FORECAST '61

Changes you will love to live with

- new ideas
- new designs
- new materials

The coming revolution in storage

New pattern for living:

H&G's Hallmark house for 1961
Now! All-new concept in built-in ovens

No more smoke, grease, heat in the kitchen!

Now you can broil with the oven door closed—and the door never gets hot! You'll experience a new cooking thrill with a Suburban Viscount in your new kitchen. Smoke, grease and heat are whisked directly into the outside vent. It's the biggest advance in oven-engineering since automatic controls were invented! You'll love all the new Viscount features... Vari-Broil Control (your choice of broiler heat—no need to open the door just to lower the broiler pan!)—Double Ovens, 21" wide—Drop-Down-Doors... Deluxe Rotisserie... in fact, every feature specified for the ideal oven in a nationwide poll of home economists! See the Viscount oven at your kitchen dealer's now, your choice of electric or Gold Star gas models.

Send for free literature and color portfolio of Suburban Idea Kitchens complete with blueprint plans. Samuel Stamping & Enameling Co., Dept. HG, Chattanooga 1, Tenn.

exclusive Fan-Vent* inside the oven

Whether you bake or broil in the top oven, all the smoke, grease and excess heat are whisked out of the oven directly into the outside vent. Approved by Underwriters Laboratories; cool, closed-door broiling guaranteed by Good Housekeeping.

*Patent Applied For
Do you know about HORIZON? Perhaps it's time you met this strikingly different magazine in book form.

For it's only once or twice a year, in a few such compatible surroundings as these, that the publishers (the same who publish AMERICAN HERITAGE, The Magazine of History) invite new subscriptions. And your invitation here (the last for eight months or more) is our best—embellished with a lowered rate, prepaid postage and an easy way to pay.

What's different about it?

Issued every other month, HORIZON unites art and ideas, the sum of which is culture, in a luxurious format: big (9-by-12-inch, 120 or more pages); hard, gold-embossed covers; no advertisements at all. Nearly every page is alight with pictures (a third in full color) — reproduced here and abroad by three methods on three kinds of fine paper. And the magazine's contributors have names you'll recognize as authoritative on subjects ranging from architecture through calligraphy to Zen, from history to fine art to farce.

HORIZON seeks to serve as a guide to the long cultural journey of modern man; to create a "museum without walls" for man's finest achievements in the visual arts; to build many bridges between the worlds of scholars and the minds of intelligent readers.

To this end, fifteen or more articles and features in every issue explore the world and the centuries, reporting and illustrating man's search for excellence—his writings on papyri and Olivettis, his paintings in the Louvre and on grotto walls, his performances on jungle drums and off Broadway ....

What can HORIZON do for you?

Nothing aggressively practical, or uplifting, or timely. There's no counsel on how to manage your weight or your money, your casserole or your spouse.

There is food for thought, play for the imagination, for any reasonably well-furnished mind. And you'll discover, as 160,000 people (in two-and-a-half years) have, that each issue fits in well with your home's more valued books. Each adds to a purposefully elegant, permanent collection of art and ideas.

To try HORIZON for a year (you may cancel at any time without penalty), use the form provided below. Look through your first issue before you send a penny. Then we shall ask for $1.95 to begin, $5 a month for the next three months. (HORIZON is regularly $3.95 a copy, $18 a year—necessarily expensive, but not extravagant. The magazine is equivalent in quality to limited edition books costing $10-$15, and more.)

The lower price lasts only as long as our supply of the current issue*, and that won't be long. Good idea to fill out and mail the form today.

* A few illustrations from the current (January) HORIZON are shown at top. The Skira portfolio includes eight masterpieces, individually printed and "tipped on" by hand. Articles by James Cahill, Gilbert Highet, Arnold Toynbee, Marshall B. Davidson, Nigel Cameron, Jean Stafford, and others.

HORIZON, 551 Fifth Avenue, New York 17, N.Y.

I accept your invitation to try a year of HORIZON. After I've seen my first (January 1961) issue, I'll send just $1.95, then $5 a month for the next three months. (The total, $16.95, is $6.75 less than the same six issues if bought singly.) I understand that I may stop my subscription at any time, and the unused portion will be refunded.

H109

Print Name

Address

City Zone State
On the cover:

High among H&G's Forecasts for 1961: the line-up of brightly painted built-ins with doors, drawer-fronts or niches finished in varied colors. In this dining area and kitchen, designed by Richard E. Baringer, under-counter cabinets are blocked out with brilliant colors in the style of the abstract painting on the dining area buffet, and make a strong and spicy contrast to white walls, wall cabinets, table and countertops. Doors, drawer-fronts, niches can all be painted to good purpose in this way, even an entire storage wall like the one in the changeable child's room on page 50. The prudent nets, table and countertops. Doors, drawer-fronts, strong and spicy contrast to white walls, wall cabinets, table and countertops. Doors, drawer-fronts, niches can all be painted to good purpose in this way, even an entire storage wall like the one in the changeable child's room on page 50. The prudent...
Women with new hats love Delco-matic Garage Door Operators

And so do people with broken arms. Professional men who carry important papers or expensive equipment in their cars. Retired folks. Come to think of it, everybody who owns a Delco-matic loves it! For a Delco-matic lets you open and close your garage door from the comfort of your car . . . just by touching a button on your dashboard. You stay dry. You stay safe. You stay snug. (Not to mention you never have to wrestle with the garage door again.) Delco-matic is trouble-free. All-transistor. Quickly installed. Costs no more than most automatic washers. Both dashboard pushbutton and portable hand control units available. See what Delco-matic will do to keep your hats (and hair-dos) looking new. Send us the coupon today for full details.

Sold and installed by Crawford Door Company and authorized Delco-matic distributors. Serviced by United Motors Service electronics service dealers.

Please send me more information on the all-new, all-transistor Delco-matic Garage Door Operators.

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JANUARY, 1961
OUR
COMPETITORS'
WHISKY IS
MARVELOUS

...so why buy

Grant's?

Just this. Grant's Scotch carries an age label. Whisky that does not carry an age label need not be more than four years old. Grant's 8 Year Old is aged twice as long. This extra ageing gives extra softness and mellowness. Grant's Scotch whisky, in the tall triangular bottle — the largest-selling 8-year-old Scotch in America. Worth the little more, $6.96* a fifth.

.so now try

Grant's!

* Price varies according to state tax and freight.

Antiques

QUESTIONS &

This column is devoted to questions about old things. No attempt at evaluating antiques will be made. Letters will be answered on this page or by mail. One question to a letter, please. Mail letters to House & Garden, 420 Lexington Ave., New York 17, N. Y.

Can you tell me the approximate age of this cup, the country in which it was made and the individual who might have made it? I.W.—Dallas, Texas

The hallmark indicates your beaker was made at Augsburg, Germany, in 1693, but the maker's mark, "DB," is not recorded in books on seventeenth-century German silver. The bishop's mitre surmounting the engraved coat of arms indicates the beaker was probably made for a clergyman of some importance.

The drop-leaf stand pictured is in very good condition except for the finish. Is it worth refinishing? J.F.S.—Lyons, N. Y.

Your lamp stand is a good example of the American Empire period, 1820-30, and well worth refinishing with shellac and oil.

Here are photographs of two Chinese paintings about which I would appreciate information. They are painted on silk and backed with rice paper. B.J.M.—Seattle, Wash.

These are formal portraits (eighteenth century) of a Chinese official and his wife, painted in the Ming dynasty tradition. The man's official robes and hat denote high rank. His wife's brocaded gown, headdress are typical of governing class.
I purchased this oak bombe chest several years ago. Can you tell where and when it was made?—L.K.C.—Wichita, Kan.

Your chest was made either in Holland or North Germany about the middle of the seventeenth century. Such bombe chests are more often made of walnut than oak.

What is the age and style of my solid walnut dining chairs?—C.R.O.—Oakland, Calif.

Your Victorian chair—known as a bar-back, from the horizontal splat or bar—was made by an American furniture factory between 1870 and 1885. Although manufactured in quantity, chairs of this sort interest collectors of late Victorianana.

A tracing of the mark on some inherited plates and platters is enclosed. Can you read and explain the mark?—H.B.S.—Staunton, Va.

The mark is that of J. Holdcroft Longton, Staffordshire, an earthenware potter from 1872 to 1906. "Tonquin" is the pattern.

My daughter's doll carriage has a metal label "Wakefield Reed Chair Co." How old is it?—L.C.—Bridgeport, Conn.

The all-metal wheels date it about 1890-1900. Carriages made earlier had wood wheels, while those after 1900 usually had rubber tires. The Wakefield Reed Chair Co. made reed furniture as well as doll and baby carriages in Wakefield, Mass.

What can you tell me about this teapot with double dragon heads, bought in New Orleans? Mark is enclosed.—L.B. de G.—Lima, Peru

Your teapot is the distinctive, shell-like Belleek porcelain, made at the Belleek factory in Northern Ireland. Decoded, the diamond mark indicates the design was registered at the British Patent Office in London on October 16, 1872. The Belleek factory began production in 1851 and is still active.

DISHWASHER NEWS FROM PROCTER & GAMBLE

Look! Cascade's dramatic water-sheeting action ends spots, streaks and film!

Water-sheeting action like this...

Means sparkling dishes like this...

Only Cascade contains Chiorosheen to change water drops into clear-rinsing "sheets" that stop spotting as no other leading detergent can! You'll see a sparkling clean difference when you put Cascade in your machine. These dramatic photos show why. Notice how the water on the plate at left is rinsing off in clear "sheets" to slide away food particles and grease. No water drops left behind to dry into messy spots and film! Cascade's exclusive Chiorosheen is the secret. Cascade with Chiorosheen in your dishwasher will mean visibly cleaner dishes and silverware, visibly brighter glassware. For best results, always get Cascade.

Cascade is safer for fine china patterns, too!

Here's a dramatic example of how Cascade protects finest china patterns as no other leading detergent can! Everyone knows even finest china patterns can fade with time and use as shown by plate at left washed with another dishwasher detergent the equivalent of every day for 3 years! But see at left Cascade preserves the clear-cut beauty of this pattern. No wonder Cascade is the only leading detergent recommended for safety by the American Fine China Guild.
UNION-NATIONAL

Present Perfect CONTEMPORARY
From a complete bedroom grouping in your choice of four superb fruitwood finishes. At better furniture and department stores. Send 20 cents in coin to Department G1 for booklet.

UNION-NATIONAL, INC.
JAMESTOWN, N.Y.

Now... sliding glass doors with frames of Wood

PAINT OR FINISH TO MATCH YOUR OWN COLOR SCHEMES. Now Pella brings you modern sliding glass doors that can be finished to match your own color schemes. Inside and out Pella wood frames are reinforced with steel. They eliminate condensation. If you prefer glass doors with small square or diamond panes, Pella offers "glass dividers" that snap in and out for faster painting and easier cleaning. Screens close automatically. Distributors throughout U.S. and Canada.

Connoisseur's corner

PLACE MATS

A colorful wheel of place mats to set a succession of pretty tables:

1. Stencil-dyed mats from Japan made from silky rice paper that can be sponged off or immersed in water. Set of four, each a different design, in gold, brown, cinnabar red, blue; 17½" by 13½". $5.50.

2. Ribbed mat made of thin strips of mahogany in a warm, reddish color. 12" by 18". $3 set of four. Langbein Originals.

3. Cane oval thick enough (¼") to be used as a hot pad if the need arises. 18" by 12". $3.85 each. Langbein Originals.

4. Orange slice printed in bright orange and yellow on plastic to make a sunny splash on an informal lunch table. Fabric-textured surface, thin foam rubber backing. 15½" diam. Other shapes available: artichoke, watermelon, eggplant, red pepper. $1 each. McCutcheon's.

5. Heavy silk mat from Thailand in brilliant pink that would set a vivid table with its companion, a silk plaid napkin in bright pink, orange, green and...
Crisp textures or little pools of bold color are the groundwork for a sparkling table setting.

1. Crisp textures or little pools of bold color are the groundwork for a sparkling table setting.

2. Yellow mat, 18¼" by 13". $21.95 for eight pieces. Thaibok.
3. White linen mat and napkin printed with pink roses. Designed by Vera. Mat, 16¼" by 12¾". $5.95 for eight pieces. Lord & Taylor.
4. Sheer, snowy white organdy mat with net scroll inserts that would make a fresh topping for a formal dinner table. Made in Switzerland by Ottavia. 19" by 13". $3.50 each. Lord & Taylor.
5. Handmade linen mat from Hong Kong in coral pink with prettily scrolled and appliquéd edge, matching napkin. Designed by Lyn. Mat, 17¼" by 13½", $16.50 for eight pieces. Lord & Taylor.
6. Gay contemporary mats from Denmark made of crisp cotton, hand-blocked with bold designs in orange and yellow, taupe and yellow. Designed by Karen Nords. 16" by 11¼". $2 each. Seabon. Teakwood salad bowl (8" wide, 2½" deep) made in Sweden, $13.95; servers, $6-$14; matching covered butter dish, $4.95. All at Wilburt. Store addresses, page 111.
OLD-WORLD CRAFTSMANSHIP... NEW WORLD OF STEREO SOUND!

GRUNDIG...Majestic
"STEREO-SIXTIES" CONSOLES
Created in West Germany... enjoyed by millions throughout the world! These complete sound centers bring you thrilling 4-speed stereo phonograph, FM, AM and short wave radio—all in magnificently hand-rubbed cabinets of rich Black Forest Walnut and other precious woods. Choose from 22 fabulous models. Prices start at $399.95.

Seward Desk...Kent Chair
Desk with quartered French cherry top, wood gallery and ebonized decoration. Three drawers, one with sliding tray. Fruitwood chair may be furnished with double welt instead of brass nails. Also available with cane back.

H&G's Newsletter
What's in store for your home: new products, ideas and trends

- Have you noticed how often the shimmering metallic tones of gray are appearing as the dominant accent in furniture, table settings, even fabrics? Admittedly easier to recognize than to describe, these cool grays can be found in aluminum and stainless steel details of kitchens and contemporary furniture, in silver lustreware for the table, in mercury glass serving pieces and in the new printed fabrics.

- For artistic young doodlers, this coloring set has an almost inexhaustible supply of washable color built into each tiny porous plastic roller. The Wondercolor Stencil Set includes four rollers of blue, green, red, yellow; also alphabet stencils and paper.

- A new gas stove flame called Blanket-O-Flame is so steady and controllable that you could even (if the spirit moved you) fry an egg on a paper plate without scorching the plate. A cushion of air between the flame and the cooking utensil, automatically fed to the burner from a fan within the stove, is the secret of the new even heat distribution. The flame can be turned so low that melted butter, gravies and cream sauces will stay hot indefinitely without burning.

- Islon, a new soft-to-the-touch fabric, has a velvety appearance that belies its durability. Made of washable nylon, it is equally handsome for draperies or upholstery; and as a wall covering it is rich looking and sound absorbing. Islon in plain or printed patterns comes in eight colors.

- Home movie makers will welcome this compact, easy-to-handle single light for shooting 8 mm movies indoors. Made to fit any standard 8 mm camera, the Sun Gun provides the same usable light generally given by an 18-inch bar holding four photoflood lamps. The light may be tilted up to 90 degrees within its frame to give bounce as well as straight-on lighting on your subject.

- New portable General Electric intercom system helps you keep in touch with any room in the house. This transistorized unit requires no wiring; just plugs in like any appliance to a regular 110-volt electrical outlet.

For further information about any product, write to the manufacturer.
It will be a lucky lady indeed who welcomes a new 1961 Cadillac into her life. The car is consummately beautiful. Its interiors are spacious and luxurious as never before. And it is wondrously smooth, quiet and agile in motion. Driver or passenger, she will find that in a very real way it notably enriches the hours of every day. Why not discuss the possibility of a new Cadillac with your family? You might just be that lucky lady.
Homebuilder's scrapbook

Here are four new products to consider when building, remodeling or repairing your house.

Dehumidifier with new controls promises safe and accurate performance. To prevent overflow of water that has been removed from the air and collected in the unit, an automatic switch turns off the power when the pan is full. A dial may be set at "dry" or "extra dry" to control the amount of moisture removed from the air. Westinghouse Corp., Columbus, Ohio.

Winter coats for screens convert them into storm windows. These transparent plastic envelopes fit screens for standard-size casement, jalousie or awning windows. The envelope slips easily over the screen, is adjusted to the exact screen size and sealed by rolling up the open end. Dead air space inside the envelope produces an effective insulating barrier against cold. Stormvelope Co., 6407 E. Halvert Rd., Washington 14, D.C.

Luminescent switch plate glows in the dark with a soft emerald light easily seen in a darkened room. When the switch is turned on, the light from the plate is extinguished. Inexpensive to operate (using only about 5 cents worth of electricity a year), the plate is easily installed in both old and new electrical systems. Sylvania Electric Products Inc., 730 Third Avenue, New York 17, N. Y.

Patterned ceramic tiles, made in Italy, can be a dramatic keynote in baths, kitchens, other areas, too. Over forty designs are available in a wide range of colors and patterns adaptable to many decorating schemes. Although the tiles have a hand-crafted look, a new screen printing technique is used to mass-produce them. Theodore Bialek & Co., Inc., 350 Fifth Avenue, New York 1, New York.
STEVENS
UTICA-MOHAWK & BEAUTICALE SHEETS

There’s a Stevens muslin or percale sheet in sizes for every bed, in prices for every budget, in styles for every taste. So beautiful, you’ll want the whole world to see them.

FINE FABRICS MADE IN AMERICA SINCE 1813
J. P. STEVENS & CO., INC., NEW YORK 36, N. Y.
JACKSON & PERKINS
introduces with pride the most glorious red rose of our time

AMERICANA
The 1961 Rose of the Year

Overwhelmingly selected by 10,000 home-test gardeners!

A red as brilliant and stirring as the stripes in Old Glory!

Here it is... the most glorious red rose ever created... a rose so beautiful in color, form and fragrance that it was selected by 10,000 home-test gardeners as The Rose of the Year for 1961.

AMERICANA is the rose lover's dream come true! IT'S RED... a brilliant, fiery, unfading red that continues to glow until the last petals wither and fall. IT'S BIG... with blooms well over 6 inches across... huge blooms that last for days even in the hottest weather. And IT'S FRAGRANT – just the scent you would expect in the "perfect" rose. AMERICANA is but one of the dozens of prized roses you will see in the new Spring 1961 J&P Catalog. Mail the postage-free card provided above for your FREE copy!
Just fill in, detach and mail this postage-free card — and you will promptly receive, absolutely free, Jackson & Perkins brand-new Spring 1961 Rose Catalog. Yes, yours free — the one catalog that will enable you to plan, plant and grow the most beautiful rose garden you've ever had!

Within its 50 full-color pages you'll see many new 1961 roses — like the glorious AMERICANA (shown on the opposite page) and the four new roses described here — plus many more! You'll also see all the established J&P favorites — the greatest selection of prized Hybrid Teas, Floribundas, Tree Roses, Climbers, Miniatures, Grandifloras ever offered! There's a wide selection of hardy J&P Perennials, too — plus planting hints, money-saving offers, etc. All plants are guaranteed to live and bloom in your 1961 garden! Supply of catalogs is limited — so be sure to mail the postage-free card today!

Jackson & Perkins Spring 1961
CATALOG of ROSES
and Perennials

FREE

50 PAGES IN FULL COLOR

Originators of great new Roses since 1872
JACKSON & PERKINS CO.
World's Largest Rose Growers
Newark, NEW YORK

NOTICE TO WESTERN GARDENERS
IF YOU LIVE IN ARIZONA, CALIFORNIA, IDAHO, MONTANA, NEVADA, NEW MEXICO, OREGON, UTAH, WASHINGTON OR WYOMING — YOU WILL RECEIVE A SPECIAL WESTERN EDITION OF THE J&P CATALOG
Colonial HERB CHART

Beautifully colored and illustrated plant trains Herb Chart makes cooking an adventure. It shows over 100 listings of major herbs, spices, and their uses. Every dish becomes a masterpiece. Here's a wedding present idea—give them as gifts. Hang one in your kitchen. . . give us an order.

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DOWNS & CO. Dept. 14018
1014 Davis St., Evanston, Ill.

GOLD BAG COVER-ALL

Frost-Free Car Windows $5.98
Cover up with Car Cup—find windshield and windshield door to the market despite cover. Heavy polystyrene plastic. Won't freeze in winter's worst. Carry cup on all windshield. Fastens to car and is held firmly in place. It doesn't leak. Insures good visibility in sub-zero cold. Reflects out of the big messes of winter driving. Heavy polystyrene plastic. Won't freeze in winter's worst. Carry cup on all windshield. Fastens to car and is held firmly in place. It doesn't leak.

FROST FREE CAR WINDOWS $5.98

Cover up with Car Cup—find windshield and windshield door to the market despite cover. Heavy polystyrene plastic. Won't freeze in winter's worst. Carry cup on all windshield. Fastens to car and is held firmly in place. It doesn't leak. Insures good visibility in sub-zero cold. Reflects out of the big messes of winter driving. Heavy polystyrene plastic. Won't freeze in winter's worst. Carry cup on all windshield. Fastens to car and is held firmly in place. It doesn't leak.

GOLF BAG COVER-ALL $2.98

p.d.

PROHIBITED

The four pieces similarly marked.

Rate him high
Year-round gift for the man in your life: a large cultured pearl tie-tack set in sterling silver. 8-9 mm in diameter, its sterling silver back securely locks into the silver pin fitted to it. An excellent gift, too, for the groomsman. $129.8 plus 10 per cent federal tax, p.d. Kahn, Box 1742, HG1, Chattanooga, Tenn.

Just for two
The evening martini will taste even more delectable when mixed in individual servers marked "His" and "Hers." Cocktail glass is similarly marked. The four pieces are made of fine white crystal, three-letter monogram is hand etched. $7 for two servers and two glasses. Pd. Peacock's, State & Monroe St., Chicago, Ill.

Fair and square
Add charm to a room with this 3-foot-square hand-hooked cotton twist rug, copied from an ancient Roman tile design. Colors are a melange of subtle green, gold and beige, which complement almost any decorative scheme. Perfect in front of a hearth or in a hallway, $7.95 p.d. Edith Chapman, HG1, Route 303, Blauvelt, N. Y.

Tidbits, anyone?
For cocktail fare, use Italian silver service pieces for good looks and practicability. A five-piece set consists of a two-line fork, a spreader, a tiny spoon, a scoop and a shell. Each piece, topped with the Floridienne coat of arms, is 5" long. $24.9 the set; $4.75 for two sets. Pd. Crescent House, HG1, Box 621, Plainview, N. Y.
Order merchandise by writing directly to shops. Enclose check or money order. Any unused item (not personalized) may be returned by insured mail for refund.

AROUND

with Ann McLaughlin

Cool man, cool
For a teen-age youngster, a brace-let lung with ten charms lists ten rules of good conduct in terms she understands. Link bracelet and the shield-shaped charms are made of sturdy metal finished in 18k gold plate. $1 postpaid. Order from Glasscraft, Dept. HG1, 920 G. Chicago Ave., Evanston, Ill.

Canapé cut-ups
Make bite-size canapés with metal cutters designed in attractive shapes. Imported from Italy, these sturdy aids will help to make a most appetizing array of tidbits. Use them for cheese, potatoes, spiced meats and bread. $1.98 the set of 24 assorted cutters, p.p.d. Sunset House, HG1, 81 Sunset Bldg., Beverly Hills, Calif.

What happened then?
A practical way to review a portion of American history is with the 1861-1961 Civil War calendar. Each page has two columns: one with notations on Civil War activities, the other blank for 1961 appointments. This is a good gift for business associates. $2 cash; $8.95 for 5. Civil War Press, HG1, 380 Lexington, New York, N. Y.

Gambit
Give a serious player of the ancient game a handsome set of chessmen made of artstone hand-painted in white and gold, purple and silver. Each beautifully detailed figure is about 4½" high. The 32 figures come in a box which opens into a playing field. $9.95 p.p.d. Greenland, HG1, 3735 NW 67th St., Miami, Fla.
World's Most Amazing Adjustable Dress Form

GUARANTEES CUSTOM-FITTING CLOTHES ...OR NO COST!

A Newly Patented Single Form That Adjusts Easily to Regular Sizes, Half Sizes and Many Figure Variations from 8 to 20 Inclusive (Special Model for Sizes 201/2-50). New ... Easy-to-Use ... Low Cost!

So Easy To Use Even a Beginner Can Make Custom-Fitting Clothes. Distinguished Italian-American Designer Creates Brand New Dress Form Called PERFECT FIT ADJUST-O-MATIC. So strong, it won't Crack, Chip or Break—Stores Away Easily!

None of that dreaded home-made look. Why pay $30 or more for a dress form? You'll create professional styles and precision fit with the aid of ADJUST-O-MATIC for a fraction of the cost ... Even if you never made clothes before.

If you are one of the many women who "struggle along" on guesswork without a dress form — if you've hesitated to invest in a dress form that is useless once you gain or lose weight — if you feel that an adjustable form has too many complications without accuracy — here's exciting news for you!

Distinguished Designer Develops Most Flexible Dress Form Ever

After years of painstaking research, Luigi Cella, distinguished Italian-American designer for 35 years, has finally developed the dress form called PRECISION FIT ADJUST-O-MATIC. The one dress form so handy and simple to use . . . so fool-proof to assemble with the clean step-by-step instructions included . . . so flexible and adaptable that you can virtually reconstruct your own figure and that of others in your family. The Magic Secret, found only in ADJUST-O-MATIC, is a unique precision-accuracy method of "dialing" your dimensions. Fit the 15 slide-together sections into each other . . . gently apply pressure with your fingers until your printed number shows through the magic windows in every measurement area . . . and ADJUST-O-MATIC virtually reconstructs your figure.

Flexible Rugged Material

Strong ADJUST-O-MATIC is constructed of new material containing DuPont Neoprene and exclusively compounded for long life and durability, it won't disintegrate or apart, and at the ruggedest treatment. Throw it on the floor—see how wonderfully well it stands up, won't crack, chip or break. Yet ADJUST-O-MATIC is so light, so versatile, so easy to use that you can fit your blouse, pin it, baste it—all while seated and ADJUST-O-MATIC takes up so little space, because it comes apart and stores away conveniently in any drawer, or on any shelf.

Amazing Trial Offer

We're so convinced PERFECT FIT ADJUST-O-MATIC will aid you to make beautiful, well tailored, professional clothes the first time you use it that we make this AMAZING NO RISK OFFER. Try it for yourself how beautifully constructed it is . . . how you turn "old dresses into new" . . . make too small or too large alterable suits and dresses because you've gained or lost a few pounds. ADJUST-O-MATIC helps you solve your dress-making problems and with such professional-type results you'll glow with pride and satisfaction as you show them off.

Guaranteed by Good Housekeeping

Guaranteed by Good Housekeeping Magazine after trying Perfect Fit Adjustable Dress Form. The staff of experts at Good Housekeeping Magazine examined EVERY paragraph in the advertisement with the same care that is exercised in the preparation of their editorial material. This was done so that they can offer their assurance of truthful advertising claims. Through the extensive use of their laboratory facilities and their staff of experts, Good Housekeeping is convinced that PERFECT FIT ADJUST-O-MATIC DRESS FORM is of good quality. Product claims in this advertisement are true representations of the benefits which this product makes available to the consumer.

Guarantee

Put PERFECT FIT ADJUST-O-MATIC to every test. Prove to yourself why it's more versatile than dress forms costing many times more. Yet all that amazing PERFECT FIT ADJUST-O-MATIC costs is $4.95.

MAIL THE AMAZING TRIAL COUPON TODAY!

HER persecuted the most amazing trial coupon today! If after using PERFECT FIT ADJUST-O-MATIC in your own home for 30 days you don't agree that it will save you endless time, work and money . . . if ADJUST-O-MATIC doesn't pay for itself in the very first use you will . . . if you are not 100% delighted, return it for full refund!

GUARANTEE

MAIL THIS AMAZING TRIAL COUPON TODAY!

HARRISON HOME PRODUCTS CORP., Dept. 1-68 8 KINGSLAND AVENUE, HARRISON, NEW JERSEY

Please rush revolutionary PERFECT FIT ADJUST-O-MATIC Dress Form that guarantees custom-fitting clothes for the entire family for 30-day NO RISK TRIAL. If after trying PERFECT FIT ADJUST-O-MATIC I am not delighted in every way, I will return it for full refund.

Mail to:

GOOD HOUSEKEEPING

CHECK • Reg. Size (8 to 20) Recommended if bust is 30"-40".

HERE • Large Size (201/2-50) Recommended if bust is 41"-52".

• SAVE POSTAGE: Send $4.95 with your order and we pay all postage.

• SEND C.O.D. When postman arrives I will pay him $4.95 plus C.O.D. postage. Money Back Guarantee.

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DRESS STAND: Also send handy steel collapsible ADJUST-O-MATIC Dress Stand, only $1.98 additional.

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When the doorbell rings, while you are in the midst of telephoning, murmur an apology and hang the receiver on this convenient wall bracket which also holds a gold-tooled leather memo pad and magnetic, gold-plated pencil. Memo pad is 3" by 5" and uses standard refills, $4 ppd. Panda, HG1, 1200 Niagara, Buffalo, N. Y.

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Convincing fake gems set in sterling silver or gold-plated sterling guard rings make a nice fashion point. $3.25 for bands set with rhinestones, pearls, rubies, sapphires, emeralds or turquoise. $5.50 for two guard rings. Post-paid. Federal tax included. Old Pueblo Traders, Dept. HGl, Box 4053, Tucson, Ariz.

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Banish winter doldrums with an arrangement of spring flowers. Sprays of lily-of-the-valley and tiny rosebuds are encased in clear plastic. The arrangement is set into a crystal apothecary glass 10" high. It makes a cheery sight on a table. $3.33. Ppd. Helen Gallagher, HG1, 413 Fulton, Peoria, Ill.

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Induce sound sleep with a comfortable contour pillow designed to relax neck and shoulder muscles. Adjusts to desired height and firmness. Comes with or without foam lining. Either way is comfortable. $5.75 with foam; $3.95 without. Washable pillowcase is 95c, or two for $1.60 ppd. Better Sleep, New Providence, N. J.

For lazybones
Tray-table with a tilt top holds a fine breakfast for a lucky lie-abed, adjusts afterwards to accommodate a rousing detective story or a leisurely Sunday lunch. Tray is made of wood finished in white, pink or blue enamel; it has 8" high legs. $4.95. New Providence, N. J.

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Going places, finding things
in BOGOTÁ

By BEATRICE DE HOLGUIN

EDITOR'S NOTE: Mrs. de Holguín was born in New York City into an illustrious family that first settled in the U. S. in 1633. Her great-uncle Charles W. Fairbanks was vice president of the U. S.; her father, H. Murray-Jacoby, was U. S. Ambassador to Ethiopia and Ambassador at Large. But even older (in the history of this hemisphere) is her husband's family which arrived in Colombia in 1560 and has since produced seven presidents of that country. Mrs. de Holguín reports on doings in Bogotá for several American newspapers and magazines. She has three little girls.

From its altitude of close to 9,000 feet, Bogotá, the capital of mountainous Colombia, dominates one of the largest plateaus in the Andes. Here on this plateau are the majestic haciendas, gracious colonial mansions, turn-of-the-century palaces, and ultra-modern houses that comprise the 400-year-old story of Bogotá's architecture.

Stone gods scattered around the landscape remind one also of the Chibcha Indian Empire that flourished here from 200 to 1537 A.D. Unlike the Aztecs, Incas and Mayans, however, the Chibchas used wood for the most part to build their temples with the result that none remain today—they were all burned down by the Spanish conquistadores. Nevertheless, visitors to Bogotá's plateau receive that very special impression made by old cities such as Jerusalem, Alexandria, and Rome, of a place that has been lived in for thousands of years and has felt the impact of many peoples.

Pebbled patios

I have lived here thirteen years and continue to enjoy this high-altitude city's unique attractions. For instance, I love to visit friends who live in old houses that date from colonial times. From the moment I enter their pebbled courtyards to reach the great portals that distinguish most of these houses, to the time when it is proper to leave their charming living rooms, I feel transported back to the gracious days of the eighteenth century. Seated on a wide, straight-backed sofa that was designed to foster posture as well as modesty, I am sure to have a view of an old patio since in these houses every room was provided with direct access to a private bit of the outdoors. Above my head, the ceilings are apt to be ornate with gilded hand-carving. The walls are solid adobe, sometimes 6 feet

Continued on page 42

Typical of Spanish colonial houses: the tile roof, balconies, patio with potted flowers of Casa Llorente, a restoration open to the public.
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**The Hitchcock Chair**

The high, braced comb-back, with its central carved headrest, and the sweeping armrail of this comfortable rocker are characteristic of the many and varied Windsor of pre-Revolutionary times. With its four slightly curved back slats, sausage-and-ring turnings, and its hand-woven flagg seat, the John Hancock Ladder Back is obviously of colonial New England origin...and is also available in manor house armchair style.

**The John Hancock Ladder Back**

As you might expect, Bogotá's colonial-era homes have been well stocked with antique furniture. The kind you see the most is the austere Spanish furniture, heavily carved and gilded. Red and gold was the favorite color combination, sometimes relieved by a vibrant green. There are also in these old houses many examples of French and English antiques, imported by the colonists with great difficulty and therefore highly prized. Many have complicated histories, as they usually arrived on Colonial shores via pirate ships that confiscated them from boats headed for French or English colonies. From the beach they must have been carried hundreds of miles into the interior on Indians' backs.

**Balconies and orchids**

Some of the loveliest of these old houses are in Bogotá's outer suburbs, which were still countryside not too long ago. Here, with more space to frame them, the faded-red tile roofs show up colorfully against the towering mountains that border Bogotá's plateau. The balconies, which provided the city ladies with an opportunity to watch passersby from the comfort of a bedroom, served those living in the country with a vantage point for viewing the tranquil landscape of thatched cottages and willow-sided streams. And while flowers in the city were confined to patios, these country mansions were surrounded by vast, imaginative gardens. Lonely for their homeland, many of the Spanish colonists were dedicated to geraniums and carnations grown in large pots. These contrasted with the native orchids, which were grown in both city and country houses in baskets hung from beams. Today, the present owners of these houses often complement the old beds of flowers with more modern varieties, Delphinium, interspersed with chrysanthemums, daffodils or hydrangeas, demonstrate that flowers from other lands are very much at home in Spanish colonial gardens. At San Isidro, my favorite old house, plants brought from the five continents blend beautifully to provide a gay frame for this former monastery.

As you might expect, Bogotá's colonial-era homes are well stocked with antique furniture. The kind you see the most is the austere Spanish furniture, heavily carved and gilded. Red and gold was the favorite color combination, sometimes relieved by a vibrant green. There are also in these old houses many examples of French and English antiques, imported by the colonists with great difficulty and therefore highly prized. Many have complicated histories, as they usually arrived on Colonial shores via pirate ships that confiscated them from boats headed for French or English colonies. From the beach they must have been carried hundreds of miles into the interior on Indians' backs.

Caged birds were an important feature of colonial homes. The newly arrived colonists must have been much impressed by Colombia's parrots and turpials, because every house stocked them heavily. Today, they are still in great demand and provide a variety of color and sound to Bogotá's patios.

Since water played an indispensable role in the lives of Colombian colonists, their houses were usually adorned by fountains, wells, or ponds. Many of the earliest homes, still to be seen in Bogotá's suburbs, are located on the shores of quiet-flowing streams. Plantation houses often had spacious lagoons from which all-important water was drawn for irrigating crops. Today these sources of water serve purely decorative purposes and are often surround-

- **GOING PLACES, FINDING THINGS IN BOGOTÁ**

  continued from page 40

- **Colonial restorations**

Visitors to Bogotá who would like to see some of these old private homes would be well advised to bring letters of introduction to their owners. Some of the very best colonial houses, however, have been converted into museums which are open to the public.

Hierba Buena, an allegedly haunted plantation house on the North Road leading out of Bogotá, was restored in 1960 and opened to public view. Visitors enjoy the countryside that brings them there almost as much as the tour through the rock-strewn gardens and high-ceilinged rooms. The house is filled with colonial furniture such as the multiple-drawer desks called baresconos, the Moorish-inspired inlaid tables, the silver oil lamps, and the arc-leg chairs that were typical of such luxurious mansions in colonial days.

The Colonial Museum located on Carrera 6 #9-77 has superlative antique statues, fans, tapestries, benches, chests, clocks, lamps, portraits, bells, chairs, cabinets, silver, locks and keys in a lovely setting—a converted colonial home that faces on a patio with beds of geraniums leading to a statue-topped fountain. Behind the patio's walls are visible towers and cupolas of old San Ignacio Church. In front of the museum is the Presidential Palace with its colonnade, a remnant of the time when Bogotá was a seat of the Hispanic Bourbons. On your visit to the museum to end at 6:00 p.m. you will have an opportunity to enjoy the changing of the guard which is accompanied by a charming musical parade.

The entrance of the Colonial Museum is particularly interesting because of its floor made of pebbles that are set into boxes bordered with ox bones. The windows and doors are worth noting, too. There are two kinds of windows: Some have tiny panes of glass in a cloister-screen type of masonry; others would be merely traditional except for the fact that they are guarded by ornately-carved bars. The doors are divided into multiple squares painted green and edged with black or gold. Borders. Very elaborate frames, surmounted by heraldic motifs, complement these doors. Another eye-catcher is the pair of tall, gold columns embossed with carved grapes that stand like sentinels on either side of a Madonna.

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Contrasting textures of varied plants and rocks set off house designed by Alvaro Pradilla for Jonas Mishan.

One room in the museum that deserves special mention is the salon that houses Colombia's best antique silver collection, including emerald-set jewels, crowns, a chair-like saddle, and rosaries. At one end of the room is an ancient creche with 109 wooden figurines. Each painted statue—from the kind-eyed infant Jesus to the wondering shepherds and brazen peasants—wears a markedly individual expression. Some of these comic-faced figures remind me of Goya's later etchings deriding Spain's nobles.

The most romantic restoration, to my mind, is the museum called Quinta de Bolivar, where Colombia's famed Liberator entertained his Manuelita. This manorial farmhouse, surrounded by a garden of venerable trees, is crammed with furnishings that Bolivar did actually use. Both decorations and atmosphere are so authentic that visitors feel they might run into Bolivar himself at any turn.

Glass walls and carpets

One outstanding difference between the museum restorations and Bogota's old private homes is that many of the latter have been remodeled to include modern comforts. Some colonial houses have had entire walls removed to make way for huge picture windows. Owners of other old residences have discovered the pleasures of wall-to-wall carpeting and spacious built-in closets. Fireplaces have been added. Pokey little patios have been liberated from their confining walls to become part of large, impressive gardens. Narrow stairs have been replaced by snail-shaped sweeps of steps. The old straight, stall-like Spanish chairs are now combined with low comfortable sofas.

Continental Oriental figurines share cabinet space with aged decanters. A good example of the addition of great shears of glass to an old house is Tibabita, which is in full view of passing motorists, on the North Road leading to Hierba Buena. In Tibabita's case it is patently obvious that the new modern windows contribute to the esthetic value of the house as well as affording extra light and solar heat.

Another notable example is San Diego, which Colombia's ex-President Roberto Urdaneta bought with the expressed intention of remodeling. One of his sons is an outstanding local architect, who had won considerable acclaim for his rebuilding of the Archbishop's Palace (another building which is open to visitors). Commissioned by his father to remodel San Diego, the younger Urdaneta managed to preserve its colonial charm while bringing in such innovations as ceiling-to-floor windows of solid sheets of glass and a modern library paneled in light-colored wood. As a concession to colonial times he decorated San Diego's arched entrance with an authentic seventeenth-century bench from the old Visitation Convent, then softened the sober effect by introducing quantities of potted geraniums.

Contrasting brilliantly with these older buildings are Bogota's newest contemporary houses. Products of a generation of truly gifted architects, they offer, in the opinion of most Bogotanos, a real challenge to the best now being built in Brazil or Scandinavia.

Outstanding among these young architects is Alvaro Pradilla, who is half Colombian, half Scottish-American, and was educated at Dartmouth. Some of Pradilla's houses must have been inspired by his years of winter sports in New Hampshire for they have the simplicity of ski lodges. He

Continued on page 110

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The new luxury of time

We know that the passage of time between December 31, 1960 and January 1, 1961 will be no greater than that between any Saturday and any Sunday—to be exact, one second. Yet the start of a new year inevitably prompts long-range thoughts about time itself. Traditionally Americans have always viewed time as a scarce commodity, a commodity to be saved as if it were as tangible as a miser’s gold. What we have really been trying to save, of course, is labor, which has been in short supply ever since the first settlers undertook to clear the wilderness in a hurry. The campaign to save labor—therefore time—in the mechanics of daily living at home has accelerated steadily since the invention of the first Colonial apple corer.

By the end of World War II when it finally became apparent that servants would never again be plentiful (though at no time in our history would anyone ever admit they were plentiful), time, or the lack of it, had even begun to affect the way we furnished and decorated our rooms. Ruffled curtains began to disappear from windows—too much ironing. Silver services were packed away in non-tarnish wraps—too much polishing. From many homes, even carved wood was banished—too much of a dust catcher.

Yet as the years whizzed by and inventions multiplied, even such sacrifices to save time became obsolete—and needless. Ruffled curtains of new fibers require less ironing than tailored panels once did. Improved vacuum cleaners abetted by air conditioners do away with the dust. And a non-tarnish finish for silver forever eliminates polishing. Today we can afford a degree of elegance and elaboration that fifteen years ago would have been unthinkable except in copiously staffed households.

But what has become of all the time we have saved? Busy individuals may claim that for them, time is just as scarce as ever. Still no one can deny that Americans as a people are living richer lives, have found the time to travel more, to read more, to go to more concerts, to take part in more sports, to raise bigger families. On page 38 of this issue, Elizabeth Janeway proposes another way in which we can make the time we save more rewarding—a proposal which H&G heartily endorses. To this we would add a proposal of our own:

Let us by all means make the most of every time saver that is available today and of the new ones that will be available in the months to come (you will find several scattered through our Forecast for 1961 which starts on the next page). But let us also remember that houses, like children, respond to tender, loving care—that few things contribute more warmth to the atmosphere of a room than a piece of beautiful wood or well-fashioned metal that glows with the patina which only a faithful expenditure of time and labor can produce. H&G suggests that you select at least one such object on which to lavish lovingly some of the time you will inevitably save in 1961. It might be the case of a beautiful clock.
Ha&G's prediction that the Sixties would see a growing and uninhibited assertion of personal taste, good sense and selectivity is well borne out by the trends already in evidence for 1961. As our forward-looking architecture continues to stress outward beauty of form rather than inward ornamentation, we are shrewdly compensating for glass walls and steel beams by stepping up the richness and weight of our interior decoration. Our determination to be individual in our living patterns has encouraged us to take a lead from practiced decorators and connoisseurs and indulge in tongue-in-cheek touches of frivolity and fantasy to lighten and enliven our rooms. We are no longer dependent for our style of decoration on any particular look such as those which have stolen the scene in years past. Although the casual, comfortable informality of 1959's country look and 1960's seventeenth-century look still continues in popularity, there is no single strong influence dominating this year's decorating. In color, we may choose anything from the brilliance of Paisley prints to the crisp etching of black-and-white; in backgrounds, the dark, fabric-covered wall with its Proustian sense of privacy or the clean-cut interior with exposed structure and copious built-ins. In furniture, heavy Gothic shapes co-exist with airy webs of steel, *trompe l'œil* tôle, painted, prinked-up accent pieces. This year, then, promises to be one of evaluation and evolution when our sense and selectivity will have full play and we will judge each idea and object strictly on its ability to contribute to our own personal decorating viewpoint.

**SOME OF THE TRENDS Ha&G FORECASTS** for 1961 are all neatly wrapped up, opposite, in a room anyone might love to live with. 1. **The up-to-date atelier,** a studio workshop at home where you can peacefully practice anything from concocting potions to painting (see page 50) or just plain puttering. 2. **The Eastern image,** a heady melange of patterns and shapes viewed here in a small sampling—the Indian cotton print on the daybed pillows—and on page 48 in its full grandeur. 3. **Perforated patterns,** destined to be seen and seen through for many months to come, here in three versions of one motif: caning (real on daybed, assumed on lamp shades, its pattern woven into raw silk draperies). You'll find more perforated patterns on page 51. 4. **Collector's pieces,** unique furniture which might take the shape of this antique English stainless steel trivet table—or of the mad modern Mexican chest bedizened with mirrors and artificial flowers on page 49. 5. **Mixtures of materials,** designed to put the stamp of the Sixties on furniture such as this red lacquer antique chest, newly mounted on a contemporary brass base—or the wood, iron and brass table on page 53. 6. **Metal in new shapes,** ranging from this traditional sawhorse interpreted in polished aluminum and the chair pedestal of tempered steel to the space-age cone chair on page 51. 7. **Contoured curves and glove fit,** an all-embracing trend that shows up here in the hug-me-tight shell of the molded Fiberglas chair and in the adhesive-backed felt that sheathes the shelves and the window reveal.
THE DARK WALL is back again, but with this difference: Contemporary treatments lighten the dark with sharp accents, neutrals, white. On the walls of this study-guest room a gold-on-brown printed fabric with a traditional wheat motif evokes a casual country look.

COLLECTOR'S PIECES of one-of-a-kind furniture (antiques or today's treasures) are slated to stand out as the odd, unique delight that gives a room a lift.

MODERN MAQUILLAGE for familiar furniture replaces wood tones with painted two-color finishes. This traditional secretary flaunts contemporary colors both on the outside and the inside.

PROFUSION OF PATTERNS on the decorating scene follows the dominant trend: Paisleys revived by the Eastern image offer their glowing colors and patterns (1) for slipcovers and curtains; their small-scale symmetry (2) for pillows, cabinet linings, small chair upholstery; their stylized designs (3) for bedspreads and hangings, Borders to give rooms definition are printed on fabrics in left-hand and right-hand panels (4) that lend themselves to window treatments or table coverings; are flocked or painted-to-order on fabric (5) to outline a dado or cornice, finish the hem of a curtain or the skirt of a slipcover for a large, tailored sofa, Flower-strewn stripes bloom anew in numerous variations such as an embroidered version (6) that may be sewn on solid-color curtains, and a cotton print (7) derived from a traditional English chintz which might be applied to bedroom walls to create another version of the dark background effect.

Shopping information, see page 111
THE CHANGEABLE CHILD'S ROOM is designed to bridge the gaps of growing up. Built-in storage wall, beds and desk can easily be remodeled with fresh paint and a change of accessories to keep pace with a child's changing needs. Durable background materials will stand up to wear and tear.

THE UP-TO-DATE ATELIER, a refinement of the home workshop for those who practice creative arts in leisure hours, can fit into out-of-the-way space such as a basement or an attic, as here. Essentials for inspiration: light, space, quiet and minimum furnishings that are easy to maintain. (For more vigorous pursuits, watch for H&G's home gym.)

EXOTIC WOODS are now captured in plastic that brings the beauty of rosewood, teak or walnut to plain surfaces at reasonable cost, makes no demand for tender, loving care.
PERFORATED PATTERNS, real or printed, will be seen in an ever-growing choice of materials as the conceal-and-reveal trend in decoration increases. Wool felt (1) in bright colors, cut-out designs might crop up in anything from room-divider screens to small-scale overlays for tablecloths. Paintable pierced hardboard (2, 3, 4) in a variety of patterns heralds new applications for this inexpensive, adaptable material. Cotton print with a mingling of see-through motifs (5), a variation on the geometrics, has an architectural look that would suit a contemporary classic room. Lightweight metals (6, 7, 8), ranging from expanded meshes to perforated sheets, encourage do-it-yourself grillwork.

**TWIST ON TÔLE** sees this traditional material in contemporary colors like this year’s soft, mellowed yellows.

**METAL IN NEW SHAPES** born of its slender strength and flexibility revolutionizes furniture design: Witness this “web” of stainless steel on a revolving base and cushioned with foam rubber—a brand-new concept of seating.

Shopping information, see page 111
Changes you will love to live with continued

FUN IN FURNITURE designed for leisure living is foreshadowed by this painted trompe l'œil tôle chair. In outdoor furniture watch for groups in bouquets of colors, Regency styles, slim Victorian wicker.

STRIPPED STRUCTURE gives new prominence to the beautiful bones of a house, emphasizes them with built-in devices. Lighting in ceiling rafters, stained-glass wall panel, cement tile floor in rug-like design typify imaginative, decorative use of structural materials.

HOME OF MR. AND MRS. CALVIN GOODRICH, PASADENA, CALIF. ARCHITECTS: SMITH AND WILLIAMS

PHOTOGRAPH BY EZRA STOLLER

HOUSE & GARDEN, JANUARY, 1961
SOCIAL CENTER packs the makings of a party or family musical evening into a compact entertaining wall. Lights recessed in cabinets silhouette objects on top, turning them into a decorative frieze—a bright way to show off a collection. (For other ways, see page 96.)

PLAY OF SHADOWS produced by metal sculptures lit from above is used to dramatic effect against bare backdrops. Spiny iron sculpture in form of an epergne radiates light and shadow on a dining table.

MIXTURES of materials, the more the merrier, will mark many new furniture designs like this table with wormy chestnut top, iron base, brass ball feet. Look, too, for combinations of lacquer, wood and metals.

GOTHIC REVIVAL in furnishings, offspring of the seventeenth-century look, makes calculated use of pygmy versions of massive chairs and chests as amusing notes of contrast in contemporary rooms. On walls Gothic arches can be faked with paper or paint.

Shopping information, page 111

Continued
Changes you will love to live with 

HEAVYWEIGHT WEAVES now capture the warmth and individuality of hand-loomed fabrics. Watch for this chunkier, cushioned look in carpets, bedspreads and upholstery as a companion to heavier shapes in furniture.

DESIGNATED BY PATRICIA HARVEY FOR A.I.D. EXHIBIT, DECORATION & DESIGN 1961

DECORATIVE SHADES are going up in popularity for window treatments. Embroidered shades combined with curtains hung in columns give an architectural, paneled look to a library window wall.

THE BLACK-AND-WHITE LOOK returns to the decorating picture in a new splurge of patterns with the quality of old engravings which can be used in multiple in one room. Black and white materials run the gamut from flower-strewn stripes in toiles and sheers to chunky trimming borders, and they fit in anywhere from a country living room to a town bedroom. Bonus of the black-and-white look: You can switch accent colors.
CONTEMPORARY CRAFTSMANSHIP revives ceramics, silver, glass, wood and needlework from our American heritage in shapes and patterns attuned to the times. These handcrafted accessories reflect the renewed pride and interest in the vital American decorating tradition.

CONTOURED CURVES AND GLOVE FIT distinguish many of today's designs. Breaking away from the four-square shape, chairs have plasticity, are modeled to the human figure. Other aspects of wrap-around look: an adhesive backing that makes fabric cling to a wall; wood-veneered wall coverings that can even be hung along curving walls and around corners without splitting.

RESURGENCE OF OAK as a furniture wood comes with the Gothic revival and growing demand for simplified versions of sturdy seventeenth-century pieces like this credenza. A range of finishes, from black to bleached white, show off wood grain.
Changes you will love to live with continued

SOLID TOP for surface cooking now being developed will make it easier to clean up the range and also give more even distribution of heat. Other hot tips: heat-proof, super-strong ceramic (fruit of missile research) will replace metal in many electric appliances.

THERMOELECTRICITY may mean replacement of the standard refrigerator by cold-storage drawers all over the house, each regulated to the desired degree of temperature. Also planned: freezer-cookers that refrigerate, thaw and cook frozen foods; devices to heat and cool liquids; air-conditioning panels and blankets that automatically switch from warm to cold. Behind all this is a new system of heat and electricity generation and conduction which will eliminate moving parts, operating noise and problems of servicing.

REMOTE-CONTROL COOKING is on the way (though so far available only for commercial use). A special relay hook-up that connects electric appliances to the telephone will enable a downtown shopper to dial home, turn the oven on or off or start a stew.

Other changes coming up......

THE LIVING ROOM LOOK — inviting, relaxed, comfortable — will soon be found in bedrooms, bathrooms, kitchens, in fact, in every room in the house.

A CONSTANT CLIMATE for the house of tomorrow: Thermoelectric heating systems will operate during periods of power failure, providing stand-by electricity during emergencies, hurricanes. Already, remote controls on air conditioners (like those on TV sets) let you regulate temperature during the night without getting up. Under development, country airs for the city provided by an air freshener that simulates mountain or sea breezes and be diffused through air conditioners.

A SPOTLESS FUTURE looms with a coming appliance — (washer-dryer style) for dry-cleaning clothes at home. Coin-operated versions of the machine are now being tested in dry-cleaning establishments.

PUSH-BUTTON PLUMBING brings bathrooms up-to-date. Instead of faucets, a control panel with buttons by the kitchen sink, lavatory or tub-and-shower enclosure mixes and releases any desired temperature of water.

COMPACT COMFORTS will let you keep more things in small space. A plastic-topped dressing-table writing-desk with attached luggage bench or TV rack designed for hotels has been adapted for home bedrooms. A portable countertop ice-cube maker fits onto a bar or family-room counter. The “compactron,” a unit that packages all of the electronic functions now performed by three separate tubes, heralds smaller home-entertainment equipment (TV, phonographs), which will be easier to service since they will have fewer parts.

MORE LEISURE FOR THE COOK is forecast by advances in the food field: a new enzyme injection process that tenderizes inexpensive meat cuts to the point where they can be roasted or broiled (or stewed in less time); dehydrated foods that convert with water to instant meals (macaroni, ground beef, apple sauce are now processed in this way); an increasing range of “minute” mixes.

PAINT IN POWDER FORM to reconstitute with water or turpentine is just one of the welcome advances made possible by a new miracle cellulose product, Avicel.
idiom does not guarantee quality. Indeed, some survivors from an older generation may outleap him, for, to repeat, the basis for quality does not lie in a style. Style is a matter of taste.

Quality, rather, lies in the arrangement of space. You experience the moment you arrive at a good house. The driveway, the walks and paths, the steps and gates, the gardens and terraces all impress the visitor as being corridors and living rooms and resting points in space. Too often, shrubbery is regarded merely as a pedestal upon which a house stands. This is a colossal error, often made to obscure an awkward foundation wall. Not only does the shrubbery grow high and block the windows, it fails to develop its natural purpose, which is to either stand as sculpture in a space or to create walls surrounding outdoor space. In this matter, there is a simple rule: the perimeters of the property should be planted with high materials that define the large unit, and within the perimeter, lower elements should create smaller spaces. The spaces may express either of two themes, but they should be consistent. They should either provide a contrasting foil to a house (something romantic around a formal house) or they should be thoroughly compatible so that landscape and house sustain and develop the same mood.

You expect to find the entrance to the house readily. You expect it to protect the visitor from rain and wind, to offer a dignified, even ceremonial introduction to the family and its life. We are not apt to be so ceremonial as to insist with the Japanese upon doffing shoes at the portal. But the act of entering (and also of departing) is a climax or should be—a transition from one experience to another—and ought to be so marked. Essentially it is a transition from the outdoors into shelter. You should be able to note how the house touches the ground, whether its skyline is interesting, how its corners and indentations are cut. Its silhouette should be capable of being caressed by mist and moonlight. Icecles should make it a fairyland. It must have ways of slipping the snow, and practical problems like removing rain water must receive refined, even poetic answers. As you move past this first contact with the house and enter its embrace, you should be aware of how sunlight is received, of vistas offered to other rooms and even beyond to gardens and distant houses. The entrance thus is important, and a mere door in a wall will not suffice.

Perhaps the visitor approaching a house in this manner places extreme demands upon it. But, nothing less should be the test. You should assume that some place there are other areas for the muddy-booted and the burden-laden to enter, places for the storage of trash and cars, the flying of laundry and the traffic of peddlers. You may assume this because these utilitarian features are matters of good housekeeping, and much of America expects and receives such appurtenances. For that reason, you may also assume that there is adequate plumbing and heating, for these are products of a standard technology and a high standard of living, not dependent upon artistic handling. Thus, you should measure an architect, not by what nearly every one can provide, but by what the few can be expected to supply.

Among the extraordinary demands you might make is that an architect's house contain at least one large space. It should be larger than any function really demands, for its purpose is to tie all parts of the house together. It may be a garden or patio indoors. It may be a living-room. In any case, it should be generous, big enough to tango in, to induce quiet, to entertain many people, depending on your mood and demands. For the American house must meet many conditions. In our society, the house is both a public and a private institution. We entertain there. We hold political meetings there. The house is also the haven for our most private and personal longings and loves. Such a space should be very strongly shaped. It should have a dominant axis, and its furnishings, openings, windows and colors all should reinforce its essential shape, not argue with it. To enhance the character of such a space, floors and ceilings should announce definite boundaries by changes in level that make the space eddy and flow, cascade and ascend, so that space itself becomes palpable and delightful in its movement.

Lighting within a house is also a measure of an architect. Light should perform the essential task of creating space, not merely to illuminate a book, but to create moods, to dramatize certain areas, to suppress others. The sources of light may be lateral or vertical, either from above or below. They may be hidden or evident. Each of these types of light tends to evoke differences in space and our experience of it. Take notice, too, of switches, outlets and fixtures to see that these are carefully placed so as not to intrude. Such details, when delicately treated, are hallmarks of good architecture.

Beyond the dominant or master space, where you sense the shelter of the house, you should be able to recognize that there is a hierarchy of lesser spaces, arranged in an evident organization, so that related activities like dining and cooking, or sleeping, bathing and dressing, are gathered together in zones. It is also important that the circulation within a house does not invade the privacy of quiet areas, that buffers such as storage units serve as dividers to provide acoustic insulation, that privacy invites withdrawal to places of repose. Of a bedroom you should ask that most severe of questions: is it merely a bunkroom or a powder room, or does it suggest that a child might spend happy hours convalescing from mumps there, or that a husband and wife shall wake refreshed?

The sensitive client will be alert not only to such questions but also to the architectural features that cause him to experience certain responses to a space. He will go even farther and think about long-range questions. He might even ask whether the architect has thought about how a family matures, whether the house will seem sufficiently dignified to an older couple, whether it will expand as children develop their own circles of friends and activities, yet remain vital even when those children go to college or marry. For a family's needs change and not every family wants to meet change by major renovation or building another house.

These then are some of the principal measures of an architect for your house. They are the extraordinary ones, giving dividends of beauty, of spirit, which dignify family life. If you seek only efficiency, handy storage cabinets, silent and antiseptic bathrooms and short-order kitchens, any architect—even carpenters, plumbers and kitchen equipment salesmen—can supply what you need. But if your house is to supply something beyond these, something that nourishes your family life, something that nurtures the flowering of person with person in that rich rapture that love knows, then only art will suffice. And art—need we be reminded—is the reason for architecture, the only reason worth considering. You, as a client, must seek it from your architect, so that your house will radiate a spirit that enriches your family.
A total environment that

Every year H&G singles out from among many fine houses one we believe worthy of the H&G Hallmark. Our measure is the value of the house in human terms—a measure that comprises exhilarating space to move about in, visual richness to delight the eye, a total environment to nurture the spirits of the people who live in it. This house in suburban Baltimore is an admirable example.

- The core of inner beauty that symbolizes the character of the house is the atrium, with an island set in a water garden, around which the house is built.
fosters a new pattern of living
eandering woodland terraces bordered by bosky planting and linked by rustic steps encircle H&G's Hallmark house for 1961. Yet this house is just 40 feet above a busy main street that leads to downtown Baltimore, 15 minutes away. Nearness to the city was a major consideration in selecting the site. But, as in so many parts of the country today, the only land left close to town was as unpromising as the steep woodsy slope on which this house was built. Yet the architect and landscape architect, who worked in close collaboration from the start, achieved an integrated design in which house and site merge so closely as to be almost inseparable.

This interplay with nature gives the house a special enchantment, at once tranquil and exhilarating, which is one of the qualities that inspired its citation as a Hallmark house. Another was the discriminating selection of materials with which it is built. Most important of all, however, in H&G's judgment, are the comforts and the pleasure, the spaciousness and the privacy which the house affords to the young and growing family who live in it. The one-story plan is so skillfully zoned for the varying activities of the young parents and their four children—two toddlers, two girls in grade school—that it works like four houses under one roof.

The atrium, the delightful surprise at the heart of the house, brings to completion its merger with nature. Open to the sky, the inner court offers a bonus of daylight as well as an intimate view of growing trees and shrubs to balance the light and views through glass walls and windows on the outside of the house. Privacy is assured by the design of the encircling land which appears to be as natural as an untamed forest but is, in fact, the result of carving the site into a series of terraces. Thus the family has all the conveniences of one-level living enriched by the visual charm of a multi-level setting.

The informal woodsy quality of the setting inspired the choice of redwood board and batten for the exterior. Indoors, the exposed post and beam construction and materials such as the fir of the ceilings, the rugged stone of the fireplace and the black ceramic tile that paves every floor also emphasize the close affiliation with nature. Quiet and unobtrusive, they are a perfect foil for the colorful, changing scene outdoors which is such a delight from spring to fall. And they create a warm background for living which never palls with time.

The landscaping around the house fuses with it so harmoniously that it is hard to tell where one begins and the other ends—or to realize that the house with its atmosphere of a secluded mountain retreat is surrounded by close neighbors.
The main living area, palatial in size but glowing with the warmth of natural materials and rich colors, opens on one side to the atrium, on the other to a terrace.
The conversation center around the great copper-sheathed fireplace, above, is a relaxed, intimate setting where two people or twenty can feel at ease. Sitting on the low platform covered with tatami mats, guests can look out to the trees beyond the terrace.

The living-dining room, left, has the grandeur of great scale, yet it is planned for a variety of informal activities: playing games, listening to music, reading quietly, entertaining large groups at buffet suppers cooked on a built-in barbecue in dining area.

The dining area, below, at the other end of the living room, looks out on the rear terrace with its arbor. Here the family dines regularly even when there are no guests. In the summer, tables are set on the terrace for supper after swimming parties.
The parents' bedroom is blessed with a rare asset—a bedroom fireplace. Located next to the living room, this bedroom shares the massive chimney wall which also provides a sound barrier. The chimney wall projects outdoors, to screen the bedroom sundeck from the living room terrace, while the redwood balustrade of the deck shields the bedroom from the grounds below. This room, with its atmosphere of a sitting room or study, is a comfortable retreat for reading, telephoning, letter writing. There is also a TV set built into the wall opposite the fireplace, right, above a bank of file drawers (see sketch above). The door in the wall next to the TV leads to the dressing room, which is lined on three sides with storage walls and filled with daylight from a skylight overhead.

Parents and children can have as much privacy as they like to concentrate on their separate interests. Storage space is voluminous and there are shelves for books in almost every room in the house.

The playroom is designed to spur the children's imagination and encourage free play. They have been given the raw materials that prompt them to make their own discoveries—paints, clay, craft materials—and a giant table to work on. The room is sparsely furnished, leaving plenty of free space for vigorous activities. The youngsters can ride tricycles over the ceramic tile floor, shift about the light furniture, practice ballet routines at the dancer's barre, even scribble on the gaily colored plastic doors of the built-in cabinets that line one long wall of the room. The long, exterior wall opposite (see right) is glass from floor to ceiling; door at the far end opens to the play yard. Low latticework inside the glass protects it from onslaught by tricycles and other fast-rolling objects. Near one end of the room is another, free-standing storage cabinet that creates a kind of hallway between the playroom proper and the children's bathroom and bedrooms.
The plan of the one-story house and its multi-level gardens is a unified whole that works like a nest of Chinese boxes: the outdoor steps and terraces encircle the house which in turn encloses the atrium garden. Result: shelter and nature are inseparable.

You approach H&G's 1961 Hallmark house by a winding woodland drive that terminates in a broad parking area (see opposite page, far right). A flight of shallow steps leads to the front door and entrance hall where you are hardly aware of having left the outdoors since the flowering atrium garden is ahead of you, and looking beyond it, you can see straight through the house to the back terrace. At the left of the entrance hall is the grown-ups' area: the master bedroom with its dressing room and bath and the living-dining room. To the right is the children's wing, which forms an L around the two sides of the atrium. At the rear of the house is the service wing which includes a maid's bedroom and a guest room. Every part of the house has direct access to the outdoors. From the living room you can walk out to the terrace at the side and also to the rear section of the terrace through a door next to the kitchen. Between laundry and maid's room is a rear entrance which leads to the bath-house court and to a service parking area beyond. From the playroom and from the little hall between the younger children's rooms they can run out to the play yard. The older girls have their own garden between their bedrooms and the parking area. Since the children's play areas are on opposite sides of the house from the living-dining terrace and swimming pool, all members of the family can enjoy the outdoors readily in their own fashion.

Ledges for seating are built along wall of rear terrace outside dining area

Airplane view shows how four parts of house work together

DESIGNER AND LANDSCAPE ARCHITECT: James Rose
CONSULTING ARCHITECT AND INTERIOR DESIGNER: Henry Hebbeln
ASSOCIATE ARCHITECT: Donald Ratcliffe
The huge chimney screens the bedroom
sun deck from the living room terrace

Younger children's play yard is outside the playroom

Shallow steps lead from parking area to front door
The kitchen and breakfast alcove are bathed in cool clear light both from the rear garden and from the atrium. On the atrium side frosted glass shoji panels screen this part of the house from the living areas beyond.

The kitchen, above, forms a U around a cooking island, combines crisp efficiency with warmth of rich materials: oak paneling, blue-black Alberene soapstone counters, Formica cabinet doors. Upper cabinets span outside wall but allow plenty of light to come in through glass overhead and above work counter. Ovens, refrigerator, freezer are built into wall at right.

The breakfast alcove, below, juts out into one corner of the atrium. Though long wall is of frosted glass, short end wall is clear glass affording view of atrium garden from dining table. One end of cooking island in kitchen proper can also be used as planning desk as well as buffet for breakfast. Storage cabinets for kitchen and laundry line the solid wall of the atrium.
• Carefully thought out details throughout the house are designed to add to the pleasures of living—for the parents, for the children and for guests. Simplicity and directness were the ruling principles.

Teak-and-oak divider between the dining area and the living room serves the activities on both sides of it. On the dining side, above, is a bar and buffet where guests can help themselves, then carry their plates back to the living room or out to the terrace. Bar includes a refrigerator and sink, plus racks for glasses on the inside of the door to the cabinet above. On the living room side, right, the divider houses hi-fi equipment and records. When drop-down shelf is closed the divider becomes a handsome paneled storage wall in back of piano.

Built-in barbecue in the dining area suits perfectly a relaxed, informal style of entertaining. The broad ledge of ceramic tile around it can be used as a buffet and small benches are usually in place on each side of it. The plaster mural in the background was a cooperative effort of the architects and friends.

Lighting controls are built into a cabinet between entrance hall and living room. Far switches control atrium lights; center switches, living room; near switches, lights on terraces and trees. A circuit breaker is also built in. The wheel, like a theater rheostat, can brighten or dim lights.

Youngest child’s room is efficiently organized for baby care. Next to the crib is a sink for baby’s bath; shelves above are for scales and other paraphernalia. When the child is older, this wall can be converted into a storage wall like those in the other children’s rooms in this part of the house.

Bedrooms for the older girls are furnished with comfortable sofa beds and brilliant rugs designed by Marianne Strengell. Opposite the bed in each room there is a storage wall which has a built-in desk as well as closet space. The garden is screened from the front parking area by a hedge and trees.
The multiple values of
A neighborly landscape

PART ONE:
How to develop a unified plan that serves many purposes

The time is long past when family activities could be confined within the four walls of a house. Nowadays even the property lines fail to keep family life within bounds. Yet more often than not, the ground between the house walls and the lot line is left as a kind of no man’s land, too private for public advantage, too public for private enjoyment. There are at least four reasons why this state of affairs is ridiculous. First, land has become too scarce and costly to waste. Second, it is badly needed to accommodate the automobiles which have given families a mobility that knows no boundaries. Third, new ideas, new methods and new materials have turned the house into the nucleus of a constantly expanding area for living. Fourth, fresh concepts of personal and community responsibility have altered many values of contemporary life, both private and public. All this, H&G believes, points to the inevitable evolution of what we call the neighborly landscape, where public and private worlds meet, merge and effectually disperse themselves in pleasantly purposeful ways that were scarcely imagined a generation ago.

Here and on the next two pages is a case history—an outline of what one family will do this spring to give their home landscape fresh beauty for all those who see it, new usefulness for those who enter it and live in its midst. While, in this instance, the site was well chosen and naturally attractive to begin with, the owners want to provide all the advantages that several years of living there have shown to be desirable. In essence, the needs of this growing and busy family are typical of family needs everywhere. The possibilities, varying of course with every site, are almost always greater than the untrained eye can perceive. The principles, however, can be demonstrated by example. So, our case history illustrates six specific means (keyed to numerals in plan, opposite page) by which good planning can add to the convenience and pleasure of the people who own the property, their friends and neighbors, and the community in which they live. This month we concern ourselves especially with the over-all relationship of service areas, traffic centers, principal recreation and garden areas. Next month we shall go into the actual details of the design, construction and planting of this property and of some other neighborly landscapes as well.

1 Public-private traffic area is the logical end and beginning of today’s superhighways—the point at which family, friends and tradesmen are picked up or delivered dry-shod to the doorstep. In this particular example, good planning amounts almost to no planning since it simply provides as much uncluttered space for automobiles as the property affords (see plan). At the left of the existing drive (see before, top, opposite page) there is a simple carport that will shelter any three vehicles. In the new version, above, a hemlock hedge will buffer the family zone that lies beyond, and added planting will conceal gracefully the entrance to the house itself, which is at the end of the path leading from the drive behind the shrubbery screen at the right.

2 Inner entrance zone as it will appear from the main house will be really a public-private foot-traffic zone that will serve both the working entrance and the polite front door up to the point where a new flowering fruit tree will mark a separation between the two approaches. As you stand at the front door, you will be screened from the traffic and parking area (as it will be screened from you) by a fine hemlock saved from the original planting (see before, opposite page), as well as by a pair of new holly trees, the end of the new hedge, and by trees and shrubs along the road.
Overhead view of over-all plan is important only to birds and helicopter guests (what next?) but it does reveal the continuity of the planting. Theoretically, specialized areas for service or recreation could be completely compartmentalized by walls, fences or hedges. But in actual practice, a unified approach to the whole question of plants and their use is fundamental to the success of any landscape. In this plan, the trees, shrubs, even the arrangement of the earth itself, all contribute to the pleasant separation of the areas without actually isolating them. The portion of the lot to be remodelled (above) is approximately 200 by 250 feet. Numerals denote areas in drawings. Owners: Mr. and Mrs. Richard Hodgson, New Canaan, Conn.
The neighborly landscape serves two worlds—one private, one public

3

**Family privacy** within a major buffer zone along the side of the property will be achieved by two principal means: one, the informal mixing of trees and shrubs to form both high and low-level screening from adjoining property; the other, small planting beds that divide the bedroom terrace into separate areas for parents and children. The division is not complete (it does not need to be)—merely suggested. Beyond the end of the terrace, the new hedge, 8 feet high, will completely hide the traffic area, replacing the present partial screen and barring unwanted access. (See *before, above*).

4

**Specialized world of play** will be dominated by a swimming pool (40 feet by 20 feet) in a large paved rectangle suitable for collateral recreation. Terrace level will be raised 8 inches, partly to dispose of excavated earth, partly to provide drainage away from pool rim. Remainder of excavated earth will be bulldozed to form a mound some 3 feet in height along the far lot line. Several weedy trees will be removed, four new pin oaks and some evergreen shrubbery added. The mound itself will make a more effective visual barrier than you might think possible; the plants will complete the job. Note that all overhead foliage will be kept away from pool.
The decorative contribution of a flower garden cannot be overlooked in any complete landscape. Flowers, after all, mark the refined and ultimate difference between the parts of the landscape development that are structural and permanent, like the house itself, and living plants, which change and are changeable. Here in the casually wooded corner opposite the pool and turf area (see before, right), dappled sunlight and high tree-shade will permit most of the favorite hardy border plants to flourish. (Other owners might prefer still greater revision of the site to permit inclusion of a larger or more formal garden area.) Simple woven fencing will extend along the far boundary.

Selectivity, the secret of good planting, is the most important element in achieving an effect such as this one, designed for the corner of the site. The odd-lot of boundary trees that were on the property to start with have served a useful screening purpose along the street, and will be allowed to remain, supplemented by evergreen shrubs. Other trees that have obscured a fine group of native dogwoods will be weeded out. More evergreens are being planted to screen the road still further. Note how the necessary site grading enhances barrier effect in foreground. Neighborly service, since there are no sidewalks here, is offered by mowed turf strip along the road in front of the property.

NEXT MONTH: How to implement your landscape for personal enjoyment
How to grow a rainbow from a seed packet

Did you ever visit a seedsman’s test garden? Try it some bright summer day. Or, failing that, jog around with HaG.

Each season we visit as many as a dozen of the trial grounds where the professionals grow and evaluate their most promising new plants and flowers. On these pages are some of the seed-packet flowers that have appealed to us.

Many will brighten 1961 gardens the country over. A few have already appeared in the catalogues. Three have been given medal awards. All are inexpensive and easy to grow.

Each makes a special point or has outstanding garden merit. For example: Can you take scarlet or leave it alone? Salmon Pygmy (1 above) is a blessedly non-scarlet scarlet sage. Did you rejoice at 1960’s new Rocket strain of heat-proof snapdragons? Now you can add a fine new pink (2) to the line. Then, because good new blues are scarce, welcome the intensity of heliotrope Marine (3), compact and free blooming. Praise be, somebody besides us appreciates salpiglossis (4)—gay, dauntless, certainly due for revival in the hardy annual border. Petunias, as always, take up a big share of space in every trial garden. Here are three of scores we saw: Coral Satin (5) won a bronze medal among the 1961 All-America Selections. Sugar Plum (7), introduced a season or two ago, was to our mind the most durable summer petunia in five of the trial gardens we visited this year. The old-fashioned striped types (9) are back in popularity with several variants: Satellite, Sabre Dance, Polaris, ruffled Calypso, Crusader—you choose. Another step-child of the garden in recent years is the old-fashioned stock: Seven Weeks Mixed (6) is the odd label for a cheery hot-weather annual. Also coming back into favor are the no longer so humble coleus: Candidum (8) will cool a warm corner; Autumn Splendor (18 opposite page, far right) will warm a cool one. Of sweet alyssums there is no end—and no end to their usefulness for garden edging. Rosie O’Day (10, opposite page, above left) takes a silver medal for 1961. Vinca Dwarf Pinkie (11) is one of the best long-season annuals. More dramatic, for accent rather than massing, are the new plumed celosias, Golden Fleece (12), already introduced, and Fire Feather (19). We note, and salute, an unlabeled strawflower (13), so welcome for dried arrangements. China-asters are better than ever. These two are typical, in their compactness and fine color: Gerhart Hauptmann (14) and Blue Sky (15). Toss a quick bow to the annual penstemon Sensation (16) en route to the zinnia rows. Here we tab Snow Time (17), Canary Bird (20), Orange King (22)—whopping and flamboyant, but how else would you want a zinnia? Finally, a silver medal to glorious Double Daisy (21) newest coneflower.

These are among the ingredients of a first-class rainbow. How will you go about arranging them in your garden? Ohio’s famous Kingwood Garden Center (23) suggests a good beginning. The end, as with all rainbows, is out of sight.

For more about these and other new plants, see page 114.

PHOTOGRAPHS BY BAILEY AND ALL-AMERICA SELECTIONS
TIME PRESENT

A clock on the wall contributes an accent of living beauty to a room

Time present and time past,” wrote T. S. Eliot, “are both perhaps present in time future, and time future contained in time past.” Certainly this is true, in its most literal sense, of a clock.

Above all, an antique clock is an object in which time past and time future are one, a piece of living tradition. But old or new, a handsome clock brings to a room something far more than a prosaic convenience.

A clock’s beauty is alive—its changing face, its rhythmic tick, its periodic musical chimes or deep gongs add a fourth dimension to decorating. The sundial is the simplest and presumably the oldest clock, and long after the invention of mechanical timekeepers, sundials were painted on the window sills of south rooms in early American farmhouses. Water clocks that measured time by the amount of water running out of a hole in the bottom were used in the law courts of ancient Greece and Rome “to prevent babbling, that such as spake should be brief in their speeches.” By the seventeenth century, clocks with precise mechanisms had come to be classified as furniture, and masterful craftsmanship went into the making of their richly painted dials and elegant carved cases. Today, decorative clocks are made in uncountable styles, shapes and sizes—contemporary designs with bold outlines in vibrant colors, reproductions of traditional clocks equipped with modern, electric or battery-run works, clocks to stand on the floor, hang on a wall, perch on a table or shelf. To be most effective, a clock should be placed prominently where it is easy to read at a glance, yet its design and materials should be sufficiently at home with the furnishings around it so that the passing of the hours does not constantly intrude on your attention.
CLOCKS THAT KEEP TIME
WITH THEIR BACKGROUNDS

Colorful montage of time symbols printed on linen surround the face of a battery-run wall clock. 27 3/4 inches high. General Electric. "Sailor Stripe" Pippin wallpaper.


Textured ceramic tile decorated with tinted angels composes the face of a battery-run clock designed by Jean Nisson. 13 inches square. America House. "Tea Chest" wallpaper by F. Schumacher.

A Plexiglas bubble trimmed with glistening brass encases a small wall clock with Roman numerals. 8-day wind. 13 1/2 inches high, 9 inches deep. Howard Miller Clock Co.

Graceful carving and a classic hooded pediment enhance a French Provincial wall clock of cherry. 36 inches high. Colonial Manufacturing. "Tasco Border" wallpaper, Gene MacDonald Inc.

A white face, black numerals accent a gilded sunburst wall clock of audacious size. Clock runs up to twelve months on single battery. 33 inches diameter. Syroco Ornamental Co.

Trompe l'oeil motifs in oranges, greens, browns decorate an Early American clock with brass trimmed face. 8-day wind. 18 inches high. From Palladio Collection of Interiors' Import.

Polished brass trim and decorative panels brighten a mahogany replica of an Early American banjo clock. 24½ inches high. Seth Thomas Clock Co. "Lauro" wallpaper by Pageant.

Blue tôle encases a Directoire-style clock with brass hanger. 8-day wind or electric movement. 17 inches diameter. Warren Kessler. "Wood Exotics" wallpaper by Laverne Originals.

Legs of bent rattan and two shelves support a contemporary grandfather clock that runs up to two years on a flashlight battery. 60 inches high. Willow & Reed. "Criss Cross" wallpaper by Pippin Papers. Federal eagle decorates Colonial clock with a cinnamon finish that matches Heywood-Wakefield Early American furniture, 33 inches high. General Electric. "Cerise" wallpaper, Piazza Prints.

Shopping information, see page 111
ROOMS THAT TICK
WITH PAST AND FUTURE

I The corner of a family room recaptures the carefree mood of school days with a huge Early American school clock on the wall. The traditional clock makes a surprisingly happy partner for contemporary companions—a hanging basket chair, a shaggy, mustard-colored rug, a red lacquered table—set off by a plain white wall.

II A spacious foyer furnished with Georgian antiques is all the more elegant for the lofty, Early American grandfather clock that welcomes all arrivals. Mirror is hung to match height of clock. Wisteria-covered wallpaper provides a fresh contrast to the elaborately carved dark case of the clock and the gleaming slate floor. Interior designer: Florence MacFarland.

III A tiny entrance hall takes on charming importance with an antique Louis XV clock enshrined in a niche like a piece of sculpture. Black-and-white marble floor and pale amber walls are subtle complement to off-white case of clock decorated with gardening trophies.

IV In a busy kitchen a good-looking clock boosts the morale of the hurrying cook. In the kitchen of interior designers Mr. and Mrs. Harold Olson in Plandome, L.I., a bright red contemporary clock adds a splash of color to the wormy chestnut wall and creates a link with the red-accented dining room beyond.

V The top of a staircase is a happy spot to station a clock since it quietly keeps all passers-by up-to-the-minute. This elaborately carved French First Empire clock is set like a piece of sculpture on a bracket of carved gilt acanthus leaves in a simulated archway created by lattice wallpaper. A spotlight in the ceiling illuminates the clock’s face. Interior designers: The Unicorn.

VI A high-ceilinged living room in the William Schroeders’ New York City house is dramatically accented by an enormous black lacquered English Parliament clock hung over the fireplace. (Parliament clocks trace their name to 1797 when an Act of Parliament imposing a yearly duty of five shillings upon every timepiece prompted innkeepers to display this type of clock to save their customers taxes.) Honey-toned wormy chestnut paneling and large snowy white goat rug from Spain are informal, effective contrasts to the dark, formal clock and antique furniture. Interior designer: David Barrett.

Shopping information, see page 111
THE VALUE OF TIME

BY ELIZABETH JANEWAY

A profitable tip for clock-watchers, time-killers, time-fillers
and you who never have time enough

EDITOR'S NOTE: Small, dark, quiet Mrs. Eliot Janeway is the mother of two tall teen-age sons, the efficient manager of a large house in New York City, a constant book reviewer and the author of several novels (among them The Third Choice, The Walsh Girls). Her spare time she spends reading anthropology and economics (her husband is a distinguished economist) and studying Russian.

Americans like to think of themselves as busy people, and have, I suppose, ever since Benjamin Franklin warned us to remember that time is money. Certainly any small leisure class we may have developed from time to time has soon vanished. If it has not sunk back to its shirt-sleeved origins, or headed for gentler climes and more international sets, it has (like the Roosevelts and the Rockefellers) flung itself into the ferocious activities of politics. The value of time, in orthodox American belief, is that it lets you get something done. Nor, in spite of Ben Franklin, do we value this just in money terms. Longfellow and his Village Blacksmith lead us over toward the moral side: "Something attempted, something done, has earned a night's repose." The "earned" is a bit ambiguous, it's true, but I don't think Longfellow meant only that his hero had made enough money that day not to go to bed hungry. I think he meant that the smith had earned the right to rest because he had not sat around wasting his time looking at television. Or the nineteenth century equivalent thereof.

In the short run there is a great deal to be said for this point of view. In the long run, however, the village smithy has disappeared. On its site today stands a large, modern service station. I hope that it was founded by the grandson of the original owner who took time off from his work to wonder whether there might not be something to these modern contraptions. Perhaps he sat around the tavern, smoking his pipe and having a beer or two, and counting the number of automobiles that came through town, while the scandalized neighbors muttered that things hadn't been like that in the good old days when people appreciated the value of good hard work. If he didn't do it, someone else did.

In the longest run of all, human civilization in its entirety is based not on hard work, but on spare time.

We know that hard-working, tool-using creatures have inhabited this earth for at least half-a-million years. We know that as time passed they grew capable of a life that was more than animal. Neanderthal man worshipped at altars and placed gifts in the graves of his dead for their use in an afterlife. Cro-Magnon man, who painted those astonishing works of art in the caves of the Dordogne and northern Spain, was already Homo sapiens. Just the same, all the waking hours of his day were needed merely to collect or to kill enough food to keep himself alive. His wonderful pictures were probably drawn not as art, but as magic. They were spells, intended to increase the supply of animals and to make them easier to kill. The men who drew them were hungry.

Then, about ten thousand years ago, these men made a great advance. They learned how to grow crops instead of just gathering wild, self-sown grain, and how to herd instead of just to hunt animals.
It doesn’t sound like much, but it was enough to produce everything that has happened since, from the Tower of Babel to nuclear fission. Just as soon as men didn’t have to spend every hour of every day getting enough food to live until the next day, just as soon as they had a little time to sit still and think and watch the moon rise, they began to accumulate a reservoir of energy and information. Mind you, they’d had the brains to do this before: evolution had long since produced modern man. They just hadn’t had the time. Once they did, it took only a few thousand years more (as against half-a-million) to produce cities and writing and wealth, the institutions of government and religion, professions and arts and crafts. In another few thousand years of accumulated spare time we’ve invented machines, explored the world, lobbed a rocket at the inoffensive old moon, developed the quantum theory, communism, Coca-Cola and three-dimensional chess.

We have, in short, accomplished a great deal in our spare time these last ten thousand years. But civilization, like Pandora’s box, has also made us a present of troubles and discontents. Along with our achievements has come familiarity with vice and crime and boredom, and a nagging distrust of time itself. Weren’t the old days better we ask ourselves—as if human beings, valuing time, were determined to underrate the present. Wasn’t there once a Golden Age? Or if not, isn’t the future going to be sublime? Few voices are ever raised to speak for now. And yet, no one has ever managed to live in that sublime future, or that golden past. Now is all we have. So when we talk about the value of time, it is only the present moment that we can really consider—this immediate, passing, yet eternal moment we cannot get away from.

Busy Americans face this irrefutable fact with a creeping sense of guilt. Time is passing. Are we wasting it? Or are we making the most of every minute, doing, learning, being busy? “Something attempted, something done”—the words still ring in our ears. It is as if we could conceive of only two things to do with time—either we must kill it, and of this we uneasily disapprove, or else we must fill it with purposeful activity. And, confusingly, we seem to be trying to do both. Keep busy, we urge each other; and who could disagree with the contention that retired executives should take part in community affairs and have satisfying hobbies, or that housewives should take jobs when their children are grown?

But every year our civilization is providing more machines to do and be busy for us. There are fewer and fewer things that we have to do, and more and more things that we can do. Now it is a fine thing to be freed from drudgery and certainly no one would wish it back. But when a routine is suddenly lifted or changed, the effect can be frightening. Empty hours loom ahead. The habit of doing and the urge to keep busy nag distressfully. Time becomes an enemy, something to be got rid of. Civilization, returning our gift of spare time, seems to be playing a trick on us. When there is nothing that needs to be done, what shall we do?

Well, we might try thinking of time differently. Is its value really that it lets us get something done? Or is its value simply that it lets us be, lets us live, lets us experience? Time is neutral, neither enemy nor friend, and the passing moment is also the moment that does not pass. When we accept this, when we let ourselves sink into this eternal now, something happens. Spare time and work time and busy time all slide together and become one—time for living. At once, astonishingly, there is enough time. What a feeling of richness! Nothing drives, nothing nags to be done. Here you are, right here, in this very moment, asking for and thinking of nothing beyond it. And so everything comes clear; you can see and feel what is happening.

Do you remember the pleasures you lost half of, out of wanting them too long or wanting them too much? The opportunities missed because you were worrying about earlier missed opportunities? The people at dinner you gave only half your attention to? The time you did not have for the children when they were small that will never be asked for again? Even the greatest achievements can never make up for such self-robbery. Looking back, it is for such omissions that we mourn, it is such gaps in living that hurt the most.

Busy Americans, of course, we shall continue to be, but let us not be busy just to fill time. Let us not find in doing a substitute for being. Let us sink into our doing and our activities as we do them, let us enjoy them, listen and learn. I have come home—for example—from a useful and productive committee meeting at which a great deal had been decided and achieved, and suddenly realized that I remembered nothing about it except my own arguments and the things that I had finally agreed to do. That is shocking. I had wasted all but ten minutes of the two-hour meeting because I’d not really been there. On the other hand, I remember a full, wonderful day spent cleaning out and replanting a flower bed—the sun on the back of my neck, the ache I refused to give in to, the marvelous feeling of stretching out on the grass and easy¬ing my shoulders back when I’d finished—it was an experience. So was the only time in my life that I made a lime chiffon pie, at the request of my 10-year-old son and with his solemn assistance. So were certain pains, certain fears. And the bright morning I flew over Yokahoma Bay and saw junk in the harbor.

For the only thing we have in this life that really belongs to us is what we have lived through. The only way that we can take possession of this birthright is by letting our lives happen to us—not passively, but with a receptive response, by being as well as by doing. To be present in the act, to understand, to feel things as they happen—this is what life offers us. Be busy or be lazy, as you please (I’m an unregenerate activist myself and can’t sit down without a book or some knitting), but be there. Be there without fretting or straining and let the gifts of time bundle themselves in through the open door of the present.

Americans abroad, Americans at home, who are confronted with a moment in time that they want to preserve, will lift their cameras, check their light meters, fuss with focusing and timing, and take a photograph. Meanwhile the moment goes by. Once in a while why not let the camera alone, and stand and stare? Fill your eyes and your hearts, be quiet, and see whether, years later, you don’t remember best what you saw yourself in those moments when you and time moved together in a golden, eternal now.
Curtains as wide as you want them

The seam-free sheers
an alchemy of light and air

From France comes a magical new curtaining called “Mystique” — a gossamer weave with the strength of steel, which transforms and diffuses daylight into a soft translucency, and modulates it with the shadowy tracery of white-on-white patterns. This romantic new curtaining imported by Ottavia is the joint triumph of a venerable art and a modern science. The science is chemistry, which produced the tough and resilient, yet cobweb-fine yarn called Tergal (a French version of polyester) of which the curtains are made. The art was that of the French weavers, who added fine, white Egyptian cotton to the weave to create silhouetted designs that seem to flow with the movement of air. The French also achieved an astonishing breakthrough in weaving technique which makes it possible to spin out the fabric to endless lengths (Ottavia snips it at 50 yards) and to widths of up to 11 1/2 feet (see sketch below). This means that at last you can have curtains equal to the challenge posed by the glass walls of contemporary architecture, for Mystique can veil the tallest and broadest of windows with effortless grace, giving you perfect privacy and with never a seam to mar the fluid folds. Mystique can also work its pretty magic on traditional windows. For a hint of the decorating possibilities it offers, see pages 92 and 93.

MYSTIQUE DESIGNS include nine all-over patterns, eight border designs, and one plain unpatterned sheer—a total of eighteen exquisite possibilities, ranging from the geometric to the romantic. Here are three: “Maroc,” right, an all-over ornamental grille; “La Campagne,” opposite page, above, with its border of breeze-blown wildflowers and woven-in hem; “Trellis,” opposite page, below, a nostalgic all-over design. Patterned Mystique comes in varying widths from 47 to 94 inches (7 feet 10 inches) ; plain Mystique, called “Marianne,” comes in four widths from 68 to 140 inches (11 feet 8 inches). Since the all-over patterns are non-directional, you can hang them—or the plain fabric—sideways, to get up to 50 yards of continuous, seam-free coverage.
For glass walls or traditional windows: seam-free sheers inspire new treatments

Opposite page

A WINDOW WALL in Mr. and Mrs. Harold J. Olson’s contemporary house in Plandome, N. Y., is screened with three panels of Mystique in related checkerboard patterns. The center panel (see below), with its 50-inch-deep border of rippling squares, is “Domino Numero Deux”; the squares are repeated in an all-over pattern, “Domino Premier,” that makes the side panels. All are 94 inches (7 feet 10 inches) wide. Since the window wall slides open for access to the terrace outside, the curtains are hung on traverse rods to whisk back easily.

TALL WINDOW, one of a pair in Mr. and Mrs. Thomas B. Hess’s New York living room, is veiled with Mystique hung in two tiers. The pattern, “Les Perles,” has a deep border composed of festooned strands of pearls. The shirred curtains, which have 7-inch hems woven right into the material, were made from fabric 94 inches wide. Mystique also comes in 47, 60 and 70-inch widths, in curtain panels and by the yard, and its long-lasting loveliness can also enhance dressing tables, beds, as well as windows.

Shopping information, see page 111
Daring colors, piquant food

La Fonda del Sol offers a host of ideas you can borrow
to enliven your house as well as your tables

A successful party, like a memorable restaurant, has a special atmosphere: a distinctive blend of attractive surroundings and good food presented in a way that refreshes us not only physically but emotionally. Originally the word "restaurant" meant that which restores, and the best restaurants live up to this old definition. They are presided over by experts in the techniques of creating an inviting atmosphere, in combining decoration and lighting to enhance the appeal of the cuisine, in making service seem effortless and in devising the individual touches that make their dining rooms remembered and revisited. From time to time HaG will report on one of the world's great restaurants and point out what you can learn from it to add to your own entertaining repertoire.

To start our series with festival gaiety, we visited La Fonda del Sol (Inn of the Sun), a new Latin-American restaurant in New York City designed by Alexander Girard for Restaurant Associates. The party possibilities of the spirited color schemes and of the national dishes on the menu—inexpensive, savory, satisfying and easily adaptable to informal service—are instantly apparent. Even more rewarding are the imaginative techniques that architect Girard has used to suggest the flavor of another culture. For they can be applied to decorative materials from any part of the world and modified to create a variety of effects. Here, and on the next five pages, are some of the provocative ideas we found at La Fonda del Sol, together with a number of suggestions for adapting them to your own decorating and your own parties.

Decorative high light:
collections of folk art composed in niches like paintings

To capture the exuberance of a fiesta in a modern, light-filled shell—white walls, white floor, white ceiling—Alexander Girard used concentrated areas of brilliant color, a profusion of Latin-American arts and crafts and characteristic features, freely adapted, of Latin-American inns and restaurants. In one area of the huge multi-section dining room, Peruvian wool blankets are used as colorful tapestries on the walls behind the tables. The vivid blanket colors are repeated in the striped fabric that curtains the windows and in the upholstery (different in each area) on the chairs and banquets. For other walls Mr. Girard has devised a marvelously decorative way to display a large and miscellaneous collection of Latin-American folk art—trinkets, musical instruments, masks, hats, pottery figures. By composing them in groups in glass-fronted niches he has literally turned them into three-dimensional paintings. For some niches he made stylized architectural backgrounds—such as the balconies that overlook a parade of toys—and arranged the various objects and figures to form typical Latin-American scenes. In other niches are still-life compositions fascinating for the interplay of forms, colors and textures of the objects and the amusing accents of cut-paper flowers. HaG was so excited by the effectiveness of this idea for displaying and lighting small treasures that we made our own adaptation of Mr. Girard's "paintings," using bibelots of another kind—which you will see when you turn the next page.
Parade of toys from all over Latin America

Hats from Peru, Bolivian silverwork

Ornate Ecuadorian festival breeds

Wedding scene: Mexican pottery figures

Fanciful black pottery figures from Oaxaca, Mexico

Peruvian blankets like brilliant tapestries

Walls patterned with display niches

Masks from many Latin-American countries
DARING COLORS, Piquant Food

Continued

**H&G's adaptation of the folk art niches:**
a display wall you can build yourself

**For a library or living room** H&G designed a display wall, inspired by the folk art niches at La Fonda del Sol, to provide a properly lighted framework in which you can compose still lifes or tableaux with your own collections. Constructed in three panels that can be bolted together as they are here, or used separately, depending on your space, the wall combines closed cabinets and drawers for storage, adjustable shelf space, and five fixed sections lighted by thin fluorescent tubes (they are concealed behind narrow wood baffles across the top of the sections). To set off a collection of Napoleons, we lined the lighted sections with decorative book-papers and photo-static enlargements of architectural and landscape engravings of the period.

**OPPOSITE:**

**For a dining room** a variation of H&G's display wall becomes a tapestry of colorful objects, and in addition provides storage space for a wardrobe of party glass and china. In this version, glass panels set into the shelves above the lighting fixtures diffuse light throughout the wall. Cardboard boxes covered with white or colored papers were arranged to give variations of height and depth within some of the compartments—a simple way to dramatize small objects. The table setting borrows other ideas from La Fonda del Sol: place mats used as napkins, a mixture of colors in the dishes and in the coasters under the glasses and candlesticks. Candles wreathed in wax flowers make a slender centerpiece. Plates are Impromptu china in "Aztec" and "Pyramids" patterns; Casual earthenware in ice blue and cantaloupe, by Iroquois. Goblets are Williamsburg reproductions by Henkel; stainless steel flatware is Dansk "Variations IV." For plans for the display wall, write H&G Readers' Service.

**Shopping information, see page 111**

Continued
DARING COLORS, PIQUANT FOOD continued

Service high lights:
in-view cooking, mix-match place settings

The gaiety of the decoration at La Fonda del Sol is matched by a lively informality in the way the food is served and in the appointments used for serving it. The menu offers, in the main, simple hearty fare (with an emphasis on meats) so the restaurant has dramatized the food by focusing attention whenever possible on its preparation. A case in point is the churrasqueria, or open barbecue wall, top left, which is the culinary center of the dining room. The white enameled wall above it, with names of national dishes printed in colors, makes an eye-catching frame for the variety of meat and fish roasting on the spits and broilers and for the chefs who prepare and carve on massive wooden butcher's blocks before your eyes. Other specialties requiring a more complicated preparation, like the Brazilian feijjoda, are wheeled to the tableside on carts, where the final assembly and garnishing is done by the waiters. Coffee is made at the table. Even the guests sometimes have a chance to join in the preparation—the ingredients for Sangria, a Latin-American wine punch, are brought to the table, left, for you to mix to taste. The manner in which La Fonda del Sol gives food preparation the center of the stage suggests a basic party plan for the host and hostess who do their own cooking by choice or necessity. You might make a decorative point of your cooking center (a patterned tile wall to set off a built-in barbecue or rotisserie is one possibility) or you could bring it on wheels to the table. La Fonda del Sol cart, below, is a good model to follow in selecting a cart to cook on: sturdy, easy to move, with plenty of shelf space for ingredients and utensils. And if you have all the necessary equipment well-organized, giving your guests a dish or a drink to prepare has the happy effect of putting everyone into the act. Equally suited to the robust character of the Latin-American food are the La Fonda del Sol serving dishes and table appointments which also offer borrowable ideas. Casserole dishes are served in heavy iron pots, broiled meats on iron charcoal grills. The silver is sturdy, with a simple criss-cross pattern, and the steel steak knives have fat, squat blades and metal-studded wood handles reminiscent of the woodmen's knives sold in village markets in Central America. (Hunting knives would substitute marvelously.) Contrasting colors on the borders of plates and the bases of glasses and oversized napkins in a kaleidoscopic mixture of colors and patterns give a suitably informal gaiety to the tables. The place-mat shape of the napkins is your clue to finding napkins large enough to be practical for hearty food.
Ideas for party lighting

Various sources and kinds of light are deftly combined and manipulated to sustain the mood at La Fonda del Sol—a strategy worth studying to see how much light can do for your own parties. The restaurant’s overhead floodlights for over-all light are concealed by egg-crate ceilings—all white in the dining rooms, red and gold in the bar, right, where a warmer mood is preferable. (The very simple but decorative design of these openwork panels would be easy to duplicate and install in a small dining area to diffuse the light from an exposed source or to hide unattractive fixtures.) Light from the restaurant’s folk art niches adds a gentle glow at table level (don’t neglect the possibilities of using the lights over paintings or in a china cabinet to reinforce your candlelight) and rows of tiny lights in a brilliant wool canopy, below, illuminate the table under it. (A string of Christmas lights would give the same sparkle to a terrace umbrella.) As the evening advances the rather high general level of light—in keeping with the brisk tempo of the restaurant’s service and the verve of the decoration—is slowly and imperceptibly dimmed to soften the mood. If you have a rheostat or dimmer in your living room, you might experiment in changing the atmosphere by changing the level of light. You will find that you enjoy greater brilliance at the start of a party but as the guests relax and conversation becomes more leisurely, the calmer atmosphere calls for a softer glow. There are also various other ways you can alter light to create atmosphere: Turn a spotlight on the buffet table while your guests are being served, then turn it out when they are seated, to shift the center of attention. Or extinguish some of the lights that brightened the living room for cocktails when you return for coffee after dinner.

New combinations of flavors

Salsa Fria

6-8 tomatoes, peeled, seeded and chopped (or 1 large can solid pack tomatoes chopped)  
1 cup chopped green onions (including tops)  
6-8 canned, peeled green chilies, finely chopped  
1 1/2 cans green tomatillas or green tomatoes, chopped  
1/4 cup chopped Italian parsley  
7/8 cup olive oil  
Freshly squeezed lime juice to taste  
Salt, pepper  
Dash of Tabasco

Combine all ingredients and allow sauce to stand for several hours before serving. Plenty of cilantro, either leafed or chopped, is excellent for topping.

to adapt to your own cooking

The menu at La Fonda del Sol, with its great variety of Latin-American specialties, offers the adventurous cook not only a new source of party fare and some fresh ideas for garnishing familiar dishes but also a lesson in domesticating an exotic cuisine. The unfamiliar combinations of flavors and piquant seasonings of Latin-American food (for example, bitter chocolate and chili, or orange bread sauces for poultry) have too little explored possibilities for giving a lift to either a party menu or a family meal. Also a boon for entertaining large groups is the fact that many of these national dishes are based on very inexpensive ingredients: black beans in the Brazilian feijona and chick-peas in the Argentine puchero (see recipes for both in H&G’s Bean & Lentil Cook Book, page 101). The roasted meats on the menu are not in themselves news, but many of the accompaniments served with them might be added to your repertoire to give a new touch to old stand-bys: braised fruits instead of vegetables as an accompaniment to beef or ham, refried beans as a change from potatoes, a variety of spicy condiments. In planning its menu La Fonda del Sol had the problem of adapting a very highly seasoned cuisine to the taste of an audience unaccustomed to so much spice, without destroying the character of the dishes—just as you may have to modify a recipe you bring home from a restaurant or a trip to please your family or guests. For example, La Fonda del Sol’s version of salsa fria is less hot than the original Mexican recipe, left, and you, too, may find that you want to vary the balance of the ingredients to make the dish less spicy or more salty. If you have adventurous friends, you might make your experimenting and tasting the excuse for a party.
Wintertime is a good time for sherry and any sherry worth a sip deserves fine glassware. An excellent candidate for the role, in my opinion, would be the decanter-and-glasses set by Leerdam that I saw last week in New York. That splendid crystal has been blown into a decanter with a prismatic glow that reflects all the sparkle of the sherry with proper verve. The glasses look so fragile, yet they are actually quite strong, and they are just the right size—not too big, not too small. In fact, they could even be used for wine at a gala luncheon.

Ever since those rather nuclear-looking espresso machines have sprung up all over the lot, it’s obvious no one is in (as my youngest says) without at least one coffee making gimmick. Personally I’d settle for something a little different in the way of cups—especially those white porcelain demitasses that set into brass-handled copper bases. The cups keep the brew hot (while the bases keep the fingers cool), and they would look delightful combined with a large copper coffee pot or with individual Turkish copper coffee servers.

Cooking is twice the fun when I can put my hand to some rare arts for the special delectation of special people’s palates. For instance, we have a group of friends who share our passion for almost any food that comes from the sun-struck ancient area of the Mediterranean. So I decided to give a Near East supper which would be a gourmet’s reminiscences, as it were, of colors, tastes and smells—but not a slavish copy of any national feast.

I had just the right cook-and-serve pieces to set the mood—my new French four-legged pans of tin-plated steel. And Ann Herrick agreed to lend me her Mongolian cookstove which is so unexpectedly like those charcoal cookers you see all around the Mediterranean.

I put fringed, checked tablecloths on the buffet table and the four small round tables I set up in the living room. Used plain white china (didn’t want a pattern to detract from the colors of the food) and for a centerpiece, my big tin plated steel coffee urn with its brassy spigot. I rinsed the urn with a braid of garlic, pink onions and pale green peppers, more for olfactory recollection than decoration, I admit.

One four-legged pan took care of the dolmades—stuffed grape leaves covered with a special white sauce—to be heated at the table. (Since grape leaves are hard to find and dolmades are a bit finicky to make, I ordered the canned variety from Bloomingdale’s Gourmet Shop.) In a second four-legged pan I put plump little eggplant halves cooked in olive oil and tomato purée. And Ann’s Mongolian cookstove held a great mound of fluffy sage-seasoned cracked-wheat pilaf to go with the main dish—veal scallops browned with lemon rings and poached in vermouth. We followed with a Mediterranean salad—tomatoes, Greek olives, raw spinach and thinly sliced zucchini—and for dessert, baklava from the local Greek bakery.

An altogether satisfying evening that made us dream of gray-green olive trees, cobalt seas and terrace living.

Flowers in unexpected places seem twice as dramatic. For instance: everyone makes dining room arrangements and parlor bouquets, but how often do we bother with flowers in the front hall? Last week Kate Bland floated a few gardenias in a slim, silver bread bowl and placed it on her foyer table. Made us all feel the minute we walked in the door. Later I thought how nice to come across an occasional bunch of flowers in a guest bathroom, a powder room—or even a kitchen.

Opposite:

The wonderful world of beans

Legendary in culinary lore (remember Esau’s red lentil potage?), beans sustain the cuisines of many countries. Here is a sampling of some of the infinite varieties: (1) Black or turtle beans; (2) red Egyptian lentils; (3) Italian shell beans; (4) pea beans, also known as Boston; (5) mung beans from the East; (6) lentils; (7) split peas; (8) fava, Italian broad beans; (9) black-eyed peas; (10) chili beans; (11) lima beans; (12) red kidney beans; (13) flageolets.
Needed... because you live all over your home

Where would a phone call find you in the afternoon?
Perhaps in the kitchen, seeing to dinner. Or in the bedroom, resting or changing. Or in the den, catching up on correspondence.

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BELL TELEPHONE SYSTEM
Although beans boast a venerable international reputation, they are also as American as Plymouth Rock. Succotash, originally a rib-sticking mixture of beans, corn, corned beef, salt pork, chicken, turnips and potatoes, was developed by the colonists from the Indian habit of planting beans by corn so the stalks could support the vines and then, at harvest time, cooking the two together. As trade with the West Indies grew, our forefathers devised another all-American dish—beans baked with salt pork and molasses—and the big, bubbling bean pot sustained the pious Puritans from Saturday through the Sabbath, when cooking was at a minimum. Beans even cropped up in politics; the Massachusetts Bay Colony fathers used them for balloting—white beans for Yes, black for No.

Beans have earned an honored place in the cuisine of every country from the regional cassoulet of France to Mexico's frijoles which, with rice, are the staple daily diet. Bean sprouts, standby of Chinese cooking, come from the tiny mung bean. In Spain, Brazil and Argentina, beans and their cousin, the chick-pea, have been elevated to the status of national dishes in the shape of cocido, feijoada and puchero.

As the stalwart stuff of a meal, beans make an interesting alternate or companion for rice and potatoes, blending smoothly with all kinds of meat and poultry. As winter buffet fare, beans are hard to beat. They beg to be cooked in quantity and ahead of time (the more beans, the bigger the pot, the longer the cooking time, the sharper the seasoning—the better the flavor) and are guaranteed to satisfy the most gargantuan appetite. Beans, in short, are big in all but cost. The soups, stews, one-dish meals, salads and vegetable dishes that follow are just an introduction to the wonderful world of beans.

**APPETIZERS, HORS D'OEUVRE**

**Sour Cream Bean Dip**

1 can black bean soup, condensed, and 1 can bean with bacon soup, condensed (or two cans black bean soup)

Sauté ½ cup bean can water

1 teaspoon dried mustard

½ teaspoon cayenne

1 teaspoon chili powder

2 garlic cloves, pressed

3 or 5 drops Tabasco

1 tablespoon vinegar

2 cups commercial sour cream

Heat slowly, stirring constantly, condensed contents of the two cans of soup, adding the water gradually. Combine mustard, cayenne, chili powder, pressed garlic and Tabasco sauce. Stir into sour cream until smooth and well mixed. Stir sour cream mixture into soups, over very low heat, and simmer 10 minutes. Cool at room temperature, then chill before use. Particularly nice as dip for corn chips or corn sticks, or for crisp fresh vegetables which have been sprinkled with salt. Makes 2 cups.

**Garbanzo Nuts**

1 pound dried chick-peas (garbanzos)

½ pound butter

4 cloves garlic, crushed

½ teaspoon dry mustard

1 teaspoon chili powder

2 teaspoons salt

1 teaspoon onion salt

1 teaspoon powdered ginger

½ teaspoon garlic salt

3 teaspoons soy sauce

Soak chick-peas overnight in water to cover. Drain. Cook in well-salted water until they are nearly done but still a bit hard—about 1 hour. Drain. Divide chick-peas in two portions. In two skillets, melt the butter, equally divided, and sauté two cloves garlic, put through garlic press, in each. Remove garlic and add one portion chick-peas to one skillet, the rest to the other skillet. Sauté very slowly, turning and stirring often, until garbanzos begin to sizzle and turn dark golden brown. When they're crunchy on the outside and tender inside, they are done. Meanwhile, mix mustard, chili powder, salt and onion salt. Sprinkle this over one batch of the garbanzos and toss lightly until "nuts" are thoroughly coated. Mix the ginger, garlic salt and soy sauce and proceed in the same manner with the garbanzos in the other skillet.

Serve hot as soon as possible, in separate bowls, as "niblets" to accompany cocktails. They provide interesting contrast when used as croutons in soups. These may be successfully re-heated spread on baking sheet in hot oven. They may also be frozen to have on hand for unexpected guests: Put on baking sheet under broiler for 2 to 5 minutes, watching carefully, until they are crisp and sizzling. This recipe makes 2 to 3 cups.
**White Beans, Vinaigrette**

1 1/2 cups dried flagolets or Great Northern beans
2 quarts water
1 teaspoon basil leaves
1/2 teaspoon thyme
2 teaspoons salt
1/2 teaspoon pepper

**Bouquet garni of bay leaf, celery tops, parsley sprigs, 3 garlic cloves in cheesecloth bag**
3 tablespoons olive oil
3 tablespoons lemon juice
1 1/2 teaspoons salt
1/2 teaspoon pepper
1/4 cup parsley, chopped fine
1/4 teaspoon thyme
1/2 teaspoon lemon juice
1/2 cup commercial sour cream

Soak beans overnight in water to cover. Drain. Cook slowly about 2 hours, or until tender, in 3 quarts water with basil leaves, thyme, salt and pepper, bouquet garni. Drain thoroughly and chill several hours. A half-hour before serving toss water with basil leaves, lemon juice, salt and slowly ahout 2 hours, or until tender. In 2 1/4 cups parsley, chopped fine

How to make a bouquet garni

(Techniques demonstrated by Dione Lucas)

1. Cut a small square of cheesecloth and put on it the garlic cloves. Peppercorns or dried herbs may also be used, according to required flavoring.

2. Tie up like a little money bag, using a long piece of fine string. Have ready other flavorings such as parsley, celery leaves, bay leaves.

3. Firmly fasten parsley, celery, bay leaves to the bag. Leave ends of string long so that you can tie the bouquet garni to the pot handles and remove it easily after the dish is cooked.

**Cold Curried Lentils**

1 1/2 cups lentils
4 medium onions, finely chopped
4 tablespoons butter
2 tablespoons curry powder
2 cups broth
2 teaspoons salt
1/2 teaspoon pepper

**Bouquet garni of bay leaf, onion tops, parsley sprigs, 3 garlic cloves in cheesecloth bag**
3 tablespoons olive oil
3 tablespoons lemon juice
1 1/2 teaspoons salt
1/2 teaspoon pepper
1 1/2 tablespoons lemon juice
1 1/2 cup commercial sour cream

Soak lentils overnight in 3 cups water. Cook in same water until done but still firm, and drain. Sauté onions in butter until soft, then stir in curry powder and cook over very slow heat for 20 minutes, stirring frequently. Add bouillon, salt, pepper and drained lentils. Cover and simmer very slowly for about 3 hours until lentils are very soft. Though the lentils should be separate, the mixture should have nearly the consistency of a purée. Chill thoroughly. At serving time, stir in lemon juice and mix well. Serve on salad plates as a first course, in small lettuce cups or not, as you prefer. Top with a generous spoonful of sour cream. Serves 8.

This is also a delicate, delicious vegetable when served hot, omitting the sour cream. As a vegetable, it will serve 6.

**SOUPS**

**Black Bean Soup**

2 cups black beans
3 quarts water
1 ham bone
1/2 pound ham, diced
2 tablespoons olive oil
3 cloves garlic, pressed or minced
3 onions, chopped
1 carrot, diced
1 green pepper, chopped
1/4 cup chopped celery and leaves
3 tomatoes, chopped
1 bay leaf
3 tablespoons salt, or more to taste
1/2 teaspoon dry ground chili peppers
2 tablespoons paprika
2 tablespoons softened butter
2 tablespoons flour
4 tablespoons sherry

**Thin slices lemon for garnish**

Black beans need more washing than most; wash thoroughly. Cover with water, soak overnight. Drain and wash again. Combine, in at least a 6-quart soup kettle, with water, ham bone and ham. Bring to a boil, reduce to very low heat, cover and cook for at least 3 hours. Beans can be cooked several days ahead and refrigerated until you are ready to continue. Heat oil in frying pan. Add garlic and all vegetables except tomatoes. Sauté, stirring, for 20 minutes. Add to warm beans together with tomatoes, bay leaf, salt, chili peppers and paprika. Cover and cook over very low heat for an hour or longer. This, too, can be done in advance. Several hours before serving, force mixture through a sieve or, better, puree in a blender, and return to soup kettle to heat. Knead softened butter and flour together until well blended, add to soup, stirring constantly. Check seasoning. At serving time, stir in the sherry. Serve garnished with thin lemon slices. Makes 3 quarts. Serves 12. This soup will keep and freeze nicely.

**Cream of Lentil Soup**

1 cup lentils
4 cups water
1 ham bone
1 onion stuck with 2 cloves
1/2 cup celery leaves, chopped
1 carrot, chopped
1 raw potato, chopped
3/4 cup milk
3/4 tablespoons salt
1/2 teaspoon red pepper

Freshly ground pepper to taste

1/4 pound well-seasoned salamis (or cooked, smoked sausage), diced, or Chopped chives or finely chopped green onion

Combine lentils, water, ham bone, onion, celery leaves, carrot and potato in soup kettle. Cover, simmer slowly for 2 1/2 hours or until lentils are soft. Remove ham bone and press liquid and solid ingredients through a sieve, or puree them in a blender. Return puree to kettle, add milk and seasonings and let simmer slowly, without boiling, for 15 minutes or more. Serve hot, sprinkled with finely diced salami or sausage. Or serve this cream of lentil soup chilled and sprinkled with chopped chives or finely chopped green onion. Serves 6.

**Emily Goddard's Key West Garbanzo Soup**

2 1-pound cans chick-peas (garbanzos)
3 quarts water
1 large ham bone, about 2 pounds with meat on
2 large onions, finely chopped
2 cloves garlic, minced
2 bay leaves
2 tablespoons salt
2 tablespoons sugar
1/2 teaspoon thyme
2 or 3 dashes Tabasco or cayenne pepper
1/4 pound smoked sausage, diced, or sliced

Cover ham bone with water and cook with the onions, minced garlic and bay leaves for 2 hours. Add salt, pepper, sugar. Add potatoes and cook for 30 minutes. Add garbanzos, sliced chorizos. Remove meat from ham bone, dice and add. Cook 30 minutes longer, over slow heat. Remove bay leaves and check seasoning. Makes 3 to 4 quarts. Keeps at least two weeks, refrigerated, and improves each day. Serves 16.

**Country Split Pea Soup**

2 cups split peas
1 ham bone, with meat on
1 or 2 pork bones, uncooked (about 1 pound, with meat left on)
1 cup chopped onions
1 cup chopped celery and leaves
1 cup carrots, chopped
1 close garlic, minced
1 bay leaf
2 or 3 dashes Tabasco or cayenne pepper
1/2 teaspoon thyme
Salt, pepper

Soak peas overnight in water to cover. Drain, reserving liquid. Add enough water to make 14 cups liquid. Combine peas, water, ham and pork bones in a 6-quart soup kettle. Simmer very slowly, covered, for 4 hours. Add onions, celery, carrots, garlic, bay leaf, Tabasco or cayenne, thyme. Simmer covered for another 1 or 2 hours.
Spanish cocido is a tardy brevi of beef, marrow
our England balled dinners. Serves 8.

The broth is elegant alone and the rest makes a din­
meat and vegetables at the same meal, the clear
broth and serve at table.

Another 20 to 45 minutes or until all vegetables

way. we find it convenient to serve the broth sepa­
all li rider. Strain and arranjic with all meats and

Drain, rinse. Bring water to boil in a 6-quart soup
kettle and add chick-beas.

Cook slowly for 30
minutes. Add the beet, in one piece, and the
bones. Simmer slowly for 1½ hours. Cut bacon
slices in half, fry them until half-cooked and

Drain on absorbent paper. Add bacon pieces
with ham and sausage. Cook over very low heat
for 1 hour. Add seasonings and all vegetables
except the potatoes. Simmer, uncovered, below a
boil, for 30 minutes. Add potatoes and simmer
another 30 to 45 minutes or until all vegetables
are tender. Strain and arrange with all meats and
vegetables on a platter. Pour over this a bit of

Although this is not the traditional Spanish
way, we find it convenient to serve the broth sepa­
ately, with the meat and vegetables on salad
plates at the side. If you prefer not eating soup, meat
and vegetables at the same meal, the clear
broth is elegant alone and the rest makes a din­
er, redolent with taste, somewhat distantly like

Chili Beans, Mexican

1 pound pinto beans
½ pound salt pork, finely sliced
2 cups onions, finely chopped
4 cloves garlic, finely minced or pressed
1 teaspoon pepper
2 teaspoons salt
4 tablespoons chili powder
½ teaspoon ground cumin
1 teaspoon oregano
6-ounce cans tomato paste
1 teaspoon onion sauce
Mexican do not soak beans. Simmer them in
water barely to cover, until not quite done, but
not too hard to bite into. Takes about 2 hours.

Fry salt pork until crisp in deep Dutch oven.

Sauté onions and garlic in fat with pork until
golden brown. Add seasonings, tomato paste and

Simmer 15 minutes. Drain beans, reserv­ing
liquid. Add beans to tomato mixture with 1
cup reserved bean liquid. Simmer for 2 hours.

This makes a fairly hot chili. Cut down on the
amount of chili if the palate prefers it milder;
more can be added later if it is too mild. At this
point, check for seasoning. Serves 8; marvelous
with roast pork.

Romaine Beans, Italian

1 pound dried red kidney beans
2 cloves garlic
½ cup olive oil
3 large heads romaine lettuce, shredded
6 tablespoons parsley, chopped
3 teaspoons salt
1 teaspoon pepper
2 cups bouillon or beef stock
4 ounces (half 8-ounce can) tomato sauce
Soak beans overnight in water to cover. Simmer
slowly in fresh water 1 hour and drain. In deep,
heavy pan, brown garlic in olive oil. Remove
Garlic. Add lettuce, finely shredded, and parsley
and simmer 10 minutes. Add beans, salt, pepper,
stock and tomato sauce and simmer slowly about
45 minutes or until beans are tender and lettuce
still retains taste. Serves 6 to 8.

German Sour Bean Salad

1 pound dried lima beans, well drained (baby
limas, preferably)
1 medium onion, thinly sliced
1 cup sour cream
2 tablespoons cider vinegar
1 tablespoon sugar
1 teaspoon prepared horseradish
2 teaspoons salt
¼ teaspoon white pepper
¼ cup chopped parsley
Drain limas thoroughly. Toss lightly with sep­
arated onion rings. Beat together sour cream,
vinegar, sugar, horseradish, salt, pepper. Fold
this gently into beans and onions. Marinate for
at least 1 hour, preferably several. Serve the sour
bean salad very cold, sprinkled with chopped
parsley. Serves 6 to 8.
Pasta with Beans

1 pound dried cannellini or pea beans (or 2 to 3 cups canned cooked white beans)
1 cup parsley, chopped
3 cloves garlic, pressed
2 large onions, finely chopped
2 medium carrots, finely chopped
1/2 pound bacon, finely chopped
2 tablespoons dried basil leaves
1 teaspoon oregano
1/2 cup olive oil
3 large tomatoes, peeled and chopped
2 (1/2 cup) parsley, chopped
1 pound bacon, finely chopped
1/2 teaspoon pepper
1/2 teaspoon salt
1/4 cup bouillon
1/2 teaspoon oregano
1 pound ditalini or elbow macaroni, cooked according to package directions
Grated Parmesan cheese
Chopped parsley

If dried beans are used, soak overnight in water to cover. Drain. Simmer slowly 1 to 2 hours, or until nearly tender. Drain. If canned beans are used, drain only. Combine parsley, garlic, onion, carrots, bacon, basil leaves and oregano, and saute in hot olive oil in large kettle until all are limp. Add tomatoes, bouillon, salt and pepper. Cover and simmer the mixture slowly, stirring, for about 10 minutes or until all the vegetables are tender.

Add cooked, drained beans. Simmer very slowly for 20 to 30 minutes. Just before serving, melt the butter and toss cooked pasta lightly with butter and 1/2 cup grated cheese. At serving time, combine with other mixture and serve sprinkled liberally with parsley and with more grated cheese. Serves 8.

Red Kidney Bean Salad

2 pound cans red kidney beans
1/4 cup red wine vinegar
7 tablespoons olive oil
1 teaspoon salt
Freshly ground pepper
1/2 teaspoon oregano
1/2 cup celery, finely diced
1/2 cup onions, finely chopped

Crisp lettuce leaves (optional)

Thoroughly drain kidney beans. Mix vinegar, olive oil, salt, pepper and oregano and pour over drained beans. Marinate at room temperature for 1 hour. Lightly stir in celery and onions. Chill thoroughly. Serve as a first course, or in lettuce cups (optional) as a salad. Serves 8.

Sunday Night Red Beans

2 pound cans red kidney beans
1 cup canned tomatoes, undrained
2 teaspoons salt
3/4 teaspoon pepper
1 teaspoon prepared mustard
6 slices bacon, cut in quarters
1/2 cup onions, chopped
1 cup sharp Cheddar, finely chopped

Drain kidney beans. Add tomatoes, salt, pepper and mustard. Try out bacon until nearly crisp, add onions and saute until both are browned. Add to bean combination. Simmer slowly at least 30 minutes, the longer the better. A few minutes before serving, add diced cheese and serve just as it is melted. This is an excellent and easy accompaniment to hamburgers, frankfurters, roast pork sandwiches, and easily doubled or tripled for a crowd. Serves 6.

Haricots Seces à la Bretonne

1 pound dried white beans, Michigan or Great Northern
5 sprigs parsley
3 celery stalk tops
4 cloves garlic
2 teaspoons basil leaves
1 onion
1 teaspoon thyme
Sals, pepper
3 large onions, chopped fine
2 cloves garlic, minced
1/2 stick butter
2 rounded tablespoons flour
1/2 cups bouillon
3 ounces (half of 6-ounce can) tomato paste

Soak beans overnight in water to cover. Drain. Cover with 2 1/2 quarts water. Tie together parsley, celery tops and garlic in cheesecloth bundle for bouquet garni. Tuck into beans. Add basil, whole onion, thyme, 1 tablespoon salt, and 1/2 teaspoon pepper. Cook the mixture slowly 1 hour, or until the beans are almost but not completely soft.

Meanwhile, prepare the sauce. Sauted chopped onions and minced garlic in melted butter until golden. Sprinkle mixture with flour, stirring in gradually over low heat. When onion and flour mixture is smooth, slowly stir in bouillon, then tomato paste, 1 teaspoon salt and 1/2 teaspoon pepper. Simmer very slowly one half-hour or until sauce is reduced a bit.

Remove bouquet garni and onion from beans. There should be only the smallest amount of liquid remaining; if there seems to be more than 1/4 to 1/2 cup, drain it off but reserve. Add tomato sauce to beans and simmer, covered, very slowly for an hour or longer. Beans should be slightly liquid; add a very little of the reserved bean water if necessary. Serves 8.

Note: These beans are especially good with roast lamb and are often better re-heated a day later. Thin with a small amount of tomato juice if necessary.

Chilean Cream Cheese Salad

2 cups canned, drained chick-peas
(or 1 cup dried)
1/2 cup olive oil
1/2 cup lemon juice
2 teaspoons salt
1 teaspoon white pepper
1/2 teaspoon ground coriander
1 onion, sliced very thin
1 pound firm cream cheese
Crisp, shredded lettuce leaves

If dried chick-peas are used, soak overnight in water to cover. Drain, cook slowly in water to cover, until tender—about 2 hours. Drain well. If canned chick-peas are used, simply drain them well. Chill the chick-peas several hours. Mix olive oil, lemon juice, salt, pepper and coriander together and pour over chick-peas in a large bowl. Gently mix in thinly sliced onion rings, separated. Chill. Covered, 45 minutes. Meanwhile, slice lengthwise in two pieces a very firm block of cream cheese, then cut these slices lengthwise in strips and then across, producing very small cubes of cheese. Separate cubes as well as possible and refrigerate immediately. At the very last minute before serving, toss them lightly with the prepared chick-pea mixture. Serve very cold on beds of finely shredded lettuce. Serves 8.

This delicious and unusual salad makes an interesting appetizer served in the same manner but in smaller portions.

MAIN DISHES

Cassoulet

1 duck
2 pounds peas beans, soaked overnight in water to cover
1/2 pound salt pork, cut in two
1 pound fresh pork rind, tied in a bundle
1 onion stuck with cloves
1 tablespoon salt
1/2 teaspoon thyme
Bouquet garni (see White Beans, Vinaigrette)
1/4 pounds lean loin of pork or pork shoulder, cubed
1/2 pounds boneless breast of lamb, cut in pieces and rolled
2 large onions, chopped
3 cloves garlic, minced
1/2 ounce can tomato paste
4 small fresh pork sausages
1 garlic sausage or salami, 11-16 ounce, cut in two
Ground black pepper
Coarse bread crumbs

Butter

Roast duck in uncovered pan in 325° oven, allowing 20 minutes per pound. Prick breast to let some of fat run out and baste occasionally with drippings. Scrape bits from bottom of pan and reserve drippings. Cool thoroughly.

Meanwhile, simmer drained beans in water to cover (at least 3") with salt pork, pork rind, onion stuck with cloves, salt, thyme, bouquet garni. Simmer until beans are no longer than 1 1/4 hours. Drain, reserving liquid, leaving pork and rind in beans and removing bouquet garni.

Brown pork and lamb in 6-8 tablespoons of the reserved duck drippings. When nearly brown, add chopped onion and minced garlic and saute, stirring, until limp. Pour off and reserve any excess fat. Add tomato paste and 1 cup reserved bean liquid. Simmer 1 hour, or until meats are tender, adding more bean liquid if necessary to keep the meat and vegetable mixture from becoming too dry.

Put cooked beans and meats in a large 4 to 6-quart pot. Wash out saucier in which meat was cooked with 1/2 cup bean liquid and add juices to pot. Add sausages and 1 cup bean liquid. Simmer very slowly for at least 1 hour, but not so long that the beans cook to pieces (this can all be done anywhere from 3 hours to 1 day in advance of serving).

To assemble, remove meats from beans. Cut salt pork in small uniform pieces and pork rind in small rectangles. Cut pork sausages in half. Skin garlic sausage and cut in 1/2" slices. Cut roasted duck in serving pieces, discarding back. Have on hand duck drippings and meat juices from pan.

In a large 6 or 8-quart earthenware or iron caserole (or two smaller caserottes), arrange layer of pork rind on bottom. Add layer of beans, then layer of all meats, evenly mixed. Repeat in layers until all ingredients are used, adding some of duck and meat juices to layers to moisten. Grind black pepper over each layer. Reserve a few pieces of sausage for top layer. Add enough bean liquid to cover all layers (use bouillon if all liquid is used up). Sprinkle the top with coarse bread crumbs dotted with butter. Cover and bake at 300° for 1 1/2 to 2 hours, removing cover last 15 to 20 minutes. Serves 12 to 14.

This dish can be done in stages, well in advance, and improves with reheating. A hearty party dish, it needs only a tossed salad and a robust, inexpensive red wine as accompaniment.
Ham and Kidney Beans in Sherry

5 tablespoons olive oil
1 medium onion, finely chopped
2 large oranges or 3 small ones, peeled and cut in small sections
2 1-pound cans red kidney beans
2 tablespoons prepared horseradish
1 tablespoon salt
2 ham steaks, 1” thick
Cayenne pepper
1 tablespoon butter
1/2 cup sherry (dry)
Coarse bread crumbs, butter

Heat olive oil in skillet and sauté onion slowly 10 to 15 minutes until limp and golden. Cut oranges into small sections and remove as many seeds as possible. Drain off all but 1/4 of bean liquid from each can. Lightly toss beans, horseradish, salt, oranges and oil-onion mixture together. Cut ham steaks into 8 servings. Sprinkle fairly liberally with cayenne on each side and sauté in butter over a quick fire until golden. In a shallow casserole, arrange a layer of the bean-orange combination and over this the ham slices. Top with the rest of the bean mixture and pour sherry over all. Cover and cook in a 350° oven, basting frequently, for 1 hour or until ham is tender. Remove from oven, sprinkle liberally with coarse bread crumbs, dot with butter and bake a few minutes in a hot (400°) oven, uncovered, until crumbs are golden brown. Serves 8.

How to Make Cassoulet

1. Simmer beans with salt pork, pork rind tied in bundle, whole onion, bouquet garni, seasonings.


3. Cut roasted duck into serving pieces. First, remove legs, cutting where they join the body.

4. With a sharp knife, cut down breast bone, sever connecting bone at each end with poultry shears.

5. Cut breast sections in three even pieces and legs in two, cutting leg above the middle joint.

6. To assemble, put pork rind in bottom of deep cassoulet pot, alternate layers of beans, meats.

Fruited Lentils

1 1/2 pounds lean pork, cubed
1 large onion, chopped
2 cloves garlic, minced
4 medium tomatoes, peeled and chopped
1 1/2 cups lentils
4 cups water
3 teaspoons salt
1/2 teaspoon pepper
1 teaspoon ground coriander
2 barely ripe bananas cut in 1” slices
1/2 cups drained pineapple chunks

Trim all fat off pork. In deep, wide skillet or Dutch oven, spread pork out and barely cover with water. Simmer until liquid evaporates and the pork browns. This usually takes about an hour; if by this time liquid still remains, pour it off and brown the pork on all sides. Add onion and garlic and sauté until golden. Add tomatoes and simmer very slowly. Meanwhile cook the lentils slowly in 4 cups water until barely tender—about 45 minutes. Do not drain. Pour lentils into pork mixture and mix well. Add seasonings. Simmer 30 minutes or longer, stirring occasionally. A few minutes before serving, only long enough for the fruit to become barely warm, add bananas and well-drained pineapple (fresh or canned). This is a wonderful party casserole. Serves 8 to 10, can be easily doubled (but use a very large pan) and needs nothing but a tossed green salad for accompaniment.

Mrs. Soderberg’s New England Beans

1 1/2 pounds dried red kidney beans
2 1/2 or 3-pound frying chickens
2 tablespoons salt
1/2 teaspoon pepper
1/2 teaspoon cayenne
1/4 cup flour
1/4 pound butter
2 large onions, chopped
1 large clove garlic, minced
1 large green pepper, chopped
1 Beacon can tomato sauce
4 teaspoons chili powder
1 bay leaf
1/4 teaspoon thyme
1 cup tomato juice

Cover beans with cold water and soak them overnight. Drain. Cover with cold water to about 2” above the beans and cook over low heat until tender, about 1 1/2 hours. Add additional boiling water if necessary so beans remain covered. Drain. Reserve stock. (This much can be done a day in advance.) Cut chicken into serving pieces, sprinkle evenly with salt, pepper and cayenne mixed together and dust with flour. Melt butter in a deep kettle or Dutch oven and fry chicken until golden on all sides. Remove chicken and add chopped onion, garlic and pepper to the butter in which chicken was cooked and cook until limp. Stir in tomato sauce, chili powder, bay leaf, thyme, drained beans, tomato juice and 3 cups of the bean stock (add water to stock to make 3 cups if not enough remains). Mix together well and pack chicken pieces into the beans. Cover tightly and cook over very low heat for 45 minutes, stirring from the bottom occasionally to keep from sticking. At the end of the cooking time, remove cover and cook another 15 minutes. This is an excellent dish for buffet parties. It can be done a day ahead of time and cooked for 40-45 minutes, then re-heated, uncovered, for the last 15 or 20 minutes. This amount will serve 6 to 8.

Red Beans and Chicken

1 1/2 pounds dried red kidney beans
2 1/2 or 3-pound frying chickens
2 tablespoons salt
1/2 teaspoon pepper
1/2 teaspoon cayenne
1/4 cup flour
1/4 pound butter
2 large onions, chopped
1 large clove garlic, minced
1 large green pepper, chopped
1 Beacon can tomato sauce
4 teaspoons chili powder
1 bay leaf
1/4 teaspoon thyme
1 cup tomato juice

Cover beans with cold water and soak them overnight. Drain. Cover with cold water to about 2” above the beans and cook over low heat until tender, about 1 1/2 hours. Add additional boiling water if necessary so beans remain covered. Drain. Reserve stock. (This much can be done a day in advance.) Cut chicken into serving pieces, sprinkle evenly with salt, pepper and cayenne mixed together and dust with flour. Melt butter in a deep kettle or Dutch oven and fry chicken until golden on all sides. Remove chicken and add chopped onion, garlic and pepper to the butter in which chicken was cooked and cook until limp. Stir in tomato sauce, chili powder, bay leaf, thyme, drained beans, tomato juice and 3 cups of the bean stock (add water to stock to make 3 cups if not enough remains). Mix together well and pack chicken pieces into the beans. Cover tightly and cook over very low heat for 45 minutes, stirring from the bottom occasionally to keep from sticking. At the end of the cooking time, remove cover and cook another 15 minutes. This is an excellent dish for buffet parties. It can be done a day ahead of time and cooked for 40-45 minutes, then re-heated, uncovered, for the last 15 or 20 minutes. This amount will serve 6 to 8.
**Argentine Puchero**

6 cups canned chick-peas, drained, or 2 cups dried chick-peas
Salt
3 pounds short ribs beef
3-pound chicken, cut in serving pieces
1/2 pound lean salt pork, sliced thin
4 hot sausages (Spanish or Italian, preferably)
6 carrots, peeled and whole
4 medium onions, cut in quarters
4 tablespoons chopped parsley
1 green pepper, chopped
6 cloves garlic, minced or pressed
3 medium squash, sliced thin
6 large tomatoes, cut in quarters or eighths
1 very small cabbage, cut in eighths
4 potatoes, peeled and cut in quarters
6 green onions or leeks, tops trimmed, halved
1/2 teaspoons crushed red peppers
1/2 teaspoon cracked black pepper

Take a 10 or 12-quart saucepan or casserole, or two of 5 or 6 quarts each (ideally, use a handsome casserole from which you can serve the stew). If two are used, divide each of the ingredients evenly between them and cook according to directions for one. Bring to a boil 4 quarts of water in your saucepan. If dried chick-peas are used, soak them overnight in water to cover, drain them well and add to the boiling water with 2 teaspoons salt. If canned peas are used, add them later with the rest of the vegetables. Add to boiling water beef, chicken, pork, Cover and keep just below or at a slow boil for 1 hour. Add whole uncooked sausages and carrots. Simmer for 30 minutes. Add all vegetables, including drained canned chick-peas if they're to be used, seasonings, salt to taste, and cook very gently for another hour, keeping it below a boil. This can be done in advance, and the dish profits from it; re-heat very slowly when needed. In Argentina, meats and vegetables are arranged on a platter and soup served in soup plates. For an easy party—and this is a party dish since it serves 8 to 10—yow may serve meat, vegetables and soup together in deep, old-fashioned soup plates with knife, fork and soup spoon beside them. In which case, see that each plate receives a bit of each vegetable, plenty of soup and a piece of each of the meats.

**How to prepare feijoada**

1. Cube pork and ham. Cook with other meats in water to cover while the beans are simmering.
2. Remove 1 1/2 cups of the black-bean mixture from the pot and puree in food mill (or blender).
3. Add pureed beans to vegetables in skillet; add liquid to make a thick sauce. Cook for 15 minutes.
4. To serve, arrange beans, sauce, meats on bed of rice, garnish with orange and sausage sections.

**Lemon Lima Short Ribs**

2 tablespoons bacon fat
3 pounds lean beef short ribs, cut in serving pieces
Salt, pepper
1 medium onion, sliced
1/2 cup brown sugar
1 tablespoon flour
1/2 cup lemon juice
1 cup water
1 bay leaf
3-1 pound cans cooked dried lima beans

In Dutch oven, heat bacon fat. Sprinkle ribs liberally with salt and pepper and brown well on all sides. Remove and set aside. In same fat, sauté onion, add brown sugar, flour, stirring until smooth. Then stir in lemon juice and water and add bay leaf. Bring to a boil, stirring. Add browned short ribs. Bake, uncovered, in 400° oven for 1 1/2 hours or until meat is almost tender and glossy brown. Drain limas thoroughly, stir in. Bake, covered, half-hour longer or until completely tender. If necessary add small amounts of water at a time. There should be 1 or 2 inches of gravy. This dish serves 6 to 8.

**Chili Con Carne con Frijoles**

1/2 stick butter
1/2 pounds lean pork shoulder, cubed
1/2 pounds boneless beef chuck, cubed
1 tablespoon salt
1 teaspoon pepper
1 recipe chili beans (see recipe for Chili Beans Mexican)

Melt butter in large skillet. Add meat cubes and brown over high heat, turning often. Do not crowd meat. Sprinkle with salt and pepper as meat is browned, remove and keep warm. Continue until all meat is browned, adding more if necessary only if necessary to keep from sticking. When meat is golden brown, add to chili beans and simmer the mixture slowly at least one half-hour, and the longer the better. This is a far cry from the ordinary ground-meat chili con carne and makes a good buffet dish. Serves 8 to 10.

**Feijoada**

3 cups dried black beans
1 pound uncooked corned beef
3/4 pound sliced bacon, cut in quarters
1/2 pounds lean pork shoulder, cubed
1/2 pound smoked ham or tongue, cubed
1 pound smoked sausage links
1/4 cups dry red wine
1 cup orange juice
Salt
3 tablespoons olive oil
2 large onions, chopped
3 cloves garlic, pressed
1 teaspoon dried ground chili peppers
1/4 teaspoon pepper
3 cups long-grain rice, cooked
4 oranges, peeled and sliced or sectioned

Soak beans overnight in water to cover. Next day, wash beans well, drain, cook (in at least a 6-quart kettle, or an iron casserole from which one might serve at table) over low heat in fresh water to cover for 2 hours. Bring whole piece of corned beef to boil in water to cover, then drain well immediately. Try out bacon, cooking until half-done, drain well or in absorbent paper. Combine whole beef, bacon, pork well trimmed of fat, ham or tongue, and all sausages except one or two (depending on their size). Barely cover meats with water, and cook slowly for 2 hours while the beans cook. Drain beans, reserving liquid. Add undrained meat to beans and cook over very slow heat for 2 hours. If necessary add small amount of bean liquid to keep mixture from sticking or burning and cook until beans are quite tender. At this point, there should be very little liquid in beans; pour off excess. Add wine, orange juice, and 2 tablespoons salt, mixing well. Simmer a half-hour. Remove 1/2 cups bean mixture and force through sieve or purée in blender. Remove corned beef, cut in small cubes, return to the bean and meat mixture.

Heat olive oil in skillet. Sauté onions and garlic slowly until limp and well cooked, then chop up reserved pieces of sausage and with strong fork mash reserved sausage into onion and garlic. Add chili peppers, bean puree, 1 teaspoon salt, pepper, and just enough of the reserved liquid from the beans to make the sauce like a very thick gravy, but liquid enough to pour slowly. Cook, stirring often, over low heat until ready to serve—15 minutes to a half-hour. Check seasoning. Stir half of this sauce into the beans and meat mixture, first removing sausages.

Have 3 cups long-grain rice already cooked, very dry, and hot. Place in deep dish and pour beans over all and the remaining sauce over this. Slice sausages, and arrange them with orange slices over the top and around the sides of the dish. See that each serving includes plenty of rice as well as a few orange and sausage sections. Serves 10-12.

Note: this is a delicious and unusual buffet dish and is not only tasty when done in advance, but, because of the time involved, must be done in advance, leaving the hostess free until 15 minutes before dinner is to be served. Do not combine sauce with beans, or beans with rice, until ready to serve and by all means have the rice fresh and hot. One might cook the beans and meat separately one day, refrigerate and cook the combined beans and beans the following day, even carrying it through a third day, the day of serving, when sauce is made.

For a listing of places where beans can be bought by mail on the East and West Coasts and in the South, please write to H&G Reader Service.

HOUSE & GARDEN, JANUARY, 1961
QUICK GOURMET RECIPE OF THE MONTH

Ceci Marinara

2 1-pound cans chick-peas (ceci)
1/2 cup olive oil
1 small can flat anchovy fillets, drained and chopped finely
1/2 teaspoon salt
1 teaspoon pepper
3 tablespoons parsley, chopped

Drain one can of chick-peas. Combine with undrained chick-peas and heat slowly in chick-pea liquid. Meanwhile, heat oil and add anchovies, salt, pepper and parsley. Stir over very low heat for several minutes. Pour over heated chick-peas in their saucepan, mix well and simmer slowly for 15 minutes. Serves 6-8. Thoroughly chilled in their sauce these ceci make a superb appetizer.
Practical folks buy Brand Name products

Why do you buy Brand Names? Because you trust them. You know that they are consistently good, that they always meet the high standards of quality you’ve set for yourself and your family. You’ll find Brand Name products wherever you go. No guesswork shopping. Like good friends, they’re always there.

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GOING PLACES, FINDING THINGS IN BOGOTA

continued from page 43

Many of Bogota’s larger houses have their own swimming pools—indoor pools because the climate is too cool for outdoor swimming as a rule, except at high noon. Even in indoor pools, the water is usually heated artificially. One of the newest pools in town is the one Chepe Valenzuela, polo player and gentleman farmer, has built as an addition to his contemporary house. One long wall overlooking the pool is covered with a dramatic abstract mosaic, while the opposite wall is made of great sheets of glass to bring in the maximum amount of sun. At both ends of the pool are interior gardens filled with tropical plants that would not survive Bogota’s cool temperatures outside of this bhouse atmosphere.

Entertaining in Bogota tends to be lavish since servants are still fairly easy to find, their wages are modest and the cost of food is fairly low. Most families are likely to entertain whenever the spirit moves them. It is not infrequent here for a husband to call his wife at 8:00 in the evening to announce his imminent arrival with ten or twenty dinner guests.

Native drinks, such as the local rum and beer, are rarely served by Bogota’s leading families who usually prefer Scotch whisky and French wines. But native food, on the contrary, is featured at the most fashionable parties. Tiny baked potatoes rolled in butter and salt are popular appetizers. Empanadas, the pastry turnings that are native specialties all over South America, are filled with highly spiced meats in Bogota. Miniature hamburgers are served on toothpicks for dipping into a peppery sauce. For dinner, the favorite Bogotano soup is ajiaco, made with three kinds of potatoes, plus herbs, in strong chicken stock. Turkeys, thoroughly rubbed with garlic before cooking, are served with giblet gravy rather than cranberries. Desserts vary from curuba-flavored mousse to an outstanding fresh coconut pie stuffed with raisins. My own favorite among Colombian taste treats is sorbete de mora, a milk-shake enriched with blackberry juice and a few drops of vanilla. Curuba milkshakes are also good, and will soon be appearing on American tables because the Colombian government is backing a campaign to introduce this fruit to the U.S.A.

You will find many Colombian dishes on the menus at the Hotel Tequendama’s restaurants and also at Temel, though that restaurant specializes for the most part in Austrian food.

Wealth of jewels

Colombia is the only country in the Western Hemisphere that produces emeralds, and they are sold here at lower prices than are general on the world market. Colombia’s emeralds have attracted to Bogota superb jewelers who combine fashionable design with local craftsmanship to turn out magnificent pieces. Uncut stones are also available, if you prefer to take one home to be set. But since gold and handwork are both comparatively cheap here, visitors usually find the finished jewelry a better buy. There is also the romantic appeal of a jewel made in old Bogota, where Indian artisans have been fashioning gold and emerald ornaments for thousands of years.

The Salt Cathedral, started in 1954, is being carved out of salt in mine developed by Chibchas.

Conti...
SHOPPING INFORMATION
All prices approximate. Include Federal tax except where noted.

Cover
General Electric metal overhead cabinets, white enamel finish.
Wood base cabinets, terrazzo floor, designed by Richard E. Baringer, custom millwork.
Reveo built-in stainless steel refrigerator and freezer.
Hotpoint built-in stainless steel dishwasher.
Formica countertops, dining table top.
Charles Eames ash chairs. By Herman Miller.

Connoisseur's Corner

Store addresses

Pages 6, 7:

EAST NORWICH HOUSE
Huntington, Long Island, N. Y.
ED LANGREIN GIFTWARES
161 Willoughby St., Brooklyn, N.Y.
LORD & TAYLOR
5th Ave. & 36th St., New York.
MCUTCHEN'S
16 East 52nd St., New York.
SEAHORSE
54 East 54th St., New York.
THAI BOK FABRICS
3 East 52nd St., New York.
WILLIBURT
263 Third Avenue, New York.

Forecast
* Through decorators

Page 47:
Flooring: Amticoo Stardust Kurat, strips of Stardust Sapphire.
Fabrics: on bed, one pillow, Indian raw silk; other pillows, "Rajah" Indian cotton.
Draperies, Japanese raw silk. At Far Eastern Fabrics*.
Saw borer, polished aluminum; wood top to order. By John Vesy, 235 E. 58th St., New York.
"Lotus Chair," molded Fiberglas shell on steel pedestal. By Laverne Originals*.
At Katenbach & Warren*. Accessories from Doris Desauer, and the owners' private collections.
Pictures from Rhoda Sande, 23 E. 67th St., New York.

Page 48, left:
Photographed at Luten, Clarey, Stern.
Left wall, antique Moroccan doors; right wall, antique Moroccan screens. At Mauretaniana*.
Astrakhan rug; lounge chair and ottoman covered in white Naugahyde. At Decorative Imports*.
Octagonal table on hinged base (copy of an old Indian design) may also serve as screen. At Richard Lawson*.

Pages 48, 49:
Swatch:
4. "Benkard" silk and Fortisan panel; 75¾" border; each 86" w., 3 yds. long. Scalamandre Silks.

Page 49, top, left:

Page 50, top:
Flooring: Armstrong white Corolon (vinyl tile).
Steel frame desks, Micarta tops; each 42" w., 17¼" d., 29½" h., $396 ea.
Picot chair, wire mesh with Naugahyde upholstery, aluminum pedestal, $93.
Chair, slat back, rush seat; ebony or walnut finish, $115.50. At Rene Broucchi Co., 1001 First Ave., N.Y.
Tole clock, "Nipmuck," 18½" h., $45*. By Raymond & King Perforating Co., 565 Fillmore St., Chicago 44, Ill.

Page 52, right:
Chair, iron and tole, 37" high. Painted to order with chickens, rabbits, squirrels; various fruit designs. By John Vesy, 235 E. 58th St., New York.

Page 53, top, right:
Table with womb chestnut top; forged iron base, brass knobs; 29½" h., 36" diam. $230. By Blackamoor Ltd., 515 Madison Ave., New York.

Page 54, left:
Window shade, "Homespun," black embroidery, custom made. For ad­dress of nearest dealer, write to Window Shade Manufacturer, decora­tion, 341 Madison Avenue, New York. Wall covering, "Ferdinando" vinyl. By Piazza Prints*.
Fabric: for draperies, and on sofa, "Ferdinando" linen. At Patterson Fabrics*.

Page 55, left:
Swivel chair, aluminum base; in mus­lin, $300. Table, 42" diam., with re­volving top, walnut, oil finish, $228. By Jens Risom Design.
Clock, 8-day movement; 30" diam., $375. By Howard Miller Clock Co.
4. All privately owned.

Pages 84, 85, left to right:
All wallpapers are available through decorators.
Clock, "Theme of Time," $144.55*. By General Electric Co.
Ceramic clock, $150*. At America House, 44 W. 52nd St., New York.
Bubble clock, $69.50*. By Howard Miller Clock Co.
French Provincial clock, 8-day move­ment, hour and half-hour strike, $165*. By Colonial Mfg. Co.
Cromwellian clock, hour and half­hour strike, $295*. By Chelsea Clock.
Sunburst clock, in gilded Syroco-Wood case, $100*. By Syroco Orna­mental Co.
Early American clock, 7-jewel, 8-day movement, $150*. From Palladio Collections, Interiors' Import Co., 783 Third Ave., New York.
Banjo clock, "Homestead," $45*. By Seth Thomas Clock Co.

Continued on page 113
HOW TO USE KITCHEN TIMERS
These trusty servants help manage your minutes

Today's household timers are like all good servants: if you understand their capabilities, they can simplify your life in a host of ways. The variety of timers ranges from simple wind-up devices you can carry about the house to built-in oven panels that seem almost as complex as a jet plane's dashboard. But all of them can help you mind the minutes in your day efficiently. For instance a minute timer, whether portable or built-in, can govern all sorts of time intervals—nap-taking, music practice, darkroom-developing, long-distance telephoning, pill-taking, sun-lamp bathing, date-keeping and scores of other everyday activities. The timers built into electric or gas ranges do some fairly complicated cooking jobs with only one or two simple settings. One well-educated timer on pre-set instructions from you will start the roast while you are away, do it rare or well done as you wish, stop cooking and maintain the proper serving temperature until you are ready. The various timing devices here start with the simplest minute timer and range upward to the most complex. All are reliable; some offer special advantages.

Highly portable timer can be set to run up to 60 minutes. Only 3½" high, the Mark-Time counter has the 15-minute intervals boldly marked in black. Tel-Tru Manufacturing Co.

Small electric timer has a plug into which an electric appliance—percolator, for example—can be connected. The Minute Minder comes in gray plastic with white numerals, can be set to run up to one hour. Lux Clock Mfg., Inc.

Handsome clock radio, FM-AM, will brew coffee while you sleep, wake you with music. Sandman by Zenith Radio Corp. Electromatic percolator in Pyroceram. Corning Glass Works.

Electric appliance probe (for any Presto appliance) has its own 55-minute timer. Exact temperature may be dialled on Control Master. National Presto Industries, Inc.

Compact built-in range timer is easy to read and set. The left-hand dials can be set before you leave the house to start and stop the oven. In the center is a regular clock; on the right, a standard dial timer with settings for one to 60 minutes. General Electric Co.

Range control center, the Roast Guide, has a special chart for cooking meats. After you have indicated meat weight on the dial, the guide automatically transfers the cooking time to the oven—which will start at any time you specify. International Register Co.

The ultimate timer for ranges will start cooking a roast, turn off the oven's cooking heat when it is done, keep it at preferred degree of "doneness" up to 6 hours. Serv-Temp Roast Guard registers doneness on control panel above. Westinghouse Electric Corp.
SHOPPING INFORMATION
continued from page 111

Grandmother's clock, 8" dial, $189*. By Willow & Reed, Inc.

Page 86, 87:
2. 3. All privately owned.
4. Ball clock, 14" diameter; electric; $30*. By Howard Miller Clock Co. 5, 6. All privately owned.

Curtains
For complete information about available widths by the yard, ready-made panels, and addresses of stores that carry the complete Mystique collection, write to H&G Reader Service.

Page 90:

Page 91, top:
"La Campagna," border pattern, 26" repeat, 68"-70" wide; $13.95 yd.

Bottom:
"Teirlis," 16" repeat, 92"-94" wide; $19.95 yd.

Page 92:
"Domino Numero Deux," 92"-94" wide; $18.95 yd.

Page 92, top, left:
"Domino Premier," 7" repeat, 92"-94" wide; $19.95 yd.

Right:
"Les Perles," 94" wide; $17.95 yd.

Table of the month

Page 96:

Collections

Page 96, on shelves:
First section, left: Lignum vitae cup, $17. At Jamaican Originals, 143 E. 62nd St., New York.

Page 97:


Cook book

Page 103:
2. Individual casserole, $1.75. At Bonniers, 605 Madison Ave., N. Y.
5. Similar ladies available in kitchenware departments.
7. Bean pot, 2 qts., $3.50. At La Cuisine, 903 Madison Ave., N. Y.

JANUARY, 1961

FOR MORE EFFICIENT POSTAL SERVICE
LEARN THE "A. B. C.'s" of good mailing habits!

A POSTAL DELIVERY ZONE NUMBER HELPS SPEED YOUR MAIL!

B CERTAIN TO INCLUDE YOUR RETURN ADDRESS ON ALL LETTERS AND PACKAGES!

C THAT THE DELIVERY ADDRESS IS CORRECT AND COMPLETE!

MAIL EARLY IN THE DAY IT'S THE BETTER WAY

FOR YOUR SAVINGS ON ALL LETTERS AND PACKAGES!

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MAIL EARLY IN THE DAY IT'S THE BETTER WAY
H&G's GARDENER'S HOW TO BE A GOOD PLANT BUYER

The secret of garden shopping is to choose the sources of seeds and plants that permit the best gardening results.

One of the gardener's pleasantest—and most difficult—annual tasks is deciding which of the many new seed and plant offerings to buy. Each year the nursery catalogues and dealers' lists offer between fifty and a hundred "new" varieties, in seed packets, as growing or dormant plants or as established nursery specimens. All are offered as improvements over existing varieties, or as worthy variants of the general run. They provide both beginners and veteran gardeners with many a happy and covetous moment. The questions of what to buy and how much to spend are not answerable here. But the question of where to buy the material you select is another matter, and here perhaps H&G can help.

SEEDS OF NEW FLOWERS are generally of two sorts: those of varieties that the seed trade agrees have enough merit to warrant sponsorship by all seedsmen, and those that represent special offerings of a single seed house. In the first year of introduction to the gardening market, almost all seeds command a premium price.

Some are offered in "introducer's" or "originators'" packets. Seed of varieties carrying 1961 All-America Selections endorsements will be quite uniform, whatever their retail source and whether in special packets or not. But in later years following introduction, the quality, price and quantity of seed per packet may vary considerably, depending on the grower (over whom you have no control) and the dealer (over whom you do). You will soon acquire your own list of preferred sources if you have not done so already. Meanwhile, choose the varieties that appeal to you (see separate recommendations, below). You'll always get your money's worth.

NEW HERBACEOUS PLANTS are generally sold only from catalogues the first year of introduction to the gardening market from, the new catalogues...

PLANTS NEW AND NOTABLE

H&G's top-drawerful of 1961 garden plants from the new catalogues

When it comes to new varieties of flowers and plants, there is, thank goodness, no single acceptable standard of judgment. That means every gardener can be his own expert. But since seeds and plants do, after all, cost money, some kind of preliminary evaluation may be of use. A number of our recommendations for annual seed-packet flowers were included on pages 80 and 81. Here, in the same category of summer annuals, are a few more. They appear in no special order.

HALO is a single-flowered haageana zinnia with gold petal-tips flowering alone a maroon center. GOLD TIP is similar to Halo (of the large-flowered zinnias the infinitude of variations on familiar themes shows no sign of a limit). BOLERO is a salpiglossis mixture of gaiety and...
MONTH

Christmas comes in January when the new catalogues arrive—and each gardener is his own best Santa Claus. All he has to decide is what to give himself, and where to obtain it.

Charm (see (4), page 80), promising welcome to gardens that are already suffused with the ubiquitous petunia.

FROLIC, speaking of petunias, is a red-to-salmon strain of ruffled F. hybrids (F. is of valid genetic significance, often cited in catalogues, we are convinced, simply to impress the customer). This strain has great vigor, blooms early, ALASKA (big) and WHITNEY (not so big) are a pair of stake horses in the race to achieve a white marigold (why, please?—why?), BARCELONA is a blue-and-white bicolored larkspur, vigorous and full spiked.

Each year at least a dozen roses seem really worthy of the gardener's attention. Of that number maybe half a dozen will be widely grown five years afterward. In the February HaC roses across a truly new shrub or tree, it may be not only more newsworthy than a new zinnia or petunia but of much greater permanent value in your garden.

For the truly new variety, you will in all likelihood turn to either the originator or introducer. From him you may be able to order plants of varying sizes. Usually the size will be limited by the realities of packing and shipping requirements. While you may wish to buy new shrubs or trees in large sizes that would require an earth ball around the roots, it may be either inadvisable or impossible to do so. First, the plant may be too new to the market to have allowed the grower time enough to develop plants more than a few years old. Second, the packaging and shipment of large sizes might cost so much that customer sales resistance would be insurmountable. The costs of packing and crating materials and of the labor to handle large plants are so high these days that any plant too big to be shipped bare-rooted in a polyethylene bag is regarded by many nurseries as too big to be shipped at all. Exception: where large plants of rare varieties are concerned or where geography requires it. Costly packing by freight or express may be your only recourse. In that case you pay what you have to pay—and gladly, we trust.

GENERAL LANDSCAPE PLANTS in large sizes and of varieties (Continued on next page)
BE A GOOD PLANT BUYER

The 16 RHODODENDRON

PLANTS NEW AND NOTABLE

enough in the ever-growing group of "blue" roses to retain popularity for some time.

PEACH GLOW, a splendid floribunda, should long be with us.

FASCINATING is a pink blend, lively, of excellent form and substance.

INVITATION is a rich salmon-orange—and fragrant.

Among perennial flowers, bulbs and woody plants, count these worth investigating:

HARVEST GIANT chrysanthemums, not because they are new in 1961 but because they are still the best of the large garden varieties after two years.

BIRD chrysanthemums (pick your own) are a surprisingly even lot of friendly, colorful varieties.

There are a few new and well-tested varieties each year.

AUTUMN JOY is a bright friendly sedum, fine for border edgings.

ALL-AMERICA CHRYSANTHEMUMS come in three varieties this year—Her Majesty, cream white; Bingo, a red cushion type; Apollon, another cushion (more about these in February issue).

ALL-AMERICA CAMELLIAS for 1961 are two in number. King's Han- some, a pale pink japonica and Bonnie Marie is a semi-double, semi-cascade japonica hybrid (those who couldn't care less about that fact, please forgive us) in clear pastel pink.

ROTHENBURG AZALEAS, recent introduction of one of the greatest American nurserymen, are of spectacular beauty. They are deciduous, have 4-inch flowers, range from white through pastel yellow, orange to red. Still among the best good news in 1961.

Building Data

Foundation: Reinforced concrete:

Exterior Walls: Locally quarried stone and redwood board and batten siding:

Roof: Built-up layers of tar and asphalt impregnated building paper with pea gravel surface:

Insulation: Glass fiber batts in stud walls, 2" cork over wood plank roof decking:


Building Plumbing Fixtures:

Outdoor areas, too, are rich with thoughtful details

The atrium at night has the brilliance of a stage setting. Plants are illuminated by spotlights at their bases; rear wall is bathed in light from cornice above. The pool is illuminated with underwater lights.

**Hallmark House contains pool filtration panels at rear light. One end of building snakes to baths.**

**Bath house for the swimming pool faces a sunny cobbled court at the rear of the house. In bath house are two dressing rooms, a bathroom and a small pantry, below.**

**Bath house pantry has a little sink and refrigerator for serving snacks to bathers. One end of building contains pool filtration equipment. Translucent glass panels at rear light the dressing rooms.**

**Cobblestone court, with stepping stones outside bath house, is like a garden in itself. The steps, made of railway ties, lead down to rear terrace that overlooks swimming pool. At rear of cobbled court a ledge forms a seat where bathers can bask in sun.**

**A treasury of the Newest plants**

**The Most Beautiful New Shrubs and Trees**

**New Althea, Bluebird** brings sky-blue beauty to your borders with magnificent single blossoms...it is pure delight. Plant Pat. 1759.

**New Cornus Sibirica, Coral Beauty** is well named. Its artistic branches of salmon-pink create an intriguing picture against the sparkling white snow of a winter garden. From early autumn until spring, the vivid coloring brightens the dullest day.

**Rare Philadelphus, Innocence**. Most prolific flowering of all Mockoranges. Slender, arching branches resemble sheaves of blooms. Intense whiteness of alabaster-white flowers creates a lovely ethereal effect, making all other varieties seem gray.

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NOTES FOR JANUARY GARDENERS

If you are ever to catch up on your garden reading, this is the month to do it—between chores, of course

First weekend

Wanted list. Everybody reads garden catalogues this time of year—in bed, on the train, during the coffee break, while cleaning the garage, under the dryer. And everybody makes lists of the seeds and plants that seem especially desirable. And then everybody mislays the lists. Old envelopes get thrown in the wastebasket, order blanks fallen out in haste are regretted at leisure, even the neat check marks beside the items in the catalogues themselves become so numerous as to lose all meaning in a week or two. Not to mention the fact that last night's first thoughts often become today's last ones. Somehow the orders go out, but usually at the last moment and always with some of the choicest offerings omitted. Our System can change all that. It is so simple as to be almost ridiculous: you simply start a card file. Carry a batch of ordinary 3 by 5 file cards in pocket or purse (keep a few on desk and bed table, too). Whenever you find a seed or plant in a catalogue that you think you want to order, note it on a card and periodically (when you send your suit to the cleaner's or periodically) file the cards in a conventional file box. Then when the time comes to fill out the order blanks, simply turn to your file. There you will find all the duplicate varieties, all the hasty choices, all the extravagances, all the competing offers from different growers, ready for review and evaluation. You simply toss out, however reluctantly, unwanted items, allot the remainder to the proper order blanks, and the job is done. This system, of course, is perpetual. And best of all, you need not pay for a single plant or seed packet until you order it.

Collateral reading: Some of your best gardening will be inspired not by attractive catalogue pages only but by good books that make the catalogues more useful tools. One such volume is a new and expert view of one of the most important plant groups, Dr. J. Harold Clarke's Getting Started with Rhododendrons and Azaleas (Doubleday, $4.95). It is, to be sure, a beginner's book. But it is also of timely importance to the devoted expert. Let us call it a basic guide and review for general gardeners who have a bent for specialization. And while we are at it, the true aficionado will gladly shell out $25 for the revised edition (after 25 years) of Clement Bower's Rhododendrons and Azaleas (Macmillan). It is the work—wordy, but the work.

Second weekend

Winter lawns. Good turf, appropriately cultivated to suit the region in which it is growing, is almost immune to freezing temperatures, cold winds, parching winter sun. Yet it is singularly vulnerable to mechanical damage and to the endured effect of rain and melting snow. Grass that will remain unscathed in summer after an army of children has swarmed over it will, in the period of a few weeks in winter, show a plain trail where the family dog takes its short-cut across it on his daily rounds. Run a heavy wheel-barrow over frozen grass and next July you will still find the marks in weakened tufts. On slopes, especially, even minor wear and tear can make the grass vulnerable to erosion from seasonal rains. These effects are doubly damaging to new autumn-sown grass. The young leaves, just as "evergreen" as old grass blades, are more easily bruised. Immature roots are easily dislodged, both by washing and by the alternate freezing and thawing of the soil around them. And under even a scattering of soggy leaves, vigorous turf will suffocate and rot in a matter of a few days. Keep off your lawn, and keep others off. Rake once or twice during the winter: the usual late fall cleanup is never enough. And—this is the meat of our sermon—prevent or minimize erosion on gentle slopes in new lawns by crossing the slope with a spade blade or lawn edging tool. Simply score it, yes; don't dig it or ridge it. Cross-hatching the slope, at intervals of an inch or two and to a half-inch depth will catch and hold unspurned seeds, prevent bare soil patches from starting to slide, hold added water and permit it to enter the ground instead of running off (at least during thaws). Furthermore, this scoring trick will hold the seed in place, encourage germination without need for top-dressing.

Third weekend

Cold logic. A standard piece of advice given all gardeners since memory runneth not to the contrary is that all garden plants pushed out of the ground by the heaving effects of alternate freezing and thawing be pushed back into place at the first opportunity. When you stop to think about it, this is an open invitation to commit horticultural mayhem. Not only may already-tender plant roots be bruised if not broken by such manhandling, but the ground itself will be needlessly compacted and puddled by being worked over, however carefully. And the heaving will surely be repeated the next time a freeze is followed by a thaw. Much better idea: Keep a hasty eye on salt-marsh hay, or even old weeds in the garage or on the porch. When an inspection of the borders shows that plants have been heaved by frost, mulch them, just as they are and without touching them, with a handful of whatever your basket contains. In all but the most extreme cases of exposure, this mulch will protect the plants until spring. But most important, the mulch will reduce if not prevent further heaving. This process will also serve as a protective mulch on those plants that really need it—and keep it off those that would probably be better off for being left alone.

Tropical Flowers

GROW OUTSIDE IN SUMMER—INSIDE IN WINTER

Enjoy the beauty of proper garden and camelian flowers, strawgarden, China Ariel, Oriental and other exotic plants; add colour, extra pleasure to your garden. Only at Spring Hill Nurseries. Write for Free Catalog.
Amazing Venus Fly Trap

Shame plants, mosquitoes, flies, roaches, and other harmful insects. The Venus Fly Trap is a most exotic, beautiful, bulb, beautiful, well-lighted, white, and white-tipped, surmounted by a green leaf. This Venus Fly Trap plant was exhibited at the New York Garden Show, and required very little care.

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Reading aside: Assuming that the outdoor garden has limited charms in cold parts of the country, come back to the fireside with Bernice Brimayer's All About Begonias (Doubleday, $4.95). Especially if you read Mrs. Brimayer's begonia story in the December HG, and more especially if you did not, you will find this new and pleasantly enthusiastic book the ultimate layword on a complicated but important group of ornamental warm-weather plants. For most of us, of course, the only weather warm enough for begonias is the kind that is created indoors. But right now, in January, that is good enough.

Children like the warm weather continues, turn to the rather specialized subject of succulent plants as dealt with in two new books, both from Britain: E. Shury's Cacti (Abelard-Schuman, $4.50) and C. Marsden's Manfufactura (St. Martin's Press, $7.75). The cacti, of course, include but one group of succulent genera. As for the manfufactura, it (or they) is (or are) but one genus among the succulents. When you draw that line a head on a plant genus you are getting into the realm of subatomic differentiation. But if you are interested in splitting the nucleus of the manfufactura here you have a must for your reference shelf. As for the Shury's cactus book, we were unable to get past the color drawings. They are lovely. Of course we could and did get past the drawings as will you, because the author is president of the Cactus and Succulent Society of Great Britain and merits the close attention of the numerous band of devotees in every country and climate.

Living Fences

Hausman Housekeeping

Fast-Growing Ever-Blooming Amazing Red Rose Hedges

For as little as 12c a foot

See the sensational Red Robin Rose Hedge (Gloire de Harpin) that's sweeping the country! Plant this spring; have a vigorous living fence bursting with fragrant red roses month after month. Red Robin's lush green foliage is covered with a riot of richly scented red roses month after month. Not a sprawling Multi-flora. Grows straight, upright to 4 feet, stays compact. So tough, thrives in even poor soils. Grows so dense Red Robin keeps children and pets in, animals and intruders out. Available only from Ginden Nursery, San Bruno.

Ginden Nursery Co. Dept. 327 San Bruno, Calif.

Send me (check one) RED ROBIN LIVING FENCE

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For free information on Red Rose Hedges write for our free catalog. Ginden Nursery, San Bruno, Calif.

Fourth weekend

Snow salvage. Poor man's fertilizer, they used to call snow. They missed the mark; what they should have called it was poor man's mulch. There is no better protective covering for soft plant crowns in below-freezing weather.

A good mulch protects winter-hardy plants not from cold itself, which does them no harm, but from the fluctuations in temperature that tend to exhaust the plant and weaken its tissues in somewhat the same way that ordinary growth might do. The difference is that in winter there is no way for plants to make good the loss of energy that normal growth represents. This is a highly unscientific way of saying that snow encourages stable hibernation in winter-bound plants. And silly as it sounds until you try it, the application of snow mulches can be an effective gardening technique. There is not much point in transplanting your snow in baskets or barrels (there are some indignities to which even a gardener should not subject himself). But a shovelful of light snow from walk or driveway, if deposited on small garden plants in sheltered locations, in niches in the rock garden or along a wall, over bulb plantings underneath evergreens, will make a surprisingly long-lasting and highly beneficial mulch.

Free from Armstrong 1961 Catalog of Roses

The World's Most Magnificent Roses

All 50 in Full-Color Pages!

SPECIAL STRAIN STANDS

20° Below ZERO

Plant them in areas too cold for plants to harden in snow in shelter, on chimneys, on windbreaks, around homes, on walls, and near their underground roots all the year around.

First Time at Popular Prices

Fully rooted, Free earthenware pots guaranteed. Write for information on your offer. Write for our catalog of plants. Armstrong 1961 Catalog of Roses. Please order now. Please be sure your supply is still limited; other mail order nurseries, florists will not carry this plant for the coming season. Order now. Armstrong 1961 Catalog of Roses.

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BOGOTÁ
continued from page 110

At Carlos Bauer's shop, on Calle 19 6-54, the jewelry ranges from museum pieces to attractive mementos priced for anyone's pocket. For instance, $3 will buy a pair of silver earrings in the shape of orchids with pistils of real emerald quartz. Bauer specializes in reproductions of Chibcha necklaces and bracelets copied from 1000-year-old originals in Bogotá's Gold Museum. Next door, his American wife, Martha, sells antiques and native handicrafts. Among the antiques you will find Spanish colonial brass stirrups, antique mirrors and old paintings, and among the handicrafts, the Indians' cape-like ruanas and the sling-shouldered pocketbooks for men, called carrielles. Mrs. Bauer's shop offers silver as well, including terrific buys in $2 silver earrings set with rough-cut emeralds.

Two of the best stores in Bogotá are Bauer on Calle 12-747, and Gutierrez Vega on Jiménez de Quesada 7-17. The former is the place to go for really important pieces of jewelry, particularly emeralds. The latter is the finest silversmith in Colombia and specializes in tea services.

Fashion center

The men's tailors in Bogotá are considered excellent, and a hand-finished suit usually proves a good investment. Women find fashions here that are as original as Italian models and far less expensive. For little girls there are gossamer party dresses, hand-smocked, with fluffy skirts and huge sashes, and for little boys, bright vests with brass buttons. Valderr's on Calle 14 7-33 is the place to shop for these.

Everyone in the family will want an Indian ruan, the native wool capes that come in every solid color and also many plaids. They range in price from $5 for the children's models to $14 for the quality demanded by Cabinet Ministers. Every Bogotano has a ruan, from the President down to the poorest laborer. Comfortable, because there are no seams to bind you, ruanas are also extremely graceful, floating behind the wearer like wings. You can buy them at any store that sells woolens.

The tourist sights in Bogotá are infinitely varied. One of the most fascinating is the Salt Cathedral, a church veritably carved out of salt in mines that were developed by the Chibcha Indians and were their main source of wealth.

Built-in bookcases just inside the front door make a simple but handsome introduction to the house which is lavishly equipped with shelves for books. Since house was built, lattice ceiling which extended from here to far end of hall (see above) has been replaced by plain white plaster like that of children's hall, top of page.

H&G's HALLMARK HOUSE continued from page 117

Halls, paved with ceramic tile, add spaciousness and continuity to the separate parts of the house

Children's bedroom wing opens off bookcase-lined entrance hall but bedroom hallway can be closed off from grown-ups' area by means of folding doors at left. Shojis slide across sides of atrium.

The main hall offers a long vista from the front door through to the rear terrace, Beyond divider at left, the hall becomes part of the living area, so that the living room really extends to the atrium.

Continued on next page
The children's rooms are gay with color, packed with easy-to-reach storage.

Storage wall (opposite desk wall, above) includes shelves for toys, double rods for hanging clothes and built-in drawers of black plastic with cupboards above. White plastic counter below toy shelves, now used for doll display, will later serve as vanity.

Bedroom for 2-year-old has an ingenious youth bed: a cane-backed sofa, placed back to front. Later, it will be used as in girls' rooms above. Under window is white plastic counter.

Continued on next page.
Playroom details make for order, safety—and fun

A latticed railing along the window wall of the playroom keeps the youngsters, riding their tricycles around the ceramic tile floor, from bumping into the glass. Play yard has a sand pit and swing.

Playroom divider on side facing children's bedroom hall contains an open closet where youngsters can leave jackets and boots before going on to their rooms. Other side of divider faces playroom.

A sink in the playroom is an important feature for lively young children who love finger painting. Bins in lower part of storage wall, and cupboards above, make it easy to store toys neatly.
Enter the golden age of vinyl floors with Armstrong Palatial Corlon. Shimmering with golden tracery, Palatial transforms the classic beauty of marble into lavish modern elegance. It comes in white, black and six gentle colorings to enhance any room, any décor. Palatial costs about $195 installed in a 12' x 15' area. FREE! Booklet of special color schemes and list of stores that have Palatial Corlon. Write Armstrong, 6101 Maple Ave., Lancaster, Pa. In Canada, Dept. 11-K, Box 919, Montreal, P.Q. • Palatial Corlon is one of the famous Armstrong VINYL FLOORS
DUNBAR demonstrates how a new idea can do dramatic things for your living room, with furniture whose beauty is matched by surprising stamina. *The colorful asterisk that symbolizes this development stands for Boltaflex Color Coordination. Essentially, the idea is the tasteful combining of vinyl upholstery material with fabric, to produce furniture every bit as magnificent as the example above. Today, designers take fabrics interesting in texture and rich in color and pair them with long-wearing breathable Boltaflex vinyl upholstery materials in striking patterns. Thus, fashionable furniture gains the durability of carefree Boltaflex at the points of greatest wear. Ask to see examples of Boltaflex Color Coordination next time you stop by your favorite furniture showroom.

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How a living room that looks this beautiful can still be lived in

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