excessive water is present at the time following spring rains. Once the surface water subsides, so does many a plant, either becoming dormant or disappearing entirely.

Experience indicates that provision of the right growing conditions, which may be accomplished in several ways, is far more important than creating a setting that looks natural. Pay special attention, therefore, to the ground in which the plants are to be placed. The first requisite in almost every case is an abundance of organic matter in the form of leafmold, peatmoss, well rotted manures, or other compost. The second is a good proportion of rather gritty sand. The ratio of sand and clay or other mineral soil, to humus, or organic matter will vary considerably. But it is surprising how many kinds of plants will flourish in a well balanced, sandy woods loam. If only by eliminating the competition of unwanted plants, an observant and careful gardener can often provide a better growing medium than natural conditions afford. (Maintenance of the proper degree of “pH” or acid-alkaline balance is something to be adjusted after experience and detailed study.) Good drainage is probably second in importance only to good soil. In fact, without good drainage, you simply don’t have good soil, except for true bog plants or aquatics. Even plants that require a great deal of moisture, not only at peak season but in the dry times, require the aeration that follows the periodic draining away of excess water from spongy ground. The function of rocks in the wildflower garden is most often to provide protected soil pockets for small plants, to

(Continued on next page)
WILDFLOWERS
(Continued)

offer special anchorage to roots that benefit from it, and to provide a cool, moist root run during warm dry seasons. Sun you should have, of course, for best flowering. Where shade is required for part of each day or each season, artificial shading with slat screens will substitute for suitable tree shade.

It would be foolish to say that wildflowers may be enjoyed as fully in contrived situations as in their natural habitats. The closer you can approximate the beauty wildflowers achieve in association with one another in groups and colonies, among trees, rocks, and in other natural settings, the greater your satisfaction will be. But this can come later, after you have learned which plants you wish most to grow and how best to grow them.

To note the special requirements, actual or apparent, of even 50 wildflowers that have been successfully transferred to garden locations would take more space than is available here. There are many good books to be read with pleasure and profit. But the best reference of all is the growing plants themselves. Many included in the following list may be bought from nurseries or wildflower specialists, whose propagation methods generally assure good root systems. If an abundant natural source is known and available to you, you may wish to dig your own (you learn more about your plants that way). In general the best transplanting time is immediately after the flowering period, although bulbous plants benefit from a rest period after flowering. But spring is an acceptable digging season for summer flowering plants, early autumn for those blooming in early spring. In any case, dig carefully; get all the roots (some range deep and far) preferably with a ball of earth enclosing them; transport them in damp moss or polyethylene wrappings to prevent the roots from drying even for a moment; water copiously after re-setting at the same depth in your best substitute for the original soil. Many native plants may be readily grown from seed in a shaded seed bed under a tree or in a coldframe; since they are species, they "come true."

The following suggestions, divided into broad groups according to the general locations in which the plants seem to prosper, offer no special difficulties, promise a rewarding venture into a pleasant by-path of gardening.

(Continued)
SPORTS DAY

An English schoolboy's view of a visiting mother

By John Watney

Sports Day at school was generally held at the beginning of May and, as far as I can remember, it nearly always rained. The parents stood together under their umbrellas in the middle of the damp field while their sons, madly from head to foot, shuffled around on the last lap of the last race of the day. By then the end of the three weeks' ordeal was in sight, and no one cared even if it snowed—which in fact it did one particularly tempestuous English summer.

Major Thorp, the headmaster of the school, was extremely keen that every boy should take part in as many events as possible, regardless of whether he had any aptitude for that particular sport. "We're not interested in results," he would say when he gave his usual homily on the day the competitors' names had to be entered, "but in the effort involved. Some of us are natural sportsmen, others are rabbits, but rabbits must learn to run and jump all the same." Then he would put his hands into the slits of his old Norfolk jacket, smile rather menacingly at us and say: "So I expect a good turn-out in every event."

And a good turn-out he always got because the seniors would go through the school that same afternoon with the lists and say to the juniors: "I've put you down for every event." That would be that.

There was a tremendous amount of training to be done; the events included the long jump, the high jump, the quarter mile, the 100 yards, the 220 hurdles and throwing the cricket ball. The training had to be completed a week before the Sports Day as, owing to the large number of entries, the preliminary heats had to be run off in advance.

I invariably came last in everything, and when the Sports Day itself arrived, my name was only entered for the comic races, such as the Egg and Spoon Race, the Sack Race and the Obstacle Race, which did not have to be run off in heats.

After I had been a few years at the school, I became quite blasé about Sports Day and was content to come in last as usual in the Consolation Race run at the end of the day for those boys who had won no prizes. But at my first Sports Day I was determined to win something because my mother, like most other parents, was coming down for the day.

This visit from one's parents was perhaps the most terrifying aspect of Sports Day, for each boy was expected to introduce his parents to his particular friends. It was much more satisfactory if you could say, "This is Foster Minor who has won eight events," than if you could only say, "This is Watney who came in last in the Consolation Race."

In fact my friend Edwards, who had already experienced a Sports Day and knew of my inaptitude, took a very gloomy view of my prospects.

"Quite frankly," he said when I had been eliminated from the final heats in the preliminary races, "I don't think any of the boys will want to meet your mother."

Mater was the name by which each boy's mother was known, just as pater described his father, and the real object of introducing other boys to one's own parents was in order to be introduced in turn to their parents. A boy gained kudos by the number of boys he could introduce to his parents; this was particularly so in the case of the juniors, who were rigorously ignored by the seniors. A junior who could, by some extraordinary prowess, introduce the Captain of the school to his pater or mater would gain popularity for the whole of the term, if not for the rest of his school life.

There seemed little likelihood that I could rise to such heights, but I was determined, in spite of Edward's pessimism, to achieve some distinction, even if it were only in the comic races.

I therefore trained carefully for the Egg and Spoon Race, the Sack Race and the Obstacle Race. I borrowed a spoon from the kitchen, and, although I could not find an egg, made do with a potato, which had the advantage of being unbreakable. I found, after a while, that contrary to all my expectations the best way to go fast was to go slow.

I picked up a sack in the garden shed, and after experimenting for a while found that by putting my toes into the corners of the (Continued on next page)
SPORTS DAY
(Continued)
sack and again by going slow I could get to the winning post quicker than by going faster.

Then I turned my attention to the Obstacle Race. Here the main hazard was the Slippery Board. This, placed about half way around the course, consisted of a plain sloping board covered with French chalk. A violent rush at it merely increased the speed with which one slid down to the bottom. The only way, I discovered in practice, of getting to the top was to climb very slowly and steadily up one side. Armed with the, to me, incredible knowledge that slowness and not speed was the key to success in these events, I faced the dreaded Sports Day itself with unusual assurance.

My mother, looking very smart and pretty in her cloche hat, short skirts and lace-up shoes, arrived as late as usual. She was driving her green racing Bentley and explained that she had been delayed by a fool of a driver in a saloon car who had been so frightened by the blare of the new horn on the Bentley that he had gone straight into the ditch.

I hardly had time to show her to the covered pavilion for parents when the start of the Egg and Spoon Race was announced. It was, needless to say, raining, but I did not care; I knew that with my superior knowledge I would be the winner. I balanced the egg carefully in the middle of the spoon, which I held at right angles to my body, as I had so often practiced.

The pistol banged and we were off. I moved forward at a steady pace, and was still moving strongly and steadily without having once dropped the egg as I crossed the finish line, unfortu-

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sack and again by going slow I could get to the winning post quicker than by going faster.

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“Certainly,” replied my mother leading the way to her car, which was the finest car of that time, with a long low shining bonnet, high swept-back wings, giant headlights, spoke-wheels, hydraulic brakes, shock-absorbers and wind-screen wipers, then a brand new gadget on cars.

There was already a crowd of seniors and juniors gathered around it, admiring its lines and novelties, and as soon as my mother and I arrived they crowded round us introducing their somewhat bewildered parents at tremendous speed in order to be able to be introduced to us.

I did not realize I had so many friends in the school and was still standing indecisively by the Bentley when the Captain of the school came to me and said:

“Do you think your mother would take some of us for a spin in her car?”

“Yes,” I said, “I think she loves driving. Will Major Thorp agree?”

“I already have his permission,” said the Captain of the school as if it were something quite easy to obtain.

I went to my mother and said that some of the boys wanted to have a ride in the Bentley, and could she take them to the end of the drive and back.

“Certainly,” she said, “climb in, boys.”

One or two of the other parents looked a bit scared, and the mother of one boy, Simpson, refused to let him get into the Bentley, an action that made him so ashamed of his mother’s weakness that he never asked her to visit him again the rest of the time he was at school.

I got into the car and sat between the Captain of the school, whose name was Berkeley, and a boy called Turner, whose chief claim to fame was that he could eat more suet pudding than any boy called Turner, whose chief name was Berkeley, and a... between the Captain of the school, whose name was Berkeley, and a boy called Turner, whose chief claim to fame was that he could eat more suet pudding than any boy called Turner, whose chief name was Berkeley, and a boy called Turner, whose chief...

The car roared and bucked, flogging stones against the hedge-rows, while the high-compression tires rattled like machine guns as we took the corners, the new motor horn blaring like a devil.

We clung to the leather upholstery, shouting “Faster, faster!” at the tops of our voices, as my mother slowly drew ahead of the other Bentley. The speedometer needle flicked up to 70, 75, 80, and we held our breaths in sheer amazement at our speed.

Then we came roaring round a corner, there was a neat red-brick town lying across the countryside, and the race came to an end.

With a final wave at the driver of the other Bentley we turned back for the school.

“That was super,” said Berkeley as we turned into the main gates. “I wish your mother were mine.”

“Don’t you like your own?” I asked.

“Oh yes,” he replied, “but she’d be horrified to hear we’d been doing 80; she’s a bit wet, you see.”

We got back to the school and the other parents looked even more scared when they heard their sons talking about the speed they had done. Even General Berkeley gave my mother a rather sharp look, but he could not have meant it, for I saw him talking in a very amicable way to her later on; he even accepted a lift back to London in her Bentley.

As she said good-by to me, she bent down and whispered:

“I hope I did not let you down, darling.”

I thought of the long hours of training that had brought nothing but failure and the sudden popularity that my mother’s car had given me, and it seemed to me then that hard work was not always rewarded as it should be, and that it was much better to have a mother with a racing Bentley. Wishing to give her the greatest compliment I could think of, I said:

“You’re the most wonderful mother in the world. Even the Captain of the school thinks so.”

I meant every word of it.

END

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are so much a part of the rich heritage of the country. Castles, châteaux, public buildings, town planning and garden planning comprise the third section. Silver, by Gerald Taylor, is an illustrated introduction to British plate from the Middle Ages to today. Methods of working gold and silver are described in the first chapter, with details from 18th-century engravings. Each of the following chapters is concerned with a style period—the external forces that affected the art of plate-work, descriptions of ornamentation and principal articles of domestic plate (towels, basins, tankards, candlesticks, salt cellars). Table of date letters, glossary of ornamental motifs and terms, directions for cleaning plate and a bibliography augment the text.

Modern Furnishings for the Home, by William J. Hennessey (Reinhold Publishing Corp., $8.50). A revised edition of a valuable reference work that catalogues the cream of contemporary design. The introduction explains the basic philosophy of modern design and the forces that have shaped it. The greater part of the book is an international roster of furniture designers. It includes trend-setting chairs by such designers as Edward Wormley, Finn Juhl, Gio Ponti, Eero Saarinen, George Nelson, Hans Wegner; tables by Greta Grossman, T.H. Robsjohn-Gibbings, Tommi Parzinger, Maurizio Tempestini, Jens Risom; storage pieces by Paul McCobb, Harold Schwartz, Harvey Probber, Herman Miller, Stuart MacDougall and Kipp Stewart; contour sofas and chaises by Vladimir Kagan, Darrell Lannard; desks by John Van Koert, Herbert Ten Have, Allan Gould, Ico Parisi. This is followed by a section on lighting: hanging and wall fixtures, floor and table lamps. Close-ups of fabrics and carpets make up the remainder of the book. Many catalogues in one, the book is a useful buying guide.

The English Home, by Doreen Yarwood (Charles Scribner’s Sons, $10), is an ambitious portrait of a thousand years of furnishing and decoration. The author treats style as an integral part of the development of the home, the book is a history of changing standards of living. Full-page drawings by the author depict interiors, from the barren Anglo-Saxon hall to the cluttered Victorian parlour. Individual household items are sketched, with descriptions of what they were used for. The reader can trace the origins of chairs, wallpaper and carpets; find out about eating habits, amusements, education and even sports through the ages; compare the lighting and ventilation problems then and now. Written in a straightforward, unpretentious style (key words in the text are in bold type for easy reference), it is a book that the whole family can enjoy sampling.

Any woman who knows the kind of kitchen she wants—but doesn’t know how to get it—should have a copy of How to Choose, Plan, Equip and Decorate Kitchens, by Virginia Hart Wheeler (Abelard-Schuman, $5.95). Mrs. Wheeler, a kitchen consultant with what she calls a “free-wheeling approach” to kitchen planning, believes that personal choice, rather than a so-called “efficiency” arrangement of equipment, will give you the kitchen you want. She shows you how to take the three-part pattern of the time-and-motion experts and adapt it to fit your way of life, how to evaluate and choose equipment that will fit your budget, how to organize storage space, how to judge the materials, lighting and ventilation that will best suit your over-all decorating scheme and architecture. She gives rough plans, sketches, photographs and ideas for the family-room kitchen, the indoor-outdoor kitchen, the preschook kitchen, the open-plan kitchen, the gourmet kitchen, the two-cook kitchen, the good housekeeper’s kitchen, and a cooking machine for the rare woman who loathes cooking and wants to get it over with as speedily as possible. A useful appendix lists leading manufacturers of kitchen equipment, lighting and ventilating fixtures, floor and wall counter-top materials.

The home remodeler will find Family Handyman’s Book of Kitchen and Bathroom Ideas (Harper & Bros., $1.95) a practical and informative handbook. Photographs, diagrams and step-by-step instructions show how to install wall and floor materials, accordion doors, lighting fixtures, ventilating fans and countertops and how to build special units for storage, dining or work areas. A section on planning kitchens and laundries includes details and photographs of the latest equipment.

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