HOW TO MAKE COLOR WORK

ick changes with printed fabrics
or magic for table settings
or kitchen color schemes

SELLFISH COOK BOOK
There's a quality about a home with Henredon. It may be an apartment, a town house, a country home. But the Henredon furniture in it reveals a very selective taste. You see, every piece of Henredon furniture has the look of custom-design. And is made with custom care. Yet the prices are so practical that many young couples start off with Henredon. And many of today's beautifully decorated homes began with one piece of Henredon as a wedding or as a Christmas gift. On these pages Henredon introduces a brilliant new furniture group... Custom Folio One. Its inspiration is derived from the late 18th Century, the "Golden Age" of French decorative art. With this group you can express your own individual taste in decorating more freely than ever before. Because the designs and exquisitely carved motifs are so...
perfectly harmonized that you can combine any pieces that you please—they don't have to match! That's true of the finishes, too. They are charmingly informal—soft, mellow Provincial Fruitwood and silvery grey Azur Antique. Many pieces come in either of these finishes, some in combinations of the two. You see here a few examples of Custom Folio One. You can see many more in fine stores now.

Henredon fine furniture

Factories at Morganton, High Point, N. C., Grand Rapids, Michigan.

For name of store nearest you and booklets showing complete Henredon collections of bedroom, living room and dining room furniture, send $2.00 to Henredon, Dept. H&G-3, Morganton, North Carolina
On the cover: The dining room in Mr. and Mrs. Dewitt Rucker's remodeled house in Pebble Beach, Calif., is permanently rejuvenated with flower colors that bloom in the spring. In this case, several hues are used in lively contrast, but only one of them—H&G's Mimosa—in any appreciable quantity. Each of the others is limited to one bright splash: the green of the Empire Green, Cyclamen, Purple Iris, Mandarin Orange and Raspberry cushions that circle the table like so many foils for the flower colors. Stepped up a bit, the yellow of the rugs is repeated in the curfains, and always, as long as the season lasts, the faience urns by the windows are filled with delphiniums—blue fireworks against the white walls. Interior designer: Michael Taylor. For the rest of this color-happy house, see page 124. For H&G's springtime story on how to put color to work, see pages 123 through 149.

On last month's cover: The French Provincial desk and chair are manufactured by Bodarti, Inc. We re-estimate information received by H&G led us to attribute this furniture erroneously to another manufacturer.

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POSTMASTER: SEND FORM 357 TO HOUSE & GARDEN, BOULDER, COLORADO.
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The Hearth Tones in Carpet by Magee

...fashion loomed to last
Eljer bathroom furniture lets you be less of a maid, more of a wife and mother

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Flush-mounted bolt-covers on attractive slanted toilet base are easier to clean. No unsightly bolt caps to fall off.

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MARCH, 1964

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tpsable blue eyes. Each fine reproduction is on a sheet 24½" high x 17½" wide. Orig. $18.00. The pair, only 2.98

P-291. PICASSO: PICHARAL WITH GOAT. A serigraph of this 1959 Chanal with goat. Special 2.98

P-261. CRETAN WALL PAINTING: BULL DANCERS. A late Minoan frieze dated about 1700 B.C., from the Palace at Knos-

P-987. CHINESE SCROLL ON SILK: MANDARIN. Gold, red, green, yellow, blue, ivory, black. Silk-screened on silk. Dowels and ribbon for frameless hanging, 43" x 20". Special 2.98

P-264. PARTRIDGE PAN-
RAL. A glowing example of Russian folk art has been ex-

cvitably silk-screened onto a special, handmade rice paper in deep, clear tones of blue-green, aquamarine, pale blue, yellow-green and shades of yellow. A handsome decorator item that will enhance any room. 12" high x 23" wide. Special 2.98

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made Japanese rice paper; deer, brown with blue wings and orange-gold with blue patterns, with a flared background in greens, blues, and reds. 11½" high x 18½" wide. Special 2.98

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TOTE: BILLY GOAT. A magnificent painting for which the Metropolitan Museum of Art paid more than $2,000,000—gold, yellow, browns. 26½" x 25½". Special 2.98

P-797. CHINESE HORSE ON SILK. Splendid coal-black charger in metallic gold, olive green and char-
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P-226. MUSICAL INSTRUMENTS. A panel of mod-

MARCH, 1964
For today's new world of decorating—a handsome new floor from Armstrong

It's a vinyl floor.
It has intriguing character.
It's pebbly—made of vinyl chips set in translucent vinyl.
It has a gentle, rippling texture.
It has depth you can look down into.
It's called Montina Corlon.

Today, interior designers insist on the importance of the floor. It should make a distinctive contribution to the room.

Armstrong Montina Vinyl Corlon does just that. It's been created expressly to enhance both modern and traditional furnishings and architectural details.

Montina is made of random-sized chips of vinyl. They have flecks of color in them—light flecks, dark flecks, golden flecks.

The chips are suspended in translucent vinyl—giving Montina its pebbly texture and its depth. You can feel the texture. You can look down between the chips. They "float" in the vinyl base—an effect that's enhanced by the lustrous, satiny finish. (On the practical side, these Montina qualities help conceal scuff marks and dents from pointed heels.)

Because Montina Corlon comes in long, wide rolls, this new vinyl floor is almost seamless. You can create all sorts of custom floor designs with Montina, too. And it will go in any part of the home—even in most downstairs playrooms, directly over the concrete.

Send for a free sample of Montina Corlon and a folder showing its many decorator colorings. Armstrong, 6403 Maple Ave., Lancaster, Pa. In Canada, Dept. 34-K, Box 919, Montreal, P.Q.

Montina Corlon is one of the famous Armstrong VINYL FLOORS.

Quoted floor shown: Montina Corlon, style 86702, with dark inserts of style 86705. Montina and Corlon are registered trademarks of Armstrong Cork Co. Floor design copyrighted by Armstrong.
Again it's that in-between time of year—past the worst of winter, yet not quite spring. Am planning a Sunday luncheon party that will be very spring-oriented and which I hope will lift everybody's spirits. Starting with the table decoration, what could be better than a pale green linen cloth, and, as a centerpiece, a fat wreath of ivy sprinkled with pink straw flowers. Along each side of the length of the table I'll place a wide band of green velvet ribbon sewed with ivy leaves and more pink straw flowers. In this setting I would use plain pink china if I had some, but a good alternative is my grandmother's simple white gold-handled Minton china. It will set off my Cristalierie de Sévres opaline glassware, moonlight pale and almost luminous.

The menu will be appropriate: hot, rosy mafrelene garnished with thin slices of avocado, followed by paprika chicken, fine noodles, small minted peas, and—for dessert—angel food cake piled high with crushed strawberries soaked in kirsch and topped with Cois­ treau-flavored whipped cream. With the chicken, Don is planning to break out some bottles of his best Rhine wine. Dreamy it may be outside, but this party should be a hopeful reminder to me and my guests that spring is just around the corner.

Picked up the most appealing six-cup French drip coffeepot the other day to use for informal suppers. Of white enamel litho­graphed with an excellent reproduction of a peach still life (art gone to pot, you might say), it's chic enough to be taken into the living room for after-dinner demi­ tasse. It brews coffee just the way Don likes it, drop by drop for true, distilled essence. B. Altman & Co., where I found mine, also has it with an herb design.

Don loves gadgets, although I must say some he brings home turn out to be more of a nuisance than a help. The other day, however, he came up with a nifty little thing called a “Swirl-K” which someone had sent him from Hutzler's in Baltimore. It's a ceramic cone-shaped object you place in an ash­ tray. When a lighted cigarette is dropped in, it is immediately ex­ tinguished, leaving no stain or odor. I think one of these placed in every ashtray might lessen the problem at big parties when still-lighted cigarettes are sometimes accidentally spilled out of over­ worked ashtrays.

I wonder why silver is so often relegated exclusively to the dining room—useful and decorative ob­ jects of this fine stuff shine anywhere in the house. Silver candle­ sticks, singly or in pairs, look just elegant in the living room or li­ brary, or upstair on the guest in every bureau. I couldn't begin to serve enough sauces to use all the small silver bowls I got as a bride, but this little thing wine. Dreary it may be outside, but this party should be a hopeful reminder to me and my guests that spring is just around the corner.

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Picked up the most appealing six-cup French drip coffeepot the other day to use for informal suppers. Of white enamel litho­graphed with an excellent reproduction of a peach still life (art gone to pot, you might say), it's chic enough to be taken into the living room for after-dinner demi­ tasse. It brews coffee just the way Don likes it, drop by drop for true, distilled essence. B. Altman & Co., where I found mine, also has it with an herb design.

Don loves gadgets, although I must say some he brings home turn out to be more of a nuisance than a help. The other day, however, he came up with a nifty little thing called a “Swirl-K” which someone had sent him from Hutzler's in Baltimore. It's a ceramic cone-shaped object you place in an ash­ tray. When a lighted cigarette is dropped in, it is immediately ex­ tinguished, leaving no stain or odor. I think one of these placed in every ashtray might lessen the problem at big parties when still-lighted cigarettes are sometimes accidentally spilled out of over­ worked ashtrays.

I wonder why silver is so often relegated exclusively to the dining room—useful and decorative ob­ jects of this fine stuff shine anywhere in the house. Silver candle­ sticks, singly or in pairs, look just elegant in the living room or li­ brary, or upstair on the guest in every bureau. I couldn't begin to serve enough sauces to use all the small silver bowls I got as a bride, but this little thing wine. Dreary it may be outside, but this party should be a hopeful reminder to me and my guests that spring is just around the corner.
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Questions & Answers

By Thomas H. Ormsbee

Could you kindly tell me about how old this desk is? It has been in my husband's family for a number of years. It was originally made without nails—all the joints are dovetailed or pegged.

G. B.—Pluckemin, N. J.

Your slant-front mahogany desk is American Hepplewhite, dating between 1785 and 1810. Lion's-head-and-ring drawer pulls, if original, indicate the latter date. The bracket feet must have once been 4 to 6 inches high; they appear to have been cut off. You should have a skilled cabinetmaker repair them.

This piece of furniture is either walnut or cherry with holes in the edge of the top two shelves for spoons. It came from a plantation house in South Carolina. Can you tell its age and origin?

R. N. S.—Charleston, S. C.

It looks like a Pennsylvania open-front dish dresser made by a cabinetmaker about 1780-1820. If the wood is cherry, it might have been made in Massachusetts.

I would appreciate any information about this cup and saucer. The background is a graded series of pastel washes of cerulean blue, pink and yellow. Floral pattern is in darker tones; feet, handle and rim are gold. Mark enclosed.

J. W. R.—Hackettstown, N. J.

The mark as sketched indicates your cup and saucer are French porcelain made at the Limoges factory of Guerin, Pouyat-Elite Ltd., between 1891 and 1914. Elite was also their trade-mark.

Continued on page 25
A floor inspired by Renaissance masters. It's Repoussé, an elegant new Kentile Solid Vinyl Tile. Here is an ageless design that imparts classic, textured beauty to any room in your home. Quiet and comfortable underfoot. Everyday stains wipe right off. And—this Kentile exclusive wears beautifully, won't show spiked-heel dents! Your Kentile Dealer? See the Yellow Pages under "Floors."
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Always room for one more in this family-sized 30" built-in range! Spacious oven holds six big pies (23" inside width!) yet the range itself takes only 30" of counter space. Ideal in kitchens where extra inches really count. Smooth interior, rounded corners, removable shelves ease cleaning. Installs in minutes. 4 lovely colors, plus white and brushed chrome. The Frigidaire Compact 30 has everything most women want in a range! Enjoy one in your new kitchen! Frigidaire Division, General Motors Corporation, Dayton, Ohio.

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Mr. Smith represents the highest standards of carpet making and styling since 1845.
I own a very old English clock which I would like your help in dating. The case is mahogany veneer; the face is brass, inscribed "Robert Wood—London."

P. G. C.—Pleasant Valley, N. Y.

Robert Wood worked in London between 1780 and 1800. That is as near as I can date your apparently fine clock.

The father of the former owners of this desk brought it to Arkansas eighty years ago. It is made of walnut, oak and maple with cast-iron legs. What else can you tell me about it?

R. D. S.—Marianna, Ark.

This is an American schoolmaster’s desk with X-shaped cast-iron supports. It was factory made and dates c. 1860-1875.

When the family home in Maine was torn down last year, this lamp was found behind a partition. We would appreciate any information about it.

P. R.—Minneapolis, Minn.

Brass or copper and brass lamps like yours were made by a number of American manufacturers in considerable quantity for well-equipped farm and village homes around 1870-1890. They were the favorite lamps for living and dining rooms.

Could you furnish me with any information about this bed—where it was made and how long ago?

D. W. B. Jr.—Hamlet, N. C.

We believe your bed with tall octagonal posts and paneled headboard is of the kind made by cabinetmakers trained in France, working in New Orleans c. 1840-1860.

This pitcher has been in our family for years. Can you tell where it was made and about what period?

M. F. F.—Clayton, Mo.

Pitchers of this sort were produced by several Liverpool potters around 1800-1820. American sea captains brought them home as presents. They are now high-priced rarities.

Can you tell where this chair was made and the year? It was given to me by an old friend.

L. N.—Merced, Calif.

You have a corner chair of the American Chippendale period, dating about 1760-1775. The pierced back splats and square legs indicate it might have been made in eastern Pennsylvania.
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HOW TO HAVE FUN MIXING
FAMOUS DRINKS AT HOME

Remove the new recipe guide above...
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If you enjoy mixed drinks, but don't know how to mix them... if you cringe when a guest asks for a popular drink you've never made... here's your answer. Just save this handy "Barmate". It takes the work—and the guesswork—out of mixing great drinks. It makes you an expert. Here's why.

This guide contains the secrets of the experts, yet the recipes are simple, easy to follow. You'll have fun offering friends famous cocktails mixed the way they make 'em at top spots all across the nation. And, you'll be able to expertly mix drinks made with all the popular basic liquors, including whiskey, gin, vodka, rum and Southern Comfort. Try a few tonight. You'll be amazed at your own talent. But one of the most valuable tips in the "Barmate" goes even further.

This new guide also shows you how to improve the taste of longtime favorites... in some cases merely by replacing the traditional basic liquor with another one. A good example of this is the use of Southern Comfort as the base for your Manhattans, Old-Fashioneds, Sours, Collinses, etc. Try this trick and your friends will praise your skill as a mixer. Of course, the secret is in the difference of taste and character of this basic liquor. It adds a deliciousness that no other basic liquor can.

What is Southern Comfort? It's a special kind of liquor. Back in the early days of the Old South, men had time for the finer things in life. One such man-of-leisure in New Orleans was disturbed by the taste of even the finest whiskies. So he took time to "smooth his spirits" with some rare and delicious ingredients... and Southern Comfort was born.

The formula for this unique liquor is still a family secret. But millions have discovered its pleasure. Try a bottle. Learn why it's the choice of so many informed people. See how it perks up drinks you've made for years. There's nothing like it. Just pour a jigger-full... straight... over ice cubes. One sip will convince you! Incidentally, that's the way thousands enjoy their Southern Comfort most.

How to make these new prize-winning drinks:

SOUR SUPREME on-the-rocks
(serves six couples)
1 small can frozen orange juice
1 small can frozen lemon juice (unsweetened)
2 small cans frozen lemonade + 6 small cans water
3 small cans Southern Comfort
Mix ingredients, pour over ice cubes in Old-Fashioned glass; add orange slice and cherry. Makes three "fifths."

TOP O' THE MORNING
4 ounces orange juice
½ teaspoon sugar
1 jigger (1½ oz.) Southern Comfort
Dissolve sugar in orange juice in highball glass. Add liquor, fill glass with crushed ice and stir. Garnish with an orange slice on rim of glass.

Learn how to "judge" liquor
Open the Barmate above, make the simple taste test on the next page. You'll see why the flavor of the particular basic liquor you use can improve the taste of many of the popular drinks served today.

SOUTHERN COMFORT CORPORATION
VIRGINIA says it with flowers!

Colonial days bloom again as you wander through the Palace gardens in Williamsburg. The whole world of farthingales and tricorn hats, flintlocks and windmills waits for you at the door of your modern inn or motel.

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Golf in scented air when the woods along Virginia's famous fairways, from the Atlantic to the Alleghenies, are gay with dogwood and heady with the perfume of honeysuckle.

On one of Venice's lesser islands, bounded by an oleander walk and the lagoon, lies the legendary garden of Princess Aspasia of Greece.

Going places, finding things in Venice

by Kenneth Bates

EDITOR'S NOTE: HaG's Copy Editor, Kenneth Bates, confesses to fondnesses for Italy and for cats, both of which he indulged to the full in Venice, a city he describes as "the cinquecento apple of a loving tourist's eye."

Unlike Nelson's monument in Trafalgar Square where, according to Michael Arlen, the pigeons go to die, Venice is where the pigeons go to live it up, overeat and have their pictures taken. And for every pigeon there is a tourist, camera-shy, guidebook in hand, hot on the scent of culture, lace, glass and - should the tourist be an American - a good Martini.

The density of pigeons in Venice is understandable. The Venetians love them because the tourists feed them, and the tourists feed them so they may be photographed like St. Francis, benign in a halo of birds. The lure, a little packet of corn, is kept well cupped in the hand, neatly hidden from the camera's lens. But the density of tourists in Venice is less easily explained. True, almost everyone who has ever visited the Pearl of the Adriatic-concedes that it is certainly the most fascinating city in Italy and probably the most beautiful. Yet it leaves many callers cold. They call it maddening, which it is. Its labyrinthine byways would discourage an Ariadne. They say it smells, and in certain spots it does. (For that matter, in certain spots, so does Atlantic City.) And they say it is expensive, which heaven knows it can be.

These are the tourists, of course, who come to Venice once, never again, and bad cess to them. They don't know a good thing when they see it. Nor, sadly, do a great many visitors who love the city and come to it year in, year out.

For Venice is a drug, and countless Americans are quite content to lallygag their time away in St. Mark's Square, sipping coffee or Strega, or in Harry's Bar, sipping the incomparable Martinis, or on the Lido beaches, oiled to the eyes with Ambra Solare, which is olive oil spiked with what passes for attar of roses. These lotus eaters have long since seen the "great" sights (St. Mark's basilica, the Doge's Palace, the Accademia—the Metropolitan Museum of Venice) and they are content. They have come to Venice to sit, and that is exactly where we shall leave them.

If you are tasting Venice for the first time, try to arrive just before sunset. However you have come, by air, train or motor, you will end up near the station and the gondola and speedboat dock. Take a gondola—you're in no hurry—and let yourself be poled like royalty through the double parade of palaces that line the Grand Canal like so many jewel boxes. There is nothing like them anywhere in the world. In about half an hour, eaten with covetousness, you will arrive (if you have a good travel agent) at one of three Sybaritic hotels: the Royal Danieli, the Grand, or the Gritti Palace. There is little choice be-

Continued on page 42

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Give you dishwasher the best—Cascade—it's got "sheeting action"

VENICE

Continued from page 40

beautifu houses—now museums—ever built, and made your way into whichever of the 110 churches that pepper Venice appeal to you, it will be time to pack your bags. But if you have more leisure, or if this is your second or third visit, you can heed the smaller wonders.

Hidden treasures

First, prepare to get lost. Nagel's guidebook will do its best for you, but it won't work miracles. Besides, getting lost is half the fun. No matter what cul-de-sac you find enveloping you, it will be an intriguing one. For example, not too far from St. Mark's is a square called the Campo Manin (the stone Manin in the center of the square was a Doge who made a pretty penny dabbling in shady politics), and if you search carefully enough, on the southern side of the square you will find an alley that looks like a rabbit hole. Scoot down it (look out for begging cats) and at the end you will find one of the small wonders; the Palazzo Boboli, the Small Palace, so called for its marvelous outside spiral staircase, built, supposedly, in defiance of all laws of common sense construction, and a lovely sight—a swirl of six stories of marble helix thrown up into the air like a paper cutout.

The Snail Palace is named for its giddily spiraling outside staircase.

If you like Tintoretto, you will like the Scuola di San Rocco, a grandiose building not too far from the fire station. The collection of Tintorettos is almost formidable. There is no other collection of sacred pictures by one artist comparable to it and few paintings so affecting as Tintoretto's masterpieces of the Crucifixion. Velasquez was so moved by it that he copied it.

Once in a while, via a cobweb of red tape which you can hardly lift, there is no other collection of sacred pictures by one artist comparable to it and few paintings so affecting as Tintoretto's masterpieces of the Crucifixion. Velasquez was so moved by it that he copied it.
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VENICE continued from page 42

it is possible to see the Palazzo Labia, one of the more sumptuous of Venetian houses. (It was once owned by a rakehell family who nightly, after they had dined, gaily threw their gold dishes into the Canal. Later, in the dark of the moon and with the neighbors all abed, they fished them out again.) Whatever the effort to see the house, it is justified simply to see the Tiepolo frescoes of the rise and fall of Cleopatra.

Any palazzo, for that matter, that you can wangle your way into will prove a delight. The old Venetians knew very little about plumbing and cared less, but they understood magnificence and exactly how far it could be carried without becoming cloying or gaudy. One palace that is open to the public two days a week is Peggy Guggenheim’s, the oddly one-storied Palazzo Venier on the Grand Canal. The collection of modern paintings is pretty spectacular, and the garden and its statuary look like an old stage set by Joseph Urban for “Don Giovanni.” If you can find them, all Venetian gardens are lovely. Some are tucked away in courtyards, some are roof gardens which can be picked out from the campanile of the Palladian church of San Giorgio Maggiore. The view from this tower (which has an elevator operated by a Benedictine fra) is the most panoramic in town. The largest gardens are on the Giudecca, the lesser island of Venice, where there is one of the great gardens of Europe. It is difficult to see, but there is always someone who knows someone who knows someone.

A small jewel of a museum not too far from St. Mark’s is the Scuola di San Giorgio degli Schiavone, a little bit of a building made immortal by Carpiocio, one of the very few Venetian painters who saw no reason not to be amusing when he felt like it. The Scuola holds a small battery of his masterpieces that are downright funny. Magically painted, they could be illustrations for a very sophisticated child’s picture book of saints.

Boutiques and bibelots

Quite close to St. Mark’s is the Fenice Theatre, a fairy-tale piece of architecture for which there is only one word: bellissima. If you are lucky, you may be in Venice during the opera season, or part of it. The theatre operates sporadically and with complete insouciance. Or there may be a concert or a ballet or a play. Whatever it is, go. Even if it’s a recital by a local dancing school or a wild animal act, go—simply to see the theatre. Its gilt and crystal and pale green lacquer will make your mouth water. On very grand occasions, people arrive in gondolas and enter the theatre through the watergate. Then the old Fenice does itself proud. The audience is a sea of bare backs, jewels and haute couture and on the broad velvet-covered railing of each box is a bouquet of pink and scarlet flowers—carnations and roses—which at the evening’s end are tossed like perfumed snowballs at the feet of the performers when they take their curtain calls. The sight is unbelievably pretty.

As delectable as the Fenice are the smart Venetian shops, so long as you don’t look for bargains. In the cordon of boutiques that circle St. Mark’s Square you can buy almost anything in the world: diamonds, furniture, paintings, sculpture, Venetian glass, Venetian lace, curiosità. And you will pay the same price you would pay on Fifth Avenue at shops of comparable caliber. If you savor a bargain, as all tourists do, you must roam the alleys and hunt out the myriad of tiny antique shops that are scattered from one end of the city to the other. Some are fairly costly, some are not. You can buy, say, an old Venetian doll, battered but charming, for from $5 to $10. As long as you make a fuss over the proprietor’s cats (every shop is lorded over by two or more of these Venetian darlings), you will not be overcharged.

There are bibelots for everyone: carved seals of carnelian, contoured on page 42.

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*Tia Maria* Jamaica’s celebrated liqueur
environs than Ruskin ever knew, as well as a pleasant lunch in a villa-turned-restaurant, complete with vino.

The tour leaps from house to house, some of them mouldering, some fresh as paint. Three you won't forget: the Villa Malcontenta, the Villa Pisani and the Villa Maser. The first is a Palladian Narcissus that stares at its lovely face in the waters of the Brenta with a touching, Chopinesque melancholy. Centuries ago, it was the home of a noble Venetian lady who was forced to live in it against her will. She was the "Malcontent." Today, the house belongs to a South American who is slowly restoring its original glories.

The Villa Pisani at Stra is not a villa at all but a palace, and a whopper. Napoleon was often a guest there (so, once, was Hitler) and considered its magnificence nicely suited to his standards. The ballroom, with its Tiepolo frescoes, is so splendid it hurts. And when you are shown Napoleon's bedroom, take note of the Little Corsican mattress. Over a foot deep, it is covered in ivory silk, shivered and corded with an exquisiteness that would do credit to a royal child's baptismal gown. The Emperor slept well.

The Villa Maser, sometimes called the Villa Barbaro, probably comes as close to perfection as a house can get. One of the favorite works of Palladio, it is famed for its Veronese frescoes—brilliant trompe l'oeil paintings packed with lolling gods and goddesses, elegant ladies and gentlemen looking over balconies, children peering through half-ajar doorways which aren't doorways at all, little dogs sitting in window sills, swags of fruit and flowers, and long weapons, carefully stacked in corners, waiting to be taken hunting. This enchanting foolery is all an illusion: nothing but sheer, miraculous paint.

The villa is owned today by the Countess Volpi, a lady of admirable taste who has restored the house to within an inch of its life and furnished it so gaily, so tastefully, that one could eat it up. Bouncing back to the city in the little bus, the house was all I could think of. That and the knowledge that tomorrow I must buy a new pair of rubber-soled shoes. I had become far too thin underfoot. The tour ends at the Critti Palace Hotel. The concierge paws me, pulls my coat, and points me in the right direction. (If he hasn't, one of the hotel cats (if you grease his paw) will undoubtedly be able to do the honors.)

Palladian perfection

If you stay in Venice long enough, the day will come when you will feel, as Venetians always have, that it is time to get out into the country and be an elegant hay-seed. Five hundred years ago, the well-heeled citizens took the idea seriously, and elaborately. They packed up their choicest little relics and furnished it so gaily, so trea-

Don't get hot over cold water...

INSIST ON A GAS WATER HEATER

If your water heater doesn't work fast enough, no use getting mad at the rest of the family. New Gas water heaters will keep everybody happily in hot water—and save your money, too. High recovery rate, low first cost, low operating cost, long life—no other kind of water heater can match Gas. That's why nearly three-quarters of homes today have Gas water heaters. See them at your Gas Company or plumbers.

Live modern for less with
Did you ever dream you could combine so many different colors and patterns in rugs and carpets as you see here? We did with Cabin Crafts Color Companions in this dramatic home that was converted from a barn. (Lots of floor space to cover!) And you can do it, too, because Color Companions rugs and carpets are so skillfully color-plotted by our designers that they live together beautifully from room to room.

Now, with Color Companions, you can safely indulge your decorating desires. Go all out with color like the new Cayenne red Country Spice carpet shown. Add a rug with the color of your carpet picked up in its design. Use rugs and carpets in other colors from that same design to define a dining area or a conversation group. Mix your patterns and textures...a different motif for every room.

Nothing's too daring with Color Companions because all the colors go together. Cabin Crafts made them that way! And made these rugs and carpets with Acrilan® acrylic and modacrylic pile, so they're wonderfully resilient, easy to clean, too.

Decorating windfall! Easy planning at home!

Send for Cabin Crafts professional decorating album—including 97 carpet swatches—decorator-designed color schemes—instructions for room-to-room decorating—all compiled by award-winning designers, John and Earline Brice. The swatches alone (enough to create over 500 color schemes) are worth more than $15.00, yet you pay only $5.50 for the entire album. And with it you get a valuable Golden Certificate entitling you to $5.50 credit toward your next purchase® of a Cabin Crafts rug or carpet at your store. Supply is limited, so send coupon with check or money order today. Cabin Crafts, Inc., Dalton, Ga.

Carol Clark, Consumer Service
Cabin Crafts, Inc., Dept. HG-8, Dalton, Georgia

I enclose $5.50 check □ money order □ for professional decorating album with 97 carpet swatches and certificate for $5.50 credit on my purchase® of a Cabin Crafts rug or carpet. Also send name of nearest Golden Certificate store carrying Cabin Crafts rugs and carpets. Golden Certificate redeemable through Dec. 31, 1966. Album offer good only while album supply lasts. *Minimum $5.00.

Name._
Address._
City___ Zone___ State___


Shown right. Foreground: Country Spice carpet, about $12.95 sq. yd. Living room: Avignon, 12' x 15', about $950. Hall: Buchanan Tartan, 6' x 9', about $280. Dining room: Octagon Fringed Spice Area, 12'8" x 12'8", about $300. Upstairs sitting room: Veronica, 9' diameter, about $450. Prices slightly higher in the West.
Upstairs, downstairs!

Here's how colors are made to go together with Cabin Crafts Color Companions carpets and rugs...

(PLEASE LIFT FOLD)
It is the first fine ceramic tableware without a breakage worry. Brilliantly white, gem-smooth CENTURA™ tableware has the look, the feel, even the clear ringing “tone” characteristic of truly fine ceramic. Yet it has strength never before possible in ceramic tableware.

In fact, with all its elegance, this tableware is so durable that Corning guarantees it for three years against breaking, chipping, cracking or crazing.

So one set of tableware will serve beautifully for formal dinners or three meals a day. And CENTURA tableware will not be marred by the chips and cracks that come to blight other fine table services.

What’s so different about Centura tableware?

It is the first fine ceramic tableware without a breakage worry. Brilliantly white, gem-smooth CENTURA™ tableware has the look, the feel, even the clear ringing “tone” characteristic of truly fine ceramic. Yet it has strength never before possible in ceramic tableware.

In fact, with all its elegance, this tableware is so durable that Corning guarantees it for three years against breaking, chipping, cracking or crazing.

So one set of tableware will serve beautifully for formal dinners or three meals a day. And CENTURA tableware will not be marred by the chips and cracks that come to blight other fine table services.

The CENTURA service is exceptionally complete. There are plates, bowls, cups and saucers and the usual accessories. The unique CENTURA collection also offers a matching percolator and beverage maker, and serving dishes that you can freeze and cook in, even over the hottest range-top burner. The surface is so smooth, stains and odors can’t cling. Even cooked-on crusts wash off with ease.

Choose from three design groups. One, unadorned white. Another, a blue cornflower pattern. The third, a distinguished classic pattern in pewter gray. Most pieces are so designed that they stack in half the usual space.

Corning guarantees that its dealers will replace any piece of CENTURA tableware that breaks, chips, cracks or crazes in normal household use within three years from the date of purchase.

A service for four (four ten-inch plates, four bread-and-butter plates, four cups and saucers) in white, $23.75. In the pewter classic or the blue cornflower pattern, $25.75.

For further information on CENTURA tableware—pieces, patterns and surprisingly low prices—visit any better store.
New Jersey

Atlantic City


Pennsylvania

Buck Hill Falls

The Inn

Pennsylvania's largest resort estate. Year-round Inn offers every facility for rest and recreation. Excellent meals, New Year's Week with 30 guest rooms, new dining room, fine cocktail lounge. Seasonal sports include golf, tennis, riding, swimming, lawn bowling, skiing (we make our own snow and have 2 Poma Lifts). Movies, dancing, other entertainment. Enr.: N.Y.: 30 Rockefeller Plaza, C1 5-3629; Phila. P-5-645.

South Carolina

Hilton Head Island

William Hilton Inn. On magnificent beach at Hilton Head Island. Championship golf, tennis, fishing, riding. Write Box CN for brochure.

Vermont

Mt. Snow

Snow Mountain Inn. Ski espirit, fun with a flair. Luxurious lodging, private cottages, or cozy dorm. Our four-on-four brochure, yours for the asking.

Travel Ideas

Choice travel resorts from Vogue and House & Garden. Send for your free booklet today.

Write to:

The Conde Nast Fall/Winter

Conde Nast Travel Ideas.

People 50 to 80

Within The Next Few Days

We Will Mail To You

...complete information about how you can apply for a $2000 life insurance policy to help take care of final expenses without burdening your family. All you need to do is give us your permission.

Once your application is approved, the policy can be carried the rest of your life. Entire transaction handled by mail with OLD AMERICAN, the company that helped pioneer insurance for senior Americans.

For free information, simply fill out coupon and mail now.

Old American Insurance Co.
Dept. T337, 400 Oak, Kansas City, Mo., 64114

Please send me information on your $2000 life insurance policy. I understand no one will call. My year of birth is.

NAME.
ADDRESS.
CITY. STATE. ZIP CODE.

INVITATION TO COMFORT

Comfort at a low price, of course. The soft, smooth luxury of Thomaston Sheets. White or pastel, flat or fitted, twin or double. At your favorite store.

THOMASTON SHEETS

A Product of Thomaston Mills
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For information on a wide range of redwood finishes and color effects, write: Dept. 0-35, California Redwood Association, 617 Montgomery Street, San Francisco 11.

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Furniture with a future
A new H&G series on furniture designed to lead a long and versatile life

The tray-top table

To light upon a piece of furniture that is exactly right for a given purpose in a given room is a very satisfying triumph. But too often, the rightness ends where it begins—with the here and now. Furniture with a future promises longer range satisfaction and wide range satisfaction as well. Built into its bones is the ability to fill half-a-dozen different uses today and/or in days to come. When your needs change or you move to another house, this prize stands ready to meet your new requirements with alacrity. Well designed to begin with, its design will never grow stale and, whether traditional or contemporary, will hold its own with modern companions and surroundings as well as with those of earlier date. Last but emphatically not least: quality materials constructed and finished with superior craftsmanship guarantee that this paragon will not soon break down nor need repairs. Admittedly, such furniture is not to be found on every bush. When H&G detects these virtues in an individual piece, however, we will highlight it in this column.

Our first find is a tray-top boudoir table, a reproduction in cherry of an eighteenth-century original that might well have been created to please the multi-purpose specifications of Marie Antoinette. The lift-off top—a tray on legs—is a bit of design wizardry that multiplies the table's uses. Its own top is as beautifully finished as the tray, and the simple lines of the whole make it as likely a candidate for a contemporary ambiance as for a roomful of antiques. This happy chameleon is one of a series of "Museum" reproductions manufactured by the Baker Furniture Company.
Enjoy the thrill of owning truly fine lead crystal by BRYCE

PICK FROM THESE 3 LOVELY PATTERNS

Roslyn—Platinum Band
From the oldest and largest glass house in America dedicated exclusively to hand-blowing fine lead crystal, comes this delightful Roslyn pattern. Notice that the bowl is chaste and delicate with a band of platinum tracing the lip and the graceful stem is laced with fluting to catch the light with jewel-like lustre. Roslyn is available at finer stores in the goblet form pictured here and also in iced-tea, sherbet, claret or footed juice.

Flirtation
To see and to hold lovely Flirtation is to fall in love all over again with the glory of owning fine hand-blown lead crystal. The bowl is upright and regal with an elegant hand-cutting dancing around it like a coronet, while the stem is tall and stately and relatively severe to best complete the design ensemble. Like Roslyn, Flirtation is available as a goblet as shown at the left, or in iced-tea, sherbet, claret or footed juice.

Coffee Glasses for Irish Sophisticates
(And Others, Too)
From the venerable House of Bryce comes this unique tribute to the Emerald Isle. (See left) Chaste cylinders of brilliant crystal are offset with delicately formed little handles to compliment your most expertly concocted Irish coffee. And these delightful vessels are equal conversation pieces when they contain whiskey sours or parfaits or perhaps hot toddies. Ask for them at your favorite fine glassware department or write to Bryce for the name of the dealer nearest you. Price, about $7.00 for four packaged together. Erin go bragh!

Bryce Brothers Company
MT. PLEASANT, PENNSYLVANIA
Fine Hand-Blown, Hand-Cut, Lead Crystal Since 1841

In a living room or study, a busy woman might use the table as an auxiliary desk for typing. During more leisurely hours it might be the place to set the chessboard or a new tiny TV.

At a chairside, the 25-inch-high tray table measures up conveniently, would be handy for serving tea. For luncheon à deux, it could split itself into a lap tray and pull-up table.

MARCH, 1964
Free Home Survey shows how YORK Air Conditioning can give your home a better climate for living!

Now you can enjoy the benefits of year-round comfort, with York Central Air Conditioning in your home. Advanced York features make it easy to add cooling in any home, no matter what type of heating system you have.

You'll enjoy a better climate for living ... because modern air conditioning does more than cool. A York residential system cools and dehumidifies; and it gently circulates tempered, filtered air throughout every room in your home.

Your home will be cleaner, quieter ... easy to keep clean, a delightful environment in which to live, relax and entertain, regardless of the weather outside. You'll feel better, too, because there is less dust and pollen in the air.

Cost is low! Advanced York engineering has brought modern air conditioning within the reach of every homeowner. And a free York survey, made by an air conditioning expert, will tell you exactly how much it would cost to add air conditioning this year. To get this information, just mail the coupon to York. There is no obligation, of course.
FREE HOME SURVEY!

YORK CORPORATION
York, Pennsylvania

Please send me information on York Residential Air Conditioning, and have my York Dealer write or telephone for an appointment to make a free survey of my air conditioning requirements—plus complete information on low-cost financing. I understand that there is no obligation on my part.

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STIFFEL

FLOOR LAMP WITH TRAY
in the true Regency manner. Fine, bright old brasses; Empire green enamel and antiqued fruitwood. Most appropriate when employed with British and American late 18th Century interiors.
Height: 49¼". $87.50* at fine stores everywhere. For descriptive literature, address The Stiffel Company, Chicago 10.

When you come to the Fair, be sure to visit

New York's incomparable shops
and exhibits of beautiful things for your house

The city of New York is the world's greatest shopping center, hands down. Small shops abound—particularly those specializing in wonderful buys for the home. In the wide, wide range of decorative accessories, you can find something from everywhere—kites from Japan, embroidery from Poland, tin from Mexico, silver from Sweden, brass from India, silk from Thailand. If you collect old things, you'll discover lanterns, street signs, prints, Victoriana. Look, too, for things both beautiful and practical—custom brass door knobs, pulls, bath fixtures, caning by the foot, grillwork.

The following list, compiled by H&G's vigilant and thorough editors, gives you a good sampling of Manhattan's home-conscious shops, as well as a number of exhibit centers featuring displays of home furnishings, consumer products and equipment.

ACCESSORIES AND GIFTS FROM AROUND THE WORLD

Azuma
666 Lexington Ave. (at 55th St.)
Hours: 10:00-6:00 Mon.-Sat., except 10:00-9:00 Thurs.
Great variety of things Oriental—toys, lanterns, origami, smaller household and table accessories, at-home clothes, slippers.

Stuart Becker
1036 Third Ave. (near 62nd St.)
Hours: 11:00-6:30 Mon.-Sat.
Antique and modern gifts, accessories for the home.

Cepelia Corp.
5 East 57th St. (near Fifth Ave.)
Hours: 10:00-6:00 Mon.-Fri., except 10:00-7:00 Thurs., Sat.
Polish crafts, textiles, rugs, painted furniture, embroidery.

Chequer
1071-A Third Ave. (at 63rd St.)
Hours: 10:00-7:00 Mon.-Sat.
Decorative accessories and gifts from abroad.

D/R International
53 East 57th St. (near Park Ave.)
Hours: 9:30-6:00 Mon.-Sat.
Handsome shop in a townhouse; complete selection of well-designed modern furnishings from fifteen countries.

Far Eastern Fabrics
171 Madison Ave. (near 34th St.)
Hours: 9:00-5:30 Mon.-Fri. 10:00-2:30 Sat.
Wide selection of silk and cotton fabrics, stoles, scarves, ties.

Greek Island Ltd.
215 East 49th St. (at Amster Yard, off Third Ave.)
Hours: 10:00-6:00 Mon.-Sat.
Handcrafts from the finest artisans of Greece.

The McArthur Shop
590 Third Ave. (near 40th St.)
Hours: 10:00-5:00 Mon.-Fri. 10:00-4:00 Sat.
Sea shells from every shore; large selection and price range.

Noto
204 East 51st St. (Third Ave.)
Hours: 10:00-6:00 Mon.-Sat.
Mainly handcrafts—from many countries. Hand-blown glass, crewel, pewter, porcelain.

Phoenix Pan American Shop
793 Lexington Ave. (at 62nd St.)
Hours: 10:00-6:00 Mon.-Fri. 10:00-5:00 Sat.
Unusual assortment of Mexican and South American accessories: glass, pottery, tin, baskets, rugs, casual clothes, stoles, slippers.

Serendipity 3
225 East 60th St. (Third Ave.)
Hours: 11:00-1:00 A.M. Mon.-Sat.
A bit of everything, old and new, for the home or to wear; also luncheon, supper and coffee in early 1900's atmosphere.

Takashimaya
562 Fifth Ave. (at 46th St.)
Hours: 10:00-5:45 Mon.-Sat., except 10:00-6:45 Thurs.
A branch of the famous department stores in Japan; jewelry, ceramics, art objects, bonsai, sculpture and wearing apparel.

Textiles & Objects
8 East 53rd St. (at Fifth Ave.)
Hours: 9:00-5:00 Mon.-Fri. 10:00-5:00 Sat.

Continued on page 60

HOUSE & GARDEN
I want a country kitchen

and a whole set of Joan of Arc

Even if I have to pump cold water from a well, I must have—a country kitchen, gleaming pots, old dark woods. And Joan of Arc, provincial sterling of the great country house. To give beautiful meals long into the night. (We can't supply a kitchen. We can offer Joan of Arc. Sterling design of Louis XV—fluted scrolls, plume, classic shell, forged into the royal fiddleback.) 3-piece setting, 23.75. Bride's Set, 44-piece service for 8 with chest, 310.00. (Open stock is 375.00. Save 65.00.)

International Sterling
HOW TO BUY AN ORIGINAL: COLLECT DUNBAR

An original with people sitting on it? Heresy? No, Dunbar. Every Dunbar is an original. Handmade, long lived. Designed under the direction of Edward Wormley. But there is no museum mystery about these sofas. Welcome nappers, small sons, cats and confidants with the same honest comfort. There is a Dunbar Original in your price range. Showrooms welcome your visit: New York, Chicago, Boston, Dallas, San Francisco, Denver, Kansas City, Los Angeles, Seattle, St. Louis, Honolulu, Athens.

Brandon Memorabilia
215 East 59th St. (Third Ave.)
Hours: 10:00-6:00 Mon.-Sat.
Decoupage of all types, gold cut-outs, old valentines and Christmas cards, old prints and posters.

J. Pocker
812 Lexington Ave. (at 63rd St.)
Hours: 9:00-5:30 Mon.-Sat.
Excellent frames for prints and painting--also a selection of both originals and reproductions.

Walter Schatzki
153 East 57th St. (at Lex. Ave.)
Hours: 9:30-5:30 Mon.-Fri.
10:00-5:30 Sat.
Handsome browsing place for prints and lithographs, in wide range of subject matter and price (e.g., hundreds of old Christmas cards and valentines).

E. Wehme Inc.
794 Lexington Ave. (at 64th St.)
Hours: 9:30-5:30 Mon.-Sat.
On second floor, an interesting group of prints.

Elder Craftsman Shop
850 Lexington Ave. (at 65th St.)
Hours: 9:30-5:30 Mon.-Sat.
Ceramics, silver objects, lightweight luggage handmade by people over sixty. Original designs.

Lighthouse Craft Shop
111 East 59th St. (Park Ave.)
Hours: 9:30-5:30 Mon.-Fri.
10:00-5:00 Sat.
Gifts handcrafted by the blind--infants wear, aprons, dusters, leather goods, some clothing.

Alice Maynard
558 Madison Ave. (near 56th St.)
Hours: 9:30-5:30 Mon.-Fri.
except 9:30-6:45 Tues.
9:30-4:45 Sat.
Everything imaginable for the needlework enthusiast--crewel and needlepoint patterns for cushions, cummerbunds, vests, book covers.

N. Y. Exchange for Women's Work
541 Madison Ave. (near 55th St.)
Hours: 9:30-5:00 Mon.-Fri.
Nonprofit organization, offers handmade gifts, children's things, little accessories and antiques. Also baked foods and a restaurant.

HOME FURNISHINGS EXHIBITS

Armstrong Cork Co.
60 West 99th St. (at Sixth Ave.)
Hours: 9:30-5:00 Mon.-Fri.
Product center on lower level of their showroom devoted to displays of resilient flooring and acoustical materials. No sales, but shopping information is provided.

Decorative Arts Center
305 East 63rd St. (First Ave.)
Hours: 9:00-5:00 Mon.-Fri.
Sixteen-floor building with spacious showrooms featuring furniture, fabrics, lighting, accessories, carpeting, antique rugs, glass, art objects. Visitors welcome, but purchases must be made through retail or decorator sources.

National Design Center
415 East 53rd St. (First Ave.)
Hours: 9:30-5:30 Mon.-Fri.
10:30-5:30 Sat. and Sun. (closed Sat. and Sun., Memorial Day through Labor Day)
More than fifty room settings by America's leading interior designers. Decorating ideas and displays of home furnishing products. Open to the public free of charge.

Nettle Creek Shop
4 East 53rd St. (near Fifth Ave.)
Hours: 9:30-5:30 Mon.-Sat.
Everything for the bedroom--bedspreads, headboards, draperies, upholstered chairs and decorative pillows of every kind. Also import-ed furniture. All can be ordered on the spot.

Owens-Corning Fiberglas Fabric Center
717 Fifth Ave. (at 56th St.)
Hours: 9:30-5:30 Mon.-Fri.
9:30-5:00 Sat. (closed Sat. in summer)
Over 5,000 different textiles, designs and colors for draperies. All can be ordered immediately.

RCA Victor Exhibition Hall
40 West 49th St. (Sixth Ave.)
Hours: 11:00-7:45 daily, including Sunday
All the latest RCA Victor radio, hi-fi and television models on display. No sales.

Scalemandre Museum of Textiles
57 East 57th St. (Park Ave.)
Hours: 9:00-5:00 Mon.-Fri.
Permanent display of Sclamandre textiles used for restorations such as Mt. Vernon, Monticello, the White House, etc.

Zenith Radio Corp.
666 Fifth Ave. (at 53rd St.)
Hours: 9:30-5:30 Mon.-Sat.
All Zenith TV and radio models displayed in operation. Information on where these items can be purchased is furnished, but there are no sales.

The noble sofa $662.*
She is ever seeking new ideas, ever saving old recipes while she contemplates the subtleties of Rhines and Rhones... the nuances of saffron and sage.

She's as inspired by Monday suppers as Sunday buffets, for within her kitchen lie the secrets of souffles, sauces and salads... cookies, curries and casseroles.

Within these pages she finds ideas and products that pique her curiosity... satisfy her creativity.

She's stimulating and stimulated...

... and she reads this magazine, just as you do.
This thirty-veiled threat is not to be pooh-poohed. Man is by nature a social animal, but it can be overcome. We know of one exasperated gentleman who bought a Conn Organ to indulge his secret yen to make music. Before the instrument had been in his living room one full day he found himself waiting in line to sit at the keyboard. And that was just with his own family. When his friends and neighbors discovered the Conn, the poor fellow had to set up a priority system like the numbers in a butcher shop. So, take heed. If you are going to give serious thought to a Conn Organ, you must first accept the fact that people cannot resist playing it. Then you go joyously on from there!

The start is easy. Thanks to Conn's remarkable new learning method, "Instant Music," you can play any one of 39 popular songs in a matter of minutes! No endless scales and tiresome exercises. If you know your alphabet from "A" to "G," you can play with both keyboards, with exciting hand effects, and with foot pedals, too.

You play the way a professional organist does—naturally, with true human expression. No gimmicks, gadgets, push-buttons, or one-finger chord makers. You are playing on a professional-quality instrument created by C. G. Conn, Ltd., world's largest manufacturer of band instruments. The Conn has such tonal versatility, such tremendous musical potential, that you will never outgrow it, no matter how skilful you become.

There are seven beautifully-crafted models, starting from $99.5. Your Conn dealer can arrange easy payments. But remember our warning—don't buy one unless you like people! For helpful free booklet, "How to Choose an Organ," plus free "Caprice Capers" LP record, just write today to Dept. HG-10, Conn Organ Corporation, Elkhart, Indiana.

DON'T BUY ONE UNLESS YOU LIKE PEOPLE

Build your own music

Even the greenest novice can put together anything from a color TV set to a stereo radio tuner with one of today's improved kits.

If you can read, you can build your own music equipment, claim the makers of today's newly designed do-it-yourself music component kits. Certainly anyone who has followed a cooking recipe or put together a disassembled toy on Christmas Eve will feel relatively at home at the job. If you like making things, you will have fun, and certainly the excitement of hearing music come out of a piece of equipment you have made yourself is a splendid reward. Among the instruments you can put together are TV sets, home organs, walkie-talkies, even guitars and harpsichords as well as hi-fi components—amplifiers, radio tuners and loudspeakers.

One of the biggest advantages of a kit has always been the saving. (You can save as much as $100 by building a hi-fi component yourself.) But up to now, the drawback for many people has been the fear that they would be jumping into an unmanageable sea of complicated tubes and resistors out of which they would never be able to swim. In the last few years, however, kits have been drastically redesigned and simplified so that anyone—man, woman or terulous older child—can tackle the job with confidence. In many kits, much of the purely mechanical work, such as the most critical wiring or riveting the tube sockets to the base, is completed at the factory to keep you from being bogged down with the more humdrum and exacting procedures.

Instructs, in most cases, are remarkably simple to follow. Some manuals are printed in color so that with each step you can visually co-ordinate the colored wires and component parts with the colored illustration. Some have three-dimensional drawings of the various steps to help you grasp each situation as clearly as possible. Others include brief explanations of how each section of the instrument works to help you understand exactly what you are doing with each part and why.

When you select a kit, be sure to get one that has all its parts clearly identified and logically organized in the kit package. As you progress from one step to another you ought to be able to lay your hands instantly on the particular parts you need. Some kit containers are designed like tool boxes with all the parts stored in pull-out trays; in others, groups of parts are assembled in see-through plastic packages.

The tools you need for kit-building are few and simple: a screwdriver, a pair of long-nose pliers (the kind that is also a wire cutter), and a soldering iron. When you embark upon your kit, don't try to finish everything in one rush—in an evening, say—or you may get tired and skip over some crucial step. As you go along, check back over the instructions a page at a time before you move on to the next step. A battery-operated gadget called a "probe" is included in some kits with which you can easily check the solidity of your soldered connections. If by chance you should have any trouble once the instrument is completed, the kit manufacturers will check it out at a small extra cost. Some dealers will do this for free.

Kits are no longer made only by companies specializing in do-it-yourself materials. Many of the best-known makers of hi-fi equipment have recently brought out kits, too. For a list of kit makers and their wares, see page 201.
People always say that every man ought to have a hobby but they never mention the real reason, which is: it's the only way he can be alone at home.

Most men, therefore, will choose a hobby that is so bulky, messy, noisy, or boring that no one can bear to be near him; a high price to pay for solitude.

The wise man will forsake these self-tortures and take up wine collecting. It works just as well, no one will bother him: A) children do not drink and so are not interested; B) women love to have wine at the table, but they feel, quite rightly, that the collecting of wine is, like hunting, man's work. And so it is.

Wine collecting has one magnificent advantage over other hobbies: you can drink it. Also, it is neither expensive nor complicated to start. One may begin with two or three different reds and two or three whites; but which ones? To help you we will be happy to send you the labels of all thirteen Paul Masson table wines (plus a description of the delicious differences of each) to give you a collector's feel right away. Write: Paul Masson Vineyards, Dept. G-1, Saratoga, California.
**Connoisseur's Corner**

**Light up your foyer with style**

The chandelier or sconce you choose for your entrance hall is perhaps the most important in the house. It sheds the light of welcome, setting a mood that guests carry with them as they move from the front door on into the living room. But it also must carry the major decorative burden for a space that is likely to contain little or no other furniture—a demanding role, but one which any of the fixtures here could perform with brilliance.

Ribbons of white metal orb the light source in an airy chandelier from Denmark. Each circle can move independently, so you can adjust its position to screen the light from the bulb within. 14 inches in diameter. George Tanier Inc.*

Crystal teardrops hung from delicately curved branches of wrought iron make a chandelier of high elegance. Reproduction of a Louis XV Provincial design, it is 30 inches long, 23 inches wide. Unwired, $480. Nesle Inc.

A simple wall lamp that gives a soft, lovely light consists of a milky globe and a reflector which you can have in white, in primary colors, or in brass or chrome. The 8-inch globe has a 12-inch reflector. Other sizes. Habitat, Inc.*
At once geometric and gay is a colorfully striped cube hung within a finespun circle of white-painted metal. The square shade, with a diffuser on its underside, comes in pink and gold, or in pure white plastic. Lightolier Inc.*

The full-dress splendor of a cut crystal sconce from France can endow a hall with ballroom magnificence. Six-light sconce is 22 inches high, 20 inches wide. $740. Others in two-, three-, and five-light sizes. Baccarat & Porthault Inc.

An antique tole chandelier in yellow and white is a one-of-a-kind ornamental beauty—but, happily, it could be copied to order and painted in any color scheme you like. Thus, in your own colors, it would still be one-of-a-kind. Joseph Richter, Inc.*

The nostalgic grace of wrought iron and a design that lends itself to a narrow space are the dual assets of a chandelier copied from an old one that held candles. It is 32 inches wide and can be had in any color. $162. Arco Lighting.

WHITELEIGH

Enjoy 28 pages of fine custom-designed furniture in color-filled Whiteleigh Brochure. This magnificent Collection brings you the timeless elegance of two great classics—Empire and Regency—translated into Contemporary Originals of rare and lasting beauty. Send for your Whiteleigh Brochure, living, dining, bedroom.

White

THE SOUTH'S OLDEST MAKERS OF FINE FURNITURE

Enclosed 25c for handsome new Whiteleigh Brochure

Name_________________________

Address_______________________

White Furniture, Dept. HG-3164, Mebane, N.C.
New Dishwasher *dll not only ends water spots...but dissolves 7 of the most stubborn spots

Guarantees spot-free washing, the most spot-free glasses, silver, dishes any dishwasher can wash—or your money back!

New improved Dishwasher *dll's super-penetrating solution gets in and under spots, lifts them off and floats them away. Dishes come out sparkling clean—even after being stacked for hours in your dishwasher. And Dishwasher *dll is recommended by every leading dishwasher manufacturer. Get new Dishwasher *dll—new color, new fragrance!

Dishwasher *dll is recommended completely safe for finest china by American Fine China Guild.

WHAT'S NEW FOR LIVING

RUGS OF SILK, or silk with wool, are about as luxurious as any Sultan's magic carpet ever was. Designer Stanislav V'Soske now makes area rugs entirely of silk, or silk used with velvet-cut wools, that have a shimmer and shading reminiscent of old brocade. One particular beauty is a silk-and-wool rug with a traditional floral design in a range of reds on a gold background. Patterns by other noted designers are also available to order. A 6-by-9-foot rug, about $2,800, by V'Soske, 152 E. 56th St., New York, N.Y., 10022.

WHIMSICAL STEEDS for playgrounds offer children of 2 to 10 an exciting ride. A young rough-rider can choose a colorful pony or something a little more exotic such as an elephant, a pelican or a hippopotamus. Built to stand up under the 'tender' use they're likely to get and to survive all kinds of weather, the animals are made of aluminum alloy and mounted on heavy-duty noncompressing springs. You can get them to be set in the ground or fastened to a portable steel base. Fair Play note; saddles are contoured for little rumps only—a bit uncomfortable for big children. The turtle, below, is $6450; other members of the menagerie are priced from $1850. Saddle Mates by Game-Time, Inc., Litchfield, Mich.
And so it goes. Thousands of KitchenAid dishwashers are being purchased by families that once owned other brands. These are experienced, valuewise buyers. They learned from friends and neighbors that there is only one really great dishwasher.

Only KitchenAid cleans with Guided Action power wash ... like the big commercial dishwashers our company makes for leading hotels, restaurants and hospitals. You never have to pre-rinse your dishes with KitchenAid.

Only KitchenAid dries with Flo-Thru Drying—not intense heat alone, but gently circulated sanitized hot air that thoroughly dries everything safely—even fine china and good plasticware.

Only KitchenAid is backed by over 70 years' experience in building dishwashing equipment. That's why a KitchenAid does its job perfectly and is so solidly built you'll be recommending it, too.

KitchenAid dishwashers are available in more different models and styles than any other. The KitchenAid Vari-Front feature makes it easy to match your kitchen decor. From the beautiful Superba VariCycle push-button built-in to the new top-loading DualCycle Portable, there's a KitchenAid for every kitchen and every budget.

Why not talk to an experienced dishwasher owner. You'll make your first real dishwasher a KitchenAid.

To learn more about the one really great dishwasher look for your nearest KitchenAid dealer in the Yellow Pages or write: KitchenAid Home Dishwasher Division, Dept. KHG-4, The Hobart Manufacturing Company, Troy, Ohio.

Dishes get cleaner... drier, too, in

KitchenAid BUILT-IN OR PORTABLE DISHWASHERS
the elegance of Italian heritage, designed for dining room and bedroom... fruitwood with butt walnut accents.

*Brochure available (25c)
Ask for V-25

Fancher FURNITURE COMPANY
SALAMANCA, NEW YORK,

For really fresh coffee, grind it as you need it in the top of the Mixboy in just thirty seconds time.

Nuts can be ground in the head of the Mixboy, or, as here, with the chopper attachment. You can use any handy container with chopper or blender.

Egg whites whip to a pretty peak in seconds with the Mixboy. It is so easily portable you can beat sauces and frostings right on the stove, in whatever bowl or pan you are using.

Shopping information, page 198

HOUSE & GARDEN

THE MIXBOY

By now most cooks have long since discovered the convenience of a portable electric mixer that can blend a sauce cooking on the stove as easily as it can beat eggs at the work counter. This practicality has been carried several steps further by the Mixboy, which can do almost as many things as an extra pair of hands. In addition to its regulation beaters for everyday beating, it has a pair of kneading hooks for preparing dough, a blender head, a chopper and a grinder. All in all, the lightweight Mixboy could stand in for four separate appliances. It is made by Brual Ltd. and costs $40 at housewares departments.
Meet our new Blue Cloud cover...it's heavenly

Delicate powder blue clouds, floating in a sky blue background, add depth of reality to our exclusive new fabric. This lovely pattern is complemented by dainty white daisies. The "Health Center" section of our Back Supporter mattress is highlighted by reverse emphasis of shadings. You'll agree the superb satin damask is heavenly. It invites complete relaxation. Under the cover of the Back Supporter is Spring Air's unique construction. The exclusive Karr Spring unit with "Health Center" feature provides the ultimate in comfort and support, without board-like hardness. The Back Supporter is available in luxurious foam rubber, too. If you'd like to meet our Back Supporter with the new Blue Cloud cover, you don't have to go to heaven. Just see your Spring Air dealer.

SPRING AIR MATTRESSES WILL BE FEATURED IN THE HOUSE OF GOOD TASTE, NEW YORK WORLD'S FAIR

SPRING AIR BACK SUPPORTER MATTRESS

Spring Air Company • 666 Lake Shore Drive • Chicago, Illinois 60611

MARCH, 1964
CHARMING RECIPE FILE
Accordion file in Blue Willow or Moss Rose pattern keeps favorite recipes at your fingertips. Washable leather-like cover, craft dividers for all cooking classifications, 8" x 10".
Please specify pattern.
PLEASE ADD $3 POSTAGE Pa. Res. Add 5% Sales Tax. Sorry No COD's.
THE ADDED TOUCH
Dept. HG-3, Bryn Mawr, Penna.

Golden Glitter Party Gear
Fashion's fancy at home glows and glitters in an elfin shoe with Persian toe and sling back. Looks absolutely charming with a long dress, pyjamas or dinner pants and lets you pad around in perfect comfort all the after hours. 5 to 10.

Easter charms
Signs of spring—green shoots, Easter eggs and, of course, the bunny. So what finer addition, if your lady hath charms, than hand-carved jade? Deep green stone is the symbol of good fortune. Charms are over 5" with 14 kt. gold fittings. $15 each; 2, $25 Ppd. tax incl. International Gem, HG-3, 17 Maiden L., New York 10038.

Crumbs away
We thought the crumber was gone with the parlor maid, but here it is all prettied up in that wonderful Blue Onion pattern and just as useful as ever—even more so, now the kids perform the clean-up chore. Hand-painted on white glaze. Nylon brush. 6" by 81/2". $2.95 ppd. Seth & Jed, Dept. G3, New Marlboro, Mass.

Polish plus scent
Wax, the kind that the finest cabinet makers use, has delicate fragrance added—bayberry, sandalwood, lavender or lemon verbena. Fine wax may be used for polishing and finishing marble, leather, painted surfaces as well as wood. $1.25 a jar; 5, $5. Ppd. Carolina Soap & Candle Makers, HG-3, Southern Pines, N. C.

Galaxies of glads
100 nursery grown gladiolus for only a penny a bulb! You get a rainbow mix of velvety solid color and multicolor blooms. Bulbs are small, but with normal soil, care, growing conditions will bloom this year, grow larger year after year. 100, $1, 200, $1.94 ppd. Michigan Bulb, Dept. GX-1478, Grand Rapids, Mich. 49502.
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.

Cup of cheer

Excellent at Easter
Whether the Easter bunny or the miraculous goose laid this handsome egg is a moot question. No matter its parentage it is exquisite in its golden radiance. Actually it comes from Limoges, France and opens to hold jewelry, a flacon of perfume, a lace Hanky. $3.50 ea. ppd. Downs & Co., HG3, Evanston, Ill.

Hurrah—huaraches!
All time favorite from Mexico, the hand-woven leather huarache. These comfortable sandals wear for years, become as soft as gloves. Natural leather takes on a glowing patina as you wear them. Saddle stitched soles, 1½" raised heels. Size 4 to 9. $3.98 ppd. Cal-Leather Co., HG3, 525 W. Windsor Rd., Glendale 4, Calif.

Harvest in spring
Whitest milk glass ringed with grape leaf and cluster pattern perched on a pedestal. Fine for fresh fruit, ice cream or jellied consommé. A can't-miss gift for the first spring bride because the harvest pattern goes with any china. Set of 8, $4.95 ppd. Catalogue, 25c. Scandicrafts, HG3, 185 Ashford Ave., Dobbs Ferry, N. Y.

At Last...
AN ELECTRIC HOT POT THAT REALLY WORKS!
Just plug in the cord and you have boiling water for instant coffee or tea, in minutes. Grand for heating soups, too. This unusually handsome pot has a classic design, with graceful fluting and white porcelain bush to go with any china pattern. Holds 1½ cups, and is completely immersible. Fully guaranteed.

$2.95 plus 45c postage
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ARTISAN GALLERIES
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UNUSUAL and RARE GIFT
FOR FATHER'S DAY
JOCK the old GOLFER
Lovely, Handpainted Colored Reproduction of Antique Cast Iron Bookend—Doorstop or Bibelot 10" tall $14.00 Postage prepaid.

THE GORDONS
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CUPID SCONCES
This is one of the finest replicas of an original antique. Metal Cupid sconce finished in Antique Gold or French Bronze. Cupid can be had in Antique Gold or Antique Black. Height 22½", width 1½". Introductory price $30.00 each. Add $1.00 postage.

Send check or money order
Columbia Silversmiths
142 East 34th St.
New York 16, N. Y.

73
**AWARD WINNING DESIGN**

**TWO-WAY COLONIAL CHANDELIER**
Exquisitely simple, yet highly dramatic. One switch controls 56 candle-style bulbs at top and a 100-watt down light hidden in the inverted cone. Lights work independently or together. Handmade of black iron. Comes completely wired with switch, canopy, chain, all the bulbs. 25" spread 36" long. 

$89.50 exp'd. chgs. collect.

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734 Brightfield Turnpike, Sturbridge, Mass. 50.000 people a year visit our shop at the center for authentic Early Americans. Inlaid tables, desks, benches, chairs, ironstone, pewter, racks, mirrors, books. And everything else.

**AWARD WINNING DESIGN CHESS SET**
This award-winning design is on permanent display at the Chicago Museum. Winner of the Craftsmen Award when displayed in Moscow. A truly rare and magnificent chess set designed by world famous sculptor Peter Ga-...
Party pitchers
You can't have too many pitchers, more especially when they’re scrupulous copies of Old Bennington ware recreated in Royal Staffordshire. Typically engaging bouquet handles point up the functional design of a bygone era. Pint size $1.99; 2 qts., $3.49, 45¢ post. Here's How, HG3, 15 W. 26th, N. Y. 10010.

Plump for the pump
Cheryl, Solly Bayes original, is the perfect pump for suits, day-wear dresses; squared off toe-sole, 1 3/4” heel's a smart stack. Beige or green antique kid; red antique or black or white calf. 4-11 (AAAA-D) C and D to 10 only, 4-10, $16.95; 10½ or 11, $17.95, 50¢ post. Free Catalogue. Solly Bayes, HG3, 45 Winter, Boston, Mass.

Welcome victorians
Rugged reproduction of the United States seal is surrounded by the stars of the 50 states. Vibrant red and blue with crisp white in a walk-on-me blend of cotton and rayon yarns. Washes like a dream. Four feet in diameter. $24.95 plus 75¢ post. Order from Helen Gallagher, Dept. 303, 413 Fulton St., Peoria, Ill.

Wide, wide ruffles
In answer to earnest pleas, the Unbleached Muslin Company is offering unused unbleached muslin curtains. Deep 4 1/2” ruffles to their marvelous wide, wide ruffles and blue with crisp white in a unused unbleached muslin curtains. Deep 4 1/2” ruffles to their marvel­

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YOUR OLD FUR COAT INTO CAPE, STOLE OR JACKET

MORTON'S Installs For Executives remodel your old fur, jacket, cape or stole in glamorous new fashion, only $24.95. Includes new lining, interlining, mink collar, cording, placket. Written guarantees. Free Shipping Container. Box 1007-1, MORTON'S, 138 East 25th Street, New York 10, N.Y. For fur pricing, see your local MORTON'S, largest fur restyling specialist. One of the largest fur restyling specialists. All dresses are copyrighted by Harpur's, Harpur, Glimmer, Detroit, Mich., no limited. Paid cash old fur, estate items, pay gentleman only when your tailoring needs are met. Ask for FREE STYLE BOOK. MORTON'S, Dept. P-6, Washington 4, D.C.

Flexport Pet Door
Ends Door-Tendi’ng, Whining, Scratching

TOREN, Inc., Dept. HG-3
2 Cottage Ave.
Damariscotta, Mass.

RATTAN to Rave About
— Created by Hong Kong craftsmen from natural rattan...beautiful left “au naturel” or easily painted or dyed to blend with your color scheme. Wonderfully light weight, yet extremely comfortable...sturdy and shatterproof.

RATTAN MIRROR FRAMES
A glamorous frame for that special mirror in boudoir, hall of living room. Many fascinating shapes to choose—sorry, you supply the mirror—22” long, $34.88.

cookie lounge
Elegant expression of the ratten weavers pet. Suitable for patio, lanai, den, boudoir, $108.95—60” long x 18” high.

VENTURE INC., Dept. HG-3

MARCH, 1964
Lady bug safely home
This little lady bug is grounded! She's a latch guard for the safety chain on a dog's door. 8" gold plated chain is held in place by maple leaves that screw to door and wall. Chain protects against strangers, permits peeking. $1.88, 9. 2.25. Ppd. Lillian Vernon, HG3, 30 Evans St., New Rochelle, N. Y.

Spring garden boot
Nothing like April showers to dampen the soul and soles of the most enthusiastic green-thumber. With stretch latex boots she'll keep dry, clean and keen. They wash inside and out, dry in a trice. April green. Sizes: sm., fits +6; med., 6-8; lg., 8-1/2-10. $2.98 pdl. Spencer, HG3, 628 Spencer Blvd., Atlantic City, N. J.

Compact convenience
Everything is ready at hand with this handsome colonial two-compart ment rack. Holds the latest magazines, paperback Proust or Peanuts plus two rolls of tissue or a roll of paper towels. Hand-rubbed pine, 13" wide, 5/2" deep, 191/2" high. $6.98. Single rack, $5.90. Ppd. Crescent House, Box 21 HGL-9, Plainview, N. Y.

“Now I lay me . . .
Hang a prayer girl or boy over your child's bed to guard the sleeping cherub all through the night. Pictures need no frames and have an attached hanger, washable finish, 81/2" square. Girl is in pink and boy in blue. Send first name to be hand-painted in gold. $1.25 each pdl. Gloria Dee, HG3, P.O. Box 2000, Mt. Vernon, N. Y.

COOK EGGS AUTOMATICALLY!
Prepare 1 to 4 eggs to your taste right at the table! Just plug it in... electric Egg-A-Matic shuts off automatically to give you boiled, poached, scrambled or shirred eggs exactly as you like them. Made of easy-to-clean white ceramic decorated with cheerful roosters and hens. Ideal for busy breakfasters! Guaranteed or money back! Egg-A-MATIC, $2.98 postpaid. Sunset House, 653 Sunset Building, Beverly Hills, Calif.

NOW! AMAZING ROSE DISCOVERY
11,000 GIANT RED ROSES
In Just One Single Season from One Single Plant!

HAVE THOUSANDS OF GIANT ROSES FROM SPRING 'TIL FROST!
AMAZING CLIMBING ROSE ROCKETS FORTH IN THE MOST FANTASTIC SPIRANGEUR FLORAL BLOOM IN ALL ROSE HISTORY!

After years of research leading garden experts finally developed the world's first giant rose of the largest known variety of rose. SMASHING SCARLET, that explodes with fresh bold blooms of the most breathtakingly beautiful deep scarlet red. Giant, 8-10" across, this rose will sweep across walls like wildfire, climb up and over trellises, walls, yes, it will actually smother your walls with the most fantastic display of giant red roses ever seen on the face of the earth . . . The SMASHING SCARLET that can transform your home into the garden showplace of neighbor's dreams. With just a few feet of earth you can transform your garden into the garden showplace of neighbor's dreams.

This amazing rose is so hardy, so desirable to bloom it in any weather, you can create a floral garden paradise beyond your wildest dreams. With just a few feet of earth you can create a floral garden paradise beyond your wildest dreams. With just a few feet of earth you can create a floral garden paradise beyond your wildest dreams. With just a few feet of earth you can create a floral garden paradise beyond your wildest dreams.

Because the demand for this fantastic rose is so great and our supplies are so limited you must act now! If you want your garden to take top honors as the prettiest in town, fill out the order coupon and rush your order today. Avoid being disappointed.

GUARANTEE
Because we are so sure that this SMASHING SCARLET will literally transform your garden into a showpiece of neighbor's dreams, we back this guarantee.

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3 Smashing Scarlet Rose Plants—Only $4.00
4 Smashing Scarlet Rose Plants—Only $5.00
5 Smashing Scarlet Rose Plants—Only $10.00

SATISFYING ORDER?
Send Name, Address, City, State.

MAIL NO-RISK ORDER TODAY!
Cedar Lake Nursery Inc., Dept. 101
133 Cedar Lane, Teaneck, N. J.

Guaranteed: Envelope with first payment in full for the exact number of plants ordered. If you are not completely satisfied we will send you back your money, no questions asked. We guarantee to send the plants described. Even if you do not receive the plants ordered we will refund your money at once, no questions asked.

1 SMASHING SCARLET Rose Plant—$3.00
2 SMASHING SCARLET Rose Plants—($6.00)
3 SMASHING SCARLET Rose Plants—($9.00)
4 SMASHING SCARLET Rose Plants—($12.00)
5 SMASHING SCARLET Rose Plants—($15.00)

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CITY__________ STATE_____________________

MAILING ADDRESS_______ ZIP CODE_______

$5.00 POSTAGE.

March, 1964"
Give your child a head start in Arithmetic

Get these new Musical Multiplication Records—and we mean marks in arithmetic go up, quickly! All the Multiplication Tables from 2’s through 12’s have been set to music on 5 records. Each table has its own catchy tune and musical quiz. Children love to play them. Used in thousands of schools, parents and teachers report wonderful results. Write for free folder to: Bremner Records, Dept. T-9, Wilmette, Ill.

THOMPSON'S COLOR WATER SEAL does two-jobs-in-one. Stops costly water damage to wood surfaces, but penetrates deep to seal any porous surface. Puts new color and life in wood without hiding grain, adds new beauty to concrete and masonry. Choose from a wide range of rich decorator colors. Apply quickly to unstained or stained surfaces—brush, wipe, roll or spray on. Ideal for interior paneling, furniture, shingles, shakes, finished or rough siding, fences, arbors. For color samples and complete information, send for free brochure. E. A. Thompson Co., Inc., Merchandise Mart, San Francisco 3, California.
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You have a priceless collection of photographs, and you want to keep them safe and organized. Our photographic storage options are designed to protect your memories from damage and deterioration. Available in various sizes, our solutions ensure your photos are preserved for generations to come.

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With our high-quality materials, your photographs will remain in pristine condition. Contact us today to learn more about our photographic storage options and how we can help you protect your memories.

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Thank you for choosing us for your photographic storage needs.
Chop with the wind

Cheerful chopper winds up to a chop with the wind.

Arapahoe St., Denver, Colo.

Your good name

Atlantic City, N. J.

Glorious goblets

Ferdinand may have loaded Isabella (celebrating Columbus' landing, no doubt) with elegant glasses just like these Spanish imports. Clear, hand-tinted glass landing, no doubt) with elegant stems and bases are sterling, too. Set of 4, $13.95 ppd. Park Gallerieis, HG3. 887 2nd Ave., N. Y.

FILE-DRAWER TABLE

Why buy a desk, and pay table prices when you can have this handsome piece of furniture that doubles as a file chest? Now you can keep your valuable papers orderly, accessible ... in a drawer deep enough for standard alphabetical files. . . . when you can.

COQ OIVA:

TWIN OOUTLET (3 x 5") $1.50 each

DUAL OWITCH (4 1/2" x 3") $1.95 each

TRIPLE OITCH (6" x 5") $2.95 each

MONEY-BACK GUARANTEE, Postpaid.

Keep Seat Belts Neatly Rolled, Out-of-the-Way with "Belt Caddy" SEAT BELT RETRACTORS

Sticky, dangling seat belts and buckles are a nuisance when getting in and out of your car. Now, "Belt Caddy" keeps seat belts neatly rolled up, out-of-the-way, yet ever handy. When ready to drive, just pull the belt around you.

Our Exclusive EVERYWHERE MATCH MIX 'n BLEND HANDBAG

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Sticky, dangling seat belts and buckles are a nuisance when getting in and out of your car. Now, "Belt Caddy" keeps seat belts neatly rolled up, out-of-the-way, yet ever handy. When ready to drive, just pull the belt around you.

The high impact nylon adjustable spring-tension roller slips on to already installed or new seat belts in merely seconds. Unaffected by heat or cold. Built to last for years and years. Sloppy, dangling seat belts and buckles are a nuisance when getting in and out of your car. Now, "Belt Caddy" keeps seat belts neatly rolled up, out-of-the-way, yet ever handy. When ready to drive, just pull the belt around you.

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UNIQUE NEW IMPORTS! Mechanical Wind-Up Toys for Easter.

Four carefully selected toys for Easter giving. No keys to lose, no sharp edges. Safe, sturdy, simple to operate... excellent values.

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Amazing rhythm and action ensure that you can enjoy a noiseless smile, regardless of age. Dapper 6½".

YoYo Bunny
A few turns of the key and he bobbles his big yo- yo with confidence and skill as he sways from side-to-side, 6½.

Juggling Bunny
Juggles hoops in both hands as he swings, 7½ tail, colorful jacket, striped pants, soft vinyl head.

Comic Duck
Wind up, he waddles—suddenly stops and spins in a circle. Sturdy metal metal, 5½". Incredible action.

FREE: 24¢ Catalog with order, or send 36¢
Will Pay Postage. No COD's. Satisfaction Guaranteed.

LIL' EGG HEADS—Hand Decorated Real Eggs. For Easter table decoration, or egg hunt. Baked egg, and beautifully dressed with felt hat, fluffy golden hair and lace flower trim, 85¢ each. SPECIAL: 5 for $3.75
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Polishes Teeth 5 Times More Effectively Like The Dentist Does! Does your past or present? Just push the button, bristles spring into action, brush reaches down. Your teeth get the brushing they need to be healthy. Only $2.98. It's the only brush that cleans to the teeth. For 2½' bristles and grill $3.98 at your drug store.

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Installs in seconds! Premium mounted in your fireplace. No drilling, fire brick adjustment in height and width, standard size fits fireplaces 27" to 32" high. Brackets swing in and out easily, grill racks, pole, grill flaps removable. Complete as shown, 4½' pole, grill $14.98.

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AMAZING DEVICE FOR CRACKING ICE!

Now . . . crack ice so fast you won't believe your eyes. One or two light taps on a cube of ice cracks the ice to bits without effort. It's the action of the spring vibrators that does the trick. The ice doesn't scatter. No grinding, No jarring. No pounding.

No skill required. Money-back guarantee. Gift-boxed. Only $1.00 ppd from TAP-ICER
BOX 156 L WILLIAMSPORT, PA.

Black lace and pine
Terrific team for a shelf—warm pine and black cast iron in a lacy design. Splendid shelf for cookbook library, radio, plants, spices or ornaments. Fine for bath or children's room, too. Shelf measures 17½" by 5½". Just $3.98.

Brackets separately for $1.90 a pair. Ppd. So why not. Rustic Ark, HG3, Box 303, Woodbury, N. Y.

Open a doll's world
Kokeshi dolls are as bright as can be. Open the girl and boy and inside are more tiny dolls all hand-painted in brilliant colors. Each little head is moveable. Big doll is 3½" high, then 1½" and tiniest is just ½". Each set of 3 boys and 3 girls, $1.25 ppd. Imported by Shopping Japan, HG3, 25 N. Main St, White River Jct., Vt.

Spring's a waiting
The view from your window may show only slush and mud, but glorious spring waits in the wings. Perfect team to greet the muddy—sturdy yellow cotton gloves and a file to house planting data and tips on how to make your garden grow.

File. $2.75; gloves, $1.25. Ppd. Artisan Galleries, HG3, 2100 N. Haskell, Dallas 4, Tex.

Jaunty finger bonnet
In German the word for the little hat is "fingerhut" and we think this is about the prettiest hat ever designed for a needlewoman's finger. A hand-strung bird waits on white bone china with gold trim. A thoughtful gift for anyone who prides herself on her stitching. $4.50 ppd. Edith Chapman, HG3, Route 363, Blaustein, N. Y.

Play Right Away!

Musician Bunny
Amazing rhythm and action ensure that you can enjoy a noiseless smile, regardless of age. Dapper 6½".

YoYo Bunny
A few turns of the key and he bobbles his big yo- yo with confidence and skill as he sways from side-to-side, 6½.

Juggling Bunny
Juggles hoops in both hands as he swings, 7½ tail, colorful jacket, striped pants, soft vinyl head.

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Raleigh tavern stool
Our colonial forebears may well have had their one for the road perched on a hardwood stool like this handsome copy. Hand-woven fibre rush seat in two heights, 30" or 24". Unfinished. $6.95; light natural finish, $7.95; mahogany, walnut, cherry, pine finish, $8.95. (10 lbs.) Exp. coll. Jeff Elliot, HG3, Statesville, N. C.

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Store it in your closet; roll it where you will. It holds 24 pairs of ladies’ shoes or 20 pairs of men’s plus the cleaning gear. Moves on large, silent, free-wheeling casters. 22" by 16" by 26½" high, it’s masterfully crafted of knotty pine in a honey or maple finish. $26.95. (10 lbs.) Exp. coll. Yield House, HG3, N. Conway, N. H.

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The post office won't be bungling your mail back for postage due if you weigh it on this handy postal scale. It's made of sturdy metal in a tan finish, clearly marked for Air Mail, 1st and 3rd class mail, giving U.S. postal rates up to 16 oz. Complete postal regulation included. 8" by 4'/2" by 2". $1 ppd. Brock's, K.75 Brock Bldg., Boston 10, Mass.

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The jumpingest, wiggliest rabbit to come hippity hopping into the Easter egg garden! He hopped over from Austria where he was skillfully hand-hewn in colorful enamel as only the Austrian craftsmen know how. 7” of jumping joy. $1.50 ppd. American Trader, HG3, 25 North Main St., White River Jct., Vt. 05001.

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Alabaster butterfly to hold precious papers, billets doux securely in place on a feminine desk. Jade green of the skillfully carved stone would be an elegant addition to a flower arrangement or bibelot collection. 4” in diameter, $4.50 ppd. A pretty thing from Shopping International, HG3, 25 N. Main St., White River Jct., Vt. 05001.

Make Your Guests “WELCOME”
Greet your guests with the “Welcome” sign that will be a handsome addition to your yard. Offer, Family, Friends, etc. 6” x 24” or 12” x 36”. Both available in snow white and (removable) will add elegance to any entrance. $4.95 each. Order for Small or Large. 24” x 36” $7.75 plus $2 postage 36” x 48” $13.95 plus $4 postage.

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Pil Baird
Ship’s Wheel

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No furniture is more elegant than this produced during Queen Anne's reign. The original of this reproduction was made about 1700. American walnut and Honduras mahogany. Over-all ht. 39". Seat 15" by 17". $125 Exp. coll. Footstool folder 25¢. Catalogue $1. Benbow, HG3, 3918 Friendly Rd., Greensboro, N. C.

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First in H&G's series of reports of what's news worthy from the world of pets and their accessories

MORGAN-JONES' "Raleigh Tavern" and "Queen Anne" bedcoverings, at the authorized
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MORGAN-JONES'
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PET'S GAZETTE

Footloose bird owners can now take off for a long weekend and, with easy hearts, leave their pet home in its accustomed surroundings. An automatic feeder will assure that he regularly gets all the fresh seed he wants. You attach the plastic feeder to the cage and fill the hopper with seed. Whenever your little darling lands on the perch, a spring is agitated which releases some seed into the trough. The trough is deep enough so the seed doesn't scatter (and every bird owner knows what a problem that can be). This way your pet will hide his time in comfort until you return. Since the feeder holds a two-week supply of seed, it would also be a good thing for pet owners who are not away at all, but merely absent minded (10-year-old boys, for example). Called the Automat, the feeder is a Willisig Product and sells for 98c at most Woolworth stores.

M ost self-respecting dogs—even dirty dogs—consider baths as unnatural and hateful, and submit to same only under protest. If they could list their objections, they would surely include the business of standing still in a tub full of water, and the soap that stings their eyes and nose. Professional dog handlers, however, often use a canine detergent called Kosmo that is not only less distasteful to the pooch, but seems better for his coat and doesn't irritate his eyes or dry his skin. You sponge it on him a little at a time; then, when you've sponged every inch of him, you hose him off briefly. He will be spanning clean and smell fresh as a daisy. Kosmo can be ordered from the R. C. Steele Co., of Park Ridge, N. J. for 81 cents.

Continued on page 120

Maybe Mother never told you

but there is a way to keep silver shining like new without any work at all. Pacific Silvercloth is a scientifically prepared cloth that protects against tarnishing. Silvercloth is so effective because it is embedded with tiny particles of silver that trap sulphur gas, the element in the air that causes tarnish. Let Pacific Silvercloth keep your silver and silverplate...lovely for life. Look for it in the best silver chests, and in wraps, bags, rolls and by the yard at fine stores.

Fresh Silvercloth is a natural and hateful, and submittable to the same only under protest. If they could list their objections, they would surely include the business of standing still in a tub full of water, and the soap that stings their eyes and nose. Professional dog handlers, however, often use a canine detergent called Kosmo that is not only less distasteful to the pooch, but seems better for his coat and doesn't irritate his eyes or dry his skin. You sponge it on him a little at a time; then, when you've sponged every inch of him, you hose him off briefly. He will be spanning clean and smell fresh as a daisy. Kosmo can be ordered from the R. C. Steele Co., of Park Ridge, N. J. for 81 cents.

Continued on page 120

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MORGAN-JONES is proud to announce their appointment as official weavers of Williamsburg Bedspread Reproductions.

Authentic, long-awaited and exclusively ours, Morgan-Jones recreates these 18th Century bedcoverings with a sure sense of history and a heart-warming fidelity to design and detail. Here, one from this great new period collection: "Raleigh Tavern," rows of ribbed squares and rosettes in a classic overshot weave. Thus, the elegance that is Williamsburg with the ease of care that is Morgan-Jones. Documentary colors of Antique Ivory, Boxwood Green, Crown Gold, Dominion Blue, Colonial Copper, Teal Blue, Hearth Red. Twin, about $22.50. Double, about $25. Also see "Queen Anne." Twin, about $45. Double, about $50.
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complements new furniture fashions by
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Selected for unusual beauty—selected for performance—the upholstery fabrics shown are 100% "Antron®* Nylon, the newest nylon from Du Pont. On the distinguished sofa and the stunning twin chairs, color-related stripes and damask offer all of nylon’s unexcelled wear and ease of care. When you are furniture shopping, ask to see fabrics of “Antron”—the nylon so aloof it goes by another name. See Henredon fine furniture at a store near you. Or write Henredon Furniture Co., Morgantown N.C., Department HC3.

*Du Pont registered trademark. Du Pont makes fibers, not fabrics. See "Du Pont Show of the Week" Sundays, 10 P.M. New York time, NBC-TV.

BETTER THINGS FOR BETTER LIVING ... THROUGH CHEMISTRY

The truly Epicurean bird fancier may find the species he’s always longed for at an aviary specializing in exotic types. If you want a violet-eared hummingbird, say, a fire-headed barbet, a royal blue honey creeper or even a Swainson’s Blue Mountain lorikeet, the Capricorn Aviary is likely to have one in stock and will part with him if you promise to cherish him. Your rare pet will be in first-rate condition when you purchase him, and you will receive complete instructions on how to keep him that way. You can visit the aviary just to gape if you want—you’re not pressed to buy. But if you want a bird for your very own, here’s a sampling of prices: $7.50 for a pair of Cordon Bleu finches, $50 for a pair of red-crowned black tanagers, $125 for a superb Empress Eugenia hummingbird, $175 for the lorikeet. The Capricorn Aviary is at 163 E. 92nd St., in New York City.

A goldfish gaining in popularity with aquarium buffs is the lionhead, a strange-looking little fellow with a raspberry-like growth over his head and gill covers. So grotesque that he’s fascinating, he could be counted on to jazz up an collector’s aquarium. The “man on his head doesn’t begin to appear until the fish is about a month or a year old; it continues to grow throughout his life, much to his eventual distress (for this reason, he needs a well-aerated aquarium to be comfortable). The lionhead was originally developed by Japanese luxury fish breeders in the early Eighteen Hundred. Now you can buy lionheads imported from Hong Kong by Marine & Pet-Land Inc., 63 W. 16th St., New York. Prices range from $9.8c for a baby, to $25 for an adult in full bloom, to several hundred dollars for show winners.

One way to keep an aquarium clean is to give the floor of it a good, frequent vacuum cleaning. We are not being facetious; it is done all the time by aquarium owners who have a battery-operated Aqua Vac. Works on the same principle as a swimming pool vacuum cleaner. It sucks up loose debris that has settled in the aquarium and deposits it into disposable filter bags, but it leaves gravel and shells where they are. Your probably won’t go near it, you’re not likely to sweep up a guppies in the process. Aqua Vac sells for $4.98 (with double battery) at Macy’s or Abraham Straus in New York City.

How to make your dog wash-and-wear instead of drip-dry after a bath. Dry him with warm air. Zip him into the plastic E-Z Dog Dryer, connect its hose to your hair dryer, and turn it on. (He may jump the first time but he will come to like the sensation and the warmth.) Made by the Postcraft Co. of Tucson, Ariz., the E-Z comes in S, M, L sizes, fits all dryers, and sells for $7.95 each at Stern’s or Macy’s in New York City.
Lees makes the sun in blue and green.

It's really an area rug from The Lively Arts Collection by Lees.
It's all wool, very high, very shaggy and feels something like a St. Bernard.
It comes in pumpkin and orange too, brown and beige and a lot of other hot and cool colors.
Lees also makes a Song of Norway (it looks like a quilt).
And a French Kiosk (pick stripes going either way).
And a Moroccan Prayer Rug (with tasseled fringe).
And a Rag Rug rug (it has bands of color).
And a few more authentic folk designs, all in lively wools.
The Lively Arts Collection isn't very big.

For a good reason.
Good designs are hard to come by, and when we finally decide on one, we want to do it justice all the way.
So we take our time.
Before an area rug gets out of our mill, it has to be as perfect as a rug can be. Otherwise, it doesn't get our name.
We put Lees, bold and clear, on a label on the back.
When you see it, don't worry about the rug. It may look like a work of art, but you don't have to treat it like one.
For a lot of good, down-to-earth reasons, "those heavenly carpets by Lees."
Evenings that memories are made of—so often include Drambuie

THE COROIAL WITH THE SCOTCH WHISKY BASE

IMPORTED BY W. A. TAYLOR & COMPANY, NEW YORK, N.Y. • SOLE DISTRIBUTORS FOR THE U.S.A. • 80 PROOF
The essence of our delight in color is our delight in change. For it is by change that color works. If the whole world should turn one day to a single brilliant red, it would soon seem as colorless as a sea of unvarying gray. We need the changes of hue from one object to the next to make us aware of color—along with the changes wrought in each hue by every change of light, of distance, of texture or of the colors that surround it. As if these changes were not enough, Nature adds her seasonal shifts, so if we should ever be disposed to take the landscape’s colors for granted, change soon comes to jerk us out of our unseeingness.

The first step in putting color to work, then, is to work a color change. In the circumscribed landscape of a room, the change need not be great. Slip a new cover on a chair, make a switch in area rugs or trade a solid-color fabric for a print and every hue within eye range will change its complexion, subtly, but enough to make you newly aware of anything familiarity may have staled. For the detailed workings of quick-change color, see pages 142-147 of this issue.

What colors do you turn to for change? None others, perhaps, than the ones to which you have already declared allegiance. For it is not the specific hues that count so much as their character. H&G believes you can do no better than turn to colors with the luminous new-blown character of the flower colors that bloom in the spring. Outdoors, by the season’s end, they will have aged and faded, but they will keep your rooms young with color long after the first frost. Many of them are at hand in the 1964 palette of H&G colors introduced last September, and you will see them actively at work on the next twenty-six pages.

How you use them, and where, is a matter of abundant choice. Half-a-dozen flower colors, all of lively disposition, were used in three quite different ways in the house that starts on the next page. On pages 136-141 you will find a nine-case demonstration of the newest way to use color in the kitchen—and on page 130, a trio of inventive proposals for putting color to work in your table settings. Whichever methods you choose, H&G would make one invariable recommendation: Color is first of all to enjoy—serve it up lovingly, in generous portions.
HOW AN OLD HOUSE GREW YOUNG WITH COLOR

Fresh as a daisy and a joy to the eye, Mr. and Mrs. De Witt Rucker's house in Pebble Beach, Calif., is an inimitable example of how an old, remodeled house can be made young and kept young with color. Low and white, designed in what is known locally and fondly as the Monterey style, this pretty phoenix rests on a stone foundation laid half a century ago. A few of the old walls remain, but not many, and nowhere at all do the seams of age show.

The built-in youth of the house is the work of interior designer Michael Taylor, who chose a palette of vivid flower colors, many of them to be found on H&G's 1964 roster, which he deliberately strengthened by a contrasting background consisting of two elements that remain constant throughout the house. The first is whiteness. All the walls are white and some of the furniture as well—a classic means for making clear colors look even clearer. The second element is the rich, earthy brown of the pine flooring and the old fruitwood cabinets and chests, all of which are very nearly the same tone.

Against this chiaroscuro, color is used in three different ways. In the living room and Mrs. Rucker's bedroom, one color is predominant—blue—since, with John Ruskin, Mrs. Rucker agrees that the color blue is a source of delight straight from heaven. In the dining room, which you see in full bloom on our cover, six bright colors come to life, all of equal value, but five of them limited in quantity. The third stratagem is to be found in the library where two contrasting colors—one bright, one dark—are spiked with black and while.

In the living room, opposite page, the color is almost all in the fabrics that cover some of the chairs and pillows (there are no curtains). Sometimes the blue is solid, sometimes patterned in white, sometimes quilted with white stitching. (The pure white cotton on the sofas and other chairs has the delightfully bumpy texture of an old-fashioned counterpane.) And the blue is epitomized in the (Continued)

In the living room, the stellar color is H&G's Blueberry Blue. Solid or patterned in white, its impact is pleasantly varied.

PHOTOGRAPHS BY FRED LYON
The living room's blue-studded whiteness guarantees an invaluable quality: serenity.

vivid Sturpanz painting that hangs over a seventeenth-century money changer's table, which is laden, as often as not, with the delphiniums that grow high in Pebble Beach.

The fireplace end of the living room, above, is very white indeed. Here the blue is used only as an accent: two little quilted chairs by the fireplace, a few Paisley-patterned cushions, a lapis lazuli cigarette box. Subtle minor accents in different keys include a golden-haired Majolica lion crouching by the window, and, over the fireplace, a Bryan Wilson painting in which the protagonist is a bronze-green falcon whirring amid yellow-green foliage.

In the library, opposite page, there is a sudden shifting of gears both in mood and in color. Two hues, Java Brown and Mimosa yellow, both of them fairly strong, dominate the room in just about equal quantities in a kind of treble and bass counterbalance. And the deep shade of the curtains, loveseat and rug is all the richer for the brilliance of the yellow-cushioned chairs. There is no other color, just white walls, burnished flooring, and the sudden wonderful tattoo of black and white in a footstool and two little bombé chests literally upholstered—lock, stock and barrel—in real zebra hide.

Mrs. Rucker likes what she calls "unsophisticated" flowers in this room—outsized daisies (the present incumbents) or bouquets of the French hydrangeas that grow in hedges outside the house and whose steely mauve is particularly good with the brown and yellow. The big painting—also Bryan Wilson's—is fairly muted, and the mounted African antelope's head was chosen because, like the zebra-hide upholstery, it is stark, sharp black and white. (Continued)
Plaid curtains are swagged like a Highlander's dress tartan

Mrs. Rucker's favorite color makes its second appearance as the leitmotiv of her bedroom. Even more prodigally used than in the living room, the blue, this time, is a soft aquamarine in two intensities, crisscrossed in a plaid chintz. A feminine tartan, the fabric is spilled about the room in great dollops: on the bed—an old iron sleigh type grown beautifully plump with tufted upholstery—at the windows, on an armchair and an old ironwood settee. This fantasy, carved in a riot of leaves and tiger's heads, was made in India in honor of Queen Victoria's coronation as Empress. Linen in a paler H&G blue—Pastel Blue Mist—covers the rest of the furniture. Practically everything else in the room is white: rug, shutters, flowers, the bed lamp with its sculptured base by Giacometti.

Two venerable pieces of wood furniture—a French Bordeaux fruitwood chest of drawers and an eighteenth-century Venetian secretary—contribute the wonderful patina of age and a very literal sense of solidity that keeps the pretty, frivolous flutter of blue and white swags and trappings on a nicely balanced, even keel.

Blue in bedroom is accented by a pink parade of geraniums on the low serpentine wall of the dining terrace outside.
COLOR MAGIC FOR PARTY TABLES

The clear, fresh colors of the garden transposed to table linens, china, crystal and enameled cook-and-serve ware can be as stimulating to your table settings as armloads of freshly picked flowers. And like flowers, such colors can be put together in wildly contrasting combinations with marvelous success. You can pour a concentration of color, pattern and texture into one small area and accent it with brilliant dashes of completely unexpected hues that come and go with the different courses. For a table setting need not remain static throughout the meal. Like a kaleidoscope, the colors can change from one course to the next even though the basic color scheme is constant. Here are some of the techniques for working color magic on your tables:

STAGE A
COLOR BUILD-UP

Start with a fairly simple background of table linens in one or two basic hues. Then build up your colors with dishes and accessories from one course to the next so that you create the effect of a progressively stronger, richer scheme as the meal unfolds. The first course might begin in a low key with daffodil yellow ramequins (for a hot hors d’oeuvre) on spring green plates. For the soup and main courses, expand your palette with more intense yellows and greens as well as a jolt of orange or perhaps a splash of clear blue in tinted glass plates.

ASSEMBLE LINENS IN LAYERS

You can lay the foundation for dozens of delightful effects by placing linens of different color one atop the other. Start with a large tablecloth. A stripe, check or plaid makes a good, simple background to work up from. Then add a second, smaller cloth in a contrasting pattern or table mats in a bright accent color—hot pink mats, perhaps, on a blue and white checked cloth. Or you might top a solid color cloth with a patterned cloth or mats—or combine two patterns with a similar motif such as fruit-shaped mats on a fruit-patterned cloth. Combine textures, too: On a party table, for instance, an elaborately patterned linen cloth topped by one of sheer organdy would be less starchy formal than organdy alone, yet more elegant than all-over pattern might be.

ADD A SURPRISE

Almost every color scheme benefits from a small splash of unexpected hue. In a table setting you can add such spice beautifully and easily with bread and butter plates, tinted glasses, soup bowls, bread baskets, casseroles. Since these come and go with separate courses, they can give your basic color scheme a periodic change of pace, bringing out minor colors in the tablecloth pattern or introducing an entirely new hue. This gives you a chance to make passing use of brilliant dollops of color, such as a casserole in hot pink or salad plates in lime green, which you might not want as a constant in your color scheme.

Built-up color on a supper table, opposite page, borrows the hues of a bank of anemones and plays them unexpectedly against tangy orange. Mats and napkins in HAG’s Purple Iris and Raspberry start the composition fairly quietly. The first course plates might be white, Peppermint Pink or Periwinkle. But after their departure comes the fondue course with stronger, related colors to widen the basic scheme: Tangerine pots, Delphinium plates, bread baskets in Purple Iris and Cyclamen. Furniture from George Tanis. For shopping information, see page 198.
A fruit-patterned cloth can lay the foundation for two entirely different types of table settings. For a dinner party, above left, an upper layer of sheer organdy runners gives the cloth a party air and provides just enough white to set off the patterned plates from the patterned cloth. For an informal lunch, left, sisal mats of H&G’s Citrus Green instead of the organdy runners, Empire Green napkins instead of Mimosa, and a springy centerpiece instead of the crown of candles give the cloth and the table more of a country look even though dishes, glasses, and silver remain the same. Stangl Pottery “Fruit & Flowers” plates; Towle “Charlen” sterling silver flatware; Fostoria “Argus” crystal goblets; linens by Leacock; furniture from Doris Dessauer.

For shopping information, turn to page 1.
A blue and white checked cloth can be the mainstay of a candle-lit dinner party as well as an informal Sunday breakfast. For dinner, above, three kinds of pattern are stacked one above the other. A small, square, elaborately patterned cloth leaves uncovered large triangles of the checked cloth underneath. Plates add the third helping of pattern, but the color, H&G's Delphinium Blue, relates them to both cloths. Raspberry napkins and the reds in the centerpiece bring out the Raspberry motifs in the top cloth. At breakfast, left, the cloth has a brand new look, topped with slice-of-egg place mats and napkins in Lemon Peel. Oneida "Paul Revere" stainless steel flatware; Westmoreland "Old Quilt" milk glass tumblers; "Blue Onion" Pasco china by Lorenz Hutschenreuther; Stotter egg mats; furniture from Doris Dessauer.
THE SPIRITED COLOR SURPRISE

When your dining chairs are as strong and beady a color as those cushioned in H&G's Cyclamen in the dining room, left, the color accents in your table setting might be pale and frosty rather than competing in vibrance. The pale Peppermint Pink opaline of the ice cream bowls and goblets on this dancing-party dessert table seem almost to be a pale reflection of the Cyclamen chairs. Except for the pressed glass plates, all the pattern in this setting is in the napkins, which are made of the same hand-blocked Shantung-like fabric that covers the walls. Gorham's "Strasbourg" vermeil flatware; fabric of American Bemberg from J. H. Thorp. Room designed by Edmund Motyka at New York's National Design Center.

You can alter the whole effect of your china pattern if you emphasize one of its more subdued hues by accents in a more intense version of the same color. For the dinner party, lower left, a china pattern with a somewhat autumnal air takes on spring-like freshness when it is teamed with shrimp bowls lined with glass tinted H&G's Green Olive—the sharpening accent for a cool scheme of blues. Pasco crystal goblets; Royal Doulton "Camelot" plates; Gorham "Strasbourg" vermeil flatware; furniture from Brunovan, Inc.

Whimsical minaret-topped soup bowls, opposite page, in H&G's Bristol Blue introduce an unexpected and sharply contrasting version of blue to a party color scheme that starts with the crosswise runners in Curry, Blueberry Blue and Purple Iris. But the hot pinks of the soup bowl and plate patterns echo a constant part of the color scheme, the bowls of carnations. Gorham "Morocco" and "Casablanca" stainless flatware; Rosenthal china and "Romance" crystal; furniture from George Tanier, Inc.; Colorado Carnations. For shopping information, see page 198.
COLOR'S NEW ROLE IN THE KITCHEN

Kitchen color schemes today can be as subtle or as dramatic, as effective in shaping space or in camouflaging flaws, as the colors in any other room in the house. For the day of the one-color kitchen—the early "colored kitchen" with its uniformly colored equipment and cabinets—is past. The manufacturers of background materials have become so adventurous with color that you can get everything from floor coverings to paints in a bountiful range of hues, many of them straight from the flower garden. And since these products include vinyls, plastic laminates, mosaic tiles and washable paints, there is no need to sacrifice practicality in order to carry out an imaginative color scheme.

If you like, you can concentrate all your color punch on the kitchen floor, using stripes or squares of vivid vinyl. You can line the ceiling, like a canopy, with plastic-coated wallpaper, or you can paint your cabinet doors, for variety, in two or three different hues. Against such backdrops of clear fresh color, white equipment takes on new dash. White-against-color, in fact, is sophisticated strategy for a small room where you need the simplicity of white appliances to keep the space from looking cluttered.

Good lighting, of course, is of primary importance in a kitchen, especially an adequate amount of direct light for working. Fluorescents or tubular incandescents installed on the undersides of wall-hung cabinets to step up the working light will also emphasize the countertop color. But don't overlook the fact that colors appear very different under different types of light. So wherever you have fluorescent lighting, experiment with the different kinds of fluorescent tubes. The "warm white de luxe" variety will bring out your reds and yellows, blend well with over-all incandescent lighting. The "cool white de luxe" will create a cooler look, emphasize your blues and greens.

In many of the nine kitchens on the following pages, the colors were knowledgeably planned for an ulterior purpose such as to expand a small space or to integrate variously shaped equipment and cabinets. In other kitchens, the primary aim was to create a lively ambiance of color to be enjoyed for color's sake alone.

1 The pale blue of the forget-me-not makes a quiet foil for the rich walnut cabinets in Mr. and Mrs. Lawrence Harvey's kitchen in Bel Air, Calif. Originally two small rooms, the kitchen was remodeled into one great space with a cooking area at one end, a pantry area at the other. The walnut cabinets, accented by gleaming stainless steel, give warmth to the large room, while the stretches of receding blue and white add the illusion of extra space. Countertops around the sides of the room are covered with white plastic laminate, but the elliptical cooking island is topped with the same mosaic tile that lines the wall of the pantry and camouflages the pillar enclosing the heating flue. White on the island as well as the side counter would have given the room a rigid, clinical look, but the extra stroke of soft color changes the whole mood. Architect: William S. Beckett. Thermador cooking top: Kitchen-Aid dishwasher. For shopping information, see page 198. Photograph by Julius Shulman.
2 The long, narrow kitchen broken up by jogs and beams in Royal Marks’ New York apartment would have seemed a crowded spot to work if the background were one solid color. But the canopy of matching wallpaper and curtains minimizes the bulk of the equipment and makes the small size of the room a delight. Carrying color and pattern across ceiling and windows is a particularly good technique for enlivening a kitchen where there is almost no free wall space. Designer: Renny B. Saltzman.

3 In a small, oddly shaped kitchen in Beverly Hills, Calif., one wall was purposely dramatized with color—H&G’s Green Olive—and vivid Mexican primitives to draw attention away from the architectural defects. To relate the accent wall to the rest of the room, the floor of white vinyl, chosen to make the space seem larger, is bordered with Green Olive and yellow. Designers: Hunter & White.

4 Cabinets in H&G’s Hyacinth alternating with cabinets of white give a garden-fresh air to a kitchen in Greensboro, N. C. Since the kitchen merges into the family room, a color scheme was chosen that would look as lively as a poster from the snack table where the children have their meals. The peninsula of counter-height cabinets is a handy place to set out a buffet supper. Architects: Loewenstein-Atkinson.

5 Printed fabric inspired the color scheme in Mr. and Mrs. Raleigh Frye’s vacation-house kitchen in Hickory, N. C. Each of the colors in the curtains is repeated in one or two cabinet doors or drawer fronts. White plastic laminate countertops set off these blocks of color almost in the manner of a Mondrian composition. Designer: James N. Sherrill.

6 Color is concentrated on the floor in Mr. and Mrs. Edmund Neil’s large kitchen in Southern California, while the working wall is practical and muted—counters of white ceramic tile, cabinets faced with walnut-grained plastic laminate. Vinyls from five different makers, cut in random widths, are combined in the floor, and the colors are repeated in the head curtains and five-part lighting fixture. Designer: David Parry. Shopping information, see page 198.
In a hot, sun-drenched Southern climate, a few flower colors plus a great deal of white can be as refreshing as a drink of water. Most of the color in Mr. and Mrs. S. Meredith Strong’s Naples, Fla., kitchen is concentrated above eye level in a frieze of wallpaper with a yellow and blue Portuguese tile pattern highly glazed to look like ceramic. The soft yellow is repeated below, but only on the moldings of the white cabinets, the backsplash and the plastic laminate countertops. Designed by R. & R. Robinson, Inc.

Daisy-pied wallpaper in yellows and white softens the numerous angles in the large but irregularly shaped kitchen in Mr. and Mrs. J. E. Sylvester’s house in Mt. Kisco, N. Y. The dining area is shaped somewhat like an arrowhead, and the kitchen is triangular, but the wall pattern common to both smooths out the whole space and gives it visual unity. Daisy colors are repeated in reverse in the Italian mosaic tile countertops of yellow-flecked white. And the clear flower colors are balanced by the pale driftwood finish of the wood cabinets and the terra cotta of the quarry tile floor. Designer: Bette Sanford Roby.

Spring flowers strewn over the papered walls and ceiling of Miss Millicent Martin’s tiny New York apartment kitchen seem to stretch the room outwards and upwards and offer a light, refreshing antidote to the lack of windows. The matching curtains in the breakfast area draw your eye automatically to the next room, adding yet another dimension of space to the kitchen. To emphasize the flower colors, an old cabinet was painted H & G’s Citrus Green, and the mosaic patterned vinyl tile floor was banded with blue. Designer: Bette Sanford Roby.

For shopping information, see page 198.
QUICK-CHANGE COLOR

—the unique talent of the printed fabric

The quickest way to change the look of a room is to change the colors, and the quickest way to change color is with a change of slipcovers and curtains. If these introduce a new pattern as well as new hues, the result will be remarkably close to total transformation. Change is especially appealing at this time of year when we naturally long for the flower colors that bloom in the spring. Yet spring is not the only reason or season for change. When a room grows stale with familiarity, slipcovers can wake it up instantly—perhaps for a party, or simply to refresh your eye. And the wherewithal need not be madly expensive. All the printed fabrics on the next five pages are under $5 a yard, and there are thousands more in the same category. Many of them you will find tagged with the trade names “Scotchgard,” “Zepel” or “Everglaze Ban-Guard,” announcing the invisible presence of stain- and soil-repellent finishes. Sturdy, tightly woven materials of moderate weight are best for slipcovers, since bulky fabrics do not tailor well. If a slipcover is to be as trim as the original upholstery—and it can be—it should fit precisely, clearly revealing the contours of the furniture; be neatly detailed, with straight welting, crisp pleats and smooth skirts; and be quite innocent of flounces, fringe or shaggy loops. Once you have acquired such a well-tailored alternate wardrobe for your furniture you will discover it is like having a revolving stage, which, at the press of a button, swings another room into view.

A brilliant flower print transforms a one-color room

Slipcovers splashed with poppies and zinnias, opposite page, bring a new mood of exuberance to Mrs. Irving S. Cobb’s serene blue living room, left. The printed fabric introduces spicy accents of H&G’s Tangerine and Curry, while its Purple Iris and blues are in smooth accord with the related blues of the rug and the curtains. But there is nothing tentative looking about the room’s new guise since the printed fabric is used boldly and confidently on all the furniture in the conversation group and on two more chairs on the other side of the room as well. Even the padded arms of the Regency cane-back chairs have little Velcro-fastened covers. Fabrics by Bloomcraft.

For shopping information, turn to page 198.
One print gives way to another in new subtle colors

A new printed fabric shifts the balance of color in Mr. and Mrs. Vincent Robinson's living room, even though the room's dominant hue—the lipstick red of the rug—remains. The red, beige and white print on the wing chairs, right, emphasizes the red, but the slipcovers, above, relegate it to the role of a major accent, for the boldness of the fabric pattern (in spite of its neutral colors) dominates the room. When all the furniture is covered with the same pattern, the windows can become more important, so checked shades replace the simple off-white curtains. In this room, still another alternative is possible: the sofa might be left uncovered while only the chairs wear their slipcovers of black, white and H&G's Clay Beige. Fabrics by Cohama. Interior design: Jack Steinberg of The Unicorn.
Curtains and cushions in a new print plus slipcovers in a solid fabric bring a whole new color scheme to Mr. and Mrs. Sigmund Wahrsager's living room and open up the space at the same time. When all the pattern is concentrated around the fireplace, right, the room has a cozy inward-looking mood. But when sofa and easy chair are covered in solid green, above, and the off-white curtains are replaced by a flowery print, attention is drawn away from the center of the room to the windows. The room is still full of color—H&G's Green Olive plus the accents of Bronze Green, Mandarin Orange and Antique Gold in the print—but the over-all effect is softer, more restful than the vigorous contrast in the other version of one color and off-white. Fabrics by Waverly and Schumacher.

For shopping information, see page 198.
A print as gay as a garden full of hibiscus introduces a new flower color into the Lawrence De Mann's living room without actually changing the basic color scheme of H&G's Tangerine and Lemon Peel. In one version of the room, right, these two colors reign alone, accented by the blue in the painting. The same red and yellow are very much in evidence in the slipcover print, above, giving it a natural affinity for the bamboo chairs. But since the print also contains bright patches of pink, it inspires slipcovers in that hue for the upholstered armchairs. To complete the change, the painting is replaced by a black and white drawing and the red-flecked rug by a textured one of solid white.

Fabrics by Everfast. Interior design: Mallory-Tillis, Inc.
Quiet woven patterns are replaced by the boldness of black and white.

Exchanging the subtle woven patterns of damask, left, for the sharpness of a black and white print, above, gives an entirely new flavor to this living room without in any way diminishing its elegance. The print is used with conviction for the largest areas of fabric—sofa slipcovers and curtains. But since that is quite enough of so bold a pattern, the black and white is transposed to braid-trimmed slipcovers for the two lounge chairs and low ottoman. The French armchairs and velvet table cover remain as they were, but the cool apple green that blended softly with the antique white upholstery and curtains has become more positive sharpened by the black and white. Fabrics by Titus Blatter & Co. Interior designer: Elizabeth Sherrill of McMillen, Inc.

For complete shopping information, turn to page 198.
Quick-change color ready made:

A SOFA THAT COMES WITH ITS OWN SLIPCOVER

One of the first purchases that a young couple makes for their living room is a sofa, and since it is also one of the largest things in the room, it goes a long way toward establishing the room's character. Change the color and pattern on the sofa, and you change the whole mood of the room, as this room changes when the sofa upholstered in H&G's Curry and white stripe tweed, below, is slipcovered with the flower-splashed print, opposite page. But in this case, the change was no afterthought, for the sofa comes with its own slipcover in a skirted style as trimly tailored as the upholstery. In some households—especially if there are young children—the slipcover might be considered the major-tie dress, preserving for festive occasions the paler upholstery.

Each change of sofa fabric is accompanied by a few quick switches among the other furnishings. The rug, below left, a tartan plaid in the red, blue and yellow of the Bemelmans painting, is replaced by the shaggy ombré rug, opposite page, reflecting the hues of the slipcover fabric. (Both rugs are small enough to be rolled up and stored in a closet while off duty.) The seat of the desk chair, which is upholstered in a blue and red print, is quickly covered with a Velcro-fastened slipcover to match that of the sofa. And the yellows in both schemes link them pleasantly to the colors of the vinyl-covered walls—H&G's Antique Gold and Butterscotch—chosen to provide a sunny background for the mellow wood tones of the French and Italian Provincial furniture.

You can make the change in a matter of minutes

1 In one minute, slipcover is pulled over sofa like a hood, zipped up the back.  
2 Velcro-taped edges are pressed to matching tape along bottom of sofa, pulling cover taut and smooth.  
3 Material is tucked in under sofa back and arms; zippered seat cushions are put in place.
WHAT ARE FLOWERS FOR?

Nature," said Sir Thomas Browne, "is the Art of God." And of all Nature's works the most delicately perfect, as well as the most universally admired, is the flower.

There are those who are indifferent to the sea or oppressed by the mountains, who find forests gloomy and animals repulsive. There are even those who say that they hate the country. But no one ever hated flowers, and no other beauty—not even woman's—has been more often celebrated.

There is nothing to which poets have referred more frequently, and the poetry of everyday speech pays its own tribute in a score of familiar phrases: the flower of youth; the flower of chivalry; the flower of civilization. Nothing else, either natural or man made, seems to embody so completely or to symbolize so adequately that perfect beauty which, if the expression be permissible, flowers in the flower.

Grass and leaves are grateful to the eye. No other color is so restful as green. But how monotonous the earth would be if this green were not shattered again and again by the joyous exclamation of the flower! It seems to add just that touch of something more than the merely utilitarian which human beings need if they are to find life fully satisfactory. Flowers seem like a luxury which Nature has grown prosperous enough to afford.

The stern scientist will, of course, dismiss this last statement as an absurd fantasy. Flowers, he will insist, are strictly utilitarian—except, of course, in the case of those which man himself has perverted in cultivation. Flowers are the plants' organs of generation and their purpose is not to be beautiful, but to produce seeds with a maximum of efficiency. Yet, even the stern scientist will admit that Nature invented many remarkable devices before she hit upon anything at once so useful and so pleasing to the human eye.

It was—so he will tell us—a mere hundred million or so years ago that the very first flower opened its petals to the sun. And though that was a long time ago as we measure time, though ninety-nine million of those years were to pass before the first member of our own species was there to see a flower and to begin, no one knows how soon, his long love affair with it, still it was not long ago in the history of living things. Primitive green plants had already been thriving in the water for perhaps a billion years or even more. They had come out upon dry land many millions of years later and the great forests which laid down the coal beds flourished at a time which antedates the first flowers by a longer stretch than that which separates the first flowers from us. Then, quite suddenly as such things go (so suddenly indeed that evolutionists are still puzzled by the phenomenon) the earth burst into bloom. Moreover, some of the earliest blossoms of which a record has been preserved in stone were already quite spectacular, and the late dinosaurs must have looked with dull eyes on the dogwood and the magnolia which their sluggish brains were no doubt incapable of admiring.

Having granted that much and instructed us thus far, the scientist will go on to say that the poets have, as usual, preferred their own silly fantasies to the truth and preferred them so persistently that it was not until mankind was already half a million years old at the very least, about the time of the American Revolution, that he cared enough about facts to discover that the flower, like everything else in nature, is merely part of the struggle for survival. Thomas Gray could just possibly be forgiven for babbling about the flower that "wastes its fragrance on the desert air" because most of his contemporaries did not know that this fragrance was not wasted if it enticed the insects it was secreted to attract. But Wordsworth was only deceiving himself when he found in the meanest flower that blows "a thought too deep for tears," and as for Tennyson, who lived in one of the great ages of science, he ought to have been ashamed of him—

By Joseph Wood Krutch
self to write anything so foolish as his apostrophe to the
“Flower in the Canned Wall”:
“If I could understand
What you are, root and all, and all and all,
I should know what God and man is.”

The flower, the scientist will go on, was not invented
(or rather did not mechanically invent itself) to please us.
It flaunted its petals and spread its perfumes because the
pollen wasted when distributed at random by the winds could
be conserved if an insect could be tricked into carrying it
directly from flower to flower. What we call a flower’s beauty
is merely, so he would conclude, a by-product and a human
invention. The perfume isn’t there to please us; it pleases
us because it is there and we have been conditioned to it.
A few flowers pollinated by flesh-eating flies have the odor
of rotten meat. If that were usual, rather than unusual, we
would by now love the stink.

In some of these contentions the scientist is right, or
at least partly right, if you grant him his premise that man
is a mere accident in nature, a freak to whose desires and
needs Nature is serenely indifferent. But there are other
ways of looking at the matter. Nature did create man and
did create his unique qualities among which is the ability to
believe that beauty, even if useful, is also its own excuse
for being. That conviction is, therefore, as natural as any­
things else—as natural, for instance, as the struggle for sur­
vival. Man is quite properly proud of the fact that he some­
times succeeds in transforming the sex impulse into some­
thing beautiful and he finds some of what the anatomists
call “secondary sex characteristics” very appealing in them­
selves. But the plants were millions of years ahead of him, and
if flowers are merely the organs of reproduction, they are the
most attractive of such in all animate nature.

In fact, it was in this light that the eighteenth cen­
tury tended to see its new realization that plants also could
“love.” Aristotle, the master of those who knew, had proved
by logic absolute and to his own satisfaction that the vege­
table kingdom was sexless, in spite of the fact that the
people of the Near East had known since Babylonian times
that their female date palms would bear no fruit unless they
were married to the male blossoms from another tree. But
even Linnaeus, the prince of botanists, saw this as a reason
for, not an argument against, the poetic interpretation of
the flowers he so much loved. And he described them in
quaintly rapturous terms: “The petals of the flower con­
tribute nothing to generation but serve only as bridal beds,
gloriously arranged by the great Creator, who has adorned
them with such noble bed curtains and perfumed them with so
many sweet perfumes that the bridegroom may celebrate his
nuptials with all the greater solemnity.” The grandfather of
Charles Darwin wrote an enormously popular poem called
“The Loves of the Flowers” in which he included such lines
as these (which, incidentally, must have seemed very embar­
rassing to his famous descendant):

“With honey’d lips the enamoured woodbines meet,
Clasped with fond arms, and mix their kisses sweet.”

If that is extravagant, it is hardly more so than the sternly
scientific view which sees nothing but mechanics in the evolu­
tion of the flower.

Is it wholly fantastic to admit the possibility that Nature
herself strove toward what we call beauty? Face to face
with any one of the elaborate flowers which man’s cultiva­
tion has had nothing to do with, it does not seem fantastic
to me. We put survival first. But when we have a margin
of safety left over, we expend it in the search for the beau­
tiful. Who can say that Nature does not do the same?

To that botanist who said that “the purpose of a flower
is to produce seeds” John Ruskin replied in high indignation
that it was the other way around. The purpose of the seed
is to produce a flower. To be able to see the way in which
Ruskin was as right as the botanist is itself one of the
flowers of human sensibility and perhaps man’s greatest
creative act. If Nature once interested herself in nothing
but survival (and who knows that she did not care for any­
thing else?) she at least created in time a creature who
cared for many other things. There may still be something
to learn from one of the first English naturalists who de­
defended his science by insisting on man’s duty to admire what
he called The Works of God because “no creature in this
sublunar world is capable of doing so, save man.” Even if
Nature was blind until man made his appearance, it is surely
his duty not to blind himself in the interest of what he calls
“sober fact.” It will be a great pity if science in its search
for one kind of knowledge should forget to exercise a peculiarly
human capacity. Gardeners who believe the purpose of the
seed is to produce the flower should keep that capacity alive.

EDITOR’S NOTE: Twelve years ago, Joseph Wood Krutch
abandoned a long-time career as drama critic, literary critic
and professor of dramatic literature at Columbia University,
packed up his books and his household, and moved from
Redding, Conn., to Tucson, Ariz. Since then, he has devoted
most of his time and almost all of his writing to the observa­
tion of nature, acting on a conviction he first stated in his
book “The Twelve Seasons”: “Only those within whose con­
sciousness the suns rise and set, the leaves burgeon and wither,
can be said to be aware of what living is.”
HOW TO MAKE A PAPER MENAGERIE

You don’t need to be either specially talented or specially trained to master the simple art of turning a paper bag, sheet of newspaper or strip of cardboard into a creature worthy of the Ark—or even Pooh Corner. Like House & Garden’s ark, which appeared in December, 1963, these animals are created out of ordinary household scrap materials and they are decorated with paper, fabric, crayon and paint. It helps to have a child—preferably two or three children—to guide you.

You use any of four slightly varying techniques to make the animals. The simplest method is to crayon an animal face on a paper bag, stuff the bag with shredded paper towels, fasten the open end, define head and neck with a piece of twine and add cut-out paper features like the ears of the tiger, opposite page, or the manes of the lions below. To make a slightly more sophisticated animal, you paste strips of paper towel thickly over a plumped and padded bag, creating a form of papier-mâché, then crayon appropriately. The owl, mouse and bear, opposite page, were made by this method. A third technique is especially good for certain animals—a long-legged giraffe, for instance. You shape the beast out of rolled newspaper, join its parts and mold it with masking tape and color it with paint and crayon. The fourth method was used to produce the leopard, elephant and alligator. You silhouette the animal out of two sheets of cardboard, stuff it like a sandwich with crumpled newspaper and give it a skin of your own design, made of scrap fabric marked with shredded crayon. Detailed directions for all the animals are on page 190. A child—or any reasonably bright adult—could follow them.

Two ferocious lions have been completed by gleeful young craftsmen who seem to have had a lion’s share of fun at it. H&G successfully tested these paper sculpture techniques with children at the Divine Providence Home in New York in the shelter’s newly decorated playroom.

OPPOSITE PAGE: Some of the animals you can make of paper and paste (plus a few snips and snails): leopard, tiger cub, elephant, blissful bear, mouse, skinny giraffe, owl, elegant alligator.
While most garden fences have become imperfect and almost vestigial physical barriers to determined intruders, they have steadily gained in importance as visual deterrents—to either a straying glance from within or a prying eye from without. Fences and walls have come to represent a gardener’s first, best instrument for creating a new horizon (see Foundation Planting, House & Garden, February, 1964). More than that, thanks to enlightened design and improved techniques in fence building, structural barriers now represent space-saving backgrounds against which the color and beauty of plants may make a significant contribution to outdoor living. Since building space has come to be worth its weight in square footage, this vertical space bonus is more to be prized than ever.

Notwithstanding great improvements in the design and prefabrication of fence panels, there is still something inhospitable and stark about an unadorned screen out in the open. Good ornamental fences are increasingly expensive, and the craftsmen to create them are a vanishing breed. But we still have plants—which happily are among the least inflated adjuncts of modern living. Taken together, in well-considered proportions, the bland imperviousness of a simple but effective visual screen and the easy grace of a few show-off plants can make a virtue out of a grubby necessity.

It is probably no accident that the most amenable fences are made of natural materials, as our several examples tend to show. Boards, rushes, saplings all seem to (Continued)

Insuring privacy is the obvious purpose of the sapling fence and encircling plant beds, opposite page. You do not need to know that a view of a parking lot and its attendant urban trimmings is what is being shut out. Aside from privacy, what is of greatest importance is what is being preserved within. This is a small city garden in the Southeast, where the richly textured foliage of boxwood and English ivy is green all year, and where proximity to so serene a horizon actually adds an effect of space.

Screening out one view, for whatever reason, makes it all the more important to screen in a better one—such as the outsize bonsai corner against the panel of rushes, above, right. The mat fencing serves the same ends as a stage backdrop might. And the sculptured juniper, trained by its owners, is a showpiece that is especially dramatic with such a setting.

The difference between a fence with plants and a screen planting is often hard to pinpoint. Probably because of its architectural and structural independence, the enclosure, right, at the Portland, Oregon, Garden Center is primarily a fence—with choice but incidental shrubbery embellishment.
have a special affinity for living plants. They are usually the thinnest, almost always the least pretentious, ordinarily the least expensive—and least durable. Brick fences, too, may well stand alone when their design and construction have intrinsic merit. But they are often more costly to erect in ways that are esthetically pleasing, with the usual result that they practically cry for plants to soften them.

Whether you have a wide band of planting space before your fences to use for three-dimensional planting or must confine your planting to little more thickness, front-to-back, than the fence itself is not especially important. In either case, the mere existence of a barrier often makes it possible to grow plants that would otherwise be hard, even impossible, to grow in your local climate. The windbreak qualities of almost all fences, and the sun-reflective value of many, often result in desirable stability of growing conditions. (Admittedly, too much enclosure can prevent the air circulation that is one of the main requirements of many plants—bush roses, for example.) And a simple south-facing fence can make the friendliest of supports for a good climbing rose that might succumb if exposed to sweeping winter winds in the open garden.

While a fence serves merely as a decorative but unessential background for free-standing shrubs, it is a structural requirement for the proper display of many climbing plants that cannot otherwise be grown. Rampant vines—such as fleece vine and wisteria, for example—will grow on anything, may even wreck any but the sturdiest supports. But in addition to these vines, such flowering species as pillar roses, the jasmines, bougainvillea and hydrangea require not only the structural help of a good physical support, but the climatic protection a fence can afford. This is especially true of such spotlight plants as clematis, to name what may well be the most shining example of them all.

**Clematis puts a lovely face on even the most stalwart barrier**

There is no doubt that clematis is a prima donna among vines. The dramatic beauty of the large-flowered forms, like the C. × lanuginosa 'Henryi,' opposite page, can make you forget the fence altogether. While there are many plants, with and without flowers, that can soften a wall and adorn a fence, there are few vines that can stop the eye as quickly as this one. Seldom dense and, with but one or two exceptions, never rampant, the clematis species and varieties take especially kindly to the support and protection of solid backgrounds. But clematises succeed in direct proportion to the care they get. So, for details, see Gardener's Month, page 292.
One of the supreme satisfactions of any good house is a good site that complements without competing, enhances without enveloping. But good virgin sites with exceptional natural endowments are becoming scarcer than Sioux Indians. So when Mrs. Lydia Beckwith Lee chose the location for her little house in Lake Forest, Ill., she retrieved an old site. High on a bluff edging Lake Michigan, with towering trees and luxuriant shrubbery, the land was once the heart of a great estate. Much of the original landscaping remains, including an old pergola and balustrade-bordered terrace which scans the lake. Italian Renaissance in feeling (yet now happily wedded to Mrs. Lee’s crisply contemporary house), the terrace is in fact a replica of one that rings a little hilltop palace in Ravello on the sun-drenched south coast of Italy where Boccaccio scribed the “Decameron” and where Wagner, five hundred years later, composed the third act of “Parsifal.” In memory of that venerable prototype, Mrs. Lee dubbed her property “Ravello.”

The house, only six rooms big, was designed by Mrs. Lee’s architect son, John Black Lee. What she first envisioned for herself (she was an interior designer) was a small “Georgian gem.” What her more modern-minded son produced for her and to her lasting delight, is a contemporary structure of al- (Continued)
The symmetrical facade encloses six generous rooms and a garage.

most classic mien. In the symmetrical balance of its façades, in the generous proportions of the rooms and ceiling heights, it has the formality of a traditional house. But it apes no style of the past and is thoroughly of the present in the way it works and looks. Built in a U-shape around a small entrance court, it has brick walls painted white and a flat roof unrelieved except for stone urns used like gatepost finials at the front of the house. A deep wood cornice caps the walls and projects outward at the side and rear of the house to shelter the windows. These indicate the contemporary character of the architecture for they are floor-to-ceiling high and as wide as 12 feet. When they slide open, living room, dining room and bedrooms become one with the unique outdoor setting, for they are extended—in area as well as visually—with charming outdoor terraces on three sides of the house. Since the magnificent lake view and the desirable southeast exposure coincide, a brick-paved parterre with lozenge-shaped planting beds links the living room and Mrs. Lee's bedroom to the old pergola and balustrade. A bird bath and flower bed embellish the terrace outside the dining room which Mrs. Lee uses for luncheon. The front entrance court and the dining room behind it are screened by louvered grilles that cast a pretty light-and-shadow pattern.

The stately simplicity of the house was partly dictated by the incomparable setting in which ornate design would have been incongruous. Because Mrs. Lee is a botanist, she fancies wild flowers rather more than exotics, and the grounds are full of trilliums, snowdrops, wild daisies and lady-slippers. Yet, because she is a designer, she likes a certain amount of cultivated formality near the house—a quirk she indulges with potted geraniums, lantanas and raised planting beds filled with ivy and evergreen euonymus. The lakeside terrace has a patron saint, "Sister Francis," a sculptured figure surrounded, in summer, with potted orange trees and lantanas, and in winter, with evergreens in tubs.

(Continued)
Building driveway terminating in a turnaround to the front door. Except for the terrace, all the landscaping is nature's.

rooms and garage form a U shape. The entrance courtyard that opens to the center house. Kitchen, baths, utility and garage-laundry have skylights in the center. All other rooms have sliding glass windows to the terraces.
The unadorned simplicity of the architecture is highly complimentary to antiques.

To Mrs. Lee, the most consistent, satisfying element in her house is its absolute simplicity. There is no paneling or molding to distract the eye. The three fireplaces are surrounded by floor-ceiling sheaths of silvery white marble interrupted only by simple uncarved mantels. And throughout the house all doors are ceiling-high—9 feet—giving the rooms great elegance. The result is a background infinitely flattering to Mrs. Lee's distinguished antiques. When her mother bought the dining room furniture in London years ago, it was described as the work of an old boy named Sheraton. The two little chests, however, are the work of an old boy named Chippendale, and the Waterford chandelier was made during the reign of one of the old Georges. The room has no rug. Instead, the herringbone-brick floor has been stained Cordovan black-brown and waxed to the point of brilliance.

Rugs are very important, however, in the bedroom. That is all gross point and of Mrs. Lee's own design. She works the designers singlehandedly and recruits needleworker friends to help her. The bed is a painted Italian bed with four wooden cockatoo finials so finely carved and painted they look like porcelain. An embroidered canopy and bedcover are patterned in Beauvais embroidered pretty swirls a needlework copy of the bedposts' spiral.
THE AGREEABLE CUBE

A WONDERFUL ADD-ON ACCESSORY THAT MOVES ON AND OFF THE SCENE AS GRACEFULLY AS THE NEW CLOTHES FOR STAYING AT HOME
To the indoor gardener, cubes can be stage, scenery and props. You could compose a multilevel display of growing things as spectacular as Babylon's, using single cubes as bases for large plants, pairs or trios of cubes for groups of smaller plants, cubic pedestals as perches for trailing plants. An excellent nucleus for such a garden would be a nest of three bottomless cubes woven of rattan core and peel with removable tops surfaced with marble-patterned plastic. The rattan sections can also be used alone as lacy enclosures for large pots, and the tops, right, can be used alone as low platforms for smaller plants as well as tables for cocktails or tea. Pretty complements for the garden corner—or for any corner of any room—would be lightweight, hand-painted cubes decorated with whimsical insect, bird and flower motifs in vibrant H&G colors. The rattan cubes by Tropi-Cal; painted cubes from Raymor.
The calm, unvarying dimensions of the perfect cube make it one of the most amenable shapes that exist. Like the perfect guest with the unassailably equable disposition, a cube demands no special pampering. Since it has no back, no front, no right, no left, you can place it in any position, anywhere. But only recently has this endearing virtue been fully and widely appreciated. Suddenly the cube has come into its own, and today you will find cubes everywhere you look—cubes of rare wood, cubes of rattan, cubes with painted finishes, cubes covered with leather. Some of them are designed for special purposes—to store music equipment, for instance, or game paraphernalia. But all cubes can be used to sit on and all serve equally well as chairside tables. You can stack cubes to make a pedestal for a piece of sculpture or a plant, or you can line them up horizontally to divide space. Since most cubes have a high degree of mobility—being either light enough to carry or equipped with casters—they also make wonderful party props to whisk on and off the scene when and as you need them. With any kind of furniture, in any room, cubes make themselves cheerfully at home.

CUBES CAN ORGANIZE YOUR MUSIC

Cubes have a natural talent for music: they offer good firm bases for record players and TV sets, comfortable perches for guitar strummers, and, in some cases, storage for musical equipment. The long walnut coffee table with a cube tucked under each end might serve to divide a music corner from the rest of the room. One cube is cane and walnut, the other all walnut; both have lift-up tops (see left) and are large enough to store the record player or a miniature TV. The other cubes of maple striped with walnut and topped with black plastic can be used in classic cube manner as pull-up stools or stacked to make a pedestal for sculpture. Coffee table with matching cubes by Directional; walnut-striped cubes by Richardson/Nemschoff.
The new faces of plywood

Rooms richly paneled in exotic woods like teak, rosewood, chestnut or pecan comprise only one of the new gifts offered by an old and familiar building material: plywood. The essential principle of plywood is over a hundred years old (it consists of laminating thin layers of wood laid with the grain of one running at right angles to the grain of the next to equalize strain and minimize warping). But the face of plywood has changed radically even since the Nineteen Forties when it first became a popular substitute for paneling of solid boards. At that time plywood surface woods or veneers were limited to birch, mahogany or walnut, and they were finished with slick glossy varnishes that completely masked the natural beauty of the wood. Today the range of veneers has been expanded enormously and includes many rare woods that are no longer obtainable in solid form. New methods of cutting the veneers expose the full beauty of the grain patterns. And new synthetic finishes impart a soft matte glow that gives plywood paneling the mellow luster of fine furniture.

The development of synthetic glues more impervious to the vagaries of the atmosphere than the old organic glues has also given plywood new practicality. And its greater strength and greater resistance to shrinking and warping have led to its increased use in building, particularly for sub-floors and for sheathing walls and roofs. Furthermore, it saves time because the standard 4-by-8-foot panels call for less handling and nailing than an equivalent amount of boards. Inventive architects and designers are continually discovering new ways to use plywood imaginatively and effectively as you will see by the examples on the next pages.

Opposite page: A sampling of the many new varieties of plywood—some in newly available woods or new designs, some specially developed for new uses. 1 Aromatic cedar plywood for lining closets or chests. Welden by U. S. Plywood. 2 Redwood plywood with rough-sawn surface for use outdoors or indoors. (Also comes with applied battens.) Simpson Timber Co. 3, 4 and 6 Wormy chestnut, pecan and rose-wood plywood, all prefinished with clear, soft matte finish. 5 Plywood prefinished with transparent stain in H&G’s Tangerine that allows grain of the samara wood to show. (Also comes in eight other colors.) All, U. S. Plywood. 7 Golden elm plywood with inlaid strips of walnut. (Also in three other combinations of woods.) Georgia-Pacific. 8 Cherry plywood scored to resemble early American paneling of narrow, random-width boards with random horizontal joints and inlaid wood pegs. Weyerhaeuser. 9 New textured plywood that supplies skid-proof flooring for stairs, terraces, boat docks. Surface is grooved in grid pattern, can be painted if desired. Skid-Guard by Simpson Timber Co.
CUBES CAN MAKE A PARTY

Cubes take to parties as surely as strawberries take to cream. When first course or dessert is served in the living room as it is very likely to be at H&G’s new kind of party (see H&G, November, 1963), cubes can make all the difference between makeshift service and elegant ease. Especially designed for the party life is a rosewood cube that comes apart into six little chrome-legged tables. You can also stack up three or four of them to make a one-course server. Quite ready to join the party whenever and however needed are two walnut cubes with crackled lacquered finishes in H&G’s Tangerine and Antique Gold. Cube of tables by Moreddi. Inc.; crackled-finish cubes by Founders.

Gamesmanship and cubesmanship are practically synonymous, for a cube is as versatile as any wild card in the deck. You can sit on a cube while you play at a table, or set your game on a cube while you sit on the floor, or park your drink and ashtray on a cube and play anywhere you please. A black plastic-top lacquered cube with shallow rosewood drawers serves still another purpose: it stores your cards, game boards, accessories. The drawers have white porcelain knobs, are staggered so that one pulls out from each side of the cube. For the chairside convenience of the man who watches: a rosewood-framed cube of black Moroccan leather hand-tooled in gold. Lacquered cube by Drexel; leather cube by Dunbar. For details of the clothes on these and the previous two pages, see page 196; for shopping information, see page 198.
THE NEW PLYWOODS INSPIRE NEW USES

1 The exposed terrace of a hillside house in Carpinteria, Calif., is shielded from wind by a screen of alternate panels of glass and weather-resistant marine-grade plywood painted orange. Architect: George Vernon Russe

2 Exterior walls of a house in Delray, Fla., are sheathed in plywood siding that is deeply scored to create a pattern of narrow boards. Scoring conceals joints of 4-by-8-foot panels, adds subtle texture without destroying the dramatic simplicity of the architectural design. Architect: Paul Rudolph

3 An entrance hall lined with closets is visually unified by paneling of walnut plywood. Grain and tone of door panels are carefully matched to those of walls so there is no break in continuity. Architect: Ulrich Franzen

4 A bathroom is luxuriously paneled in teak plywood with a special steam-resistant finish. To bring out the full beauty of the wood, the teak veneers are bookmatched as in fine furniture—i.e., all veneers are similarly grained but alternate strips, averaging 6 to 8 inches wide, are laid in reverse so that the pattern of each strip is a mirror image of the strips on each side of it.

5 A cabinet divider framed in solid oak is paneled with teak plywood veneers selected to create a pleasantly varied pattern. Long, horizontal section (lined with plastic laminate) is drop front of a buffet. Sliding doors above and below open to storage compartments. Hinged doors at end concealing another storage section, refrigerator and bar sink are cut from a panel so that pattern of grain is uninterrupted. Architect: Henry Hebbe
In defense of dessert wines

By Hugh Johnson

The far end of dinner does not get enough attention where drinks are concerned. Although much emphasis is placed on the pre-dinner cocktail, post-dinner sipping is largely ignored. In contrast, the old habit of our ancestors—a single glass of aperitif wine with the serious imbibing left until the mellow calm of dinner’s end—seems a much better idea. The great dessert wines have been the inspiration of some of the world’s most amusing, penetrating, inspirational talk. Hosts and guests are always at their best and most relaxed with the firelight playing on glasses and decanters at the end of dinner.

The range of dessert wines is wide. They vary from a brisk, festive, sweet champagne that goes with a very special sweet souffle or bombe to a rich tawny port so appropriate with a contemplative browse among the nuts. Dessert wines fall into two main groups: the fortified and the unfortified. Fortified wines (port, Madeira and sherry) are almost twice as rich in alcohol as natural table wines. The habit of fortifying grew not out of intemperance, but out of the old difficulty of shipping wine from place to place without ruining it. Moreover, the port of the eighteenth century, when drinkers who could make away with three bottles at a sitting were reputedly quite common, was not fortified to anything like the strength of today’s port. Nor were the bottles so big. I remain impressed, though, by the nobleman who, on being asked whether it was true that he had finished three bottles of port after dinner without assistance, is supposed to have replied, “Not quite. I had the assistance of a bottle of Madeira.”

From the practical point of view, the fortified wines have a number of advantages. The first is that you need not hurry to finish them. Stopper what is left of a decanter of port (or just leave it in the bottle with the cork firmly replaced) and it will hardly decline over a week or two. Table wines, naturally, would become undrinkable if they were left that long after opening. In addition, fortified wines will generally take extremes of temperature and rough handling much more equably than table wines. If you live in the country, with good liquor stores few and far between, this is an important consideration.

The fortified wines should be served in clear glasses, either or plain, not quite as big as regular table-wine glasses, but definitely not too small. A brimming thimble is a nightmare—it gives you no opportunity for admiring the scent of the wine, but furnishes every chance of pouring it down your neck. Err, always, on the side of the too big wineglasses, and fill them one-third full.

Port

There are any number of different ways of blending and maturing port, but only one way of making it. The grapes grow on cliff-like hillsides high up the valley of the Douro in Northern Portugal where the ground is so hard that ploughing is done with dynamite and crowbars. The people tread the grapes barefoot to the sound of flutes and according to a tradition no change from the technique of the Greeks two thousand years ago. When the wine has fermented to the proper point, grape brandy is added to kill the yeast, stop the fermentation and leave the wine rich and sweet. Left to itself it would ferment until all the sugar was gone, thus moving out of the field of dessert wines.

The port lodges, where the pipes (as port barrels are called) are stored, are at the mouth of the river in Vila Nova da Gaia, just across a spectacular bridge from Oporto. Most port ages in wood in the lodges and is bottled when it is ready to drink. According to its age and style, wood-aged port is described as ruby or tawny. Ruby is younger, darker, sweeter and has more kick. Tawny pales and refines itself, over the course of ten to twenty years, to a very smooth, mellow drink. By blending the contents of different pipes, the great port shippers maintain a continuity which makes their individual styles recognizable. For example, one possible result of fifty, Dow’s Boardroom tawny finishes surprisingly dry on your palate, having started as full and fruity as any. The achievement...
ALCOA WRAP WILL BUY THE CHEESE for this Harlequin Casserole

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This exciting new Harlequin Casserole is made with natural Cheddar cheese, to make it tempting and delicious! And there's no sticky casserole to clean. You just whisk out the Alcoa Wrap casserole liner. Make this high protein casserole often. For a change of pace vary the flavor by using crab, lobster, tuna or salmon.

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Just mail in your name and address along with the Better Packaging Label from the lid flap of Alcoa Wrap and the label from the brand of cheese you use in the "Harlequin Casserole" recipe to Alcoa Wrap Cheese Recipe, Box 4366, Clinton, Iowa. Offer expires March 31, 1964. Offer not good in states where taxed, prohibited, or otherwise restricted by law. Only one refund per family.

Casserole, 1 1/4 quart

<table>
<thead>
<tr>
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<th>Six servings</th>
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<tbody>
<tr>
<td>5 oz. Cheddar cheese</td>
<td>1 teaspoon paprika</td>
</tr>
<tr>
<td>3/4 cup butter</td>
<td>1/2 teaspoon thyme</td>
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<tr>
<td>3/4 cup flour</td>
<td>1/2 cup chopped onion</td>
</tr>
<tr>
<td>2 cups tomato juice</td>
<td>1/2 cup chopped green pepper</td>
</tr>
<tr>
<td>1/4 teaspoon celery salt</td>
<td>1 cup tuna, drained (or crab, Preheated 425°)</td>
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<tr>
<td></td>
<td>lobsters or salmon</td>
</tr>
<tr>
<td></td>
<td>1/2 cup sliced mushrooms</td>
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<td>fresh or canned</td>
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|                        | 4 hard-cooked eggs, a

1. Shred Cheddar cheese (makes 1 1/4 cups); save 1/4 cup for biscuits.
2. Melt butter in saucepan; blend in flour.
3. Gradually add tomato juice; cook over medium heat, stirring constantly, until thickened.
4. Remove from heat; add 1 cup Cheddar cheese; stir until melted.

Cheese Biscuits:

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<th><em>Cheese Biscuits</em></th>
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<tbody>
<tr>
<td>1 cup biscuit mix</td>
<td>1 tablespoon toasted sesame seed</td>
</tr>
<tr>
<td>3/4 cup shredded Cheddar cheese</td>
<td>1/4 cup half and half</td>
</tr>
</tbody>
</table>

1. Combine biscuit mix, Cheddar cheese, sesame seed, half and half; stir until dough clings together; form into balls.
2. Place on sheet of Alcoa Wrap; press to 1/4 inch thickness; cut into diamond shapes.

3. Arrange biscuits on top of casserole.
4. Bake 10-15 minutes or until lightly browned; brush biscuits with butter.
5. Six servings.

ALCOA WRAP IS TESTED IN THE KITCHEN... WHERE IT COOL.
Wherever there are pretty ribbons and someone nice to surprise, there's bound to be a beautiful gift. These are Wear-Ever's elegant Buffet Electrics. Handsomely sculptured in aluminum for even heating, with rich walnut handles and burnished Antique Bronze colored covers. They're elegantly practical, too. Non-marring nylon feet, removable automatic control, a complete range of cooking temperatures; and the cooking utensils are completely immersible for breezy cleaning. With Wear-Ever Buffet Electrics, you can turn out everything from hors d'oeuvres and main dishes to desserts and coffee with equal flair and flavor. See the matched collection of Electric Fry Pans, Cookers (5½, 7 qt.), Rectangular and Compact Grill and Warmers, Coffee-makers (7, 9, 12, 30-cup sizes) wherever you buy cookware. Priced from $14.50. Wear-Ever Aluminum Inc., New Kensington, Pa.

Wherever there's a good cook, there's...
That often quoted English divine and essayist, the Reverend Sydney Smith, once rhymed, "Much do I love at civic treat, The monsters of the deep to eat." And Saki, another British author, declared in "The Chronicles of Clovis, the Matchmaker": "There's nothing in Christianity or Buddhism that quite matches the sympathetic unselfishness of an oyster." No shellfish fancier will be surprised that these eloquent men should wax poetic over so common a thing as seafood. Lovers of crustaceans and bivalves envy those who live by the sea and so have, in a sense, the best of the bargain. There are scallops and clams for the raking, shrimps for the netting, crabs for the crabbing and, to turn a phrase, lobsters for the potting. To live by the sea is to live well. But what of those who live a thousand miles inland? Fortunately, in this age of the jet and the quick-freeze, almost all the good things of the ocean can be universally enjoyed in one form or another. You can, if you so wish, have a clam bake in Idaho as readily as in Maine, although you may have to forgo such marine niceties as seaweed. No matter where or how you cook your shellfish, it should be, without exception, of the freshest quality possible or, in the case of frozen foods, recently defrosted. Beware of clams that gape and mussels that yawn, for this is an indication that the denizen of the shell is as dead as a doornail and should be instantly discarded (the same applies if the shell does not open after cooking). Certain of the recipes that follow call for a live lobster. If you do not feel equal to boiling or cutting it up yourself (the dismembering technique is shown on page 177), you can have your fish dealer do it for you, always with the proviso that you use the lobster with dispatch, for there is nothing dearer nor more gastronomically suspect than a lobster that has gone to glory twenty-four hours previously.

---

**Crab, Lobster**

### Lobster and Potato Salad

2 1½-pound live lobsters

1 ½ cup olive oil

2 tablespoons wine vinegar

Salt, freshly ground black pepper to taste

5 cups boiled sliced potatoes

2 ¼ cup peeled, finely diced cucumbers

3 ½ cup mayonnaise

3 tablespoons heavy cream

2 ¼ cup finely chopped green onions

2 tablespoons finely chopped parsley

1 teaspoon lemon juice

Parsley sprigs or fresh basil leaves

*Tomato slices*

Put enough boiling water in a kettle to completely cover the lobsters when they are added. Bring to the boil, plunge the lobsters into the kettle head first and cover the kettle. When the water returns to the boil, simmer the lobsters 10-15 minutes. Drain and let cool. Chill in refrigerator.

Pour the oil into a mixing bowl and, stirring rapidly with a fork, add the vinegar little by little. Add the salt, pepper, potatoes and cucumbers. Stir gently and let stand 1 or 2 hours. Drain.

Remove the meat from the lobsters and add to the potato mixture. Toss lightly, then add the mayonnaise, cream, onions, parsley and lemon juice. Mix well and chill until ready to serve.

When ready to serve, spoon mixture into the center of a chilled dish. Garnish with parsley or basil. Surround with tomato slices. Serves 6.

### Crab in Clamsheks

<table>
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<tr>
<th>Ingredient</th>
<th>Quantity</th>
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<tr>
<td>2 dozen Littleneck clams</td>
<td>1 slice onion</td>
</tr>
<tr>
<td>1/3 cup water</td>
<td>2 tablespoons butter</td>
</tr>
<tr>
<td>1 pound crab meat (fresh, canned or frozen), well picked over</td>
<td>2 tablespoons flour</td>
</tr>
<tr>
<td>Salt, freshly ground black pepper, cayenne pepper to taste</td>
<td>1 tablespoon cognac</td>
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Aspic

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<th>Ingredient</th>
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<tr>
<td>1/4 cup chicken broth or fish stock</td>
<td>1/4 cup tomato juice</td>
</tr>
<tr>
<td>1 envelope unflavored gelatin</td>
<td>Salt, freshly ground black pepper</td>
</tr>
<tr>
<td>1 egg shell, crushed</td>
<td>1/2 teaspoon sugar</td>
</tr>
<tr>
<td>1 egg white, lightly beaten</td>
<td>1 teaspoon cognac</td>
</tr>
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In a saucepan combine the broth, tomato juice, gelatin, salt, pepper, sugar, egg shell and egg white and heat slowly, stirring constantly, until the mixture boils up in the pan. Remove the pan from the heat and stir in cognac. Strain through a double thickness of cheesecloth. Pour into a 9" pie plate and chill until firm. Makes about 1 cup clear aspic.

### James Beard's Deviled Crab

1 cup finely chopped celery

1 green pepper, seeded and finely minced

1 cup finely sliced scallion

2 tablespoons dry mustard

Tabasco sauce to taste

1/3 cup heavy cream

1 cup melted butter

Combine all the ingredients and pour them into a lightly buttered 2-quart baking dish. Bake in a 350° oven for 25-30 minutes. Serves 6-8.
BE ORIGINAL WITH OLD FAVORITES
and Lea & Perrins... the original Worcestershire

For the sauciest of Seafood Cocktail Sauces, combine 1 cup of tomato catsup, ¾ cup lemon juice, 1 Tbsp. Lea & Perrins, 1 Tbsp. of grated onion. Blend and chill. Serve with oysters, lobster, clams, crab-meat, shrimp or scallops.

FREE: New 48-page Cookbook. 100 delicious new recipes with the telling touch of Lea & Perrins originality. For L & P is the Worcestershire that never fades away in cooking ... the original one with authentic, full-strength flavor. For Cookbook, write Lea & Perrins, Box H, Fair Lawn, New Jersey.

SHELLFISH COOK BOOK continued

Sauces, Court Bouillon
for Shellfish

Mayonnaise
(for shellfish salads)

1 egg yolk
1/2 teaspoon salt
Dash of cayenne pepper
1/2 teaspoon dry mustard
1-2 tablespoons vinegar or lemon juice
1/2 cup salad oil
1/2 cup olive oil

Place the egg yolk in a mixing bowl and add the salt, cayenne pepper, mustard and a tablespoon of vinegar. Beat vigorously with a wire whisk or rotary beater and commence adding the oil drop by drop. As the mixture begins to thicken, add the oil in slowly increasing quantities. When all the oil is used, add more vinegar and salt to taste. Makes about 1 cup.

Mignonette Sauce
(for raw oysters and clams on the half shell)

1 tablespoon coarsely ground white or black peppercorns (vary amount according to taste)
2 tablespoons finely chopped shallots or sweet onions
Salt to taste

Combine all ingredients and chill. Serve with chilled oysters or clams on the half shell. Makes about 1/2 cup sauce.

Sashimi Sauce
(for raw clams)

1/2 cup soy sauce (preferably an imported brand such as Kikkoman)
1/2 cup lemon juice
Grated horseradish to taste

Combine the soy sauce and lemon juice and add the horseradish. Pour the mixture into small individual bowls for each guest to use as a dip for clams on the half shell. This makes an interesting change from cocktail sauce. Makes 1 cup sauce.

Basic Court Bouillon
for Shellfish

1/2 onion, coarsely chopped
12 peppercorns
1 stalk celery, sliced
1 carrot, sliced
1 sprig parsley
1 sprig tarragon or 1/2 teaspoon dried tarragon (optional)
1/2 teaspoon thyme
1 bay leaf
Salt to taste
4 quarts (approximately) water, sufficient to cover the shellfish to be cooked

Combine all ingredients in a fish cooker or deep saucepan. Bring to the boil, reduce the heat and simmer 20 minutes. Let cool thoroughly before using to cook lobsters or other shellfish or to poach whole fish.

Sauce Remoulade
(for shrimp, crab meat)

1 cup mayonnaise
1 tablespoon finely chopped parsley
1 teaspoon finely chopped onion
1 tablespoon finely chopped capers
1 tablespoon anchovy paste
1 tablespoon finely chopped chives or 1 teaspoon dried chives
1 hard-cooked egg, sieved
Lemon juice to taste

Combine the mayonnaise, seasonings, sieved egg and lemon juice. Blend well. If a thinner sauce is desired, add cold water, a little at a time, stirring the mixture constantly, until the desired consistency is reached. Makes about 1/2 cup sauce.

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Sturdy shell openers and breakers for shellfish cookery include clam opener, oyster knife, kitchen and lobster shears. Shopping information, page 198.
Baked Lobster Fire Island Style
4 1/2-pound lobsters, halved lengthwise, claws cracked
Salt, freshly ground black pepper to taste
1/4 pound butter, at room temperature

Place the lobsters shell-side down on a baking dish and sprinkle with salt and black pepper. The pepper flavor is important in this recipe, but it should be used according to individual taste. Dot the flesh of each lobster generously with butter and place in a 350° oven. Bake exactly 20 minutes. Do not overcook or the lobster meat will toughen. Serve with lemon butter. Serves 4.

Note: For lemon butter, melt 1/2 pound butter and add the juice of 1 lemon and Tabasco sauce to taste. Makes about 1/4 cup sauce.

Leon Lianides’ Crab with Prosciutto
24 thin slices of prosciutto
12-ounce can fresh lump crab meat, picked over
1/2 sticks butter
1 teaspoon Worcestershire sauce
1/2 teaspoon Tabasco sauce
Juice of 1 lemon
2 tablespoons finely chopped parsley
Fresly ground black pepper

Arrange 4 slices of prosciutto on a flat surface, each slice slightly overlapping the other. Place in the center a heaping tablespoon of lump crab meat. Roll the ham over the crab meat criss-cross. Repeat with remaining prosciutto and crab.

Heat the butter in a large skillet. When foaming, add the 6 ham-wrapped crab rolls. The ham will cling to the crab when heated. Turn once and cook just until ham starts to frizzle and crab is heated through. Transfer to a hot platter.

Add the Worcestershire sauce, Tabasco and lemon juice to juices in skillet. Heat thoroughly. Add the sherry, salt and pepper to taste. Simmer

Lobsters au Cognac
4 1/2-pound live lobsters
2 tablespoons butter
1/2 teaspoon cayenne pepper
3 tablespoons salt
Freshly ground black pepper
3 tablespoons finely chopped shallots
1/4 cup plus 3 tablespoons cognac
1 cup fresh or bottled clam juice or fish stock
1 bay leaf
1/2 teaspoon thyme
2 sprigs parsley
2 cups heavy cream
1 1/2 tablespoons flour

Kill each live lobster by plunging a knife into its thorax. Remove and crack the claws. Break off the tail section and cut each tail section crosswise into 3 or 4 parts. Cut the forecarcass in half lengthwise and remove and discard the tiny inedible sac. Remove the coral and liver, place them in a small mixing bowl and chill.

Heat half the butter in a large skillet and add the claws, tail segments and forecarcasses. Sprinkle with the cayenne, salt and pepper. Cook, stirring, until shells redden. Add the shallots and 1/4 cup cognac and cover immediately. Cook about 7 minutes, then add the clam juice, bay leaf, thyme and parsley. Cover and cook exactly 15 minutes. Add 1 cup cream and cook 5 minutes. Remove lobster, let cool slightly, remove meat from shells. Keep meat warm. Reserve liquid.

Meanwhile add the remaining butter to the coral and liver and stir in the flour. Blend the mixture thoroughly with the hands or a spoon.

Bring the reserved liquid in the saucepan to a boil and cook uncovered 10 minutes. Add the remaining cream and bring to a boil. Using a wire whisk, stir in the coral mixture, bit by bit. When the mixture is thickened and smooth, strain it over the lobster. Sprinkle with remaining cognac and heat thoroughly. Do not cook further, but serve immediately with rice. Serves 4-6.

Lobster and Chicken in Cream
6 whole chicken breasts, halved
2 1/2-pound lobsters in the shell
1/2 cups chicken broth
6 tablespoons butter
4 tablespoons flour
1/2 pound mushrooms, thinly sliced
1 tablespoon finely chopped shallots
1/2 cup dry sherry
Salt, pepper to taste
1 teaspoon freshly grated ginger root or 1/2 teaspoon ground ginger
1/4 cup cream

Place the chicken breasts and whole lobsters in a saucepan with a tight-fitting lid. Add the broth and cover tightly. Bring to the boil and simmer 25 minutes, or until chicken is tender and cooked through. Let cool slightly. Reserve liquid. Remove skin and bones from chicken and discard. Pick out all meat from the lobster. Set aside chicken and lobster and keep warm, covered.

Meanwhile, melt 4 tablespoons butter and stir in the flour. Stir in the liquid from the saucepan and when thickened and smooth, simmer about 15 minutes, stirring frequently.

While the sauce cooks, combine the mushrooms, shallots and remaining butter in a deep skillet. Cook, stirring, until mushrooms are wilted. Add the sherry, salt and pepper to taste. Simmer, covered, 5 minutes. Add the chicken, lobster and ginger. Heat thoroughly. Add the cream to the sauce, season to taste and pour over chicken and lobster. Shake to distribute the sauce, bring to the boil and serve with rice. Serves 6.

Crab and Cheese Toast
3 tablespoons butter
3 tablespoons flour
1/4 cup milk
1/4 cup heavy cream
1/4 cup grated Swiss or Gruyère cheese
3 tablespoons dry white wine
1/2 clove garlic, finely minced
1 egg, beaten
Salt, freshly ground black pepper
1/2 teaspoon grated nutmeg
1/2 cup flaked crab meat
6 slices French bread

Grated Parmesan cheese

Melt the butter and stir in flour with a wire whisk. When blended, add the milk and cook, stirring vigorously, until thickened and smooth. Add the heavy cream and remove from heat. Let cool to room temperature and stir in the cheese, wine, garlic, egg, seasonings and crab meat.

Toast the bread on one side. Spread the untoasted sides generously with the crab and cheese mixture and sprinkle lightly with Parmesan cheese. Broil under medium heat until mixture is lightly browned and heated through. Serves 6.

How to cut up a live lobster
Techniques demonstrated by Elaine Ross

If lobster is lively, quiet by standing him on his head. Cut tail over body. Hold until lobster balances alone and is completely still.

Turn lobster on back. Kill by plunging sharp point of heavy knife into thorax. Cut through.

Remove claws by breaking at joint, or sever with kitchen shears, then crack hard shells.

With hands, bend head and tail backward to break in two. Cut tail crosswise in sections.

With point of small knife, carefully lift up and remove inedible sac behind eye and intestinal vein. Do not break while removing. Discard.

With spoon, remove and reserve coral and liver.

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Grace Zia Chu’s Shrimp Toast

1/2 pound raw shrimp, shelled, deveined, minced
4 water chestnuts, finely chopped
1 teaspoon salt
1/2 teaspoon sugar
1 tablespoon cornstarch
1 egg, slightly beaten
6 slices bread at least 2 days old
2 cups peanuts or corn oil

Combine the shrimp with the water chestnuts, salt, sugar, cornstarch and egg. Trim the crusts from each slice of bread. Cut each slice into 4 triangles. Spread a heaping teaspoonful of shrimp mixture over each triangle. Heat oil in a saucepan to 375°. Gently lower bread into oil, shrimp side down. After one minute, turn over and try a few seconds longer. Cook only a few at a time, drain on paper towels and serve immediately. Makes 24 pieces.

Scampi à la Manhattan

2 pounds raw shrimp
1/2 cup butter
Salt, black pepper to taste
2 cloves garlic or to taste, finely chopped
1/4 cup finely chopped parsley
Juice of lemon

Shell shrimp, leaving last tail segment attached. Devein and dry. Heat the butter in a skillet, but do not let it brown. Add the shrimp and cook, shaking the pan, until shrimp turn pink—about 5 minutes. Do not overcook or the shrimp will toughen. Sprinkle with salt and pepper. Transfer shrimp to a serving platter. Add the garlic to the skillet. When heated through, pour over the shrimp, sprinkle with parsley and lemon juice and serve. Serves 4-6.

Shrimp in Avocado with Mustard Sauce

36 raw shrimp in the shell
Salt to taste
1 lemon slice
1/2 bay leaf
2 sprigs parsley
1 stalk celery, cut into thirds
10 peppercorns
1/2 teaspoon dried thyme
1 tablespoon Dijon or Dusseldorf mustard
1 teaspoon anchovy paste
3 tablespoons lemon juice
1/4 cup olive oil
1 tablespoon fresh chopped tarragon or dill
or 1/2 teaspoon dried tarragon or dill
2 tablespoons capers
3 ripe avocados
Lemon wedges

Place the shrimp in a saucepan and add boiling water to cover. Add salt, lemon slice, bay leaf, parsley, celery, peppercorns and thyme. Bring to a boil and cook 4-6 minutes depending on the size of the shrimp. Drain and chill.

Peel shrimp and remove intestinal vein. Place the mustard and anchovy paste in a mixing bowl and add the lemon juice. Beat with a wire whisk, adding the oil a little at a time. Add salt to taste, tarragon or dill and capers. Pour over shrimp. Marinate 1 or 2 hours.

Peel and halve the avocados. Remove and discard pits. Fill the cavity of each half with shrimp and serve with lemon wedges. Serves 6.

How to make Shrimp Toast

Spread shrimp mixture on bread triangles, pressing down firmly with back of teaspoon.

Heat oil to 375° in electric skillet or saucepan. With slotted spoon and fingers, gently lower bread, shrimp side down, into the hot oil.

Watch carefully. When golden brown on underside, immediately turn with spoon and a fork.

When cooked on second side, remove from oil.

Transfer cooked shrimp toast to plate lined with paper towels. Drain. Serve at once, piping hot.

Broiled Anchovy Shrimp

2 pounds raw shrimp
1/2 cup olive oil
2 cloves garlic, finely minced
1 tablespoon anchovy paste
Juice of 1 lemon
1 tablespoon finely chopped shallot or green onion
1/4 cup finely chopped parsley
1 teaspoon dry mustard
1/2 teaspoon salt
Freshly ground black pepper to taste

Cut through the arched shell of each shrimp with a pair of kitchen shears, cutting down to, but not through, the last tail segment. Remove the shell, but leave the tail on each shrimp. Rinse the shrimp to remove intestinal vein, then pat dry with paper towels. Place the shrimp in a mixing bowl.

Combine the remaining ingredients and beat with a fork until blended. Pour the marinade over the shrimp and let stand at room temperature about 1 hour.

Broil the shrimp over charcoal or under the broiler, turning once, until shrimp are cooked through. Serves 4-6.

Lee Pierson’s Shrimp Simitane

6 tablespoons butter
1 cup finely chopped green onions
2 pounds raw shrimp, shelled and deveined
Salt, freshly ground black pepper to taste
1/2 pound thinly sliced mushrooms
1 tablespoon flour
1 cup sour cream

Melt 4 tablespoons butter in a skillet and add the green onions and shrimp. Cook, stirring, turning the shrimp until they just turn pink, 3-5 minutes. Do not overcook. Sprinkle with salt and pepper and set aside.

Melt the remaining butter in another skillet and cook the mushrooms until they give up their liquid. Continue cooking until most of this liquid has evaporated. Stir in the flour and salt and pepper to taste. Add the shrimp mixture and carefully stir in the sour cream. Heat thoroughly, but do not boil or the cream may curdle. Serve hot with rice. Serves 4.

Shrimp Creole

2 pounds raw shrimp
3/4 pound bacon, cut into small cubes
1 cup finely chopped green pepper
1 cup finely chopped onion
1 clove garlic, finely minced
1 cup finely chopped celery
3 cups Italian plum tomatoes
Salt, freshly ground black pepper to taste
1/4 cup finely chopped parsley
1 teaspoon curry powder (optional)
Cayenne pepper to taste

Shell the shrimp and split them slightly down the arched back. Rinse well to remove the intestinal vein and drain.

Cook the bacon until it is almost crisp and add the green pepper, onion, garlic and celery. Cook until onion is almost translucent. Add the tomatoes, salt, pepper, parsley and curry powder. Simmer 30 minutes. Taste and add more salt if necessary. Add cayenne pepper to taste and the shrimp. Bring to a boil and simmer 10-20 minutes longer. Serves 4.
Virginia Crab Cakes

1 pound fresh, frozen or canned crab meat
3 eggs
1/2 cup mayonnaise
1/2 cup minced scallions, including green part
2 tablespoons minced celery with leaves
1 teaspoon Worcestershire sauce
1 tablespoon lemon juice
1/2 cup fresh bread crumbs
1/4 cup flour
Finely chopped tomatoes and seasonings
Simmer 15 minutes, stirring occasionally. Pour into a colander to drain, reserving the liquid that drains from the tomatoes. When well drained, return the liquid to the saucepan and cook over high heat until reduced by half. Add the cooked tomatoes to the reduced liquid and bring to a boil. Simmer 5 minutes. Makes about 2 cups.

Note: This sauce may be stored for several days in the refrigerator, or it may be frozen.

Stuffed Large Lobster

Occasionally you will be able to find a really large lobster. Here is an excellent way to cook it.

20-pound lobster
1 cup fresh bread crumbs
1/2 cup finely chopped shallots
1/2 clove garlic, finely minced
1/2 teaspoon thyme
1 tablespoon freshly chopped tarragon or
1 teaspoon dried tarragon
8 tablespoons butter
Salt and pepper to taste

Split the lobster in two down the center and cut off the claws. Remove and reserve the lobster coral and lobster liver. Discard the inedible sac. Drop the claws into boiling salted water to cover and simmer 20 minutes. Combine the bread crumbs, shallots, garlic, thyme, tarragon, 4 tablespoons butter and the lobster coral and liver. Blend well and chill.

Place the 2 lobster halves shell-side down on a large baking pan. Sprinkle the lobster flesh with salt and pepper and dot it generously with the remaining butter. Place the lobster in a 500° oven and bake 10 minutes. Remove it and fill the cavities with the stuffing. Reduce the oven heat to 475° and return the lobster halves to the oven. Bake 45 minutes longer. Crack the claws and remove the meat from them. Remove the meat from the lobster, if desired, and serve on a hot platter with the dressing piled in the center. Serve with anchovy butter. Serves 6.

Anchovy Butter

1/4 pound melted butter
2 tablespoons anchovy paste

Juice of half a lemon

Blend all ingredients and serve hot.

How to shell shrimp for Tempura

Insert point of kitchen shears in body of shrimp. Cut up back until you reach segment by tail.

With fingers, peel away all of shell except the last shell segment which is attached to the tail.

Scallops Seviche

1 pound bay scallops
1 sweet onion cut into thin, almost transparent slices
Salt, freshly ground black pepper to taste
1 cup fresh lime or lemon juice
1/2 teaspoon dried hot red pepper flakes
1 tablespoon freshly chopped parsley

Combine all the ingredients and let stand overnight in the refrigerator. Serve as an appetizer with buttered toast if desired. Serves 4-6.

Breaded Scallops with Lemon

1 teaspoon salt
1/4 cup fine dry bread crumbs
1 pound bay scallops (if sea scallops are used, quarter them)
1 egg, beaten with 1 teaspoon water and
1 tablespoon lemon juice
1/2 cup butter
Battered toast
Chopped parsley
Lemon wedges

Mix salt into the bread crumbs and roll the scallops in them. Dip the scallops into the beaten egg mixture and then dredge in the crumbs again. Heat the butter in a skillet and cook the scallops until they are golden brown and tender. Serve on buttered toast and sprinkle with parsley. Garnish with lemon wedges. Serves 4.

Shrimp, Scallops, Mussels

Shrimp Tempura

2 dozen (approximately) medium-sized shrimp
1 cup flour
1 egg, lightly beaten
Seafood oil, peanut oil or salad oil

Shell shrimp, leaving tails on. Devein, split almost through and flatten, butterfly fashion. Combine the flour with the egg and add 1 cup water, stirring, preferably with chopsticks. The mixture must not be stirred too much. Pour the oil into a frying pan to the depth of 2" and heat to 365°. Dip the shrimp into the batter and deep fry in the hot oil. Drain on paper towels and serve hot. Serve with soy sauce blended with grated horseradish, if desired.

Note: Other foods such as thin strips of fish fillets, string beans, scallions, etc., may also be butter-fried in the same way.

Stuffed Large Lobster

Occasionally you will be able to find a really large lobster. Here is an excellent way to cook it.

20-pound lobster
1 cup fresh bread crumbs
1/2 cup finely chopped shallots
1/2 clove garlic, finely minced
1/2 teaspoon thyme
1 tablespoon freshly chopped tarragon or
1 teaspoon dried tarragon
8 tablespoons butter
Salt and pepper to taste

Split the lobster in two down the center and cut off the claws. Remove and reserve the lobster coral and lobster liver. Discard the inedible sac. Drop the claws into boiling salted water to cover and simmer 20 minutes. Combine the bread crumbs, shallots, garlic, thyme, tarragon, 4 tablespoons butter and the lobster coral and liver. Blend well and chill.

Place the 2 lobster halves shell-side down on a large baking pan. Sprinkle the lobster flesh with salt and pepper and dot it generously with the remaining butter. Place the lobster in a 500° oven and bake 10 minutes. Remove it and fill the cavities with the stuffing. Reduce the oven heat to 475° and return the lobster halves to the oven. Bake 45 minutes longer. Crack the claws and remove the meat from them. Remove the meat from the lobster, if desired, and serve on a hot platter with the dressing piled in the center. Serve with anchovy butter. Serves 6.

Anchovy Butter

1/4 pound melted butter
2 tablespoons anchovy paste

Juice of half a lemon

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1 teaspoon salt
1/4 cup fine dry bread crumbs
1 pound bay scallops (if sea scallops are used, quarter them)
1 egg, beaten with 1 teaspoon water and
1 tablespoon lemon juice
1/2 cup butter
Battered toast
Chopped parsley
Lemon wedges

Mix salt into the bread crumbs and roll the scallops in them. Dip the scallops into the beaten egg mixture and then dredge in the crumbs again. Heat the butter in a skillet and cook the scallops until they are golden brown and tender. Serve on buttered toast and sprinkle with parsley. Garnish with lemon wedges. Serves 4.

Shrimp, Scallops, Mussels

Shrimp Tempura

2 dozen (approximately) medium-sized shrimp
1 cup flour
1 egg, lightly beaten
Seafood oil, peanut oil or salad oil

Shell shrimp, leaving tails on. Devein, split almost through and flatten, butterfly fashion. Combine the flour with the egg and add 1 cup water, stirring, preferably with chopsticks. The mixture must not be stirred too much. Pour the oil into a frying pan to the depth of 2" and heat to 365°. Dip the shrimp into the batter and deep fry in the hot oil. Drain on paper towels and serve hot. Serve with soy sauce blended with grated horseradish, if desired.

Note: Other foods such as thin strips of fish fillets, string beans, scallions, etc., may also be butter-fried in the same way.
**Clams au Beurre Blanc**

- 2 dozen clams
- 8 tablespoons butter, at room temperature
- 2 tablespoons lemon juice
- 2 tablespoons finely chopped parsley
- 2 tablespoons finely chopped chives
- 1/4 cup dry white wine
- 1 tablespoon finely chopped shallots or green onions
- 1/2 clove garlic, finely chopped
- 1 tablespoon cognac (optional)

Have the clams opened at the fish store, or open them by hand with a knife or patented clam opener. Discard top shell. Reserve the clam liquor. Run a knife around the clams on the half shell to loosen them. Arrange close together on a jelly roll pan or any other large shallow pan. Pour the reserved clam liquor over them. Chill.

Place the butter in a saucepan in a warm place (the range pilot light will do) and beat with a wooden spoon or wire whisk until butter is soft, but not melted. Add the lemon juice, parsley and chives. Beat until well blended. Set aside, but do not allow butter to melt.

Combine the wine, shallots and garlic in a saucepan. Bring the mixture to a boil and simmer one minute. Add cognac. Gradually beat this mixture into the butter mixture. It should take on the consistency of a sauce.

Place the clams on the half shell in a 350° oven. Heat thoroughly, about 5-10 minutes, but do not overcook or the clams will toughen. Arrange the clams in piping hot soup bowls, pour the sauce over them and serve immediately with a crusty loaf of French or Italian bread and a chilled dry white wine. Serves 4.

**Herbed Clam Fritters**

- 1 1/4 cups flour
- 1/2 teaspoon salt
- 8 tablespoons butter
- 3 eggs, separated
- 1/4 cup beer
- 2 dozen fresh cherrytomato clams or 2 cups canned minced clams
- 1 tablespoon finely chopped parsley
- 1 tablespoon finely chopped chives

Lemon wedges

Parsley sprigs

Place the flour and salt in a mixing bowl. Melt 4 tablespoons butter and add. Lightly beat the egg yolks and mix well. Gradually add the beer and allow the batter to stand in a warm place for 1 hour.

If you are using fresh clams, open them and chop them finely. Add the chopped or canned minced clams, chopped parsley and chives to the batter. Stirily beat the egg whites and fold in. Heat remaining butter in a pan. When hot, drop the batter by spoonfuls. Brown the fritters lightly on all sides and drain on paper towels. Serve hot, garnished with lemon wedges and parsley sprigs. Makes about 36 1/2" herbed clam fritters.

**Oysters Rockefeller à la Franey**

- 2 dozen oysters on the half shell (and reserved oyster liquor)
- 5 tablespoons butter
- 5 tablespoons flour
- 1 1/2 cups milk
- Salt, pepper to taste
- 1/2 teaspoon nutmeg
- Pinch of cayenne
- 2 egg yolks
- 1/2 cup heavy cream
- 2 pounds fresh spinach
- 1 clove garlic, finely minced
- 2 tablespoons Pernod
- 6 anchovy fillets, finely chopped
- 4 tablespoons (approximately) finely grated Parmesan cheese or Graviera cheese

Remove the oysters from the half shell. Put oysters and their liquor in a small saucepan. Bring to the boil and remove from the heat. Place 12 shells on a baking sheet and bake about 10 minutes, or until dry. Discard the remaining oyster shells.

Melt butter in a saucepan and, using a wire whisk, blend in the flour. Add the milk, stirring vigorously with the whisk. When the sauce is thickened and smooth, continue cooking, stirring frequently, about 10 minutes. Drain liquor from oysters and add to the sauce. Season to taste with salt, pepper, nutmeg and cayenne. Combine the yolks and heavy cream. Add to the sauce, stirring rapidly with the whisk. Heat thoroughly, but do not boil.

Meanwhile, rinse the spinach well and place it in a saucepan. Cook the spinach only in the water remaining on the leaves. When it is tender, pour into a colander and drain well. Press with a spoon to remove most of the moisture. Blend the spinach with the garlic, Pernod and anchovy fillets. Cook over low heat, stirring, until spinach is somewhat dry. Spoon the hot spinach into the empty shells and top each with 2 oysters. Spoon a little of the hot sauce over each and sprinkle with cheese. Brown under the broiler and serve immediately. Serves 4.

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**Stuffed Shrimp**

- 3 tablespoons butter
- 2 tablespoons finely chopped onion
- 2 tablespoons finely chopped celery
- 1/2 teaspoon finely minced garlic
- 1 large raw shrimp, shelled and finely chopped
- Salt, pepper to taste
- 1 teaspoon finely chopped tarragon
- 2 tablespoons olive oil

Heat 4 tablespoons butter in a flat, omelet pan and add the onion, celery and garlic. Cook until onion is transparent and add the chopped shrimp, salt, pepper, tarragon, dill and bread crumbs. Place the saucepan in the oven and cook, stirring occasionally, until crumbs are dry and golden.

Shell and devein the 12 large shrimp, leaving last tail segment intact. Split the shrimp halfway down the back and spread them on a board, flattening them slightly to make butterfly shrimp. Heat the oil in a skillet and cook the shrimp until they turn pink.

Arrange shrimp, tail up, in an omelet glass dish and spread the cooked stuffing generously around them. Melt the remaining butter and pour over them. Bake the stuffed shrimp in a 300° oven for 5-10 minutes, or until crumbs are brown on top. Serves 4-6.

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**Oysters, Oysters**

**Oysters Rockefeller à la Louisiane**

- 2 dozen oysters on the half shell
- 1 pound fresh spinach, cooked and drained well
- 1 tablespoon finely chopped shallots
- 1/2 clove garlic finely chopped
- 6 scallions, trimmed and chopped
- 2 stalks celery, chopped
- 1/4 cup finely chopped parsley
- 10 lettuce leaves
- 1/2 pound butter, melted
- 1 cup bread crumbs
- 1 tablespoon Worcestershire sauce
- 1 tablespoon anchovy paste
- Tabasco to taste
- 3 tablespoons Pernod
- 1/4 cup grated Parmesan cheese mixed with 1/2 cup bread crumbs

Remove the oysters and any oyster liquor from the shells and put into a saucepan. Bring just to the boil, remove from the heat and reserve. Place the shells on a rack and bake in a 450° oven for 5 minutes.

Meanwhile, combine the cooked spinach, shallots, garlic, scallions, celery, parsley, lettuce and melted butter in the container of an electric blender. Blend quickly, pushing the mixture down with a rubber spatula when necessary. Add the bread crumbs, Worcestershire sauce, anchovy paste, Tabasco and Pernod. Taste and if necessary, blend in salt to taste. Place one oyster in each shell. Spoon the sauce over the oysters, sprinkle them with the grated cheese mixture and bake in a 450° oven until brown. Serve hot. Serves 4.
Shellfish with Linguine

3 pounds mussels
2 tablespoons finely chopped shallots or green onions
½ clove garlic, finely chopped
Pinch of thyme
½ bay leaf
Salt, freshly ground black pepper
¼ cup dry white wine
1 teaspoon butter
10 raw shrimp, shelled and deveined
½ pound scallops
1 cup cream
2 egg yolks
1 teaspoon lemon juice
1 package linguine, cooked

**How to clean mussels**

Scrub mussel under running water with wire brush to remove mud, matter clinging to shell.

With point of small sharp knife, remove beard (stringy piece connected to inside of shell).

Mussels à la Marinère

3 pounds mussels
1 cup dry white wine
3 shallots or green onions, coarsely chopped
4 sprigs parsley
½ bay leaf
¼ teaspoon thyme
Freshly ground black pepper
3 tablespoons butter
¼ cup finely chopped parsley

Scrub the mussels well and remove the beard. Place mussels in a large kettle and add all ingredients except chopped parsley. Cover, bring to a boil and cook over high heat until mussels open, about 5–10 minutes. As the mussels steam, shake the kettle up and down, holding the lid in place. Discard any mussels that do not open.

Spoon the mussels into soup plates along with the cooking liquid and sprinkle with chopped parsley. Serve immediately with French bread. Serves 4.

**Billi Bi**

Mussels à la Marinère (see previous recipe)
Cayenne pepper to taste
2 cups heavy cream
1 egg yolk, lightly beaten

Strain the cooking liquid from the mussels marinière into a saucepan. Reserve the mussels for another use or take them from the shells and use as a garnish for soup. Bring the liquid to a boil, season with cayenne pepper and add 1 cup of the cream.

Blend the remaining cream with the egg yolk. Spoon a little of the hot soup into the egg yolk mixture, then pour this into the soup. Heat thoroughly until thickened slightly, but do not boil. Serve hot or cold. Serves 4–6.

**Coquilles St. Jacques**

½ cup dry white wine or dry vermouth
1 cup water
7 tablespoons butter
2 sprigs parsley
1 small onion, peeled
1 bay leaf
Pinch of thyme
1½ pounds bay scallops (if sea scallops are used, quarter them)
½ pound mushrooms, chopped
Juice of ½ lemon
Salt, freshly ground black pepper to taste
3 tablespoons flour
4 egg yolks
1 cup heavy cream
1 cup buttered bread crumbs
2 tablespoons grated Parmesan cheese

Put the wine, ½ cup water, 2 tablespoons butter, parsley, onion, bay leaf and thyme in a shallow pan and bring to the boil. Add the scallops, lower the heat and simmer until scallops are tender, about 5 minutes. Remove scallops and strain and reserve the broth.

Melt 2 tablespoons butter, add the mushrooms, the remaining water, lemon juice, salt and pepper and cook over medium heat 5 minutes. Drain mushrooms and set aside. Strain the liquid and add it to the wine broth.

Melt the remaining butter and add the flour, stirring with a wire whisk. When blended, add the combined liquids, stirring vigorously with the

whisk. Add the scallops and set aside to cool slightly. Beat the egg yolks with the cream and add a little to the warm sauce, stirring well. Add the remaining cream mixture and continue cooking over hot water until sauce is smooth and thickened. Do not allow to boil. Add the mushrooms. Pile mixture into individual scallop shells, sprinkle with crumbs and cheese and put under the broiler until crumbs are browned. Serve immediately. Serves 6–8.

**Shrimp with Dill**

2 pounds raw shrimp
¾ cup butter
Salt, freshly ground black pepper to taste
2 tablespoons freshly chopped dill or 2 teaspoons dried dill
Juice of 1 lemon
Cayenne pepper to taste
1 teaspoon Worcestershire sauce

Shell the shrimp, leaving last tail segment attached. Devein and dry. Heat the butter in a skillet, but do not let it brown. Add the shrimp and sprinkle with salt and pepper. Cook, shaking the pan, until shrimp turn pink—about 5 minutes. Do not overcook or shrimp will toughen. Sprinkle with remaining ingredients and heat thoroughly. Serves 4–6.

**Soupe de Poissons au Vermicelle**

3 tablespoons olive oil
1 small onion, coarsely chopped
1 leek, washed well, drained and chopped (optional)
1 cup finely chopped fennel or 1 teaspoon anise seed
3 cloves garlic, finely chopped
1 teaspoon whole saffron or ½ teaspoon ground saffron
1½ teaspoon freshly ground black pepper or to taste
Salt to taste
1 bay leaf
¼ teaspoon thyme
2 large fresh tomatoes, coarsely chopped
Head and bones of 1 large or 2 small fish
(sea bass, striped bass, blue fish, porgies, etc.)
2-pound sea bass or striped bass, cut into portions
1 pound mussels, scrubbed well
1 cup dry white wine
1 ½ cup tomato purée
Cayenne pepper to taste
5 cups water
1 cup broken pieces of vermicelli or any small spaghetti

Bread cubes, toasted and rubbed with garlic

Combine the oil, onion, leek, fennel, garlic, saffron, pepper, salt, bay leaf, thyme, tomatoes, fish bones and whole fish in a large kettle. Cook, uncovered, stirring the mixture occasionally, for 10 minutes.

Add the mussels, wine, tomato purée, cayenne pepper and water. Cover and bring to a boil. Simmer 30 minutes. Remove the mussels and take them out of the shell. Discard the shells and reserve the mussels. Strain the soup into another kettle. Rub the flesh of the cooked fish through a food mill or a sieve into the soup. Add the mussels and vermicelli. Bring to a boil and cook 15 minutes. Serve very hot with toasted garlic bread cubes. Serves 6–8.
this sort of effect is a matter of great pride and involves considerable skill.

Vintage port, however, which has had more fuss made about it than almost any other wine, is not aged in the wood but in its bottle. When the wines of one vintage seem to be outstandingly promising and give every evidence that they will age with all the qualities one asks of a great wine, they are kept aside from the blending wines. Instead of being allowed to mature quietly in their pipes, they are bottled when only two or three years old, still completely undrinkable, fierce, purply red and harsh. In bottle, they very slowly go through the maturing process that tawny port undergoes in wood. Eventually—it may easily be twenty or twenty-five years later—the wine has a character and style which is unique. Vintage port must always be decanted, because during its adolescence it has thrown off all manner of things to form a crust which looks unpleasant in your glass.

Realistically admitting that not everybody wants to wait twenty years to drink his port, the shippers have introduced yet a third technique of maturing. These wines are called L.E.V., or late bottled vintage. By keeping the vintage wine (still completely unblended) in the pipe for five or six years instead of bottling it after two or three, they produce a similar maturing effect in half the time (wine matures much more rapidly in wood than in glass). There are those who say that time is of the essence and that nothing is to be compared with real bottle-aged vintage port. I suggest a trial tasting. With wine, it is wise to take nothing on hearsay.

Madeira

Madeira is a much simpler matter. The hand of Providence wiped out most vintage Madeira at the end of the last century through the agency of the pest phylloxera. If you should find a vintage Madeira (too, liquor stores in this country usually have a small selection), it will still be good, for it is a fact that Madeira goes on forever. I have never heard of a bottle being too old. In fact, there is still some eighteenth-century Madeira in existence which is far from senile.

There used to be many different grapes grown for Madeira. On vintage bottles you will find the names of Terrantez and Bastardo that are now heard no more. All modern Madeira is known simply by the name of the grape variety and the merchant's brand name.

Of the former there are four: Sercial, Verdelho, Bual and Malvasia. Sercial is comparatively dry; Verdelho less so, Bual soft and sweet and Malvasia really full and fruity. Rainwater Madeira is an American invention—a style of wine whose properties combine lightness with softness, somewhere between a Sercial and a Verdelho.

The flavor of Madeira is unlike that of any other wine. In its youth it is slightly cooked in a heated shed, and the resulting hint of burnt sugar stays with it. Every quality that is proper to wine (except bubbles) is to be found in the deep complicated flavor of a really good Madeira.

Cream sherry

The most popular of all the after-dinner sherries at the moment is the one technically known as oloroso, but picturesquely called cream. It is an old, fine, full sherry, aged in wood, but not of a declared age, because all sherry is made by the solera system. Briefly, the solera is a system of blending by which a continuous supply of wine is drawn from old barrels, which are in turn being replenished by slightly less old ones, which are being replenished by even less old ones, and so on. All the wines in one solera are of the same style, so the resulting sherry keeps one character. For a cream dessert sherry, sweetness is needed (very fine old sherries tend to be dry) so another kind of very dark sweet wine called P.X., made of a different grape, is blended in. Cream sherry, port and Madeira make a magnificent after-dinner triumvirate. They look wonderful in decanters, and taste better still with a supply of walnuts and almonds.

The unfortified dessert wines

In contrast to the red and brown color of the fortified wines, the unfortified are all pale golden. While port, sherry and Madeira are best alone or with nuts, unfortified dessert wines go well with ice cream or fresh fruit at the end of the meal. Oddly enough, whereas you can happily go on sipping glass after glass of port or Madeira, nobody seems to drink more than two or three glasses of a Château d'Yquem Sauternes, sipping them slowly for hours. A fine Sauternes is intensely sweet, the sweeter the better. In reality great years of the quantity of Madeira caught in the golden liquid is astounding and gives the wine the ability to live for decades. The
It's a Taylor wine...and you'll love it! Get-together people like the mood and magic of this light-hearted New York State Rosé Wine. Pink and pert, it keeps sophisticated company on any occasion. Chill it for a gay refresher at any time. Delightful with any food—at home or dining out. Ask your wine merchant for Taylor booklets that show you how to enjoy wine more—cooking, dining or entertaining.

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Cooking with foil

Although aluminum foil has been with us a comparatively short time—no more than seventeen years—it is almost impossible to think of a kitchen without it. No other culinary development has so affected every aspect of food preparation and storage, from roasting to freezing. Not the least of the virtues of foil is the alleviation of that essential but uninspiring sequel to a meal—clean up—for almost anything may be cooked in an expendable foil package, while broilers, burners and ovens can be protected with foil liners and drip trays. Nowadays it is easy to find the size and weight of foil you need, for it comes in widths up to 18 inches as well as in small individual sheets for baking potatoes, heating rolls, covering dishes—and in two qualities, regular and super-strength or heavy-duty. (There is also a black-coated foil that cuts down considerably on broiling time.) Foil is acknowledged to be one of the best materials for cooking since it conducts but does not retain heat and has no flavor that might be transferred to food. Its familiar uses are manifold; in addition, a few new wrinkles have been developed.

Roasting and Braising in Foil

A few years back foil became famous as a brand-new method of cooking turkey under wraps—covered by either a loose tent or form-fitting jacket of foil that kept the bird juicy and flavorful. The tent, below, actually an improvement on the old cheesecloth-dipped-in-fat routine, is especially popular because it keeps the bird moist without the fuss of basting, but still permits some heat to flow over the bird and brown it. In the completely covered method, the turkey is encased in two large pieces of heavy foil joined with a double fold that permits it to be cooked in a quarter less time at a higher temperature. However, the result is not so crisp, and in order to brown the surface, the foil must be opened for the last 45 minutes cooking time.

For turkey tent, tear off sheet of heavy foil about 4 inches longer than turkey. Crease lengthwise down middle and pinch ends together. Place loosely over turkey to allow air circulation.

An extension of this idea led to pot roasting and braising in foil. For pot roasting, the meat is placed on a large sheet of heavy foil with a shallow pan underneath and browned on all sides under the broiler (vegetables can be added toward the end of the browning so that they also take on a little color). Then the meat is removed from the oven, wine or liquid added, the foil sealed tightly, the package returned to the oven and cooked at 300 degrees until the meat is tender—about 3½ hours for a 4- to 5-pound chuck roast.

For braising, you can follow much the same procedure, apart from the initial browning. A country ham is especially delicious when braised in foil rather than cooked in water. First soak the ham. Then trim off skin and all but ¼-inch layer of fat. Place ham in the center of a large sheet of heavy foil in a roasting pan. Pour over it ½ cups Madeira;
1921 Château d’Yquem is a legend to this day. This sort of wine (Sauternes has its counterparts in Germany and Hungary) depends on a long, hot fall. It is the ripening of the grapes until they are by any normal standards hopefully overripe that concentrates the sugar into a really intense sweetness. The great vineyards of Sauternes and the Rhine are also blessed with a sort of rot (known as the noble rot) which helps in this task of concentration. Eventually when the grapes are picked—and they are picked one by one as they reach the right point of ripeness, not wholesale in bunches—all the grape juice is reduced to one little drop in each grape. It is the natural quintessence of fruit and sunshine, and it tastes like it. Sauternes has the great advantage of being able to produce great dessert wine at a reasonable price. The best, Château d’Yquem, is not so reasonable, but it is a mistake to think that unless your Sauternes is d’Yquem it is second-rate. The neighboring parish of Barsac offers at least eight other great Château Sauternes at about half the price. Châteaux Coutet, Climens, La Tour-Blanche, Lafaurie-Peyraguey, Rayne-Vigneau, Suduiraut, Rieussec, Filsot are all well worth looking out for, buying and drinking. The wine of a good year (as, for example, 1959) has a very long potential life; age will give it softness, mellowness and clarity. You are unlikely to be able to buy any very old Sauternes; you must age it yourself.

The dessert wines of the Rhine are beereenautsle and trockenbeerenauslese, in that order of sweetness. Hungary produces Tokay, and though Tokay may not be what it used to be and is not cheap, it is a dessert wine for individual that it has always had a royal reputation: the aroma and taste of Tokay are celestial butterscotch. Again, with Tokay, sweetness is all—the sweeter the better (and more expensive).

The dessert wines of the world do not end with the ones I have described. There is, of course, sweet champagne, which may be described on the bottle with un-Gallic understatement as demi-sec, but is sometimes more correctly labeled doux or sweet. A fairly powerful dose of sugar is added to the wine at the last moment, which makes it a very different matter from the dry aperitif kind. The latter is too light to accompany a sweet dish; the effect is often unpleasantly acid.

Every wine-producing and drinking community has its sweet wines for the leisurely end of dinner. Another common one is muscatel. The muscat grape, with its strong fruity smell, is cultivated all over Southern Europe, in Sicily, Provence, Sardinia, Spain and perhaps most successfully in Portugal to produce a brown heavy wine that makes admirable everyday after-dinner sipping.

* * *

A note on American dessert wines
by James A. Beard

Although the United States could not be said to boast an equivalent to Château d’Yquem, we do have some extremely distinguished wines worthy of comparison with those of Europe. One is Louis Martini’s Moscato Amabile, a delicate, richly flavored wine imbued with the spicy flavor of muscat. Its luscious quality charms anyone who is fortunate enough to drink it. Wente’s Sweet Semillon is another excellent wine and, while there is not a great deal of it, the muscat of Beaulieu has always been a gratifying dessert specialty.

In the range of fortified wines, probably the best is the cream sherry of Almaden, prepared by the solera system. Other good cream sherries are made by vintners such as Louis BENOIST and Widmer. Widmer’s sherry is both distinctive and distinguished. And the ports of Walter Ficklin deserve honorable mention.

Recent experiments with single-berry harvesting in New York State’s vineyards have borne some exciting results. (These wines are given the German terminology, beereenautsle and trockenbeerenauslese.) Several of the years have been rather memorable, and the results achieved by Charles Fournier, Taylor and Widmer hint that we may look forward to a golden age of American dessert wines.

Manuscripts

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COOKING WITH FOIL continued from preceding page

a cookie sheet. When the first batch has baked, slide off the foil and slide on the next foil sheet of cookies; it saves time, too.

You will have no trouble loosening a cake from the pan if you first put a strip of foil across the pan bottom, with one end extending up the side like a tab. As most cakes stick in the center where you cannot get at them with a spatula, all you have to do is pull on the foil tab and the cake will come away easily at the bottom.

To shape pans for baking, take piece of heavy foil of desired size. Turn up the edges 1 inch all the way around, then miter the corners to keep the pan firm.

More Ways to Use Foil

• Close the vent of poultry with crushed foil instead of skewering or sewing. It keeps stuffing in, is much easier to remove.
• Protect exposed bones of meat or poultry (tips of crown roasts, drumsticks) with little foil caps to prevent charring during cooking.
• Guard china dishes holding desserts to be browned with a heat-reflective layer of foil. After browning, cut away exposed foil.
• Bring breads and rolls back to just-baked crispness by wrapping them in foil (add a few drops of water if very dried out), sealing and heating 30 minutes in a 350 degree oven. Or put 1 tablespoon water and four layers foil in an electric skillet, preheat to 275 degrees, add rolls, cover and heat about 15 minutes.
• Section a casserole or baking dish with a liner and center division of foil, so two vegetables or mixtures can be baked at one time.
• Freeze dishes made in quantity by lining a casserole with foil, adding the food, cooling, covering and freezing. Once the food is frozen, you can remove it, seal it in the foil and store it, while the casserole goes back into service. Comes time to use, you simply replace the foil package in the casserole and heat.
• Make a drip pan of heavy foil to go in the oven under any food that might boil over and stick. Be sure to leave several inches between the sides of the foil pan and oven walls for air circulation. It is inadvisable to line the oven or cover the oven bottom completely as this not only causes uneven heat distribution but might, at very high temperatures, cause the foil to melt and fuse to the interior of the oven.

To protect broiler, mold heavy foil in bottom to catch drips. Cover broiler tray with foil, piercing it over slots to let grease drip through.

To hard-cook eggs, especially cracked ones, encase in foil, bunch end to make a handle for easy removal from water.

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sprinkle with seasonings. Bring up long sides of foil, overlap loosely on top of ham and close open ends by turning up to keep juices in (do not seal airtight). Bake at 350 degrees for 21/2 hours for a whole ham, opening the foil and basting with the juices a couple of times during cooking.

**Fish in Foil**

Delicate fish stand a better chance of remaining intact if cooked in foil. Even large fish such as salmon are now poached whole in foil and water rather than in the traditional cheesecloth and court bouillon (with foil there is no necessity for the flavored stock as the fish will not come in direct contact with the liquid).

Foil has also replaced cooking parchment for the classic French *en papillote* fish cookery. Heart-shaped pieces are cut from foil (see below) to enclose fish, liquid and seasonings. A variation calls for a square of foil large enough to enclose the fish envelope-style. The sides are brought up and sealed tightly with double folds and the ends secured by double folds, then turned in like an envelope.

When fish is to be broiled, put a sheet of heavy foil on the rack or in a shallow pan and grease the portion the fish will touch. Place fish on foil, brush with butter, season and broil. Thin fillets will not need turning, thicker fish steaks do. Thick fish should be arranged on a strip of foil slightly larger than the fish, which is then laid on the foil-covered rack or pan. When one side is cooked, slide a large spatula under the piece of foil the fish is resting on and flip the fish and foil over. Peel off foil and broil second side.

**Vegetables in Foil**

Vegetables lend themselves to foil cooking as all their natural flavor and vitamins are retained. They can be sealed in foil packages with butter and seasonings and baked like fish, or different vegetables may be boiled in one pan in separate foil packages without transference of flavors, each being removed as it is done. Leftover vegetables will keep their firmness and color if quickly steamed in foil on a rack over hot water until heated through. Potatoes can, of course, be baked in foil in a hot oven (don't keep them wrapped more than 1/2 hour after baking or they get limp). Yet another trick, if the oven is in use, is to put four layers of foil in an electric skillet, preheat to 375 degrees, add the potatoes, pricked with a fork, cover and bake for 60 minutes, turning once after 30 minutes cooking time.

**Baking with Foil**

If you are short on pans, foil can save the day. You can make a flan ring, for instance, by folding a long sheet of foil over and over lengthwise until you have a firm band 1 inch wide. Shape it into the desired round or rectangle and secure with a paper clip. To shape a jelly-roll pan, cover a cookie sheet or the back of a roasting pan with heavy foil and turn up the edges 1 inch all the way around, mitering the corners to make a firm pan. Different sizes of pie plates are a cinch; Roll out the pastry and cut a foil circle of the same size. Prick pastry, place on foil and turn up the edges all around, pinching at intervals to keep firm. Pie shells can be baked and served in the foil or frozen and baked later.

You can economize on cookie sheets by forming cookies, meringues or cream puffs directly on sheets of foil. To bake, slide one sheet unto

To make case for *en papillote* cooking, double a square of heavy foil, cut in shape of a half heart. Open up, lay food on one side, fold other side over and crimp edges all around, allowing some slack in middle for expansion.

**Vegetables in Foil**

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Continued on the next page

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The animals of the paper menagerie are of simple basic materials and can be created by any or all of four methods.

Materials used to make the paper menagerie (clockwise starting with the child's scissors): Crayola crayons, lasagna noodles, cotton fabric, construction paper, tissue paper, Firma-Grip paste, newspaper, paper bags, paper towels, white paper, white finger paint, egg-carton dividers, masking tape, staple gun, string, paper plate, paper cups, tempera paints. Buttons and bows and other trimmings can be added to the finished animals according to your fancy.

On a No. 16 brown paper bag, trace a circle for the face (1), using a 6-inch paper plate as a template. Next, draw in features, and color over all with crayons. Stuff the bag with shredded paper towels until it feels firm (2). Fold over the open end and staple it closed. To define the head and neck, tie a piece of string around the bag at the appropriate place. To fashion the lion's mane, place the same 6-inch paper plate at the fold of a doubled sheet of black construction paper. With white crayon trace a half-circle, then a larger half-circle 5 or 6 inches bigger, and cut along both (3). Fringe the circle with scissors to form the mane. Unfold and paste on to frame the lion's face. You can add a tail of string or of a black-paper-fringed paper straw. The same basic instructions apply to the tiger; be sure to give him some paper ears.
The notes of a happy housekeeper

BY MARY ELIZABETH HALTER

Rummaging in the attic one day I came across a little antique trunk I'd stashed away there, filled with some old family mementos. One of the treasures it yielded was a thick and authoritative handbook, circa 1903, entitled "Household Discoveries and Mrs. Curtiss' Cookbook." What fun it was to muse over, and what a routine the good housekeeper of only sixty years ago had. On the daily agenda, for example, was caring for the oil lamps and providing enough wood and coal to fill the ever-hungry kitchen range. The book also detailed such special information as the proper use of gasoline for dry cleaning, the tanning of leather, soap-making and the proper care of "fine muslins and laces." And there is a truly quaint chapter on home furnishings which stresses the "simplicity, harmony and durability of the new Mission styles of furniture." From now on whenever I feel oppressed by my chores I will think of the day when general housecleaning began with brushing the ceiling and ending by scrubbing the floors on the hands and knees. It will make me feel like a lady of leisure.

Our newest coffee maker—and we've tried them all—just may be the best one yet. It's called the Salton Filtercup Coffee Extractor, and it makes delicious coffee in less than three minutes by a completely new method. This new "extracting" process filters the essence from the coffee through filter papers that provide a larger filter area and exactly timed filtering action. Once the "extract level" has been reached, the glass carafe, you simply remove the basket and coffee grounds and pour enough boiling water into the carafe to reach the desired cup level marked on the glass. Give it a stir, snap on the neat wooden lid and you are ready to pour. The extracting process takes the same length of time whether you are making four cups or ten—only the amount of coffee in the basket varies. Furthermore, this coffee maker is easy to clean because the wide mouth of the carafe allows you to reach inside and give it a scrub with a sponge or brush.

When the Taylors remodeled the kitchen of their wonderful old farm, they added some extra drawers for every member of the family. As is the case in many farmhouses, their back door is the entrance for everyone, and the kitchen is the hub of all activity. This meant that everything from mail and buộcs to doll clothes was usually left in the kitchen—right in the middle. So the Taylors had a large cupboard removed near the back door, and in its place the carpenters built a storage cabinet with a bank of roomy drawers from the floor halfway up. Three of the drawers are for parents: two shallow ones for mail and bills and another for driving gloves, flashlights, odds and ends. The others were assigned to the children—one each. Now there is no excuse to leave any clutter to spoil the looks of the pretty yellow kitchen.

My neighbor Sally, who has a prodigious collection of house plants, has the most efficient sprayer I ever saw. She uses it daily to give her indoor garden as fine a mist as ever settled on a leaf. It holds a quart of water in a heavy plastic container with a brass nozzle. When you press the plunger twenty-five times, enough air pressure builds up so the sprayer operates smoothly. (It's called the Misto Compressed Air Sprayer.) From the looks of Sally's beautiful jungle, even at the end of a winter of house heat, her plants are getting the moisture they need.

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The first step, right, was to install jalouzie windows along three sides of the room. Then walls and ceiling were fully insulated; framing was constructed for surfacing material; cabinets were built.

Half the new room, right, was designed as a work area for the family enterprise that centers around Mr. Keck's special interest in archery. Wall above work counter is of Pegboard fitted with a new kind of plastic book to hold quivers, bows, shelves. Other walls are walnut-finished hardboard; cabinets are plain hardboard, painted. On floor under counter is a fletching rack. Mr. Keck makes his own arrows and sets them there to dry after gluing the feathers.

Other family hobby equipment is contained in special compartments. Bins with lift-up top contain skeins of wool; pull-out drawer is for children's paint - tools are hung on the slide-out unit.

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**Remodeler's Notebook**

**How to make one material do 5 different jobs**

When you start out on a remodeling project you are very likely to find that a single building material can serve a variety of purposes—on walls, countertops, cabinet fronts, ceiling—and look quite different in each place. This fact is well worth taking advantage of. It means you can order the bulk of your materials from one dealer instead of three or four. The method of installation is apt to be substantially the same for each application, so you will not need so many different tools. This, in turn will help to speed up the work. A good example is the room-of-many purposes that designer Richard Larson added to Mr. and Mrs. Harry Keck's house in Chicago. An 11-by-21-foot porch at the rear of the house was turned into attractive quarters for hobbies, for young overnight guests and for informal dining, and all interior surfaces were finished with one material—Masonite hardboard.
PAPIER-MÂCHÉ MOUSE
Following the same initial procedure of stuffing a paper bag with shredded paper towels, you can make a more elaborate animal by building up and molding details out of papier-mâché. Once you have established the shape of the animal out of the stuffed paper bag and string, you tape on additional features—in the case of the mouse, a paper cap for a nose, a rolled piece of paper and join with masking tape (above), overlapping them and covering the form completely. When you have completed the figure, color it with crayons. You can color in the eyes, or paste on button eyes. This basic procedure also applies to the bear and the owl.

ROLLED NEWSPAPER GIRAFFE
Roll three or four sheets of newspaper tightly together from the edges toward the fold. Secure with masking tape in three or four places (1). Make more newspaper rolls and then bend them together to form legs, body, neck and head, and join with masking tape (2). Wherever the form of the animal should be thicker, build up the area with more masking tape. Finally, paint the entire figure with tempera in colors fanciful or realistic, and crayon in the details.

FABRIC-COVERED CARDBOARD LEOPARD
On two pieces of corrugated cardboard draw identical outlines of a leopard. Cut out the silhouettes with a 5-inch utility knife with serrated blade, using a sawing motion toward you (1). Match the two cardboard silhouettes and sandwich crumpled newspaper between them, making the body wide enough so the animal will stand. Secure the form with masking tape.
To make a skin for your leopard, use any solid-color, napless cotton fabric. With a vegetable or cheese grater or a crayon sharpener, grate the crayon in spots on the fabric. Then, place a paper towel over the spots and look in the color by pressing them with an iron set at the lowest heat (2). Cut the fabric into three pieces: one straight long strip to paste on first all the way around the contour of the beastie (3) (Clip the fabric edges so it will lie smooth), and two leopard-shaped pieces for the sides. Add fabric ears and tail stuffed with cotton.
Use this method also to make the elephant. To give him a convincing hide, paste white paper over both halves of his cardboard outline and paint with white finger paint. Then place crumpled black tissue paper over the paint and press with a lukewarm iron; when dry peel off the tissue paper, the elephant’s skin will look gray and mottled.
The alligator is also silhouetted in cardboard and stuffed with paper. But then you glue strips of paper towel all over him and paint with tempera. Make the scales of egg-carton dividers and lasagna noodles, pasted on and crayoned.
Ingenious new uses for fastening tape

Ever since the invention of Velcro made it possible to have slipcovers that fit as snugly as upholstery, fertile brains have been working out new applications for this revolutionary fastening device. Velcro consists of a matched pair of nylon tapes—one a mass of tiny woven hooks, the other a corresponding mass of loops—that engage with an almost iron-like grip when pressed together, but can be peeled apart as easily as you open a slide fastener. The tape has an adhesive backing that makes it easy to work with, whether you press it into position on a smooth surface or secure it to a rougher surface with glue or staples. In some cases, even a few inches will do a job. Small pieces of Velcro, for instance, will anchor a marble top to a table or keep pictures from shifting on the wall. New versions of the tape in new widths can eliminate much of the paraphernalia usually required for hanging curtains or laying carpets, and there is a new Velcro wallcovering with the look, feel and sumptuous colors of felt on which you can hang pictures or even mirrors without benefit of hook or wire. Having applied Velcro tapes to the backs of the frames, you simply press them into place on the Velcro-covered wall. Then you can rip them off and rearrange them as frequently as you please.

A curtain for the grilled doors of a secretary or armoire goes into place smoothly and swiftly with Velcro. The looped tape is glued or stapled to the door; the hooked tape is simply pressed into place to produce a trim, taut fit. The curtain peels off for washing, which won’t affect the tape at all.

Velcro tabs that take the place of hooks on a traverse rod, plus broad Velcro tape at the top of the curtain, make quick work both of hanging curtains and of whisking them off for washing. With enough tabs, you can even pleat the curtain in place, which eliminates the labor of stitching the pleats and makes washable curtains easier to iron.
The other side of the former porch, top of page, was converted to the family entertaining center, above. The L-shaped couch pulls out to make two full beds. The backrests for the couch lift up to make accessible the sheets, pillows and blankets stored behind them. Couch frames are covered in walnut-finished hardboard that matches all the walls. The snack bar is finished with special, highly glossed white panels (the same material is used on the hobby countertop). Another type of plastic-finished hardboard in 12-inch white squares is used to cover the new ceiling.

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Best prescription: adjustable bookshelves using versatile, inexpensive K-V shelf hardware! It's easy to choose just the size you want from this display now being featured at your hardware or building supply dealer. Be sure to pick up a free booklet while you're there. It illustrates the simple installation (a screwdriver is all you need)—and is full of helpful, imaginative ideas on shelf arrangement.

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KNAPE & Vogt MANUFACTURING CO. Grand Rapids, Michigan

THE AGREEABLE CUBE continued from page 167

The relaxed and flowing shapes of this spring's graceful at-home clothes

Cut with an easy, comfortable line and made of fabrics that flow in soft, romantic dresses on pages 164 to 167 are perfect companions to the talented cubes they accompany, whether you are relaxing with music or a pack of cards. The jewelry is by Van S Authentics; the shoes, by Taj of India.


Page 164, right: Pure silk Shan-tung in two trim parts: sleeveless curry overblouse fringed all around plus tapered black pants. $110. Sizes 8-16. Dynasty of Hong Kong. At Lord & Taylor, New York; Himelhoch's, Detroit; Montaldo, all stores; I. Magnin, West Coast. Cubes by Raynor.

Page 165: Crisp, graceful dress of cotton with an all black top bowed at the shoulders, an unpressed pleated skirt of huge black polka dots on white. $88. Sizes 8-16. Swirl. At B. Altman & Co., New York; Marshall Field, Chicago; Rich's, Atlanta; May D & F, Denver; I. Magnin, West Coast. The set of nesting rattan cubes are by Tropi-Cal.

Page 166, top left: Slender column of white cotton cloqué in an Empire-waisted, slit-skirt dress. Blue-flowered ribbon trim at waistline, V neck. $25. Sizes 8-18. Dorian Macksoud. At B. Altman & Co., New York; Halle's, Cleveland; Hutzel's, Baltimore; Sakowitz, Houston; I. Magnin, West Coast. Table and two cubes by Directional.


Page 165, above: "THE AGREEABLE CUBE" showing a relaxed and flowing shape of a spring's graceful at-home clothes.
A cover for a chair seat goes snugly into place with Velcro, one tape stitched to the fabric, the other stapled to the seat frame. The cover stays tightly put without wrinkling until you're ready to pull it off for cleaning—or to switch to a different one for a color change.

A trim finish at the point where carpeting joins a bare floor is achieved invisibly with broad strips of Velcro instead of unsightly nails or metal strips. One tape is pressed to the floor, the other glued or stapled to the rug. You could apply this idea to area rugs, too, to keep them from slipping or from wrinkling underfoot.

Bathroom carpeting laid with Velcro not only fits smoothly, but pulls up quickly and easily for the frequent washing it needs. You can even peel off a particularly soiled section of the carpet without disturbing the taut, clean fit of the rest. Apply one tape to the carpet with waterproof adhesive, and simply press the other tape to the floor.
CHOOSE NORMANDY—offering that unforgettable elegance typified by only the finest French Provincial. From Brandt’s superb Normandy Group comes this lovely lamp commode with its top an in­
only the finest French Provincial. From Brandt’s superb Nor­

Tht Brandt Cabinet Works Inc., Dept. 31, Har­ grotesque doors have magnetic catches and antiqued brass pulls. In Bordeaux cherry finish or gold trimmed antiqued white top. Top 25 x 25 in, ht. 22 in. About $125. Write for illustrated folder showing complete Brandt collection—just 10c.

The Brandt Cabinet Works Inc., Dept. 31, Hagerstown, Md.

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Connoisseur’s Corner

Store Addresses

Pages 66 & 67:

ARCO LIGHTING

1010 Third Avenue
New York, N. Y. 10022

RACCARAT & PORTHAULT INC.

55 E. 57th Street
New York, N. Y. 10022

NESEL INC.

151 E. 57th Street
New York, N. Y. 10022

Star Performer

Page 70:

Pyrex 1-qt. measuring cup, 96¢; De Luxe 4-cup coffee maker, heat-resist­
ant plastic handle, chrome lid, $4.50. Corning Glass Works.

Glazed earthenware 3-qt. mixing bowl, $6.50. La Cuisine, 903 Madi­son Ave., New York, N. Y. 10021

Collapsible wire basket, 7” x 4 ½”, $3.50. The Pink Balloon, 971 First Ave., New York, N. Y. 10022

Entertaining

Page 131:

Sisel place mats, $1.25 ea.; enamel on steel dinner plates, 10½” diam., $12.50 ea.: “Marvel” crystal cordial glasses, $2 ea.; fondue forks, stain­less steel, black nylon handles, $2.50 ea.; brass ice bucket, 7½” h., $25; cork and wood trivet, $4.50. All from Georg Jensen, 667 Fifth Ave., New York, N. Y. 10022

Fondue pots, baked enamel on alu­minum, aluminum lined, 1½ pts., Sterno burner, $14.75 ea. Designed for Living, 131 E. 57th St., New York, N. Y. 10022


Woven bread baskets, 98c ea. Azuma, 666 Lexington Ave., New York, N. Y. 10022

Wood rug, 7½ sq. $295; acrylic draperies, 60” w., $7.40 yd. Unika­Vaev. Furniture from George Tanier, Inc.

Page 132, top:

“Fruit” 90° round, polished cotton tablecloth, $30; organza runners, 15” x 60”, $7 ea. Leacock & Co.

“Charlemagne” sterling silver, 5-pc. place setting, $47.75. Towle.

“Fruit and Flowers” 10° dinner plates, ovenproof, 16-pc. starter set, $19.95. Stangl Pottery.

“Argus” flint glass goblets and wine­glasses, $3 ea. Fostoria.

Centerpiece of white tapers, 14” h., 7” diam., $15.50. Stark Vall, 109 W. 10th St., New York, N. Y. 10011

Alabaster pear and apple cigarette holder and ashtrays, $5 a set, Gib­son Internors, 177 Front St., Berea, Ohio.


Furniture from Doris Dessauer.

Bottom:

Sisel place mats, $1.50 ea.; Belgian linen napkins, 59c. Leacock & Co.

Woven basket, $1.50; lacquer cigare­rette holders, 80c ea.; ceramic ash­trays, 49¢ ea. Azuma.

Everything else same as above table setting.

Page 133, top:

Undercloth, “Crozon Check” 50” w. cotton; over cloth, “Villeroy” 48” w. cotton and linen. Brunschwig & Fils.

“Paul Revere” Community Stainless, 6-pc. place setting, $7.95. Oneida.

“Blue Onion” dinner plates, $6.75 ea. Pasco.

“Old Quilt” millow glass goblets and iced teas, $2.25 ea. Westmoreland Glass Co.

Teak lazy Susan (painted Lemon Peel by H.A.G.), 14” diam., $15. Bon­niers, 605 Madison Ave., New York, N. Y. 10022

Porcelain obelisk candleholders, $1.35 ea. Environment Furnishings, 205 E. 60th St., New York, N. Y. 10022

Footed ceramic bowl, 6” h., 9” diam., $16.50. Mayhew, 605 Madison Ave., New York, N. Y. 10022

Furniture from Doris Dessauer.

Bottom:

Laminated, foam-backed place mats, set of 4, $4.50. H. J. Stotter.

Baskets of artificial primroses, $15 ea.; ceramic wood chip basket with handle, $6; footed bowl, $3; jam pot, $5; condiment jar, $6; basket with egg-shaped salt and pepper shakers, $6,50. Gibson Internors.

Glazed pottery, covered butter crock, 4½” diam., $5. Soupcon, 147 E. 70th St., New York, N. Y. 10021

Everything else same as above table setting.

Page 134, top:

“Strasbourg” vermeil flatware, 5-pc. place setting, $61.50. Gorham.

Cut crystal shell plates, $24 doz.; opaline goblets, $42 doz.; wine­glasses, $33.75 doz.; bowls, $36 doz. Carole Stopell, 54 E. 57th St., New York, N. Y. 10022

All fabrics of American Bemberg.

Teak parquet flooring. Designed Wood Flooring Center. Carpet by Lees.

Bottom:

Belgian linen scalloped place mats, set of 4, $7; napkins, 59¢ ea. Lea­cock & Co.

“Canote” English translucence china, place setting, $12.95. Royal Doulton.

“Strasbourg” vermeil flatware, 5-pc. place setting, $60.40. Gorham.

“Wonderful” crystal goblets, $2.15 ea.; Hock glasses, $11.75 ea. Pasco.


All furniture from Brunovon Inc.

Continued on page 200
Page 166, top right: Sleeveless cotton piqué dress screen-printed with enormous abstract white flowers on black. Full circle skirt; black patent belt. $50. Sizes 8-16. Perfect Negligée. At Hattie Carnegie, New York; Blum’s Vogue, Chicago; Montaldo, all stores; Neiman-Marcus, Dallas; I. Magnin, West Coast. Six-table cube, Morelli.

Page 166, bottom: Softly flowing ankle-length culotte, cord-belted and cap-sleeved—of Antron nylon jersey printed in curry and black on white. $60. Sizes 8-16. Perfect Negligée. At Hattie Carnegie, New York; Blum’s Vogue, Chicago; Montaldo, all stores; Neiman-Marcus, Dallas; I. Magnin, West Coast. Rattan and walnut cube by Directional.


Page 167, top right: White, black and gray checks on Caprolan nylon jersey in a dress that falls in a graceful streak from its stand-away neckline to its ankle-length hem. Wide gold satin cummerbund. $35. Sizes: petite, small, medium, large. Peer Negligée. At B. Altman & Co., New York; Bramson, Chicago; Sakowitz, Houston; I. Magnin, West Coast. Game cube by Drexel.


Page 168: Escape from too much "tighness" ... into your own "little private world." It's done with PELLA WOOD FOLDING DOORS that come in veneers of nature's own American Walnut, Birch, Pine, Oak, White Ash and Philippine Mahogany. We'll finish them at the factory or you can finish them at home. Available in Canada, too. Send for color pictures of wood grains.

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For color portfolio, send 50c.

At contemporary furniture stores everywhere. Write for the name of your nearest dealer.

2211 First Ave. No.
Birmingham, Alabama
Page 135: 

Kitchen Color Schemes: Pages 136 & 137: 

Page 138, top: 

Page 139, top left: 

Page 139, top left: 
Antico vinyl tile flooring. Papier-mâché vegetables. Ferranti. Painting on left by Chie; others by Horatio.

Bottom: 

Right: 

Page 140, top: 

Page 141: 

Quick-change Color 
Page 143: 

Page 144: 

Page 145: 

Page 146: 

Page 147: 
Fabric on sofa and love seat: "Rienzi" 48" w. soiree satin, $3 yd. Arm­ chairs, bench: "Basque" 54" w. cot­ ton, 2 yd. Titus Blatter. Braid for armchairs: 1 1/4" w., 49c yd. Conso. Everything else privately owned.

Bright-on-a-Budget 
Pages 148 & 149: 


The Versatile Cubes 
For information on clothes, please see page 196.

Page 148: 
Wine coffee table, 46" x 18" x 15 1/2" h., $99; cane 17" storage cube, walnut frame, lift-up top, $89; in all walnut, $79. Directional. Maple 16" cubes, walnut inset strip­ ping, Formica tops, $25 ea. Richard- son/Neschoff.

Dualarc "Partymate" stereophonic 4-speed phonograph, automatic changer, 8" h., 17 1/2" w., 13" d., $49.95. Lightweight portable 11" tele­ vision, polypropylene plastic cabinet, $109.95. General Electric.


Page 149: 
Nest of 3 wicker rattan cube tables, crackle finish, $462. (w. B. Altm an & Co. N. Y. 10016.

Page 150: 

Everything else privately owned.

Page 151: 

The Chess Set privately owned. All plants from the Potting Shed.

Shellfish Cook Book 
Page 178: 
Lever-type clam opener, rock maple base, knife and wedge stainless steel, $3.95. Hammarich Schlemmer, 145 E. 57th St., New York, N. Y. 10022 Oyster knife, 7", wooden handle, stainless blade, $1.95; chrome $2.35. Bazar Français, 666 Sixth Ave., New York, N. Y. 10110.

Page 180: 

Little Luxuries 
Store addresses 
Page 199: 
R. Alman & Co. 34th & Fifth Avenue New York, N. Y. 10016

American House 44 W. 53rd Street New York, N. Y. 10022

Leigh Hammond 963 Madison Avenue New York, N. Y. 10021

Jansen, Inc. 1 E. 57th Street New York, N. Y. 10022

Georg Jensen 667 Fifth Avenue New York, N. Y. 10022

Lord & Taylor 425 Fifth Avenue New York, N. Y. 10018

NEPI LTD. 216 E. 53rd Street New York, N. Y. 10022

W & J Sloane 575 Fifth Avenue New York, N. Y. 10010
Little luxuries from everywhere

In faraway places—and some not so far—cunning hands continue to fashion

the finishing touches that give a room a signature

Glass-topped steel coffee table with an antique brass finish is as solid as Gibraltar, utterly simple. Also available in chrome or (to order) baked enamel in any H&G color. 24 by 18 by 15 inches, $225. Jansen.

Cigarette box with the rich look of a medieval coffeer is seemingly composed of panels of carved soapstone framed in bronze. Actually, the box is made of metal-plated plaster. Turquoise or ruby, $14. Lord & Taylor.

Luscious rug for lap or floor is of guanoco, a kind of king-size llama that lives high enough in the Andes to develop a lovely coat impervious to cold—if not to man. Here, worked in brown, beige and cream patches, the fur makes a warm 48 by 58 inches, interlined and backed with felt. $200. Leigh Hammond.

White porcelain coffee service designed by Pucci, the couturier, is sprigged like a garden party hat with pink and blue flowers. Pot: $20; cup and saucer: $6.75; cream and sugar: $14. All open stock. B. Altman & Co.

Polished brass ashtray with the elegance of a magnolia petal (and a suggestion of its shape) comes from Portugal. Patient burnishing by Indian craftsmen gives it its soft luster, 7½ inches long, $15. Nepir, Ltd.

A square mirror designed by Soara and an unusual example of the enamelist's art, it is a shimmer of iridescent, three-dimensional squares of enameled copper. In all the colors of a peacock, framed in oak. 26 inches square, $280. America House.

From Kashmir, a lacquered papier-mâché fruit bowl on a collar base is a splendid centerpiece—fruit or no fruit. The bowl is patterned in a brilliant jungle of birds and flowers in purple, hot pinks, sharp greens and white. Eight as a feather, 15 inches in diameter, $67.50. W & J Sloane.

Abstract bronze andirons from Portugal have the patinated look of age, yet are as contemporary as their design. They'd guard a fireplace in lordly style. 12 inches high, with attachable log supports, $170. Nepir.

A center bowl of Waterford crystal is cut in a design as dazzling today as in the Seventeen Hundreds. For fruit or flowers, or to hold stage alone, it glitters like a diamond, 9½ inches in diameter, $120. Georg Jensen.
Versatile clematis can climb a fence or tree, clothe a trellis, set a whole garden afire

Full many a clematis—never mind the roses—is born to blush unseen. Or rather is not born at all, so little is this flower grown in proportion to its enormous potential for beauty and utility in our gardens. The genus clematis embraces a great many widely differing species that, in turn, have given rise to scores of hybrids, with both single and double flowers sometimes as big as tea plates, and in white, pink, crimson, blue, purple and candy-stripe combinations. Of all these, perhaps a dozen named varieties and as many species or natural variants are available from a handful of nurseries. Let us count this situation as one of life’s minor mysteries and set about shedding more light on this lovely and adaptable race of garden adornments.

Clematis is thought of first and most properly as a vine, and is valued above all for its flowers—which the majority of casual gardeners seem to think are at their height in June. In actual fact, one species or another may be had in full flower from May (C. montana, both white and pink forms) to late autumn (C. paniculata, to name one, which produces its cascades of white flower clusters as late as October and as far north as Maine). Most of the large-flowered forms and many intermediate species bloom profusely in early summer and then produce a generous show all season.

The available list offers many surprises. In one variety or another, clematis will thrive on a trellis, scramble over a bank, clothe a simple stake in a terrace tub, or even climb a tree. Among the tree climbers, C. virginiana, C. flammula and C. fremontii can provide a second flowering season for such spring-flowering trees as Styrax japonicus, for example, which stages its own show only in spring. More than one gardener has been bemused and delighted to find styrax “blooming” again clear to its topmost branch in August and September.

The most spectacular hybrids, to be sure, are best trained to trellises or stakes—or, like the familiar and beautiful hybrid ‘Henryi’ on page 157, grown against a board fence. The best known clematis of all, C. × jackmanii, may be adapted to almost any kind of support, and will as readily as not cover a pergola (Continued on page 204)

Among the earliest of the winter-hardy clematises are C. montana and C. m. rubens (white and pink, respectively), which climb vigorously to a height of 20 feet or more on wire or trellis support, and which flower from early spring until early summer. Found throughout the Northern Hemisphere, this pink variant covered, in early May, the pastel stone walls of Neercanne Castle in the Netherlands.
with purple bloom like no other purple in the garden from June to October.

Most clematis have certain requirements that must be met if the plants are to give best results. And certain peculiarities of the breed should be understood before you start to grow them. First of all, note that some kinds of clematis produce flowers only on growth developed during the current season and others produce flowers only on shoots developed in the preceding season. Since the floriferousness of most of them depends to a great extent on the way the plants are pruned, it is obviously of utmost importance to know which variety you are to prune at what time of year—spring, before new growth starts, or fall, after flowering is over. And since almost all clematis make rather weak and weakly growth, most of it short-lived and unproductive, pruning may and usually should be severe. (Mere trimming will not do.) The best way to learn about clematis is to grow them. The best way to find out the flowering habits of the plants you want to grow is to check the dealers’ catalogues. The following sketchy outline may help you:

Among those that flower on last season’s growth (prune after flowering):

- C. montana (best early climber, page 202) and varieties
- C. alpina varieties (with bell-shaped early flowers)
- C. florida hybrids (a very large and important division including the double white ‘Duchess of Edinburgh’)
- C. patens group

Among those that flower on current year’s growth (prune in late winter):

- C. jackmanii group, including both the variety ‘Jackmanii’ and a large number of superb hybrids
- C. lanuginosa group, including a great many of the most outstanding of the large-flowered kinds
- C. texensis (with bell-shaped flowers and spectacular seed pods) and its hybrids
- C. viticella group (which boasts both large and small flowering sorts of great distinction)

The essential rules for raising clematis are basically simple. All species and varieties grow best in fertile loam, preferably one that is well supplied with sand for good drainage and lime for a nonacid reaction on root growth. Crowns of new plants should be set just below the soil surface, and half the top growth should be pruned off.

All plants require fairly good sunlight for most of the growing day, and all do best in sunlight. Clematis do not cling; they scramble, usually must be tied to supports. Adequate moisture is essential. Insects and diseases seldom are more than minor aggressions. The standard palliative is a fungicide spray or dust, especially one containing sulphur. But clematis is subject to one ailment—a sudden and devastating wilt that seems to follow any injury sustained by the rather insubstantial stems just above the ground line. How the injury may be caused is not clear. One preventive that for many gardeners has proved helpful is to protect from mechanical injury the first 8 or 10 inches of the primary stem. This may be accomplished by the use of screens or collars or by letting the plant grow up through the enlarged drain hole of an inverted clay flowerpot.

As with all other garden plants as numerous and varied as the clematis, the rest of the rules—including those that may prove most important—you will make up yourself as you go along. You will, if you persist in exploring the delights of the clematis, find yourself also breaking the rules. The range of species is greater by far than the suggestions made here or the available listings of standard catalogues would indicate. The C. armandii hybrids are surprisingly lovely, but they are of dubious hardiness where winters are not mild. And at least two of the nonvinin; species—C. stans and C. recta (usually classed as “herbaceous” kinds)—make splendid border plants in the 2- to 3-foot range. When and if you cross that indefinable line that separates the fancier from the merely appreciative gardener, you may find the clematis becoming a full-time horticultural preoccupation.
Some shrubs are primarily vines; some vines are first of all flowering shrubs. Here is one that can be either or both:

Candy-striper in mauve and red, ‘Nellie Moser’ is one of the most charming of the C. patens group. All of this group flowers on the preceding year’s growth.

Urns shaped, clear red, and one of the few native American species, C. texensis produces dramatic seed heads both with and after its summer blossoms.

Among the fine lavender blues, ‘Elsa Spath,’ a hybrid derived from C. lanuginosa, is one of the most striking, with its pointed, veined and wavy petals.

Biggest and best known of the double-flowered varieties is ‘Duchess of Edinburgh,’ which requires stringent pruning after bloom, a sheltered spot.

The variety ‘Mme. Edouard André’ is but one of the large-flowered C. lanuginosa group of hybrids with blooms as big as tea plates. Prune in late winter.

The fastidious grace of a well-grown clematis is never more apparent than in the variety ‘Sieboldii,’ a deep lavender blue hybrid of the patens group.
Scientific tree care recognizes no seasonal limits. There are always forces working against a tree’s health—insects, chemicals, under-nourishment, droughts, diseases, sleet, wind and lightning are continually taking their toll. Only regular tree care based on scientific research and practical training brings satisfactory results. Call a qualified Bartlett representative today and have him give you a definite program for the care of your trees.

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MARCH GARDENERS continued from preceding page

wise gardener will think before he sows. Is this seedling necessary? As often as not, little time to harvest—or to flowering, if flowers are the harvest—will be lost by waiting to sow until the spring ground is warm enough to support seedling growth unchecked. Many of the plants that require a long season to mature can also be grown early indoors (tomatoes, petunias, to name two differing favorites). But only if special measures are taken to keep the seedlings growing unchecked will any real gain be achieved. However, seeds of begonias, Vinca rosea, tuberous begonias, to name three, must be sown early (and that usually means indoors) if they are to bloom well the first season. Plants like zinnias, marigolds and the hardy ones that transplant poorly like snapdragon and stock, are not part of any indoor sowing program. Otherwise, sow no more than you have room to care for until they can go into the garden. The ratio of seeding space to transplant space is, roughly, 1 to 20.

Book note: Once in a while it gives us a sense of power to review favorably a book about which we are not competent to render critical judgment except as to readability. Such a book is Kenneth Lemmon’s “The Covered Garden” (Dufour Editions, $6). This is a history of the greenhouse from the days of ancient Rome (where cucumbers were grown under slabs of mica) to the great days of Victorian England and on to the automated decadence of our own time. We have no way of verifying more than the bare bones of the author’s most delightful material, but we enjoyed it all. This is a fine bedside book to give to a know-it-all who has just acquired a new greenhouse.

Fourth weekend

Pruning particulars. To prune a bush or tree is not the near-crime many horticultural antisecessionists would have you believe. On the other hand, an overenthusiastic touch with secateurs and lopping shears can lead to a lot of unnecessary imbalance in plant growth—not to mention the aesthetic harm that may be done. As with most other garden techniques, pruning is more a matter of common sense than of either

Third weekend

Sensible seed sowing. Everyone who ever sowed a seed on his window sill knows that the problem is less how to make the seed sprout than how to give it growing room after it has sprouted. So the

Continued on page 209

HOUSE & GARDEN
Notes for March Gardeners

A gardener on the threshold of spring is like a bather at the edge of an icy pool.

First weekend

Opening gambit. First the dormant gardener stirs after his long hibernation. Appropriately, he then stirs the dormant-spray solution—miscible oil, one of the several current formulations. He chooses a day when the temperature outside promises to remain above forty degrees for about twenty-four hours. (Remember that “dormant” in this case applies to neither the gardener nor the spray, but to the condition of the plants on which the spray may now be safely applied.) Then he decides just which plants it is worthwhile to spray now.

It is a fact that modern insecticides, especially malathion, when properly applied later in the season can control the insects that are now wintering under their scales. But it is also a fact that promiscuous spraying during the growing season, especially when growth is young and tender, may cause injury to the plants, unnecessary risk to beneficial insects and possibly to wild life, and occasionally to people. So, on balance, the old-fashioned practice of applying dormant sprays in the last days of winter is still sound.

And the plants most vulnerable to the kind of scale insect attack that dormant sprays are designed to combat are those bearing edible and ornamental fruits, and naturally they are most worth protecting.

Next in line for salvation are important evergreens, such as euonymus, on which scale is first disfiguring and then often fatal.

Finally such special victims as the well-loved lilac may rate attention—though even heavy infestations may not seem worth attacking.

Spray apples, pears, peaches first; spray hawthorns, cotoneaster second; then follow with the evergreen euonymus, the lilac, magnolia and such other woody plants as your inclination dictates.

Don’t waste your time (or chemicals) spraying shrubs like most of the viburnums, which are valuable for their fruits, alright, but are also unharmed by scale insects. A careful routine of dormant sprays for your espaliered fruits and berried ornamentals will be especially rewarding, since the fashion in which they are trained makes the presence of scale infestations especially noticeable and unpleasant—not to mention the harm that the pests may cause. And one final word of warning, especially with plants near painted houses: steer clear of lime-sulfur sprays. They are as straightforward and old-fashioned as your great-grandmother, but they can play hob with paint.

Stick to the miscible oils and follow the manufacturer’s directions.

Second weekend

Some like it cold. Once you stick your toe in the water, so to speak, you may find the days of false spring tolerable after all. So take in hand a basket of salt-marsh hay or fr bark shavings (perhaps from that catchall cache described last month) and examine your flower borders for the condition of their mulches. If, as we have maintained, winter mulching is a true part of the good gardener’s routine, the judicious maintenance of the mulches to the bitter end (of winter) is equally important. So where late thaws followed by later freezes have heaved and laid bare new plants and plant roots (iris, for instance) or exposed green plant tops that you wished to protect from ice and too early sunlight (delphinium), put new mulches in place.

Usually it is better to mulch a heaved plant than simply to wait for a muddy thaw and push the roots back into the ground. At least a mulch will not damage vulnerable tissues, and it will stabilize temperatures to a remarkable degree, at the same time preventing the plant from drying out.

Which mulches you renew, or replace or apply new depends on what early spring suns and warm days will do for the plant’s general health.

Continued on the next page.

The party was just warming up. All of a sudden, neighbor Joe drove onto his lawn with a new Bolens Husky compact tractor. You never saw a party break up faster. Most of my guests were clustered around the Husky.

Joe explained how it cuts grass, totes carts, busts sod, moves dirt and cultivates. In winter, it cuts a wide path through the deepest snow.

The new Bolens Husky, with a Fast-Switch Attachment System, is ready for action in seconds. Lets you change powered attachments in less than a minute—without hitch-kits, belts, or tools. Joe gave us the perfect answer to spicing lawn and garden work with fun. Good ol’ Joe, always the life of the party.

See The Husky 600, Husky 800, or new Husky 900—at your Bolens Dealer. For information, send coupon.

Continued on the next page
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FLOWER SHOWS continued from preceding page

MARCH 14-22
Spring Flower and Garden Show
Dallas Garden Center
World Exhibits Building
Fair Park, Dallas, Tex.

MARCH 21-APRIL 5
Colorado Garden and Home Show
Denver Coliseum
Denver, Colo.

APRIL 2-3
New Orleans Spring Fiesta
546 Saint Peter Street
New Orleans 16, La.

APRIL 17-18
Georgetown Garden Tour
Georgetown Children's House
3224 N St., N. W.
Washington 7, D. C.

APRIL 18-25
Historic Garden Week in Virginia
(private houses and gardens, restorations)
Rm. 3, Mezzanine, Hotel Jefferson
Richmond, Va.

APRIL 25-26
16th Annual House and Garden Tour
 Shenandoah Potomac Garden Council
102 West King Street
Martinsburg, W. Va.

MAY 1-10, 16, 17
Maryland House and Garden Pilgrimage
(water cruises to Oxford on May 16, 17)
Room 223, Sheraton Belvedere
Baltimore 2, Md.

MAY 6
Oswego Garden Club Spring Flower Show
Christ Episcopal Church
Oswego, Ore.

MAY 20-31
Delaware Flower Show
Carpenter Field House
University of Delaware
Newark, Del.

SEPT. 16-17
Fairfield County Garden Clubs
Flower Show
Silvermine Guild
New Canaan, Conn.

HOME & GARDEN TOURS

MARCH 7-APRIL 5
The Natchez Pilgrimage
(30 ante-bellum houses)
P. O. Box 347, Natchez, Miss.

MARCH 14-15, 21-22
29th Annual Azalea Trail
(10 gardens, some houses)
River Oaks Garden Club
Houston, Tex.

MARCH 15-20
Williamsburg Garden Symposium
"Our Evolving Garden Heritage"
Colonial Williamsburg
Williamsburg, Va.

MARCH 19-20
29th Annual Savannah Tour of Homes and Gardens
(17 houses and gardens)
Mrs. R. Minglehoff, Chairman
337 E. 45th, Savannah, Ga.

MARCH 21
Sea Island-St. Simons Tour of Homes and Gardens
Sea Island Co., Sea Island, Ga.
FLOWER SHOWS

FEB. 26-MARCH 3
Connecticut Valley Flower Show
Exposition Grounds
West Springfield, Mass.

FEB. 29-MARCH 8
Greater Kansas City American
Flower and Garden Exposition
Municipal Auditorium
Kansas City, Mo.

FEB. 29-MARCH 8
Greater Detroit Builders Home
Furniture and Flower Show
Cobo Hall
Detroit, Mich.

MARCH 5-11
National Capital Flower and
Garden Show
National Guard Armory
Washington 6, D. C.

MARCH 7-15
International Flower Show
New York Coliseum
New York 19, N. Y.

MARCH 7-15
Chicago World Flower and
Garden Show
McCormick Place
Chicago, Ill.

MARCH 7-15
Indiana Flower and Patio Show
Manufacturers Building
Indiana State Fairgrounds
Indianapolis 20, Ind.

MARCH 7-15
Southeastern Flower and
Garden Show
Charlotte Merchandise Mart
Charlotte, N. C.

MARCH 8-14
Philadelphia Flower Show
Trade and Convention Center
Philadelphia 3, Pa.

MARCH 14-21
Connecticut Home Exposition
West Hartford Armory
West Hartford, Conn.

MARCH 14-22
New England Spring Flower Show
Wonderland Park
Revere, Mass.

Continued on the next page

A detail from a handsome orchid garden that delighted thousands of flower fanciers at the last International Flower Show in the New York Coliseum.
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52. MORE THAN 120 IDEAS in Early American seating are shown in a 16-page color brochure of fine sofas and chairs crafted by the North Hickory Furniture Company. 25c.

53. MAKE AN HEIRLOOM QUILT from one of these patterns—old in design, new in arrangement. The Mountain Mist Blue Book of Quilts by Sterns & Foster gives you clear and concise instructions for quilting by hand or sewing machine. Many patterns shown. 75c.

54. CHOOSE A DECORATING scheme with the sure hand of an interior designer. Just select your wall color on the CaloRule Color Wheel and "dial in" coordinated room colors in carpeting and fabrics. From Broshy Premier. 25c.

55. THE BEST OF SPANISH and Early American influences have been combined in "Monterey" by Thomasville. This distinctive furniture collection is one of three groups including "Regent House," "Shalimar" and "Paladian Hall" featured in a packet of brochures from Thomasville entitled "Confidence—your greatest asset in buying furniture." 25c.

56. ORIGINAL ARRANGEMENTS for Syroco wall accessories by Syracuse Ornamental are shown in a booklet featuring 42 room settings by a leading authority on interior design. 10c.

57. THRIFY TOWEL BUYING clues are given in a 16-page booklet by Dundee Mills. How to detect a good towel, different weaves and construction classifications are discussed. 10c.

58. THE CLASSIC ELEGANCE of "Modavanti," the Spanish influence in "Simpatico" and the contemporary originality of "Perlenian," furniture collections by Heritage, are shown in a trio of booklets. 50c ea.; 3 for $1.

59. DECORATING AND SHADING with colorful canvas are discussed and illustrated in a 22-page brochure from the Canvas Awning Institute and National Cotton Council. Shows how to use canvas for fencing and windbreaks, patio and terrace as well as windows. Includes valuable information and charts on color-coordinating awnings with house colors. 25c.

60. YOUR GUIDE TO BUYING mattresses and furniture with springs that won't lump, bump or sag is offered in a leaflet describing Perm-A-Lator wire insulators.

61. NATURAL WOOD FINISHING from surface preparation for old or new woods to selection and application of finishing materials is carefully described in a 24-page booklet by Pierce & Stevens. Includes a dictionary of woods, tools and materials. 50c.

62. KINGSIZE AND SWINGOUT are just two of the many versatile styles of beds available with Harvard metal frames, including convertible sofas, Illustrated folder.

ENTERTAINING

63. TASTY WAYS WITH LAMB from soups through salads and entrées are set forth in a 32-page recipe booklet from the American Sheep Producers Council. 35c.

64. TRY 44 PRIZE RECIPES for Southern Comfort drinks as featured in famous places across the country. Presented in a 12-page home bartender's guide to expert drink mixing.

65. TO BE ORIGINAL 100 WAYS follow the recipes set forth in the Lea & Perrins cook book. Fresh ideas, imaginative meals for all occasions fill the 46-page booklet published by the makers of the "original" Worcestershire.
sentiment or science. Yet these last warm days of winter prompt two general warnings to would-be pruners: First, know why you are pruning at this time of year and what the ultimate result to the plant will be. Second, prune thoroughly once you start—don't just shear and don't twiddle.

On the first count, late winter pruning is usually done to reshape or direct plant growth that is presently to emerge from the part of the plant in the immediate vicinity of the pruned part. To prune now is to encourage growth in the remaining plant. So prune accordingly. In general, only deciduous shrubs and trees, and especially those on which flower buds are not already present, should be pruned now. In general, too, avoid pruning dogwood, hawthorn and maple now if only because their sap will run interminably from the wounds (not dangerously, but messily). On the second count, except for hedges and topiary, prune far enough back so that you won't have to repeat the job later in the season to get the effect you want. Because, for one thing, you won't get the effect you want—late season pruning consolidates growth, may even retard it, or it may encourage soft shoots that will be vulnerable to winter cold. In any case, late summer pruning is not shaping pruning—which is the function of this month's job. If we were given to pithy prose, we would say: Don't prune unless you mean it; then prune as though you meant it.

**Book note.** Elvin McDonald's cutely titled "World Book of House Plants" (World, $7.95) is a useful reference book on a well-booked subject—and by a good gardener who knows what he is talking about. It is sensibly organized, liberally supplied with usable facts, helpfully illustrated and enthusiastic. Don't blame Mr. McDonald because the shelves are full of house plant books right now. His belongs there.
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Exclusiveness, individuality and the keen selectivity of a perceptive collector characterize each piece in Baker's new "A la Carte" collection. No two pieces are alike. No two finishes are alike. And almost any individual preference can be achieved.

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CABINET MAKERS

903 Milling Road, Holland, Michigan
66. THE KEY TO ALL DRINKS can be found in Hiram Walker's mixing guide. Includes tips on party planning and recipes for appetizers.

GARDENING

67. "HOW TO JUDGE A HORSE" is the title of a brochure by Wheel Horse giving the rules to follow in selecting a lawn or garden tractor. Shows year-round versatility, up-to-the-minute improvements in over 20 optional attachments. Illustrates new line of 6-to-10 horsepower models in full color.

68. INSURE EVEN CUTTING with a Locke reel mower as described in the brochure by this specialized builder of lawn mowers. Includes information on obtaining a free demonstration.

69. THE PROBLEM OF THATCH can be solved with both the new Thatch-o-Matic power rake and the lawn sweepers that clean it away, as described fully in pamphlets by Parker Sweeper.

MUSIC

70. FOR THE PERFECTIONIST, Scott, maker of high-fidelity equipment, offers a comprehensive booklet in various aspects in selecting hi-fi components. Complete with specification charts for tuner and amplifier.

71. STEREO THE EASY WAY with Stanton components as described in a booklet "It Takes Two to Stereo" from Pickering & Company. Includes definition of terms, mechanics and instructions on converting to stereo or starting from scratch with stereo.

TRAVEL

72. TAKE TIPS ON TIPPING in the Pacific islands and the Far East. Complete information on when and how much to tip from Tahiti to Taiwan, Australia to Vietnam and points in between is given in this handy booklet from B.O.A.C.

73. NOTES ON THE RIVIERA with a woman's travel pleasures in mind are compiled in a guidebook including fashion information, special events calendar, practical pointers on sports, sightseeing and transportation. Currency converter included. From Air France.

74. YOUR PLACE IN THE SUN is easy to find in the Virgin Islands. A list of hotels and guest houses that guarantee your room free if the temperature goes below 70° or above 80°, and descriptive brochures on St. Croix, St. Thomas and St. John are available from the Virgin Islands Government Information Center.

75. THE LEARN HOW BOOK on crocheting, knitting, embroidery and tatting gives you the basic steps complete with diagrams and patterns to enhance fashion and home accessories. The 67-page guide is available from Goats & Clark, 35c.

76. FLOWERS-BY-WIRE GUIDE shows, in full color, the new 1964 selections of distinctive arrangements that you can order by wire from Florists' Telegraph Delivery.

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HOUSE & GARDEN March, 1964
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