

SEPTEMBER

50 Cents

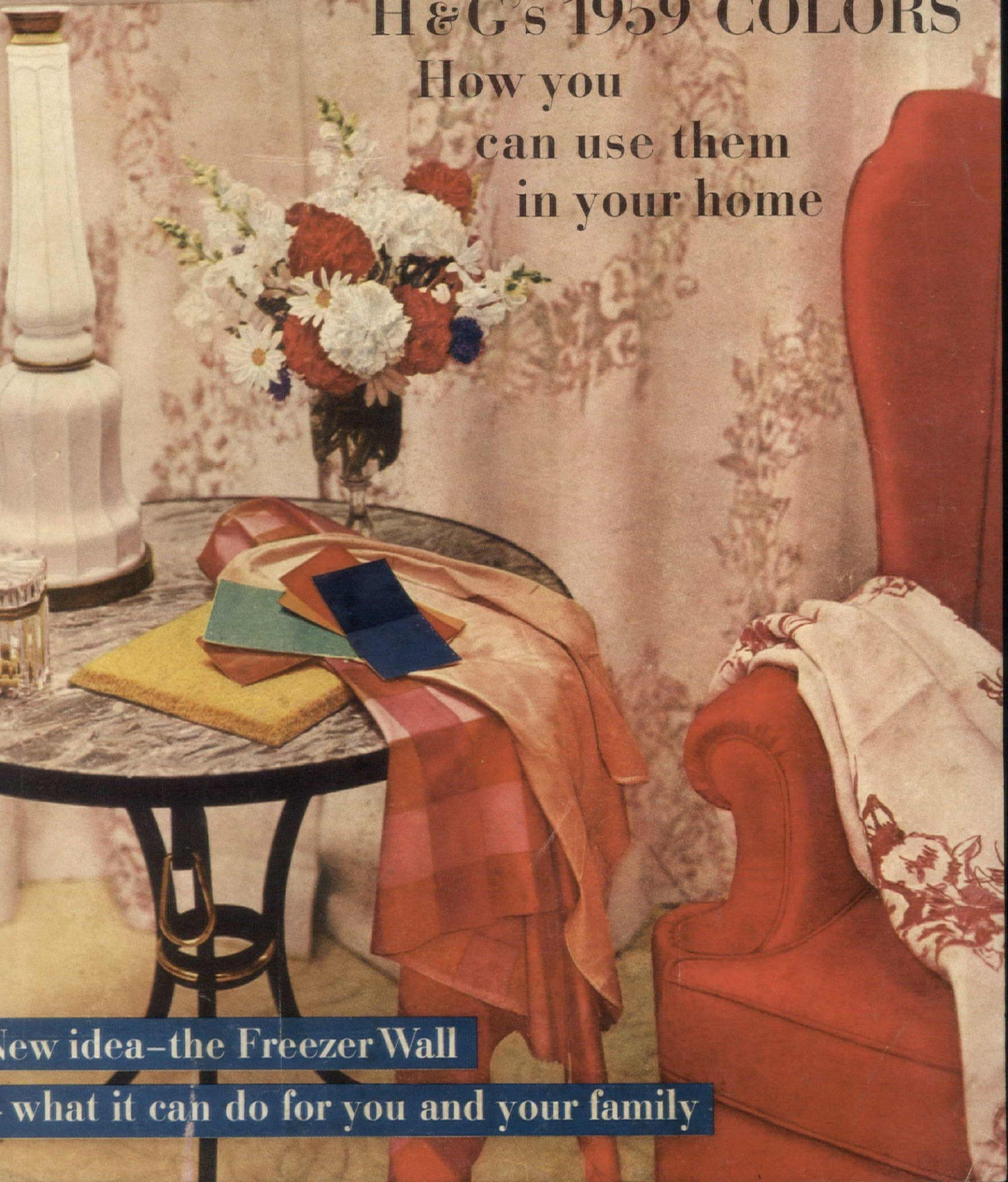
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AUG 27 '58

House & Garden

H & G's 1959 COLORS

How you
can use them
in your home



New idea—the Freezer Wall

what it can do for you and your family

Choose a floor that will outlast your mortgage



Oak Floors will last a lifetime

Ever stop to think what part of a house gets the hardest wear? It's the floors, of course. Thousands of steps a day... from the scuffing of tiny feet to the pounding gait of the Man Of The House... will wear down and actually wear out most floors and floor coverings. But not Oak. This strong, tough-grained wood gives you both the most durable and most beautiful of all floors. Oak Floors don't show dents from weight of heavy furniture... and they just won't wear out!

Better than ever—Today's modern finishing materials give Oak Floors amazing resistance to marring and scratching. With just the least maintenance your Oak Floors will keep their distinctive natural beauty for the life of your home. The initial cost of Oak Floors is less than most flooring materials. Select Grade Oak Flooring, installed and finished, costs only \$5 to \$6 a square yard in most localities. And there is no replacement expense every few years, such as you would have with other, less durable floors. Ask your architect, contractor or lumber dealer about Oak Floors. Write for color booklet showing exciting uses of Oak, the floor that will outlast your mortgage.

31-year-old Oak Floor—→

The floor pictured here was installed 31 years ago in a Chicago home. Its style and beauty remain undimmed despite hard wear...convincing proof of Oak's lifetime durability.

OAK

FLOORS

Oak...the floor you'll never wear out



Compare these advantages of OAK with any floor at any price

- Lifetime durability
- Natural wood beauty
- Easy on your feet
- Resistant to damage
- No denting problem
- Easy to keep clean
- Sanitary and healthy
- Warm and comfortable
- Low cost



6 piece place setting \$39.75 F.T.I. • Sterling is for now and for you..

The fairest sterling in the land

Francis First by Reed & Barton

For nearest store, or for booklet on 15 great Reed & Barton sterling patterns, write Reed & Barton silversmiths, Dept. HG98, Taunton, Mass.



Autumn—when Craig turns to texture

and steeps a bedroom in the opulence of soft color! The "Alhambra" tailored bedspread of cotton and rayon—in mauve rose, melon, mist green, blue, white, coffee, gold or bone—single, 39.50; double, 49.50 Matching, 90-inch, pinch-pleated draperies, lined with rayon taffeta, 35.00 Lord & Taylor, New York, Westchester, Millburn, West Hartford, Bala-Cynwyd, Garden City

ARNOLD C. SHOOP

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House & Garden

*A Guide to the Arts of Living Vol. 114 No. 3***SEPTEMBER, 1958****On the cover**

A new color scheme in the planning stage. The idea: start with one of H&G's five families of colors. This new decorating system offers you many routes to pretty rooms without leading you down the primrose path. To see the final result of this room in reds, turn to page 65.

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*again captures the fashion scene
... sets the new trends*

YOUR LIVING AREAS SPARKLE in nature's own colors... your bedroom takes on instant individuality... your dining area glows warmly, naturally. Walnut is *the* important wood on the American scene today... and for tomorrow, too. Discover for yourself the joys of living with Walnut.

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The maker of this article has used genuine American Walnut lumber in all exposed solid parts, and Walnut face veneers on the plywood surfaces.

American Walnut
Manufacturers' Association • Chicago

H & G's Newsletter

What's in store for your home:

new products, ideas and trends



● Homemakers who like the look of filigree have a lot to work with this season. There are room dividers contrived in airy open patterns of wood, rattan, metal, or see-through ceramic shapes. Cut-out designs are seen in headboards, desks, lighting fixtures; wallpaper and fabrics with lacy grillework motifs lighten the decoration in rooms that lack intricate detail.



Now you can buy an electric range to hang on your kitchen wall. It takes up no more space than your free-standing range, gives you a built-in look without remodeling. Double ovens perch at eye level, surface burners slide out from underneath. Tappan Company, Mansfield, Ohio.

● A new no-iron finish for cotton is being put to use to make sheets and pillow cases that stay smooth through any type of washing and drying process, dry in half the time of ordinary cotton sheets. Makers claim the treatment has this advantage: it resists chlorine bleach, which can cause yellowing and deterioration in other wash and wear finishes. Pequot Division of Indian Head Mills, 111 West 40 St., New York, N. Y.

● As niftily organized as the office version, a new desk for your home has a roomy drawer fitted with filing dividers, a lift-out compartmented tray. Jens Risom Design, 49 East 53 St., New York, N. Y.

Coming soon to drugstores, supermarkets, are vending machines for records. The Dial-A-Disc will peddle a variety of ten records, dispense change.



● Exploring the future use of electronics for the home, Westinghouse has put a century-old scientific discovery to work in two appliances that will both heat and cool (predicts such products as a refrigerated mixing bowl, combination freezer-cooker, a blanket that will keep you warm or cool). The principle used is thermoelectric: passing an electric current through the junctions of two dissimilar materials creates heating or cooling, depending on the current's direction. It eliminates bulky apparatus, making it possible to break a big appliance into a lot of small ones—cooling drawers, for example, that could be placed where needed in the kitchen.

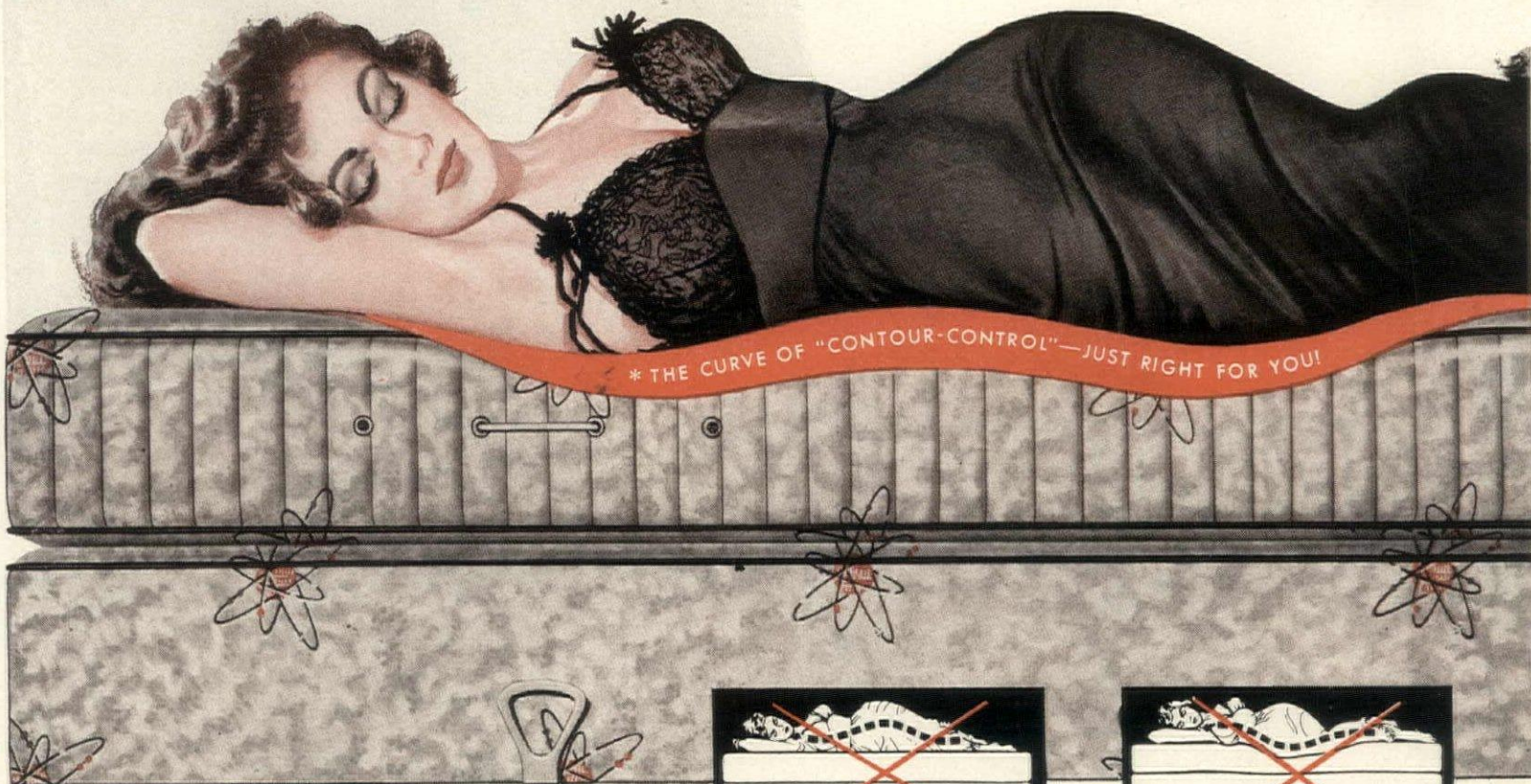


● On the newest Westinghouse automatic coffee maker, there's no spout to collect stale coffee oils. The wide mouth makes cleaning easy, a grooved lid directs the flow of the brew into the daintiest cup. Also excellent for heating water for tea.

Continued on page 6

* THE CURVE OF "CONTOUR-CONTROL"
TRADE-MARK

"Posture-Fits" This Mattress to You!



New, Exclusive "CONTOUR-CONTROL"
assures healthful, relaxing mattress
support that adjusts automatically to your
exact size, shape and weight!

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.

Right now your fine nearby Restonic dealer is waiting to offer you a *Free Demonstration* of this marvelous mattress that assures you "Personalized" sleeping comfort. See him soon—and learn how just "pennies" a day can pay for "A Million Dollars Worth" of satisfying sleeping comfort!

RESTONIC CORPORATION

666 LAKE SHORE DRIVE • CHICAGO 11, ILLINOIS



TOO HARD MATTRESS

Rigid, uncomfortable construction displaces natural curves



TOO SOFT MATTRESS

Permits spine to sag; robs you of rest and comfort.

RESTONIC®

TRIPLE CUSHION® MATTRESS

Available at Better Stores
In U.S.A. and Canada

\$69.50 to \$89.50



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**THE COMFORT LASTS FOR YEARS
—BECAUSE IT'S "LOCKED-IN"!**

Here's Why: "Padlock" rings lock upholstery firmly to inner spring. This prevents shifting or lumping—assures long years of smooth, soothing comfort!

WHAT'S NEW IN CAFE CURTAIN RODS?



The graceful styling, greater strength of Lok-Seam rods

...shining examples of

EASTERN DRAPERY HARDWARE

Cafe curtains make a bright difference in your windows . . . and Eastern makes a big difference in the rods! Look for Eastern's *Lok-Seam* cafe rods, designed to span far wider windows without center support. Leading stores offer a choice of attractive styles and prices . . . white, black or rich brass finish . . . extensions 30" to 120". See them and the complete line of Eastern drapery rods, preferred and priced for every need.



(formerly Eastern Venetian Blind Co.)
Baltimore 30, Maryland

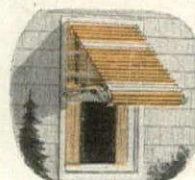
makes a house a home!



... with new Eastern's Star Venetian Blinds that look smarter, open wider, close tighter, and never need washing!



... with new Eastern Folding Doors, leatherette on steel, that solve space problems beautifully at low cost!



... with new Eastern Aluminum Awnings, roll-up or fixed, and matching Door Canopies . . . all best buys!

H & G's Newsletter

continued from page 4

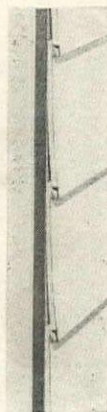


A tidy way to apply floor tile adhesive is with a new long-handled roller. Milmark Laboratories has come up with an adhesive that's put on this way, does away with spreading the sticky stuff with a trowel. Rollers and adhesive are available in hardware and floor covering stores. Mastic Tile Corporation of America, Vails Gate, New York.

● You can file your canceled checks systematically in gay luggage-latched boxes being made in four pretty colors by the Amberg File and Index Company of Kankakee, Illinois.

● Remarkable aluminum lap siding can be applied over stucco, brick, wood siding, has plastic foam insulation that keeps moisture, heat and cold out. Vents at the bottom of each panel allow moist air to escape. Siding Division of AlSCO, Inc., 225 South Forge St., Akron 8, Ohio.

Wood paneled walls can set the color scheme of a whole room. A relatively inexpensive African hardwood paneling is being made in a range of nine colors by U. S. Plywood, 55 West 44 St., New York, N. Y. Cost of paneling a 12' x 8' wall: about \$45.

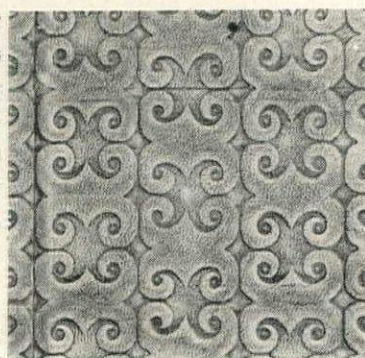


● Housecleaning chores are eased with a plastic bucket that saves trips to the sink. It's divided into two compartments, one for sudsy water, the other for clear rinse water. Each section holds seven quarts, will take a double sponge mop. Federal Tool Corp. (3600 West Pratt Blvd., Chicago, Illinois) makes it in red, yellow or turquoise.

You can buy polyester film in a sheet coated with a transparent adhesive backing, to cover recipe cards, switch plates, protect walls from stove spatter. Chicago Desk Pad Co., 4650 North Oketo, Chicago, Illinois. It's called "Cleeer-Adheer."

● Mushrooms will grow in a matter of days. The rapid variety, totally stemless, is reared in a huge vat in 72 hours (usual ones take 60 days in a shed). Introduced by the Yorktown Products Corp., the so-called morels will soon be used in packaged foods like soups, may be available within a year or two to the homemaker in dried, frozen, fresh or canned form.

● The design of a new leather fabric (right) is sculptured as to surface, and given an antique coating that heightens its dimensional effect. By the American Leather Mfg. Co., Upholstery Leather Group, 141 East 44 St., New York, N. Y.



For further information, write to the manufacturer.

It's the hidden quality
that spells True Value



DESIGNED BY
BERNARD BRUENING

TUSCANY... Italian Provincial
at its very best!

..... the old and the new meet in this
superb collection of walnut bedroom and
dining room furniture with an Italian influence.

AT FINE STORES ACROSS THE NATION

BASIC-WITZ

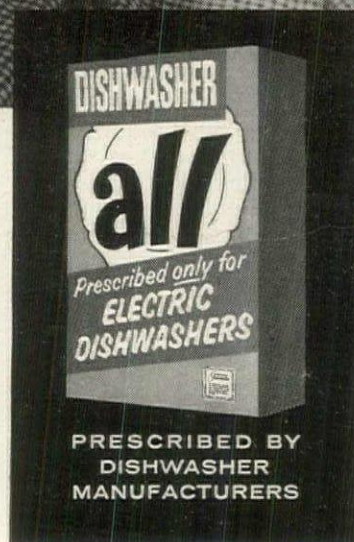
BASIC-WITZ FURNITURE INDUSTRIES INC. • WAYNESBORO, VA.

Own a dishwasher?

*A famous **all** for washing clothes
has met your fondest wishes,
So why not let **DISHWASHER all**
polish off the dishes?*



EVENINGS SEEM LONGER and nicer. You relax with confidence. You're glad you use **DISHWASHER all** in your electric dishwasher. You know your dishes will sparkle and gleam and really be clean. For **DISHWASHER all** is self-polishing . . . no need to pre-scrub or polish afterward. Unconditionally guaranteed by Lever Brothers Company.



People in H&G



The two rooms shown on pages 64 and 66 were organized by **Henri Dorra** for the *Living Today* exhibition at the Corcoran Gallery in Washington, D. C., where he is the assistant director. Mr. Dorra was born in Alexandria, Egypt, and went to school in Paris. During the war years he worked as an engineering apprentice at the British Thomson-Houston Co. Ltd. of Rugby. After obtaining an engineering degree at the University of London, Mr. Dorra came to the United States to study both engineering and fine arts at Harvard. While there he won the Bowdoin Prize and was awarded the Metropolitan Museum of Art student fellowship. He has written on art for many publications.



The stylized bouquets heralding *The Return of the Purple Look*, page 82, were drawn by **Jan Balet**. He was born in Munich, Germany, and educated in Munich and Berlin. Mr. Balet traveled extensively throughout Europe and settled in the United States in 1938. Here he lives in a 225 year old farmhouse on Long Island where he gardens and tends his boxwood in summer, works in his greenhouse in winter between his commercial art assignments. He has received critical acclaim for his illustration of six children's books.



Barbara D'Arcy loves "hot" colors and proves her facility in using them on page 70, *With the family of Reds*. Miss D'Arcy majored in art at the College of New Rochelle and joined Bloomingdale's in 1952 as a junior decorator. After a few months she was promoted to assistant to the home furnishings coordinator, Henriette Granville. Last March, when Miss Granville resigned, Miss D'Arcy was appointed furniture fashion coordinator. Her hobby is découpage and she makes utterly charming and gay Christmas cards.



Paul P. Kennedy heads the Mexico bureau for *The New York Times* and is H&G's happy choice to report on Mexico City, page 56. Mr. Kennedy, a native New Yorker, was educated at Fordham, Columbia and Oklahoma Universities. He has worked on newspapers in Texas, Oklahoma, Ohio and New York. Joining *The New York Times* in 1944, he had been assigned to Spain, Portugal, Spanish North Africa, London, Washington, D. C. before taking on the Mexican post which includes Central America and the Caribbean. Reporting on his spare time activity he says, "I'm writing a mildly informative and vastly unexciting social-political-historical book on the Caribbean countries." Buena suerte, amigo!

1958 Golden Folio of homes

each has been built with...

NEW-TYPE *living* concrete



Lovely home of Dr. J. J. Gabe and his family, 31446 Stonewood Court, Farmington, Michigan. The walls keynote its beauty . . . show the adaptability of living concrete to any style of home. Here Architect James Conn, AIA, used rough-faced, 2½" split block units in stacked bond, painted white.

It's today's wholly new and exciting form of concrete masonry for homes . . . new *living* concrete. Here is a fascinating array of textures, patterns, shapes . . . in tasteful integral colors or in natural tones to take any paint. The versatility of *living* concrete is dramatically evidenced in these homes selected for their special attractiveness and charm. Actually, there are thousands more all over the country. It's all part of a fast-growing trend. For wherever families build, whatever style they want, new *living* concrete fits in perfectly. And its beauty is the soul of practicality. Concrete won't burn, can't rot, is impervious to termites and other insects. Yet the cost is low, usually well under other types of masonry.



NEW TYPE
living concrete

Modern style of the Meyer home gets special charm from living concrete used by Brooks and Coddington, Architects.

“I’d say the neighbors are just as proud of our new house as we are!”

Says **KURT H. MEYER**, High School Teacher... Barrington Woods, Palatine, Illinois



“We’re really living since we moved in here! Of course, the room layout and modern equipment account for a lot of it. But the concrete masonry is a mighty big factor. The architect did a great thing when he chose it. It gives the whole place a warmth and interest—makes you *feel* at home. And no house could be more snug. Concrete masonry gives extra insulation. Creates a very quiet house, for one thing. And it keeps us cool in summer and makes the place easy to heat even with our damp, cold Illinois winters. When it comes to upkeep—I’m really saving money. We’re certainly sold on concrete masonry.”

Mrs. Meyer’s roses make a bright splash of color against the soft-toned exterior wall. The coarse-grained masonry units are laid in a unique relief pattern and painted a spruce green. This is just one of many beautiful styles and patterns that are possible with today’s *living concrete*.

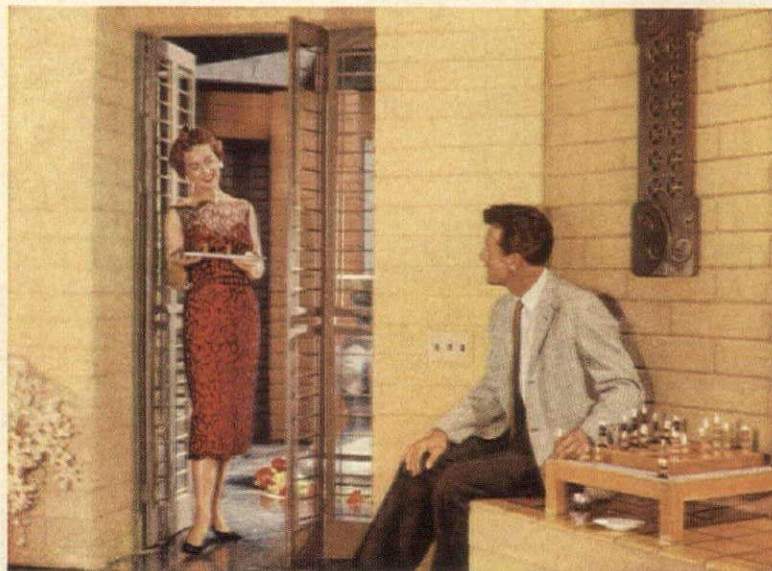
"Getting the livability I wanted in my house was simple with the newer forms of concrete masonry!"



Says **ROBERT WEAVER STEVENS,**

Designer and Interior Decorator, Santa Monica, California

"Making homes more livable is my business! I've found concrete masonry helps create a friendly feeling home that has warmth and charm. With so many patterns, colors and sizes to choose from, the material is perfect for every style of house, from traditional to modern. My own home is contemporary—done in a 4-inch high concrete unit. I used concrete masonry for the interior walls, too. It complements fabrics, wood and other materials handsomely. Of course, on the practical side, concrete masonry means fire safety, low maintenance and such things. Of all materials, it's the one I most prefer."



Warm setting for happy living at the Stevens'. Here the concrete masonry, laid in running bond, is painted a bright wheat color for a cheery, inviting effect.



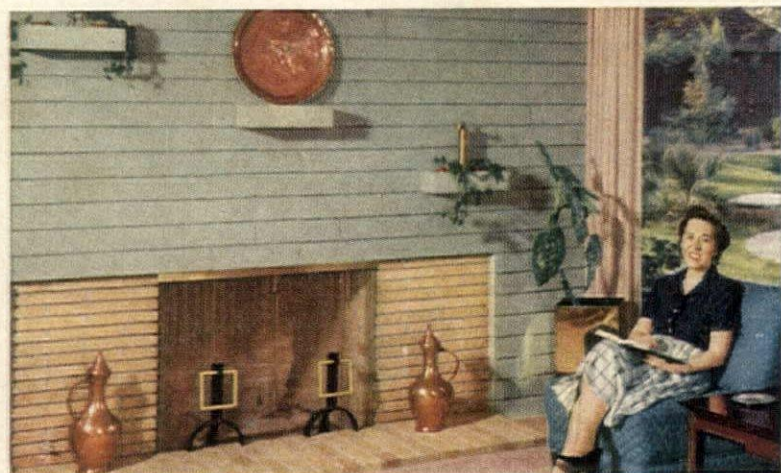
Relaxed living on the Stevens' patio. Walls of concrete masonry make an interesting and restful background and accent the blue louvered doors.



...for interior charm, too!



A kitchen for compliments! Smooth, white-painted concrete block of the oven wall contrasts with the adjoining wall of rough-textured split block.



Warm, friendly living room! Living concrete creates interesting textural contrasts. It harmonizes beautifully with all materials.

An especially smart idea, today, is the use of texture patterns in interior walls. New living concrete fits in beautifully. Its wide range of textures, shapes, sizes and colors makes it the perfect decorative building material... for accent walls, fireplaces or entire rooms. Concrete masonry creates rich charm when used with gleaming wood paneling... complements fabrics and furniture to effect elegance and warmth.

6 of today's most popular patterns in concrete masonry



Running bond



Vertical stacking



Patterned ashlar



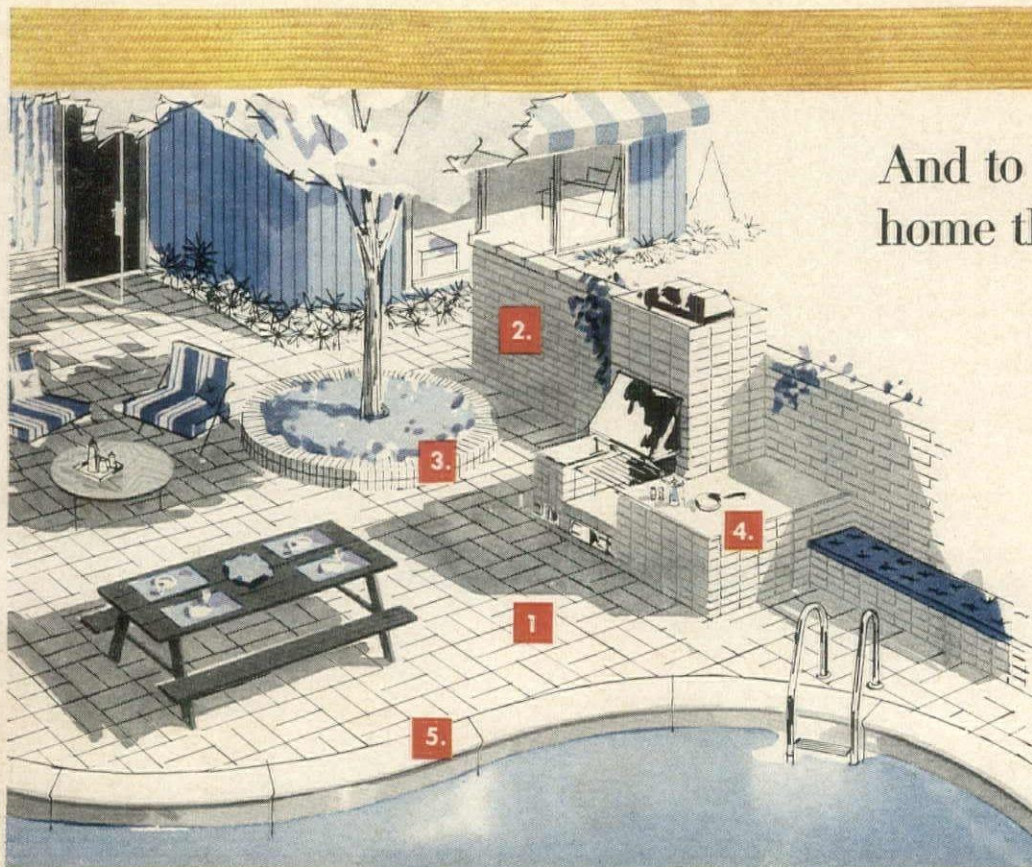
Basket weave



Diagonal stacking



Horizontal stacking



And to give the setting of your home the character you want...

Beautiful surroundings which add to the beauty and livability of your home and increase its value are easily achieved with modern concrete masonry. You'll find the cost is moderate and your improvements will last a lifetime with practically no upkeep. Just a few ways to add beauty and utility with living concrete: **1.** Paved area of concrete patio stones. **2.** Garden wall of slump or split block. **3.** Tree curbing of four-inch block. **4.** Outdoor grill of split block. **5.** Concrete swimming pool. For more details, send for free idea booklet: "Concrete for Outdoor Living." (U.S. and Canada only.)

Information on homes? Send for booklet "Concrete Masonry Homes for Better Living."



Yours free...in U.S. and Canada.

PORTLAND CEMENT ASSOCIATION Dept. 9-20, 33 W. Grand Avenue, Chicago 10, Ill.

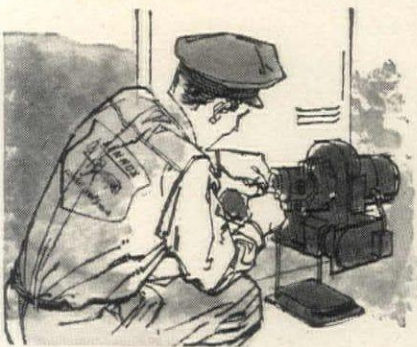
A national organization to improve and extend the uses of concrete

REWARD!

Your home
heated **FREE** this winter—
up to 1 hour
out of every 5



Get your heating system up to full efficiency. Save as much as 20% on your fuel bill.
It's like having hours of free heat every day—your **REWARD** for a call now to your
Lennox Comfort Craftsman, best heating and air conditioning man in town!



**FREE INSPECTION BY YOUR
LENNOX COMFORT CRAFTSMAN—
But You Must Act Now!!**

Phone today. Your Lennox dealer will not be able to offer this service during the busy winter season.

Startling claim—that a Lennox Comfort Craftsman can perform heating magic like this! But there are plenty of well documented cases to back it up.

You see, most forced air furnaces, regardless of make, are *improperly adjusted* to produce the comfort they are capable of. Once *properly adjusted*, however, such a furnace will not only heat your home more evenly, but also can cut your fuel bill by as much as 20%. In a multi-story house, such as a split-level, proper adjustment is *essential* for draft-free comfort on all levels. In any house, it will make every room more comfortable.

The adjustment is simple. Part of it is application of the principle of CAC—Continuous Air Circulation. But it does take a trained Comfort Craftsman to accomplish it.

Your Lennox Comfort Craftsman is the best-trained heating and air conditioning man in town. He is prepared to inspect your heating installation, regardless of make, and perform such adjustments as the installation permits. If

adjustment is all that's necessary his charges will be a pleasant surprise. He will recommend no costly installation changes or equipment unless he honestly feels this is the only way to give you the comfort you deserve. Should a new furnace be indicated, he carries the finest made—Landmark* by Lennox, and more than 100 other models of Lennox heating and air conditioning.



If you'd like the **REWARD** of substantial fuel savings this winter, plus the kind of comfort you've probably never dreamed possible, look up your Lennox Comfort Craftsman in the Yellow Pages and phone him today. You'll be glad you did!

*Trademark, Pat. Pending

More
families
buy

LENNOX

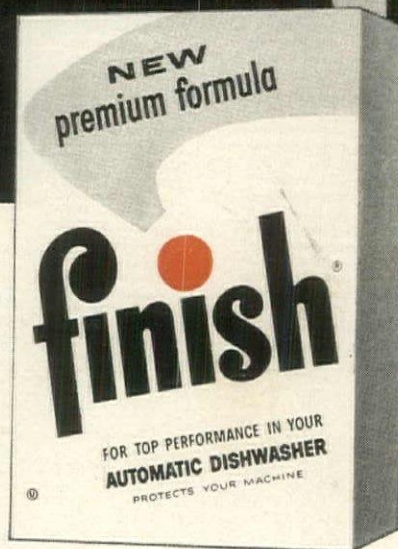
through nearly 6,000 Comfort Craftsmen

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Most people with
automatic dishwashers
are *discerning* people



In automatic dishwashing, as in everything else, you can expect premium performance only from a premium product. FINISH is such a product. It was developed specifically for people who stress perfection over price. Actually, FINISH costs so little more it's hardly worth mentioning.



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250 PARK AVE., NEW YORK, N. Y.

Antiques

QUESTIONS &



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R & G [mark] D [mark]

A-E-W



This tea set was recovered by my family from a Baltimore bank after the fire of 1907. It was said to have been put there by John Barney (1785-1856), when he went to Congress in 1827. Can you identify the makers of the various pieces from the marks?

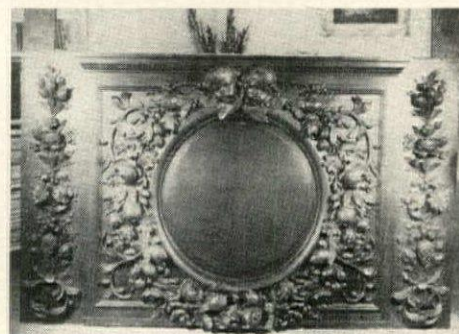
V.A.D.—Birmingham, Michigan

The creamer bears the mark of Simon Wedge Sr., working 1798-1823, and is dated either 1817 or 1823. The sugar bowl may be attributed to Riggs and Griffith, listed in Baltimore in 1817. The teapot is Andrew Ellicott Warner's work (1805-1870), your piece dating 1824-1827. Your pieces also bear the mark of the Baltimore Assay Office which was unique in regulating the quality of the city's silverware in the early 17th century.



Here are both sides of a small brown and off white dish. Could you tell me about it? T.A.P.—Dayton, Ohio

Your dish in the Lahore pattern made by Thomas and Richard Boote is "Royal Premium" ware from The Waterloo Potteries at Burslem, Staffordshire; 1880 British Registry mark.



These carvings are pearwood mounted on oak. Can you give me any information at all about them? E.B.B.—Mattituck, N. Y.

Your ornamental carving is apparently 18th century, influenced by the famous English master in this field Grinling Gibbons, 1648-1720. The two vertical foliage pendants on the sides are upside down, possibly reset that way by mistake.

ANSWERS By Felicia Marie Sterling

This column is devoted to questions about old things.

Letters will be answered on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



I would appreciate information on this mark on a white and gold covered jar.

H.F.S.—Atlanta, Georgia

Your covered jar bears the mark of the Maddock Pottery Co., Trenton, New Jersey, a mark used from 1893 on.



My glass candy dish has a horse figure etched through darker glass which is purple. What sort of glass is this?

S. McD.—Edmond, Oklahoma

It is Bohemian overlay glass of a type favored in the 1840s and still being produced today.



Can you tell me anything about this pair of chairs that we own?

J.R.D.—Silver Spring, Md.

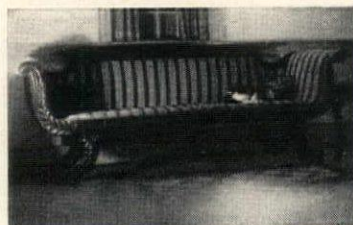
These are wonderful examples of middle 19th century Victorian design with its characteristic exuberance.



Enclosed is a drawing of a clear glass platter given me by an aunt years ago. What does it represent and how old is it?

G.S.—Northampton, Penna.

The "Three Presidents" platter was issued after the death of President Garfield in 1881, commemorating Washington, Lincoln, Garfield in pressed glass.



Our sofa inherited from an aunt is supposed to be signed Duncan Phyfe but isn't! What do you think of the piece?

E.F.D.—Middlebury, Conn.

Phyfe labels are exceedingly scarce. Your design conforms to Phyfe's middle period, and could be his work.



I have tried to draw my graceful silver cup and mark. When was it made?

M.G.B.—Oakland, California

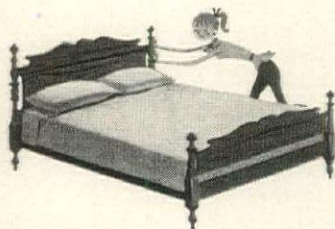
William L. Adams used a mark *W*. Adams in a rectangle. He worked in New York City from 1831-1843, and in Troy, New York, 1844-1850.

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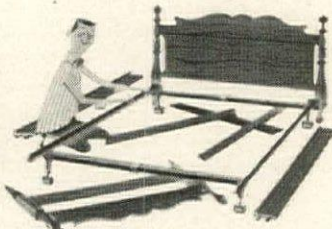
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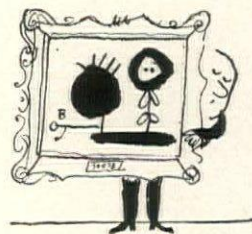
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Art

DECORATION AT THE CORCORAN GALLERY



By Emily Genauer

It's not unusual for a major museum to exhibit—as fit company for its greatest art treasures of the past—new and unproved forms in contemporary architecture and design. The Corcoran Gallery of Art, in Washington, D. C., did just that in its recent show "Living Today," photographed in color for this issue of *HOUSE & GARDEN* (see pages 64, 66). The new forms have not, to be sure, met the test of time. Still they deserve a place in a museum as surely as do the collections of antique furniture and accessories sometimes displayed less for any intrinsic merit than as documents tracing the history of design and taste.

But what is rare—and shocking because it's rare—is a museum exhibit of modern architecture and interior design that actually includes works of art. Now this is a curious paradox. Museums exist to preserve, exhibit, and thereby enlarge popular understanding and enjoyment of art. Architecture is one of the forms of art museums emphasize. Very few modern architects and designers, however, incorporate paintings or sculpture in their concepts. Walls are expanses of glass or stone on which no picture can be hung. Floor space is so precisely and deliberately laid out that a pedestal bearing a piece of sculpture would be an intrusion. Museums go along with this state of affairs because to protest the omission of works of art from the houses and rooms they show would be to negate one of their basic principles—the right of the artist (here the architect) to free, uncensored expression.

Why so many first-class architects seem almost deliberately to exclude works of art from their designs is too complicated a question to explore here. I don't for a moment hold with those who explain it as resentment against and fear of competition from painters and sculptors who are free to work without concern for costs, conditions, and consumer taste. I believe, rather, that their thinking derives from the principle of functionalism formulated back in the twenties, the theory that only objects of use ought to have a place

in the ideal architectural concept, that these objects ought themselves to be so beautiful that they are works of art, and that such conventional art expressions as paintings on a wall are, therefore, expendable—indeed, anomalous.

Now there appears to be a change in architects' thinking. Functionalism has taken on an expanded meaning. It is conceded that art existing for art's sake alone also fulfills an important function for the human spirit. It is understood that the uniqueness of a work of art can lift the curse of standardization that often clings to the most handsomely designed interior assembled of machine-made materials and objects. Many architects are themselves painters and sculptors with an affinity for and interest in new art forms.

Perhaps the most important explanation for the change lies in the character of so much of the new art. Abstractions or extremely stylized representational paintings and sculpture "go with" modern design as more conventional works do not (although it's a moot question whether this is so because the art has been influenced by architecture or vice versa, or whether both reflect the nervous intensity of our times, our need to be stimulated at the same time we are reluctant to become emotionally involved). The colors of the new paintings are apt to be more vivid. The sculpture is generally airier, with shapes moving into and charging space with excitement, rather than being enclosed and self-contained like a silent, alien presence.

The Corcoran Gallery's exhibition "Living Today" makes all these points, although its stated purpose was, merely, to exhibit architecture, furniture, textiles and rugs selected primarily for their aesthetic merit but also with their usefulness, price and availability in mind. But it does something else, too. It makes very clear that while architects and designers today have once again turned to works of art as an important contributing element in their total concepts, they are a long way from the decorators of fifty years ago who lined their clients' walls with

paintings from floor to ceiling.

Now the work of art is carefully selected for a given spot, or, if the art exists before the room is designed, furniture and accessories are acquired that will harmonize with and enhance it. Colors, shapes and lines in paintings and sculpture are apt to be echoed in the objects of use seen in ensemble with the art. Perhaps, in theory, this seems too cavalier as well as too pragmatic a treatment of art created to stand alone as a profound and moving expression of human emotion. But the Corcoran Gallery, one of the country's great museums, selected forty outstanding works by top artists of the stature of Calder, Miro, Bertoia, Pereira, Knaths, Marino Marini, Vuillard and Stamos for incorporation into its architectural and design exhibits. And none of them ever looked better. Rather is the approach, then, a tribute to the works of art, acknowledgement of the fact that they deserve a proper setting. The technique itself is a subtle one, involving consideration of color (the most obvious), weight, movement, line, silhouette, texture and material.

It is impossible to formulate rules for it. Study of what the museum did, combined with experimentation in rearranging one's own possessions ought, however, to be helpful.

For example, in the room reproduced on page 66, a painting in brilliant oranges, yellows and white, called "The Window," by Henry Niese, was perhaps bold enough in color, simple enough in form and large enough in scale to hold its own against a leather covered wall of strong textural interest. But the strong accent of the African carving standing on the chest below it really turns the trick. Cover the figure briefly with your finger, and you'll see how it serves as a kind of pointer for the painting, how without it the picture seems to sink into the wall covering. On page 64 another room in the exhibit is shown hung with an abstract mural by Estelle and Erwine Laverne. Here sofa and rug pick up the same blue tones. But along with color that harmonizes, the Corcoran people were concerned with shape. Notice, for example, how the attenuated line and delicate curve of the light-

ing fixture and the thin metal legs of chairs and coffee table repeat the lines of the mural.

The rooms were full of ideas. A bold red iron-legged armchair with ottoman had hanging on a wall behind it a superb abstraction of I. Rice Pereira, all interlocking red, yellow and black squares and rectangles, and off to one side a great bare tree branch in a white jar creating a marvelously delicate and fanciful filigree silhouette exactly right to counterbalance the precision of the T-square abstraction and the bulk of the furniture. One area of wall in a room lined with a strongly textured material was left white as a background for a beautiful Marino Marini bronze of a horse and rider. On the rest of the wall two small paintings by Seurat and Vlaminck were framed with wide linen mats and frames to set them off sufficiently. A beautiful red metal Calder mobile, hung from the ceiling in one room, moved lazily with vagrant breezes to form a fascinating pattern against a dark wall backing an austere Saarinen café table and chairs.

Perhaps there is one general

rule that can be fixed. Pictures and sculpture ought never to be permanently arranged in a room before all have been stood about against the walls so they can be seen in relation to each other and the furniture. The most important, profound and valuable work of art in the world, once inside your own home, becomes first of all a decorative object. If you can't make it work well with your other possessions, put it, for the time being, in a closet. No museum director arranging an exhibition in which decoration *per se* is no object, would do less. END

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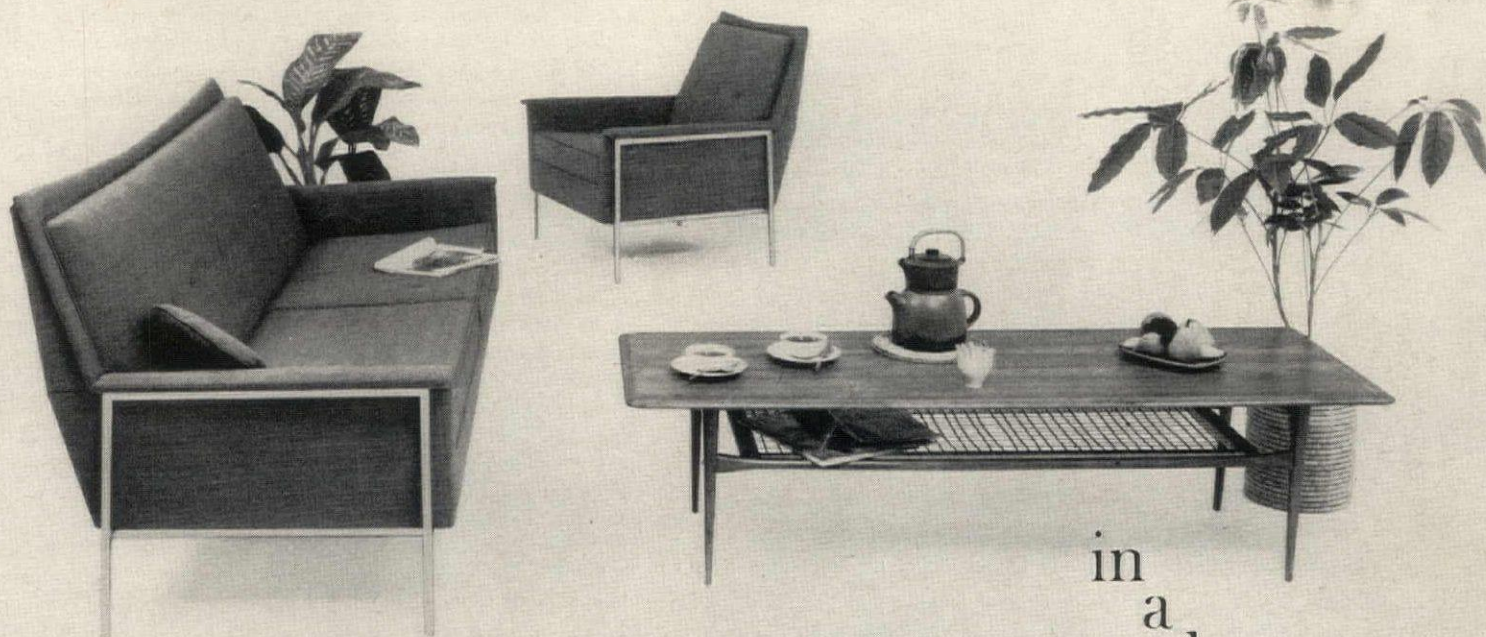
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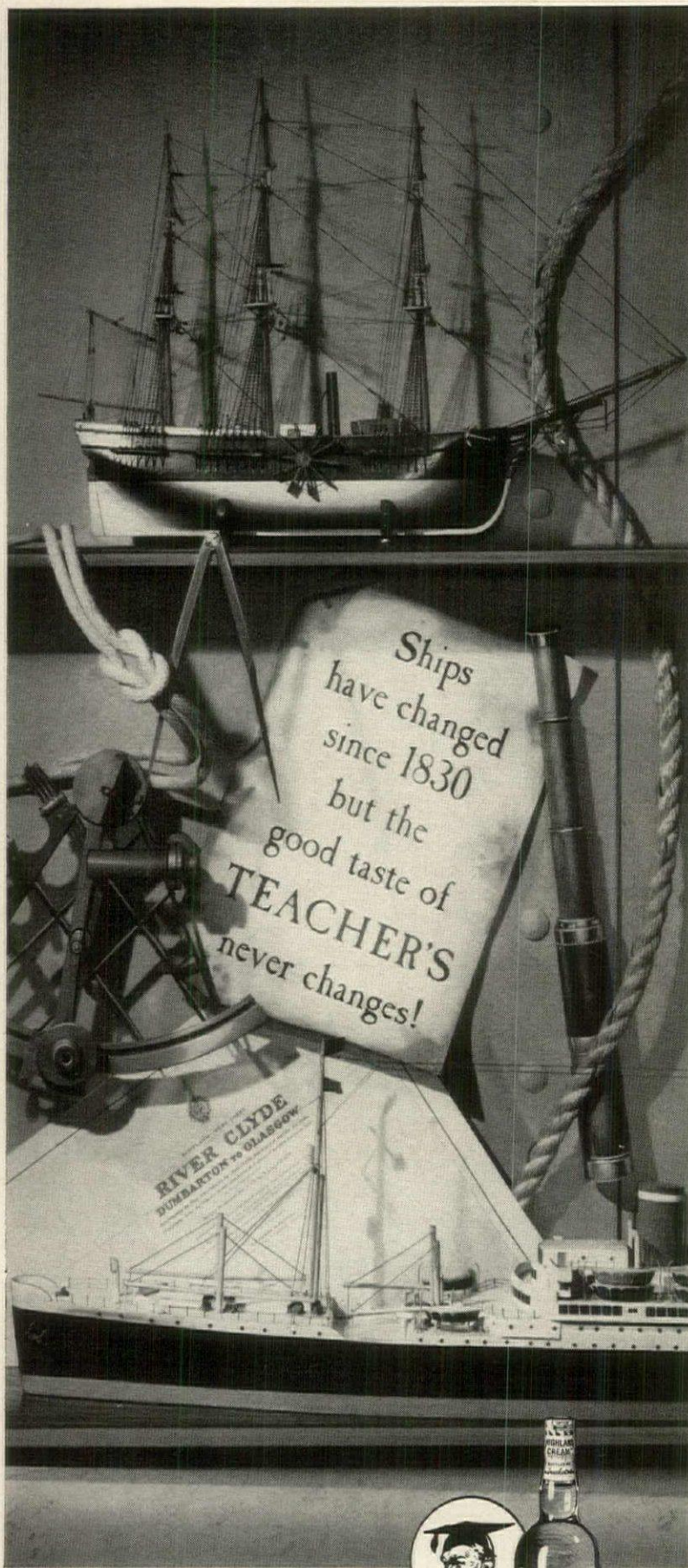
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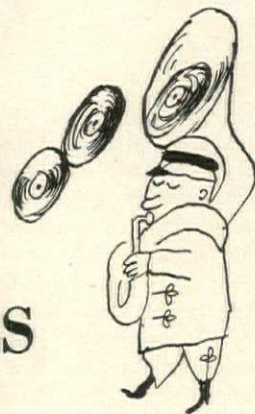
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NEW TALENTS AND REDISCOVERIES

By Roland Gelatt



No instrumentalist in the entire history of music ever made the transition from rags to riches more quickly than Van Cliburn, the 23-year-old Texan pianist who won the International Tchaikovsky Piano Competition in Moscow five months ago. Literally overnight he left the ranks of young, struggling hopefuls to become the most sought-after musician of the year. In the brief period since the Moscow competition, Van Cliburn has played to many packed halls here and abroad. He has also made his first recording for RCA Victor—appropriately enough the Tchaikovsky Piano Concerto No. 1, with which he took first prize in the Russian contest (LM 2252). Those of us who so far have missed hearing Cliburn in person can now get some tangible evidence of his musical prowess and artistic personality.

The recording was made between midnight and five a.m. on May 29, immediately after a grueling round of concerts, ticker-tape parades, public receptions, and other ordeals attendant upon the pianist's triumphal homecoming, and I am not at all certain that RCA's microphones caught him at his best. An unmistakable sense of power and excitement is certainly conveyed, particularly in the concerto's big showy passages, enough to persuade even the most skeptical listener that Van Cliburn belongs in the top echelon of present-day virtuosos. As a total interpretative effort, however, I found the performance less effective than I had been led to expect. It is, to be sure, a thoroughly respectable reading of the Tchaikovsky Concerto, and it certainly won't disgrace anybody's record shelves. But for my taste the work has been better played and recorded by the Russian pianist Emil Gilels with the Chicago Symphony under Fritz Reiner (RCA Victor LM 1969). Gilels takes a freer, more individual, and for me more interesting view of the concerto, and he has the advantage of a more accomplished orchestra than Cliburn, whose collaborators are the Symphony of the Air under Kiril Kondrashin.

Moreover, though the Gilels recording is now three years old, the quality of its sound seems definitely superior to that of the newer version. Fortunately, we don't have to judge Van Cliburn by this single recording; he should be around for a long time and will undoubtedly be facing the microphone soon again under less harried circumstances.

If for nothing else, Van Cliburn's sudden climb to fame has been valuable for having focused attention on the whole younger generation of American pianists. They are many and good, and several of them are already beginning to be well represented on records. Among recent issues, for example, there is a pairing of Schumann's Symphonic Etudes and Sonata No. 2 played by Gary Graffman, a young protégé of Vladimir Horowitz (RCA Victor LM 2190). Clarity of execution is Graffman's forte; no matter how complex the music he undertakes, he manages to allow every note to be heard. In addition, he can sustain a driving rhythm with superb assurance. He is not yet an ideally expansive interpreter; there is a yearning, moonstruck quality to Schumann that still eludes him. But all told these are first-rate performances, particularly admirable when Graffman sets Schumann's headstrong, "ever onward" passages in motion. I recommend too the latest record by Glenn Gould, the youthful and strictly nonconformist pianist from Canada. Bach's Fifth and Sixth Partitas constitute the fare on this disc (Columbia ML 5186), which well substantiates Gould's sweeping rhetoric and fluid legato.

... and operas

Since there is a limit to the number of *Traviatas* and *Toscas* that can be profitably recorded, the major companies have increasingly turned their attention (and ours) to many worthwhile works that do not ordinarily turn up in the opera house. This year has seen microgroove revivals of Kurt Weill's *Mahagonny* (Columbia K3L-243, three discs) and Rich-

ard Strauss's *Arabella* (London A-4412, four discs). The two operas share some things in common. Both have been overshadowed by more illustrious predecessors: *Mahagonny* by Weill's immensely successful *Threepenny Opera*, *Arabella* by Strauss's masterpiece *Der Rosenkavalier*. Both had their premières within a few years and a few miles of each other: *Mahagonny* in Leipzig in 1930, *Arabella* in Dresden in 1933. Both are notable for some surpassingly beautiful highlights. In every other respect they are about as unlike as two operas could possibly be.

Mahagonny, a parable about greed and lust and social irresponsibility, is blatantly contemporary. The humorless cynicism of its libretto, which chronicles the rise and fall of a make-believe city in a make-believe America, shocks at first and ends by being merely wearisome. What makes *Mahagonny* endurable and enjoyable is its music. Kurt Weill, like George Gershwin, had the rare ability to create both popular music of wide appeal and serious music of substance. In *Mahagonny* he espoused both idioms. The melo-

dies of "Alabama Song" and "Denn wie man sich bettet" are every bit as beguiling and as insidiously memory haunting as Weill's much-loved "September Song" or his "Moritat Ballad." Elsewhere in the opera Weill composed in a stark, polyphonic style that is miles away from his "hit tune" manner yet equally effective in its own way. In between, alas, there are patches of fairly uninspired note spinning. My advice is to pour yourself a glass of beer (this is definitely beery music) when you strike an arid section and wait for *Mahagonny's* oases; they're worth some patience. Columbia's recording stars Lotte Lenya, Weill's widow and interpreter *par excellence*.

Strauss's *Arabella* tries as hard to be mellow and old-fashioned as *Mahagonny* tries to be hard-boiled and up-to-date. Its locale is Vienna—the city of wine,

women and waltzes—and its concern is a pretty girl who desires, and eventually gets, the right man. Strauss clothes this tale in his customary sumptuous orchestral fabric, and in *Arabella* and *Mandryka* he created two of the most appealing lovers in the realm of opera. Their reconciliation scene in the last act, as *Arabella* slowly descends a long carpeted staircase sustained by Strauss's soaring music, will leave few listeners unmoved. A quarter century ago, when *Arabella* had its première, it was the fashion to look askance at such unashamedly romantic stuff. Today we are far less inclined to criticize. *Arabella* recently found its way to the Metropolitan Opera; it should now gain many new converts through London's fine recording, which has the soprano Lisa della Casa and the Vienna Philharmonic as its brightest adornments.

... and orchestral works

Finally, a few random recommendations. Dvorak's Fourth Symphony—a robust, sunny and immediately engaging work—is performed in the free, rhapsodic manner that suits it so well by Sir John Barbirolli and the Hallé Orchestra (Mercury MG 50162). The rich, dark string tone captured by Mercury's engineers is very much to the point too. Ravel's Piano Concerto in G is the vehicle for one of Arturo Benedetti Michelangeli's too rare appearances on vinylite. The variety of tone that this Italian pianist conveys in the slow movement is really quite fabulous. His accomplished cohorts are the Philharmonia Orchestra conducted by Ettore Gracis (Angel 35567). Prokofiev's *Romeo and Juliet* ballet music does not lack for good recordings, but nobody should overlook on that account the latest version by Dimitri Mitropoulos and the New York Philharmonic (Columbia ML 5267). It stresses the stark, dramatic aspects of the score and shows Mitropoulos's taut conducting style in a highly favorable light.

END

Manuscripts

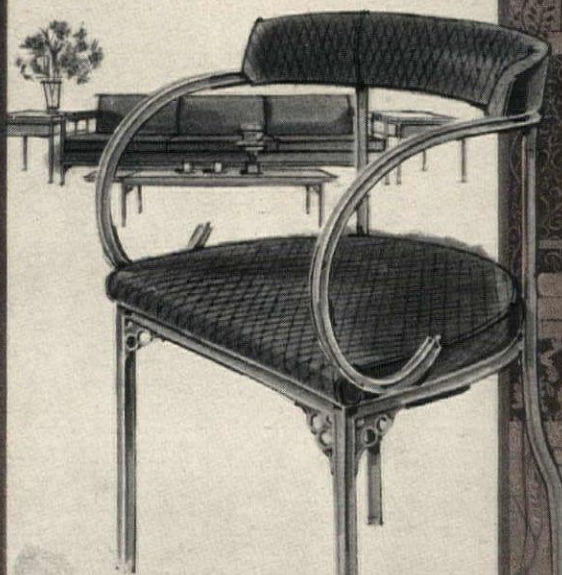
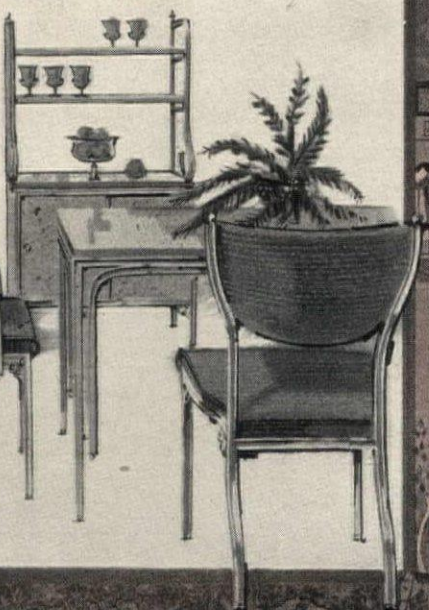
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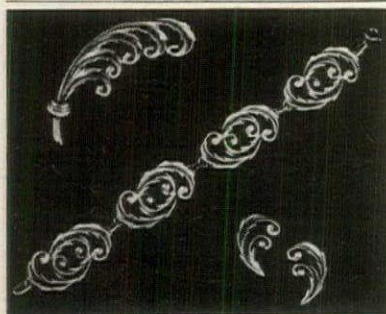
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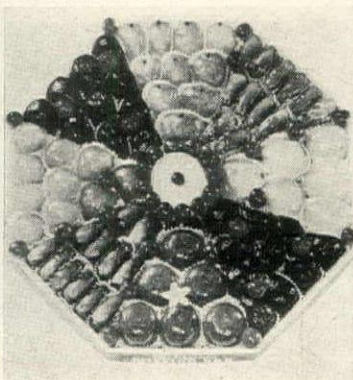
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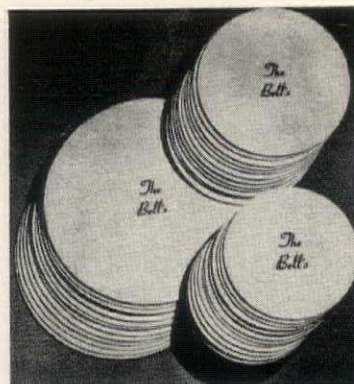
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Espresso coffee maker from Italy performs miraculously. Add water and coffee at the table and in no time the rich steam-brewed beverage flows into the cups under the spigots. Precision-made of heavy aluminum, the machine comes with two cups and saucers and one pound of coffee. \$6.95 ppd. Dresden Arts, HG9, 230 So. Franklin, Chicago.



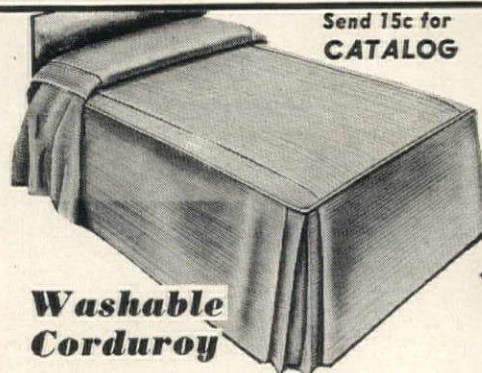
Stack 'em up

Use soft white felt pads under your choice dinnerware to keep it from getting marred. A set marked with her family name makes an elegant gift for a fastidious home maker. It contains twenty-four 4 1/2" pads, twelve 5 1/2" pads and twelve 7 1/2" pads. \$2.95 complete. Without the name the set is \$1.50. Postpaid. Downs and Company, HG9, Evanston, Illinois.



Garden fountain

Reminiscent of an Italian fountain, Lotos Boy with Shell is exquisitely made of stone. Set it up without expensive plumbing costs. Cavity in shell holds electric pump which recirculates water from basin through statue. Lotos Boy is 21" high; shell is 27" x 28" x 8". \$115.95. Express collect. Bello Groppi Studios, 421 Wisconsin, Chicago 14, Illinois.



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COLTEN'S

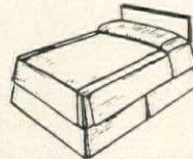
1353 Beacon St.,
Brookline 46, Mass.



Washable Corduroy

FITTED pinwale corduroy bedspread with double kick-pleat corners. Rich colors of eggshell, antique gold, hunter green, walnut, lipstick, blue, pink, coral, aqua, nutmeg or charcoal. Color swatches 10c. TWIN 15.95, FULL 16.95, KING (Special order) 32.95. DRAPERIES can be special ordered any length or width.

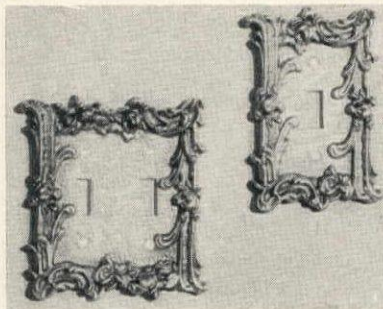
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in all corduroy bedspread colors . . . on special order. Twin 12.95, full 14.95, king 27.50. DUST RUFFLE, twin 11.95, full 12.95.



Corduroy Studio Couch Covers

Box top, kick-pleat flounce. Washable. Brown, gold, charcoal, hunter, turquoise, toast in stock. Red, copper, grey, black on special order. STUDIO COVERS, 33" x 76", 18" drop—no pillows—11.95. ZIPPERED PILLOW COVERS, set of two 18" x 37" x 4" . . . or three 18" x 24" x 4" —8.95. TWIN BED cover (39" wide x 76", 20" drop, no pillows) 13.95. Drapes, any size, on special order. Studio color swatches 10c.

Add 90c postage to total order . . . any size . . . any zone.



Golden Brass Switch Plates

to add House & Garden elegance to your walls. Gleaming brass plated metal lacquered to prevent tarnishing. 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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3 for \$4.95

Triple Switch (6 1/2" x 5") . . . \$3.50 each

Lillian Vernon

156H Fourth Avenue, Mt. Vernon, N. Y.



CANDLE-FLOATS

tiny Fireflies of Light

Add salad oil to colored water . . . drop in candle-floats which draw their fuel from the oil! A piquant touch for your centerpiece. Set contains 3 floats, 50 candles and holders. 1,000 hours of candlelight for only 100 postage prepaid . . . send for our catalogue of discriminating gifts.



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from 16 different original sketches in colors by the famous artist Berta Hummel. The loveliest greetings you will send. Assorted, w. envelopes.

Size 3 1/2 x 4 1/2"	4x5" w. gold trimming
40 cards \$2.35 ppd.	32 cards \$7.35 ppd.
80 " 4.35 "	64 " 4.35 "
100 " 5.00 "	80 " 5.00 "

Hummel Figurine Catalog with Story, 50c.

Hildegard Studios

597-HG Farmington Ave. Hartford 5, Conn.



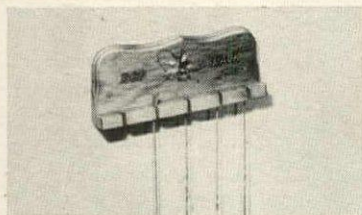
Wedding Box

For an imaginative and sure-to-be treasured gift, send the next invitation you receive to us for precise and unobtrusive reproduction on the lid of a Fostoria glass cigarette box.

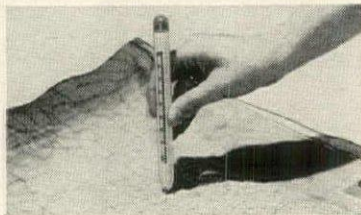
Cigarette box, 5 x 4 x 1 1/2" \$10.00 (not shown) Pair of 4" x 2" complementing ashtrays etched with first names \$5.00 pr. Prompt, safe delivery assured. Gift-boxed. No C.O.D.'s.

Catalog on Request *Holiday House*

29 Bellevue Theatre Bldg., Upper Montclair, N. J.



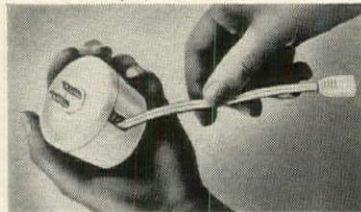
Pine Rod Rack. He'll prize it because it holds his favorite rods in straight unbent fashion—you, because you won't be falling over them in the closet! Rod Rack is solid $\frac{3}{4}$ " pine with five notches for rods. It's a handsome addition to den or rumpus room wall. Natural pine finish. $11\frac{1}{2}$ " long, $4\frac{3}{4}$ " high. No. 1673-6, Rod Rack, \$2.00 ppd.



Mile-O-Graph Map Measurer gives you the exact mileage of a nautical or highway map without having to convert inches to miles! It adjusts to the scale of any map—run the wheel over the route, read the mileage indicator through the magnified window on the barrel. Plastic and brass, $6\frac{1}{2}$ " long. Order 5335-6, Mile-O-Graph, \$1.95 by mail, ppd.



Magnetic Flashlight. A most sensible gift for a night-driving motorist for it clings firmly to any steel surface of the car to light your working area! Heavy gauge metal with bright chrome finish, powerful prefocused 1000-foot beam, life time Alnico magnet, safety glow red colored head, unbreakable lens. 7" long. 1070-6, Flashlight, \$1.59



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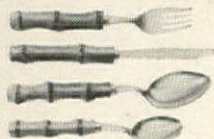
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16 PCS. 3.99

ISLAND CHAIR



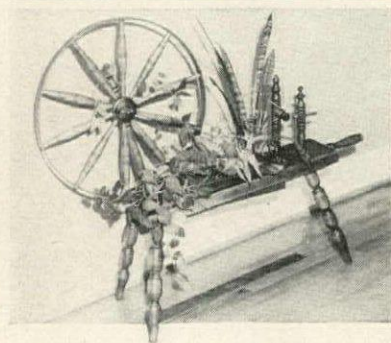
Modern design plus tropic comfort... from Hong Kong, the island chair and ottoman! Honey rattan on wrought iron. \$22 value.

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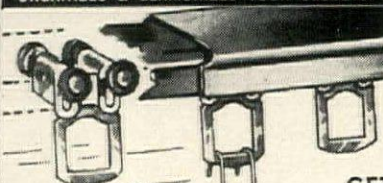
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ORDER TODAY AT NEW LOW PRICES.

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30" to 48"	13	3.99	3.49
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Extra rollers—3 for 49¢. All prices postpaid

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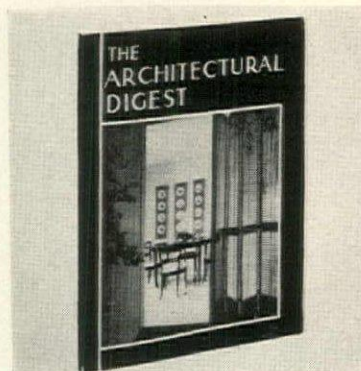
Hobi Dept. G98, Flushing 52, New York

SHOPPING



Madonna

Imported from Germany, this graceful figurine is hand carved, hand painted and mounted on a polished natural color wood base. A cleverly concealed Swiss music box plays "Ave Maria" whenever the figure is raised. 8" high, it is a good gift for the clergy or devout laity. \$5.95 plus 25¢. Hildegard, HG9, 597 Farmington Ave., Hartford, Connecticut.



Ideas galore

The Architectural Digest is crammed with brilliant suggestions, handsome photographs, cleverly written features relating to the interior and exterior of the house. Everyone planning to renovate or build should send for this excellently compiled book. \$2.50 postpaid the copy. Architectural Digest, HG9, 5901 West 3rd St., Los Angeles 36, Calif.



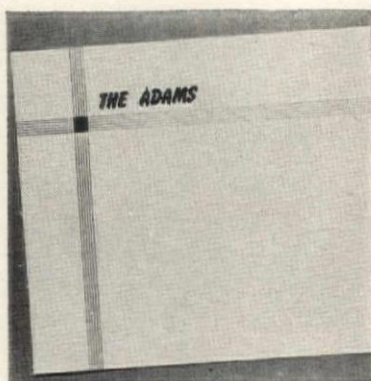
Pussy foot

Glide through a day of housework or marketing at the shopping center in a good looking pair of moc-casins made like fine shoes. Soft glove leather uppers are two-tone (black with white). Crochet-like stitching joins the two. Sole is flexible composition. Sizes: 4 to 10. Medium and wide. \$5.95 ppd. Miller Curio, HG9, 256 E. Congress St., Tucson, Arizona.

AROUND

Neat cheat

Save money and energy on laundry by using linen-like paper place mats marked with a decorative blue border and blue printing. Your name in the left-hand corner of the 10" x 15" mat adds a quality which takes it out of the humdrum class. \$1.95 for fifty; \$3.75 for one hundred. Postpaid. Handy Labels, Jasperson Building, Culver City, California.



Out of the past

Cup plates rank high with collectors. Made from molds used in the 1800s, these Sandwich glass plates come in four popular designs: 13 Hearts, 1831 Spread Eagle, The Wedding Day and Butterfly. Each is 3 1/2" in diameter, a perfect size for coasters or ash trays, for curio shelf or cabinet. 79c each; \$2.95 for four. Dunhaven's, HG9, 4115 Lafayette, Dallas 4, Texas.



In the stretch

A youngster will ride this engaging rocking horse all around the clock. Designed for small fry up to the age of four, it is made with a sturdy steel frame covered with thick black plush. Gaily colored saddle marked with child's name matches reins. 24" h. x 22" l. x 10" w. \$9.98. With music box, \$14.98. Exp. coll. Guaranty Sales, Box 205, HG9, Teaneck, N. J.



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ONLY
\$1.50
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This Collar-and-Tie replica holds everything a man keeps on the dresser at night: wallet, watch, keys, change, rings, etc. Made of highly-glossed pottery in black and white. Has big 5-inch diameter, doubles in use as a man-size ashtray, too! Give one to every man in your family—order now! No COD's, please.

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VALANCE 11"x76" \$2.50 ea.
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English Bone China



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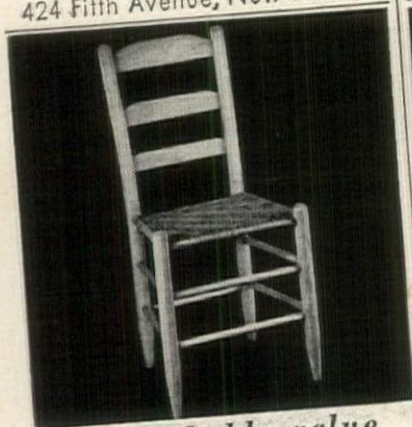


Bathed in eyelet—

shower curtains of pink or white rayon taffeta, eyelet embroidered and lined with plastic, 22.95
Matching, tailored window curtains, the pair, 16.95

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CAFFÈ ESPRESSO SERVICE

The sophisticated hostess will brew and serve after-dinner Caffè Espresso from an imported Italian Coffee-maker and guests will long remember. Luxury cop- per: 2-cup—\$8.95; 4-cup—\$12.50; 6-cup—\$15.95. In aluminum: 2-cup—\$3.25; 4-cup—\$3.95; 6-cup—\$4.95; 8-cup—\$6.95. (Brewing instructions inc.) All sizes now available with spout. 12 oz. can Medaglia d'Oro Espresso Caffè—\$1.75; White china demi-tasse—\$1.25. Combination of coffee-maker, demi-tasse set and espresso coffee will make a delightful gift for mother or bride. Postage paid.

*Cup measurements given are demi-tasse. Send for FREE gift catalog.

RMS INTERIORS

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Sign your name in GOLD or SILVER with this new ball-point pen that actually writes with gold and silver ink. Your signature will have a rich metallic look to give an original and different appearance to your correspondence. Wonderful for greeting cards, thank-you notes, gift checks, Christmas cards. Guaranteed or your money back! GOLD PEN with quick-change silver cartridge for only \$1, postage paid. 3 Gold or 3 Silver refills \$1 a set. Order from Carol Beatty, 2563 Beatty Building, Culver City, California.

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A. For the bride: WEDDING KNIFE to cut the cake... to keep as a sentimental (and practical) memento. Beautiful white handle with decorative inlay, finest tempered stainless steel blade.

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B. For every home: FROZEN FOOD KNIFE & FORK SET—specially serrated stainless steel blade cuts frozen foods easily. Also ideal as all-purpose carving set. Decorative inlaid white handles.

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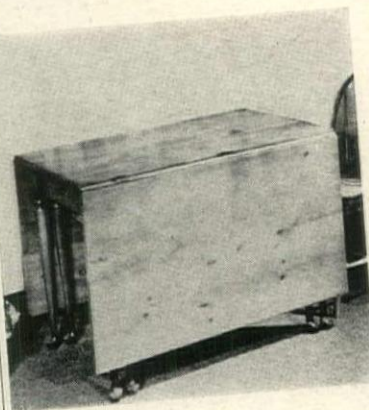
Going up

Disappearing safety stairway for attics is made of steel and wood. Easy to install, it comes in three sizes, each only \$34 ppd. One fits an opening 25½" x 46" for a room with ceiling 7'8" to 8'3" from floor; another fits 25½" x 54" opening 7'10" to 8'4"; third fits 25½" x 54" opening 8'5" to 9'1" from floor. Tennessee Fabricating, Memphis, Tennessee.



On the road

Good companion to take along to sports events, picnics or to school every day is the plaid plastic. Fiberglass insulated lunch kit. Capacious, it will hold sandwiches, fruit, cookies or cake and a small Thermos, 9" x 6" x 4", it has a zipper closing and comes in red or green plaid. \$1.25 ppd. Glasscraft, HG9, 920 Chicago Avenue, Evanston, Illinois.



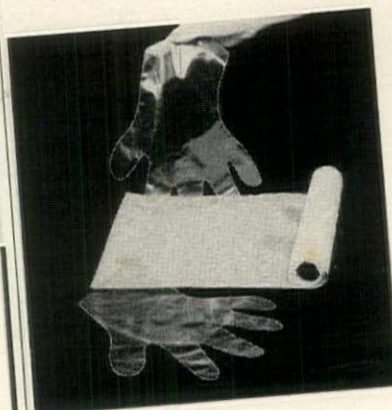
Festive board

For the holidays nothing can compare with an enormous pine table decked with the season's goodies. A huge table (44" x 72") can be "shrunk," with the leaves down, to a relatively small size (25" x 44"). The solid pine is hand rubbed and waxed to a handsome patina. \$110. Ex. coll. Greenbaum Bros., HG9, 101 Washington, Paterson, New Jersey.



Let it pour

In the shower wear "Sta-Neet" and forget about ruining your hair-do. The feather-light nylon taffeta cap is uncomplicated, pulls on and off with ease. Colors are delicate and flattering. Pink, blue, mint green, maize, turquoise and white. One size fits all heads. \$1 each postpaid. Mills Products Corporation, HG9, 7 West 30th St., New York, N. Y.



Roll along

Rough household chores cannot harm your hands with disposable plastic gloves. Transparent and sturdy these come on a roller like paper towel, can be worn several times. Thin and pliable, the gloves will fit any size hand. Economical. 12 pair come on one roll for 98c postpaid. Florida Gifts & Gadgets, Dept. 624, HG9, 1356 Main Street, Sarasota, Florida.

HOUSE & GARDEN



Gown by Bergdorf. Fabric by Thalbok.

This beautiful contemporary furniture by American of Martinsville was made for you. Only wide acceptance of American's design and craftsmanship could bring you such quality—at such reasonable prices. Your choice of many exquisite groups . . . graciously coordinated for bedroom, dining room and living room. All so lovely to live with, yet so easy to own. The dresser illustrated is hand-rubbed walnut. A smart modern piece which reflects the soft magic of the Far East. One of many from our Legacy collection . . . about \$200. Or ask your dealer to show you other exclusive designs created for American by Merton L. Gershun.

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AMERICAN FURNITURE COMPANY, INC. • MARTINSVILLE, VIRGINIA



This mirror, with its subtle brushed-gold frame and engraved lines in the glass, keeps the music center a part of the room. About \$250.



The simple aluminum frame, finished in gold or brass, blends beautifully with the solid feeling in this traditional room. About \$67.

LET'S TALK ABOUT
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 THAT REFLECT YOUR
 GOOD TASTE

by June Cabot, Home Stylist

Mirrors with the classic charm of gold . . .
 Mirrors with classic shapes and designs that
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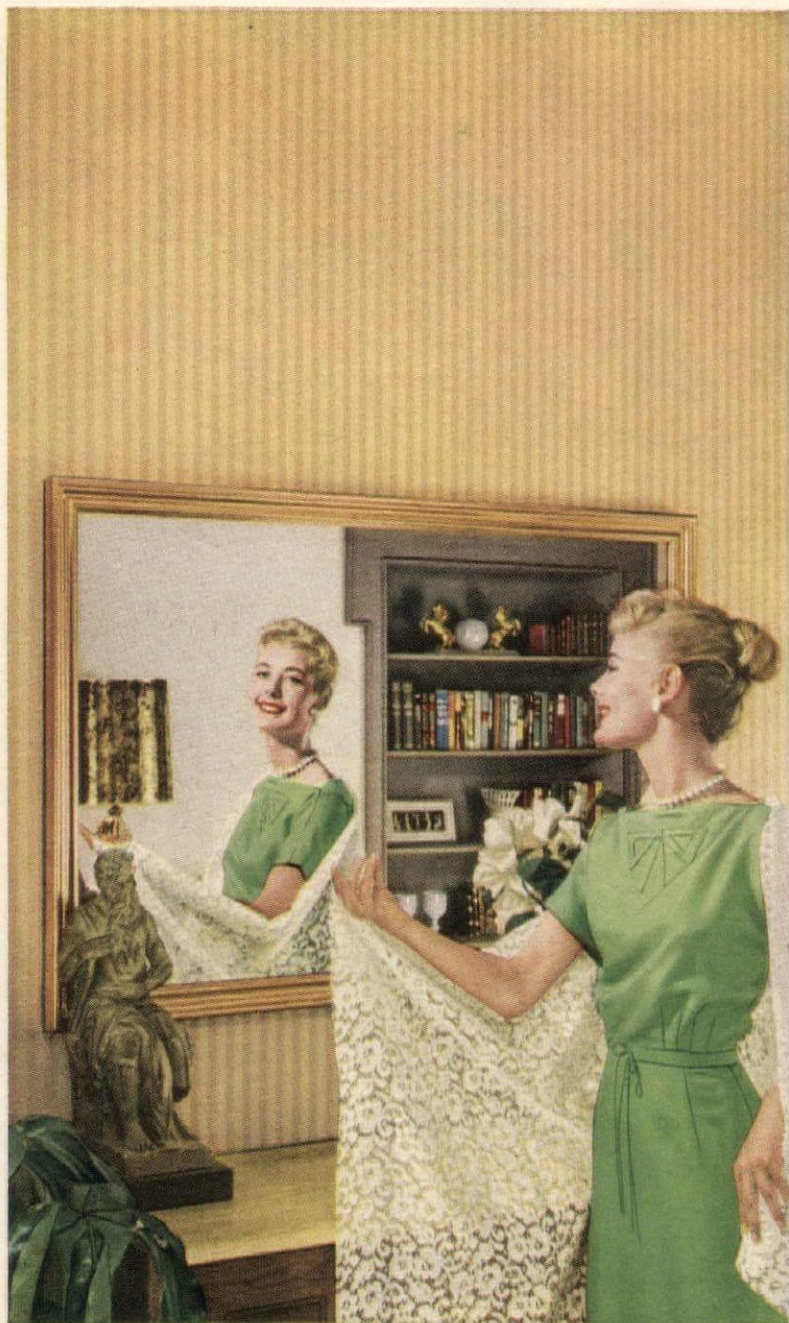
Mirrors with perfect reflections that double
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 create exciting new dimensions in your home.

These delightful decorative mirrors contribute
 charm, color and life merely for the
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 store now.

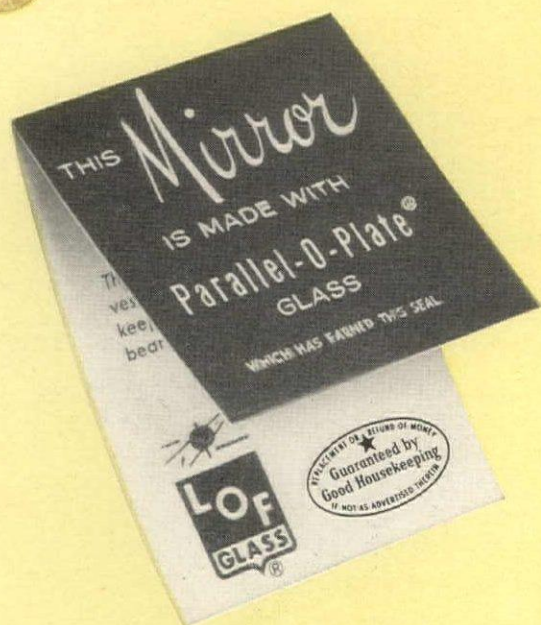
For the name of the manufacturer and your
 copy of our 12-page idea book, *How to make
 your home more beautiful with mirrors*, write
 Dept. 2098, Libbey-Owens-Ford Glass Co.,
 608 Madison Ave., Toledo 3, Ohio.



There's a reverent feeling for the past in this up-to-date frame treatment of carved oak delicately frosted with gold. About \$200.



Classic provincial treatment delightfully accents both modern and continental decor. Aluminum frame finished in gold or brass. About \$57.



A Truly Beautiful Mirror must be made of the finest plate glass because a mirror is only as good as the reflection it gives. The informative tag shown here is your buying guide. It assures you that the mirror is made of L•O•F Parallel-O-Plate® Glass . . . twin ground for more perfect reflections and more freedom from distortion. Parallel-O-Plate has earned the Good Housekeeping Guaranty Seal.

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Twin Ground for Truest Reflection

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Most beautiful move you can make...casements and draperies
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A new note of fabric interest and color is reflected in this group of casement and drapery fabrics containing DACRON* polyester fiber or textured Ondulé rayon. Ondulé makes possible a completely new random slub weave. And DACRON offers long-lasting beauty in fabrics which won't stretch or sag. All these lovely fabrics highlight fashion's newest lemon-orange color scheme. Ask for these and other casement and drapery fabrics containing Du Pont fibers at your favorite store the next time you shop.



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The loved one

For Mimi and Pierrot, Baby and Butch, the sling bed is the answer. Sturdy wrought iron frame finished in black comes with removable heavy canvas sling stitched with nylon. Canvas colors: black, green, red or white. 18" x 18", it is \$6.95; 27" x 21", \$8.95. Ppd. Extra slings and larger sizes available. Hitching Post, 261 Glen Cove Ave., Sea Cliff, N. Y.



On the shelf

Perk up a small area with a brilliant color Fiberglas planter. The bowl comes in red, coral, chartreuse, turquoise, gray, black or white. Designed to display house greenery to perfect advantage, it has a removable black wrought iron base. 8" high x 8" in diameter, height 10". \$1.99 exp. coll. Akron, HG9, 4402 Sunset Blvd., Los Angeles 27, Calif.



Social security

For comfort wear a sweater guard when a cardigan is draped over your shoulders. Two hands (gold or rhodium plated) set with fake rubies and rhinestones join a "pearl" chain, act as clips to hold the sweater. \$1. With a monogrammed disc the guard is \$1.25. Postpaid. Federal tax included. Zenith Gifts, HG9, 1125 Post Office Building, Brighton, Mass.



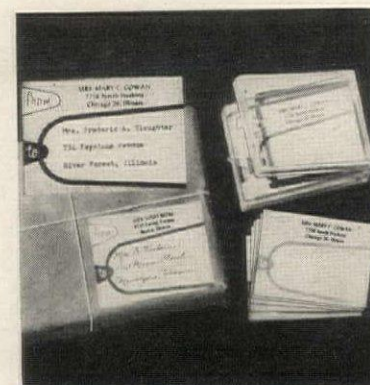
At home or abroad

A velvet cap of leaves will keep you pretty and comfortable on windy sightseeing trips, in an open car, all through a dinner and theater evening. Easy to pack, it emerges without wrinkles. Black or shades of caramel, red or emerald green, lightly sprinkled with paillettes. Fits all head sizes. \$7.95 ppd. Frances-Morris, 125 Ashland Pl., Brooklyn, N. Y.



Make it stick

When you mail packages be sure to use the new mailing labels which won't curl or stick together no matter how damp the weather. Printed with your return address (name, street, city) these come in an assortment of four colors: blue, green, gold and red. 3 1/4" x 2 1/4" each. \$1.95 ppd. for 125 packed in clear plastic box. Meredith's, HG9, Evanston, Illinois.



COMPLETE
OR IN
1-HOUR
KIT



SHOE CHEST

Aerated, Louvered Cabinet Holds 24 Pairs Women's Shoes or 18 Pairs Men's Shoes

Are your shoes jumbled in closets, pushed under beds, wet, lost, strayed or stolen? Now, store all shoes neatly in one place. Our lovely Shoe Chest, an important innovation in bedroom furniture, holds men's, women's or children's shoes separately or together. Adjustable rods accommodate slippers, high heels, wedgies, sneakers, high shoes, etc. Ample room for shoe supports. Proper ventilation is attained by use of rods, louvered doors, open back and bottom. Use singly or in pairs in any room. Hardware brass. 20" x 15" x 36" high. Beautifully hand-crafted, hand polished in mellow honey tone knotty pine, or in lovely maple finish. Complete \$32.50 Exp. Chgs. Col.

IN COMPLETE KIT—for easy home assembly; precision cut, drilled, sanded, etc. Simple instructions. Doors all assembled. \$19.75. Exp. Chgs. Col. NEW 48-PAGE CATALOG—200 Pieces—Send 10c.

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SOMETHING SPECIAL—Eye-catching basket-weave design in classic dome shape. Smartly styled in solid sterling or gold plate, will give unlimited pleasure to you and those on your gift list, and such excellent value too.

The Ring\$3.95
The Earrings, pr.\$3.95
The Complete Set\$7.50

Send ring size or measure with string. Satis. guar. Send cash, check or m.o. For COD's send \$2 deposit.

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SMART SMOCK FOR SMALL REMBRANDTS—

When genius expresses itself, this smock is an essential. Convenient button front, elasticized, push-up sleeves and large pocket for "CRAYONS 'N THINGS." Red broadcloth in sizes 4, 5, 6 and 6x. Only \$2.95 postpaid.

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HINGHAM 6, MASSACHUSETTS

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WILL BE
DELIGHTED!



DON'T BE SURPRISED
IF THEY
PHONE YOU,

STOP YOU ON THE STREET

AND WRITE YOU



TO TELL YOU HOW MUCH



THEY LIKE

YOUR CHRISTMAS CARD

THIS YEAR!



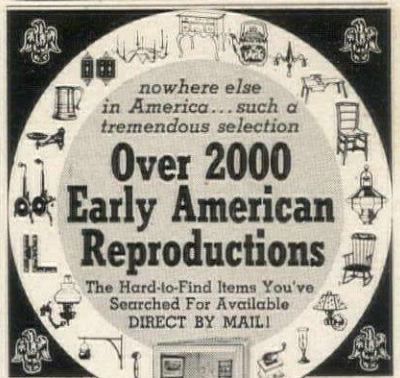
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SQUARE CAKE PLATE: Serve cakes, canapés, etc. on 9" sq. copy of 18th century favorite. Mason's Ironstone China—deep rose-pink under glaze on ivory white. \$2.95 ppd.

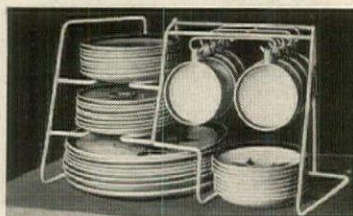


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95 Broad St., Guilford, Conn.
N. Y. Retail Store:
Purdy Station, N. Y.

SHOPPING



Drawer Dividers keep drawers neat as a filing cabinet! Dividers expand to fit drawers from 9" to 17" wide and come in 3 heights. Metal with attractive brown finish. Install easily to divide drawers into handy compartments. Sets of 3. Order No. **9012-6**, Dividers 2½" high, \$1.00; **9013-6**, Dividers, 4½" high, \$1.09; **9014-6**, Dividers, 6½" high, \$1.19



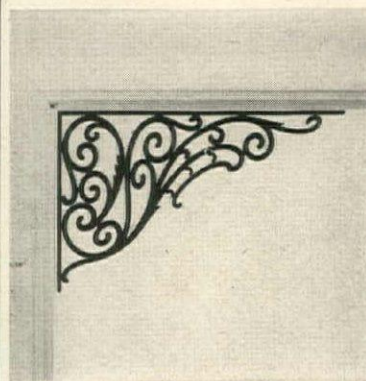
Dinnerware Storage Rack stores a whole dinner service for 8 in just 17½"x9"x9" of space and safely, too! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. Holds 8 each of plates, cups, saucers, bread-butter and fruit dishes. Order No. **P245-6**, Storage Rack, \$3.49 by mail, postpaid.



Doggy Divan pampers your pooch! Plumply stuffed with new cotton, Divans are covered with waterproof, fleaproof plastic in smart plaid pattern—wipe clean. Tape-bound edges. **P023-6**, Divan, 26" x17"x6", \$4.95; **P026-6**, Divan, 29"x19"x6", \$5.95; **P204-6**, Divan, 32"x21"x6", \$7.95; **P203-6**, Divan, 42"x27"x8", \$12.95 ppd.



Stack 'em Pads save cherished company china from scratches and chips. Of softest matted white cotton felt, pads slip between dishes, keep them from chipping and cracking, and from rattling, too! Set of 24—eight for dinner plates, eight for salad, eight for bread-butter plates. Order No. **7044-6**, Stack 'em Pads, \$1.00 postpaid.



Perfect ringer

Add a touch of New Orleans flavor to doors, walls or windows with sturdy paper decals. Copied from antique ironwork, the set of four corners comes in black or white. Each piece is 10" x 15". \$3.95 a set. Try a smaller size (6" x 10") to revive a weary looking desk or coffee table. \$2.95 per set. Postpaid. Authentics, Box 546, HG9, Cincinnati, Ohio.



Rock and read

Nice addition for a country room is a pine cradle magazine rack. Copied from an Early American piece, it is beautifully detailed, finished in wax and extremely sturdy. Can also be used as a bin to hold fireplace logs. Cut-out hearts serve as handles. 14" high x 18" wide x 12" deep. \$19.95 ppd. Puddin' Holler, HG9, East Swanzey, New Hampshire.



For a prankster

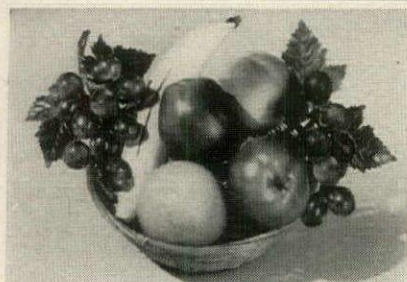
Give him the bar stool safety belt which is guaranteed, after many martinis, to anchor him securely and give him the erect, suave, uninhibited, alert look that is so admired. This two-piece web belt comes in a gift box with a sign reading "Fasten Seat Belt" and a drinking license. \$2.50 ppd. Game Room, 1538 Connecticut N.W., Washington, D. C.

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146 Bond Street
Oshkosh, Wisconsin



Order specially priced \$4.95 set . . . or individual fruits; grapes 90¢ per cluster; lemons, limes 50¢ ea.; bananas, oranges, peaches, apples, pears 80¢ ea.; pineapple \$2.95 ea.

LIFETIME FRUIT

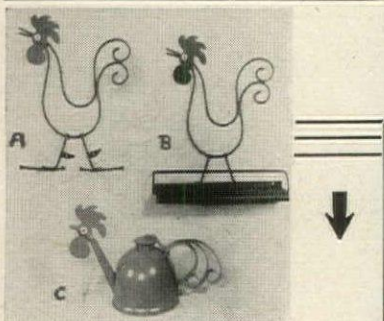
First fruit ever made of dimensional vinyl! Stays ripe forever, actually seems to breathe! At an incomparable price \$4.95

ppd.
FOR 7-PIECE GROUP (illus.) Includes: 2 grape clusters, banana, apple, orange, peach, pear—(bowl not included).

These deliciously colorful fancy fruits look real enough to nibble on—they even respond naturally to the touch! In basket, bowl or platter they're beautiful, cheerful ornaments that draw eyes . . . and oh's. Picture them in several spots from foyer to kitchen. Made of virtually indestructible, no-chip, no-fade vinyl, they are unbelievably exact full-size reproductions of prize fruit.

Hobi

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To Do It Better

- A. Shelf (12" x 12½")... \$1.95
- B. Hot Pad Holder (12½" x 9½")... \$1.95
- C. Watering Can (12" x 5")... \$2.95

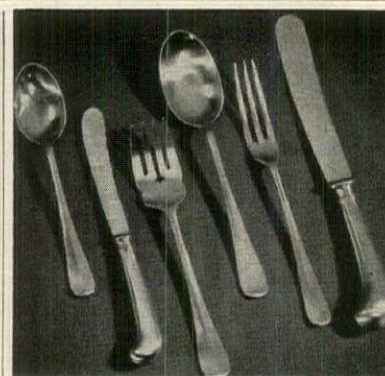
Add 10% for mailing costs

Useful kitchen accessories that decorate and delight. Shelf and hot pad holder in satin-finish black metal with yellow eyes. Watering can is a gay rooster red. Wonderful bridge prize, shower or hostess gifts. Buy 'em for yourself, too.

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Dept. HG-98
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Illinois



stainless steel

from Great Britain

An exact replica of a famous old English sterling pattern, exquisitely perfect in form and craftsmanship, with graceful pistol-handled knives, three-lined forks and rat-tailed spoons. Handsomely executed in stainless steel, each piece is masterfully proportioned and balanced, designed to enhance the flatware you already own. Made in Sheffield, England, with the finest stainless steel blades.

6-piece Place Setting \$10.95
5-piece Place Setting (without butter knife) \$7.95
postpaid

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Jenifer House Dept. G-9
New Marlboro Stage
GREAT BARRINGTON, MASS.

Non-Spill, Finest Quality 8 Pc. China Snack Set



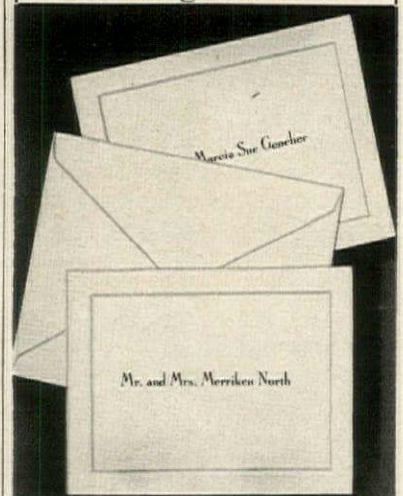
An exquisite Moss Rose design lends enchantment to this 8 piece Snack Set of finest quality imported China. Extremely fragile in appearance with beautiful translucence—yet sturdy enough to stand up under the roughest of usage. Ingenious design permits each cup to FIT SECURELY into special niche so that it CANNOT accidentally slip off the plate. Each 9" plate is artistically palette shaped. Smartly gift packaged.

4 Cups—4 Plates.....\$8.95
Send Check or Money Order.

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No Regrets . . .



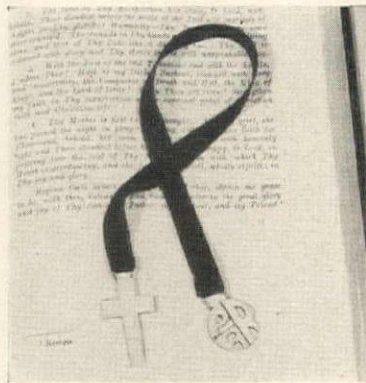
ACCEPT with these (3¼"x4") personalized folded notes. White vellum, panelled . . . Miss-Mrs.-Mr. & Mrs., in Roman antique letters. Exceptional value. 100 cards & 100 envelopes \$3.00 postpaid.

Best Gift Co., 510 Madison Ave., N.Y. 22

AROUND

Mark the place

A heavy sterling silver cross and a monogrammed disc will keep your place in Bible, prayerbook or pamphlet. A good gift to consider for a child who has just taken first communion, the two sterling ornaments are attached to an 11" black grosgrain ribbon. \$3.95 ppd. Fed. tax incl. Elm-crofters, Box 155, Briarcliff Manor, New York.



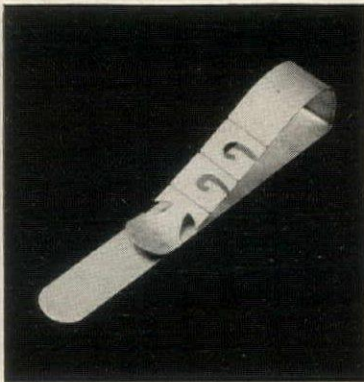
People watchers

Perch one or more exquisite birds on flower arrangements or a decorative bough. Delicately tinted real feathers cover the small bodies. Each bird is 2½" high x 4" wide. An assortment (six different birds in a variety of poses) is \$7.50. Bought separately each is \$1.25. Ppd. Ziff & Co., HG9, Box 3072 Merchandise Plaza, Chicago, Illinois.

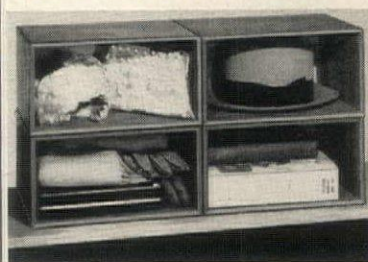


A smooth grip

With a king size sterling silver paper clip on the office desk a man (or woman) can keep one or a dozen letters under control. Chastely ornamented with a three letter monogram, it is made of heavy silver. 4½" long x 5/8" wide. it can serve as a paperweight. \$5.50 ppd. Tax incl. Thomas-Young, HG9, 30 West Lockwood, Webster Groves, Missouri.



NEW PIGEON HOLES



Stack anywhere for more space and orderly storage. Handsome wood grain finish. Sturdy construction. 13½" x 6½" high x 10½" deep. We call them Pigeon Holes because they're so handy . . . for storing your hats, purses, gloves, books, canned goods, almost anything. You can stack them on closet shelves, in cabinets, or anywhere you need more storage space. Satisfaction guaranteed. Order No. C 1307.

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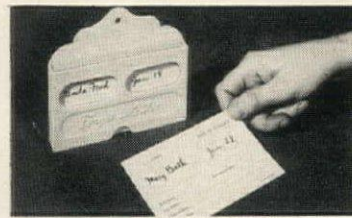
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Dbt. Bed, 2 sheets, 2 cases.....	\$18.95 (Reg. \$28.95)
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Remembrance Card File. Birthdays and anniversaries are faithfully remembered with this! The clever card file has two windows in which the name of the person and the date to be remembered appear. Below are lines for name and address. When date is past, next card takes its place. Oyster white plastic. 5389-6, Remembrance File, \$1.00



His and Hers Denture Dishes. It's no sin at the end of the day to tuck your false choppers away—provided they're properly stashed out of sight and not grinning from a water glass! Ceramic Denture Dishes with pretty floral design are the perfect receptacles! 4½" across. Order 6991-6, His Denture Dish, \$1.00; 6992-6, Hers Denture Dish, \$1.00



Dining Chair Seat Covers completely cover dining chair seats—protect against accidental spills and soiling—keep upholstery new-looking years longer! Heavy transparent plastic covers tie in place, wipe clean with damp cloth. Corners are cut out to assure snug fit. In sets of six. Order 8424-6, Dining Chair Seat Covers, 1 set, \$1.39 postpaid.



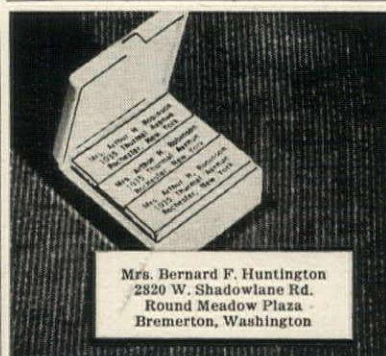
An Apple For The Teacher. Here is the traditional big red apple for the teacher made of pure castile soap with delicate and refreshing fragrance. Comes in an attractive 3¼" x 2¼" gift box labeled "An Apple For The Teacher." She'll receive it with a big grin and display it with pride! Order No. 6982-6, Apple For Teacher, \$1.00 postpaid.

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Colonial Foot Stool

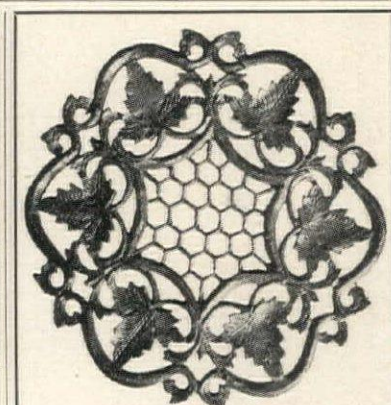
Add luxury to your leisure. Top off this beautiful Colonial foot stool with your very own needlework design or match your favorite drape or upholstery material. Convenient removable top comes with New England type print. This authentic quality piece is hand crafted in rock maple, richly finished in antique maple or mahogany. Size 15" x 12¼" x 7¾". Price \$10.95, postpaid.

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ANY 3 DIFFERENT ORDERS \$2 ppd.

Sensational bargain! Your name and address handsomely printed on 1000 finest quality gummed labels. Conveniently padded. Packed with FREE useful Plastic GIFT BOX. Use them on stationery, checks, books, greeting cards, records, etc. Beautifully printed on finest quality gummed paper—1000 labels only \$1.00 postpaid. SPECIAL—SAVE MONEY! ANY 3 DIFFERENT ORDERS \$2. A terrific bargain! Makes an ideal gift. If you don't agree this is the buy of the year, we'll refund your money in full. HANDY LABELS, 911 Jasper Bldg., Culver City 1, California.



Shesham Wood Trivets from India

Rich, dark brown Shesham wood comes from the remote Vale of Kashmir in northern India. The intricate lattice-work of these trivets is hand carved with Shesham leaf designs. They bring a touch of the East to your walls, and serve as well their more practical use of raising a vase or hot dish from the table. 6" diameter. \$3.85 pair, ppd.

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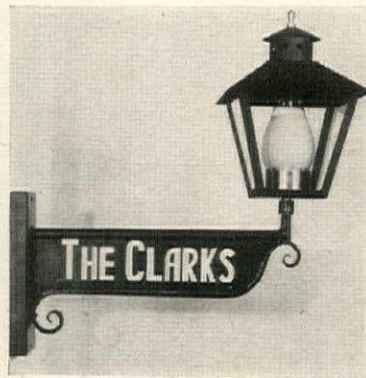
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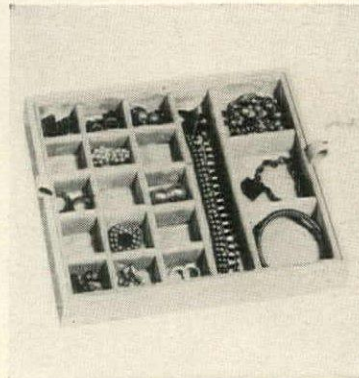
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SHOPPING



Light the way

Householder's name is clearly visible with an entrance bracket lamp. Colonial lantern is made of copper finished in black; bracket sign is sturdy metal finished to match. Hand cut letters (45c each) are white and appear on both sides of nameplate which extends 20" from post or wall. \$25 exp. coll. Hagerstrom, HG9, Milwaukee Ave., Wheeling, Illinois.



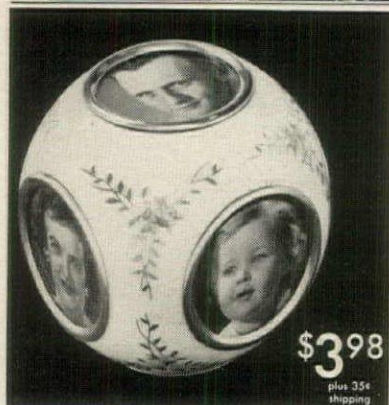
To each its own

Bring order out of chaos and fit a bureau with "in-a-drawer" jewelry tray. Made of wood lined with pink or blue satin, it has 19 different size compartments for earrings, cuff links, bracelets, rings, pins and necklaces. 1 1/2" x 11 3/4" x 1 5/8", it will fit most drawers. \$3.50 ppd. Order from Greenhall, HG9, 1133 Broadway, New York 10, New York.



Crow's nest

Charming table with revolving top is an exact copy of an Early American antique. Beautifully made of solid walnut or cherrywood, it has a hand-rubbed antique patina. Crow's nest is the detail under the table top. 25" high x 20" in diameter, it is a universally useful stand. \$23. Express collect. Laura H. Copenhaver, HG9, Rosemont, Marion, Virginia.



\$3.98
plus 35¢ shipping

Family Circle Photo Ball

Be ever cheered by the smiling faces of your loved ones, always beaming from this charming white porcelain photo ball. Hand painted with delicate pink and gold florals, its six circle sides hold 2" photos of your dear ones. Eye-stopping . . . for desk paperweights, coffee table ornaments, for the Junior Miss to frame her circle of friends. 3 1/4" x 3 1/4". Satisfaction guaranteed or money back.

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Reproduction of old time ship's cabin lamps, in lustrous chrome finish. Swivel base for use in pairs on walls, mantels and tables. Decorative and useful for home or camp. Perfect when power fails. Burns 6 hours —uses kerosene. Novel ash trays, too. 7 3/4" high with 4" base. Guaranteed to please.

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*Sturdy, Concealed
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Swivel*

Now . . . a swivel stool styled for the home. For the drink bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal child's dining chair (turning on legs—allow easy slicing off as child grows). Large, contoured seat and wide curved back give maximum comfort. Rungs just the right leg height for young or old. Thick knotty pine seat and back—hardwood legs, rungs. Finest handcrafted quality. Beautifully finished.

in mellow honey-tone knotty pine or maple. Seat ht. 30 in. or 24 in. (Specify). **Only \$16.95**
COMPLETE KIT—for easy home assembly. Prefinished, drilled, sanded, etc. with simple instructions. *Shipping Charges Collect* **\$11.95**
NEW 48-PAGE CATALOG—200 PIECES of Finished and Kit Form Furniture in Friendly Pine. Send 10¢, coin or stamps.

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An Italian Import that carries up to 100 pounds of things you want to carry from shopping loot to children's toys. Folds away to fit compactly into a purse. Choice of plastic cord or nylon net in either red, green, yellow, or blue. Guaranteed for one year. **\$1.25, Two for \$2.25** Postage Paid.

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The **Talbots**
HINGHAM 8, MASSACHUSETTS



YOUR GRILL READY FOR STEAK IN JUST 10 MINUTES!

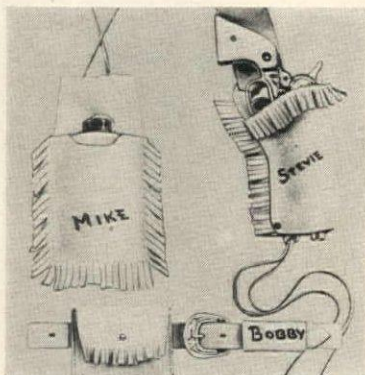
Here's how! Place CHAR-START™ in center of brazier, indoor or outdoor fireplace. Place two sheets of crumpled newspaper in bottom of CHAR-START, pour charcoal into top until full. Ignite newspaper through vent. After 10 minutes remove CHAR-START and spread completed ignited charcoal over grill. No dangerous, smelly fluids. Simple, safe, lasts for years. Only **\$2.98** postpaid. Satisfaction guaranteed or money back.

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AROUND

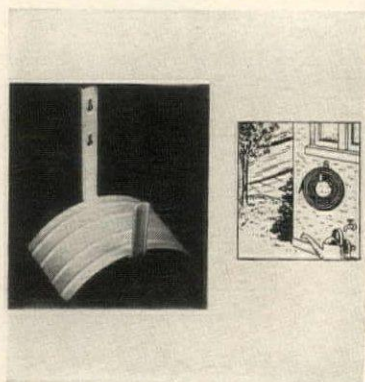
For a buckaroo

Give him the trappings of a real cowboy: the fringed leather holster (without gun), money belt and plastic canteen in a fringed leather carrying case. Each comes branded with the youngster's first name and one or all make a fine gift. \$3.50 the set of three; \$1.25 for any one. Postpaid. Order from Hobi, Department HG9, Flushing 52, New York.



Tidy windup

An aluminum bracket which attaches inside or outside the cellar, barn or tool house will add years of use to a garden hose. Wind it on the bracket which will hold up to 100 feet of rubber or plastic tubing and it will be kink-free and easy to handle. \$1 ppd. complete with screws. Elron, Department HG9, 350 West Ontario Street, Chicago 10, Illinois.



Take care

Give professional care to marble surfaces right at home with "Marble-lus," a new formula which dissolves grease, dirt, discolorations and film. Wipe it on, wipe it off to clean and leave a protective finish of wax and silicone on marble table tops, lamp bases and trivets. \$2 ppd. for a 6-oz. bottle. Ess-Dee Inc., Brownsville, Box 133, Brooklyn 12, New York.



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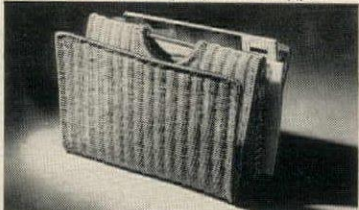
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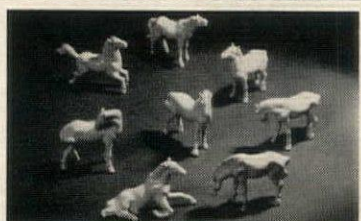
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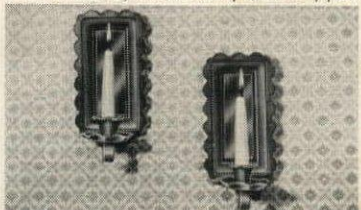
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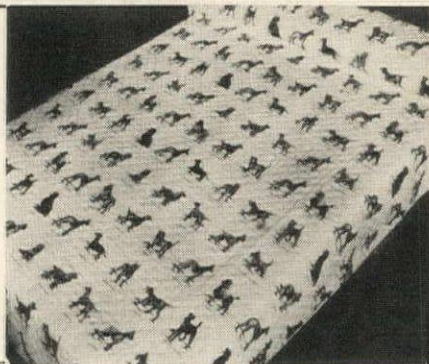
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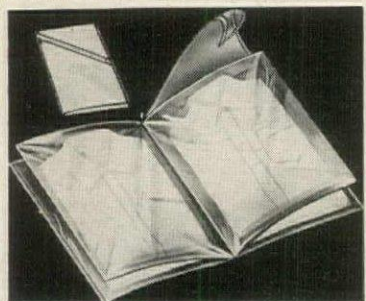
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SHOPPING

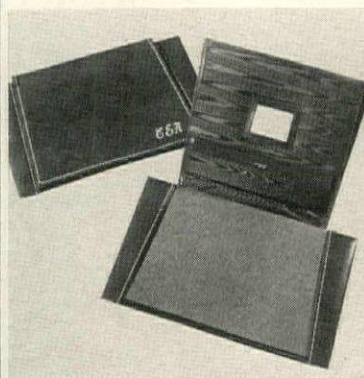
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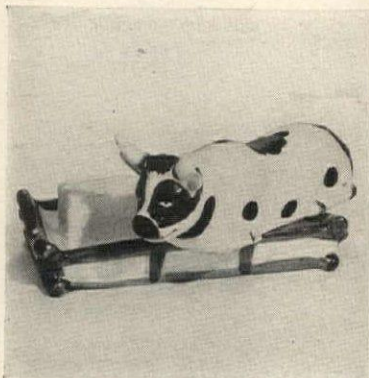
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AROUND

Purple cow

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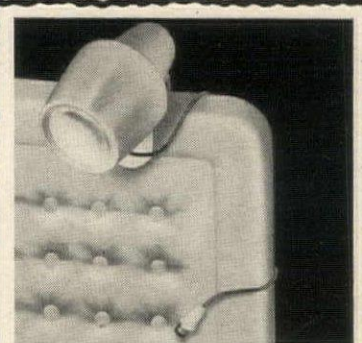
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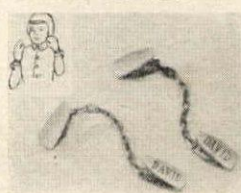
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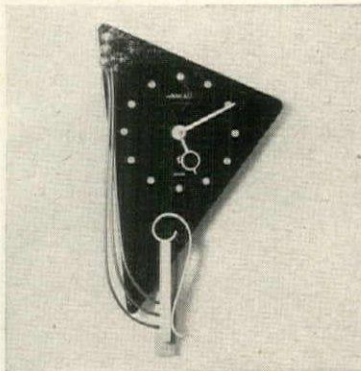
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SHOPPING AROUND



Gather the clan

A harvest table makes it easy to enjoy a convivial meal. This handsome one is made of birchwood or knotty pine finished with a mellow antique patina. With leaves up it is 40" wide; closed it is 22". Available in three lengths: four feet (\$60); five feet (\$70); six feet (\$75). Unfinished \$10 less. Express collect. Templeton Craftsmen, HG9, Templeton, Mass.



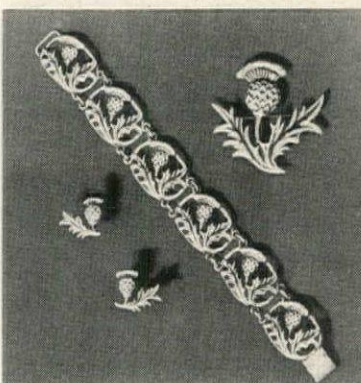
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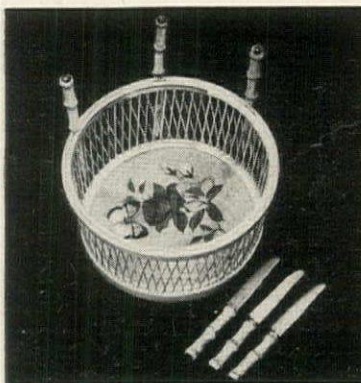
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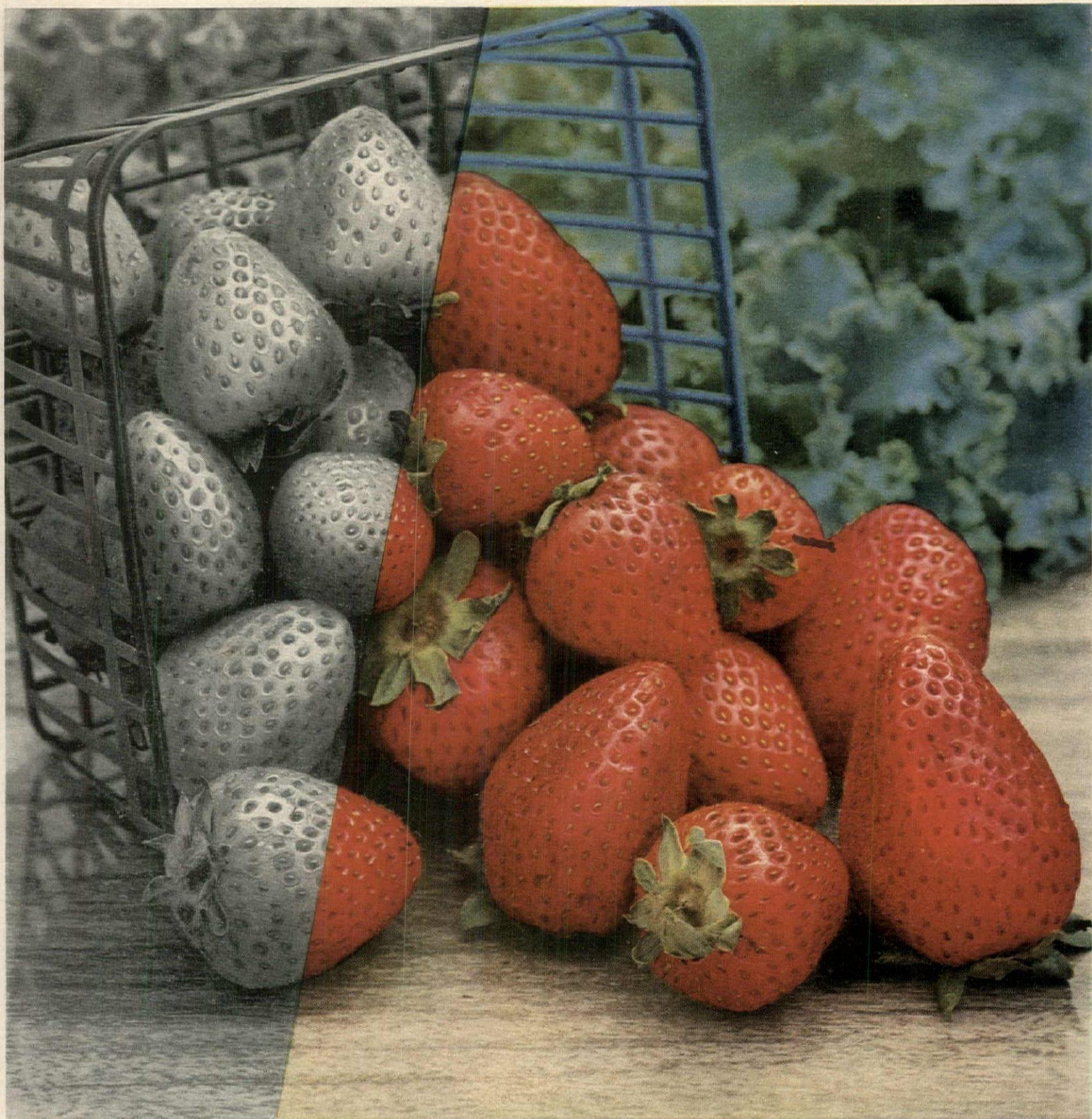
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If you love the lovely—and love your freedom—look for the store that features Burlington Fiberglas Fabrics in curtains, in draperies and by-the-yard.

FREE BOOKLET! "21 Decorating Ideas," at curtain and drapery departments. Or send 10¢ to Dept. G-9, Burlington Fiberglas Fabrics, Box 45, Pleasantville, New York.



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SHOPPING AROUND

Sailor suit

An up to the minute version of the nostalgic school uniform, the Peter Thompson comes in excellent quality, easy to launder broadcloth. Color is deep azure blue, trim is white braid on cuffs and collar. Add a Liberty silk scarf in bright red or dark navy for finishing touch. 3 to 6 (\$8.95). 7 to 14 (\$10.95). Ppd. Talbot's, HG9, Hingham, Mass.



A la Pygmalion

Worn blankets and cotton comforters can be turned into beautiful quilts at the Alden Mills. Here each will be processed and covered with pink, blue or maize French acetate crepe. Because there is no shrinkage in this process the size of the quilt will be the size of the blanket you send. \$8.95 ppd. Alden Mills, HG9, 1621 14th St., Plano, Texas.



Eager beavers

Don't procrastinate about Christmas cards if you want yours marked with your family name. Order "Snowflake" the exquisite card which needs no envelope. Corners fold inward, are secured with silver seal. Azure paper sprinkled with silver is marked in white. \$4.50 for 25. Ppd. Send for catalogue. Kimball, 440 Bond, Oshkosh, Wisconsin.



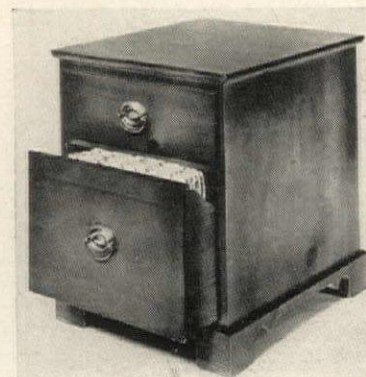
Fancy dress

It's fun to be fooled by these paper napkins. Textured like linen, finished with lace-like corner and border, each pure white square (13 1/2") looks like an heirloom. Perfect appointment for party doings, this makes a nice hostess gift. The box of 36 is only \$1.75 postpaid. Artisan Galleries, Dept. HG9, 2100 North Haskell Avenue, Dallas, Texas.



Undercover

Inside the sleek beauty of the low-boy is a practical file cabinet. Use it as an end table or lamp stand in small quarters. Available finished in knotty pine for \$26.95. Unfinished it is \$24.95. Each is 16 1/2" x 22 1/2" x 22" high. You may order it, too, with a legal size drawer (2" wider than standard) for \$3 extra. Jeff Elliot, HG9, Statesville, N. C.



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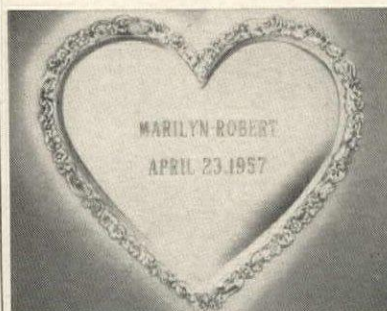
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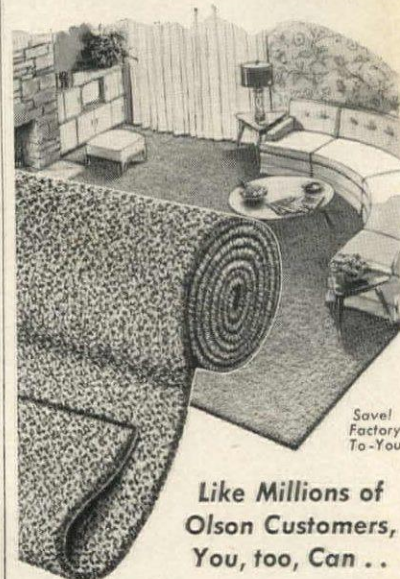
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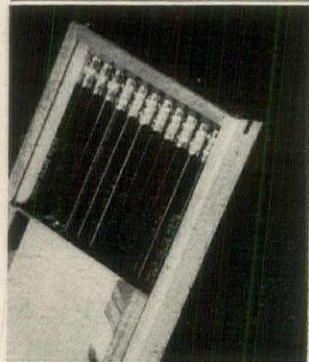
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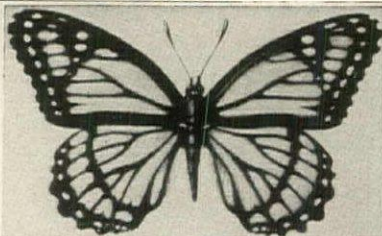
Made of clear white pine with a glued cope and dowel construction to give you a lifetime of service and beauty. The sizes indicated will enable you to fit almost all size windows (larger sizes can be used as doors or screens). These panels can be cut down as much as 1" in width and 3" in height. Easily installed with just a screw driver.

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HEIGHT OF PANEL	WIDTH OF PANEL						
	6"	7 1/2"	8"	9"	10"	12"	15"
18"	\$2.40	\$2.50	\$2.60	\$2.70	\$2.80	\$2.90	
21"	2.40	2.50	2.60	2.70	2.80	2.90	
24"	2.70	2.80	2.90	3.00	3.10	3.20	
27"	3.10	3.20	3.30	3.40	3.50	3.60	
30"	3.40	3.60	3.80	4.00	4.20	4.40	
33"	3.70	3.90	4.10	4.30	4.50	4.70	
36"	4.10	4.30	4.50	4.70	4.90	5.10	
80"	9.00	10.00	10.50	11.00		12.00	13.50

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12 RARE JUNGLE BUTTERFLIES \$1

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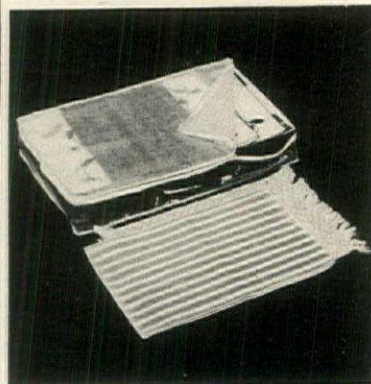
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Add stunning beauty to your home at this fantastic, never-before price—a dozen all different for just \$1. Order several sets while they last and remember some for the youngsters too!

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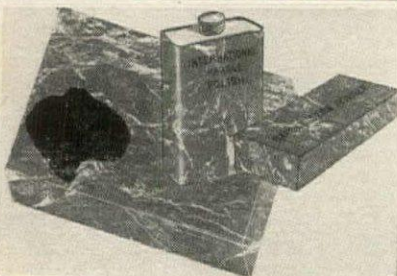
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AROUND

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Open cans and bottles with amusing bar tools from West Germany. The miniature whisky bottle (2½" h.) is a bottle opener. The tomato juice and beer cans (1¾" high) will open cans. A collection of both kinds will intrigue the genial home bartender. \$1.35 ea.; \$2.50 a pair. Ppd. Seth & Jed, HG9, New Marlboro Stage, Great Barrington, Massachusetts.



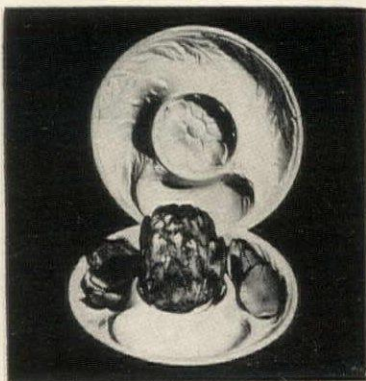
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Imported from the Orient, a king size chair for house or office, lanai or terrace. Easy to assemble, the wood frame is finished in oak, walnut, blond or ebony. Foam rubber cushions are encased in washable, Naugahyde plastic with zipper closings. Aqua, coral, beige, pink, russet, black or white. \$32.50 exp. coll. Palley's HG9, 2263 E. Vernon Ave., Los Angeles.



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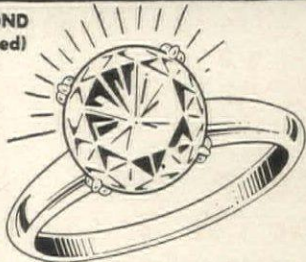
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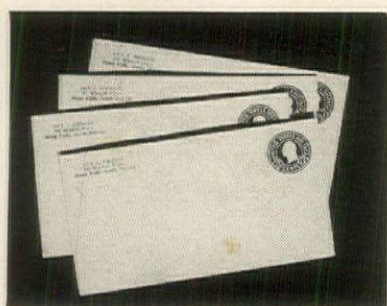
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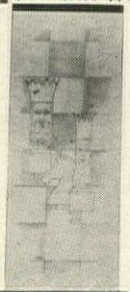
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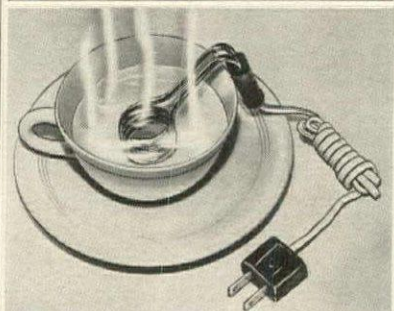


This award-winning design is on permanent display at the Chicago Museum. A truly rare and magnificent chess set, molded in ivory and black; highly polished, heavily weighted, felted, and handsomely gift packaged. The popular 3 1/2" king size set shown is produced in limited quantities. A gift that will be treasured for a lifetime. Special price \$7.95 ppd.



Ultra high fashion chessmen wall scrolls artistically screened in hues of brown and beige on eggshell parchment. Ideal wall hanging for den, hallway or living room. Scrolls are 9" wide and 2 ft. long framed with cylindrical walnut wood bars capped in gold brass ferrules. Only \$3.95 the pair.

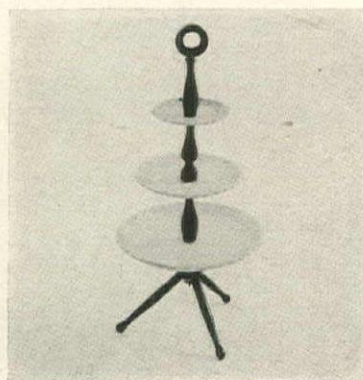
The MART, Box 41-HG, WOODLAND HILLS, CAL.



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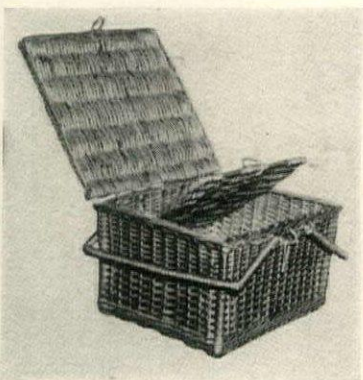
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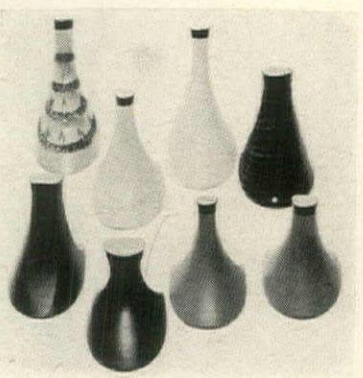
Odds-on favorite

For intimate tea or cocktail parties, the Italian tote table will act as a third hand. Mahogany or ebony finished wood stand reinforced with a steel rod can be taken apart. Three snow white majolica plates (8", 11" and 15" from top to bottom) are easy to remove. Ring handle is for carrying. 32" high. \$17.95 ppd. Ward Phillips, Carpentersville, Ill.



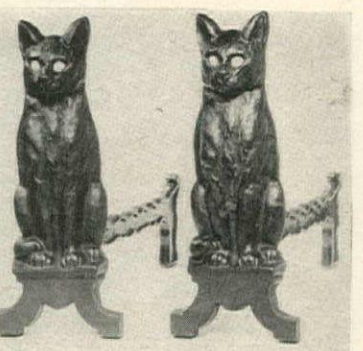
New England basket

Designed to carry delicious pies to a church supper, it will carry pound, sponge and layer cakes, too. Use it for picnics or lunch in the car. Handmade of natural willow, it has a removable section which divides basket into two. 14" x 12" x 8". \$4.95 ppd. Add 50c West of Miss. New England General HC9, Janes Ave., Medfield 22, Massachusetts.



A heel

can make or mar your appearance. If yours are prosaic, outmoded or shabby you can have them replaced inexpensively with one of seven styles. Suede or kid heels in any color are \$3.75 the pair. Alligator, lizard or snakeskin are \$7.95. Please add 75c for postage. For catalogue of other services write to Century Company, HC9, 210 Park Ave., Baltimore.



Good luck

When a black cat crosses your path it's a happy omen. With two black cats on the hearth you and the family will be happy and snug. Made of cast iron finished in flat black, the andiron cats have translucent green eyes through which the firelight shines. 17" high, 14" deep. \$15.95 ppd. Tennessee Chromium, HC9, 206 Louise Ave., Nashville, Tennessee.



Magazine file

Boon for both office and house, the sturdy, decorative file which you can buy for any size magazine. When ordering, give the name of the magazine you save for reference purposes. Titles are printed in gold on leatherlike binding. Gold foil is included to mark year and volume number. \$2.50, each. Ppd. Kimball Printers, 100 Bond, Oshkosh, Wisconsin.

AROUND

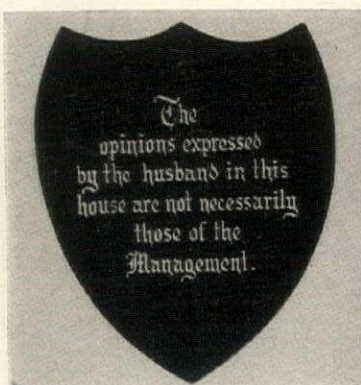
When the wind blows

Be prepared for weather changes with a handsome vane posted on barn, garage or tool house. A cast aluminum horse finished in weather-resistant black paint tops matching arrow. Directional letters and vertical rod are iron finished in black. Overall size is 18" x 24". \$9.95 postpaid. Cape Cod Cupola Company, Dept. HG9, North Dartmouth, Mass.



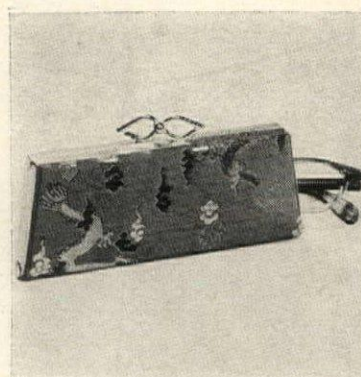
Universal opinion

Amusing and thought provoking, too, the wall plaque made of wood finished in ebony lacquer, printed in gold. During the day the energetic "management" might give thought to the underprivileged husband and resolved to make the poor man a member of the board of directors. 7½" x 9". \$1.95 postpaid. Yield House, Dept. HG9, North Conway, N. H.



A good case

Chinese brocade covers the gold-plated frame of an eyeglass case which can double, too, as a cosmetic carrier. Available in assorted brilliant colors, each is decorated with exquisite Oriental designs. About 7" high x 2¼" long. \$2.95 postpaid. Federal tax included. Order from Best Values, Department HG9, 403 Market Street, Newark, New Jersey.



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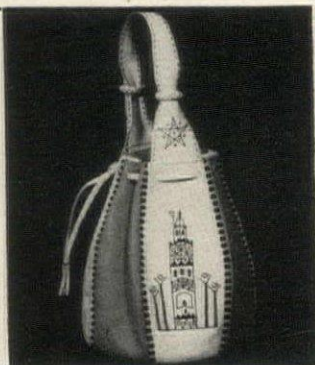


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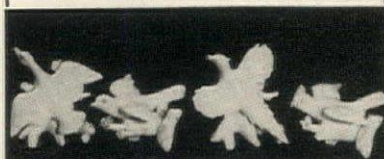
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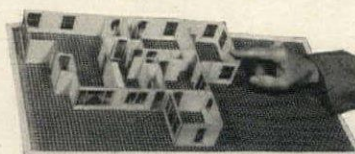
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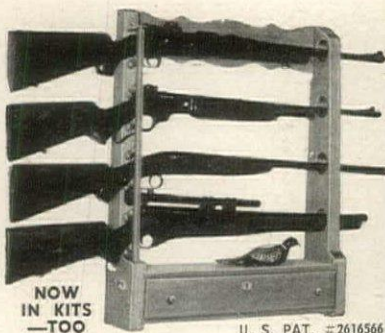
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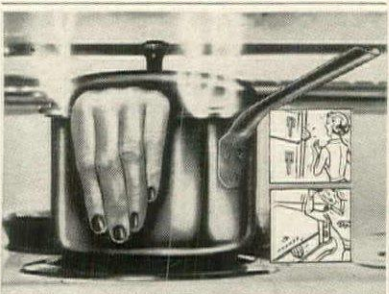
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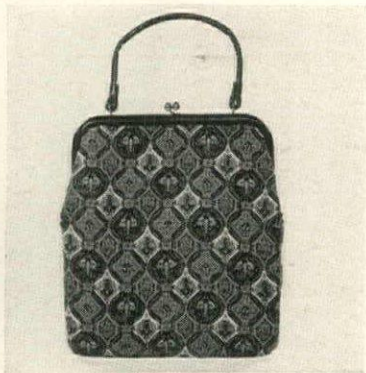
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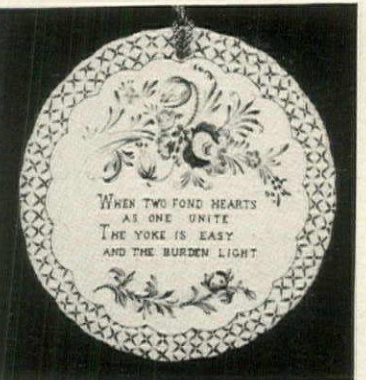
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AROUND

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Nice addition to any room, the Chiavari chair from Italy. Alpine hardwood finished in black lacquer is used for frame and ladder-back and hand-woven gold color rush fiber for seat. Over-all height 35". Seat is 16" square and 18" from the floor. \$10.99. Express collect. Order from Hybern Imports, HG9, 2140 Hyperion Avenue, Los Angeles 27, California.



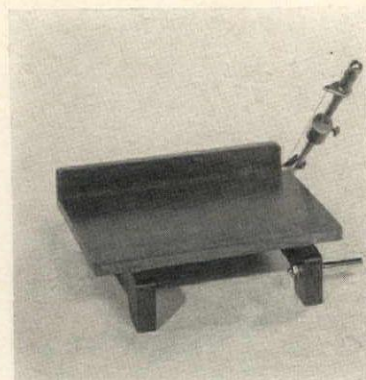
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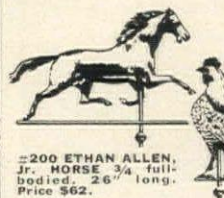


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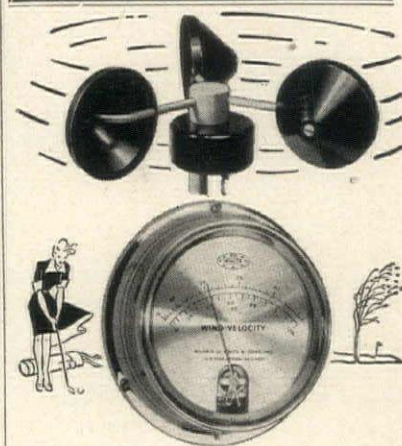
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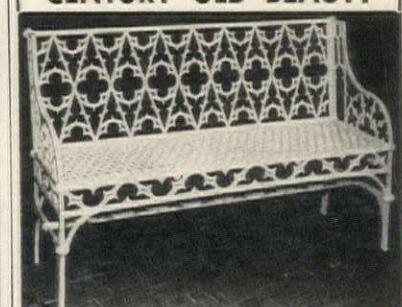


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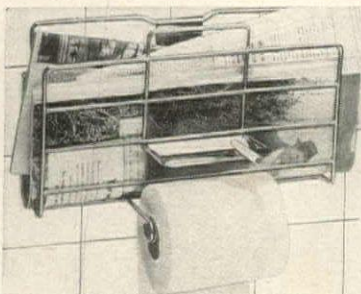


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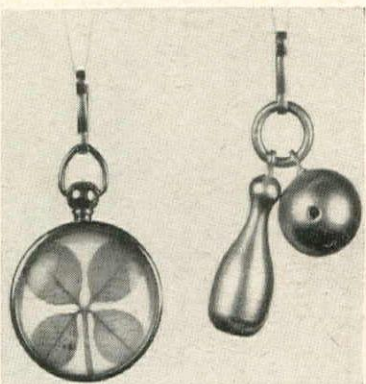
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For young children two to eight, for playroom or yard, a safe and healthful jumping platform is a fine possession. Frame is made of aluminum tubing fitted with a sturdy safety bar. Platform is made of tear resistant canvas and heavy duty elastic. 38" x 27", it stands 10" off ground. \$14.95 postpaid. Porta-Bed Company, HG9, Box 7041, Dallas 9, Texas.



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Elegant Queen Anne reproduction, this table is to use beside a sofa, as a console, for cards or for tea. 30" wide x 22" deep x 27" high, it comes in three fine woods which are exquisitely finished. \$70 for solid walnut or cherry wood; \$64 for solid mahogany. Express collect. Newcomb's Reproductions, HG9, P. O. Box 1249, Durham, North Carolina.



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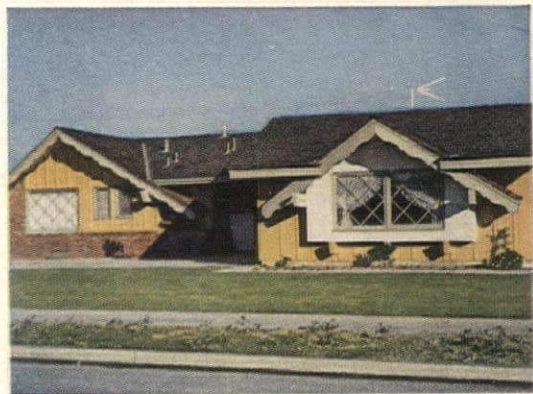
A brighter appearance, yes; but that's only part of it. With today's exciting range of materials—like the Masonite® exterior products you see here—all the old limitations are off. The way is cleared for your home to express more of *you*...to boast a personality all its own.

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The pictures on this page only hint at the effects you can achieve with Masonite panel products. Why not mail the coupon for the whole, exciting story—brand-new, and told in beautiful color.

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Tempered Presdwood® Panels with battens



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A reaction was bound to come. For too many years, people saw endless expanses of tepid floor coverings. They became hungry for color. Then Cabin Crafts came on the scene with imaginative, colorful rugs. Today many people buy a Cabin Crafts area rug *first*, and use the colors for a whole room. These rugs have the flavor of custom designs. *Individuality*. They look frightfully expensive. But happily, they are not. "Marimba" (large picture) is \$19.95 in 4'x4', \$44.50 in 6'x6'—a plush cotton blend. "Salvador" is Acrilan® in 7 stripe combinations, 27"x48" at \$16.95 to 9'x12' at \$199.50. All Cabin Crafts carpeting has this sense of color—Acrilans, nylons, blends—\$5.95 to \$19.95 sq. yd. Write for Room Service book on how to decorate with Needle tuft Rugs and Carpets. Cabin Crafts, Inc., Dept. HG-4, Dalton, Ga.

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For elegance of styling, White's new Lorraine Collection is French Provincial nonpareil. Perfection of taste in every detail of design ... inlaid parquetry tops, patina-tinged brass grilles, delicate gold etching, spicy fruitwood antiqued finish ... gives each piece the finesse that distinguishes a *special* way of life. So impressively beautiful it takes its place as a source of family pride and pleasure. Send for your Lorraine brochure. You owe it to yourself to see this new concept of beauty and value.

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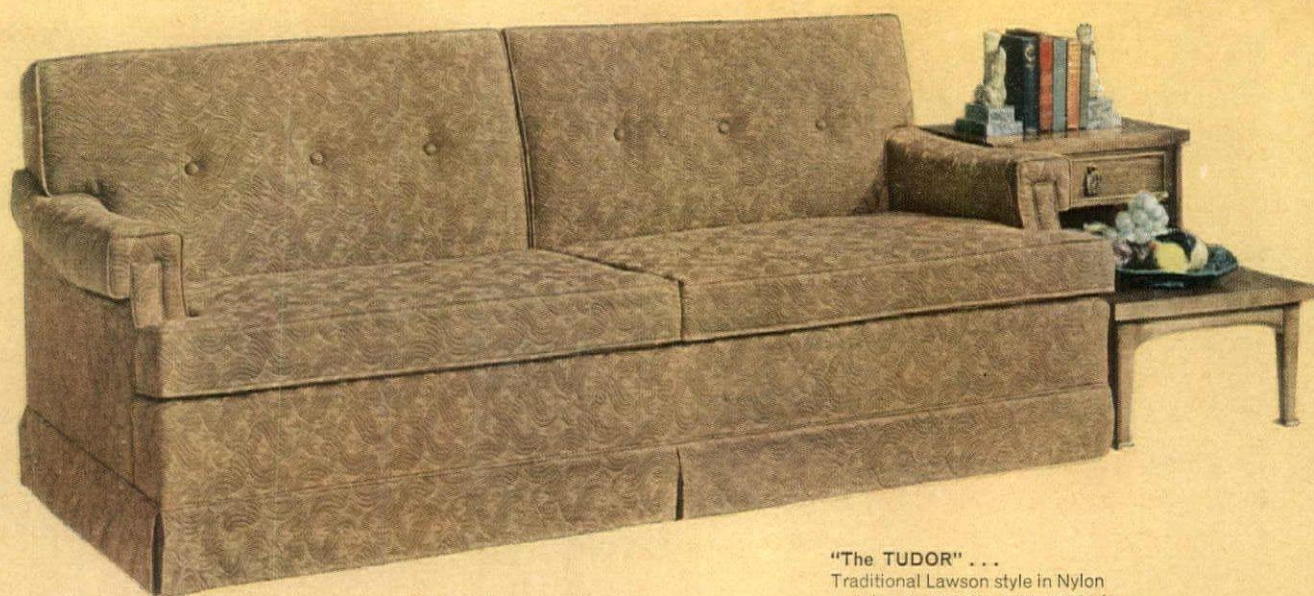
FINE FURNITURE
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The South's Oldest Makers of Fine Furniture

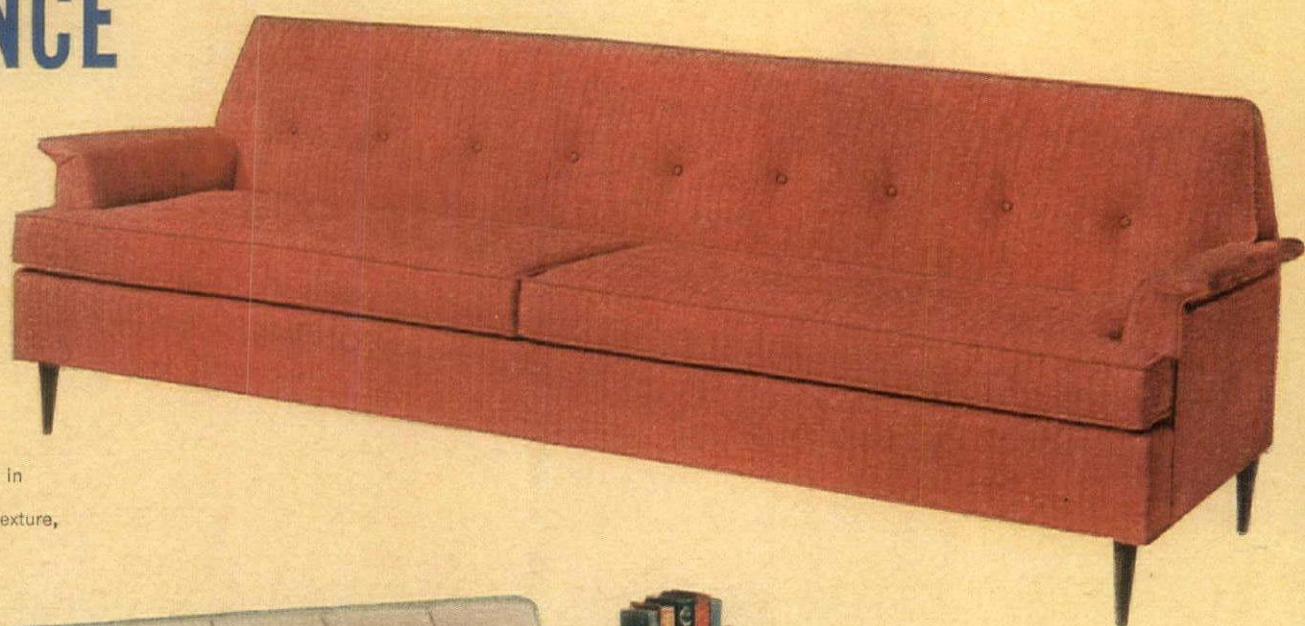
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Traditional Lawson style in Nylon
matelassé, \$199.50. With 100% foam
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Contemporary style as shown in
100% foam rubber cushions,
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Transitional modern style in Nylon
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You can select with confidence from these three beautiful new Valentine Seaver Originals . . . secure in the knowledge that each sofa represents the very finest in authentic styling . . . with quality and comfort beyond compare at prices that represent exceptional values. Choose from these three fashionable styles . . . in an impressive selection of fabrics and colors. Prices slightly higher in some areas. Convenient terms are offered by most dealers. See your Valentine Seaver Dealer now!



Valentine Seaver *originals*

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SHOPPING AROUND

Neat device

For ease in the kitchen wash and scrape vegetables at the same time. Hose attaches to faucet, is fitted with a "scraper nozzle." Thin shreds of skin go down the drain as the water flows through hose. By this method vitamins are preserved and the sink is kept immaculate. Designed to fit standard spout. \$2.50 ppd. Cortley, 453 East 88th St., New York.



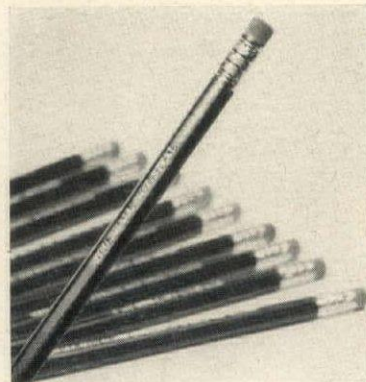
A sleeping beauty

An indolent lounge will look fragile and lovely in a washable satin bed jacket. Trimmed with embroidered bowknots in contrasting color, it is lined in satin, too. Sleeves are three-quarter length. Pale blue, pink, white, gold, red or black. Small, medium and large. \$7.50 postpaid. Scintilla, HG9, 5718 North Kenmore, Chicago 40, Illinois.



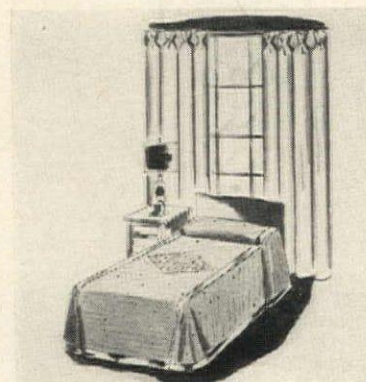
Train them early

It will help children who are learning the Ten Commandments for Sunday School if you give them a set of 10 black lead pencils, each inscribed with a different commandment. The pencils are green inscribed in gold, 7½" long. \$1 postpaid for 10; \$2.25 postpaid for 30. Order from Giftcraft, Dept. HG9, 1234 East 47th Street, Chicago 15, Illinois.



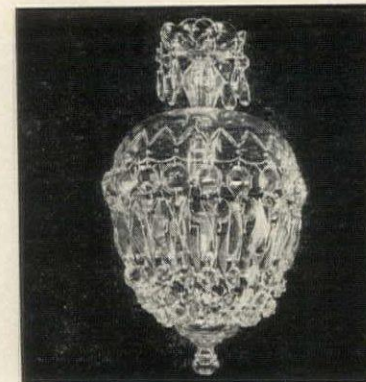
Trademark

A three letter monogram on a luxurious antique satin bedspread adds a personal touch in a bedroom. Tailored to perfection, bedspread comes in gold, nutmeg, pink, aqua, green, beige, white, blue and rosedust. \$13.95 for twin size; \$15.95 for double; \$19.95 for king. Add 75c postage. May Schaffer, Box 7102, HG9, Elkins Park 17, Pennsylvania.



Bright lights

For fairy-like charm hang a crystal chandelier in your entrance hall, bedroom or dining room. The curved arms, ceiling post and canopy are all made of clear crystal bedecked with hand-cut crystal ropes and polished, faceted prisms. A kaleidoscope of color is reflected when chandelier is lighted. 19" x 18". \$49 exp. coll. Paulen, 296 Broadway, New York.



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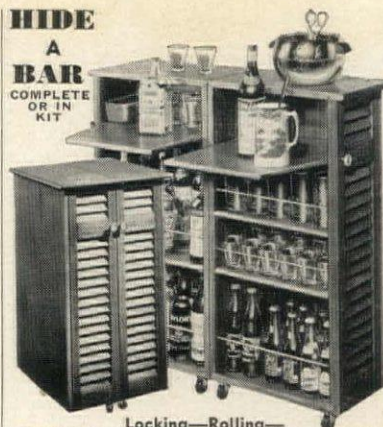


You're sitting pretty in your bedroom, dressing or powder room, with our cheerful, sturdy "Susan"—smartly button tufted, with coil springs and rubberized hair filling. Height 30"; Width 20"; Depth 19"; in American hardwood. Upholstered in distinctive striped chintz, as pictured, either blue, green or red, combined with white. Price \$21.75 each or two for \$40.00. Or, in your fabric, per chair—\$19.75. (Send 4 yds. of 36" or 2½ yds. of 50" material.) Express collect. (No C.O.D.'s.) Send check or Money Order. The Susan is very "Giftworthy", too, at this special price. Satisfaction Guaranteed.

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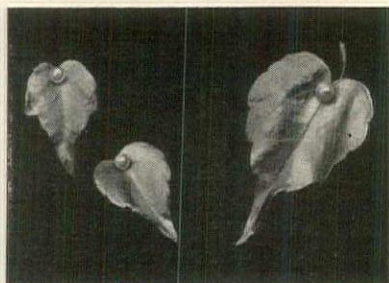


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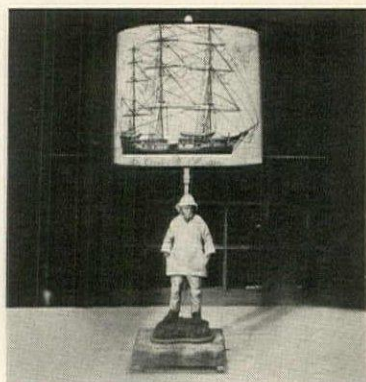
Wide open spaces

In the Viking undershirt he will keep cool in summer and warm in winter. Designed to take advantage of "airspace" insulation, the fishnet shirt has been a standby for many years in Scandinavian countries. Available in small, medium or large sizes. White cotton only. \$3.95 plus 25c postage. Order from Copelands, Department HG9, Lake Forest, Illinois.



Old salt

Sea-minded people will love Old Whaler. The lamp has a driftwood base, carved figure dressed in yellow oilskins, shade covered in fabric from the Mystic Seaport Group. Important in size (35" overall height), it would make a wonderful wedding gift. Shade is 16" in dia. \$69.50. Express collect. Lennox Shop, HG9, Hewlett, New York.



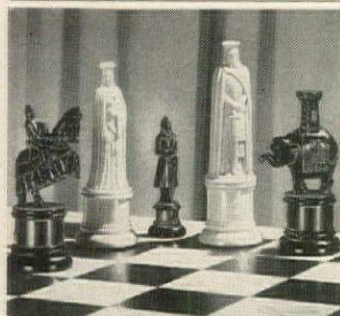
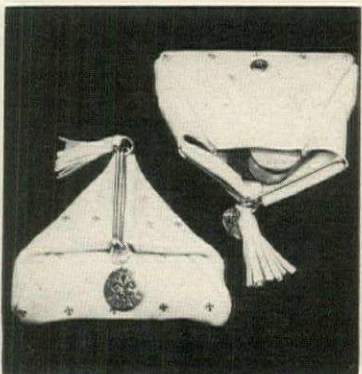
Threefold screen

For a "do-it-yourself" devotee, an assembled but unfinished screen will be a quick to finish project. Frames (each is 14" wide x 72" high) are made of white pine smoothly sanded and ready for paint or stain. The nine panels are laminated plastic decorated with autumn leaves (\$34.95). Ppd. Manor House, HG9, 75 E. Carman's Rd., Farmingdale, N. Y.



Miser purse

Here's a gay and secure way to carry change. Soft kidskin decorated with gold tooling is made into a triangular case which is roomy and easy to handle. Give one to a young miss for Sunday church going. 2" w. x 4" d., it comes in an array of pastel colors. \$2.98 ppd. Tax incl. Order from Jofan Sales, HG9, 971 Fostertown Rd., Newburgh, New York.



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AROUND

For French bread

Long rattan basket topped with a removable gingham cosy is the perfect container for hot buttered garlic bread, or crusty saltsticks. The red and white checked washable cosy is fitted with a full length zipper. 21" long x 6 1/4" wide x 3 1/4" deep, it makes a bright note on a table. \$4.50 complete. Ppd. Kimball's, 139 Bond St., Oshkosh, Wisconsin.



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Around the corner

Christmas will be here before you know it! Be prepared with holiday labels for gift packages, letters, cards, envelopes. Order white gummed paper greetings decorated in red and green. Your name or the names of each member of your family together with a happy message printed in red. \$2 for 500 in clear plastic box. Ppd. Bolind, Montrose 55, Calif.



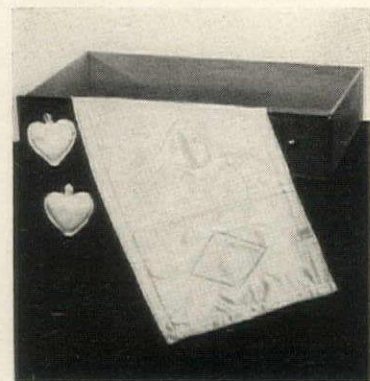
On the shelf

For country kitchen or paneled bathroom you will keep constantly used supplies on the shelf of this hanging pine fixture. Put linen guest towels (or a roll of paper ones) on the bar and rack up eight tooth brushes (or dishtowels and pot holders) in the convenient slots. 18" x 12" x 5". \$4.95 plus 35c. Order from Laurie, HG9, Huntington, New York.



Royal finish

Bureau drawers will stay neat as a pin when lined with trapunto decorated satin pads scented with delicious sachet. The 18" x 36" runner is lined and so finished that it can be cut in three sections to line three small dressing table drawers. Colors: white, pink or pale blue. \$5 plus 25c postage. Page & Biddle, HG9, 21 Station Rd., Haverford, Pennsylvania.



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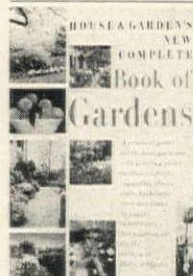
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Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send \$2.20 which includes tax and we pay postage. Same guarantee.

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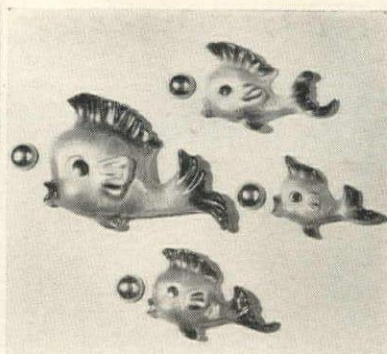
Small gardens—Wildflowers—Backyard gardens—Rock gardens—Cut flowers—Terraces—Large gardens—Steps and paths—Trees—Lawns—Hedges and shrubs—Perennials—Annuals—Roses—Bulbs—Greenhouses—House plants—Flower arrangements—Fruit—Vegetables—Herbs—Garden calendar.

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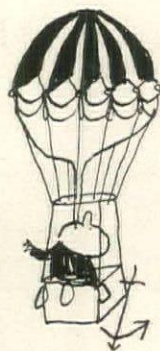
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Store your home typewriter in this "miniature office." Sliding shelf for typing, dust-proof compartment (16 1/4" x 20 1/2" x 9 1/4" high) for typewriter storage . . . plus 1 legal-size file drawer (with 2 movable dividers) OR 2 small drawers. Antiqued hardware, dovetailed drawers on hardwood rails. Specify Modern or Colonial, kind of drawers and finish.

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LETTER FROM MEXICO CITY

By Paul P. Kennedy

This city of over 4,000,000 has many faces and many moods. The casual visitor is inclined to feel he has it under his mental thumb before he has racked up a half-dozen words of Spanish—and then it slips away into a morass of contradictions.

Among its faces is a holiday morning: parks sparkle in a color spectrum ranging from the ever-green lawns and forests through the vivid native costumes and on into the ambling rainbow of the balloon-man with his wares foaming around him to a dozen feet above his obscured head.

The city can be exotic in the night. Foreign jazz hands play in the cosmopolitan nightclubs for the visitors. The knowledgeable Mexican or foreign resident finds more amenable entertainment in the purely Mexican clubs which begin grinding after midnight and continue until late in the morning.

Finally the city can be somber on an overcast Monday morning. The hapless *capitalino* (as the citizen of Mexico is called) who cannot respond to the bell, especially after a rugged weekend, turns over in bed and decides to observe the ancient day of fiesta known as San Lunes (or Saint Monday). One's saint's day must be respected in Mexico.

Outdoor town

Parks play a great part in the workaday life of the *capitalino*. The park, especially to the lower and middle-class Mexican, is front yard, back yard and holiday home. The capital is essentially an out-of-doors city.

Chapultepec Park, with its dozens of square miles of forests, meadows and small lakes, is the mecca for park-loving *capitalinos*. It contains one of the nation's most important historic shrines, Chapultepec Castle and the presidential residence, Los Pinos. Here, too, is still another shrine, the solemnly beautiful monument to "Los Niños Heroes." The Boy Heroes, cadets who, rather than surrender to American troops in the assault on Mexico City, wrapped themselves in Mexican flags and jumped to death from the Castle ramparts. Daily the monument is garlanded with enormous wreaths. Committees of the organizations presenting the wreaths stand at bowed attention for an allotted time until their places are taken by other groups presenting their own wreaths.

In 1947 President Harry S. Truman scored one of North America's most spectacular Good Neighbor successes when he unexpectedly showed up with a wreath of his own and saluted the Boy Heroes. He caught even the news photographers and reporters flat-footed. But the story of the first North American president to visit Mexico paying his respects to the youngsters who had died at the feet of American troops swept through the city in a matter of minutes and thence on throughout Latin America. The gesture has now become traditional with visiting North American dignitaries.

The Alameda is another park dear to the *capitalino*. This tiny jewel, set squarely in the heart of the city, has for more than a cen-

Continued on page 139



PARQUET IS TOMORROW

Immediate in its rightness for today's living, PARQUET is alive with promise for the future. The years to come will only amplify the pleasures of ambers solids contrasted with walnut veneers...the timelessness of custom-cast brass mounts...the flawless interplay of richly figured panels...the warm mellowness of its natural, hand-rubbed finish. Ask for it by name at fine furniture and department stores.

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SUNDAY AFICIONADOS AT THE PLAZA DE TOROS, MEXICO CITY

House & Garden's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN WHEN WRITING TO THESE HOTELS FOR INFORMATION OR RESERVATIONS

ARIZONA

PHOENIX



Camelback Inn

Open October 10 to May 1. Escape city pressure for golf under Arizona's clear sunny desert skies. Play exciting Paradise Valley Country Club, just a mashie shot from the Inn. Small fry attend "Hopalong College" . . . an organized play group, while teen-agers enjoy riding, swimming, tennis and dancing. Thanksgiving and Christmas-New Year's are two great stand-out vacations for family fun. Mouth-watering food makes our American Plan appealing and at modest rates, quality considered. Three great airlines—American, Western, T.W.A., offer quick trips to Phoenix. Ask them for our literature. For reservations write, wire or phone WHitney 5-8441. Under same management of the Jack Stewarts since 1936.

TUCSON

Westward Look Ranch Inn. Luxurious resort in desert foothills. Riding, pool. American Plan, all year. Rt. 6, Box 250, Tucson, Ariz. MA 3-2591.

World Famous Wild Horse Ranch. Recommended AAA. 19th season. \$72 to \$130 wkly. incl. riding, swimming, excellent food. Write P.O. Box 5505.

ARKANSAS

HOT SPRINGS NATIONAL PARK



Arlington Hotel & Baths

Enjoy relief from occupational fatigue, arthritis and kindred ills in these hot radioactive waters. For your greater pleasure, Dorothy Draper has completely redecorated lobby, dining room, ballroom and game rooms. No other Spa offers so much. Good golf, club privileges. Fishing. Appetizing cuisine. Social calendar. Night spots. For colorful folder, write R. E. McEachin, General Manager.

CONNECTICUT

GREENWICH

The Homestead Inn. Reasonably priced modern rms. E.P. New Swimming pool. Appetizing New England food. Philip A. Waldron, Owner, TOWnsend 9-7500.

FLORIDA

MIAMI

The Dallas Park. An attractive 12 story downtown apartment hotel only two blocks from theatres and shops. Quiet, uncrowded. Write for folder A.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand and sea. Ocean-front sun decks, porches, and solaria. Evening entertainment. Fresh and salt water baths.

Our Empire State

New York in Autumn, like Paris in the Spring, is a place to sing about—and we mean all of New York State as well as the exciting city. Make yours a city and country vacation by spending the day on the lovely Long Island beaches or at the races at Belmont Park or until September 7th watching the famous national matches at the West Side Tennis Club in Forest Hills, then back to the city for dinner at a fine restaurant and on to the theatre. All the resort hotels in the state are open all September and the fishing, swimming, sailing and motoring are superb with the fall scenery as a backdrop. Saratoga Springs offers harness racing nightly except Sundays, Watkins Glen in the Finger Lakes region holds its Grand Prix sports car road races September 20-21. Make plans with your travel agent to enjoy your most rewarding vacation in this beautiful, infinitely varied state.

NEW JERSEY

ATLANTIC CITY



Hotel Dennis

On the sea, near metropolitan areas. Year 'round: Golf, riding, sun decks, health baths, entertainment. Summer: Cabana Colony; Cub Room and Cabana for tots' supervised play; Coke Club and Cabana for college set. Buffets in Fjord Room; smart dining in Royal Pavilion. Modified American and European plans. Joseph M. Hitzel, Jr., Gen. Mgr. ATLantic City 4-8111.

PRINCETON

Princeton Inn. Charming inn. Early American atmosphere. Inviting accommodations, delicious food. 100 rooms. Adjoining Princeton campus.

NEW YORK

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Lake Minnewaska Mt. Houses

Only 88 miles north of New York City via Thruway, world-famous Lake Minnewaska is truly "One of America's Most Beautiful Resorts." Jewel-toned crystal-clear lakes, waterfalls, miles of carriage roads for surreys and horseback riding. Sports, entertainment, church services. Wonderful food! Write directly to Lake Minnewaska, N. Y., for Kodachrome brochure G, or phone New York City WALKer 5-5638.

NEW YORK CITY

The New Weston. Madison Ave. at 50th St., at the center of business and social life. Weston Court, English Lounge and Restaurant. A Knott Hotel.

St. Moritz on-the-Park . . . close to the Coliseum & shopping. Home of Rumpelmayer's and Cafe de la Paix. Color brochure 5. 50 Central Park South.

The Westbury. Madison Ave. at 69th St. Distinguished clientele. Air-conditioned rooms & suites. Polo Bar, Lounge and Restaurant. A Knott Hotel.

VERMONT

STOWE (MT. MANSFIELD)

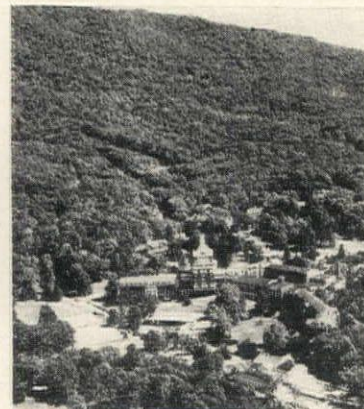


The Lodge at Smugglers' Notch

Reserve now for spectacular Fall Foliage season Sept.-Oct. Meanwhile gracious vacation living, continental atmosphere in scenic Green Mts. at foot of Mt. Mansfield. Private heated pool. 5 courts, fishing, Morgan horses. Golf nearby. Renowned European cuisine. Epicurean wine cellar. Cocktail lounge, game rooms, dancing. Rec. AAA. Tel. ALPine 3-7311 or write Ivor Petrak, Mgr. Color Folder.

VIRGINIA

HOT SPRINGS



The Homestead

This famous resort and spa is an absolutely delightful place to be in the fall, when brilliant autumn colors decorate the Virginia mountainsides as far as the eye can see. From now through Thanksgiving, the weather should be ideal for enjoying the countryside, with fireplaces taking the chill off an occasional chilly night. The Homestead's beautifully maintained estate reaches over some 17,000 acres, dotted with superb golf courses, tennis courts, pools, and riding trails. Service (including a man assigned to attend to your errands, etc.) is about as polished as at any place on this continent. The general effect is one of luxurious comfort in a completely secluded private world. A supervised playground, with such intriguing assets as a sturdy tree house and a babbling brook for young dam builders, keeps children happy, so don't hesitate to take them along. Write directly to The Homestead, Hot Springs, Virginia.

VIRGINIA

IRVINGTON



The Tides Inn

Gracious living in rural Colonial Virginia with a cuisine that is recognized by experts as real Virginia food prepared from colonial recipes that cannot be excelled. Our charming informal elegance will delight you. A friendly atmosphere that simply radiates happiness. Cruises on luxurious yachts to the Chesapeake Bay; fishing; outboards; golf; tennis; dancing; swimming in our heated salt water pool; and other enjoyable pastimes. Truly a Virginia showplace. Fast being recognized as the world's finest small resort. Write The Tides Inn, Irvington 4, Virginia, for more information.

BERMUDA

PACET



Bermuda Cottages

Your choice of a secluded private cottage at the beach, or cottage at The Reefs Beach Club, Bermuda's most picturesque resort. Main club for meals, entertainment, dancing—Or, an attractively furnished 1, 2, or 3 bedroom private housekeeping cottage. Living room, bath, kitchen, maid service. Agent or N.Y. Off. 16 W. 55th St., JUDson 6-3070.

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ST. THOMAS

The Virgin Isle Hotel . . . most magnificent Hotel in the Americas. N. Y. Office: 502 Park Avenue, MUrray Hill 8-0710.

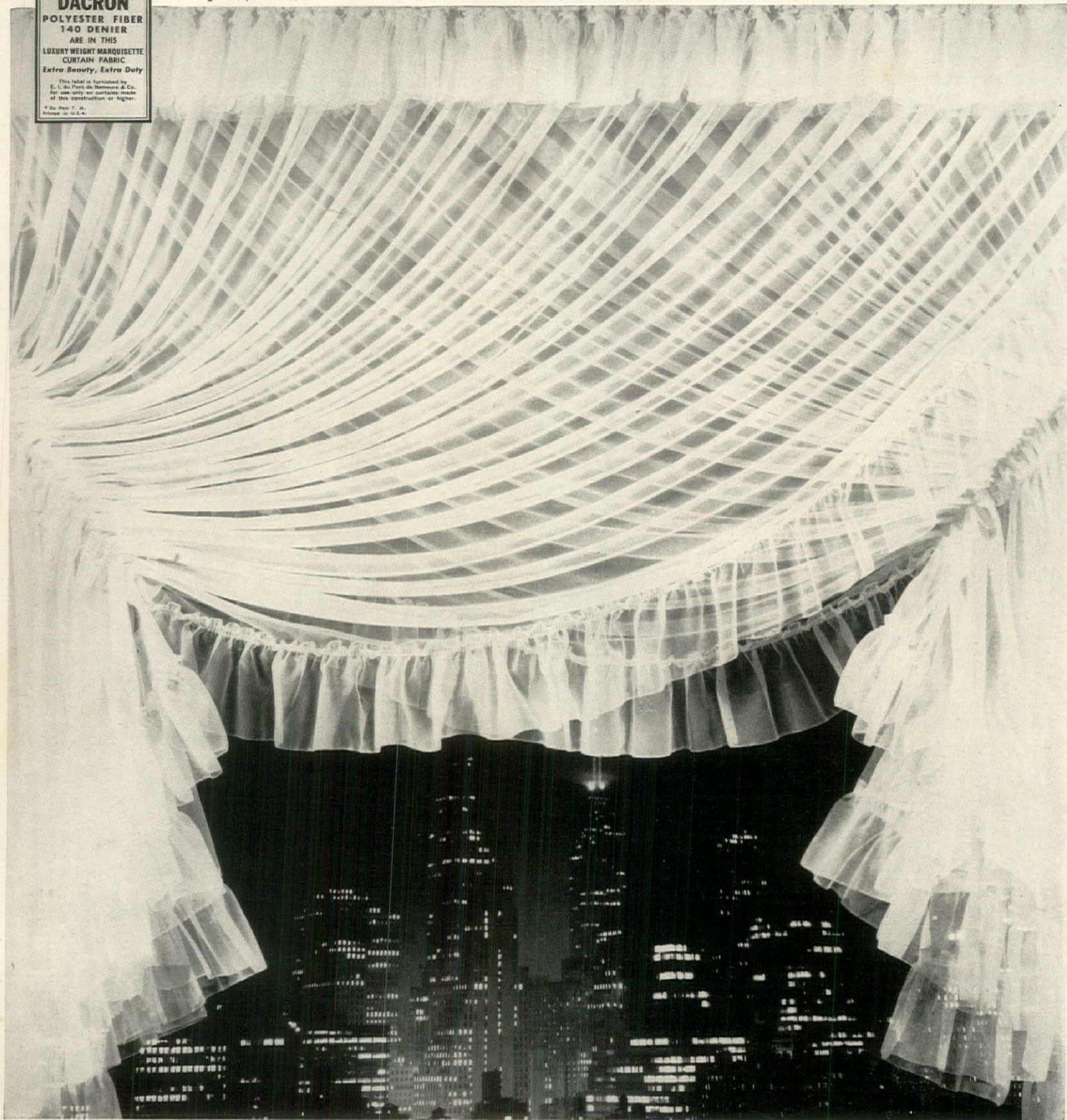
Let the House & Garden Travelog assist you in making plans for your vacation. Enjoy the hospitality of the hotels we list for your pleasure.

AT LEAST
44 x 32
 THREADS PER INCH OF 100%
DACRON*
 POLYESTER FIBER
 140 DENIER
 ARE IN THIS
 LUXURY WEIGHT MARQUINETTE
 CURTAIN FABRIC
Extra Beauty, Extra Duty

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 of this construction or higher.
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The curtains shown here are actually 46 x 34, exceeding Du Pont's standards for curtains of 140 denier "Dacron". They are available at the following and other fine stores: **Albany**, John G. Myers Co.; **Allentown**, Zollinger-Harned; **Birmingham**, Pizitz, Inc.; **Boston**, Jordan Marsh Company; **Brooklyn**, Abraham & Straus (also Babylon, Garden City, Hempstead); **Detroit**, Ernst Kern Co.; **Milwaukee**, Schuster's; **New York**, B. Altman & Co.; **Omaha**, J. L. Brandeis & Sons; **Paterson**, Meyer Brothers; **Philadelphia**, Snellenburg's; **Rochester**, Sibley, Lindsay & Curr; **Schenectady**, The Carl Co.; **Springfield**, Albert Steiger Co.; **Syracuse**, Chappell's; **Toledo**, LaSalle & Koch Co.; **Trenton**, Yar's Inc.; **Youngstown**, McKelvey's.

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, not the fabrics or curtains shown here.



New curtains of **DACRON**

REG. U. S. PAT. OFF.

are machine washable — ironing unnecessary

What makes these beautiful new Cameo curtains *extra* special? It's 140 denier "Dacron"*. See the richer, crisper drape . . . the luxurious weave that gives you your view and privacy, too! And wait till you see how these curtains perform on washday. They go into your machine . . . drip dry . . . are back at your windows in no time at all. For the very finest, ask for frosty-white curtains of 140 denier "Dacron" polyester fiber. Ruffled Cameo Shir-Back curtains starting at \$6.98. Also available in tailored and tiered styles.



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

Autumn your house and you

Autumn is when you are the most critical. Spring is sentimental, summer *dolce far niente*, winter—more to do than time to do it in. But autumn is when you come back home, in fact and in mood. As you bundle away the jeans and chiffons of summer, you look with a fresh eye at the place you call home.

It is never perfect. No rooms ever are if you have an adventurous heart. Or if it is—nearly—the perfection is of a past year, nostalgic but not quite in stride with this year's tempo.

Look, then, to color. Your living room is perhaps cool, detached, slightly impersonal? You can make it warm and intimate with color. Your bedroom is suddenly rather smaller than you always thought it? You can push back its walls and raise its ceiling with nothing more complex than soft, receding color.

Look to comfort. There is no better way to make your family content, your friends love you and your guests linger, than to wrap them in that inexpensive, necessary luxury, comfort. It may mean a couple of new chairs, cushy as clouds, a happier arrangement of furniture, lights where you need them or a freezer wall that practically invents good meals for you.

Look to ideas. They cost not a cent and make the difference between good enough and unforgettable.

Look at the pages which follow. They are an open sesame to the kind of living that is the dream and the fulfillment of autumn.

H&G's 1959 Colors

- meet the families



PASTEL SKY BLUE



CERULEAN BLUE



SKY BLUE

Our five families of color are an invitation to decorate with ease and assurance. The idea (see in action on the following pages) is this: pick from two to four colors in one family and play them across the board. Other families provide the accents. The result in essence will be a monochromatic scheme, but with great vitality because every H&G color has character.

FAMILY OF GREENS: the country brought indoors. Take a decorating leaf from nature and use the paler greens on your walls for atmosphere, deeper Green Olive or Bronze Green underfoot, Bitter Green as an accent. Peacock Green will stand alone with black and white.

FAMILY OF BLUES: sea and sky—particularly at twilight. Match your walls to one of the pastels in the horizon. Their deeper counterparts are becoming as upholstery or carpeting. Larkspur combines with white or the greens. Deep Night is an alternate for black in painted finishes.

FAMILY OF REDS: romance and excitement. For a flattering background, paint your walls Crystal Pink or Carnation. These are the pinks that go best with Regimental Red, and Tangerine for sharpening. For a cooler scheme, blend them with Siamese Pink and white.

FAMILY OF NEUTRALS: natural tones and textures. Have Shell Beige or Antique White walls. Match wood finishes to Sandalwood or Tawny Beige. For strength—Espresso. Camouflage irregular walls or bulky furniture with Dove Gray or Mocha, the adaptable neutrals.

FAMILY OF YELLOWS: the qualities of sunlight. Pastel Citron walls make your room glow. Citron, Lemon Peel, Canary add a touch of gold. For more drama, a Burnt Orange rug, Marigold fabric. Maple Sugar and Spanish gold are colors to use as foils for rich woods, a collection.

This year H&G has grouped its famous collection of colors into families. How this clannishness works you will see on the pages that follow, and again in the October issue when we team blue and green



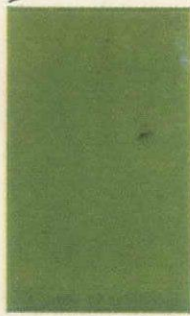
PASTEL CITRON



CITRON

For stores co-operating in H&G's Color Program, please see page 133

GREENS



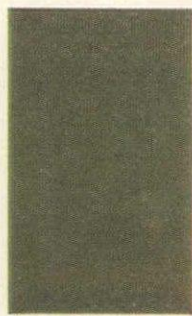
BITTER GREEN



PASTEL GREEN OLIVE



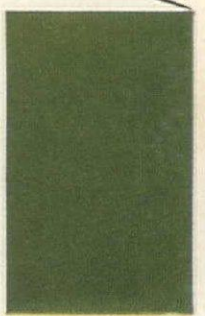
PEACOCK GREEN



BRONZE GREEN

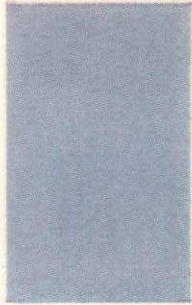


MIST GREEN

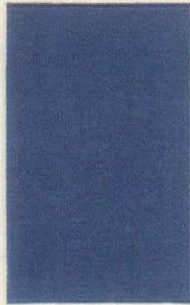


GREEN OLIVE

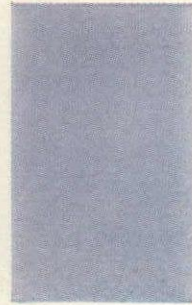
BLUES



PASTEL BLUE MIST



LARKSPUR



PERIWINKLE



DEEP NIGHT



MOONSTONE



BLUE MIST



HYACINTH

REDS



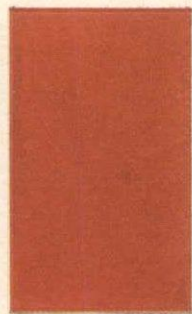
SIAMESE PINK



CRYSTAL PINK



REGIMENTAL RED



TANGERINE



CARNATION

NEUTRALS



ANTIQUE WHITE



DOVE GRAY



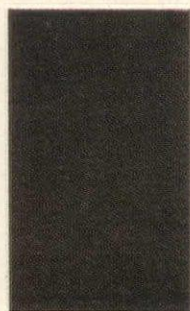
TAWNY BEIGE



SHELL BEIGE



MOCHA



ESPRESSO



SANDALWOOD

YELLOWS



BURNT ORANGE



SPANISH GOLD



MARIGOLD



MAPLE SUGAR



LEMON PEEL



CANARY

See how these colors shape up in everything from fabrics to furniture finishes, carpets to cars

They make decorating easy for you—and fun, too

Of all the letters from readers that cross our desks, by far the most are concerned with color. This is everybody's decorating problem. Most people tell us about their rooms and ask our advice about a particular piece of furniture or carpet. (In one classic case a woman had painted her walls orchid and wondered where to go from there.) The basic dilemma seems to be what to put with what . . . and this is where H&G's families of colors come in. When you work with one color family it is wonderfully easy to choose and discard and be sure you will come out with a harmonious scheme. Color families give you a working formula that allows you great freedom to express your own taste.

Too many room schemes "happen" without a plan, colorwise. Just stop and think about rooms you have been in recently. How many left you with any recollection of color? It is probably safe to bet, not many—and it's not your memory that failed, but the plan.

To make a plan, all you have to do is decide on which family of colors you like best and stick with it. Naturally, there will be all kinds of temptations in your path. Suppose you find a perfectly marvelous buy in a sofa—a floor sample covered in a nondescript material but too good to pass up. Buy it if you like it, but add in the cost of a new slip cover that will tie it in with your room scheme. Every compromise you make with your color scheme dilutes it.

Impatience is another reason why so few rooms ever look finished. If it is any consolation, remember that no room, even when a professional decorator plans it, is pulled together overnight.

One editor of H&G, with a penchant for changing her apartment around, lets swatches speak for themselves. While she waits for new slip covers to be made, she lays a piece of the material on chair or sofa by way of explanation. In any case it is a good idea to live with swatches for a few days before you make the final decision. Decorating mistakes are costly to correct.

One of the beauties of the one-family color idea is that it precludes mistakes. How can you go wrong when you use related colors? If you hesitate because you are afraid a scheme like this may be monotonous, have no fear. The materials you use will make a difference. The same color in a smooth fabric and a nubby one looks entirely different (the first reflects light; the second absorbs it). Wood tones add variety, too. Mixtures of period and contemporary pieces are bound to ring changes in a room, and the family of colors will unify them.

There are very few occasions in life when you can start to plan entirely from scratch. (One of these will be dramatically recorded in H&G for October.) Chances are, you have to work with some existing colors, though you can plan for eventual replacements. If you want to keep your wall color or your carpeting, let it be the basis on which you pick your color family.

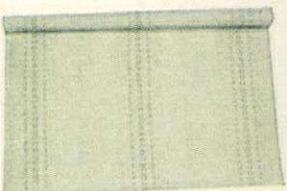
Think in terms of the large areas first. It is generally best to use gradations of the main color for your walls, floor and large upholstered pieces (the lightest for walls, slightly deeper for carpeting, deepest for upholstery). Like all rules, this one has its exceptions. You may want a large sofa to be the accent in a

room, but unless it has especially good lines you'll be better off if you blend it into your background. Then use brighter, more emphatic colors in the family on smaller movable pieces of furniture. Finally, the accents. Choose these from another family to point up the scheme. On pages 68 to 71 you will see illustrations of what we mean.

Distributing colors and woods is the art and the fun in decorating. If you build up from your background, you can shuffle other colors around for balance. Don't line up all of your wood pieces on one wall. If you use a patterned fabric for curtains, do repeat it somewhere else in your room, on a large ottoman or pair of pull-up chairs for example. (Some of the prettiest rooms are done in one print right straight through.)

A printed fabric is always a good starting point for a room. If you have curtains made of it, you can paint your walls to match the background and then pick up the accent colors of the print in other materials elsewhere in the room. This is both easy and charming. Wallpaper can work the same magic, especially if you use it on just one wall or even on the ceiling. A more subtle way to use pattern in a one-family room is with an area rug, or inlay design in your vinyl tile floor. This is smart strategy to set off a conversation grouping, a dining table or a bed.

Today you don't have to settle for any color that does not fit into your scheme. Even if you have to have a rug dyed to order, it can be handled through the decorating department of the store where you buy it. Everything in the five rooms that follow is readily available.



MEIERLMANN

HOUSE & GARDEN, SEPTEMBER, 1958



LEONARD

The Greens

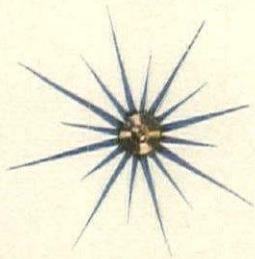
Because they go with everything, greens are a happy choice for your dining room. Indoors as outdoors, they are a foil for wood tones and flower colors, which means that you can use them with any kind of furniture (here, mahogany in a new soft brown finish) and table accessories. Since wood rather than upholstery predominates in dining rooms, the background is the place to splurge on color. Start with vinyl tile in two shades of green—for the price of one—Peacock and Mist. Point of practicality here: you freshen it with a damp mop, slide furniture around easily. Paint your walls Mist Green, cut in half with white because four walls are apt to look four times as green when painted. Try a papered ceiling instead of patterned curtains that might draw attention away from your table. A look-through lattice in Bitter Green and Green Olive gives this room a grand sense of height. The same paper outlines windows curtained in Mist Green and white ready-made sheers. Green and blue damask covers chair seats. Furniture by Henredon. Floor by Kentile. Wallpaper by Pageant.

More green thoughts, left: Peacock Green crystal pitcher, Pastel Green Olive blind, Green Olive wrought iron chair, Bitter Green carpet, Mist Green range.

the Blues

Because they look clean, cool and collected, blues are wonderful buffers for family room activity. You can take decorating liberties in a room like this, planned for fun and relaxation. Block out your color and pattern in large areas. Here, an abstract mural in Larkspur and Sky Blue, designed by Estelle and Erwine Laverne, dominates the conversation grouping. Accenting a white vinyl floor, the same pattern is repeated in a wool rug hand woven by George Wells. (Or a modern blue and white batik bedspread would make a less expensive "tapestry.") Walls are painted in Pastel Blue Mist cut with white. The furniture is neutral in coloring. Workmanlike, it combines chrome, travertine, tweed, leather. Use hanging fixtures instead of table lamps, and eliminate knickknacks to keep your room neat and ready for action. Photographed at the Living Today exhibition, Corcoran Gallery of Art, Washington, D. C.

More blue notes, left: Periwinkle bouillotte lamp, Moonstone portable TV, Larkspur barometer, Pastel Blue Mist plastic dinner plate, Deep Night upholstered chair, one-piece Blue Mist telephone.





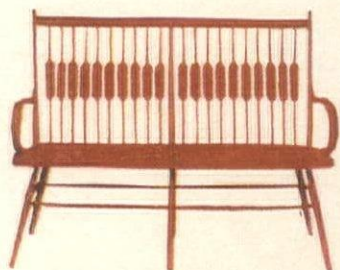
LEONARD

The Reds

Because they are gay and inviting, reds bring your living room to life. If you have a mixture of furniture, these colors have the power to unify them. Curtains and upholstery are the logical places to invest your color dollar. For a large window wall, choose a print that counts—here (and on the cover) garlands of Regimental Red and Siamese Pink sharply etched on Belgian linen. The curtains extend from wall to wall, creating a soft backdrop for the commode; they stop short of the high ceiling so as not to overpower the room. The garland is perfect to repeat on an ottoman as large as 27" square. A long sofa with straight lines can carry weight in your scheme. Stripe it boldly (vertically) in Tangerine, Siamese Pink and Regimental Red cotton. The latter color, in a plain texture, brings a wing chair into the picture. Crystal Pink walls make a more flattering background than stark white. The floor was stained dark walnut for emphasis, with a carved white rug selected to set off the conversation area. Furniture by Henredon. Fabrics by F. Schumacher & Co. Rug by Karastan.

More ways to see red, left: Regimental Red top grain leather in upholstery weight, Crystal Pink light bulb, Tangerine lacquered settle with catkin back, Siamese Pink wool blanket.

Continued





GUERRERO

The Neutrals

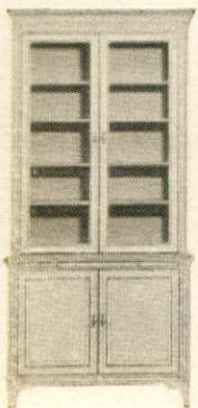
Because they convey warmth and intimacy, neutrals are a natural for a study. Think of these colors in terms of textures, and mix them for variety. Flank leather makes a subtle wall covering. Either apply it on three walls and paint the fourth Antique White, or use it more sparingly, on one wall, and paint the other three Tawny Beige. Brick or stone textured wall coverings painted in one of H&G's neutrals would also be effective. Natural grasscloth or burlap are other possibilities. Cross your floor with textured stripes.

Here, a black and Antique White wool runner accents herringbone parquet.

The neutral background makes you more conscious of all the materials in a room—the grain of wood, the gleam of metal, the gloss of silk upholstery.

Paintings require only strip framing because the textured walls set them off. Photographed at the Living Today exhibition, Corcoran Gallery of Art, Washington, D. C.

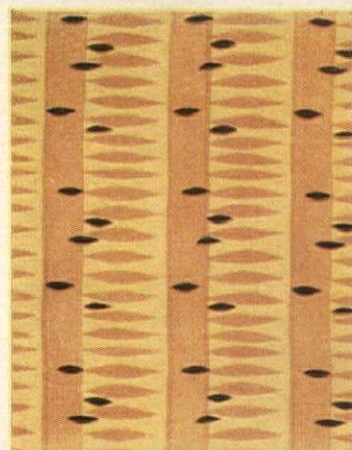
More neutral strategy, left: Espresso stoneware coffee pot, Mocha wood chandelier, Dove Gray cabinet, Tawny Beige radio, Sandalwood vacuum, Shell Beige bamboo mirror.



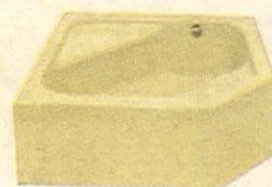
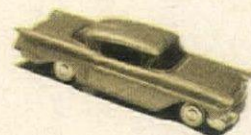
The Yellows

Because they are cheerful any hour of the day, yellows brighten your personal world. You can give the smallest bedroom an illusion of sunlight, an illusion of space, by painting walls, beams and woodwork Pastel Citron. Window mullions, painted to match, sparkle through semi-sheer curtains (these are hand-stitched hemp and cotton). The news in paint is a ready-made Pastel Citron spattered with Lemon Peel, Citron and white. Spray or roll it on one wall for contrast; it dries with a slightly textured surface. You can duplicate the floor of this room with hand spattering or with spatterdash tile. Here, everything was played down but the bed itself, the largest piece in the room. A vivid Portuguese blanket is used as a bedspread over a skirt of pinwale corduroy. Its Tangerine stripe is picked up in an area rug that makes the bed look as if it were on a dais. Notice that the headboard, Mexican wall decoration and curtains all have a light, openwork look in keeping with the room's Mediterranean climate. Furniture by Henredon. Paint by Vari-Krom.

More yellows to gild a scheme, right: Citron striped hanging lamp, Belgian linen printed in Marigold, Lemon Peel, Espresso; Spanish Gold china, Maple Sugar Chevrolet. Canary plastic bowl, Pastel Citron bathtub.



MIEHLMANN



LEONARD



YELLOWS MINGLE IN A READY-MIXED PAINT WITH A TEXTURED SURFACE USED ON WALL BEHIND BED

Continued

Friends of color families

Friends of the family is another way of saying accent colors. These are the colors that take your scheme one step further and declare whether it is warm or cool, lively or serene, formal or informal.

You can play safe by using accents that are closely related to the family you are working with. Distant cousins take more skillful handling. For example, purples and greens are easy to combine with blue; orange is more difficult but can be effective.

Accents need not always be brilliant shades. A pastel can be an accent, too. To qualify, a color must come from a different family and contrast with the deepest shade of the main color family in your room.

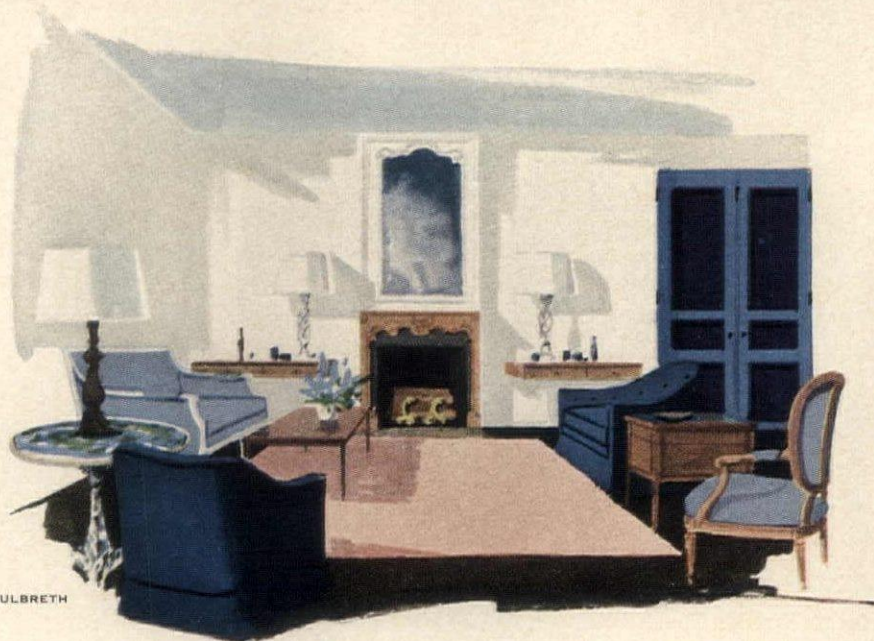
The illustrations that follow bear this out. One last point: there is no rule that says only pillows, lamps and accessories can be accents. You may well decide to use a rug, chair or sofa as the punctuation in your scheme. On the next pages, five distinguished designers have planned rooms in H&G's five color families, accenting each family two ways to show how friends of the family work.

Carnation area rug gives buoyancy to a blue scheme based on upholstered furniture. Here is a case where the accent is lighter than the dominant color. Because it is, you can use more of it in a large area. The rug helps to separate the blues and bring out their true quality. Furniture alternates Deep Night and Blue Mist in a balanced arrangement. Console shelves flanking the traditional fireplace lend a modern note; they also serve as end tables. A third blue, Larkspur, teams up with Deep Night on painted doors which link the living room to the dining room, also done in related blues with pink accents. The white walls look as if they were tinted blue by reflection. The designer of the scheme, James Amster, suggests that your curtains in a room like this might be made of a Siamese silk plaid. The mixture of 18th century French and contemporary furniture calls for silky textures in upholstery, too.

Carnation in wallpaper print is a variation on the same theme for a dining room. The touch of Larkspur in the paper is picked up in fabric used for curtains and to cover shaped cornices. In large rooms (to find them, many young families are moving back into old neighborhoods), you can have a figured paper to give intimacy, and more elaborate window hangings to lower the high ceilings. To underline the dining table use a shaped rug (or reclaim an old carpet and cut it down to size). For chair seats, James Amster suggests cotton printed in lighter tints of the room's colors: Sky Blue and Crystal Pink. If you have the space, he would also have a corner cupboard painted in two shades of blue. A mahogany sideboard (not shown) has door panels lacquered in Pastel Blue Mist. The combination of fruitwood and painted finishes, printed and plain fabrics enlivens a room and brings it up to date.

Tangerine lacquered settle and catkin-back chair make a sprightly fireside conversation grouping in a living-kitchen. This scheme, based on the family of yellows, is a happy alternate for knotty pine paneling and rough-hewn beams. It brings out the warm character of the room without looking rustic. Beams painted Lemon Peel become bold strokes of color against a white background. The working area is defined by Lemon Peel and white cabinets. Built-in cupboards and open shelves are Pastel Citron. Deeper Canary yellow, which is close to a mustard shade, is used underfoot in vinyl tile. Canary is repeated in printed seat pads on the lacquered pieces. The designer, Eugene Tarnawa, visualizes this room as a remodeled country kitchen. One wall was removed to open it up to the brick paved entryway. Relying chiefly on paint, he changed the whole spirit of the room, made it lighter and infinitely more livable.

Bitter Green cushions and hi-fi speaker give a different look to yellows in a family room. Akin to the colors of lemons and limes, this combination orients the room outdoors. The idea for the platform seating and architectural structure is one which Eugene Tarnawa has tried in his own studio. It can be adapted to any small boxy room. Make the platform of 2x4's and plywood covered with Citron tile. The lower area can be carpeted in Citron. The result is two levels: one for play; one for conversation, watching TV or home movies. Wood verticals painted white support a fascia, or valance, in Lemon Peel. Books and music equipment are concentrated on one wall, between windows. Very few additional pieces of furniture are necessary in an arrangement like this; here: a simple foam-rubber sofa on wrought-iron legs and low box-like tables on casters. Bitter Green cushions are distributed for extra seats.



CULBRETH

In a traditional living room, a Carnation rug

WITH THE FAMILY OF BLUES

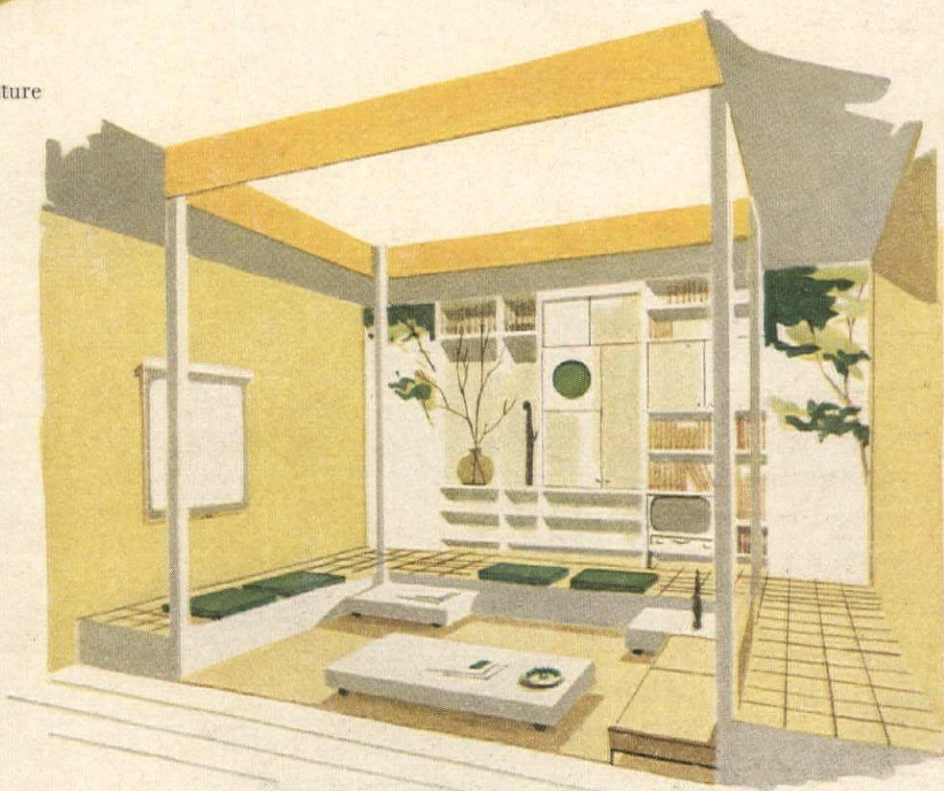


In a formal dining room, Carnation in print



In a living-kitchen, Tangerine lacquered furniture

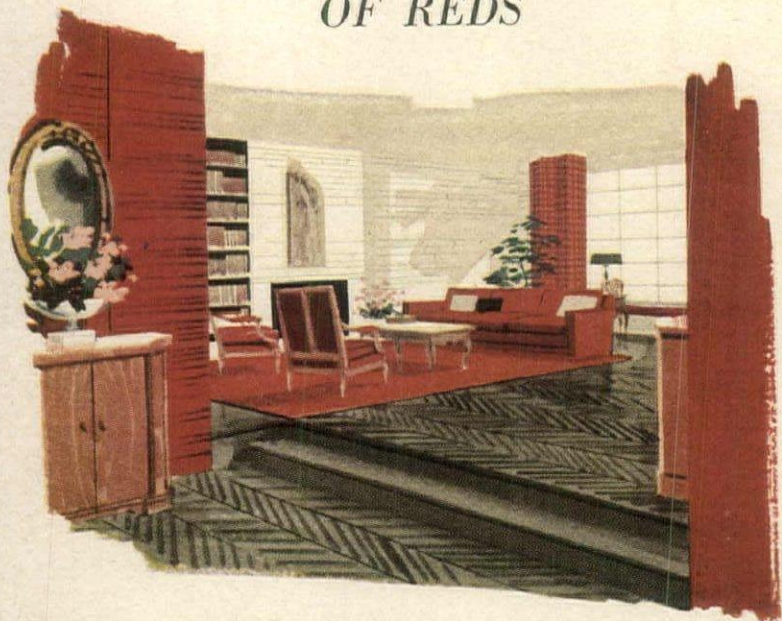
WITH THE FAMILY OF YELLOWS



In a family room, Bitter Green cushions, hi-fi speaker

Continued

WITH THE FAMILY OF REDS



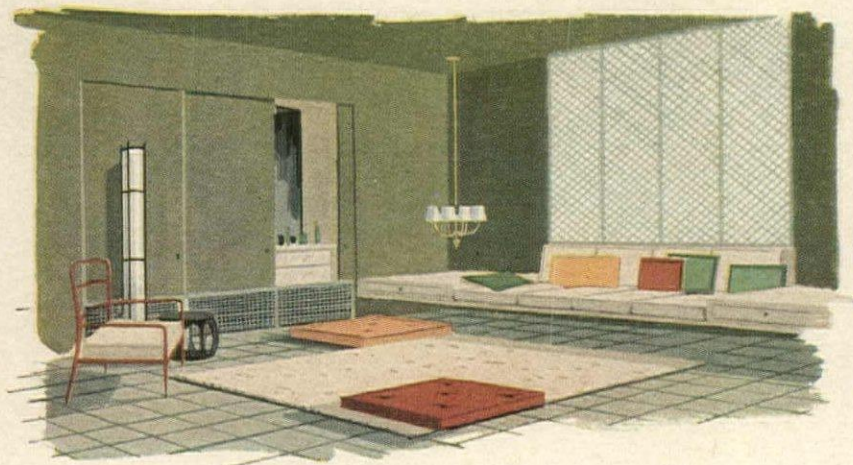
In an open-plan living room, an Espresso floor



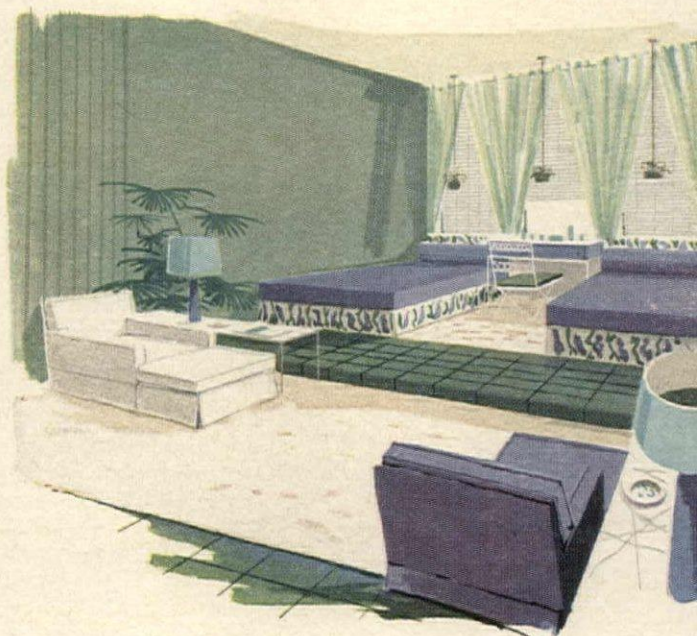
CULBRETH

In a bath-dressing room, a Hyacinth chaise

WITH THE FAMILY OF GREENS

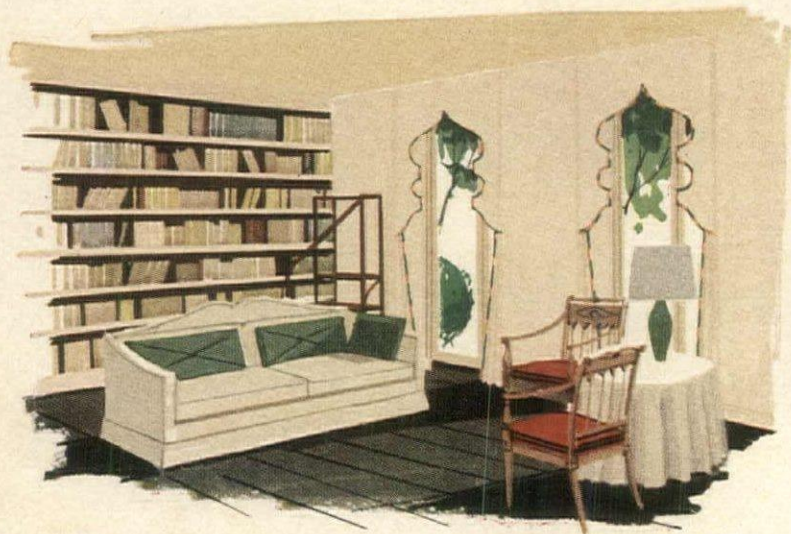


In a bed-sitting room, Marigold and Burnt Orange cushions

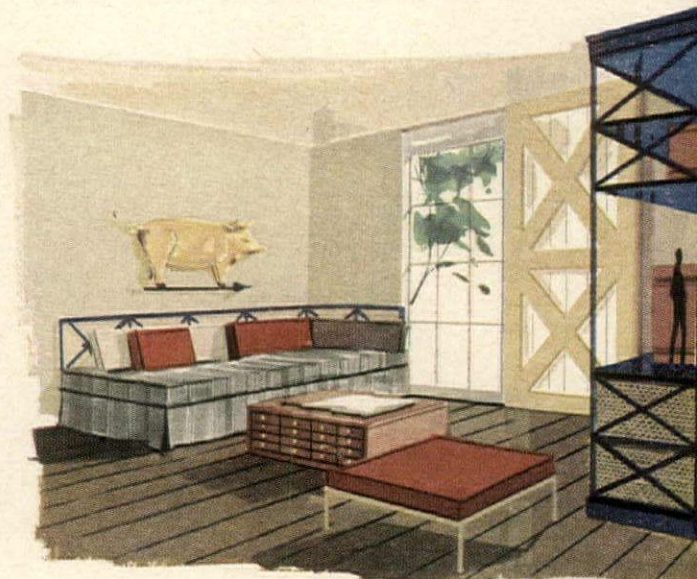


In a bedroom, Hyacinth coverlets

WITH THE FAMILY OF NEUTRALS



In a study, Tangerine chair seats, Bronze Green pillows



In a young boy's room, a Maple Sugar barn door

Friends of color families

continued

Floor stained the color of **Espresso** enriches a bright red scheme carried right through from an entrance hall into a living room. In the hall, sparsely furnished not to obstruct traffic, the walls are enlivened with shiki silk wallpaper in Regimental Red. In the living room, furniture takes over the color scheme. Brick walls and ceiling are painted Antique White. (You might use a brick or stone textured wall covering and paint it.) Espresso reasserts itself in bookshelves and sofa pillows. Barbara D'Arcy of Bloomingdale's, who designed this room, selected a shaggy rug and textured upholstery in Tangerine to make the conversation area stand out. The color is on especially good terms with the fruitwood finish of the furniture. Instead of curtains she covered a pair of screens in silk plaid in clashing reds: Tangerine, Regimental Red. These balance the hall, give the scheme a beginning and an end.

Marigold and Burnt Orange cushions checker a subdued green room with warm color. The idea behind this arrangement, devised by C. Eugene Stephenson, can be adapted to any size room you want to use as both a sitting room and guest room. Thick foam rubber cushions, covered in Antique White, pad the sitting and sleeping platform beneath the windows. Young bamboo lattice in Pastel Green Olive, applied on plastic panels, fills in the window wall (or fills out a small window area). In the Japanese fashion, storage is unified on one wall behind sliding doors. The screening you see beneath conceals hi-fi speakers. Even a chest and mirror tuck away behind the sliding doors. Here, the Pastel Green Olive vinyl floor (or wall-to-wall carpeting) is a lighter value of the wall color, so as not to overwhelm the room. Antique White area rug and cushion on the Burnt Orange chair balance sofa wall.

Tangerine leather seats make a pair of Gothic chairs the main color accents in a Tawny Beige study. A secondary accent, Bronze Green, shows up as oblong pillows on a natural checked linen sofa. According to the designer, John Fitzgibbon at Yale R. Burge, the neutrals are a perfect solution for a small, specialized room like this. They take to bold accents from any family and the assorted colors of books. For simplicity he used a single fabric throughout and stained the floor Espresso. Individuality is in the details. Take the windows, for example. Lambrequins shaped like minarets echo the detail of the chair backs, are covered in natural linen to match the curtains behind and trimmed in Tangerine and Green Olive braid. Two delightful library adjuncts have been revived here: reproduction 18th century library steps on casters, a small round reading table covered to the floor in natural linen.

Hyacinth silk on a chaise longue underlines the cool quality of blue-reds in a bath-dressing room. Towels are also Hyacinth. Taking an original approach to small space, Barbara D'Arcy of Bloomingdale's hit on a stripe theme. Fabric in Siamese and Crystal pinks is stretched in panels to break up a long storage wall. The plywood doors are cut out in architectural style. The shaped cornice of the bath enclosure repeats the idea. Curtaining is in the stripe. The same fabric makes a tent ceiling; it is mitered so that the stripes converge in the center of what appears to be a peaked ceiling. Painted walls and ceramic tiles in the bath area are Crystal Pink, a flattering tint. The Carnation rug looks like an oversize powder puff on the marbleized tile floor. In front of the marble countertop are simple lacquered benches with Siamese Pink washable velvet seats. The final (optional) touch—brass dolphin fixtures.

Hyacinth coverlets and armchair point up a different set of greens in a master bedroom. Walls are Mist Green; floor, Green Olive tile. Semi-sheer curtains striped in Mist Green and white are tied back tautly at the window sills. Dust ruffles on the beds combine the colors of the room in a cotton print. In Mr. Stephenson's conception of this room, you step up from the sitting area to the sleeping area. The dais for the beds can be made of 2 x 4s and plywood. He suggests a cool ceramic surface and a white rug to step out on. A second lounge chair and ottoman are slip-covered in washable white sailcloth. Vanity is shared as a bedside table. The filigree iron chair is cushioned in Green Olive. Notice the hanging fixtures in each window; they are adjustable lamps posing as flower baskets, and each operates independently. Lamps in the sitting area have Sky Blue shades (or bulbs), a final fine touch of color.

Barn door picked out in **Maple Sugar** stands in for curtains in a young boy's room. (It slides on a track.) The simpler the decoration, the better in a case like this. Antique White, soft and not glaring, makes the walls recede. The studio bed is covered in a sturdy textured fabric that combines Mocha, white and black. Burnt Orange, from the same family as Maple Sugar, is mixed in with sofa pillows in Mocha and white, and repeated on a large ottoman. A third accent, Deep Night, takes the place of black for emphasis: on free-standing bookcases and the back of the studio couch. Notice the repetition of the X motif of crosspieces on the barn door. For a magazine-coffee table Mr. Fitzgibbon thought of a cherrywood chest; it introduces another warm color and provides extra storage. The wall decoration is a gilded weathervane. Floor painted like random-width planking is right in the country vein.



GRIGSBY



What this picture tells about painting: Before this practiced amateur started, she cleared away the furniture and removed all books from the shelves. She has spread drop-cloths over a wide area to guard against splattering, and she has opened the window for ventilation. She uses a paint roller for covering large surfaces and $1\frac{1}{2}$ " roller for corners and some of the woodwork, left. This painter dresses sensibly, wearing blue jeans and a shirt for free movement and a cap that covers her hair. Kitten on the ladder step is optional.

FOLLOW THESE 10 STEPS FOR PAINTING INTERIORS

1. Buy your paint for its special qualities and best uses.
2. Clear the room of all movable objects and furnishings; cover what's left.
3. Brush down the walls and ceiling.
4. Patch small cracks and sandpaper away all specks of paint and plaster.
5. Remove all electric outlet and switch plates; loosen ceiling fixture roses.
6. Sand or scrape all scaling paint from windows and woodwork.
7. Mix your paint well.
8. Use roller on all large surfaces; correct size brush for other work.
9. Wipe up spots as you go along.
10. Keep your brushes and roller clean.

What I've learned about painting

By JEAN RUSSELL

Surely one of the queerest social rituals in the land is the beer-and-paint party. Your guests, an unskilled and untried work force, arrive in blue jeans, have a paint brush and a can of beer thrust on them, and then set about despoiling your most precious possession: your house.

The beer-and-paint party, I fear, is based on a false assumption—that anyone not plagued by bursitis can manipulate a paint brush expertly. I've learned otherwise, through trial and error. After painting, varnishing and staining two houses from stem to stern—one a remodeled house and the other brand new—I know enough to invite our friends in after the work is done.

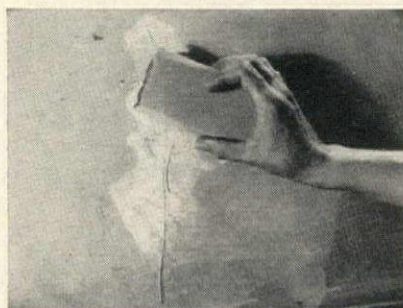
Painting is the one chore around the house that allows you to express your do-it-yourself impulses perfectly, and women can become especially good at it. But the trick comes in choosing the right tools to apply the right paint without smearing it in all the wrong places. Painting a room, like baking a cake, ought to be a job for one person, unless you can draft a helper who sees the whole operation as a series of steps, each leading logically to the next. The steps I follow may not be precisely those of a professional housepainter, but after working my way through 50 gallons of paint I'm convinced they make sense. Opposite are the 10 main steps.

If you haven't bought paint lately, you may be perplexed by the variety of interior wall paints bearing baffling technical names. Oil paints have been greatly improved, and they retain their essential characteristics. To thin them, you need a chemical solvent such as turpentine. What used to be described as oil paint is now most often known

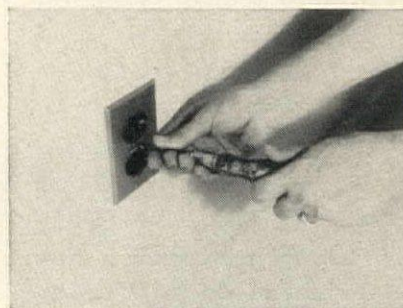
(Continued on page 127)



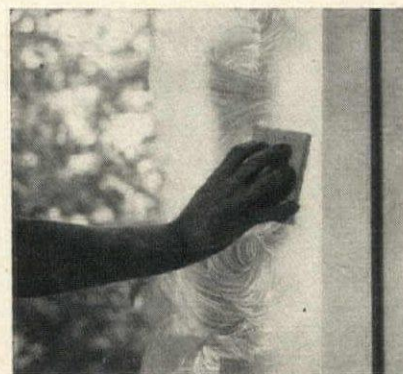
To patch a crack, first open it with knife. You should widen crack slightly, forming a V-shaped channel with wide part of V at base of channel. Then use putty knife to pack crack with spackling compound.



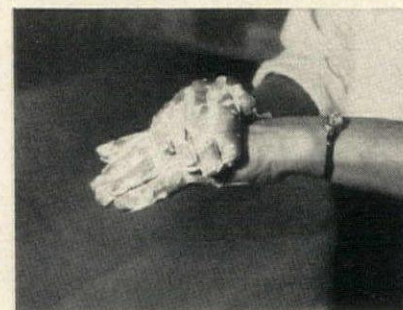
Sand the crack with fine grade sandpaper after compound has dried. If the filler has shrunk and crack is still noticeable, apply a second thin coat. Before painting wall, give patched cracks a primer coat.



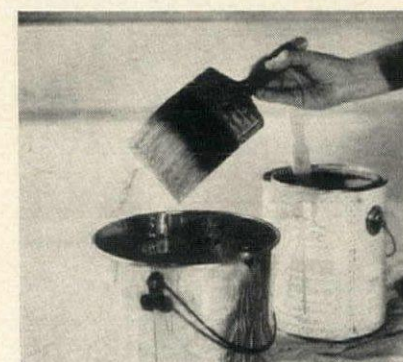
Remove all plates from electric outlets and switches. Also loosen metal roses from ceiling fixtures. While plates are off, take time to polish them or scrape off old paint. Keep plates and screws together.



Protect your windows from paint spilled over while trimming muntins, frames. Coat the glass with household cleanser and allow to dry in thick film. Or you can use petroleum jelly or masking tape.



Protect your hands from paint while working by coating them with a protective cream developed for the purpose and available at your paint dealer's. It is especially good when using oil paints.



Keep your brush clean while painting by dipping bristles only halfway in paint. Tap off excess paint on side of can. If paint runs upward toward handle, clean brush on edge of can after stroking.



Wrap your brush in aluminum foil if you plan to use it again soon. But first fill the brush with paint to prevent drying out, and make sure you wrap foil firmly to keep the brush airtight.

Color changes your table

Count on H&G color families to vary your settings for each meal, each season. All you need is one basic set of china plus different linens, flowers and accessories.

YELLOWS FOR BREAKFAST

Yellow, a cheerful family with the rise-and-shine stimulus of the sun, shows its affinity for breakfast foods: orange juice, eggs, marmalade. Yellows run the gamut: hot-toned Marigold cloth, subdued Canary napkins, flowers of in-between shades, a warm, bright background for white china.

Family alternates. Red in a living kitchen: Carnation Pink cloth, Tangerine napkins, geranium centerpiece. Blue for a Provincial room: Sky Blue cloth, napkins checked in Deep Night and white, blue and white flowers, white accessories. More sophisticated neutrals take a color accent—Lemon Peel napkins against Shell and Tawny Beige check cloth, white and yellow flowers.

REDS FOR LUNCHEON

Red, whose warmth spells informality at the table, appears at lunch when strong noon light calls for strong color. Vivid Siamese Pink cloth, pale Carnation Pink napkins and a centerpiece of carnations from soft pink to deep red employ the full color range (note that a one-family color scheme, the easiest to work with, needs the relief of white to point up the true value of colors).

Family alternates. Yellows in a country setting: Burnt Orange cloth, Marigold napkins, orange and pink zinnias in terra-cotta containers. Neutrals take pink: Espresso place mats, casseroles and cups with Carnation napkins, bright pink geraniums. Blues and greens team for leafy coolness in an outdoor setting: Larkspur cloth, Pastel Blue Mist napkins with Bitter Green glass, green-and-white china, fern centerpiece.

BLUES FOR DINNER

Blue color family plays it cool, creating a relaxed background for dining. Best for evening settings, muted shades from dark to pastel. Warm blues shine, pale blues fade in artificial light.

Hyacinth cloth and brilliant Deep Night napkins are enlivened by the sparkle of candlelight, crystal, silver.

Family alternates. Greens, another cool combination, inspire richer effects: Mist Green cloth and napkins with Bronze Green and gold plates, Bronze Green centerpiece and tawny flowers. Neutrals plus blue look summery: Moonstone cloth, Blue Mist napkins and china, blue and white flowers against silver.

Yellows take on formality when related to neutrals: Maple Sugar or Citron napkins on Antique White and Shell Beige cloth, gold and white china, flowers, gold-toned flatware. **On the tables:** Lenox "Charmaine" china. Towle "Awakening" sterling flatware. Imperial Glass "Nobility" goblets. Colorado carnations.

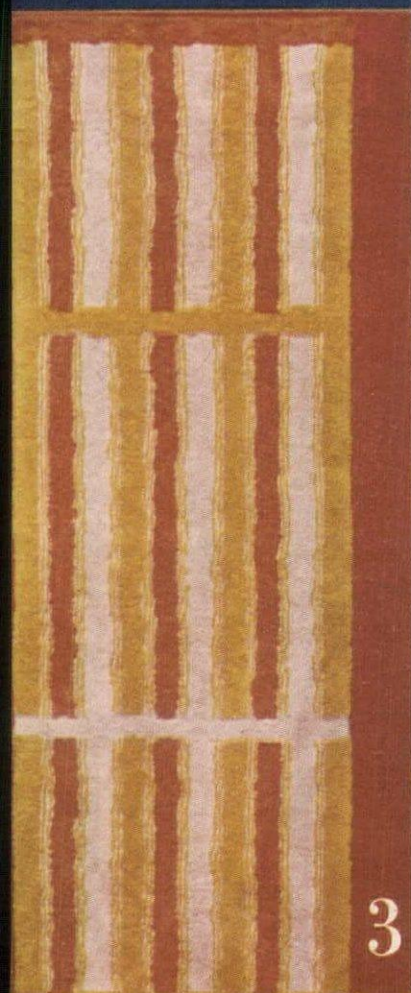




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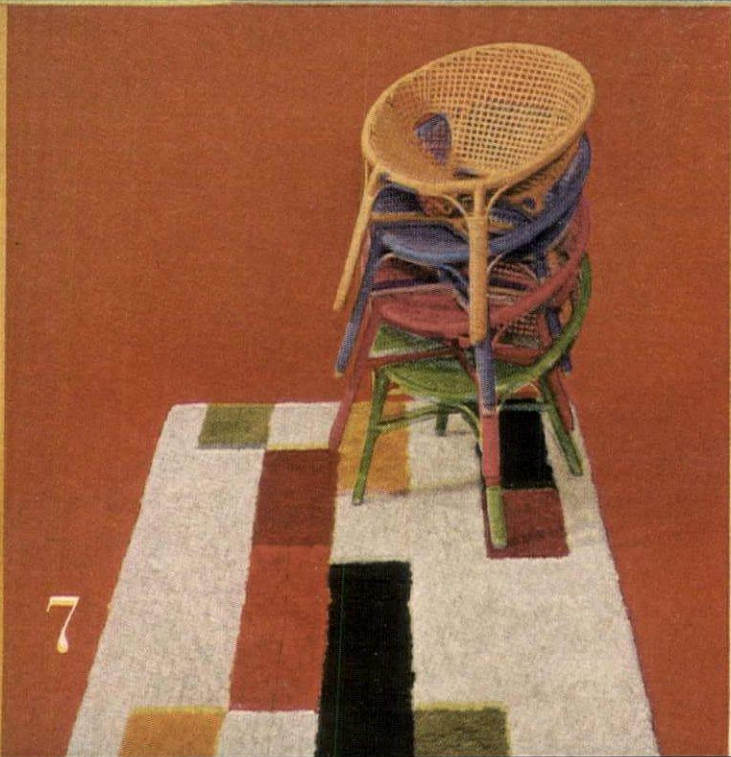


5



6

7



Your money's worth of color

UNDER \$30

and all in H&G colors

1. Black and white soup tureen is 9¾" wide, \$9.50*, Altman's; Pilsner glasses, \$1.10* each, The Accent Piece; vinylized place mats, \$3.30 each, Lord & Taylor; onion and artichoke pyramid, 6½" high, \$12.50*, Mayhew Shop. 2. Venetian hand-blown glass decanter is 34" tall, \$20.95, Designed for Living; nest of cylindrical baskets, set of three, \$7.50, Merrill Ames. 3. Riobamba cotton area rug is 27" wide, 78" long, \$19.95*, made by Cabin Crafts. 4. Tripod tables with round, removable tray tops have a center cutout with a choice of ice bucket, relish tray, punch bowl, \$12.98*, made by Kromex; Cape Cod round braided rug, 48", \$21.95* made by Topton; area rugs, 4' x 6', \$19.95*, made by Waite; round, fringed tablecloths, 66", \$6.95*, made by James G. Hardy. 5. Tangerine reflector disc, 12", accents lighting fixture with a spheroid of hand-blown white glass, \$29*, Flair Interiors; striped bedspread is washable. Single, \$29.50*, made by Nettle Creek; butterflies flutter across a white blanket, twin size, \$12.95*, made by Chatham; rattan headboard, twin size, \$20*, made by Tropi-Cal; foam rubber floor pillows, 22" x 22" x 3", \$20* each, The Accent Piece. 6. Set of three glass stacking jars decorated with Cerulean Blue and white stripes, \$10.65, Designed for Living; Peacock Green cylindrical glass vase, 14" high, \$7.50* and oval metal bowl with cutouts for handles, \$15*, both by Raymor, through decorators; Pastel Blue Mist plastic dinnerware with a floral motif: cup and saucer, \$2.35*; salad plate, \$1.75*, made by Royalon. 7. Children's rattan stacking chairs, each \$8.95*, The Accent Piece; blocks of color pattern a cotton area rug, 3' x 5', \$19.95*, made by Cabin Crafts. 8. Rainbow-striped fruit bowl, 10" square, \$4, Gift Combers; brass bowl has Tangerine lining, \$14, Saks Fifth Avenue; wrought iron candlesticks, 30" high, \$10* each, The Accent Piece; snack bowl, \$7.50, Gift Combers; bent glass ash trays, 6" square, set of four, \$5.98*, the tray, \$3.98*, at Bloomingdale's. Price includes shipping charges unless otherwise noted.

*Price does not include collect shipping charges. For store address, see page 118.

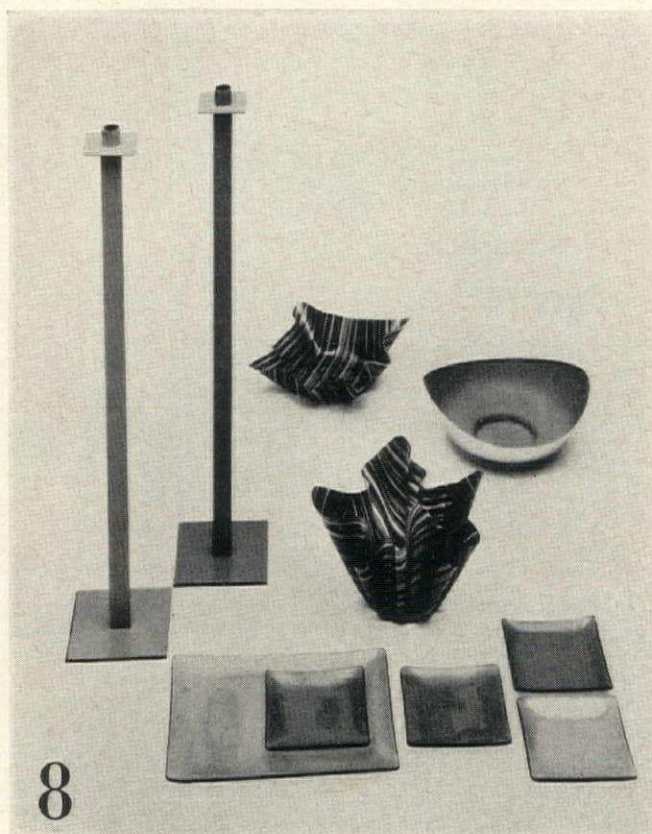
\$ \$3.45 buys a quart of Lemon Peel paint to accent window muntins, a set of flower pots, split bamboo blinds and/or place mats, a Victorian plant stand, a wood floor or a hemp rug.

\$ \$1 buys two yards of self-adhesive marbled plastic in Pastel Green Olive to cover window sills, a console serving shelf, the shelves of a linen closet, panels of a storage wall.

\$ \$3.30 buys 10 yards of Regimental Red and white Greek key braid to outline a pair of plain sheer curtains, a bed coverlet and bolster, a circular tablecloth, or to cover Venetian blind tapes.

\$ \$10 buys an Antique White telephone. \$1.75 buys half a dozen Crystal Pink light bulbs. \$6 buys a dozen delphinium in Hyacinth, Larkspur, Blue Mist. \$1 buys three rolls of Sky Blue shelfpaper to jacket books. \$9.50 buys 4/5 quart of Bitter Green liqueur (Chartreuse) to brighten a table, boost spirits.

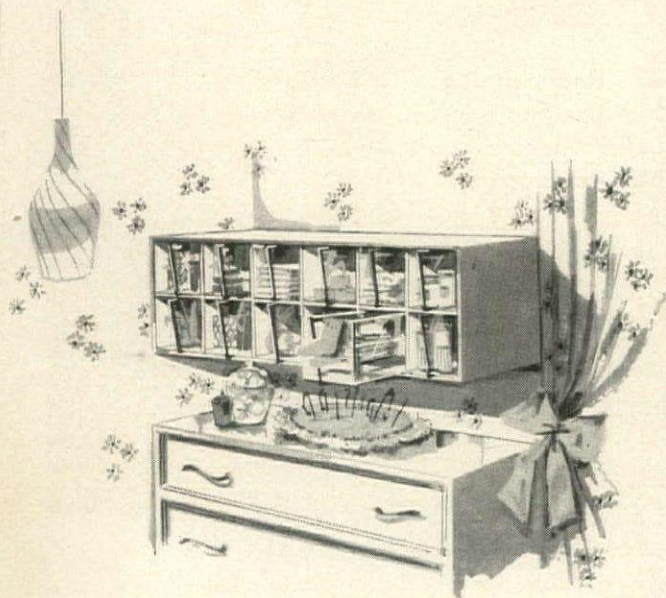
\$ \$4 buys one yard of Tangerine felt, 72" wide, to make new dining chair seats, picture mats for black and white prints, café curtains for a child's room.



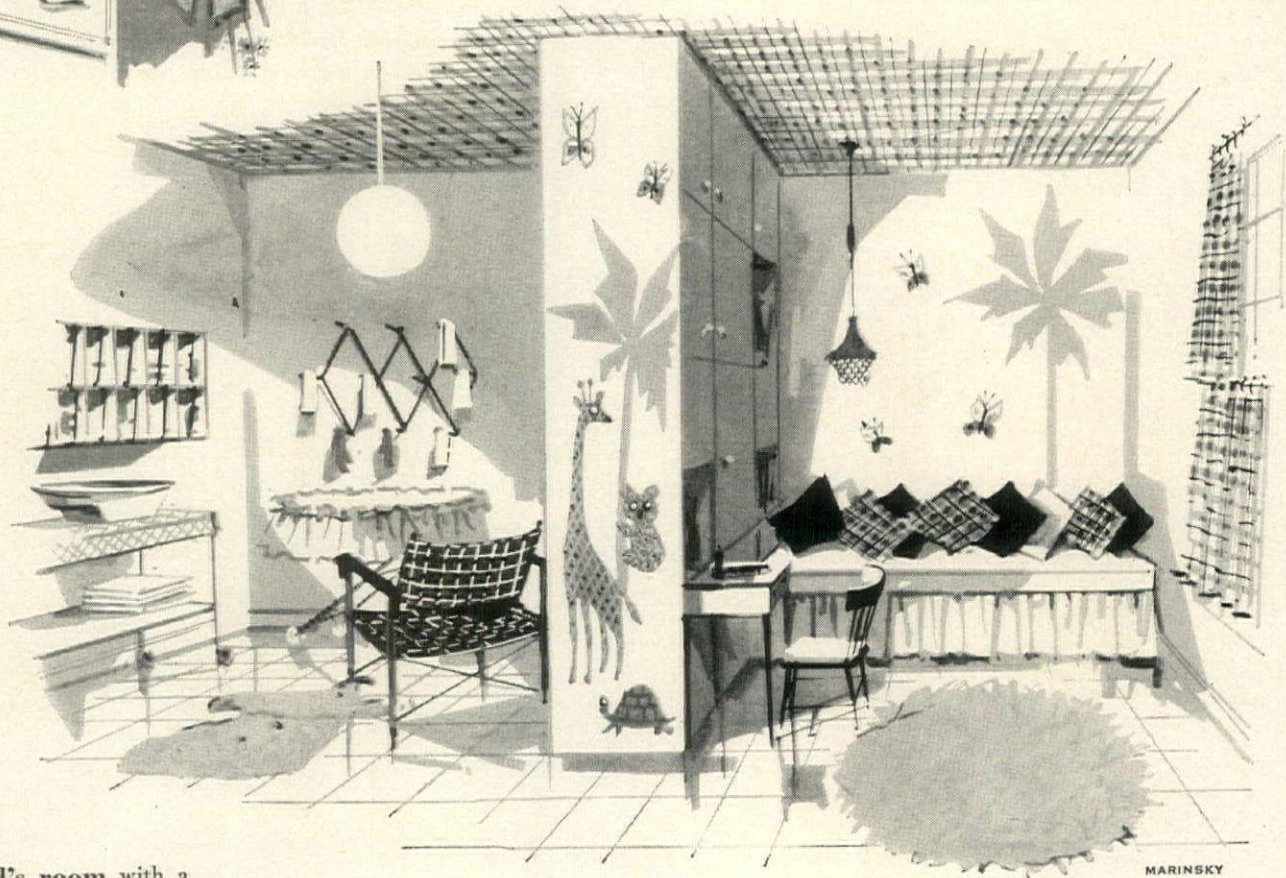
GRIGSBY

Nurseries can be workable, washable, pretty

The smallest size baby and his gear don't take much room. While he is very little, confined to bassinet, crib and play pen, your life is idyllic. In that charmed span of time he stays put even when you dive for the telephone. But since he's bound to grow, plan your nursery so everything in it will grow with him: a chest with a work surface big enough to dress him in infancy will hold butterfly and stamp collections, chinos and tee shirts when he is in school; a low chair that is comfortable for night feeding now will be good for him to sprawl in when he reads Pooh books much later. Choose curtains and slip covers, light rugs and furniture with iron constitutions and an affinity for soap. Paint the walls with an odorless, germicidal paint. If you use wallpaper, have it treated with a washable, protective finish so that it will survive the daily onslaught of little hands. Window blinds that make a nursery really dark are an investment in extra naptime. An intercom system will tell you what your baby is doing at all hours; closed circuit TV (it's a luxury) will show you what he's up to while you're busy in the laundry or kitchen. Music appreciation can't begin too early. Extension speakers will pipe music to him; music boxes, musical toys go in his crib until he's big enough to toss them overboard, then want them back.



Make a storage area, left, from a chest and a wall bin of transparent plastic drawers. You can look right through to see what's where.



Bisect an older child's room with a plywood storage wall to gain a quiet corner for the new baby. When the baby is bigger, push the unit to the wall so both children can share one large room.

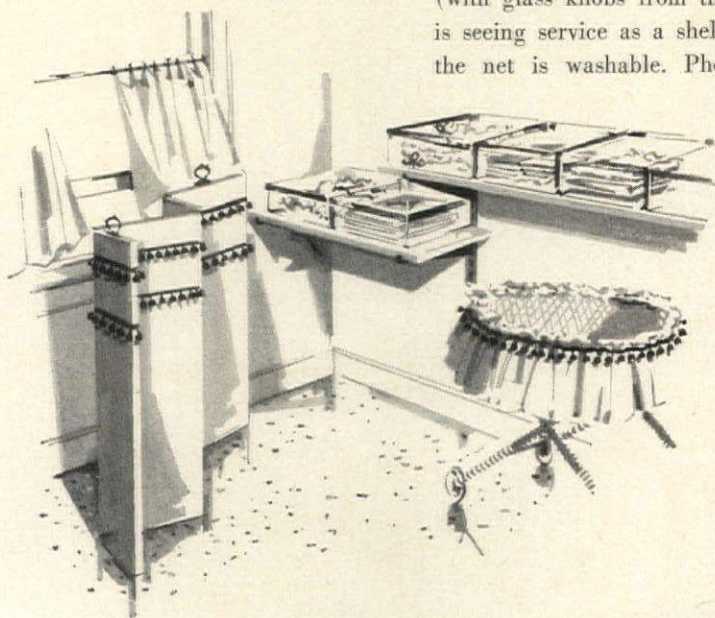
MARINSKY



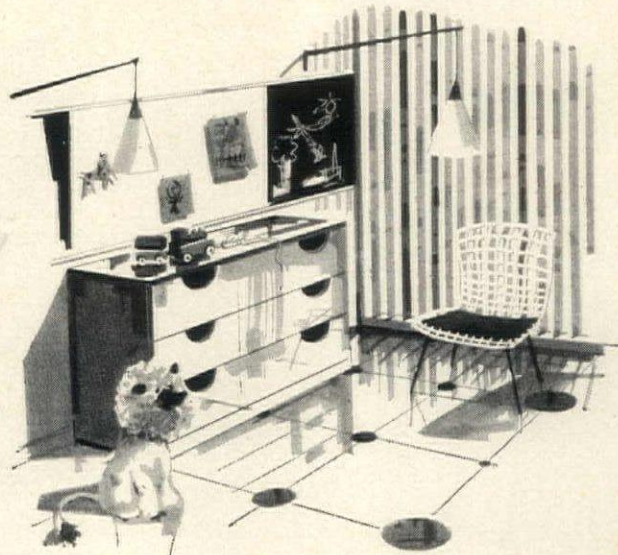
KERTESZ

Plan a simple but efficient nursery. This one, with its shuttered window, vinyl floor and painted walls will convert easily as the child grows. The chest has a large drawer and sliding door cabinet, adapts to any age level. The spacious storage wall (with glass knobs from the dime store) frees floor space. The Victorian plant stand is seeing service as a shelf unit for nursing bottles and toys. The play pen folds up, the net is washable. Photographed in the apartment of Emily Malino, designer.

For shopping information, see page 117.

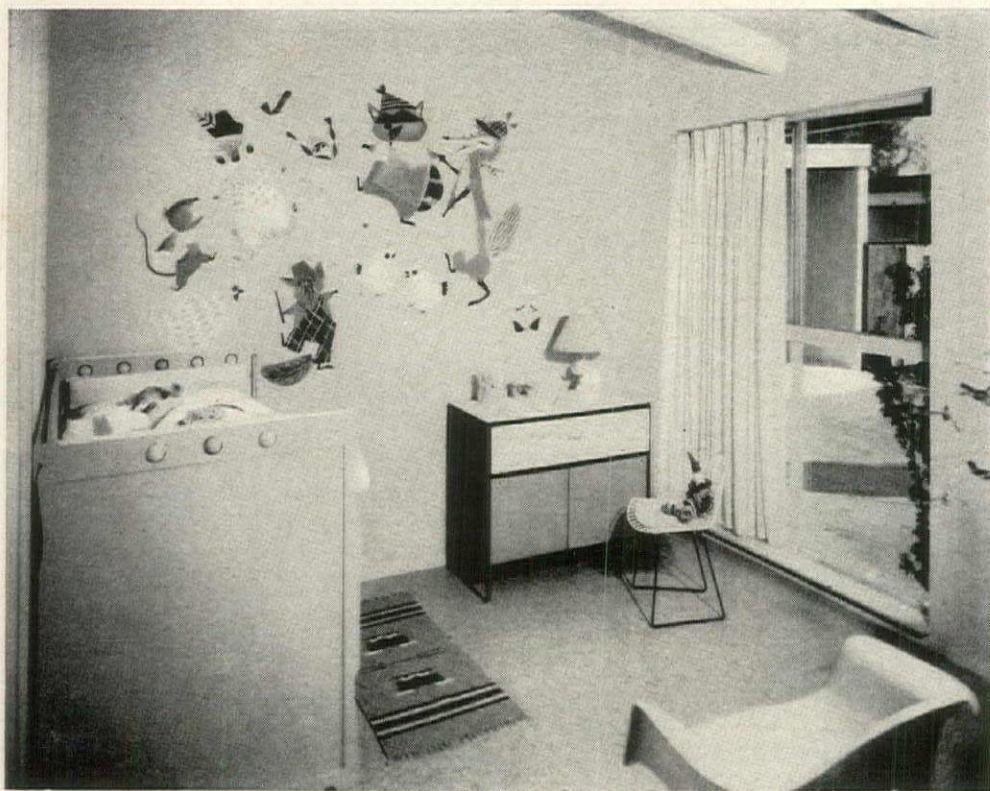


Shield your wee one from drafts with a folding floor screen. You might cover it with vinyl, band it with cotton ball fringe and match your bassinet slip cover to it. On the wall: plastic crisper boxes on hanging wood shelves.



Pattern vertical metal blinds at the window, using two colors in a random arrangement. Chest with cut-out grips is easy for a child to open, even at a tender age.

Continued



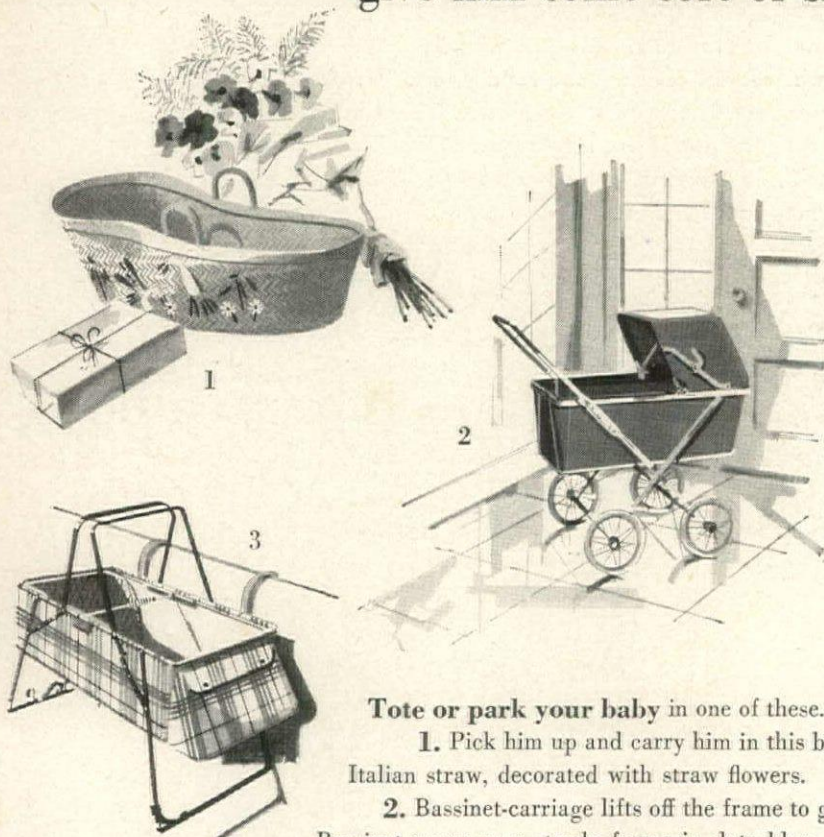
SIMMONDS

Plastic materials on chairs, chest and floor make this nursery washable, bright and gay. Curtain serves as a blind. Animals, hand-painted, dance across one wall. You can buy paste-up animals. Owner-designer: Mr. and Mrs. Mel Bogart, Reseda, California.

Here is a check list for your baby's nursery

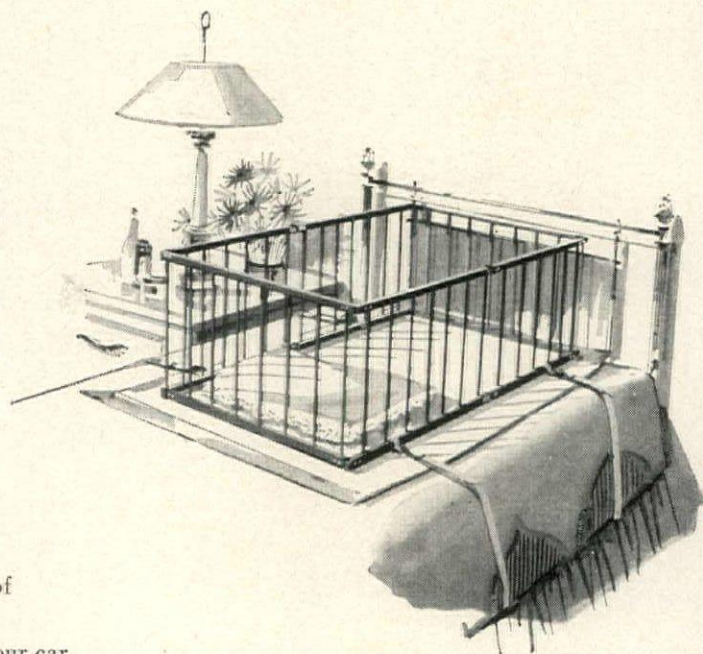
- Bassinet and crib, each with mattress, waterproof sheeting, mattress pads, linens and blankets
- Chest of drawers for clothes, diapers, sheets, carriage accessories
- Large surface: a table top or top of a chest; open shelves nearby
- Tub: folding canvas or plastic
- Washable rugs, floors and walls
- Screen to cut off drafts
- Blinds to darken room
- Tray for toiletries, bottle warmer and cleansing tissue box
- Plastic jars and bottles
- Comfortable chair with low arms for you
- Electric clock
- Night light and overall light
- Plenty of plug-in spots or 3-way plugs
- Thermometers for bath and for baby

The littlest one can sleep tight anywhere, so long as you give him some sort of small nest



Tote or park your baby in one of these.

1. Pick him up and carry him in this basket of Italian straw, decorated with straw flowers.
2. Bassinet-carriage lifts off the frame to go in your car. Bassinet cover on a sturdy frame is slate blue.
3. When you travel take him along in a washable plaid plastic car bed on a folding leg frame. It hooks onto the back of the front seat.



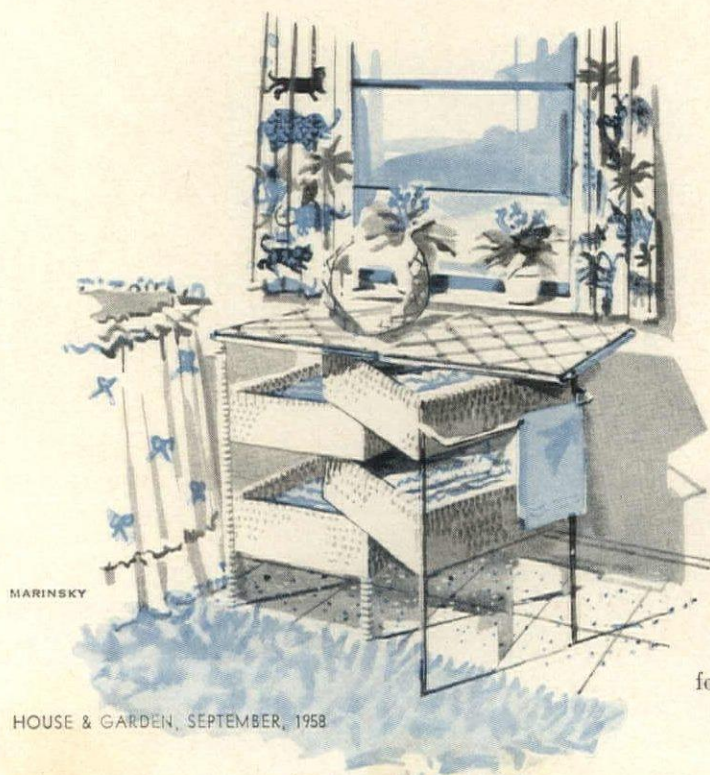
Collapsible crib sides, 28" x 48", strap onto any adult bed or studio couch when mommy and daddy go visiting. Sides fold into a carrying carton the size of a suitcase.

For shopping information, see page 117.



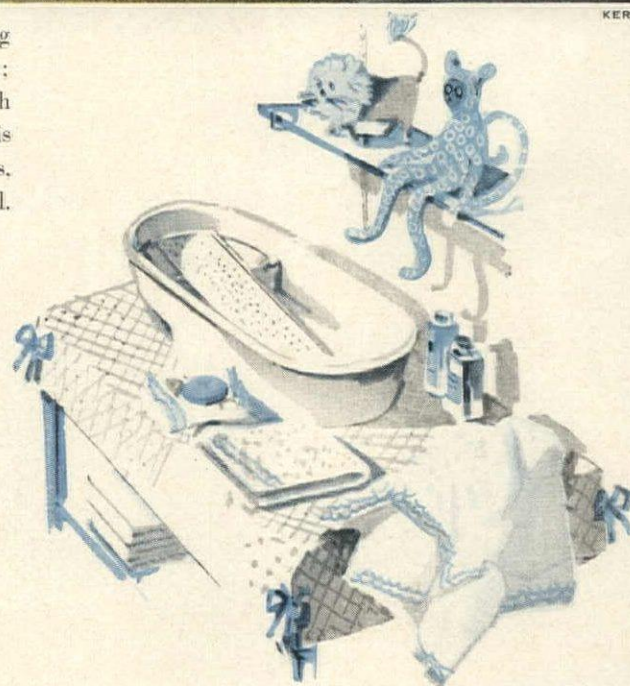
KERTESZ

Daisies and dotted Swiss create a sun-drenched background for that most enchanting of all individuals: your first baby. The fine muslin canopy will protect him from drafts; the low rattan chair is conveniently placed for you to feed him or just sit and watch him grow; the overhead extension speaker is to pipe him lullabies. Everything is washable. For how to cover the bassinet, write H&G Reader Service. Ottavia curtains, fabric by Craig Creations at Lord & Taylor. Setting by Marjorie Borradaile Helsel.



MARINSKY

HOUSE & GARDEN, SEPTEMBER, 1958



Big table for dressing your baby becomes a bath center with the addition of a plastic tub. Shelf keeps pins out of baby's reach.

Wicker chest stores infant garments, has a rack for diapers, towels. The large work surface puts your baby and his clothes in close proximity.



1. As important as the purple shades themselves are the ways you combine them: say, radiant small dahlias, asters, misty liatris.



2. From the central cluster of clustered phlox leap tapering spears of gladiolus, variously pink to purple, the whole garnished with petunias.



JAN BALET

3. The lilac look is the purple look almost by definition, here set off by noble tulips (dramatic cup against dainty floret) and moon faced pansies.



4. Tree peonies, easily the boldest flowers of all, support graceful wings of iris, airy flights of columbine.

The return of the

Purple look

1. FOR SEPTEMBER

Miniature dahlias that give good purples for cutting all summer: Blue Eye, lavender-pink; Little Panda, purple; Little Jerry, deep purple. Among many asters, list dwarf Twilight and Violet Carpet, lavender blue yunnanensis and frikarti (page 141), tall Santa Barbara. For contrast with discs and pompons in bed or basket, spikes of gayfeather. (Background: H&G's Bronze Green, Citron)

2. FOR JULY AND AUGUST

Stately border phlox include Progress, lavender; Blue Boy, really purple; Purple Heart, plum with darker eye. Gladiolus, from spring planted corms: Benjamin Britten, light; Purple Burma, deep; Elizabeth the Queen, Leeuwenhorst, Sherwood, in between. Half a dozen petunias, from spring sown seed, make gay foils for more pompous purples: try Purple Waters, Rhapsody, Starbright with white center, and Masquerade. (Background: H&G's Periwinkle, Hyacinth)

3. FOR MID-MAY

Among tulips, while there are no real blues, there are a good many purples: Blue Surprise, Aristocrat, Lilac Time and The Bishop for four. With lilacs, it would be hard to go wrong on color. Of especially good form are Lucie Baltet; President Lincoln, almost blue with single florets; Marshal Foch, almost red; Syringa chinensis. Pansies from seed or transplants: Blumlisalp for prune-whip tones; and many pastel strains, by many names. (Background: H&G's Larkspur, Deep Night)

4. FOR MAY TO JUNE

Only tree peonies represent the group among the purples, including, for example, Kamada Fuji, fragrant Kure Zome Nishiki, Souvenir de Ducher. Among bearded iris, the purples are legion. New and good: Sable Night, Violet Harmony, First Violet, Dark Boatman—all winners of high awards within the past two or three seasons. For graceful counterpoint: any of the long-spurred blue columbines, perennials easily grown from seed sown in late spring. (Background: H&G's Lemon Peel, Marigold)

**H&G confirms a prophecy and reviews an important trend:
all the purples, from dawn to midnight,
are once more in high favor in American gardens**

Fashions in the most familiar garden colors change as surely if not quite as often as the tides. Among certain colors, however, this cyclic change in favor occurs at infrequent intervals. The floral purples appear to follow a far-flung and leisurely orbit, assuming major importance in the garden galaxy only once in a generation or two. A decade of blues followed World War I (witness a whole new race of delphiniums, for example). In the thirties, reds held sway, perhaps as a counterirritant to the years of economic depression (Crimson Glory, 1934, is still the great red rose of all time). Following World War II, fruit pinks and new glowing corals were in the ascendant (in iris, roses, day-lilies, chrysanthemums, to name four). With the fifties came the sunburst colors—clear strong yellows especially. Now, for the first time in half a century, the purples are back.

So far as H&G is concerned, they came back in the middle of a seedman's trial fields just over a year ago. It was late in the day, and it was raining—a gentle but persistent summer rain. Suddenly we realized that the waning light was aglow with purple—the purple of stately mallows, of tumbling petunias, of zinnias and nierembergias and verbenas and dwarf phlox, of china asters and salvia and salpiglossis, of larkspur and sweet-alyssum. The after effects were startling. During the remainder of the season, we could see nothing but purples—orchid, lavender, lilac, mauve, and violet. (In the January issue, we noted the prevalence of purple tones in the new flowers, brashly forecast the purple look for 1958.) This past summer, we recognized the trend to purple for what it really was: a profound desire for strong, substantial hues that possess warmth without frivolity and bear the stamp of simple elegance.

A happy result of spending a season looking at blues through rose colored glasses is our gallery of purple flowers on the opposite page. (Dependable varieties, mostly new, all readily available, are listed at left.) If the purple look, current phase, has been a long time coming, it bids fair to be with us for a long time, too. And it is thrice welcome: because it augments our whole horticultural spectrum; because it forces us to reappraise all our accepted color values; most important of all, because it makes possible in our gardens new richness and serenity.

For more about purple flowers and a garden of purples you can plant this fall, please turn to the Gardener's Month section, page 140.

Women, people and

By CARL KOCH, with ANDY LEWIS

In these excerpts from their new book, At Home with Tomorrow, published by Rinehart, Carl Koch, designer of the Techbuilt House, and Andy Lewis, look through an architect's eyes at the woman's point of view on houses and come away amused and bemused.*

Women own most of the property in the United States, elect the President, choose the houses, and, as I understand it, bear most of the children. I remember one occasion when, impressed by these facts, addressing a women's club, I endeavored to draw the attention of my audience to some of the large issues already suggested—our arrival through history to a profoundly new era, the characteristics of the machine age as I think they apply to the business of house design, the complex relationships of family to community, and so on. At the end of it all, the chairlady rose to her feet and said, "Thank you very much, Mr. Koch, for your lovely speech, and I know we will long remember that part about the Thermopane."

On another such occasion, I was a member of a mixed panel of professionals—a real estate salesman, a mortgage banker, a city planner, etc.—and I was asked the question: What did I think a woman wanted in a house? Dignity, I said. A woman is central to her family. The equipment of a house, and its rooms, and the land around it, should be so disposed as to exemplify her role—to make easy her routine chores, to require little of, but offer much to, her instinctive virtues as artist, decorator, and nest-gatherer, and to encourage her use of leisure time in ways rewarding to herself and useful to her community. I remember the soft intake of breath by the ladies present.

And after *that* discussion was over, the real estate salesman sidled up to me and, removing his cigar, said, "Koch—I didn't want to say anything in front of those others. But you know what a woman really wants in a house? She wants like a cute little brick terrace—you know, the one she just saw outside her cousin Aggie's house, that married that rich slob from Buffalo. Or maybe it's a kitchen sink with the curved aluminum splash board. Or a cobbler's bench. Or a bathroom wall with those big, googy, blue plastic tiles on it. You show her something like that to look at, you can sell her a place with a sod roof, clay floor, and an outside well."

And in a way he spoke the truth. We all of us—women and men alike, are prey to first impressions. The good salesman of houses will make sure that the hedge is clipped, the lawn is green and smooth. These are what his customers see, getting out of the car. The white paint on the porch railing, the vase in the vestibule, and the sliding closet door—the one that works. The husband in the party may drum on the walls, or ask a few questions about the hot water heater, to show that he's the penetrating sort, not deceived by appearances. But it's the little lady who casts the deciding vote. She marches into the kitchen, and is entranced by the grandeur of the spigot. She may pay some passing attention to the relation of stove to sink to counter area—and the number of steps she will have to walk to get a meal—or to cabinet space. But not so very much. Neither husband nor wife will ponder long over the arrangement of rooms, the way family and guests will circulate among them, or especially the different needs they must serve in different years of the family's development.

The desire not to be stereotyped is legitimate, of course; not to live in exactly the fashion of the next family. And architecture should implement it. Few sights are less uplifting than a straight line of identical suburban small brick castles. It would be pleasant if *every* house could be shaped inch by inch to its site, its family and their preference. But that has never been the case. And in any event the composition of families changes over time. And they move from one house to another, nowadays, on the average of once every five years.

Individuality, in the last analysis, should not depend on cupolas. It belongs to people—it is not much buttressed by ornamental rainspouts. The housewife who is aware that her inside living room wall somewhat resembles her neighbor's can bestir herself to put her own paint or paintings or fabrics on it. The likeness of walls may have helped her towards 10 extra feet of space—in the long run more useful. Her children, outside the house, will be better off with an extra half acre of land than a full set of Colonial shutters. It is in the land, in fact—even in a community of houses alike—that many of the answers lie—in the different ways of orienting a house on its lot, at different distances from the street, with the addition, in different fashions, of carports, covered walkways, fences, terraces and planting, and with care to preserve and add to the natural

houses

growth of trees. These, as much as anything, vary the profile of a house and give it different emphasis. And a family with a fixed amount of money to spend is well advised to put relatively more of it in land and less in house than custom suggests. (In this respect, things *are* improving. The average size of building lots has increased tremendously in many areas during the past decade.)

I persist in believing that a woman does want dignity in her house, as in all aspects of her living. Her own—not someone else's. And that concerns of housing—architecture in the widest sense—are basically relevant to this mood—as they are, to take a less engaging example, to problems of juvenile delinquency. At the same time, just as adequate housing at most provides a context in which good juvenile behavior is easily encouraged—for the woman a good house becomes as much better as she makes it. A great deal of literature has been devoted recently to the spiritual and temporal difficulties of her sex (and not quite so much to the troubles of the American male who heightens his blood pressure and shortens his life while providing her with nesting materials). Her solution to them, it would seem, does not consist in a migration from house to house. And most emphatically not in the discovery of new splash boards, terraces and coffee tables. Or in the proliferation of “labor-saving” gadgets.

But gadgetry may yet take her along the right path. It manifests, in a way, an American striving toward dignity—though to the European the striving may seem materialistic, or just plain sentimental. It is part of a commitment to technical progress. And if this commitment has led us into disappointments, and if it does not, by itself, insure the good life, it may nevertheless have brought us closer to it than the sophisticated will admit. The woman in search of dignity may do worse than inform herself, not only on the feminine and decorative, but the mundane, traditionally masculine details of house construction. Not—as the home magazines are forced to have it—the way a used banjo can be hand-painted into a wall ornament, but rather the art of sills, plates, ledgers and grouts. Her interests should range ahead in time and outward in space, away from fetching, decorative particulars, to the *use* she and her family will make of living spaces and community. Because whether or not she can hammer a nail, if houses are her business, so specifically is the making of them.

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Two ways to plan a house

for a young family



1 is a small house in measurable space, large and gregarious in outlook. Not a room in it but marches out to terrace or play yard; not an inch that is not shared joyously by all members of a busy family. The two youngest you see here; their house is on the next four pages.



2 wings out on a larger scale in a series of domains which afford both shared and private hours to everybody in its family. The plan was shaped by the important protagonists shown here—(a third arrived after this photograph was taken); their house is on pages 90-93.

1 This is the kind of house one young family wanted

and this is just the house they got—on a budget

SMALL, OUTGOING AND FRIENDLY



You come up broad informal steps (made by the owners) from what they call the “landing” place, a parking area above the road. The front door, framed in planting, reveals none of the house’s openness.

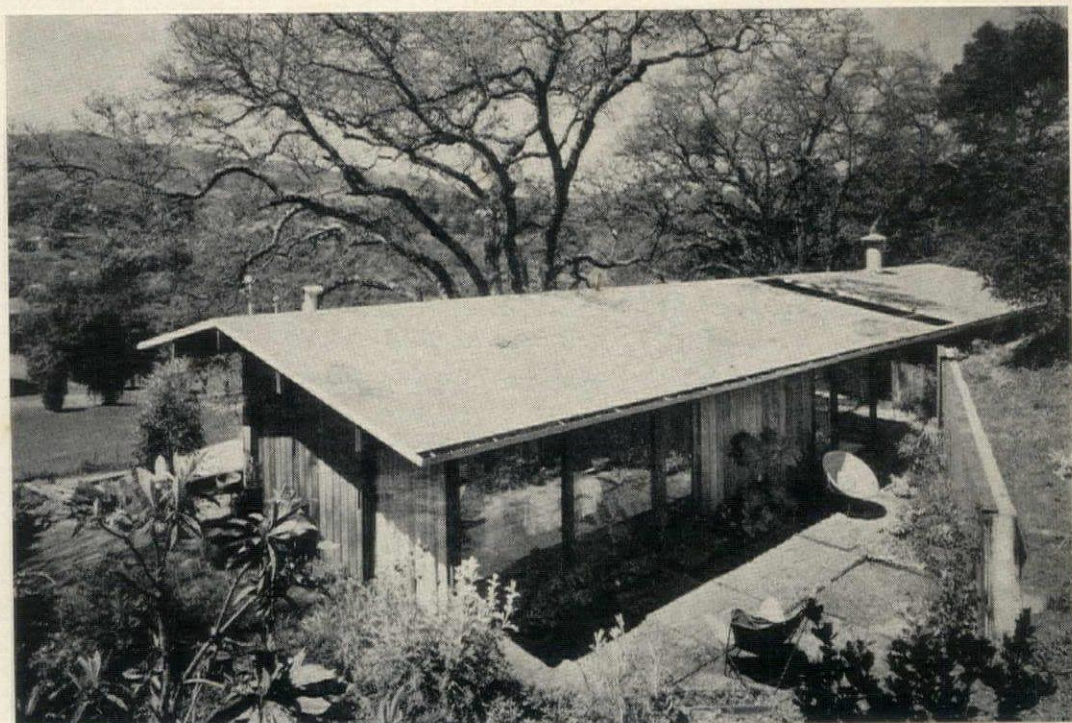
The state of California is carpeted—almost wall to wall—with tracts of builders’ houses. Unintimidated and undeterred by the limitations of a fairly modest budget, Mr. and Mrs. William Wilkinson decided to have an architect design them the house you see here, that would, as Mrs. Wilkinson puts it “be different and fun to live in.” Specifically she asked Roger Lee to give them: a small house with outdoor living areas where they can entertain few or many informally; wood, glass and masonry in a simple construction pattern they could finish themselves if money gave out (it did, they built their own fireplace, did most of their own cabinetwork and wood staining, set stones and shells they had gathered on California beaches into concrete walks and along gardens they made). The Wilkinsons’ lively approach to planning shows itself in a dozen ways. First in the choice of their lot—a long narrow slice into a hillside, raising them above the road and giving them a view across a fairway. This shaped their house, its approach and gardens. They look out not at neighbors but at trees which they nightlight so that evening parties spill outdoors. For this reason, too, they wanted to live on one floor—so they would use the outdoors effortlessly. Because the house is small Mrs. Wilkinson chose wooden cabinets to reduce clatter, neutral furniture against stained wood walls and off-white carpets. For variety she changes colors of the cushion covers they use on couch, chairs, and on the floors and the towels to suit the season. Orange and yellow predominate in fall to go with potted chrysanthemums; light and moss green in summer, etc. As often happens, the plan was drawn when there were no junior Wilkinsons. With the arrival of the children, the parents moved into the smaller bedroom, like it better, since the children are well out of the traffic and hum of parties, and the parents gain access to the roofed court to compensate for the few feet of space they lost. This family packs a lot of living into their 1,100 square foot house: they “make things, mosaic tables, pictures, furniture, garden sculptures and raise succulents and white-leaved plants.” When they can manage they plan to build a small structure up the hill for a half dozen other projects. Temperamentally they are doers and they like doing things together. Their house suits them to a T. Says Mrs. W.: “Architect Lee designed our house to suit our needs—perfectly.”



BRAUN

You look down over low, cushion topped retaining walls, into the graveled outdoor play terrace

Like a marquee, the solidest looking part of this house is its roof, seeming almost airborne and making a strong case for post and beam construction. The big living-dining room-kitchen is walled in glass right to the central entryway. The break you see in the roof is over a court outside the parents' bedroom, giving them a choice of sun or shade. Open though the house is, it has a feeling of containment and of warmth so the Wilkinsons love it as much in the winter as in summer. "We even enjoy the storms," they say. Their comfort is magnified by a radiantly heated floor and seamless carpeting, which all ages like sitting on, and by the raised fireplace, which suffuses the room with geniality. Sun on the glass does the rest.



You catch a glimpse of the patio off the bedrooms, angled into the hillside, snug against weather

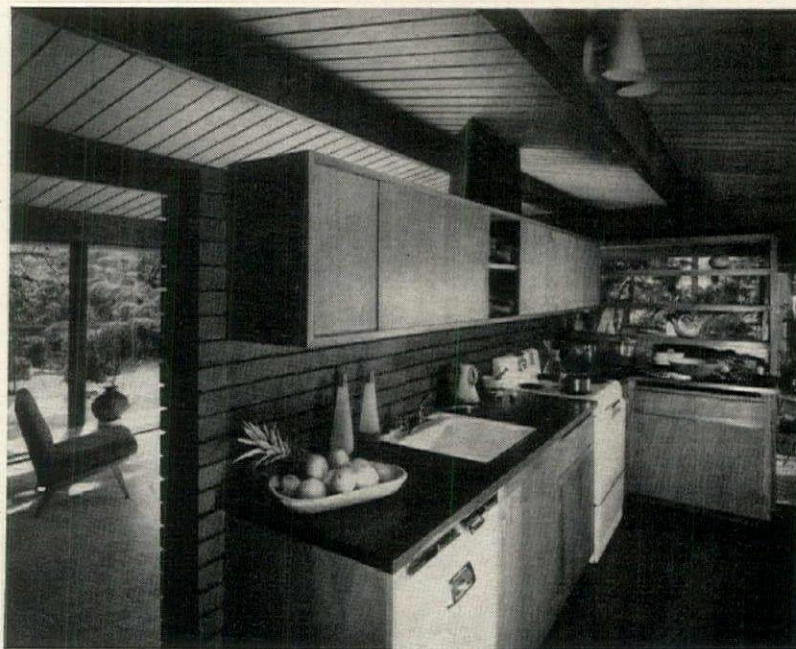
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Puzzle: to discover where the house ends and the terrace begins. Sliding glass doors make the transition purely nominal

Now come inside the house and see how well it works for its family

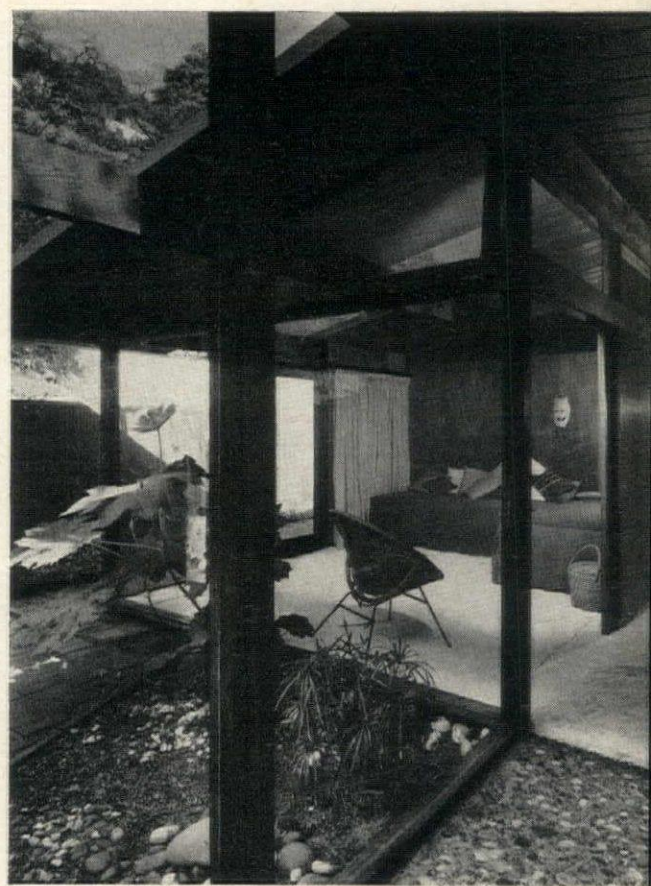
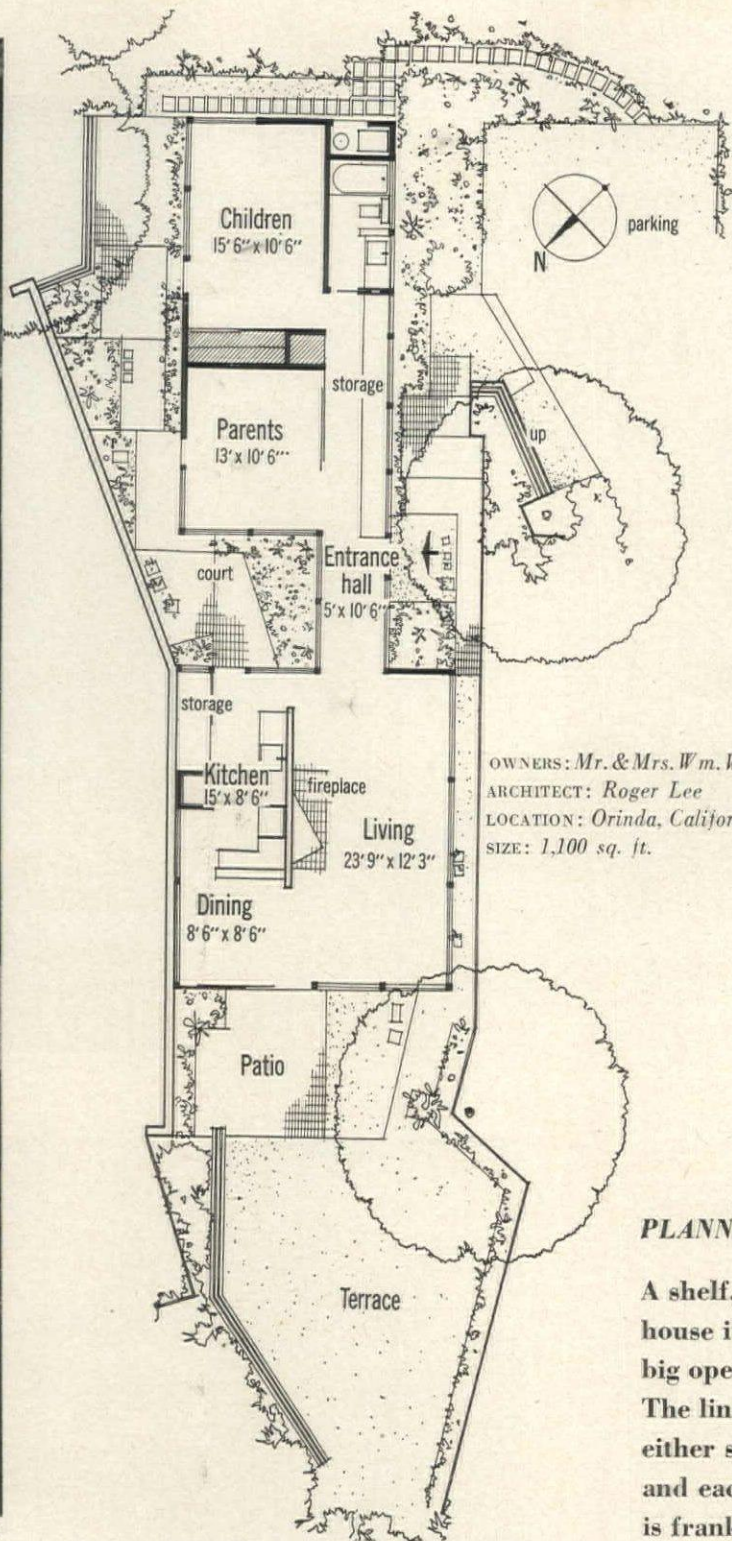
The exciting thing about this little house is its generosity. It has a big look from its gently pitched, beautifully scaled roof to its floors which refuse to stop at the walls but keep right on to form outdoor decks. In the living area there is only one interruption and this, the fireplace wall backed by the kitchen, is so serviceable that it is entirely pleasant. A lot of people can and do gather here without falling over each other. A lot of people tend to drift outdoors barely knowing they have left the house. This is no accident. It was planned that way and proves that an able architect is also something of a magician even on a budget.



The cooking department fits against the back of the brick fireplace wall, includes a dishwasher and an upright freezer unit.



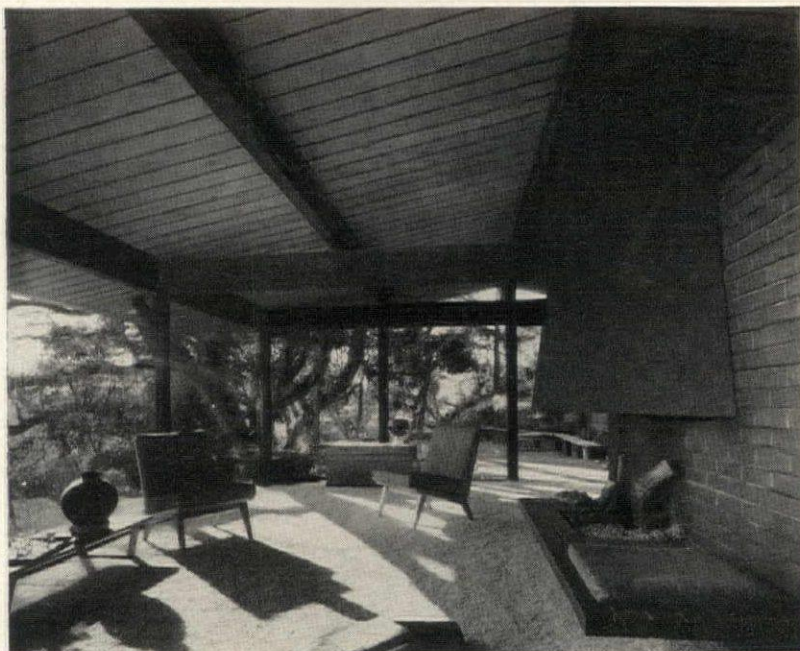
BRAUN



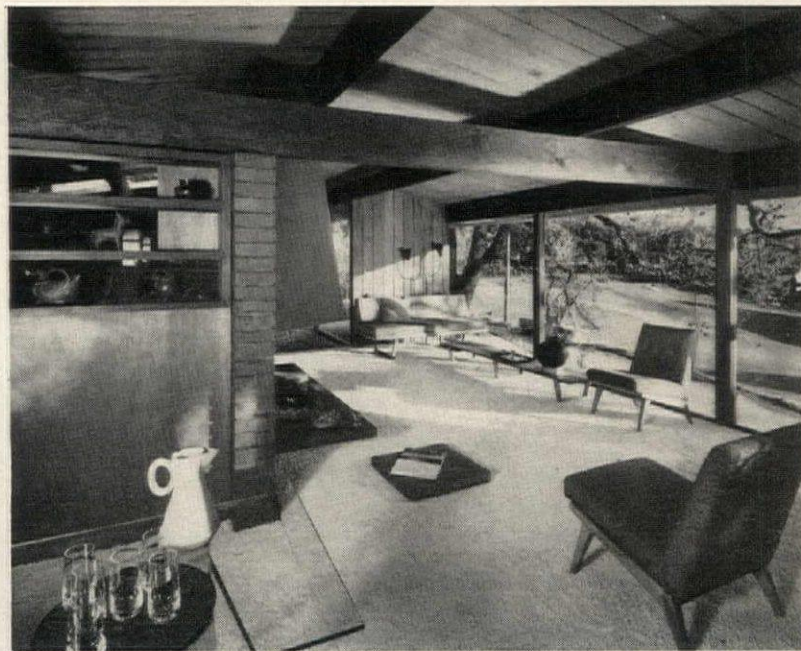
The parents' bedroom extends out into its own court which is partly roofed and partly open to the sun and sky.

PLANNED FOR A HILLSIDE

A shelf, dug into a steep slope, made a long, narrow house imperative. The scheme divides in two: big open living room and two-bedroom sleeping wing. The link is a generous entryway with courtyards on either side. All rooms open directly to the outdoors and each one of them has its own patio. Construction is frankly exposed and materials have natural finishes.



As the house is raised above the surrounding countryside, the living room commands a wide view as well as its own terrace.

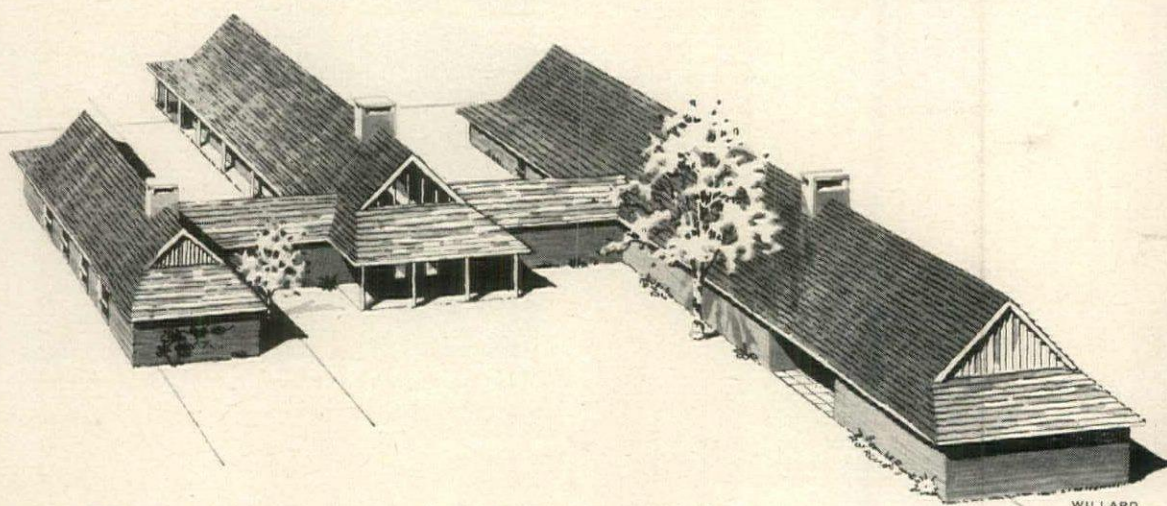


The end of the fireplace-kitchen wall serves as a pass-through to the dining area. Shelves and cabinets form a partial divider.

Continued

2 This is the kind of house another young family wanted

LARGE, RAMBLING AND FLEXIBLY PLANNED



From coast to coast across the U.S., suburbs tend to have a familiar pattern. Their houses are inclined to be trim and compact. But for their three acres in Lake Forest, outside of Chicago, Kay and Stacy Hill had other plans. They wanted a real country world, centered on a real country house which would spread out as though it had been added to casually for decades. The stratagem here was to use a lot of modern building and planning ideas without ruffling the sensibilities of conservative friends and neighbors. On planning: the Hills very much value privacy and feel a need for seclusion from time to time, both for themselves and for their children. But they are far too fond of young Stacy, Katie and the baby to want any Chinese walls in their house. The whole center of it is common ground at certain hours. The children have their wing, parents have theirs and each has a specified piece of outdoors. This saves everybody's nerves, since the young would rather patronize their own swings and slides than tramp down their mother's flower beds. And of course their playroom has greater charm in their eyes than the grownups' living room. In so far flung a house, communication is vital while the children are babies. Complete monitor and intercom systems pipe warnings of threatening mayhem or the rumblings of a bad dream from the youngsters' world to parents and maid. On building: since the two outside wings are for sleeping, service and the like, they are well enclosed and the architect, I. W. Colburn, felt it best to use cavity brick construction here. But the link between them, naturally the most sociable part of the house, was to be hospitably open. This, Mr. Colburn decided, called for post and beam construction, which makes it possible

(Continued on page 129)



Grownup world (l. to r.): porch, living room and parents' wing

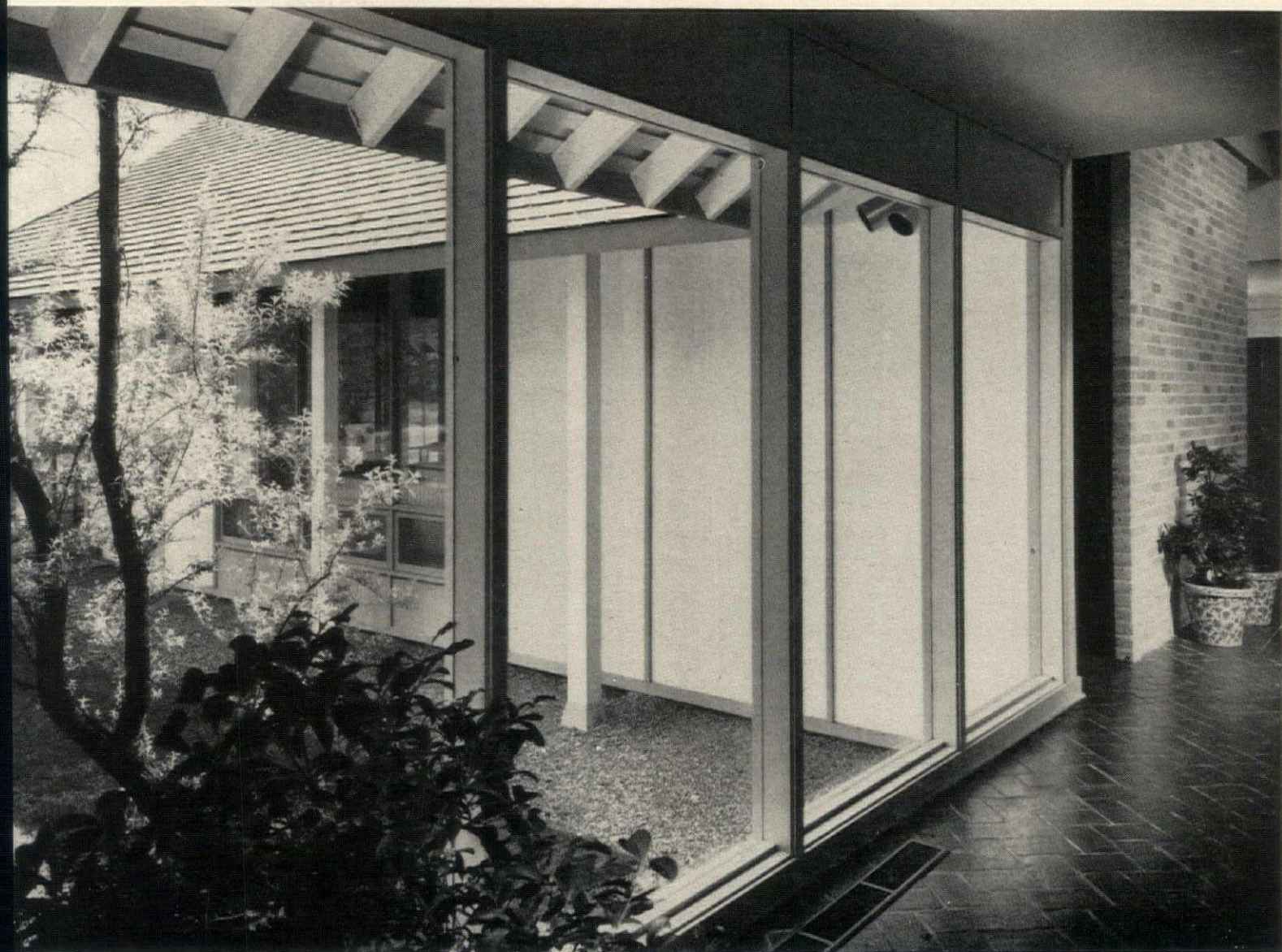
Climate had a lot to do with the planning of the Hills' house. Says Mr. Colburn, the architect, "The variations to be found throughout the year in northern Illinois present all (or almost all) problems imaginable. My clients wanted their house to face south, which is the best possible orientation in this part of the world. They wanted a basic plan that would give them good air circulation in summer." To manage this he made the plan one room wide at all possible points. This involved a good deal of hall space but it has been adroitly handled as living area (as in the main gallery), or short spurs (in the sleeping wings). The site for the rambling house was picked to provide a view over the Hills' three acres, to take advantage of big established trees and to use an existing driveway.

Continued

HOUSE & GARDEN, SEPTEMBER, 1958



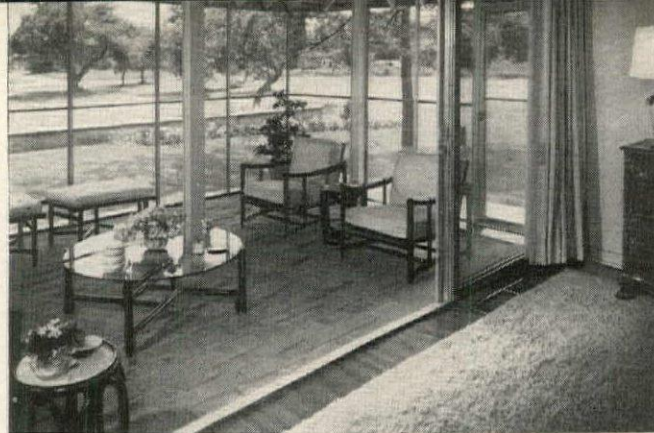
Here you enter the house, under the sheltering eaves of the pitched roof. Buff colored brick is warm, inviting



Inside the gallery you look right toward the fireplace chimney, across a courtyard into the living room



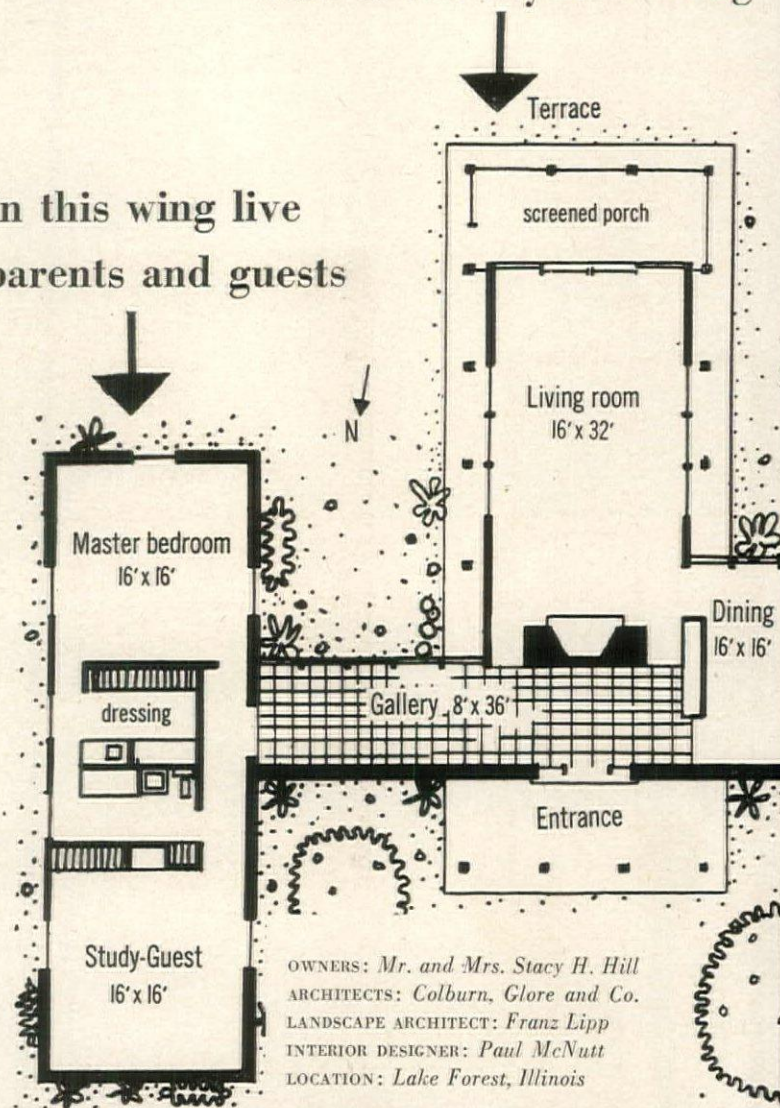
Porches run right round the big living room, whose two ends you see above and below. It looks out into a screened porch, rises to a lofty ceiling of Philippine mahogany, glimpses the sky through a glass gable. Here, at the heart of the grownup world, decoration is coolly sophisticated: off-white (the rough textured rug, marble table top, twin sofas, lamps), black (table, fireplace), blue (chairs) and pale orange (pillows). Supporting posts and curtains are white.



Screened porch is a cool lookout over gardens and lawns

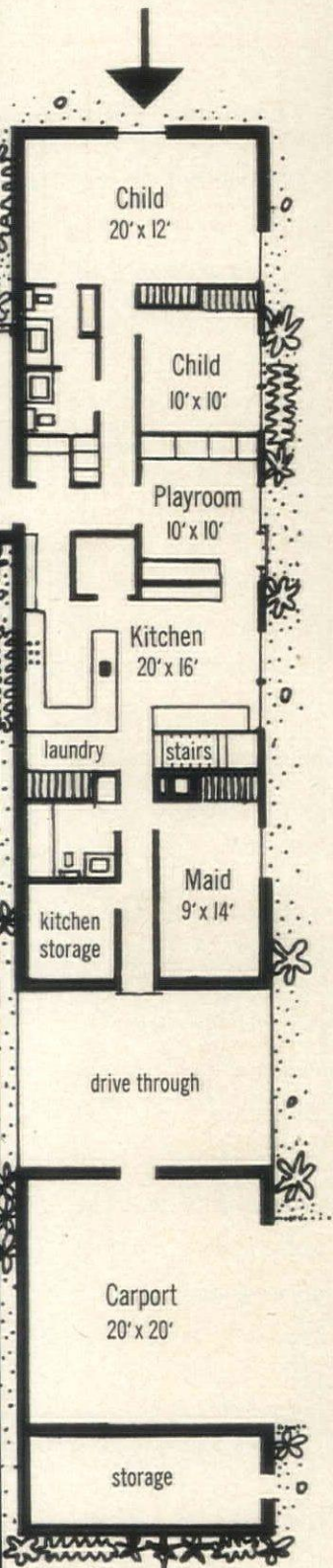
This is for daytime living

In this wing live parents and guests



Gold teapaper panels, framed in Masonite and fastened to brick walls, are background for dining table, lacquered peacock blue, and chairs (with white leather seats). Upkeep is zero.

Separate world for children, service



Seat or toy chest? Both! There's one for each child. With cushioned tops closed, they pull up to counter which becomes a desk. Music is at right.



Three-closet wall keeps playroom cleared of muss. It can be removed when Katie needs a bigger room, later. Other walls are plastic coated burlap.



Children eat here (joined-by parents for breakfast) at a lazy Susan table just off the kitchen. Through the Dutch door they can reach play yard.



Outside, Katie and Stacy sail down their slide intrepidly. They love the hump that gives them a bump.

IT'S A THREE WAY PLAN

Great advantage: privacy and supervision are both provided for; wings are generally one room deep for coolness in a sometimes hot climate; three heating systems make it possible to shut down any part of the house at any time. Sleeping wings are far enough from the living room to insure quiet nights for everybody. Flexibility is the strength of the plan. As the family grows, two car garage will be turned into playroom, present playroom become a bedroom. Compartmented bath will make two bathrooms.



It takes a lot of linen to run a house this size, so a battery of closets in the young wing stores it. Tables, party costumes fit in here also.

You'll get more comfort at less cost if you can ask

THE 10 MOST IMPORTANT HEATING QUESTIONS

- 1 *What size heater?*
- 2 *What kind of heat?*
- 3 *How about humidity?*
- 4 *And drafts?*
- 5 *What about noise?*
- 6 *"On-off" heating?*
- 7 *Need zone control?*
- 8 *The thermostats—where?*
- 9 *How about insulation?*
- 10 *Plan to air condition?*

A cosily warm house, where the air is fresh, draft-free and dirt-free, is surely one of the things women want most. But, more often than not, the heating of any house, new or old, is left entirely to the male contingent though it is their wives who spend their waking hours in the house while they spend them in offices where heating is scientifically balanced and regulated. Too many women are intimidated by the very term "heating system" and let it conjure up fearful visions of slide rules and engineering abracadabra—yet some of these same women can cheerfully fix any mechanical equipment in the house with a monkey wrench and a hairpin when a crisis arises. Nowadays, with automatically fired, thermostatically controlled equipment, a heating system is not a fearsome thing. You will not wish to delve into the mysteries of BTU's (British thermal units) or thermocouples, and you needn't. You can, however, gain a working knowledge of the basics of heating a house from the 10 point questionnaire which follows. With its help you won't feel that your heating contractor, builder or architect is speaking Esperanto when he talks of warm air or hot water heating and thermostat controls.

First of all it is essential to realize that the major factor in good heating is the heating system itself. When you ask them what kind of heat they have, many home owners will answer "oil" or "gas" or "coal." But these are only the fuels that feed the system. The heating system consists of the heater, where fuel is consumed and heat manufactured, the ducts or pipes which distribute the warmth to your rooms, the controls which regulate its operation automatically. A satisfactory system depends on a happy union of equipment properly chosen for your house, a good layout or heating plan plus competent installation of the equipment. These three ingredients are as inseparable as bread-and-butter-and-jam to a child. No single one of them can assure you comfort because a heating system is not a self-contained unit like a TV set that you simply plug into an outlet. On the contrary, the system is put together or manufactured right in your house to fit the particular needs and nature of that house. How good a job the system does will depend on how well the three ingredients are chosen, assembled and related. You are not likely to undertake this yourself but you will learn a lot about what you are getting in the way of a heating system if you can ask these 10 questions intelligently. You'll only get the best if you know enough to ask for it—and good heating need not cost more than poor heating.

1. Does a big heater insure better heating for my house?

Not necessarily. A heater that is too big may prove no more satisfactory than one that is too small. It may be as unsuitable as a high powered engine in a light car. On the other hand, the size of the heater must be ample to supply comfortable warmth to your rooms *and* to replace heat that constantly leaks from your house. Correct heater size is actually reckoned by a careful check of the heat lost through your windows, walls and roof and your heating contractor should compute what this heat loss will be, room by room, hourly, in the coldest weather. His calculations will determine what capacity of furnace or boiler you need and the size and number of ducts and pipes, registers and radiators essential to warm all of your rooms comfortably.

Sad to say, as many as 80 per cent of the heaters in use today are too big or too small. One of the causes may be laid at the door of heating installation men who should know better but who figure heater sizes by obsolete rules of thumb. Others deliberately specify oversize heaters to be on the "safe side." Your contractor's survey of the heat loss in your house must be both accurate and complete. It is the basis of every good heating plan.

2. What choice of heating methods have I?

This can seem confusing today because you have a lot of choice. In some homes you'll find the heat coming from coils embedded in floors or ceilings, or from baseboards around the walls and, of course, from the most familiar source, metal grilles and radiators. You'll hear of heat pumps and electrical heating. What are the differences and advantages and how do these different systems operate?

Basically there are still two major methods, heating by warm air or hot water, but they take various forms. In the first a furnace warms the air; a blower fan forces it through metal ducts installed through the house; grilles or registers distribute it to the rooms. A type of warm air heating especially suited to one story, basementless houses wraps ductwork around the outside edge of the floor. It provides a blanket of warm air where you need it most, along the cold outside walls or perimeter of your house; grilles under windows diffuse the warm air upward counteracting the cold glass surfaces. Proper layout of the ducts and ample outlets are essential to this type of heating.

Metal baseboards are also used for perimeter heating and circulate warm air along the outside edge of rooms. Another way to heat with warm air is the well publicized heat pump. Although its fuel or source of energy is electricity, not gas, oil or coal, it heats air and distributes it through ducts like a conventional forced warm air system. One of the foremost advantages of heating by warm air is of course that the air can be filtered clean of dust and dirt before it is distributed through the house. It can be humidified or dehumidified and cooled, as well as heated if you want full, year round air conditioning. Remember that cooling can be added readily at a future date if the ducts you install now are large enough. This is expensive to do later if you have to replace undersize ducts with big ones.

In the second major method of heating—by hot water—a boiler heats the water and pipes convey it (by means of a circulating pump) to outlets in your rooms. These may be neatly recessed radiators or convectors or slim, metal baseboards along the outside walls of the rooms. The baseboard units have a number of advantages. They are remarkably unobtrusive, they save wall space for furniture and allow you to carpet wall to wall if you wish. They also warm the floor and wall near them and these surfaces in turn give off a measure of radiant heat (equally true of warm air perimeter heating). Chilled water can be circulated through some baseboards units for summertime cooling now and there are individual heater-cooler units which can replace the radiators in a conventional hot water heating system. For large houses, the piping required for hot water heat is frequently less costly than extensive ductwork would be.

Radiant panel heating, in which the whole floor or ceiling (or wall) is warmed evenly to a moderate temperature, is one of the most successful forms of hot water heat. A circulating pump forces the heated water through a series of metal coils in floor or ceiling and an even warmth radiates through the room. Even though the temperature of the air is low, room surfaces do not chill or draw warmth from you; the low air temperature in fact helps eliminate drafts, stuffiness and dryness.

In addition to the heat pump there are other forms of electrical heating. In TVA country and in the Northwest, where kilowatt rates are customarily low, electrical cables embedded in plaster walls and ceilings are a means of general heating; so are individual electrical wall heaters installed in rooms.

No chimney, furnace or boiler, fuel storage or removal is needed for this kind of heat.

3. Can the heating system eliminate dry, parched air?

Yes, by introducing sufficient humidity into the house. Heat in itself does not create an ideal indoor climate, pleasantly fresh, clear and temperately warm. So moisture may be added. You can have a humidifying device attached to the furnace of a warm air system together with a humidistat control. And a separate humidifier unit, electrically powered, can be added to the house if you have hot water heating. Small ones are available for individual rooms or a large one for the whole house. Adding moisture to warm air helps prevent colds, sore throats, respiratory ailments and the spread of bacteria and viruses which thrive in hot, dry air. And it saves books and furniture from cracking and plants from withering. Houses where hot, dry air is a problem are largely where weather gets intensely cold, requiring high indoor temperatures. Most new houses today are so tightly built that the humidity added by cooking, laundry, bathing may be sufficient. Of course, too much humidity is undesirable. Vapor barriers fitted in the framework of a house when it is built will prevent wood rotting and paint peeling from excess moisture.

4. How can drafty heating be avoided?

Rooms may be drafty when air warmed by the heating system meets air chilled by cold windows and outside walls. Their junction creates the clammy air currents you may have felt around your ankles in old houses. Part of the solution lies in providing warmth under windows or along outside walls where it can combat the cold. Perimeter heating outlets will help to do this and so will baseboard units and properly placed convectors. Radiant heating spreads warmth evenly in floors and walls, largely eliminating the conflict of warm and cool air currents. Equally necessary are ample insulation of house walls, insulating glass or storm sash in windows, the weatherstripping of doors and windows, the calking of all cracks and joints. They are all ways to keep heat indoors.

5. How can I get a quiet heating system?

The careful choice and installation of equipment and, most of all, its location in your house will largely determine whether you will be harassed by the starts and stops of the blower fan or the pounding of pipes. Be alert when the heating layout is planned. Find out if there is any reason (*Cont'd on page 130*)

A new kitchen plan from a freezer wall

By SYLVIA SCHUR

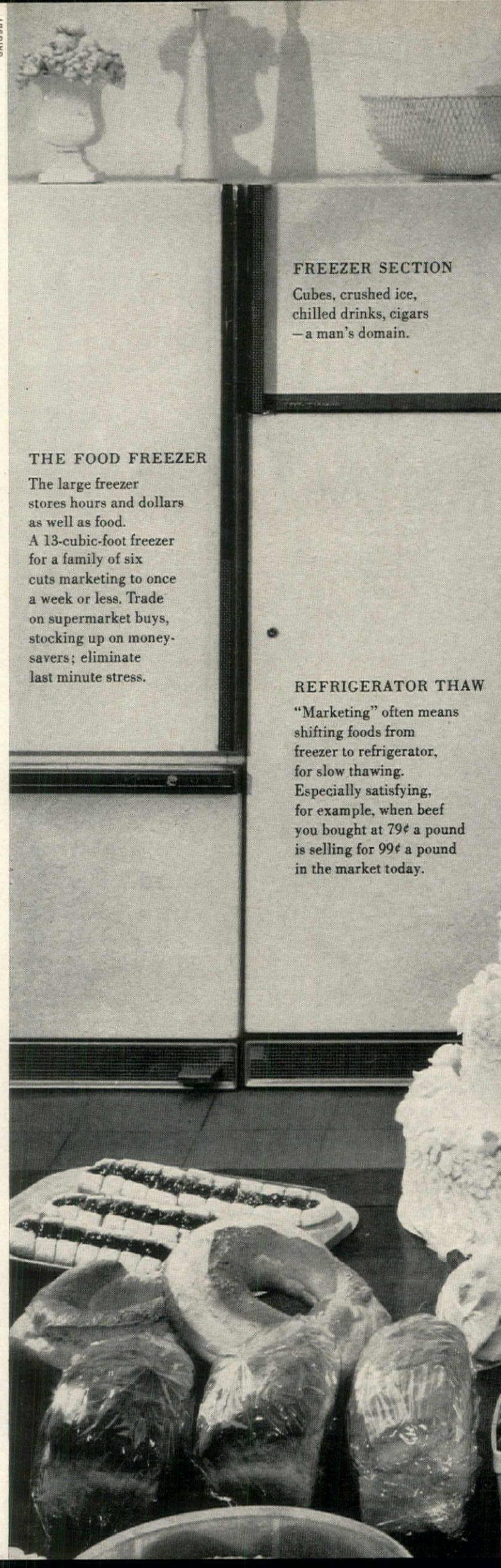
The freezer wall shown opposite can be set up in about 45 minutes, so wonderful is the new era in kitchen planning. It is a composite of standard equipment, creating the illusion of expensive built-ins, and it offers enormous economies in food buying and preparation after it is in operation. Here, then, is a "cold pantry" for contemporary harvests, to satisfy individual or family food tastes, which today cover a broad range of foods, without regard to season. The freezer wall by General Electric includes:

1. A large standing freezer, with plenty of space to store ingredients for the housekeeper's basic meal and party planning, from herbed meat loaves to frozen soufflés or desserts to use later.
2. A refrigerator-freezer with freezer space used for the host's entertainment needs: ice cubes, crushed ice, hors d'oeuvre, perhaps a bottle of icy aquavit, cigars and cigarettes kept at their peak, fresh nuts, mint for flavoring drinks, superbly crisp pretzels, buttery cheese spreads.
3. An under-counter freezer for the foods that make the children open the freezer door frequently: ice cream in half-gallon containers and individual packs or pops, concentrated fruit juices, flavored ice cubes—some even made of milk, cookies, cup cakes, pizzas for impromptu parties, frankfurters, hamburgers, baked beans—and rolls and bread. *(Continued on page 127)*

The harvest you freeze can be designed to meet your family's tastes and preferences as well as basic food needs, as shown opposite: freshly baked pastries, specialty breads and rolls, even a wedding-cake with butter-cream decorations. Love blueberries? Freeze them in a single layer, then tumble them in freezer containers, seal and store. Wrap carnations, and the most perfect herbs you grow or buy in recipe-sized sprays. Freeze the fruits and vegetables you like best; freeze your fisherman's catch—or store a supermarket best buy in frozen lobster tails. Bring home a restaurant specialty, like the makings of *sukiyaki*, wrap and freeze to cook at the table in style. Store a stock pot of clear soup in jars. Stretch freezer dollars with best buys in meats and poultry, including turkeys cut in quarters, Cryovac wrapped.

See the freezing program on page 98. For shopping information see page 118. More freezer walls are shown on page 124.

GRIGSBY



FREEZER SECTION

Cubes, crushed ice, chilled drinks, cigars—a man's domain.

THE FOOD FREEZER

The large freezer stores hours and dollars as well as food.

A 13-cubic-foot freezer for a family of six cuts marketing to once a week or less. Trade on supermarket buys, stocking up on money-savers; eliminate last minute stress.

REFRIGERATOR THAW

"Marketing" often means shifting foods from freezer to refrigerator, for slow thawing. Especially satisfying, for example, when beef you bought at 79¢ a pound is selling for 99¢ a pound in the market today.

STORAGE FOR RESERVE
FREEZER SUPPLIES

COUNTER FOR ASSEMBLING MEALS

WALL OVEN TO THAW OR
PREPARE FROZEN FOODS

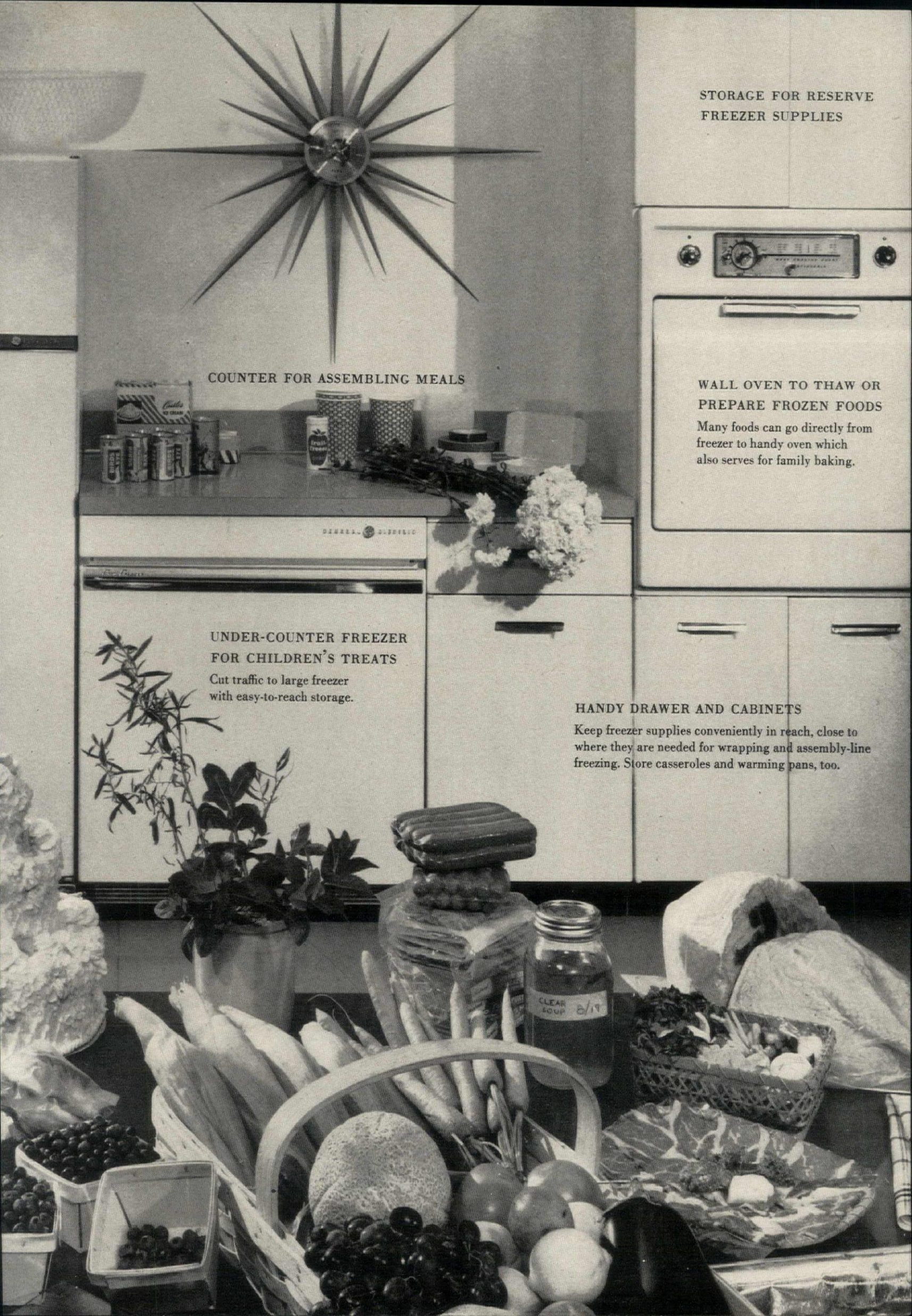
Many foods can go directly from
freezer to handy oven which
also serves for family baking.

UNDER-COUNTER FREEZER
FOR CHILDREN'S TREATS

Cut traffic to large freezer
with easy-to-reach storage.

HANDY DRAWER AND CABINETS

Keep freezer supplies conveniently in reach, close to
where they are needed for wrapping and assembly-line
freezing. Store casseroles and warming pans, too.



There's no end to what a woman will do with freezer space. You wrap your mink stole in tissue and freeze it, to kill any moths or larvae. You keep carnations fresh for weeks in the freezer. You arrange whole small fruits and berries in your most beautiful silver bowl, freeze them, bowl and all, and set the frozen centerpiece on the table to defrost during dinner. A little later, still frosty, it's dessert. You freeze leftover egg whites and they beat better than ever after thawing; or freeze perfect white mushrooms the day you find them in the market; or whole artichokes, cooked in French dressing; or ripe bananas in their skin, to peel and slice perfectly while still frosty. You prepare a complete soufflé, pour it into a special Pyrex baking dish, freeze it intact and take it directly from freezer to oven.

And being practical, you use home freezing so smartly that beef, poultry and fish consumption has increased across the United States. Of all foods frozen in American homes, 85 per cent is meat, and more beef is frozen by families than any other food. You can now buy meats of exceptionally high quality, prepared for home freezers, and delivered by mail anywhere in the United States.

The most successful way you use your home freezer is for relatively short-term freezing—from two or three weeks (a good way to keep the family bread supply), to several months. Pork and most fish should not be stored more than three to six months. Uncooked sausage, sandwiches and ice cream are best used within one month. There is little reason to store anything in a freezer for more than nine or ten months—or from the peak of one season to the peak of the next.

It is heaven to have fresh pecans when you want them, or fresh cranberries on hand any time of year—frozen right in the package, as you buy them. You can make *tripe à la mode de Caen* or purée beans for soup in large quantities. To get the most out of your freezer space, concentrate on the special foods which mean the most to *your* family.

To calculate storage space, reckon that one cubic foot will hold about 40 pint cartons, or 35 to 40 pounds of meat (not including whole poultry). The freezing schedule listed below can serve as a guide for your annual freezing plans. Use it as a point of departure, to design a frozen harvest for your particular needs.

THE SMART HOUSEKEEPER'S FREEZER CALENDAR

Autumn

BEEF. Cube, season with herbs, spices, Ac'cent, and brown. Store in casseroles to heat with sauce for curries, goulash, stews.
PORK. In good supply, fresh, smoked.
APPLES. Freeze firm, crisp varieties. Pack slices in sugar syrup with anti-browning agent. Core baking apples, fill with sugar, freeze.
GRAPES. Make pies and tarts, freeze baked or unbaked. Freeze perfect clusters for centerpieces.
PRICKLY PEARS, PERSIMMONS, POMEGRANATES. Cut or purée and combine with sugar (1/4 the amount of fruit), wrap, freeze.
CARROTS AND SQUASH. Cook local crops now. Simmer slowly in syrup and butter. Cool in syrup and freeze.
HERBS. Cut the last in the garden, freeze in recipe-sized bouquets wrapped in foil or plastic.

THANKSGIVING

PUMPKINS. Purée and freeze for pies, baked and frozen or made later, and for cream of pumpkin soup.
CRANBERRIES. Nothing to do but store them fresh for year-round use.
TURKEYS. With Thanksgiving ahead, watch for special prices. Buy extras, one cut in quarters.

CHRISTMAS FORECAST

HAM, SUCKLING PIG. Encase a whole prepared ham in pastry. Freeze to bake later. Or freeze a suckling pig.
FRUIT CAKE. Mellow in freezer.
EGG NOG. Prepare and freeze. Allow head space for expansion in jars.
COOKIE DOUGH. Freeze ahead. Bake as needed.

Winter

BEEF. Fine quality oven roasts available for the New Year.
VEAL. Begins to come in after Christmas. Have leg or rump sliced thin for special dishes. Roast and freeze a whole piece.
COD. Wrap the early winter catch in packets for family meals.
FLUKE. Plentiful in February. Freeze them then.
BRUSSELS SPROUTS, BROCCOLI. Clean and parboil. Freeze with sauce in casseroles.
PASTRY. Rich doughs bake flakier after freezing. Make a batch. Freeze in separate packs for pie crust, cookies.
PIROGUE. Fill pastry with browned beef-onion mixture or ham. Bake till light golden. Freeze. Reheat before serving.
GIFT FRUITCAKE. Wrap and freeze for summer.
CITRUS FRUITS. Freeze whole fruits (some for marmalade later), citrus sherbets, some in tangerine, lemon, orange shells.
KUMQUATS. Pop a basket in the freezer. Use for garnishes, sauces.
COCONUT. Shred or put through food chopper. Pack covered with coconut milk or roll ice cream in the shreds and freeze.
ANISE. Cut into matchstick slivers. Serve half-defrosted with drinks or use in cooking.
HORSE-RADISH. Grate fresh root. Freeze for sauce.
ICE MOUNTAIN. Pack crushed ice in deep bowl. Freeze immediately. Invert at serving time and stud with shrimp, olives, etc.

Spring

LAMB. Freeze for spring dinners, summer shish-kebab, autumn curry. Wrap in one-meal packs.
SHAD. Freeze boned shad and roes.
HADDOCK. Swims plentifully in March.
LOBSTER, FLOUNDER. Best in May. Clean as for cooking, wrap, freeze.
SALMON. Cheapest and best in June.
DUCK. Watch for specials. Freeze whole, or quartered for grilling. Bake some with Chinese glaze, freeze.
COLD SUMMER DISHES. Freeze vitello tonnato.
ARTICHOKES. Trim. Simmer in garlic French dressing. Wrap and freeze.
ASPARAGUS. Cut stalks to fit pack. Steam 2 to 4 minutes. Chill. Pack.
MUSHROOMS. Cut thin slice from stem end. Wrap and freeze as is. To cook: wash, slice while frozen.
AVOCADO. Best frozen as purée, unsweetened for salads, dips, sweetened for ice cream, milk shakes. Add anti-browning agent.
RHUBARB. Bake some in tortes, freeze for desserts.
STRAWBERRIES. Wash, hull, sprinkle with 3/4 cup sugar per quart. Spoon gently till syrup forms. Crumpled parchment over top will hold berries down in container. Seal.
PINEAPPLE CENTERPIECE. Peel whole, leaving frond intact. Stud with strawberries on toothpicks. Coat with clear corn syrup, freeze. Set, frozen, in punchbowl.
CREAM. Plentiful now. Whip, shape into garnishes, wrap, store up to a month. Prepare ice cream in fancy bombes, ice cream cakes. Wrap securely. Defrost just before using.

Summer

MEATS FOR THE GRILL. Flank steaks, franks, hamburgers (seasoned, blended but no salt), fryer chickens, whole frozen turkey cut into 1" steaks, go in freezer.
SEA SCALLOPS. Freeze in July.
SHRIMP. Best frozen in August.
BEANS. Cut, scald, chill, freeze. One pound fresh beans equals 1 pint frozen.
CORN. Remove silk, outer leaves, wrap, seal, freeze. Scalded corn keeps longer but tastes less fresh. Cut leftover cooked corn from ears, freeze to scallop.
TOMATOES. Freeze plum and cherry tomatoes whole; large tomatoes as purée or juice.
BERRIES. Freeze blackberries, boysenberries, loganberries, blueberries, elderberries, huckleberries whole in syrup, sugar or plain, allowing room for expansion.
GOOSEBERRIES. Freeze enough for pies. Or bake and freeze pies.
CHERRIES. Pit and pack in simple syrup or just tumble whole fruit into containers.
PEACHES, APRICOTS, PLUMS. Wash, pit, peel, slice and pack in syrup or freeze whole to process later.
CURRENTS. Stem, seal, freeze.
GRAPES. Cook Concord into juice, strain, bottle, freeze for jellymaking.
MELONS. Cube or cut in balls, pack in syrup.
WATERMELON SNOW. Seed and cube melon. Run pulp through blender. Add 3 tablespoons sugar for each cup. Freeze in containers, allowing space for expansion.

HOUSE & GARDEN'S Veal Cook Book





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ENHANCE THE DELICATE FLAVOR OF VEAL WITH WINES, HERBS, SUBTLE SEASONINGS, CHEESE, FRESH VEGETABLES

Veal, that most delicate of meats, has never had the full cooperation in these United States that it deserves. Too often, alas, the "breaded veal cutlet" appears on the menus of restaurants where gastronomy has never been heard or even thought of. This culinary error has poisoned the thinking of millions who might otherwise have been interested in knowing more about veal.

It has remained for the Italian and French restaurants to show us the joys of eating veal. Delicate little *scaloppine* cooked in butter and oil and served with a hint of wine or other seasonings; the tenderness of a creamy *blanquette de veau* accompanied by tiny white onions and mushrooms (try a cold *blanquette* sometime); the lustiness of *ossi buchi* with the rich marrow oozing from the bones, the tomato-flavored sauce with saffron rice—all these delicacies have proved to me that veal is food to cherish. It can be as delicate as chicken and as flavorful as good cooking can make it. Veal is a great companion of garlic, tarragon, basil, wine and vermouth, and made for butter, cream and olive oil.

Food experts claim that the best veal in the world is found in Italy and France—especially France. The great chefs and restaurateurs of that food-conscious nation have always demanded the freshest milk-fed veal, slaughtered at a tender age. The flesh is pale, almost white, faintly tinged with pink and finely textured. The fat, especially around the kidneys, is thick, firm and white. Unfortunately, most of the veal sold in American butcher shops is really baby beef with flesh almost the color of beef. When veal is not slaughtered young enough, it is tough, stringy and flavorless. A regular supply of good veal is hard to find but if you live in an area that boasts an Italian market, buy veal there. Italians know good veal.

Because it is a delicate, young meat, veal takes careful cooking. Don't stew or braise it until all the juices run out and the texture turns coarse. It must be well done, true, but *à point*—tender yet firm.

Like chicken, veal is just as wonderful cold as hot. It's a fine choice for summer luncheons as well as for elegant winter meals.

HOUSE & GARDEN'S

Veal Cook Book

By JAMES A. BEARD

Veal Scallops

Scallops (also called escalopes de veau or scaloppini of veal) are small slices of veal usually cut from the leg and pounded to paper thinness. The pounding tenderizes the meat and makes it possible to cook the scallops quickly. If your butcher is not cooperative about pounding scallops, you may use a meat pounder—good Italian or French models are available—and do it yourself.

I find that 3 thin scallops are enough for the average serving. I dislike a plate heaped high with these tender morsels, some of which are apt to be left uneaten—a shameful waste.

Scallops should be floured, or dipped in batter, or in beaten eggs and crumbs. Cook them quickly in butter blended with a little olive oil. The oil prevents the fat from burning or discoloring. Brown the meat on both sides and cook until just tender—about 5 to 8 minutes depending on the thickness and tenderness of the veal. When browned, add seasonings. Some recipes call for rinsing the pan with wine or spirits to make a sauce for the meat.

Remember—the important point in cooking scallops is speed. Do not let them cook on and on, stewing or simmering. They are done the minute they are cooked through and tender. Serve immediately.

Scallops may be prepared at the table in an electric skillet or chafing dish.

These tidbits are often served with rice, noodles or potatoes, sometimes with only a green vegetable or salad.

The following recipes are based on 1½ pounds of very thin scallops—enough for 4 to 6 persons, depending on appetites.

Scallops alla Jerez

Dip scallops in flour, then in milk and again in flour. Sauté them quickly, turning once or twice to brown them evenly. When they are done, sprinkle with salt and pepper and remove them to a hot platter. Add ½ cup of cream sherry or oloroso to the pan and swirl it around to rinse the pan thoroughly. Pour this over the scallops and sprinkle with chopped parsley.

VARIATIONS

Add ⅔ cup of cream sherry or oloroso to the pan after the scallops have browned and let the meat cook in the wine very rapidly for about 3 minutes. Turn the scallops once during this process to bathe them well. Remove the scallops to a hot platter, pour the sauce over them and sprinkle with chopped parsley.

Au porto. Prepare as above but substitute tawny port for the sherry.

Alla Marsala. Prepare the scallops as above but substitute Marsala for the sherry.

Au cognac. Prepare the scallops as above but substitute cognac for the wine. If you wish, you may blaze the cognac just before pouring the sauce over the meat.

Scallops with Cream

Dip the scallops in flour and sauté them in butter until lightly browned. Salt and pepper to taste and add ⅔ cup of heavy cream. Let this cook down until it is well blended with the pan juices. Remove the scallops to a hot platter. Add a little more heavy cream to the pan, stir it around and heat it thoroughly. Pour the sauce over the scallops.

Scallops Amandine

Dip the scallops in flour, then in milk and again in flour. Sauté them in butter and oil until delicately browned on both sides. Add ½ cup of slivered almonds that have been sautéed in 4 tablespoons of butter until golden and crisp. Toss the almonds and scallops together. Season to taste and remove to a hot platter. Spoon the oil and butter over them, and add a touch of chopped parsley.

VARIATION

Add ¼ cup of white wine to the pan when the scallops are removed. Rinse pan with the wine and pour juices over meat.

Scallops Piquant

Mix together 1 cup of toasted bread crumbs, 1 tablespoon of finely chopped garlic, 2 tablespoons of chopped parsley, 1 teaspoon of dry mustard, ¼ cup of grated Parmesan cheese and a dash of cayenne pepper. Dip scallops in flour, then in white wine and finally press them into the crumb mixture. Sauté them in butter and oil, turning each one carefully with a spatula. When the scallops are browned and tender, remove them to a hot platter. Add ½ cup of white wine, a dash of Worcestershire sauce and a dash of Tabasco sauce to the pan. Cook and blend for 1 minute and pour over scallops.

Scallops Paprika

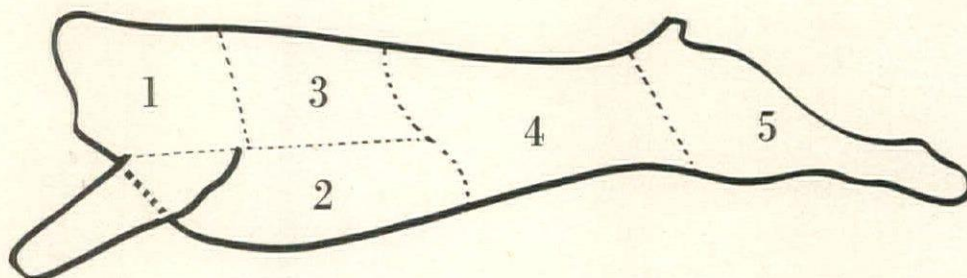
Dip the scallops in a mixture of ¼ cup of flour and ¼ cup of paprika, then dip them in milk and finally in the flour and paprika again. Proceed as for Scallops with Cream, adding dash of paprika with the cream.

STANDARD VEAL CUTS

1. Shoulder
2. Shank, breast
3. Ribs
4. Loin
5. Rump and Leg

Shoulder of veal. Boned and rolled shoulder of veal may be roasted or braised. Shoulder steaks (blade bone or arm bone) may be prepared according to recipes for veal chops (they are less expensive than chops). Shoulder meat may be used in stews, in veal sauté or blanquette of veal.

Veal shank, breast. Shank can be braised or used in stews. This is the cut



you use for ossi buccchi. Breast of veal can be stuffed and braised in one piece; or used for stews, veal sauté, etc.

Ribs and loin of veal. Saddle of veal (both loins with the tenderloin included) is roasted. Rack of veal (from loin or from ribs) is roasted. Chops (from loin or rib section) can be prepared in many ways.

Rump and leg of veal. A cut from the rump or leg may be roasted or braised. Some recipes call for a boned and rolled roast from the leg. Scallops (escalopes, scaloppini) are generally cut from the leg. These tidbits are sautéed or sometimes gently braised. Make paupiettes of veal (veal rolls) with thin slices of meat cut from the leg. Paupiettes are braised in liquid.

Saltimbocca No. I

Pound scallops to a round shape and trim each one to about 2-2½" diameter. Cut a piece of prosciutto to match each scallop and fasten the two together with a sprig of rosemary or sage. If sprigs of these herbs are not available, place leaves of the herbs between slices of prosciutto and veal and then fasten the slices together with toothpicks. Sauté these little "sandwiches" quickly until the veal is tender. Salt and pepper to taste and remove to a hot platter. Rinse the pan with a little Marsala or cognac and pour the juices over the saltimbocca. Garnish with chopped parsley.

Saltimbocca No. II

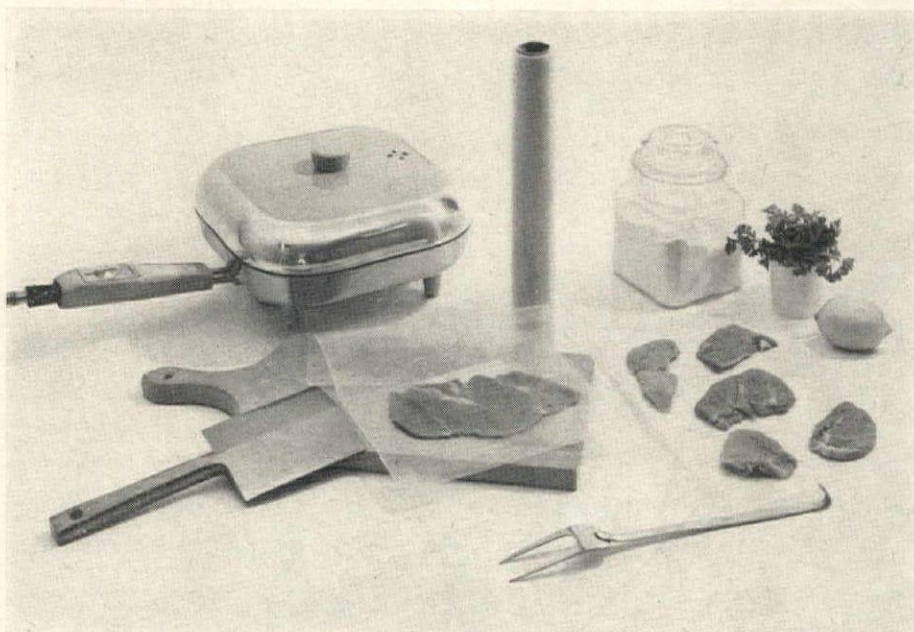
Allow 2 scallops per serving. Spread each one with a little soft, fresh ricotta (Italian cheese), then add 1 slice of mozzarella cheese, 1 thin slice of prosciutto and a leaf of sage. Top with another scallop of veal—making a sandwich—and fasten the edges together by sealing them with a mallet or meat pounder. Dust lightly with flour and sauté in 6 or 7 tablespoons of olive oil. Turn these sandwiches carefully with a spatula and fork. When nicely browned and tender, season to taste with salt and pepper and add ¼ cup of dry vermouth. Remove the scallops to a hot platter, add another ¼ cup of dry vermouth to the pan and let it cook down for 1 minute. Pour the juices over the meat.

Scallops Fines Herbes

Dip the scallops in flour and sauté them in butter and oil until delicately browned on both sides. Add 2 tablespoons of finely chopped chives, 2 tablespoons of finely chopped parsley, 1 teaspoon of dried tarragon or 1 tablespoon of finely chopped fresh tarragon. Blend in ⅔ cup of white wine and cook for 2 minutes at high heat. Season to taste with salt and pepper and remove the scallops to a hot platter. Pour on pan juices.

Scallops Smitaine

Dip the scallops in flour, then in milk and again in flour. Sauté them quickly in butter and oil until nicely browned and season to taste with salt and pepper. Remove the scallops to a hot platter. Add 1 tablespoon of finely chopped shallots or green onions to the pan and let them cook very quickly. Add 2 tablespoons of tomato purée and season to taste. Blend in ⅔ cup of sour cream and let the cream just heat through. Do not let it boil or it will curdle. Spoon the mixture over the scallops.



POUND SCALLOPS THIN BETWEEN SHEETS OF WAXED PAPER, SAUTE SPEEDILY IN ELECTRIC SKILLET

Scallops Niçoise

Dip the scallops in flour, then in beaten egg and finally in flour seasoned with 1 teaspoon of salt, 1 tablespoon of chopped parsley, 2 tablespoons of grated Parmesan cheese and 2 finely chopped garlic cloves. Sauté 1 tablespoon of finely chopped onion and 1 tablespoon of finely chopped green pepper in enough olive oil to cover the bottom of the skillet. Cook for 3-4 minutes. Add the scallops and sauté them very quickly until nicely browned. Add 1 teaspoon of dried basil or 1½ tablespoons of finely chopped fresh basil, ⅔ cup of tomato sauce and ½ cup pitted black olives. Cook mixture with the meat for 3 or 4 minutes. Remove the scallops to a hot platter, pour the sauce over them and sprinkle with chopped parsley. Serve with sautéed eggplant slices.

Wiener Schnitzel

There are two versions of this famous dish. In one the veal is sautéed in butter until beautifully browned. In the other it is deep fat fried. I am not sure which is the authentic method, but I prefer the first.

Pound the scallops rather flat and a little larger than usual. Allow 2 per serving. Dip them in seasoned flour, then in beaten eggs and finally in crumbs. Sauté in butter or deep fry at 370°. When nicely browned and done, remove to a hot platter. Garnish each scallop with anchovy butter on a lemon slice, a green olive and an anchovy filet. Surround with small mounds of chopped hard-cooked egg, tiny mounds of capers and sprinkle with chopped parsley.

VARIATION

Serve each person one large scallop topped with a fried egg, a filet of anchovy and a slice of lemon.

Terrine of Veal

This delicious terrine is served cold, cut into very thin slices. It is an excellent choice to have with cocktails, or for a cold buffet or picnic.

Buy 2 pounds of veal scallops and have them pounded very thin. Also buy 2 pounds of cooked ham or Canadian bacon, sliced very thin. Chop 12 to 15 young green onions (scallions) and enough parsley to make ½ to ¾ cup. Line a mold or bread tin with strips of bacon and put a layer of veal scallops on the bottom. Sprinkle the meat with some of the chopped onion and parsley, add a touch of thyme, a bit of crumbled bay leaf and a good grind of black pepper. Top with a layer of the sliced cooked ham or Canadian bacon. Then add another layer of veal and sprinkle it with the seasonings; then a layer of the ham. Repeat these layers until the mold is full and the meat used. Top with more strips of bacon and add about ½ cup of white wine to the pan. Cover and bake in a 300° oven for 2 hours, or until the meat is thoroughly cooked and the flavors well blended.

Remove the pan from the oven and take off the cover. Weight down the terrine while it cools. To do this, cover with layers of heavy foil, place a plate on top and heap heavy weights on this. For weights, I generally use canned goods or an electric iron or a brick. Any heavy object will do. When the terrine reaches room temperature, put it—weights and all—in the refrigerator to chill. The juices will form a rich jelly around the meat. When cold, remove the weights and the plate or foil and turn the meat with the jellied juices out onto a decorative platter or plate. Cut into thin slices and serve a bit of the jelly with each slice.

For shopping information on pages 99 to 108 please turn to page 118.

Paupiettes de Veau

These delicate morsels are thin, thin slices from the leg, stuffed and rolled and then braised in some flavorful liquid. The pan juices form the sauce for the dish. Paupiettes are tastier if they are wrapped (barded) in thin slices of salt pork or bacon and then tied. The fat should be removed during the last few minutes of cooking and the rolls glazed with the pan juices.

Have the butcher prepare slices that measure about 2½" wide by 4" long after they have been pounded very thin. Allow 2 rolls per serving. Try to form neat slender paupiettes. Fat stuffy ones are unattractive.

Paupiettes Ali-Bab

For 6 servings, order 12 thin slices of veal and 12 thin slices of pork fat.

Prepare a stuffing by mixing 1 cup of chopped cooked chicken, 1 small onion, chopped, ½ cup of fine bread crumbs, ¼ cup of chopped parsley, 1 teaspoon of tarragon, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper and 2 eggs. Mix thoroughly into a paste. Spread each slice of veal with some of this mixture; roll and then wrap in a slice of pork fat. Tie securely at each end.

In a large skillet melt 4 tablespoons of butter and heat thoroughly but do not let it discolor. Add the veal rolls and sauté them gently for 10 minutes, turning them several times to brown on all sides. Add ½ cup of broth and ½ cup of Madeira. When the liquid begins to bubble, lower the heat and cover the pan. Simmer gently for about 25 minutes or until the meat is

tender. Remove the pork fat and string and let the rolls glaze lightly in the sauce. Remove to a hot platter.

Add ¼ cup of Madeira to the pan juices and heat and blend. If you like a slightly thickened sauce, add *beurre manié* (soft butter and flour kneaded together into small balls). Sprinkle the *beurre manié* over the sauce and stir it in, cooking and stirring until thickened. Taste for seasoning and pour over the paupiettes.

Paupiettes, Italian No. I

On each veal slice place a thin slice of prosciutto and then spread this with ricotta and sprinkle with a touch of oregano and some freshly ground black pepper. Roll and fasten as above.

Sauté gently in olive oil for 10 minutes and then add ½ cup of red wine, ½ cup of tomato purée and salt and pepper to taste. Cover and simmer until done. Serve on a bed of cooked green noodles dressed with butter and grated Parmesan cheese.

Paupiettes, Italian No. II

Prepare the veal rolls with prosciutto as above and then brown gently in olive oil to which you have added 2 thinly sliced onions. Add 1 cup of tomato paste and ½ cup of broth, cover and simmer until the meat is tender. Remove the rolls and arrange them on a bed of cooked chopped spinach in a buttered baking dish. Add a touch of basil and ¼ cup of chopped parsley to the pan juices, blend well and pour over the rolls.

Cover with thin slices of mozzarella cheese and heat in the oven until the cheese is melted. Sprinkle with grated Parmesan cheese and serve with polenta. (See recipe in H&G's Beef Cook Book.)

Paupiettes with Cream

Prepare the veal rolls with the following stuffing: sauté ½ cup of finely chopped onion and ½ cup of finely chopped mushrooms in 6 tablespoons of butter until soft and lightly colored. Mix with 1 cup of buttered crumbs, 1 teaspoon of thyme and salt and pepper to taste. Spread on veal and roll and tie. Sauté the rolls gently in 6 tablespoons of butter. When they are delicately brown, add ½ cup of broth, cover the pan and simmer until the meat is tender. Remove the rolls to a hot platter. Blend 3 tablespoons of flour with the pan juices and cook for several minutes. Gradually stir in 1½ cups of hot cream and continue stirring and cooking until the sauce is well blended and slightly thickened. Season to taste. Pour the sauce over the veal and serve with buttered noodles.

Paupiettes Paprika

Prepare the rolls as for Paupiettes with Cream. When the meat is rolled and tied, sauté 1 medium onion, finely chopped, in butter and when it is golden brown add the veal rolls and continue cooking until the veal is delicately colored. Add ¼ cup of paprika, ½ cup of tomato purée and ¼ cup of broth. Cover and simmer gently until the meat is tender. Remove the veal rolls and arrange them on a bed of buttered noodles on a large platter. Add 1½ cups of sour cream to the pan juices and stir until well blended and heated through. Do not let the mixture boil or it will curdle. Taste for seasoning and pour over the veal. Sprinkle with chopped parsley and paprika.

Veal Chops

Veal chops are cut from the ribs or the loin. Some people call loin chops veal *cutlets*, but so many different parts of the animal have been referred to as cutlets that I prefer to call the cut from the loin a *chop*.

Veal chops—either rib or loin—should not be cut too thick.

Broiled Veal Chops

I find broiled veal chops less tasty than those that are sautéed or braised. Veal is not a fat meat and when broiled tends to be



TIE PAUPIETTES FIRMLY, TURN WITH TONGS WHILE BROWNING TO KEEP MEAT AND STUFFING INTACT

coarse in texture and tough. However, if you want to broil the chops, be sure to brush them well with olive oil before cooking and continue to brush them with oil as they broil. Veal must be well done and you will find that a 1" chop takes 15 to 18 minutes to cook through. Season with salt and pepper and serve with a dab of butter or a strip of crisp bacon.

Charcoal Broiled Veal Chops

You will get a juicier chop from your grill if you use the foil wrap process. First brown the chops on both sides over the hot coals. Then wrap each chop in foil with any seasonings you choose. Here are some suggestions: tarragon, butter, salt and pepper; basil, butter, salt and pepper; basil, a slice of tomato, a slice of onion, olive oil, salt and ground black pepper.

Seal the chops in the foil and place them on the grill again. Continue cooking them, turning them several times, until the veal is thoroughly cooked through and tender (15 to 20 minutes).

Veal Chops with Hearts of Palm

Hearts of palm come in tins from Brazil, Madagascar or Reunion Island. There are two sizes—very thick and much thinner. Thinner ones are best for this dish.

Allow one medium thick loin chop per serving. Dust the chops lightly with flour. Melt 3 tablespoons of butter in a large skillet and brown the chops on both sides. Salt and pepper to taste. Reduce the heat and continue cooking until the meat is tender. Cover skillet for part of cooking time.

Heat 4 hearts of palm in 3 tablespoons of butter over a low flame, turning them carefully.

When the chops are cooked, remove them to a hot platter and keep them warm. Rinse the pan with 2 tablespoons of dark rum and add ½ cup of port. Gradually add ½ cup of heavy cream and reduce the sauce a little over a low flame. Turn off the heat and add 1 tablespoon of butter, 3 tablespoons of purée of foie gras or liver pâté and salt and pepper to taste. Serve the chops covered with the sauce and garnished with the hearts of palm. You may decorate each with a slice of truffle if you want them to look extra special.

VARIATION

In place of hearts of palm, use sliced mushrooms sautéed in butter. Rinse the pan in which the chops were cooked with ½ cup of white wine and add 1 tablespoon of cognac. Proceed as above.

Veal Chops, Anne de Beaujeu

Allow one chop per serving. Dip the chops in flour, then in beaten egg and again in flour. Sauté them in butter until well browned on both sides and tender. Season to taste and arrange them in a shallow oven proof pottery or metal baking dish. Top the chops with the following sauce, which has been made in advance:

For 4 servings, finely chop 1½ cups of onion. Mix with 6 tablespoons of butter in a skillet and put over low heat. Cover the pan and let the onions steam in the butter until soft and juicy. Pour off 3 tablespoons of the butter-onion liquid and blend with 3 tablespoons of flour and cook this roux until well thickened. Place the rest of the onion-butter mixture in an electric blender and blend for 1 minute, or force it through a fine sieve. Mix with the flour and onion juice and cook over a medium flame until blended and thickened. Add ⅔ cup of cream and ⅔ cup of grated Gruyère or Switzerland Swiss cheese and stir until the cheese is melted and mixed into the sauce. Add salt and pepper to taste and a dash of nutmeg.

Pour this sauce over the chops and sprinkle with a little more grated cheese. Put the baking dish in a very hot oven or under the broiler flame to melt the cheese and heat through.

Sautéed Veal Chops

Flour the chops very lightly and sauté in a mixture of butter and olive oil as recommended for scallops. Brown the chops on both sides and cook until done and tender. These will take longer than scallops. If the chops are rather thick, cover the pan during the last few minutes.

Veal chops may be sautéed with any of the flavorings or additions which are recommended for scallops.

Veal Chops Parmigiana

Buy quite thick rib chops. Cut all the meat away from the bone and grind or chop it very fine. Combine the ground meat with half its weight in butter and season with salt and freshly ground black pepper. Form the meat into individual portions and press these against the chop bones, patting them back into their original shape.

Dip each "ground meat chop" into flour, then into beaten egg and finally in a mixture of crumbs and grated Parmesan cheese, half and half. Sauté in butter and olive oil until delicately browned and cooked through. Garnish with strips of ham and serve with risotto.

Veal Chop à l'Echelle

Dip 4 veal chops in flour and sauté them in butter until nicely browned and done. Season to taste. Place the cooked chops on a bed of crisp, golden, sautéed potatoes on a very hot platter, and top each chop with a poached leek.

To the pan in which the veal was cooked, add ¼ cup of sherry and 1 cup of heavy cream mixed with 2 egg yolks. Stir until the sauce thickens, but do not let it come to a boil or it will curdle. Season to taste and spoon it over the chops.

Veal Chops in Casserole

Have the butcher cut one good size chop—either rib or loin—for each person. Dip the chops in flour and sauté them in butter and oil until nicely browned on both sides. Reduce the heat and continue cooking and turning until the meat is cooked and tender. Season to taste. Remove the chops to a lightly oiled casserole and cover with a layer of sautéed mushrooms. Surround with tiny potato balls or cubes that have been cooked and then browned in butter. Tiny new potatoes boiled and then browned are ideal for this dish. Sprinkle with chopped parsley and a bit of chopped fresh or crumbled dried tarragon and add another layer of sautéed mushrooms. Cover the casserole and cook at 350° for 15 minutes to blend the flavors and heat through.

Veal Chops en Papillote

Buy one good size loin chop per serving. Flour the chops lightly and sauté them in butter and olive oil until nicely browned. Season to taste with salt and pepper. While the chops are cooking, sauté ½ pound of sliced mushrooms in 6 tablespoons of butter until just tender. Sprinkle the mushrooms with a few drops of lemon juice when they start to cook. Season to taste with salt and pepper.

For each chop cut a piece of aluminum foil in a heart shape large enough to fold over the chop and make a case for it. Place each cooked chop on a piece of foil, top with a very thin slice of cooked Virginia ham or prosciutto and a spoonful of mushrooms. Sprinkle with chopped parsley, and add a dab of butter. Fold the foil over the chop and crimp the edges together, making a tight envelope. Place the foiled chops on a baking sheet and cook in a 400° oven for 5 to 8 minutes to blend the flavors and heat thoroughly. Serve the chops in the foil cases along with crisp French fried potatoes and a green salad.

Veal Stews

There are several special veal dishes which I lump together as "stews" for lack of a better term. But let me assure you they are all elegant and well worth scheduling for a buffet supper party.

Blanquette de Veau

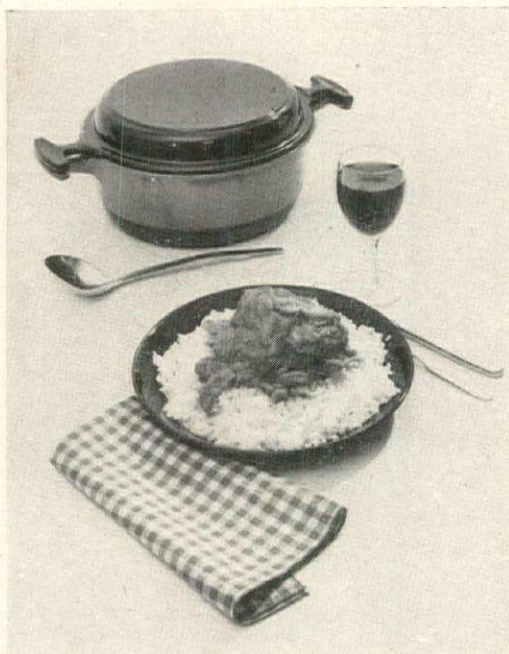
Cut 2½ to 3 pounds of veal shoulder or breast into serving size pieces. Place them in a large skillet and cover with cold water. Bring to a boil and boil 5 minutes; then skim away any scum on top. Add 1 onion stuck with 2 cloves, 2 carrots, a sprig of parsley and a bit of bay leaf. Cover and simmer for ½ hour. Add 1½ teaspoons of salt and continue simmering for 1¼ hours.

While the veal is cooking, peel 18 small white onions and wash 12 mushroom caps. Cook the onions in 3 tablespoons of butter until lightly browned. Cover and steam until tender. Add a teaspoon or so of sugar and shake the pan to roll the onions around in the sugar-butter mixture until they caramelize a bit. Cook the mushroom caps in butter until tender and season with salt and pepper.

When the meat is tender, mix 3 tablespoons of butter with 4 tablespoons of flour in a skillet. Strain the broth from the veal and add 2 cups to the butter-flour mixture. Stir and cook until thickened. Add 1 cup of heavy cream mixed with 2 egg yolks and continue cooking and stirring until smooth and thick. Do not let the sauce boil or it will curdle. Season to taste and add 1 teaspoon of lemon juice. Arrange the pieces of veal on a large platter with a mound of cooked rice in the center. Pour the sauce over the veal and surround with the onions and mushrooms. This will serve 6 people.

Ossi Bucchi

Buy shank bones of veal and have the butcher cut them into pieces about 3" long. Roll the pieces in flour and sear them in hot olive oil until browned. Add 1 cup of water and ½ cup of white wine and bring to a boil. Cover the pan, lower the heat and simmer for 20 minutes. Add 1 or 2 cloves of garlic, 2 finely chopped onions, 3 or 4 peeled, seeded and chopped tomatoes, 1 teaspoon of basil and 1 teaspoon of salt. Cover and continue simmering for 1½ to 2 hours or until the meat is very tender. Remove the pieces of meat and cook the sauce down a bit. Serve 1 knuckle per person with risotto. Pour the sauce over all.



OSSI BUCCHI IS ITALIAN STEW OF VEAL BONES

Sauté de Veau Marengo

For 6 servings, cut 3 pounds of veal into 1½" to 2" cubes. Sauté 1 thinly sliced onion in ⅓ cup of olive oil until delicately colored. Add the pieces of veal and brown them on all sides. Add ⅓ cup of white wine, 2 crushed cloves of garlic, ½ teaspoon of thyme, 1 bay leaf, a sprig of parsley, 1 cup of broth, 1 can of Italian style plum tomatoes and salt and pepper to taste. Cover and simmer until the meat is tender. This will take an hour or more. When the meat is done, remove the pieces to a hot platter. Strain the sauce and let it cook down very rapidly for about 5 minutes.

Sauté ½ pound of mushrooms in 3 tablespoons of butter. Sauté 12 to 16 small white onions in butter and then glaze them with a bit of sugar added to the pan. Mix the pieces of meat with the mushrooms and onions and pour the sauce over all. If you like a thicker sauce, you may add *beurre manié* and stir it in before pouring the sauce over the meat. Garnish the dish with chopped parsley and serve with rice or tiny new potatoes.

Veal Sauté

This dish may be prepared with meat from the shoulder, the breast or the neck of veal. Have the butcher cut it into bite size pieces. Dust the meat with seasoned flour and brown it in butter. Add white wine, broth, or a mixture of both—enough barely to cover the meat—and cook slowly in a covered pan. You may cook this on top of the stove or in a low oven. It will take from 1 to 1½ hours. Serve with the sauce poured over the meat. If you like a thicker sauce, add *beurre manié*.

Shoulder And Breast Of Veal

This cut should be boned, rolled and tied. Otherwise, you will find the bones are so awkwardly placed that it is almost impossible to carve neatly. The shoulder may be prepared in any of the ways given for leg of veal or cooked as follows:

Braised Shoulder

Sear the shoulder in butter, veal kidney fat, olive oil or a mixture of oil and butter. Add broth or white wine, allowing about 1 to 1½ cups of liquid for a 5 to 6 pound shoulder. Season. Cover, simmer from 2 to 2½ hours.

Braised Shoulder, Italian

Heat olive oil with 2 cloves of garlic and sear the shoulder of veal in the hot oil. Remove the garlic cloves after the meat is browned on all sides. Add 1 large can of Italian plum tomatoes, 1 teaspoon of basil, 1 medium onion thinly sliced and sautéed in 2 tablespoons of olive oil, 1 grated carrot and salt and pepper to taste. Cover and simmer until the meat is tender. Remove the meat to a hot platter. Strain the juices and add ½ cup of tomato purée. Cook this sauce down until slightly thickened and add 1 tablespoon of chopped Italian parsley. Pour over the veal and serve with buttered noodles dusted with grated Parmesan.

Braised Shoulder, Farmer's Style

Sear the veal shoulder in butter and olive oil. Add 4 or 5 thick slices of bacon cut in small dice, 2 or 3 thinly sliced onions, 2 shredded carrots and let these vegetables brown lightly. Add ½ cup of broth, cover the pan and simmer until the veal is tender. Add additional sautéed onions and 12 mushroom caps sautéed in butter.

Braised Shoulder with Olives

Braise the shoulder of veal according to directions above. About 15 minutes before the meat is done, add 1½ cups of pitted green olives (the very small flavorful ones), and continue cooking until the meat is tender and the olive flavor has blended with the juices. Serve with rice.

Braised Shoulder with Tarragon

Sear the shoulder of veal as above and then add white wine. One half hour before serving, add 2 teaspoons of dried tarragon or 1½ tablespoons of fresh chopped tarragon to the pan. Serve with the pan juices and new potatoes dressed with butter and chopped fresh parsley.

Stuffed Shoulder of Veal

Ask the butcher to bone a shoulder of veal and leave a pocket for stuffing. Prepare the stuffing with 2 veal kidneys finely ground with half their fat, 1 pound of ground lean pork, 2 cups of bread crumbs, 1 finely chopped or grated onion, 1 finely chopped or grated clove of garlic, 1 teaspoon of tarragon, ⅓ cup of chopped parsley and 2 eggs. Mix together and season with salt and pepper. Stuff the shoulder with this mixture and sew it up. Tie the stuffed shoulder securely so that it will hold its shape. Sear it in hot oil and butter and add 1 cup of white wine and 1 cup of broth. Cover and simmer until the veal is tender.

This dish may be served hot or cold.

To serve hot: Remove the cooked stuffed shoulder to a hot platter and cook the sauce down 3 or 4 minutes over a brisk flame. Measure the sauce and for each cup of liquid break 2 egg yolks into a bowl and combine with a bit of the hot sauce. Gradually stir the egg mixture into the rest of the broth and continue cooking and stirring until it is thickened. Do not let it boil or it will curdle. You may add a little arrowroot if you like a thicker sauce. Season to taste and serve with the veal.

VARIATIONS

Butter the stuffed shoulder well and roast it at 325°, basting with melted butter and white wine.

To serve cold: For an elaborate dish cover the cooked shoulder of veal with an aspic. An excellent aspic jelly may be made as follows: cook the shoulder bones and 1 pound of veal neck with seasonings in enough water to cover for 2 to 2½ hours. Pour the broth through a fine flannel, clarify it with egg white and then pour it through the flannel again. This will make a natural aspic. If you are afraid that it will not be firm enough, combine it with unflavored gelatin, allowing 1 envelope dissolved in ¼ cup of cold water for each 2 cups of broth. Let this set until slightly thick and then brush it over the veal shoulder. Chill for several hours and serve with herb mayonnaise.

Chaufroid of Veal

(shown on cover)

This rather elaborate buffet dish is not really too difficult to prepare, is spectacular to serve and goes a long way. Purchase either a breast of veal with a pocket or a boned shoulder of veal with a pocket. Ask the butcher to remove the flat bones of the breast or do it yourself with a very sharp boning knife.

If you are using the breast, trim the edges so that it has some degree of regularity. Prepare a stuffing with 1 pound ground veal, 1 pound ground pork, ½ pound ground or chopped calf's liver, 1 medium onion, grated, 2 small cloves garlic, finely chopped, 1½ teaspoons dried basil or 2 tablespoons chopped fresh basil, ½ cup chopped parsley, 1 cup fine bread crumbs, 1 teaspoon salt, 1 teaspoon freshly ground black pepper, ¼ cup cognac, 3 eggs.

Cut 4 or 5 thick slices of cooked tongue into long square fingers. Trim 6-8 black peeled truffles into cubes, reserving the trimmings in a little Madeira or sherry to use in other dishes. Arrange ½ the stuffing in the pocket of the breast or shoulder, patting it very flat. Arrange the fingers of tongue and the cubed truffles in a pattern on the stuffing. Carefully cover with the remaining stuffing and sew the edges of the veal firmly together.

Brown the roast delicately in a very hot oven or in melted butter on top of the stove, handling with great care. When it is delicately colored, add to the pan a veal knuckle, a bay leaf, a small sprig of thyme (or ½ teaspoon dried thyme), a sprig of parsley, 1 pint of white wine or vermouth and 1 cup water. Cover tightly and roast at 325° for 1½ to 2½ hours, depending upon the size of the roast. The meat should be tender to the fork when tested. When it is tender, remove the roast to a hot platter and blaze with ⅓ cup cognac. Add the juices from the blazing to the pan juices. Allow the juices in the pan to cool, skim off the excess fat and strain the juices through cheesecloth. Allow the roast to cool thoroughly.

Meanwhile, prepare a chaufroid sauce. Cook 6 tablespoons flour and 6 tablespoons butter together to make a roux. Cook the roux over low heat for several minutes. Gradually add to this roux the strained juices from the pan, making in all about 3 cups sauce. Stir over medium heat until the sauce is thickened. While you are making the sauce, dissolve 2 envelopes gelatin in ½ cup cold water. When the sauce is nicely thickened, taste for seasoning and add 1 cup heavy cream com-

bined with 3 egg yolks (first add a little of the hot sauce to the cream mixture, mix well and then add this to the sauce and stir until well blended and smooth). Do not let the sauce boil after the egg yolks are added. Stir in the dissolved gelatin and stir until thoroughly mixed with the sauce. Allow this to cool until it has almost begun to set. Place the cold veal on a rack which has been placed on a platter or shallow pan and carefully spoon the sauce over the roast so that it coats it completely. The roast should be cold enough to aid the almost congealed chaufroid to hold. You may have to give it one coat, transfer to the refrigerator to set it and coat it again.

You may decorate the coated roast with truffles cut in various shapes, fresh tarragon leaves, sliced stuffed or ripe olives, pimientos cut in various shapes or any decoration you prefer. The flower decoration on the cover photograph was made of petals cut from truffles and hard-boiled egg whites, chives (for stalks) and tarragon leaves, sieved hard-cooked egg yolk mixed with a little shortening and piped through a wax paper cornucopia to form the center of the flowers and the mimosa blossoms.

Before serving the veal, coat thinly with aspic on the point of setting, chill and, if necessary, coat again with aspic. Serve on a silver platter surrounded by finely chopped set aspic and vegetable garnishes. You can also put around the sides small aspic molds into which softened liver paté has been piped from a pastry bag.

Serves 10 or more as a buffet dish.

Stuffed Breast of Veal

Buy a breast of veal and have the butcher make a pocket for stuffing. Prepare the stuffing with 1 pound of ground pork, 1 cup of toasted breadcrumbs, 2 finely chopped onions, 1 teaspoon of basil, 1 teaspoon of salt, 1 teaspoon of freshly ground black pepper and 2 eggs. Blend thoroughly and add ½ cup of finely chopped parsley. Stuff the breast of veal and sew it up. Melt 4 tablespoons of butter or any fat in a large heavy pot (Dutch oven is fine) and add 1 tablespoon of oil to keep the fat from burning. Brown the veal breast quickly on all sides. Add 2 cloves of garlic, salt and pepper to taste and 1½ cups of white wine. Cover and simmer for about 3 hours or until the meat is tender.

Remove the veal to a hot platter. Skim any excess fat from the pan juices and let the sauce cook down quickly. Taste for seasoning and serve it separately. Buttered noodles and peas are a good accompaniment for this.

Veal Roasts

Saddle of Veal

This cut is the double loin including the tenderloin. If you wish, you may have the kidneys stripped of fat and rolled into the roast. A saddle will weigh from 8 to 18 or 20 pounds, depending on the size of the animal and the amount cut. It is a very decorative dish and an excellent choice for a large dinner party.

When you are ready to roast the saddle of veal, insert a meat thermometer in the fleshiest part of roast, making certain the thermometer does not touch the bone. Place the meat in a 400° oven and cook for 35 minutes. Season to taste. Then reduce the heat to 325° and continue cooking until the veal reaches an internal temperature of 170°. This will take 2½ to 3½ hours, depending on the size of the roast.

Saddle of Veal with Anchovy Butter

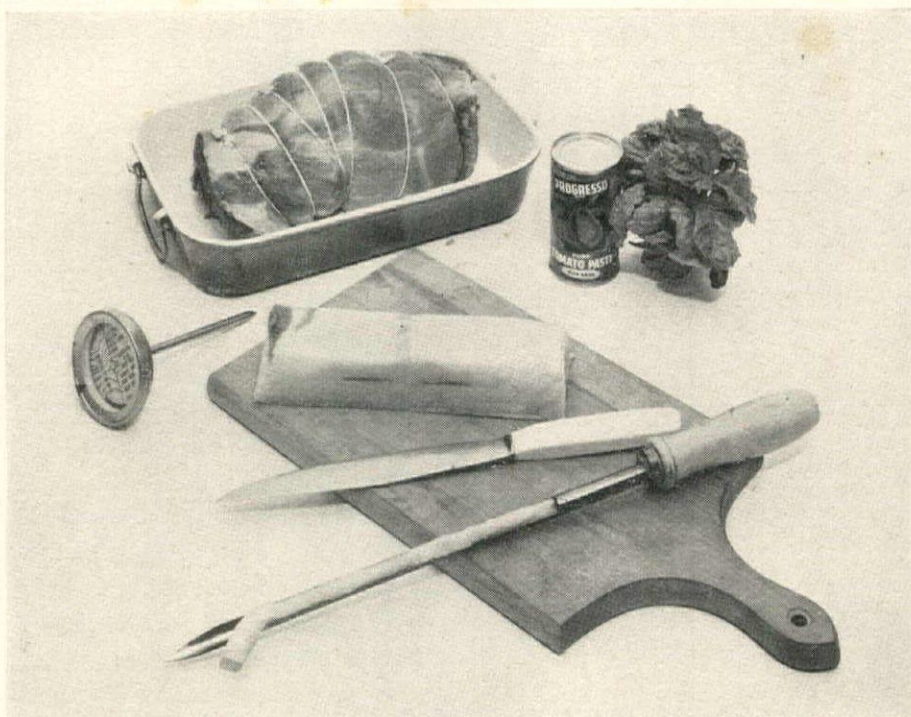
Roast a saddle of veal as above, basting from time to time with a mixture of 1 cup of melted butter, ½ teaspoon of anchovy paste or finely chopped anchovies and 1 cup of white wine. Serve the roast with anchovy butter made as follows: cream 1 cup of butter with 6 finely chopped anchovy filets, 1 tablespoon of chopped parsley and a few drops of lemon juice.

Rack of Veal

A rack may be cut from either the rib or the loin section. Roast as you would Saddle of Veal. Naturally, this smaller cut will take less time. Use a meat thermometer and roast until the internal temperature reaches 170°. This will take about 2 to 2½ hours.

Leg of Veal

The center section of the leg, weighing about 7 to 8 pounds, is considered the best portion. Have the butcher tie it firmly so it will hold its shape. Roast in a low oven—about 325°—until the internal temperature reaches 170°. Baste the meat during cooking with a mixture of melted butter and white wine, melted fat and white wine, or herb-flavored olive oil and salt and pepper to taste. A 7 to 8 pound leg will take from 3 to 3½ hours. Here are ways to prepare the leg:



GIVE SUCCULENCE TO LEAN VEAL ROAST BY INSERTING FAT PORK WITH LARDING NEEDLE

Roast Leg, Fines Herbes

Roast as above, basting frequently with a mixture of ½ white wine and ½ melted butter flavored with 1 tablespoon each of chopped chives, chopped parsley and chopped tarragon.

Roast Leg of Veal, Niçoise

Put the leg in a pan with a little olive oil and place it in a 450° oven to sear for 20 minutes. Turn the meat several times during this period to be sure it is well seared on all sides. Reduce the heat to 325° and continue cooking, basting with a mixture of 1 cup of tomato juice, ½ cup of olive oil, ½ cup of white wine, 2 finely chopped cloves of garlic, 1 tablespoon of chopped fresh basil or 1 teaspoon of dried basil and salt and pepper to taste.

When the meat has reached an internal temperature of 170°, remove it to a hot platter. Add 1 cup of tomato purée to the pan juices and cook for several minutes to heat and blend thoroughly. Then add 1 cup of ripe olives—the soft Italian or French variety if available—and let them heat through in the sauce. Pour this over the roast. Serve with sautéed eggplant, rice.

Vitello Bella Vista

Buy a 5 to 6 pound piece of the round or leg of veal. It should be larded with fat pork and slivers of ham or tongue. If your butcher will not do this for you, use a larding needle and do it yourself. Tie the roast firmly so that it will hold its shape.

Cut 1 large onion, 2 carrots, and 3

stalks of celery into thick strips. Select a deep casserole or roasting pan that can be used on top of the stove and melt 4 tablespoons of butter in it. Add the vegetables and a few sprigs of parsley and cook these in the butter, stirring lightly, until they begin to wilt. Place the veal on top of the vegetables and spread the meat with 3 tablespoons of soft butter and 1 teaspoon of salt. Put the roast in a 400° oven for 25 minutes. Then add ½ cup of white wine and roast 5 more minutes. Add enough broth, or water mixed with wine, or just water, almost to cover the meat. Cover the pan, reduce the heat to 325° and continue cooking until the veal is tender. Remove to a hot platter.

Put the pan juices in an electric blender and blend thoroughly, or put them through a fine sieve. Prepare a roux with 4 tablespoons of butter and 4 tablespoons of flour. Cook it gently for a few minutes, then add 1½ cups of the hot sauce, stir and cook to the consistency of mayonnaise.

Cut the veal into neat slices and arrange these in a buttered shallow oval casserole, or gratin dish. Spoon the sauce over the meat slices, or use a pastry bag or tube. Next, cover with a layer of Duchesse potatoes (see below). Using a rosette tube on the pastry bag, make a decorative edging to the dish with more Duchesse potatoes. Brush with melted butter and dust with grated Parmesan cheese. Put the dish in a hot oven or run it under the broiler flame to heat and brown lightly. Cover with additional sauce.

Duchesse Potatoes: Prepare mashed potatoes in your usual fashion and beat egg yolks into the hot potatoes, allowing 1 egg yolk for each cup of potatoes.

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Quel Cognac!!



Quelle Liqueur!!

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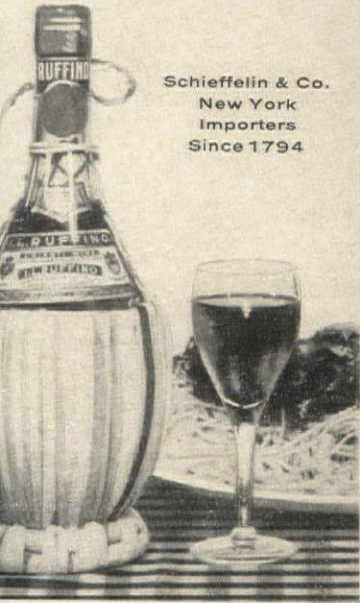
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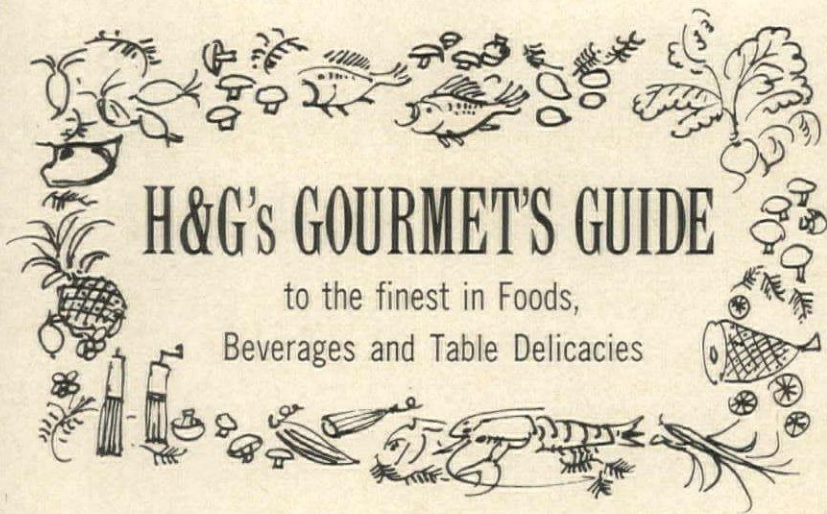
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QUICK GOURMET RECIPE OF THE MONTH

Veal Scallops with Lemon

Dredge 1½ lbs. of very thin scallops with flour. Sauté them in butter and oil until delicately browned and tender. Add salt and pepper to taste and ¼ cup of lemon juice. Sprinkle with a pinch of tarragon and add about 10 paper-thin slices of lemon. Remove scallops to a hot platter. Add another dash of lemon juice to the pan, stir it about and pour pan juices over scallops. Sprinkle with chopped parsley.

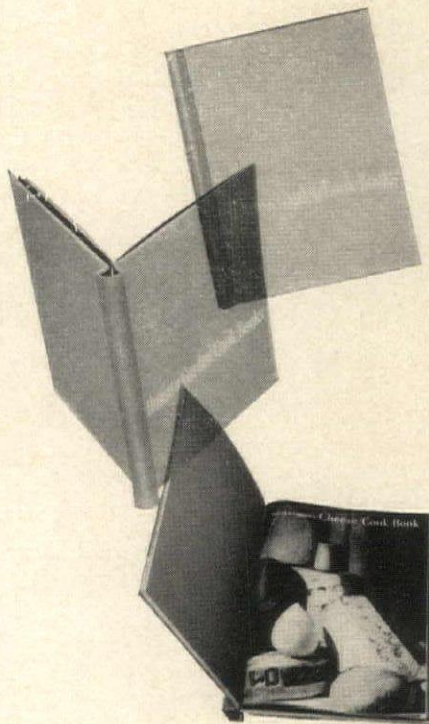
Variation: Dip the scallops in flour, then in lemon juice and again in flour to which you have added 2 tablespoons of grated lemon rind, 2 tablespoons of grated Parmesan cheese, 1 teaspoon of black pepper, 1 teaspoon of salt. Serves 4-6.

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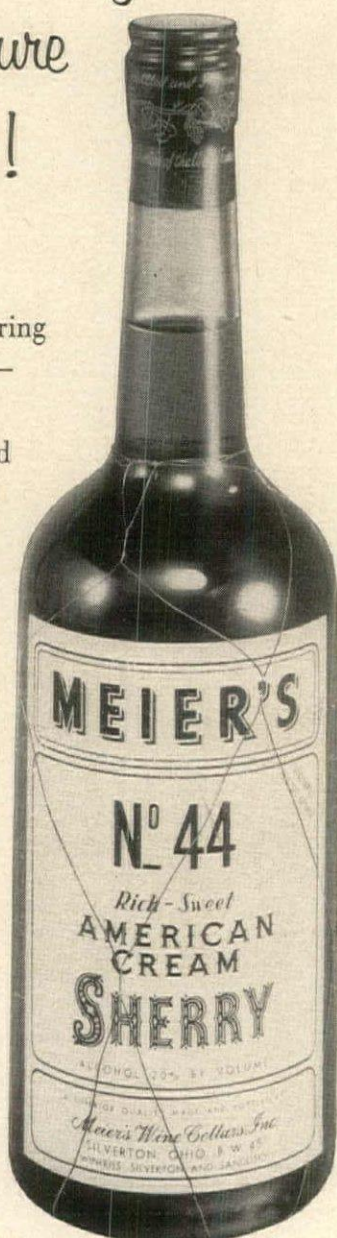
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Corkscrew

WINE MAKING: MYSTERY AND MAGIC

By James A. Beard



In a lifetime of gastronomical adventures, I have had few experiences more exciting than the European *vendanges* or grape harvests. During recent autumns I have been through the processing of the ripe fruit from vine to vat in Champagne, Bordeaux and Cognac. The harvest itself is a sort of festival, and the subsequent work of pressing the grapes and starting the fermentation is impressive evidence of the fact that wine does actually "live" and "breathe."

Confident and gay

At a grape harvest you feel remarkably close to nature; and it is easy to understand why primitive people thought of wine making as mysterious, somehow connected with the favor—or disfavor—of the gods. For the last few days or weeks before harvest time anxious eyes scan the horizon in fear of rain or, worst of all, that wrecker of vines and vintages, hail! But if the harvest has been preceded by an all-important hundred days of heat and sun, the pickers and vintners approach their jobs confident and gay.

In Bordeaux, whole families, youngsters to great-grandparents, gather from the surrounding countryside to help in the vineyards at the châteaux. They all work together and as they move up and down the rows of vines picking the heavy bunches of grapes, laugh and banter and often sing. Mealtime is a party. The vintner supplies dinner, generally good, hearty French peasant cuisine, excellently prepared. Plenty of wine, too, of course. I have enjoyed some of my most memorable meals with the pickers at grape harvest time.

The harvesters in Champagne are often migrant workers who return every year. Some sleep in large dormitories provided for them, others camp out, and recently many have been coming in trailers. In Champagne the pickers must sometimes work in the fields

until the last flicker of daylight for it is important to get the grapes in as fast as possible. But the same carnival spirit prevails. Each picker is allowed a liter of wine a day, and when they gather to enjoy their wine they often gossip and joke well into the night.

Wine harvesters pick only the ripest bunches of grapes and place them in containers. When these are full the grapes are transferred to larger containers and carted off to the pressing sheds. Of course the vines must be re-harvested to gather those bunches that ripen later. In some areas, like Sauternes and Germany, the ripe grapes may be harvested individually, the harvesters meticulously picking grape by grape rather than bunch by bunch. Only the grapes that have achieved the *pourriture noble* (noble rot) are chosen. This noble rot is a beneficial fungus that forms on very ripe grapes causing some of the juice to evaporate and increasing the sugar content. When grapes are picked one at a time harvesting is a long process, sometimes lasting well into November, for the vines must be gone over many, many times.

Romantic notion

The next steps in wine making are pressing and storing the precious liquid in vats for its first fermentation. Lots of people have the romantic notion that all grapes for wine are pressed by beautiful young peasant girls who stomp them with bare feet. Grapes certainly were pressed by foot in the past though the job was not necessarily delegated to beautiful young girls: the feet of both sexes, young and old, were utilized. In a few parts of Italy the pressing is still done this way and in some parts of Italy and in the sherry region in Spain, grapes are pressed by men wearing special boots studded with nails to catch the pits. Today most commercial wines are made from grapes that are pressed mechani-

cally. Since the war the automation of grape pressing has made impressive strides and in Germany particularly the visitor sees well designed power presses. Most French vintners are more conservative and in the smaller pressing rooms in Burgundy and Bordeaux you still see the old wooden presses, and here they still put the liquid in old vats to ferment instead of in glass-lined tanks.

Surging and foaming

A few days, or even a few hours, after the pressed grapes go into the vats the first fermentation begins. The liquid surges and foams with a vehemence you can hear plainly if you are standing nearby. In normal or "good" years this fermentation begins of its own accord, but in poor years when the sugar content of the grapes is low, the vintners may—by government permission—add a little sugar to the juice to give it a push.

The violence of the first fermentation leaves the liquid cloudy, a muddy mixture of yeasts, tannic acid, sugars and molds. This newborn wine is a far from appetizing sight when you watch it transferred from the vats to the barrels. In the barrels the new wine may continue to ferment. It throws off its impurities, gradually settles and begins its long process of maturing. The tannin is still there and may be for some time. Red wines, especially, often need years to become mature, polished adults.

During the first few months in the cask as the wine settles and sinks into the pores of the wood it diminishes in volume. The casks must be watched carefully and kept filled by the addition of more wine of the same grapes and the same vintage. Indeed the whole first year the vintner gives the new wine attention and care as unstintingly constant as a mother gives her infant.

At the end of the year some of the lighter wines—whites, rosés or light bodied reds like

Beaujolais—may be shipped in cask, or bottled and shipped ready for drinking. Heavier reds and richer wines are kept maturing in the cask for longer periods of time before they are shipped.

Many people assume that only white grapes can be used to make white wines. Not true. For example, red grapes go into the making of champagne, but the skins of the grapes are removed as soon as the juice is pressed so that they do not color the wine. Incidentally, people often ask me how rosés achieve their color. In this case, red grapes are used and the skins are allowed to stay in the juice for a short time—just long enough to give the wine its pinkish or rosy hue.

In most cases French wines bottled by producers and so labeled are required by law to be made from grapes grown in the producer's own vineyard. Champagne, however, since it is a blend, can be and usually is made from grapes of various vineyards. Few of the champagne producers grow enough grapes to supply their needs and most buy from local farmers, but these grapes must meet high standards, for the making of champagne requires a careful sorting of the fruit. The quality depends on the wine's being strong and pure; the grapes are pressed only at a particular stage of ripeness.

A life of its own

As for Cognac, the wine that forms its base is made with the same care that is lavished on any fine wine. Before it is distilled to make the great brandy it must have just the right qualities and flavor to produce Cognac.

I seldom drink a glass of fine wine or sip rare Cognac without thinking of the fascinating process by which it was created and the festive times I have had watching the work. And respectful as I am of the painstaking care that goes into wine making, I am most amazed by the mystery of the wine itself—this breathing thing with a life of its own. END

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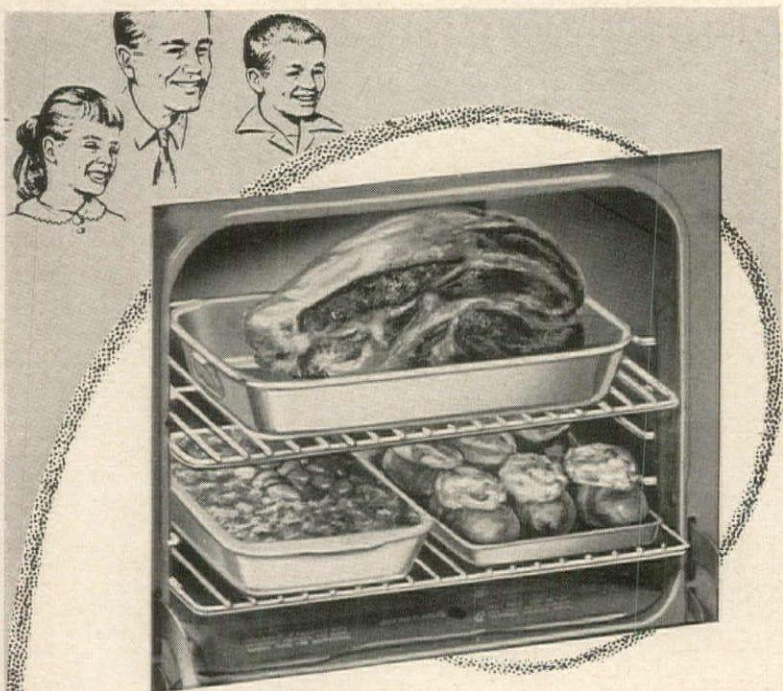
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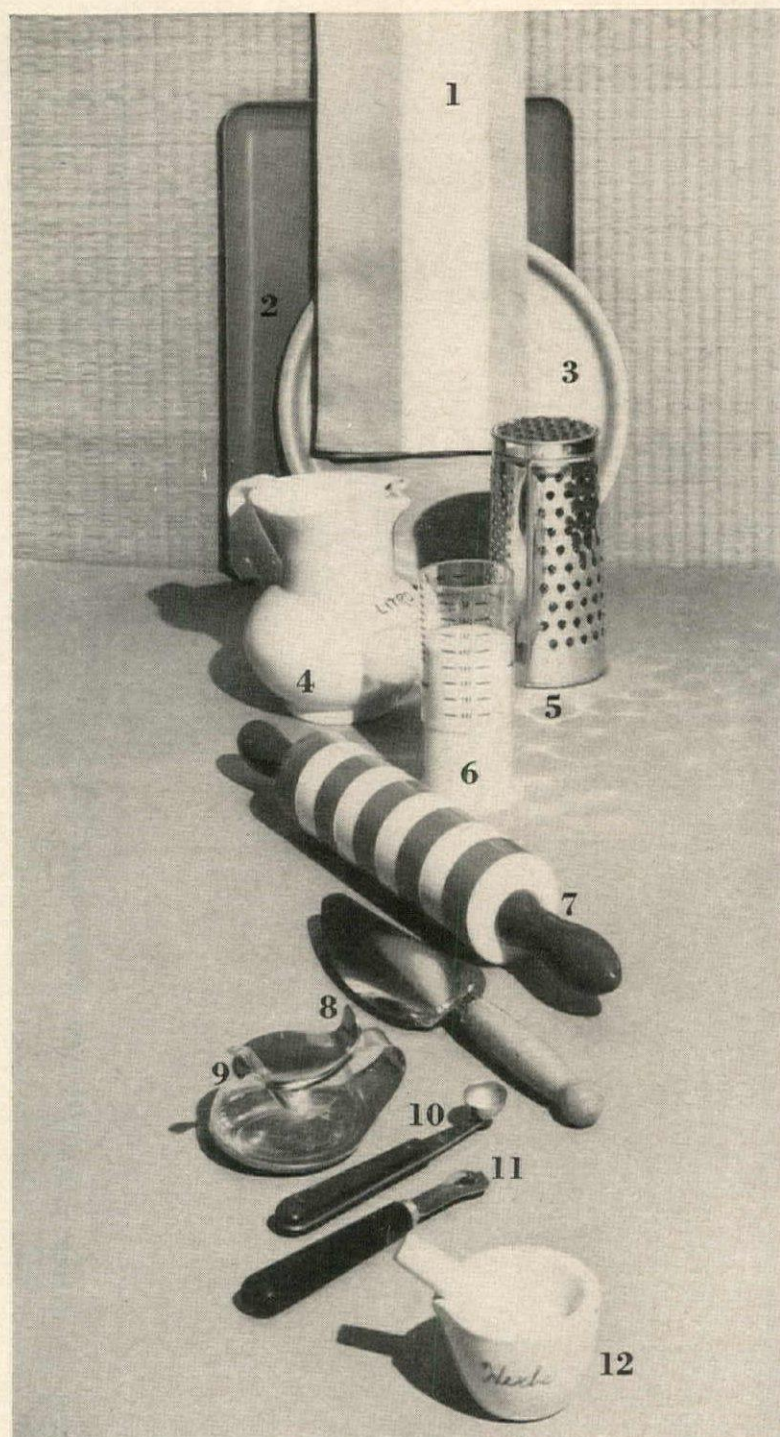
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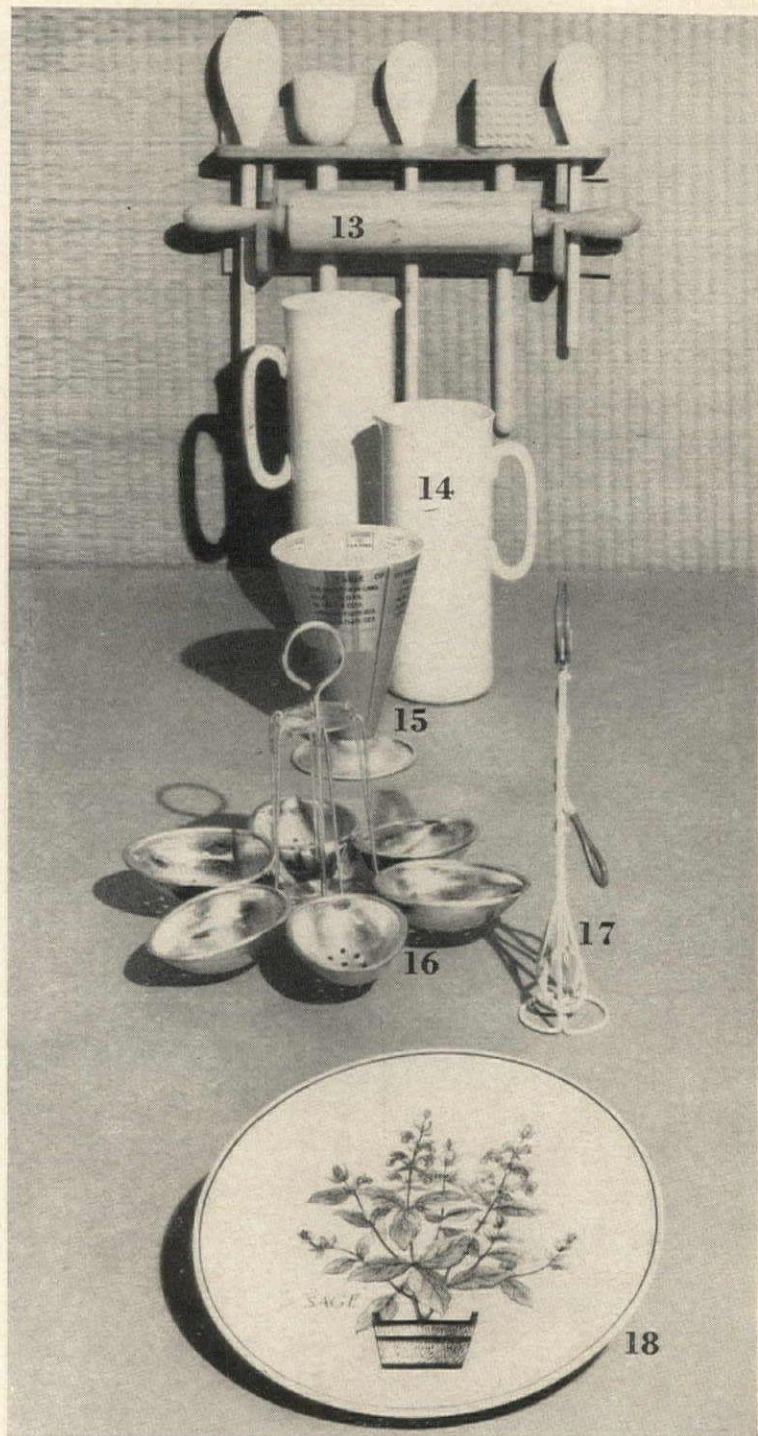
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white porcelain mortar and pestle make the most of herb flavors. \$3.55. At La Cuisinière.* **13.** Decorative wooden wall rack 13" long keeps wood utensils—three mixing spoons, meat tenderizer, potato masher and rolling pin—within easy reach. \$4.50. At Quintessence.* **14.** Two slender pitchers of white earthenware from Sweden—fine for beverages, perfect for flowers. $\frac{3}{4}$ quart capacity \$3.50, 1 quart capacity \$4.50. At Bonniers. **15.** Easy guide to ounce measures for dry ingredients from cocoa to rice. \$1.65. **16.** Poach one to six perfect egg-shaped eggs in this tin set with detachable containers. From France. \$4.90. **17.** It's easy to operate this wire beater which rests firmly on the bowl bottom. \$2. All at La Cuisinière.* **18.** For constant use or wall decoration, 8" plates in eight herb designs. \$1.65 each at Bonniers. *All items postpaid

Store addresses, page 118



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Color

Cover (see also page 65):

Wing chair, spring down cushion; in muslin, \$198. From Schoonbeck Collection. Made by Henredon Furniture Industries.

Fabrics: on chair, "Pompeian Cloth," 54" wide \$10.50 yd.; curtains, "Olympia," designed by Ramond Loewy; 50" wide, \$7.15 yd. H&G Tangerine sample (on table), "Meteor Casement," 50" wide, \$7.50 yd. F. Schumacher & Co., through decorators.

Fabric sample (on table): "Check" Petaldown cotton satin with Everglaze tested crease resistance; 36" wide, \$2.50 yd. Made by Everfast Fabrics. Circular table, 27" diam. marble top; antique glass box, brass trim; glass goblet. At Paul M. Jones, 55 E. 54th St., New York.

Rug, "Mosaic," 6' x 8', carved white wool, \$146.50. Made by Karastan. Carpet sample (on table), "Kings-beauty" tufted viscose-rayon, \$9.95 sq. yd. Made by Kingston Mills.

Lamp, milk glass copy of 18th c. French lamp, paper shade. \$14.98. At Bloomingdale's, Lexington & 59th, N.Y.

Page 63, top, right:

Mahogany furniture from "Collector's Gallery," Patina finish: buffet, brass gallery and hardware; 54" x 19"; \$305. Oval dining table, 60" x 44", has three 15" leaves; \$335. Arm chair, slip seat; in muslin, \$62. Side chair, in muslin, \$53. Cart, 35" wide, opens to 70"; \$179. Made by Henredon Furniture Industries.

Upholstery fabric on chairs, "Pompeian Damask," 54" wide; \$15 yd. F. Schumacher & Co., through decorators. Vinyl tile, 65c sq. ft. installed. Made by Kentile.

Curtains, Kenneth ready-made "Felita Gauze" Dacron and Celaperm; 90" long, 168" wide. \$12.95 pr. Made by Bartmann & Bixer.

Paintings by Robert Bishop. At Paul M. Jones, 55 E. 54th St., New York.

Wallpaper, "Lattice," \$10 roll. At Pageant Wallpapers, through decorators.

Café au lait set, silverplated, malacca handles: coffee pot, \$42; hot milk pot, \$38; stand, \$46.50. Tureen, \$25. Parrots, \$250 pr. China coffee set, 15 pcs., \$65. Place mats, napkins, Irish linen; set of 8, \$18. Furstenburg china: plate, \$5.50; bread and butter, \$1.80; soup, \$3.75. Stainless steel flatware, porcelain handles: knife, \$3.85; fork, \$5.50; butter knife, \$2.95. Sterling silver cream soup spoons, \$8.73. Basket-weave bowl, \$25. At Bonwit Teller, Fifth Ave. & 56th St., New York.

Left, top to bottom:

Pitcher, Williamsburg Reproduction, \$8. Made by Blenko Glass Co.

Blind, "Woven Flexalum," an aluminum material for draperies and shades. Custom made by window blind dealers. Arm chair, wrought iron frame, upholstered cushion, \$95. Made by Molla. Carpet, "Kingsbeauty" tufted viscose-rayon, \$9.95 sq. yd. Made by Kingston Mills.

Console range, "Matchless." Thermostatic control. Made by Chambers Built-Ins.

Page 64, bottom:

Sofa, chrome steel frame; in muslin,

\$1,250. Chairs, chrome steel, black leather, \$234 each. Table, travertine marble, chrome steel, \$216. Rug, "Moon Mirage," \$690. Wall hanging, "Moon Mirage," \$101.52. At Laverne, through decorators.

Vinyl tile flooring, about 92c sq. ft. installed. Made by Robbins Floor Prod. Lighting fixture, steel and vinyl, \$35. Made by Howard Miller Clock Co.

Top, left:

Lamp, matching shade, \$69.98. At Bloomingdale's, Lexington Ave. & 59th St., New York.

Portable 17" TV, pop-up antenna, \$179.95. Made by Hotpoint Co. Barometer, 40" diam., satin brass dial, 6 1/2" diam; \$67.50. At Peter Pepper Products, P. O. Box 1003, Palos Verdes Estates, Calif.

Dinnerware, Melmac "Meadow Flowers" 10" plate, \$2.95. Made by Royalon.

Upholstered chair, \$189; in muslin, \$150. Made by Heritage Furniture Co.

Telephone, "Ericofon," dial in base, made by North Electric Co. (Consult your telephone company about installation.)

Page 65 (see also Cover):

Sofa, 84" long, 2 spring down cushions; in muslin, \$426; ottoman, 27" x 27", 16" high; foam rubber top, \$107.50. From Schoonbeck Collection. Server, mahogany, travertine top, 40" wide, \$219. From "Collector's Gallery." Made by Henredon Furniture.

Fabrics: on sofa, "Batik Stripe," 50" wide, \$5.25 yd. On ottoman: "Olympia," designed by Raymond Loewy; 50" wide, \$7.15 yd. F. Schumacher & Co., through decorators.

Cut glass bowl, gold bronze handles; 17-pc. porcelain coffee set, at Paul M. Jones, 55 E. 54th St., New York.

Painting, "Fruit and Candle," by Elman Etting. At Midtown Galleries, 17 E. 57th St., New York.

Left, top to bottom:

Leather, full top grain. Produced by Blanchard Bros. & Lane.

General Electric light bulb.

Settle, 54" long. Walnut finish, \$118; in H&G Tangerine, \$136. Made by Drexel Furniture Co.

Blanket, "Lamar," double size, wool, \$37.50. Made by St. Marys (division of Fieldcrest Mills).

Page 66, top:

Cabinet, sliding doors, \$219.50. Cabinet, 3 drawers, open shelf, \$125. Both walnut and aluminum, designed by Paul McCobb. At Peerless Furniture Co., 819 Seventh St., Washington, D. C.

Stool, woven leather and Parkerized wrought steel; 12" or 18" high, \$19.95 each. Designed by Lila Swift Monell. At Woodward & Lothrop, Washington, D.C.

Oval bowl, black Plexiglas, \$12.50; blue ceramic ash tray, \$7.50, designed by William Wyman; Heath stoneware bowl, \$5. At Ursell's, 32-43 Que St. N. W., Washington, D. C.

Armchair, green silk upholstery, \$703; in muslin, \$507. Made by Dunbar.

Wallcovering, flank leather; designed by Win Anderson. Leather produced by Blanchard Bros. & Lane.

Rug, hand tufted wool runner. Made

to order by Marianne Strengell Textiles, Bloomfield Hills, Michigan. Statue, fertility figure (Ivory Coast), courtesy of Mr. Jean LeCannelier, Washington, D. C. Paintings: "The Window," by Henry Niese; "Heart of Norwegian Spruce," by Theodore Stamos. At Corcoran Gallery.

Bottom:

Coffee pot, "Flamestone" stoneware, 9-cup size, \$13.95. Made by Dansk. Chandelier, Directoire reproduction, \$375. At Christopher Chodoff. Cabinet with 2 silver drawers, adjustable shelf, pull-out trolley; 42" x 16" x 84½", \$760. At Bodart Furniture, 49 E. 53rd St., New York. RCA "Cruiser" portable radio, 7½" x 10¼" x 3½", \$39.95. Vacuum cleaner, "Constellation," tank type; with attachments; \$89.95. Made by The Hoover Company. Mirror, bamboo frame; 27" x 21", \$35, unpainted. At J. Pocker, 824 Lexington Ave., New York.

Page 67, bottom:

Mahogany furniture from "Collector's Gallery": headboard, Patina finish, \$105; chests, painted, \$155; arm chair, Patina finish, upholstered seat, \$69. Made by Henredon Furniture Industries. Table, brushed steel and brass, 18" diam., St. Michel marble top; \$300. At Paul M. Jones, 55 E. 54th St., N. Y. Blinds, cotton yarn and wood, pleated. Made to order. Bronx Window Shade Co., through decorators. Candelabra (above headboard), hydro-stone, hand painted, \$30. At Si Como No Shop, 118 MacDougal Street, New York. Paint, "Shimmering Gold," \$2.49 qt. Made by Vari-Krom. Lamp with 16" shade, \$72. At Bloomingdale's, Lexington & 59th St., N.Y. Curtain fabric: hand loomed and stitched hemp sheer, 50"-51" wide, \$11.65 yd. J. H. Thorp & Co., through decorators. Rug, "Vera Cruz," 9' x 10', Staylux rayon, \$11.95 sq. yd., from International Style Group. Made by Bigelow Carpet Co. Bedspread, Reguengos hand-woven wool, 5'9" x 7', \$61. Knitting bag, Viana do Castelo wool; handmade, crewel work design, \$4.50. At Little Portugal, 15 Christopher St., New York. Water jugs, \$55 each. At Doris Des-sauer, 228 East 51st St., New York.

Top, in order shown:

Hanging lamp, \$50; with cord and assembled, \$62. Altamira, through decorators. Fabric, "Poplars," 48" wide; designed by Jason Harvey, \$4.50 yd. At Rowen, through decorators. Dinner plate, \$3; Irish coffee cup and saucer, \$2. At Designed for Living, 131 E. 57th St., New York. Bowl, \$3.25; made by Proton. Bathtub, made by American Radiator & Standard Sanitary Corp.

Table of the Month

Page 75:

"Charmaine" china: plate, \$5.50, cream soup and stand, \$9.50, cup and saucer, \$6.50. Made by Lenox. "Awakening" flatware: fork, \$6.75, knife, \$6.50, spoon, \$6, salad fork, \$6, teaspoon, \$4.75. Candlesticks, \$32.50 pr. Silver ash tray, \$3.50; salt and pepper set, silver and walnut, \$10 pr. Made by Towle.

"Nobility" goblet, \$3; wine glass, \$3. Made by Imperial Glass Corp. Marigold Belgian linen tablecloth, Canary napkins; 7 pc. set, \$17.75. At Saks Fifth Ave., New York. Siamese Pink Irish linen cloth 52" x 70", \$7.50. At Lord & Taylor, Fifth Ave., New York. Hyacinth Belgian linen tablecloth, \$9.98; Deep Night napkins, 64c each. At Macy's, Herald Square, New York. Planter and stand, Italian terra cotta, \$3. At Constance Spry, 322 Park Ave., New York. Antique Sheffield basket, 12½" long. At James Robinson, 12 E. 57th St., N. Y.

Nurseries

Page 78, top:

Wall storage bin: wood cabinet, plastic containers and drawers; white; 39½" x 4¾" x 7¾", \$27.50. At Bon-niers, 605 Madison Ave., New York. Curtains, white muslin, embroidered yellow daisies; 48" long, \$20 pr.; 78" long, \$25 pr. By Craig Creations. At Lord & Taylor, Fifth Ave. & 38th St., New York.

Bottom:

Bassinet slipcover; quilted rayon acetate with nylon ruffle: white, pink, blue or maize, \$8.95. At Saks Fifth Ave., 611 Fifth Ave., New York. Cotton rug, "Snowman," 30" x 50"; natural white with red, blue, black overstitching. \$11.95. Made by Cabin Crafts.

Page 79, top:

Crib, "Kiddie-Koop," wood with screening; 50" x 26½" x 39" h., \$64.50. "Play-A-Round" pen; aluminum frame, vinyl rim, nylon net sides; 41" diam., 6" off floor. \$33.95. At B. Altman & Co., Fifth Ave. & 34th St., New York. Chest, black or white steel frame; wood drawer; 29¾" x 33½" x 17¼", \$142. Made by Herman Miller Co. Cotton rug, "Clock"; natural white and Mustard; 36" diam., \$9.95. Made by Cabin Crafts. Night light, brass base and stem, painted metal shade; 14" high, 4" diam. \$30. At Altamira, 18 E. 50th St., N. Y. Clock, wood on metal base, 7½" h., 6" diam.; designed by George Nelson. Electric. Choice of red or birch on silvered base; walnut on brass base. \$19.50. Raymor, through decorators. Floor, white "Terralast" vinyl, terrazzo pattern; 9" x 9" or 12" x 12", \$1 sq. ft. installed. Made by Vinyl Plastics, 11 E. 36th St., New York.

Bottom, right:

Dresser: plywood, clear lacquer finish, tubular steel legs; cut-out grips; comes with steel mirror, 24" x 12" x 12", \$26.50 express collect. Creative Playthings, Dalmatia, Pennsylvania. Draperies: Flexalum vertical louvers rotate to any angle; open or closed by single cord. Custom made by window blind dealers.

Page 80, bottom left:

1. Italian straw travel bassinet, raffia embroidery; \$17.95. 2. Portable bassinet-carriage; plastic coated canvas; collapsible; \$24.95. 3. Convertible car-sleeper; collapsible frame, waterproofed lining, \$10.95. At Saks Fifth Ave., Fifth Ave., N. Y.

Right:

Crib, wooden sides which strap over

Continued on next page



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Page 81, top:

Dresser, three drawers; 30" x 18" x 32". Antique White finish, \$163.50; walnut finish, \$140. Made by John Stuart, Inc.

Bassinet lining, skirt: dotted Swiss, \$1.25 yd., Cordoba cotton, quilted, \$5.50 yd., not quilted, \$1.50 yd. Canopy: White muslin curtains, embroidered yellow daisies; 48" long, \$20 pr. 78" long, \$25 pr. At Lord & Taylor, Fifth Ave. & 38th St., N. Y.

Lamp, white base with yellow flowers, white shade, yellow velvet trim; 28" high, \$52.50. Warren Kessler, through decorators.

Rattan valet chair, \$39.50. At Sherle Wagner, 123 E. 57th St., New York. Extension speaker, \$40. At Magni-Flood, 50 Crary Ave., Mt. Vernon, N. Y.

Vinyl flooring, 12" squares; white, yellow; 92c sq. ft. installed. Made by Robbins Floor Products.

Germproof paint, "Decor-X," \$5.95 gal. Made by Breinig Bros.

Picture, "Daisies," by Bette Mattos.

Bottom, left:

Wardrobe-dressing table; 4 drawers. 16½" x 30" closed, opens to 18" x 36". \$26.95. At Bloomingdale's, Lexington Ave. & 59th St., New York.

Curtain fabric, "Calico Zoo," Everglaze chintz, 36" wide, \$1.79 yd. Made by Everfast Fabrics.

Right:

White polyethylene E-Z bath; sponge padded incline. \$6.95. At Bloomingdale's, Lexington Ave. & 59th St., N. Y.

Freezer wall

Pages 96, 97:

Dixie frozen food containers with lids; red basket weave pattern, pint and quart sizes.

Tuck freezer locker tape, red, yellow, blue or white; 29c to 59c a roll.

Fruit-Freeze ascorbic acid mixture; prevents discoloration, protects flavor of frozen fruits and juices. 5-oz. can, 98c. Made by Merck & Co.

Wedding cake, made by Woman's Exchange, 541 Madison Ave., New York.

Colorado Carnations.

Clock, "Brilliant" 8-day; 40" diam., H&G Larkspur spears, brass hands, markers. \$59.50. At Peter Pepper Products, Box 1003, Palos Verdes Estates, Calif.

Veal Cook Book

Cover, page 99:

Platter, 22" long, \$20.40; café brûlé bowl on own base, \$50; both silver plate. At Black, Starr & Gorham, 594 Fifth Ave., New York.

Rhine wine crystal glasses; green bowl, clear stem, \$7.75 ea. At Baccarat & Porthault, 55 E. 57th St., New York.

Page 103:

Automatic frypan, 10½" square; Cerulean blue lid, handle, feet. \$19.95. Made by Sunbeam Corp.

Fork, part of 8-pc. kitchen utensil set; stainless steel, satin finish (includes skimmer, spatula, serving spoon, three ladles, rack) \$17.95. At The Gourmet's Choice, 537 Third Ave., New York. Bate Cotelette cleaver-meat pounder, 4½" blade, \$6.95. At Bazar Français, 666 Sixth Ave., New York.

Page 104:

Voss turquoise enameled cast iron cook ware: frying pan, 10½" diam., \$7.95; matching cover, \$4.50; trivet, 10" diam., \$2.95. At B. Altman & Co., New York.

Twin Trees Spices in apothecary jars: tarragon, parsley, 95c ea. At The Gourmet's Choice, 537 Third Ave., New York.

Serving spoon, "Fjord," stainless steel and Siamese teak, \$6.50. Made by Dansk.

Page 106:

Casserole, 3-qt. size, R-Line enameled cast iron ware, \$20. Arabia ovenproof 10" plate, \$2. Georg Jensen "Tanaquil" stainless steel spoon, \$5.50. At Georg Jensen, 667 Fifth Ave., New York.

Page 108:

Le Creuset roast pan, porcelain covered iron, 12" x 8¼", \$8.25. Taylor meat thermometer, \$3.98. At Bazar Français, 666 Sixth Ave., New York.

Larding needle, steel blade, wooden handle, \$3.50. At La Cuisinière, 133 E. 55th St., New York.

Store Directory

Addresses of stores listed on pages 76, 77, 114 and 115.

Stores are in New York City unless otherwise noted.

B. ALTMAN & CO.
Fifth Ave. & 34th St.

MERRILL AMES
41 East 8th St.

BAZAR FRANÇAIS
666 Sixth Ave.

BLOOMINGDALE'S
Lexington Ave. & 59th

BONNIERS
605 Madison Avenue

DESIGNED FOR LIVING
131 East 57th St.

FLAIR INTERIORS
241 Sullivan St.

GIFT COMBERS
Bridge & Lake Aves.,
Bayhead, New Jersey

LA CUISINIÈRE
133 East 55th St.

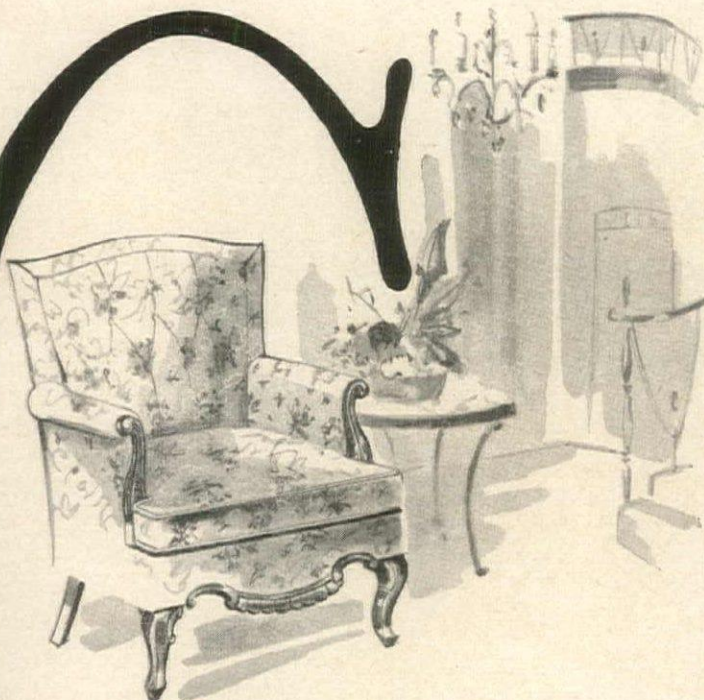
LORD & TAYLOR
Fifth Ave. & 38th St.

MAYHEW SHOP
603 Madison Ave.

QUINTESSANCE
227 East 50th St.

SAKS FIFTH AVENUE
611 Fifth Ave.

THE ACCENT PIECE
22 Christopher St.



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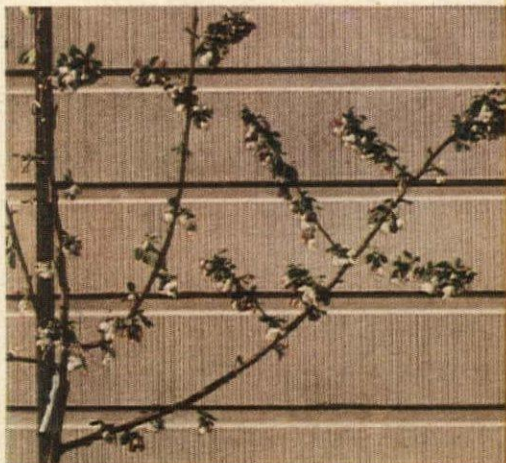
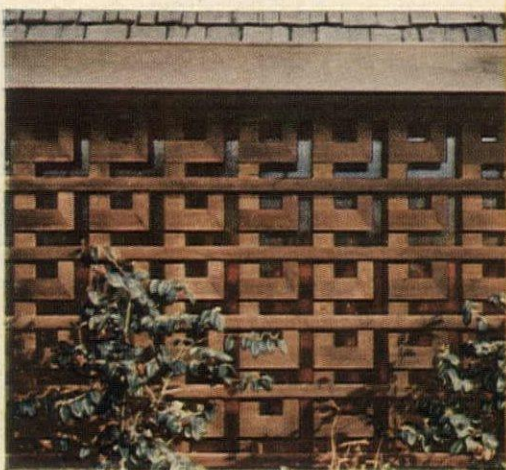


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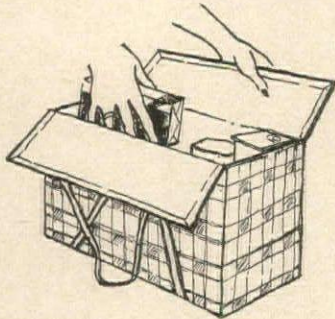
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NOTES OF A HAPPY

Our picnic bags have had a hard workout this summer, carrying heavier loads, most of the time, than sandwiches and cold birds. We didn't go on a picnic every week, but we did go to the supermarket. And there's nothing better than a picnic bag, I've discovered, to bring home frozen food. Mine are the insulated plastic type you can buy almost anywhere—department stores, hardware stores, chain drug stores. The size: 8" by 16" by 10" high.



Cartons of milk or fresh fruit juice stand up nicely at one end and there's room for over a dozen frozen packages in addition, with space left over for the butter, the bacon, the cheese. In a second bag goes the meat. If we're delayed on

the way home, if we have to park the car in the broiling sun, if I can't put everything away the minute we get in the house—doesn't matter a bit.

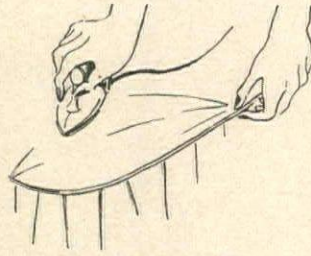
* * *

Asked my home economist friend a while ago, if she knew any new tricks for laundering slip covers. She didn't, but we compared notes and discovered each of us cherished a few which the other had forgotten. I start out by de-spotting the cover, just as you'd scrub the collar line of a shirt. Like to do this while it's still on the chair—if I take it off first I lose track of the spots. When it is off, I close the zippers, brush around the bindings to remove any dust, and toss the thing into the washing machine. Water temperature (safest cool) and timing, of course, depend upon the fabric. If it's acetate or rayon, I pluck it out after two minutes of the final spin.

If the cover is corduroy or some other soft cotton fabric, let it dry completely. But if it's a smoother, harder cloth, you're ready for the next step while it's still damp.

If the cover has pleats, press them immediately. But don't try

to iron the whole thing—it would take all day and by the time you got the seat and back smooth, the skirt would be a mass of wrinkles.



Instead, put the cover right back on its chair or sofa, stretching and smoothing the fabric carefully until it fits like a glove. Then push the chair into an airy spot, or focus an electric fan on it until you're sure the cover is quite dry. If I spy a leftover wrinkle or two in mine, I touch them up with my travel steam iron which is small enough to maneuver easily even "on location."

My h.e. friend and I agreed this was no job to slip into the schedule of a busy day. But it's just like following a complicated recipe—if you think it through backwards so that you're prepared for the last step before you begin the first, doesn't seem to take half as long.

Inventing frozen desserts got to be the favorite game in our house this summer. Around Fourth of July we acquired a Knibb ice cream freezer and we've kept it going overtime ever since. "Overtime" is not to be taken literally, for the beauty of the little machine is that it freezes a quart of practically anything in about 20 minutes, a half-gallon in about 30. That means that if I'm suddenly inspired to make a frozen dessert when I start to fix dinner, it will be just right by the time we're ready to eat it.

The Knibb does its job in the freezing compartment of the refrigerator. Fits nicely, motor and all, into an ordinary ice cube compartment—takes about as much room as three ice cube trays. Both freezer-compartment and refrigerator doors can be closed on the cord, which is long enough to plug into any reasonably nearby wall outlet. Once you connect the motor, it runs until its work is done, then shuts off automatically. All you have to do then is remove it from the ice cream container. If you investigate the container's contents at that point you'll dis-

Discover wonderful ideas for a happier home



"When the family eats together in a warm, friendly atmosphere, respect between parents and children increases and children are encouraged to behave properly."

cover they are frozen to the consistency of soft ice cream, which I like very much. In another 30 to 60 minutes, however, the cream will be as hard as anyone could ask.

Immediately after the motor shuts off is a good time to transfer the dessert to pre-cooled plastic containers, if you want to save some for another meal. Another trick new to me: set each container in a little pool of water (about a tablespoonful) on the shelf of the freezing compartment, and hold it there for 10 to 20 seconds until frozen to the shelf. The contents will harden faster, and stay hard. (Wish I'd known that in the days when I used to buy ice cream in containers from the store.)

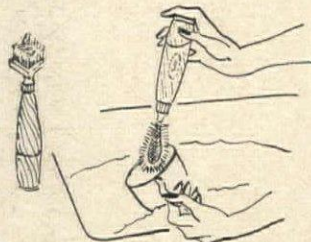
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In case you're wondering how many pounds we put on with all that ice cream, let me hasten to explain that we used the Knibb for lots of other things. Having demonstrated to everyone's satisfaction how rich ice cream can be, I began to experiment with low calorie desserts of exotic flavor. A favorite is Chiffon Chantilly, a whipped and frozen version of

Chantilly Coffee Jelly from H&G's Low Calorie Cook Book (June).

* * *

Someone brought me a present last month—"Sudsy Sue," one of the Fountain Brush twins. It's a combination squeeze bottle and square brush with Du Pont nylon bristles, and it's suggested for



washing dishes. Personally I found I'd been swishing the cups and plates with a cloth for too many years to take easily to a new shape in the hand and a new motion. But one day I used Sudsy Sue to scrub a spot from a cotton dress before it went into the washing machine. Had the squeeze bottle half-filled with liquid detergent plus a little water. Did a perfect job—neatly, too. The dress, the counter and the floor did not get the suds bath they usually do

when I use the drippy brush-and-basin method. Next thing I knew I was grabbing the bottle-brush for any number of small scrub jobs away from the sink. Have even used it, loaded with lathering upholstery cleaner, to scrub a spot from a chair in the living room. The other Fountain Brush twin is "Sudsy Sal,"—same bottle, same nylon bristles, but in a loop-shape brush.

* * *

What wastes more time than an unmarked package? When you wrap it up, you're sure you'll remember what's inside. But two days later, you've forgotten. So you have to unwrap to find out. Between the boxes on closet shelves and the cartons in the storage room and the foil-wrapped contents of the freezer, you can lose several days every year just refreshing your memory. It has finally dawned on me that for every minute I invest in marking, I save at least ten. Now a little box of Magic Markers is in the drawer with the wrappings and the string. The indelible ink in them takes on anything, even foil and plastics. It's not messy, never runs or blots. And the broad felt

nib makes big letters you can read easily on a box perched on the top shelf of the closet. To



label the flexible plastic refrigerator containers for leftovers, I use my new Paper Mate ball pen, the "Capri Mark III." The ink in that washes off—which is just what you want for reusable containers.

* * *

There's no escaping the fact that water boiled in an aluminum pot turns it black. Black comes off without scouring, though, if you use Alumi-Glo, a powder I came across recently at the supermarket. Turned out to be a relative of Copper-Glo, which I've known and liked for some time, and works the same way: sprinkle it on the metal, swoosh it around with a wet cloth or sponge, let it stand a minute, then wash off. Also tried Alumi-Glo on a hammered aluminum ice bucket. Took away film, made it sparkle like silver

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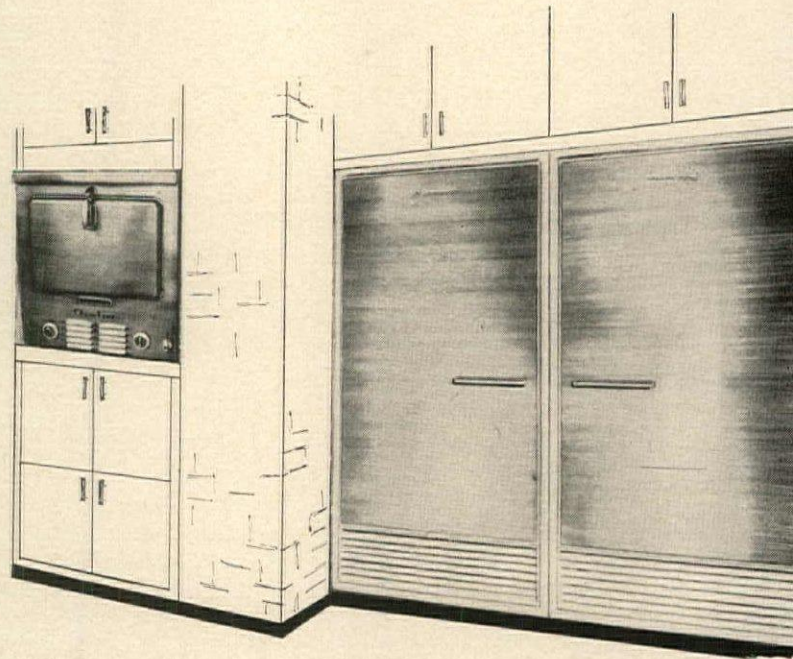
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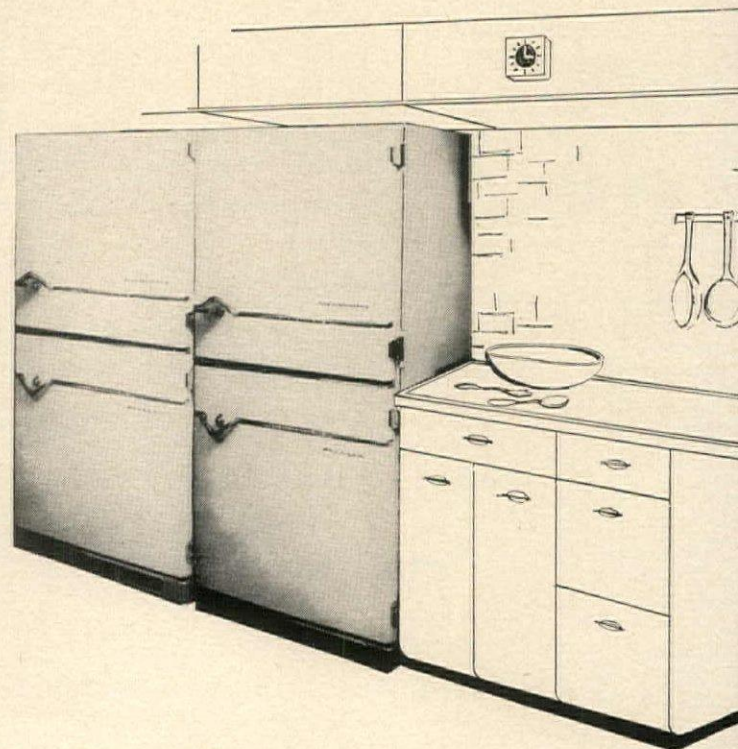
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FREEZER WALLS continued from page 96

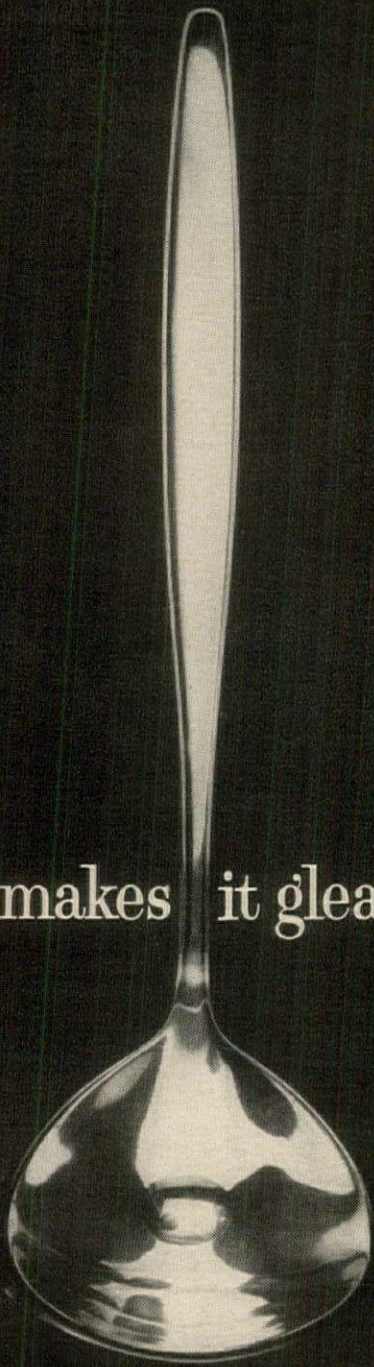
Plan a freezer wall as part of your basic kitchen . . . it isn't as expensive as you may think. Working to a master plan, you can install it in stages or complete it right now. In a small space, use stack-on freezing units with a counter area nearby. Arrange your freezers underneath a work surface, or march them in a row along the wall at arm and eye level. Here are some of the many ways you'll find to group them.



Jog in a wall creates an ideal spot to install one or two freezing units. These separate units are a 15.8-cubic-foot refrigerator, 14-cubic-foot freezer, both in an antique copper finish that matches built-in wall oven, placed conveniently near. Chambers refrigerators, oven. Coppes Napanee cabinets.



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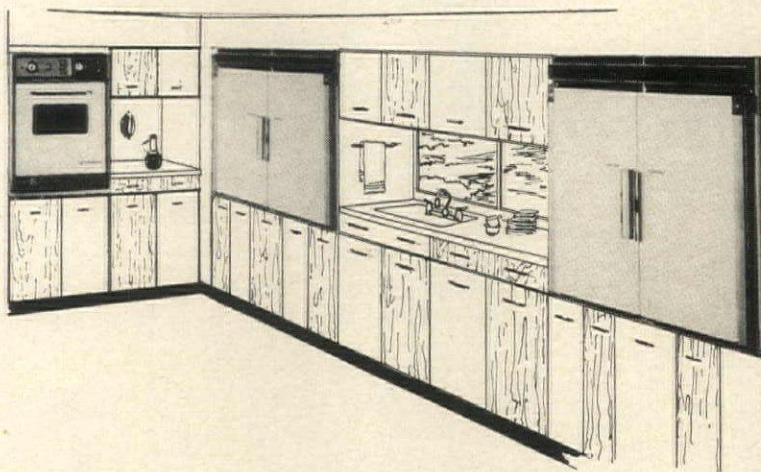
Give the finest care to *every* knife, fork, spoon, goblet, plate, cup, saucer you wash. Pots and pans, too. Use Calgonite. It keeps even your dishwasher clean and fresh with never a chlorine odor.

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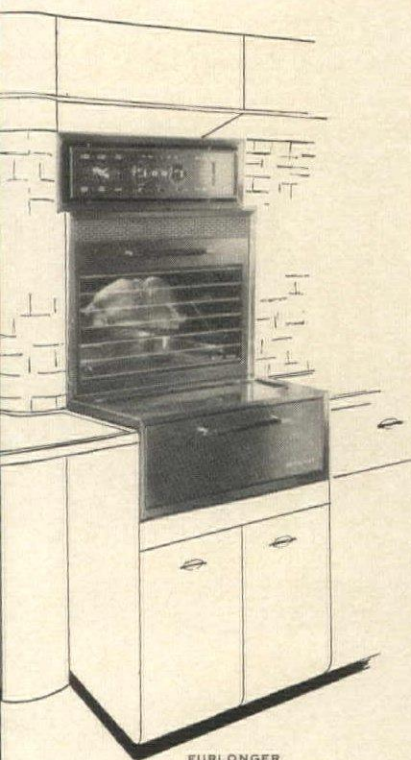
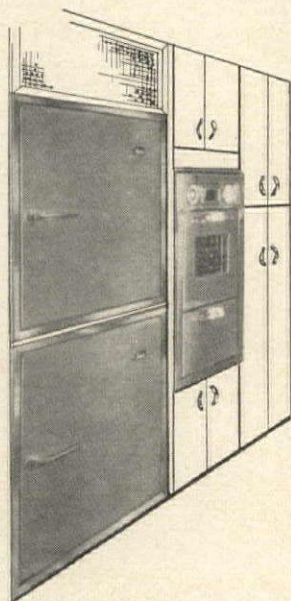
Makers of the handsome new KitchenAid Dishwasher, by Hobart, illustrated at left recommend Calgonite. So do many other leading dishwasher manufacturers.

CALGON COMPANY, PITTSBURGH, PA.



Flank a sink with coordinated appliances and kitchen cabinets. Twin installations, each with a separate refrigerator and freezer, provide 44 cubic feet of refrigeration, never need to be defrosted. Units are placed on base cabinets trimmed with metal molding. RCA Whirlpool appliances and cabinets.

Straightaway plan, right, gives you maximum efficiency in a minimum of space. An 8.1-cubic-foot refrigerator is stacked on a 5.7-cubic-foot freezer. Both units are just 33" wide, 23 $\frac{3}{4}$ " deep. Wall oven is only a step away. Revco refrigerators. Caloric oven. St. Charles cabinets.



FURLONGER

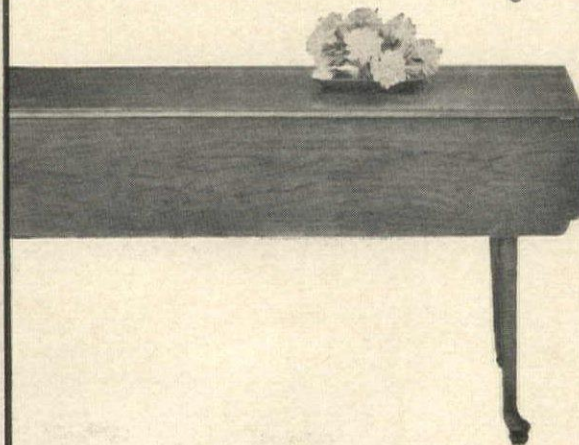
Work around the corner. Kitchen at left includes a wide counter surface between refrigerators and wall oven. Separate refrigerators, each 8.2 cubic feet, are placed on 6.8-cubic-foot freezers. Split-level oven has roaster with rotisserie. Underneath is a pastry oven drawer with a glass panel. Philco appliances. Beautycraft cabinets.

Continued on next page



the enduring young charm of

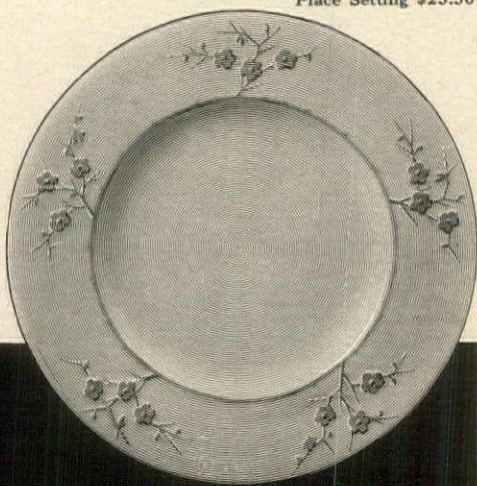
There's something very wonderful about Statton's interpretations of Early American design. This enchanting cabinet is a case in point. It's a "focal" piece... the sort of thing decorators love... re-scaled for today's homes. In richly finished solid maple or cherry. The graceful armchair is an ideal choice in living and dining rooms. For dining, a handsome harvest table. See Statton now to give your home a good start in life.



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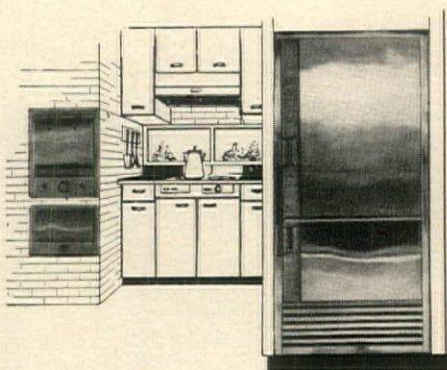
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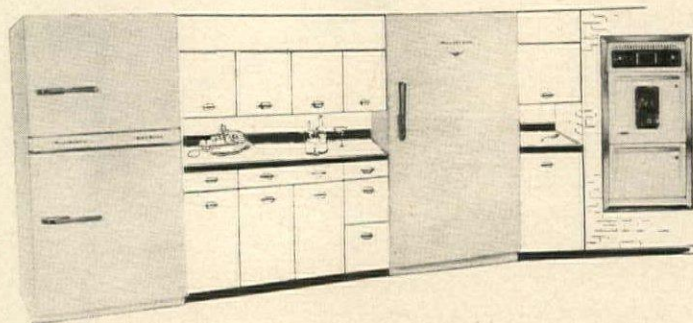
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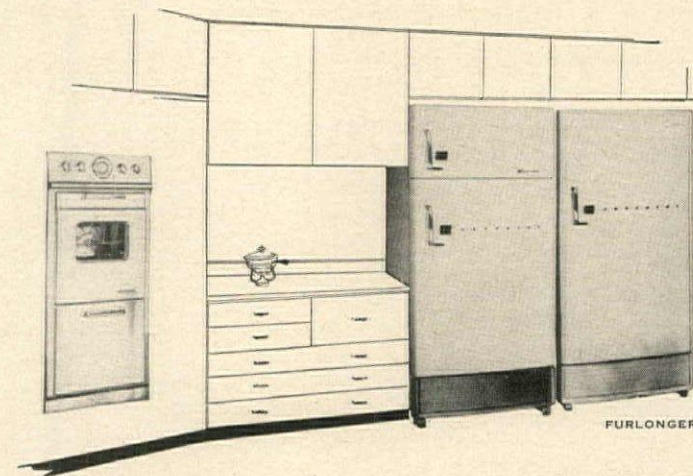
FREEZER WALLS *continued*



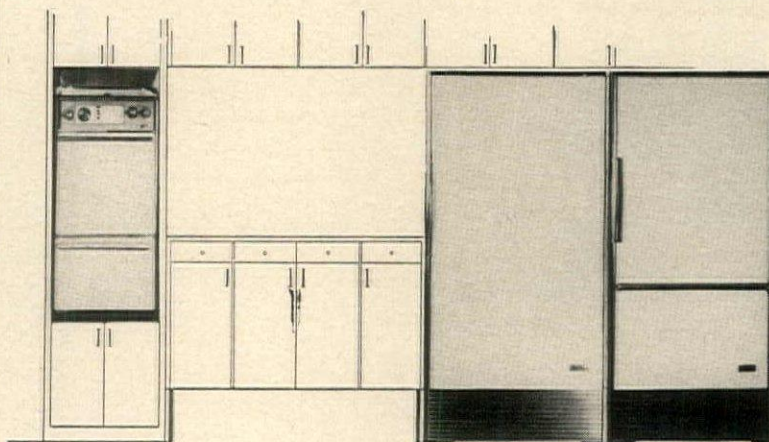
Alcove kitchen, left, designed with a single refrigerator-freezer combination. Refrigerator section is 10.2 cubic feet, freezer 4 cubic feet. Unit is 33" wide, 69 $\frac{3}{4}$ " high. Dairy shelf rolls on casters, will hold 19 quarts of milk. Thermador appliances. Cabinets by Kitchen Maid.



Divided arrangement puts refrigerator-freezer at the left, 22-cubic-foot freezer at the right, with a handy counter surface and plenty of storage drawers in between. Manitowoc refrigerator and freezer. Suburban built-in oven. Geneva cabinets.



Free-standing freezer wall presents a built-in look, but will move with you when you move. There are 12.3 cubic feet of refrigerator-freezer space in combination unit at left, 12 cubic feet in the freezer at right. Hotpoint appliances. Curtis cabinets.



In-line freezer wall includes a 12.3-cubic-foot freezer and 14.4-cubic-foot refrigerator with food freezer below; neither needs defrosting. Cabinets in aluminum frames are part of a new group by Paul McCobb. Frigidaire appliances. Mutschler cabinets.

NEW KITCHEN PLAN

continued from page 96

This plan provides about 23 cubic feet of freezer storage space, divided into three units so that the largest freezing compartment is not opened too frequently. The three freezers can be operated at a total cost of about \$3.90 a month, based on electricity at 2 cents per kilowatt hour, and room temperature of 70 degrees.

The freezer wall also includes a countertop for assembling foods, storage space for freezer supplies: cartons, freezer tape in colors to identify types of food, wrapping foil, clear plastics, freezer bags, and basic seasonings. You can use the wall oven for preparing meals and parties, as well as to ready foods for the freezer or thaw foods conveniently.

The wall we show, including a 13-cubic-foot freezer and refrigerator-freezer combination, five-foot under-counter freezer, cabinets and oven, can be set up for about \$1,555. You could approximate it even less expensively, using some of your present equipment, or smaller freezer units.

Some 9,350,000 American families know the ease of "not having to worry" about daily marketing, the rich satisfaction of planning meals with great variety of choice, and the real economies in marketing made possible by their home freezers. About 3,500,000 more families know something of these advantages through the use of freezer sections of refrigerators—and millions more enjoy some of the harvest-stretching conveniences of frozen foods, thanks to the commercial packages they buy in store freezers, to thaw and use promptly.

H&G's freezer wall individualizes freezer storage space, to meet the real needs of today's families.

A freezer wall can be your first step in designing a kitchen with priceless convenience and a \$10,000 look, at a practical price. You could add the best in a clean-up center and a cooking area to complete a kitchen with the scope indicated by the freezer wall, all for under \$3,000. END

WHAT I'VE LEARNED ABOUT PAINTING

continued from page 73

as "alkyd" or "alkyd resin" paint. Alkyd is a synthetic resin that hardens a coating and also makes it dry quickly. It comes in the three standard finishes—flat, semi-gloss and gloss—and can be applied with a brush or roller.

Then there are the "latex" paints, and they go by many names: plastic, rubberized, vinyl, polyvinyl acetate, acrylic, acrylic resin, styrene butadiene or a combination of these terms. But regardless of the technical names, all latex have these common properties: they usually don't need to be thinned but when they do, water is the thinning agent. They are very quick drying, odorless and can be applied over wallboard, wallpaper or plaster—even new plaster. And, of course, the brushes and rollers can be washed out under the faucet. The latex paints also have an error-proof quality that probably accounts for their popularity with amateurs. They can be scrubbed and, better still, can be touched up to cover smudges without creating a wall patched look.

When the typical householder buys his paint and carts it home, he can't wait to get on with the job. But he should curb this impulse if he hopes for a neat and

professional result. Before you take the lid off the paint can, invest whatever time is necessary to prepare your room. It may take half a day, and you won't regret it. Being a willful liquid, paint spatters and smears; I can predict that it will fall on your fine fruitwood breakfront and mahogany grand piano unless they are covered by a dropcloth or removed from the room. Professionals sensibly clear out everything removable, then push the unwieldy pieces together in the middle of the room and cover them. And, of course, they cover the floor too.

Still you aren't ready to paint. If you are repainting a kitchen you should first wash the walls. Even in well ventilated kitchens a film of grease will accumulate. In other rooms you need only remove surface dust with a clean cloth. Look for cracks while you are about it, and fill them before you begin to paint. To patch a hairline crack, prepare a fairly fluid mixture of water and spackling compound and apply it with a putty knife. Wider cracks require a more involved treatment. You should first open the crack with a knife, cutting a V-shaped channel. The wide part of

Continued on next page

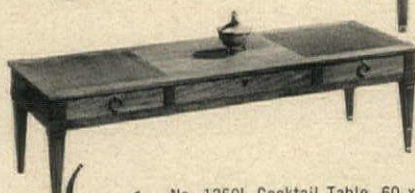
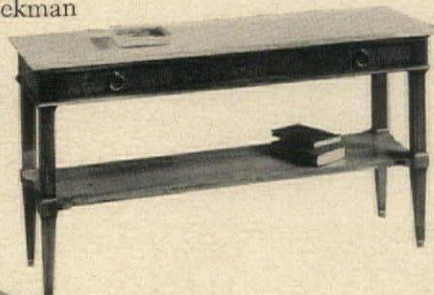
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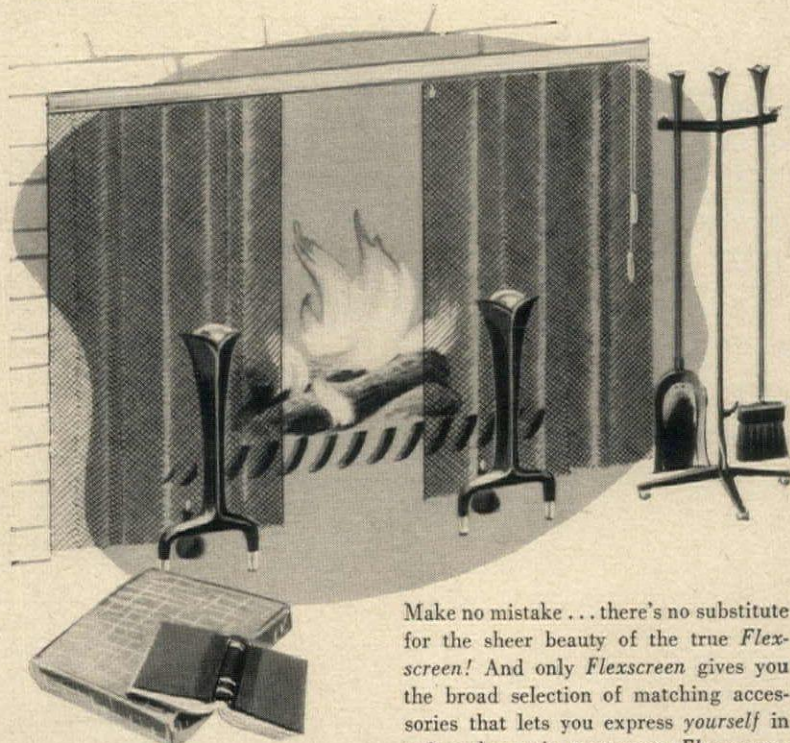


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WHAT I'VE LEARNED ABOUT PAINTING

continued

your V should be at the base of your cut, so that spackling compound may be packed in firmly. As the compound dries, it tends to shrink, often requiring a second thin application before you paint. The repaired cracks should be lightly sanded with a fine grade of sandpaper, and since they may bleed through when painted they should be given a coating of primer paint before the whole room is undertaken.

The impatient amateur now will begin painting. But he would be smart to take a few more minutes and remove the plates on electric switches and outlets, as well as unscrew and loosen the ceiling fixture roses. Even though you may have the steadiest of hands and avoid smearing on metal work, you will achieve a cleaner job by brushing with full, confident strokes around these plateless outlets. Having gone this far, examine the wall for little blobs of paint or plaster left from previous work. It only takes a minute to sand them away, and you can begin painting with perfectly smooth walls.

Windows are, of course, the painter's prime Nemesis, for here is where the mistakes of the past are compounded. Moisture causes the paint to crack and chances are good that you will be confronted with layer upon layer of cracked paint. Rather than adding one more layer to an unsightly mess, stop and scrape down the sills and mullions. If you succeed in reaching the raw wood, you start fresh by applying a special primer coat. (Similarly, you should always use a primer paint on all new woodwork.)

At last, you are ready to paint. After you have mixed your paint, that is. Paint manufacturers recommend using two buckets for mixing. This is a particularly good idea when you are using oil paints, since the pigment separates and settles in the bottom of the can. Pour about two-thirds into the second container, mix thoroughly what is left, and then return the poured two-thirds gradually, mixing as you go.

After donning a bandana to protect your hair (and, if you care enough, rubbing protective cream on your hands), you start in the most convenient but logical place: the ceiling. And use a paint roller, one of the greatest gifts ever bestowed upon the amateur. You should paint the width of the room, not the length, because you'll want to keep a "wet edge" during the whole process. For the

same reason, you should not paint a strip wider than two feet. The more time you spend rolling on a single strip, the poorer will be your prospects of avoiding a seam, where paint overlaps a dry edge.

Good as the roller is, it won't reach the very corner where the ceiling and wall meet. So you must use a small brush here, or one of the 1½" edging rollers, trimming in the area unreachable with the regular roller. Do your trimming first, but don't paint any further ahead than your next two or three rollersful of paint will carry you.

Where you start on the walls depends on whether you are right- or left-handed. If you are right-handed, begin in the upper left-hand corner of a wall, thereby enabling yourself to move naturally from left to right across the wall. You will start, as in ceiling painting, by using your brush to coat a small strip in the corner area. Then roll on paint with vertical strokes and spread it evenly with horizontal finishing strokes. If you've never used a roller, you'll wonder after your first try why everybody doesn't use them all the time. You needn't worry about brush strokes showing, and now you can buy rollers that will give you a number of textural effects. Best of all, of course, once you get the knack of rolling on paint, the job moves amazingly fast.

You'll have to slow down, however, and switch to a sash brush for windows and woodwork. In doing windows, there is a neat way and a sloppy way. The sloppy way is neither easier nor quicker in the long run, because you'll end up tediously scraping paint off the panes.

Before you start, cover the glass with a protective coating along the edges. You can do it with a mastic tape, but I've found easier ways. You can spread a thin coating of petroleum jelly on the glass and keep the spillover from sticking, or you can simply use a household cleanser of the type that leaves a solid film when it dries. I prefer the cleanser, since it comes off quickly with a dry cloth after the painted window has dried.

There is even a systematic way of painting the various components of a window. You should start with muntins, then the frame of the sash. Finally you paint the verticals of the window frame and then the horizontals of the frame and sill. And the reason for this procedure is simple: By starting with the smallest members and working outward to the largest, you will always avoid

splattering the freshly done work.

Most paint manufacturers recommend enamel, semi-gloss or gloss, for woodwork because of its tough, long-lasting surface. I've found this good advice, especially for families with young children. The flat-finish latex paints, however, work well nowadays, since they are easily cleaned or touched up. And, too, it is often more pleasing to match your woodwork and walls exactly in texture as well as color.

Matching colors can be an intricate and deceptive business. Many of the latex paints particularly look quite different after they've dried. They often dry lighter. If you find yourself running out of a color before the job is completed, stop before you exhaust your supply. In mixing a new batch, you'll need a "wet sample" of the old to insure a perfect matching. Estimates of the number of distinct colors in the spectrum of alkyd paints runs to upwards of 3,000, and it is next to impossible to duplicate a color if you don't have a perfect sample.

If you are using a different kind of paint (either in color or finish) for the woodwork than for the walls, you must take pains to keep the wall paint from spilling onto the woodwork. A good firm piece of cardboard held flush against the wall works well enough, although you can buy patented edging guards especially made for this delicate work. The same type of guard can be

used for painting window muntins. But the trouble is that paint often gets smeared on the guard and thence to the window itself, thus defeating the guard's purpose.

Your own temperament has a great deal to do with successful painting. If you are innately neat, many of the precautions I've listed needn't be religiously observed. But impatience is the painter's enemy, and most amateurs want to speed through the chore and admire the fruits of their labors. Always keep a clean cloth handy to wipe up specks of spilled paint. Latex paint spots come up without a trace, but you may find that the alkyds require a touch of turpentine on your cloth.

Once finished, clean up the mess before indulging in self-congratulation. It may be a temptation to gather up your dirty brushes and rollers and dump them on the workbench. But if you have done a job to be proud of, you'll want to use your brushes again. Clean them thoroughly—the latex ones with soapy water and the others with turpentine or any of a number of chemical solvents available at your paint dealer's. If you plan to use your brushes again in a few hours, you can save yourself extra work by filling them with paint and wrapping them in aluminum foil. Make sure they are airtight.

Certainly, painting is easy. Anyone can do it. But if you learn to paint well, it will be not only easy but tremendously satisfying.

LARGE, RAMBLING AND FLEXIBLY PLANNED

continued from page 90

to use whole walls of glass. By keeping the three high-ridge roofs alike he succeeded in making the switch without shattering the comfortable unity of the whole. Their character, then, is alike outdoors, very different indoors. The underside of the roof is frankly exposed to the living room and gallery, adding its geometric pattern to the decoration, and soaring to the ridgepole. In the more intimate parts of the house, flat ceilings appear above conventional walls. This is a thoroughly pleasant change of pace.

Incidentally, the Hills wisely had three heating systems installed, each with its own controls. If they go away on a trip, their rooms can be closed, the heat shut off.

Handsome bricks floor the gallery (are immune to any cross-the-house tricycle trips). Quieter and also durable, cork takes over on the children's floors. In the service areas, vinyl asbestos does the job. All this is immensely practical.

It makes a point further: this house is full of change and surprises, enclosed rooms, glass walled rooms, a fine big screened porch. Air moves coolly through all of them for though the upper part of window walls is fixed glass, hopper windows underneath draw in breeze even when Lake Forest sizzles.

The Hills and their architect looked ahead as they planned. Katie, at two, has little need for

Continued on next page



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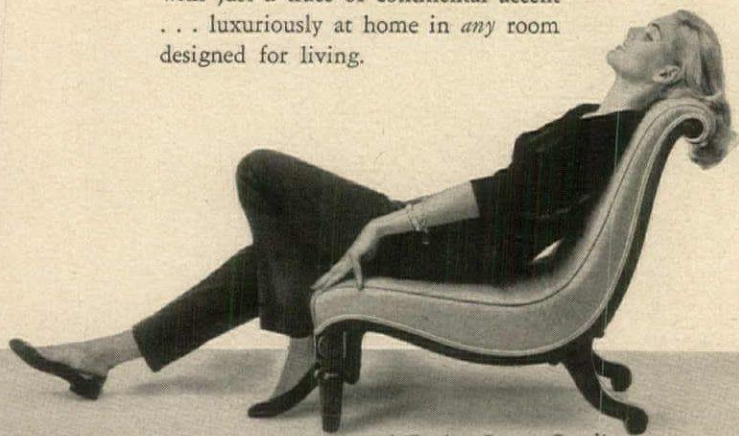
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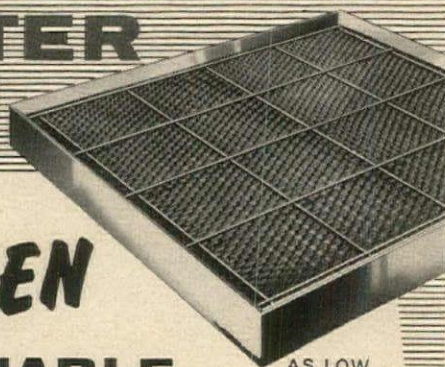
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LARGE, RAMBLING AND FLEXIBLY PLANNED

continued

a big room but later she may want to spread out. The wall between her bedroom and the playroom is nonload-bearing, can be taken out to give her more space. The compartmented bath the children now share is all set so it can be turned into two bathrooms in due course. And now and later, this house is rich in storage space for everyone.

Says Mr. Hill of his house: "The keynote from the outset was flexibility. We wanted it to adapt readily to a growing family's size and changes in living habits. We

wanted it to adapt itself easily to entertaining of every type—sit-down dinner, large cocktail party, small, intimate group or gay children's party. Flexibility is reflected in the ability to close off wings, to create two bathrooms out of one. And outdoors it gives us play areas for the children, garden space for the family, a relaxing terrace for adults and a lovely orchard which offers a pleasant view to adults, a challenge to the climbing talents of children and space for the family dog to roam free."

END

10 HEATING QUESTIONS

continued from page 95

why your heater room can't be isolated from the main part of your house. If there is, why can't the room be soundproofed by using insulation in the walls or acoustical tile? Ask if the heating pipes that travel through the floor have plenty of clearance so they won't pound against anything when heat surges through them. Quiz your heating contractor if you are using hot water heat and tell him plainly you want the quietest baseboard units or convectors. Heat will expand the metal sides of flimsy thin-walled equipment quickly, producing a barrage of sound effects. With warm air heat be sure you get a solidly made furnace and tightly welded ducts anchored in place.

6. What will insure even heating through my house?

In every heating installation valves and dampers need adjustment to provide even distribution of heat through the house. You'll be most comfortable if the difference in temperature between rooms is no more than 2 to 4 degrees. Let your heating contractor adjust the heat flow from the various outlets in the house to attain this even balance. If you have warm air heating the thermostatic controls can be set to operate the furnace by a method described as "continuous air circulation." This calls for the blower fan to cycle on and off automatically at short, regular intervals supplying air which is never more than 160°. It runs much of the time when the weather is mild and most of the time when it is cold. Your rooms receive a moderate amount of warmth frequently instead of an

infrequent 20 minute blast of hot air. This principle is applied to hot water heating also by frequent starting and stopping of the circulating pump. The thermostat will do this automatically, distributing hot water at frequent, short intervals through the heating system. This method of operation doesn't cost any more.

7. How can sunny rooms on south side and cold, north rooms have balanced temperatures?

This calls for "zoned" heating. The sun pouring in windows on the south or west sides of your house can raise room temperatures in this area at the same time a chilly wind on the north side is lowering them there. A single thermostat can't meet such differing heat conditions. The solution is to install a thermostat in each zone to lower or raise the heat supply automatically according to need. This is also a way to keep your bedroom area at a lower temperature than the rest of the house by night or day. Separate heat "zoning" of bedroom, living and service areas is frequent now in sprawling, one story or split level houses. And sometimes two separate heaters are used for different areas instead of one big, central one.

8. Where should thermostats be placed?

Each one should be on an interior wall of the house, where room air can reach it readily, but not exposed to drafts from frequently opened doors. It should not be near a fireplace, on a chimney wall, close to heat producing

kitchen appliances or exposed to direct sunshine where it will stay warm and consequently let the rest of the room stay cold. It should not be placed over the heat of a table lamp, TV or radio set. Its location is crucial because it is the electric brain of the heating system and can do a proper job only where it functions properly.

9. How important is full insulation to a well heated house?

The size and cost of a new heating system, and its operating cost, can be reduced if thorough insulation is installed. It pays—in dollars and cents fuel savings as well as comfort—to use two or three times as much insulation as is normally specified. Lots of insulation means warm walls and warm walls mean your body isn't constantly losing heat to cold surfaces. A by-product of a bang-up good insulating job is less dirt streaks on walls since dirt tends to stick to cold but not to warm surfaces. Specifically, insist on 2" to 3" of bulk insulation in your walls, 3" to 6" over your ceilings (6" definitely if you use electric heat or have air conditioning). With aluminum foil insulation make sure you have three to four parallel layers throughout the house framework.

10. How can I add summer cooling easily to my heating system?

When you build your house heating system make provision for adding cooling later. You will find it much easier and less expensive to install when the time comes. The electric power supply line should be capable of adding the air conditioner load with no strain. Leave space near the heater for the cooling equipment. Ducts and air distributing outlets should be designed to function for cooling too. A chiller for cooling can be added

to a hot water heating system if the heating layout provides for it in the first place. The cost of such preplanning is modest—about \$50 added to the cost of the original heating installation. And it will save \$500 or more when you add full fledged air conditioning.

News in the making

If you have an inquiring mind you may want to ask one more question: *What's new in heating?*

First, the heat pump. Till 18 months ago, a gleam in only seven manufacturers' eyes, it is now being made by 20. Prices are down, sales are up and electric utility companies are helping by lowering rates to owners—as they do to users of electric heat in some areas—since the heat pump helps equalize summer-winter business. Coming in 1959 are room heat pumps developed by General Electric which need no pipes or ducts, are installed unobtrusively in outside walls. GE engineers believe that four or five will heat and cool a typical six- or seven-room house anywhere in the U.S. Cost per pump: \$250-\$300. Cost of operation: about the same as conventional systems.

Second, radiant ribbon hot water heating. This consists of a black pipe looped around the house (hidden behind the baseboard on the exterior walls). The pipe will radiate heat (hot water circulated from a boiler) through the baseboard panel. Cost: 25 to 50 per cent under conventional hot water systems. Still experimental, but early tests look promising.

Third, a campaign by the warm air industry (which calls it Silver Shield) to protect consumers from cut-rate, inferior installations. Now being introduced in some midwestern cities, it should spread right across the country within a year. The Silver Shield on a warm air heating job reassures you as to its quality. **END**

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NOTES FOR THE HOSTESS

By Diana Bryan

Prettiest flower piece of the month: three lilies, stems cut short, popping out of a large antique crystal box. Open lid served as a backdrop. Chinks between the blossoms were filled in with ivy, some of it trailing over the sides of the box. Eunice dreamed up that one—to grace the big buffet cart she served luncheon from last week.

* * *

Sam Schelling insisted on our driving over to his house after tennis the other day. Seemed a rather long way to go for a bottle of beer that we could easily have ordered right there at the club. But after the first swallow, I was glad we'd been persuaded. He brought it to us in pewter mugs which he claims he keeps in the refrigerator all summer. Certainly they'd been there since he left



PEWTER MUGS SWITCH EASILY FROM HOT TO COOL DRINKS ACCORDING TO SEASON

for tennis, and the frosty metal made the beer even more thirst-quenching than we had expected. Kept it cold, too. Wonderful size the mugs were—19 ounces—and perfect, obviously, for juleps. Sam said they came from Black, Starr & Gorham, and I'm hastening to order some even if the cold drink season is almost over. In winter, he says, they're just as good for keeping hot drinks hot.

* * *

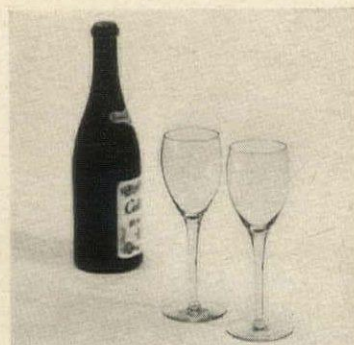
People I never invite to parties: *Relatives* (unless they've just returned from Marrakech). Apt to make other guests feel like outsiders. *Very old friends*. Too much of a temptation to keep harking back to the days when. (I invite them separately so we can reminisce without boring anyone.) *Odd balls*—including odd balls of distinction. It takes a very small company, I've learned, to bring out off-beat charm.

To some people, "keeping it simple" means doing things the easiest, most obvious way that comes to mind. Not to Marcia Dowling, though. She can pare down ceremony to a few essentials yet execute each so elegantly, you go home feeling you've been to a queen's rout. Her sister Charlotte's wedding, for instance. Charlotte has been over twenty-one for a long time now, so none of us was surprised to hear it was to be a simple wedding in Marcia's garden at five-thirty in the afternoon. In some ways it was far simpler than I would ever have guessed a wedding could be. No caterer's chairs, no decorations, no floral bower. Who would have wanted them on that lush lawn magically patterned with the shadows and sunlight of late August? No caterer's meal was dished up afterwards, either. We repaired to the terrace for one of Marcia's gourmet suppers.

We did toast the bride with champagne—but neither in caterer's glasses nor the fancy hollow-stem variety. Marcia's champagnes, like the rest of her wine glasses, are the simple tulip shape. I've heard people who take their wine seriously claim the tulip is the only shape worthy of a fine wine. The slight inward curve of its sides, they say, imprisons the bouquet between the surface of the wine and the top of the glass. Frank Schoonmaker designed Marcia's glasses, and Seneca made them. Larger than most, the champagne glass would hold nine ounces if you filled it—which you never should—and it is as tall as some goblets.

I'm no authority on champagne. But toasting Charlotte from those tulip glasses, I got the impression I was drinking wine of a great vintage. Certainly her wedding, simple as it was, I shall always remember as elegant.

Continued on next page



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Diamanto is Greek, age 9. In a workless area, her parents are too ill to work. "Home" is one small room. There is no running water, no electricity. Bed is the floor. One stremma of rocky soil yields an income of \$10.00 a month . . . not enough to live and too much to die. Thin and pale from undernourishment, Diamanto

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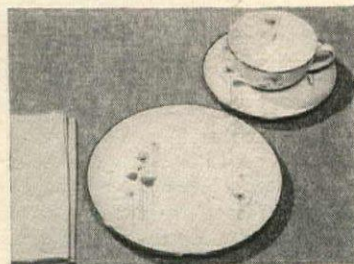
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NOTES FOR THE HOSTESS

After all the cook-outs we've been to, and have given, this summer, the Sellers' dinner party was a very pleasant diversion. We ate outdoors, but with all the comforts of a well appointed dining room (the Sellers' terrace has a door direct to the kitchen). And after a day that turned hot as Hades, it seemed delightfully cooling to sit down to a table laid with fresh white organdy, icy looking crystal and shimmering silver. The china contributed, too. It was white with a platinum edge and the barest touch of floral pattern—a few sprays of blue flowers on one side of the coupe-



PLATINUM DRAWS A FINE EDGE ON CHINA WITH A DELICATE FLORAL SPRAY

shape plate, a single flower on the other. The designer had drawn the stems very straight as if they were floating downstream, or growing in water—a pleasant thing to think about on a hot night. Checked later and learned the pattern was Pickard's "Woodland Flower."

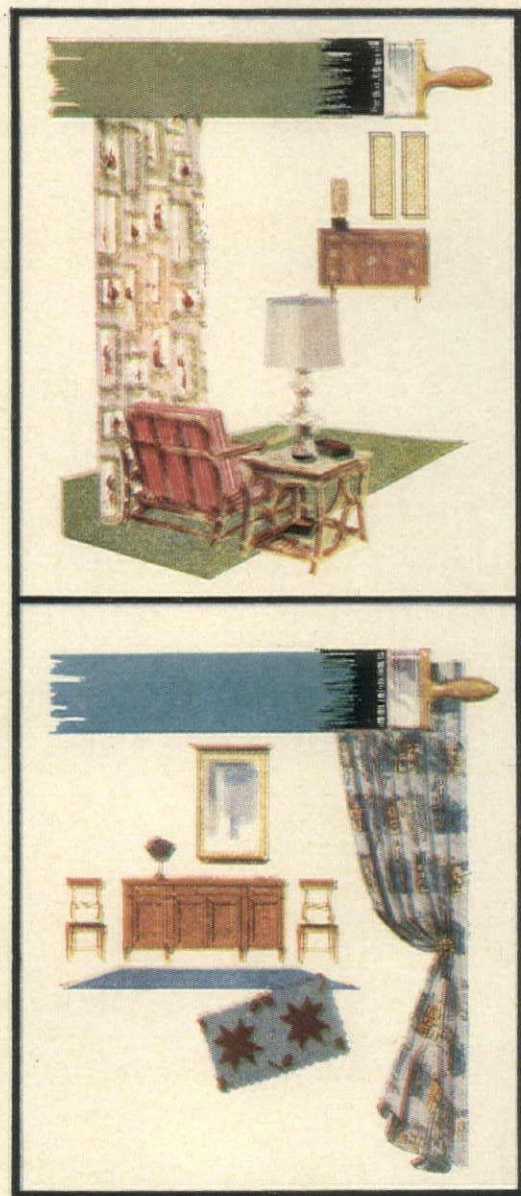
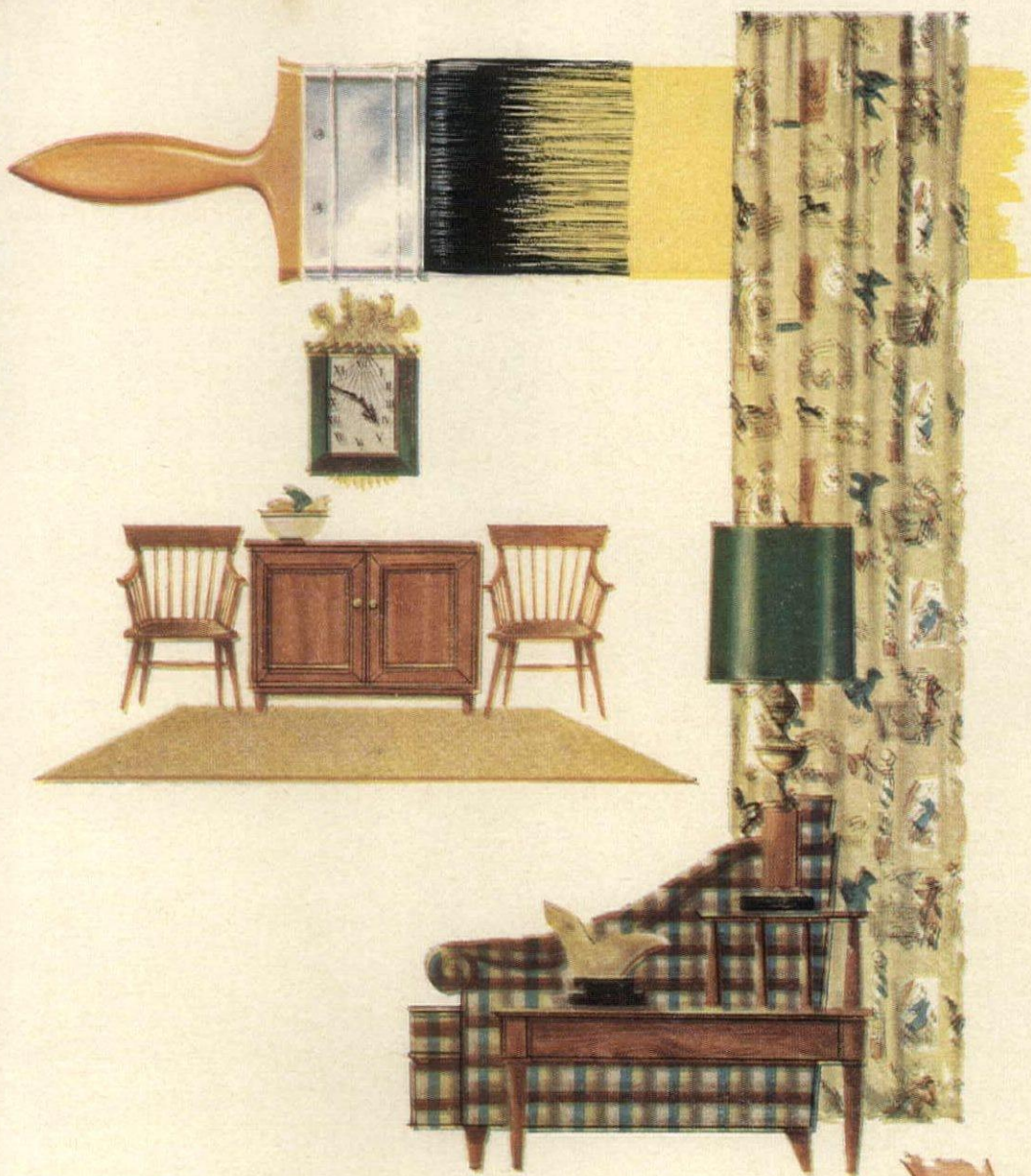
Got to thinking the other day about that pompous gentleman who invited us to his club once to have cocktails with a couple of foreign notables. As we arrived he handed each of us a little slip of paper containing a typed list of all the guests (there were only six or eight) and after each name a line of identification. Struck me as hilariously pretentious at the time. Don't know but what I prefer it, though, to the hostess who brings a stranger up to you at a party, says, "This is Mr. B-w-ss-n," and sails off, leaving you to guess whether he's a famous atomic scientist, one of Britain's angry young men or her dancing teacher. She might at least give you one small clue to an appropriate gambit for conversation.

It doesn't matter so much after dark, I explained to Don. You can't really see what you're eating from at an evening barbecue and as long as the steak's good, you don't care. But at high noon it's different.

We've asked his oldest client and wife and a few other people to a cook-out luncheon on the twenty-first. Last one for this year probably. Still it's a party and worthy of something nicer, I feel, than paper plates. When Don saw what was coming out of the cartons from New York, he got the point very quickly. In the first were eight teak plates by Wiggers Wood (I do love that name). They're big ones, about 10½ inches across, and I figure we can use them for dinner plates or service plates depending on what we decide to cook. In the other carton were eight of the newest shape in Krenit steel-and-enamel ovenware. It's called a skillet though it has two handles, looks more like a shallow individual casserole. But there is also a long detachable handle that turns it into a real skillet. Mine are yellow-green inside, dark-green outside—a combination that looks stunning when you set them on the teak plates. If we have something that takes a sauce we'll use the skillets for that; otherwise I may try them for salad. In any case, they'll make the table look much gayer—and I won't have to worry about anything being broken.

I'm so happy about the Drulane place mats Sally Bronson brought me last weekend. They're laminated plastic with a piece of real blackberry embedded between the layers. On each mat, one graceful spray of blackberry starts at the lower left-hand corner, sweeps upward and halfway across the top. The surface of the plastic has a moire finish that takes away the shiny look and will also, I would imagine, show fewer scratches. Would never have thought of plastic mats for that antique maple table, but these look surprisingly well on it. They're so pretty in their own right—not just a save-work imitation of something else.

Milk glass has never been a particular passion of mine but I was captivated by a king size sugar and creamer I came across last time I was in the city. Each piece was four or five inches tall and almost as wide, and both were thickly encrusted with a sculptured grape design. Wouldn't have looked well with any of my things but should be wonderful, I decided, on a real country dining table where the service is always informal even for sit-down dinners. Decided to buy the set to take to the Baileys when we go to stay with them in the Berkshires next month. The milk glass is Duncan Miller's.



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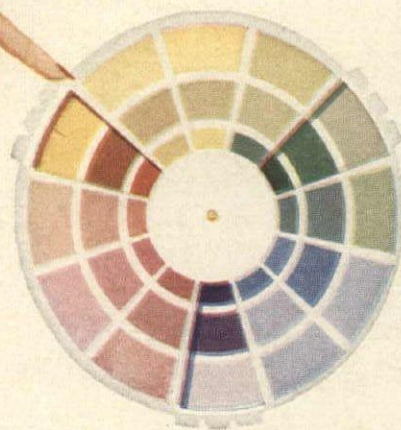
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COLOR CHANGES, COMING IN

By Faber Birren

It is natural to surround yourself at home with the colors that make you feel best. You have undoubtedly heard that extroverted people tend to like bright, warm colors; introverted people, subdued, cool colors. It is not quite as simple as that. You may have an outgoing nature and need the peaceful atmosphere of a blue or green room to relax in at the end of a day. On the other hand, if you are a little uncertain of yourself, you may need a stimulating yellow or red room to back you up when you entertain.

Whatever your color fancies, you can indulge them freely with H&G's 1959 palette. It contains the universal favorites—red, blue, green—as well as colors like purple and orange that have a more specialized following. There are familiar colors, and several you may not have seen for a long time. Some are most effective as accents; others make good backgrounds. The palette changes to keep pace with your own changing attitude toward color and the world you live in.

Since H&G's now famous colors were introduced in 1946, styles have progressed from dark, vivid hues to light, bright pastels, and now we are on the threshold of a muted era. If some shades are more popular than others at given times, it is usually because there is an emotional need for them.

Yellows are sunny, cheerful and therefore reassuring. They are current favorites of many professional decorators. H&G's Citron and Pastel Citron (good for large areas) are typical. It is said that people who have a penchant for yellow are intellectual types. Be that as it may, the most aggressive of the family, Lemon Peel, as well as Maple Sugar and Spanish Gold, seem to appeal more to contemporary than to traditional tastes. Conservative people will like Canary, a new muted yellow. Two glowing colors in the family to spark a room (but handle with restraint) are Marigold and Burnt Orange.

Neutral beiges have the same appeal that the good "safe" greens had in previous years. When people tired of green walls, these are the colors they switched to: Tawny Beige, Shell Beige, Mocha or Sandalwood. They are well balanced colors that are compatible with other colors and give you a sense of security. Antique White, which you may prefer to beige, is a wonderful mulch for any or all branches or roots of the color tree.

Two forerunners of the muted era are Dove Gray and Espresso. The last, incidentally, is the first very dark color in demand since dark green walls were fashionable.

Peaceful blues suggest that all is stable and in good order. Dormant for many years, blues now have the largest representation in H&G's color palette. The ones with a greenish cast—Sky Blue and Cerulean Blue—paved the way to popularity. Recently, more people have adopted the true blues like Blue Mist, Larkspur and Deep Night. Coming in now are Periwinkle, Hyacinth and Moonstone—more bellwethers of the muted trend.

Even reds, which are always liked and wanted, reflect taste changes. Not so long ago a pink refrigerator was considered daring, not to mention a pink automobile. Today we take these for granted. As a matter of fact, pink has reached its peak and is now giving way to more flamboyant reds. Tangerine is an example; it recalls the Chinese reds of the past. Siamese Pink is another striking color of equal strength. It came into popularity on the coattails of the South American and Near Eastern influences in decoration, and stayed with us. Regimental Red, introduced this year, generates excitement like fire engines and flags on parade.

Greens, which ten years ago figured prominently in all kinds of home furnishings, are used with more discretion today. Deep green and chartreuse withdrew from the scene several years ago. Pale greens like Mist Green and Pastel Green Olive survived and are still thriving. The natural grassy greens have given way to more vivid greens such as Peacock Green and Bitter Green, both of which incidentally team well with blues, as you will see in the October issue of H&G. Green Olive and Bronze Green are the elegant, muted types that will be more important in decoration in time.

There is always something new, surprising and refreshing to discover in color because the spectrum itself has infinite variety. Trends happen because people like to change—and seldom want the same thing twice. But you never need to feel pressed by current fashions. The point is to keep an open mind and have the courage to experiment with a different family of colors or a different shade of your favorite color. How do you know until you try? END

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Tucson.....Johnson's Furniture Co.

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Bakersfield.....McCart & Bultman
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Hollywood.....Sunset Interiors
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Oakland.....Jacksons
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Sacramento.....Breuner's
San Bernardino.....Fooshee Furniture Co.
San Diego.....Rowbens
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San Jose.....Robinson & Sons Co.
San Rafael.....Marin County Furniture
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Walnut Creek.....Jacksons

COLORADO
Denver.....Bethune & Moore

CONNECTICUT
Bristol.....C. Funk & Son, Inc.
Greenwich.....You—Past & Present
Hartford.....G. Fox & Co.
New Britain.....B. C. Porter Sons
Norwich.....Silberman's
Stamford.....Bloomingdale's
Torrington.....Wolcott House

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Wilmington.....Strawbridge & Clothier

DISTRICT OF COLUMBIA
Washington.....Woodward & Lothrop

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Peoria.....Underwood's Furniture Galleries

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MEXICO
Mexico City.....Galerias Chippendale

LETTER FROM MEXICO CITY

continued from page 56

tury been the Sunday strolling locale for young wooers, middle-class merchants and political leaders. The Alameda stroll was the inspiration of one of the most controversial murals of the late and great Diego Rivera. In it were Mexico's revolutionary heroes. One of these, Ignacio Ramires, was a famous agnostic. Rivera depicted him bearing a legend "Dios no Existe" (God does not exist). The mural created a near riot when it was unveiled in the Del Prado hotel directly across from the Alameda. Feeling was so bitter that finally, in 1948, the mural was boarded over. Last year Rivera voluntarily painted out the offending text and the mural is now on view again.

School children here have a bugle-call song inherited from Spain that ends "Mañana es pachanga, pasado tambien" or "tomorrow is fiesta and so is the day after tomorrow." No matter what month or what day, it is reasonably safe to predict Mexico City or some part of Mexico City is having a wingding.

Fireworks everywhere

The neighborhood or *barrio* fiesta is as typical of working-class Mexicans as the pulque that goes by the gallon when the full fiesta is in swing. Weeks before the day of the saint the *barrio* has accepted as its patron, a prodigious amount of collecting goes on. Streamers appear across the streets a day or so before the fiesta begins. Then come the midway vendors and, finally, gloriously, the night fireworks.

Fireworks perhaps provide as good a clue to the character of the humble *capitalino* as any one thing in his life. The manufacture and the exploding of fireworks are forbidden by law. There is hardly an evening, however, when, if you have a good view of the city, you cannot see rockets exploding high in the air over from one to a half-dozen *barrios*.

The Mexican, docile though he may be to the demands of the law, is a strong believer in his inalienable rights and the shooting of fireworks during his *barrio* fiesta is one of those rights in his mind. Occasionally an illicit fireworks manufacturing plant goes sky-high itself, taking half the block with it but the fireworks still go on.

The *barrio* celebration is a thing of joy for children, for sweethearts, and provides an annual escape for the peon whose pleasures are few and, of neces-

sity, simple. Too, it provides a happy day for the neighborhood roisterer who joins the peon in loading on great quantities of pulque and achieving for the brief period a haze of half-reality.

Pulque is a sweetish fermented juice from the maguey plant. Its hangovers, according to the best sources, are gargantuan but for ages the juice has been the friend of the humble when even the cheapest wine or tequila are too expensive.

The city is intensely proud of its broad, tree-lined boulevards, its fountains and the mountains which surround the valley in which it sits. But of all things it is perhaps proudest of the indigenous color it produces in profusion in the likeliest as well as the unlikeliest places.

Mexico City has also its many distinctive voices, which may escape the casual visitor but are always close to the person who lives here. The voices begin at night with the lonely, piping whistle of the *velador* or nightwatchman either walking or bicycling over his assigned beat. There is an eternal argument over whether he frightens would-be burglars away with his whistle or warns them when to duck. But he is an old and respected part of the capital scene.

Toward morning there is the swish-swish of the street sweeper's long-handled broom and at about the same hour the daybreak harmonies of "Las Mañanitas," the serenades observing the birthday or, more important, the saint's day of the favored one, usually a sweetheart. If the neighbors resent this early awakening they don't show it. As a rule they line the balconies to enjoy the early show.

Later the voices change. The street vendors begin crying their wares of fresh strawberries, avocados and such. Then come the tortilla vendors with their little mobile steam boilers which keep the tortillas hot and furnish steam for the screeching whistle which announces the vendor's presence blocks around. And finally the serving maids who live in cell-like rooms on the rooftops begin their morning exchange of gossip and chitchat till the roar of the fully awakened city drowns out its little voices. (It has always been a matter of wonder to foreigners, especially New Yorkers, why the domestics traditionally are housed in the choicest penthouse locations atop apartment houses.)

No report on Mexico City would be complete without a note

on street traffic and the adventure of hurtling an automobile through it. There is no room in this game for the weak of will or the soft of heart.

Generally speaking the technique of taking out your opposition, and every car on the street is opposition, is first to recall whether your insurance (car and personal) is paid up. Next you calculate your speed in comparison to that of the opposing driver. Then as you head onto a collision course you assess the other car's weight, age and general vulnerability. Of course the other driver has been automatically making the same observations on your car. If, after these lightning calculations you feel you have a fighting chance of bringing off a bluff or escaping with the lesser damage, you close your eyes and plunge straight in.

Usually nothing more serious ensues than a scream of skidding tires and a stream of Spanish of the type Lope de Vega would not have used. It is an exhilarating experience, more or less like watching a good bullfight. A couple of years ago there was talk of starting a school for safe driving but the talk apparently was smothered in the hilarious crashing of fenders.

In the matter of bullfights Mexico City has some good ones and some bad ones. Good or bad they all attract large crowds Sunday in and Sunday out. There is, of course, the sustained argument over the merits of the Mexican *toreros* vis-à-vis those of Spain. The argument now, however, is lukewarm compared to the days when the presently-retired Carlos Arruza was fighting for supremacy with the famous *Manolete*.

The argument spills over from the bullfighters to the bulls themselves. The preponderance of opinion seems to be that the Mexican bulls have deteriorated through in-breeding since the fine, big Spanish bulls were prohibited from entering Mexico.

Next, the weather, a subject as delicate in Mexico as it is in Florida or California or any other place where sun-loving tourism is money in the cash register.

The oldtimer maintains the weather in Mexico City is quite different from when he was a boy (the oldtimer's contention in any part of the world in any time).

Actually there has been some concern in recent years over climatological changes in the city. These do not seem to be too serious at the moment. But the wholesale cutting down of trees in the

Continued on page 146

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H&G's GARDENER'S

ASTERS: RISE OF A FALLEN STAR

They have no counterparts in the hardy border

The two worst enemies of hardy asters are rabbits and chrysanthemums. The first will travel long distances and endure great hardships to browse the early season foliage. The second have been enjoying for the last 25 years or so a period of public adulation as headliners of the autumn garden. It is high time that gardeners remembered the friendly and durable aster tribe, not only as suitable year-end partners for the modern hybrid chrysanthemums, but as durable and truly perennial ornaments for the all-year border. In actuality, far from competing with the rainbow displays of chrysanthemums, well chosen asters in a variety of sizes and forms will provide color foils for chrysanthemums in shades unknown to the latter. And as for rabbits, except in instances where they have nearby fields or fence corners in which to make homes, they do not prove a major problem. The only real pest of asters is the ubiquitous plant louse. And even aphids are no longer a problem for the attentive gardener, thanks to lindane sprays and, especially, malathion. If, for a generation, asters have languished unaccountably in gardener's limbo, there are signs of change.

Almost inevitably, as more and more people learn from chrysanthemums that the autumn garden can be almost as colorful as the spring one, they begin to seek other flowers, other colors, not only as worthy accompaniments for chrysanthemums but to bridge the gap between these and the peak of the late summer perennials—the phlox, monkshood, Japanese anemones. Once aware of the aster varieties suited to the late border's needs, discerning gardeners quickly discover the rest of the group—those derived chiefly from a few European species that produce flowers over many weeks, in some cases from late spring right through to hard frost. From readily available

sources of supply it is possible to have asters in bloom for the better part of five months, on plants varying in height from six inches to six feet and in a range of colors lacking only a very deep red and a true yellow. There are more good aster blues than anything else, and since the late garden is shy on blues (chrysanthemums offer everything *except* blue), asters are really necessary to complete the fall spectrum.

Most of the non-blue asters and all the late season varieties originated with native American species, stemming almost entirely from *Aster novae-angliae* and *A. novi-belgi*, respectively the New England and New York asters of country roadsides and meadows. Yet these groups were never as popular in this country as they were to become (and still remain) in Europe, especially in Britain. This may be because they were as common as—well, the daisies that they actually are. Or it may be because the English always have shown us the way to a useful appreciation of hardy herbaceous plants. At all events, while there are a score of hybrid garden asters in our catalogues against a hundred or two listed abroad, there are enough to go round here if we avail ourselves of them. Among the tall hybrids you may especially enjoy Survivor, loveliest pink; Mt. Rainier or the newer Alaska, white; old and choice Beechwood Challenger, a good red; Gay Border blue, tall with a yellow eye; and Hilda Ballard, a double-flowered silver mauve. Violetta, an English hybrid, though not so tall is indispensable. Moundlike Alcida, is a two-foot garnet-to-purple. Others may do as well in your garden.

Relatively new (within the past 35 years or so) is a whole group of dwarf perennial asters. They usually begin to blossom in mid-August and continue until frost. They seldom exceed 18 inches in height, though they may

form mounds two feet across. Persian Rose is one of the tallest; Pacific Horizon (blue) and Pacific Amaranth are about a foot tall, twice as wide. Niobe (white) is six inches high and Violet Carpet is almost a creeper. Look for these, and buy them if they are available. But any whose descriptions appeal to you may be rewardingly grown.

Asters of primarily old world origin offer a flowering period that begins early in the garden year. Wonder of Staffa, a named form of *A. frikartii*, itself a hybrid between *A. amellus*, an Italian species, and *A. thomsoni*, which hails from the Himalayas, blossoms from June on. With some gardeners and/or in some gardens it fails to do well. Usually, if the appropriate rules are heeded, it will do well for many years. *A. yunnanensis* Napsbury (what names these innocent flowers may be forced to bear!) is a handsome blue one from China that is fragrant, flowers from mid-spring till midsummer, and multiplies freely. (These two varieties, as well as *A. alpinus* Goliath, also for spring flowers, are included in the garden plan on page 144.) Aster flowers range in diameter from an inch to nearly three times that.

The appropriate rules? A rich loam, well drained (though the New England varieties will stand more moisture than most others) is the best soil. For satisfactory results, asters should be divided every second or third year, preferably in spring, and only the vigorous outer divisions of the clump should be saved, the older centers discarded. Asters will make almost as spectacular growth from a minuscule beginning as will chrysanthemums but, unlike the latter, the best asters will continue on year after year from simple divisions of the main clump. Chrysanthemums, to do their best, must be grown each year from freshly rooted cuttings. This is nothing against chrysanthemums,

Continued on page 146

MONTH

Stars by definition, asters set a pattern for summer and autumn that no other flower can match. On these two pages we review some of the best hardy varieties. On the next four: things to do in September and a first year border you can plant now.



Flowers all year cover mound-like *A. frikartii* variety, Wonder of Staffa. As for all European varieties, spring planting is best.



Handsome blue aster, Napsbury variety of Chinese species, *A. yunnanensis*, has orange eye. It flowers from mid-spring into July.



Special for low edging, *Aster alpinus*, a blue native of Europe and America, inaugurates the flowering year as early as mid-May.

Right:

Chiefly purples, with several blues, a few pinks and reds, New York and New England asters flash from late summer until frost.



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Second weekend



Third weekend



Fourth weekend

NOTES FOR SEPTEMBER'S

At some time during this month beginners will start to look back,

Northern tier: Forward looking muscle men who set about the timely chore of transplanting evergreens will keep all spinal discs in place if they let their legs do most of the lifting. A wheelbarrow will serve not only as a convenient vehicle in which to move a balled and burlapped plant but also, on its side, as an efficient lever with which to load itself. Working principle: a pushing lift applied not so much to the plant as to the far side of the barrow. Midway during the operation, the lift turns into something very like a simple downward press. Result: neat

three-point landing for barrow; safe two-point one for gardener. At new planting hole, procedure is reversed and the ball slid out of the overturning barrow. . . . To you who like your hedges neat but not sculptured, Labor Day suggests good timing for the last trimming of the season, both those with evergreen and those with deciduous leaves. Hedge clipping, like other pruning, tends to promote new growth near the cut ends. New shoots produced after early fall may not have time to harden properly before cold weather, consequently may die

Roses, wherever you are: To fertilize or not to fertilize? It all depends on how much frost-free time you have left before real winter weather, what kind of fertilizer you contemplate using and how you intend to apply it. Where eight weeks of passable growing weather can be expected, a light fertilizing may improve next year's production measurably—if you accompany the application with enough water to insure quick availability of the food to the

plant roots. A liquid plant food applied at the compounder's rate after the roses have been deeply watered will get to work quickly and gently. . . . When autumn flowering reaches its peak, the unwary and bemused gardener too often assumes his roses can care for themselves the rest of the season. On the contrary, especially fine flowering will often leave the plants depleted, susceptible not only to the continuing ravages of mildew but to late season attacks

North and northeast: With first frosts not far in the future, house plants that were put out to pasture back in June should be prepared for their return indoors. Not the least important part of the preparation is providing for renewal of favorite specimens either by rejuvenation of the originals or removal of cuttings from which new plants may be rooted. Or both operations may be practiced simultaneously. Old and outsize pelargoniums and wax begonias, for example, may be cut

back virtually to stubs, the mother plants repotted in fresh loamy soil, and the tips of the excised shoots inserted in trays of moist vermiculite and Perlite (or mixed peatmoss and sand) to start life on their own. Hanging baskets of ivy geranium or blue flowered browallia should be similarly renewed. Browallia is normally reproduced not from rooted cuttings but from seed, though, being perennial, the original plant may be cut back, fertilized and jollied along for two or three seasons. A

Northern tier: If you wish proof that gardening may be a truly companionable enterprise, consider this effective method of planting daffodils: Party A (the planting area having been suitably prepared in advance) scatters or otherwise disposes of the bulbs in casual drifts according to a generally predetermined plan. Party B stands aloof and keeps his peace until the scattering has been substantially done, then, with a perspective gained by distance and, perhaps, greater stature, suggests relocation of certain bulbs

to forestall results that may be a little too random for the bulbs' best good. Narcissi that are planted less than six inches apart will soon crowd and need resetting to continue in good flower. . . . Bulb planting is not the only area where the checks and balances of team gardening are helpful. Trimming curved edges in turf, setting new trees plumb and upright, placing shrubs effectively in new boundary plantings—in such tasks, four eyes, even two opinions, may lead to improved results for all concerned.

GARDENER

veterans to consider only what lies ahead

back; new growth now should ripen nicely. Suggestion: whether you use electric hedge clippers or hand-powered shears, work from bottom of hedge upward, so clippings will fall clear, not weigh down uncut shoots and throw cuts off line. Taper sides inward slightly towards top so light can reach lower branches.

Mid-south: If the ever increasing depredations of slugs the country over do nothing else, they may teach some of us the value of a tidy garden. Turn a rotting leaf and uncover a slug. Obviously you

can never exorcise all slugs by neatness alone, but rotting vegetation is the creatures' favorite habitat, and when cold weather comes, slugs simply curl up under the nearest flotsam and wait for spring. Worth noting: copper dust, tested this year, may prove a useful and safe deterrent.

West coast: See that broadleaf evergreens don't lack water as autumn approaches—or fertilizer either. But where night fogs are prevalent, confine your watering to morning hours. Soft growth is especially vulnerable to mildew.

of black spot, most damaging at this time of year. A disease wracked bush winters poorly. Obvious moral: maintain, even intensify, your spray schedule. A complete insecticide-fungicide is as important now as at any season. . . . News of the rose year is the appearance in dealers' lists of the 1959 All America Rose Selections. There are two—now on the market for the first time: Ivory Fashion, a white floribunda, and Starfire, a grandiflora with long-

stemmed blossoms of a piercingly brilliant red. The list of good white cluster roses is short enough so that one as good as this year's winner is welcome. While there is no dearth of red roses, floribundas, hybrid teas or others, the luminous tone of the new winner sets it happily apart from its fellows until the hybridizers hit their next jackpot. Performance of these two has been checked in many test gardens, should be reliably outstanding everywhere.

cascade of *Browallia splendens* hanging, at its flowering best, in a sunny window bay or greenhouse, not only fills the eye but lifts the spirit. . . . It is, of course, lawn building and lawn renovating time. Nature is all on your side at this season. You need only to provide a loose seedbed, a generous amount of available turf fertilizer, sufficient moisture to keep roots of germinating seeds in active growth to whatever depth they may penetrate. Vigorous, fast growing grass does not depend so

much on large infusions of humus or topsoil as it does on plenty of food and moisture in the presence of warm days interspersed between cool nights. Keep your lawn growing fast enough and sooner or later, in a very practical sense, it will make its own topsoil. . . . Old fashioned note: rake your leaves and compost them. Even burn them if you have no room to keep them. But don't leave them on your lawn and, above all, don't chop or shred them where they may form a suffocating blanket.

Reading time: Three books, wholly unlike in subject and approach, commend themselves to working gardeners. *Pruning Made Easy* (Holt, \$2.95) is Edwin F. Steffek's helpful contribution to a much misunderstood and ill practiced horticultural art. Everybody loves pruning shears and nearly everybody uses them not only too often but unwisely. Mr. Steffek's brief book, augmented by his own helpful drawings, is a welcome addition to a lean shelf. . . . Hamilton P. Traub has produced, in *The*

Amaryllis Manual (Macmillan, \$7.50), by far the most complete book on those members of the amaryllis family that commonly carry the family name. It's no book for the casual window sill experimenter but is a serious plantsman's reference and guide. . . . G. L. Thomas Jr. has written a sort of amphibious omnium-gatherum in *Garden Pools, Water-lilies, and Goldfish* (Van Nostrand, \$5.95). It is a handy triple-threat handbook for all who wish to exploit water as well as earth in their gardens.

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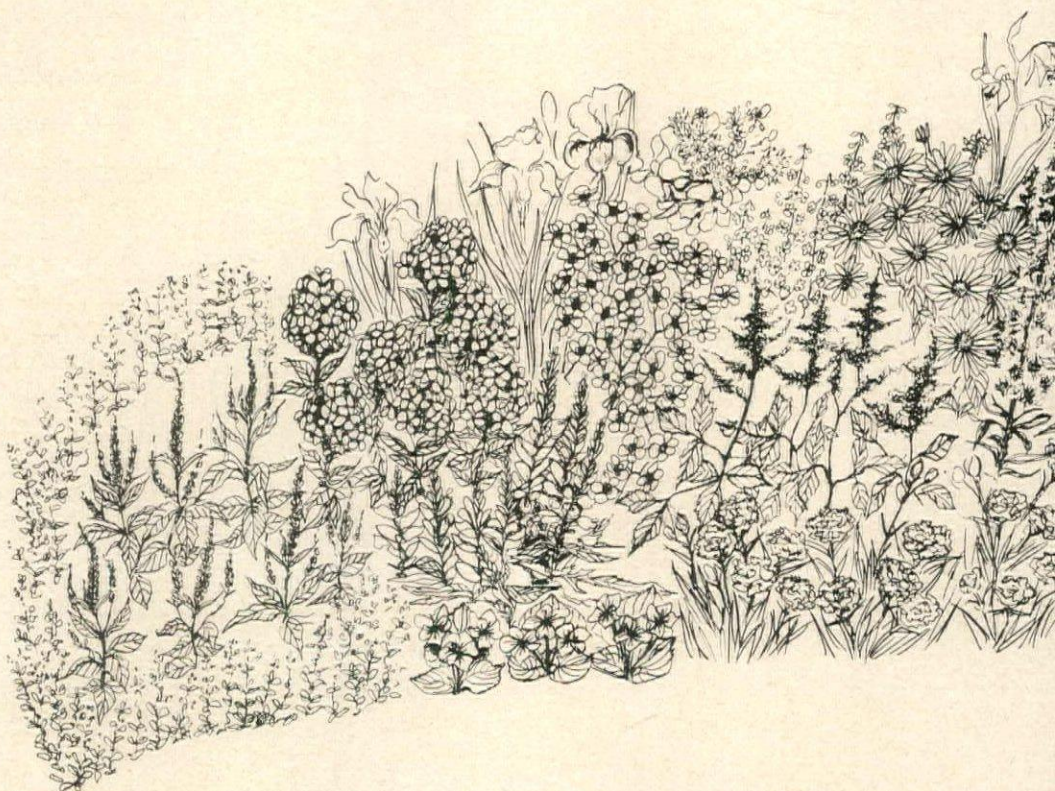
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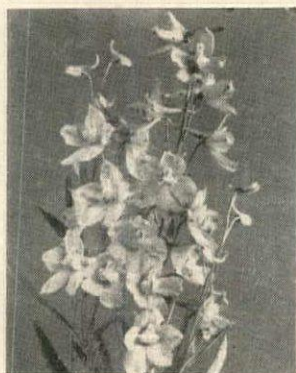
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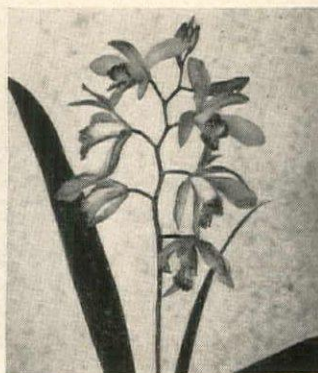


A GARDEN OF PERENNIALS YOU CAN PLANT THIS FALL

There is a lot to be said for getting next season's garden planned, planted and out of the way this month. Two advantages are worth special mention. First, the earth is warm, mellow and workable in early autumn, whereas next April it will be cold, wet and unreceptive to roots in need of a quick resumption of growth. Second, there is less garden work that must be done within a period of a few weeks at season's end than at season's beginning. A more obvious but not necessarily more important advantage of fall planting is the jump on spring it gives both you and your plants. That said, we confess the one exception that proves our rule (better wait till spring to plant the asters) and get on to the hardy border illustrated above and keyed to its planting plan on the opposite page. Appropriately (see page 82), this is a garden of purple flowers, although there are enough other colors represented (white, too) to provide a chromatic change of pace. To name the white immediately: phlox Marie Louise is one of the finest summer phlox varieties available today, and easily the best white. It is placed near one end of the border, midway between front and back. Since this is a "four-sided" border plan, intended to look well from any point around it, the tallest flowers form the backbone of the design. While 26 different varieties are called for in a border only about 20 by 5 feet, there are enough in each group to make a good (Continued on page 146)



Airy delphinium belladonna



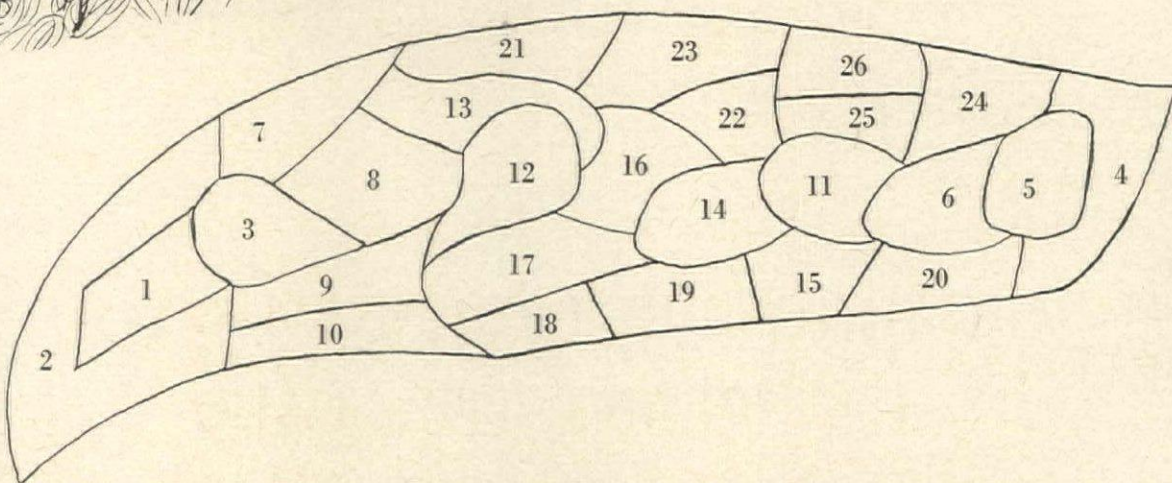
Bletilla, a hardy orchid



Spectacular Japanese iris



Beautiful all round, and adaptable to straight or curving lines approximating a 20 ft. length, 5 ft. width, the bed shown in flower at left and plan below will provide bloom from mid-spring until frost. Most of the 26 varieties may be planted this month. All will flower handsomely next year if planted carefully in good soil. Border designed by James G. Esson.



PLAN AND PLANTING LIST FOR H&G'S ALL-SEASON BORDER

KEY NUMBER, SPECIES OR VARIETY, QUANTITY TO BUY	HEIGHT	BLOOM TIME
1. <i>Veronica longifolia subsessilis</i> , blue (7 plants)	2 ft.	July to September
2. <i>Nepeta mussini</i> , deep blue spikes (12)	12-15 ins.	June to September
3. Tall summer phlox Progress, blue-purple (8)	2½ ft.	July-August
4. <i>Aster alpinus</i> Goliath, blue (7)	6-10 ins.	May-June
5. <i>Lythrum Dropmore</i> Purple (6)	3-4 ft.	June to September
6. Tall summer phlox Marie Louise, white (5)	3 ft.	July-August
7. Tall bearded iris Blue Rhythm, blue (5)	3 ft.	May into June
8. <i>Anthemis Beauty of Grallagh</i> , violet (8)	2½ ft.	June to September
9. <i>Physostegia Vivid</i> , clear pink (5)	18-20 ins.	July-August
10. <i>Viola Purple Glory</i> (5)	8 ins.	May to September
11. <i>Aster yunnanensis</i> Napsbury, blue-purple (6)	2½ ft.	May to July
12. <i>Aster frikarti</i> Wonder of Staffa, blue (5)	2 ft.	June to November
13. <i>Delphinium belladonna</i> (<i>D. cheilanthum formosum</i>), blue (5)	2-2½ ft.	June to August
14. Tall summer phlox Blue Boy, blue-purple (5)	2½ ft.	July-August
15. Tall bearded iris Helen McGregor, blue (3)	3 ft.	May into June
16. <i>Liatris pichnostachya</i> , violet (6)	4 ft.	August-September
17. <i>Astilbe japonica rubens</i> , pink (5)	2½-3 ft.	June-July
18. <i>Dianthus The Bishop</i> , purple (6)	12 ins.	June to September
19. <i>Iris pumila</i> Sambo, violet-blue (12)	4-6 ins.	April-May
20. Lavender Hidcote Blue (9)	15-18 ins.	July-August
21. <i>Sedum cauticolum</i> , rose pink (4)	4 ins.	September-October
22. <i>Iris kaempferi</i> Nishiki Yama, violet (3)	2 ft.	July into August
23. <i>Bletilla striata</i> (hyacinthina), lavender (6)	12-15 ins.	April
24. <i>Dianthus deltoides</i> Brilliant, red (9)	15 ins.	May-June
25. <i>Centranthus ruber</i> (<i>Valeriana coccinea</i>), rose (8)	2 ft.	June to October
26. <i>Geranium grandiflorum</i> , lavender blue (7)	18-24 ins.	May-June

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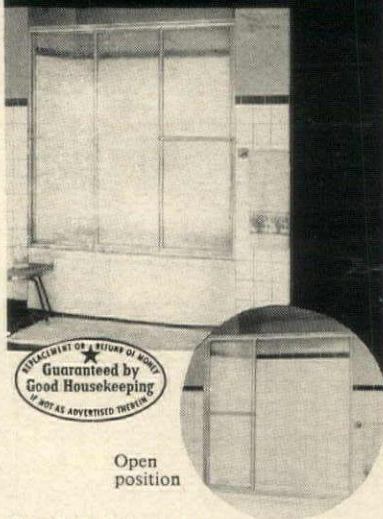
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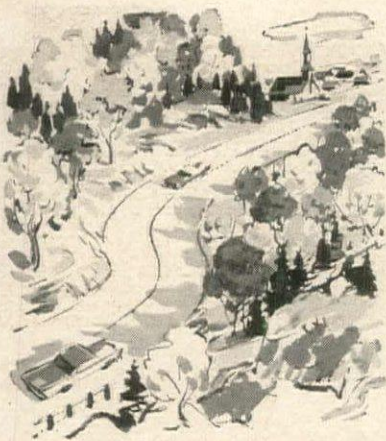
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PERENNIALS

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seasonal show. Since September ground is mellow and workable, it will pay you to spade it deeply, working into it a full bale of peatmoss and five pounds—ten will do no harm—of superphosphate. (Next spring when growth begins, you should apply about five pounds of complete fertilizer.) If you dig and level your ground a week or two before you set your plants, you will do a neater transplanting job. It is always wise to water the plants in well after planting, to eliminate air pockets around the roots. And it is a safe rule to place each plant so that it will be at the same level in the ground as it was in the nursery. Where there is a noticeable crown to mark the difference between top and root, this is easy. Where there is no such well defined difference, look for the point below which the green color fades out and plant to that depth. If in doubt, set the plant deep rather than shallow; little harm will result, and by spring it will tend to reach its proper level under its own power.

With plants that reach you in pots, or with a firm soil ball around the roots, leave the roots undisturbed in planting. Where roots are exposed or held merely in moss, shavings, or other loose material, remove the padding and spread the roots generously, out rather than merely downward, without bending or crowding. Set the fleshy rhizomes of the bearded iris about an inch below the surface, with the rosy roots spread over a saddle-shaped mound of earth. Bletillas, actually hardy terrestrial orchids, are best started in autumn with the tuber covered two inches.

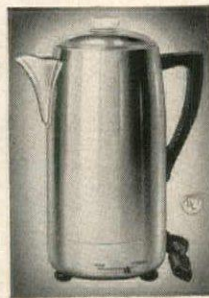
If this is your first perennial border (it is equally handsome whether cultivated by beginners or experts), expect leafy plant tops to die down as winter approaches. Underground parts will be using the remaining growing weather to become established. Never let the border dry out completely, but avoid overwatering. And as a final precaution, spread a mulch of loose material—salt marsh hay, straw, evergreen boughs, even very dry leaves—after the surface of the ground has become firmly frozen. This will prevent the young plants from being damaged by frost action in late winter and very early spring. Remove the mulch gradually as the ground thaws for good. Then by May your garden will begin a flowering season that should last until frost comes again.

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ASTERS

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heaven knows; but it is a factor in the aster's favor. When the young shoots are six to 12 inches tall (less with dwarf kinds, more with the tall), pinch out the growing tips with thumb and finger to induce good branching. As was mentioned earlier, aphids may cluster on tender shoots and suck the juice from growing tips. If you are watchful, however, you can dispose of them easily with a malathion or lindane spray (available in emulsifiable concentrates for ready dilution). The old reliable nicotine sulphate and soap combination will also kill aphids on contact, but it must hit to kill—it has no residual effect as the modern insecticides do. Rabbits—well, we began with them. It is up to you to provide the finish.

MEXICO CITY

continued from page 139

valley coupled with the obliteration of grasslands and the injudicious location of industries in the expanding metropolis are having their effect.

A Mexican authority, speaking recently before a city planning body noted that the capital in years past had been referred to as "the city of eternal spring." He continued, in an understandable atmosphere of mounting chill, "today the city is a veritable desert in which the morning is spring, midday is summer, the afternoon autumn and the night winter."

Few capitalinos would agree with so drastic an evaluation. There are, to be sure, disagreeable stretches in winter when the northerly blow in from the Gulf of Mexico. And there are less than cheerful afternoons during the dry season when winds blow over the gigantic dried bed of Lake Texcoco, bringing dust clouds into the city.

But at the city's chilliest a man rarely wears a topcoat in the evening. At the top of the rainy season the most drastic precaution is the carrying of a raincoat through the day and evening against the generally short-lived showers. The dust storms in the dry season are mercifully brief and are over once the rains have filled the lake bed again.

Smog is a rapidly increasing problem. The city's industrial expansion has outstripped its planning. The capital is so strategically located in respect to transportation that a majority of prospec-

tive industrialists are interested in establishing their plants within the Federal District.

Now, with a moderate amount of advanced city planning, the new factories are being zoned to areas where their smoke and fumes will not be carried on prevailing wind currents into the city. It is apparent, however, there will be the usual long and bitter fight before the valley has been cleared of its increasingly recurring haze caused by dust, industrial smog and smoke from burning fields.

The Aztecs, from all accounts dealt kindlier with the natural beauty of their capital city. Bernal del Castillo, an extraordinarily perceptive foot soldier with Hernando Cortez' conquering band, describes his first sight of the city on the "straight and level causeway going towards Mexico." He added, "We were amazed and said that it was like the enchantments they tell of in the legend of Amadis, on account of the great towers and buildings arising from the water. And some of our soldiers even asked whether the things we saw were not a dream."

Most visitors to the capital are confused by this use of "Mexico" for Mexico City. That was the name the conquistadores used for it and the name it still carries here. The Aztecs called the city Tenochtitlan.

When the maid, answering a telephone inquiry explains the master is "fuera de Mexico" she is explaining he has left the city. But when she explains he is "fuera de la Republica" she instinctively has a deeper note of concern. Her geographic poles generally are her *tierra* or native pueblo at one extreme and the great capital at the other. Anything beyond those two is deeply mysterious and not reassuring to contemplate.

A few centuries after Diaz del Castillo another highly perceptive chronicler, Marquesa Frances Calderon de la Barca, the American wife of the first Spanish ambassador to Mexico after its independence, saw the valley in December, 1839, wrote of the city "standing in the midst of five great lakes, upon verdant and flower-covered islands, a western Venice with thousands of boats gliding swiftly along its streets . . . the whole fertile valley enclosed by its eternal hills and snow-crowned volcanoes. What scenes of wonder and beauty to burst upon the eyes of wayfaring men!"

The lakes with few exceptions have long since disappeared. Boats no longer glide along the capital's streets. But the valley is still fertile and the eternal hills and snow-crowned volcanoes still guard the city—once impregnable hub of the great Aztec empire.

END

your advertising

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TYPE OF BED	STANDARD MATTRESS SIZE	FITTED BOTTOM MADE	FLAT SIZE
Crib	27" x 52"	×	45" x 77"
Cot	30" x 72"		63" x 99"
Youth Bed	33" x 66"	×	63" x 99" or 108"
Folding Bed	33" x 74"	×	63" x 99"
Twin Bed (single)	39" x 75"	×	72" x 108"
Twin Bed (foam)	39" x 75" x 4½"	×	72" x 108"
Sofa Bed (daybed)	33" x 75"	×	63" x 108" or 72" x 108"
Three-Quarter Bed	48" x 75"	×	81" x 108"
Double Bed	72" x 75"	×	90" x 108"
Double (foam)	72" x 75" x 4½"	×	90" x 108"
Hollywood Bed (for two twin mattresses making one bed)	78" x 76"	×	108" x 122½"
Extra Long Twin	39" x 80"	×	72" x 113"
Extra Long Double	54" x 80"	×	90" x 113"
Queen Size	60" x 80"		108" x 122½"
Extra Long Hollywood (two twins forming one bed)	78" x 80"	×	108" x 122½"
King Size	72" x 84"	×	108" x 122½"

Percalé in white for all sizes, some also in muslin, pastel colors and stripes. Mattress pads and mattress covers are available in all above sizes. Blankets are made only in these sizes:

single	66" x 90" or 72" x 90"
double	72" x 90" or 80" x 90"
extra long twin	66" x 100"
extra long double	80" x 100"
king size	90" x 108"



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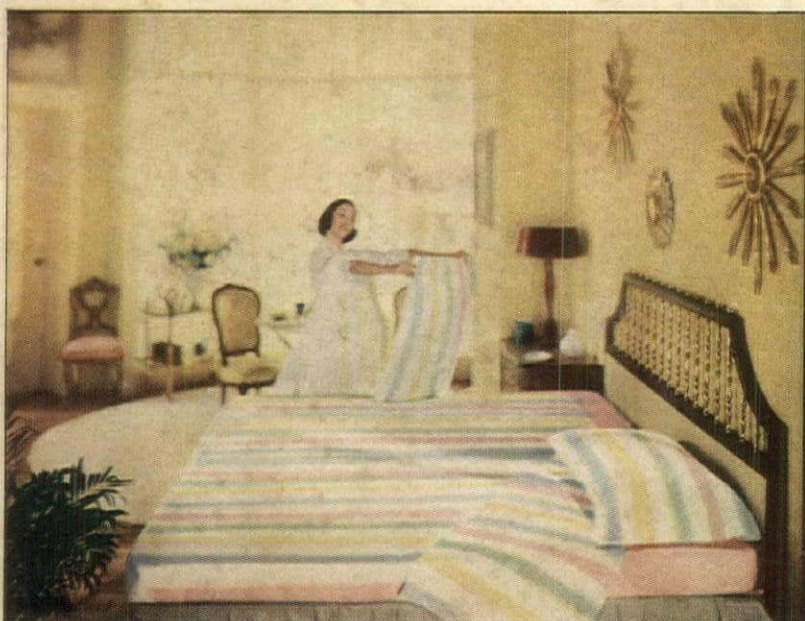
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