n inspiring house with new ideas and old-fashioned charm: Our Hallmark House for 1965

- delightful new ways to furnish room corners
- how to sound condition your home

HRIMP COOK BOOK
Ever wonder why all the other vinyl ads show tile already on the floor?

They'll probably say that you can't visualize it in your home unless they show it to you in a room setting. But we say, from twenty feet away you can make anything look good.

Then you get to the store, ask to see the real thing and boy! What a letdown.

It doesn't seem quite as thick. It's a little less rich looking. And it's certainly a far cry from what you thought you saw in the magazine.

That's why we're not resorting to fancy settings or tricky lighting for our designer Nancy Mayer's latest solid vinyl achievement, Appian. Here it is. Up close.

Exactly what you'll see when you go down to your flooring dealer.

Thick, luxurious solid vinyl. With a surface so deeply etched and authentic, you have to look twice to make sure it really is vinyl.

Now you've seen what Appian looks like in your hand. If you live in New York, Chicago, Los Angeles, San Francisco or Dallas, stop by at the Amtico showroom. You'll see how it looks on our floor.

Or better yet, drop by at your local dealer. He'll be happy to show you how it looks on your floor.
A thought: china, glass and silver must complement each other and blend.

A man: the Danish artist Bjorn Wiinblad enhances one romantic ornament through the contrast of three precious materials.

A product: "Romance" in thinnest porcelain and luminously clear lead crystal. Sterling silver to match.

Designers of the ROSENTHAL STUDIO LINE...

Not contemporary or traditional but genuine or imitative—that is the issue. As with antiques, only the original has value; so in our time it is only the genuine creation of an artist or designer. The ROSENTHAL STUDIO LINE therefore includes only the work of leading artists and designers of our time in the fields of china, glass and cutlery. Amongst them are: Bele Bachem and H. Th. Baumann, Munich; Sigvard Bernadotte, Stockholm; Lucienne Day, London; Cuno Fischer, Stuttgart; Elsa Fischer-Treyden, Berlin; Acton Bjorn, Karl Gustav Hansen and Bjorn Wiinblad, Copenhagen; George Butler Jensen and Richard Latham, Chicago; Alain Le Fall and Raymond Peynet, Paris; Raymond Loewy, New York; Emilio Pucci, Florence; Tapio Wirkkala, Helsinki.

◊ Shown: "Romance" Motif, $17.95 per place setting. Other "Romance" dinnerware patterns to $59.95... "Romance II" Crystal, $7.00 per stem... Rosenthal Sterling, $75.00 per place setting.

For Studio Line color brochures, send 100 to Dept. H99
Rosenthal China Corporation, 21 East 26 Str., New York 10, N. Y.
Rosenthal Canada Ltd., 40 Wellington St. East, Toronto, Ont.
On the cover: As Mr. Browning's Pippa would be the first to note, the year is very much at the spring and day...
Some guys' wives just happen to like flowers.

First thing you know you're sleeping in a violet-sprinkled bed or drying yourself with a big fat towel full of primroses. Or anemones (pink ones). All part of the new Botanical Print One-Look Collection for bed and bath. Fieldcrest makes coordinated towels, blankets, sheets, bedspreads, automatic blankets, bath rugs and shower curtains.
Live in Roman Splendor even on a small lot with a Thermopane® Atrium House

The Romans had a wonderful way with life. Who else would think of putting a sun-filled courtyard right smack in the middle of the house—where it could be enjoyed in complete privacy? They even had a word for it. "Atrium." Almost the only thing they didn't have was our cold weather. But we've taken care of that. We've added walls and sliding glass doors glazed with Thermopane insulating glass to all the rooms surrounding the atrium. So if you want to make the most of a small lot... want to look in at nature instead of out at neighbors... ask your builder about a Thermopane Atrium House. After all, what's wrong with enjoying a little Roman Splendor, when you can do it with such American practicality.

Thermopane® INSULATING GLASS

Made in the U.S.A. only by Libbey·Owens·Ford, Toledo, Ohio
About $90 buys this luxury floor in Solid Vinyl Tile! New Kentile Shardelle has delicately veined vinyl chips floating deep in clear vinyl. Yet you can install a 12-ft. by 15-ft. floor for about $90, including the accent strips and adhesive. Easy to clean—greaseproof, too. Quiet and comfortable underfoot. Shardelle goes beautifully in any room. Your Kentile Dealer? See the Yellow Pages under “Floors.”
Where customers ask us to put their extension phones, and why

Today's cheery kitchens, more inviting than ever, are happy hangouts for families, and also very popular places for extensions.

And so are bedrooms. Who wants to run to the phone when dressing, or dozing, or down with a cold?

With an extension in her room, a girl gets privacy and her family gets quiet.

And so are bedrooms. Who wants to run to the phone when dressing, or dozing, or down with a cold?

Other men want extension phones handy in dens or when dressing to make business calls conveniently in private.

Who says families don't have fun anymore? Now there are rooms for nothing but family fun, and a phone is as natural a fixture as the dart board, table tennis, and daughter's boyfriend.

Dad in his shop needs a phone nearby to save him steps and stairs.

One last note: wherever you want extension phones in your home, we'll put them in fast in your choice of style and color. To order, just call our Business Office or ask your telephone man.
SAVE UP TO 70%

Famous art prints used by interior decorators to beautify the walls of America's smartest homes and offices—yours at a mere fraction of decorator prices. Wide in string of periods, colors, and sizes to suit the decor of every room and the taste of the people who live there. Unconditional guarantee of satisfaction. Check the list and order today.

- P-282. PICASSO: VASE OF FLOWERS. Silkscreen of still life in black and shades of red and brown upon a cream background. 21" high x 20" wide. Special 2.98
- P-362. PICASSO: CHEVAL. Silkscreen of an oil painting, the boy in red costume against muted shades of pink, grays, blacks and tans. 19" x 26". Special 1.98
- P-306. CHARGING BULL. Magnificent black bull images with all the rage and frenzy of the arena, charging in tangs across a white background. Miro's compellir world of deep brown earth and red, blue, greens, yellows, and scar of the Chang Dynasty. 91/2" high x 30" wide. Special 2.98
- P-375. MODIGLIANI: SKETCH OF GIRL. The characteristic Modigliani woman in vibrant linens and various shades of red. Silkscreen; 35" x 23". Special 2.98
- P-235. MIRO: DOG BARKING AT THE MOON. Miro's compelling world of deep brown earth and black sky, with dog, moon, cosmic ladder leading nowhere, in yellow blue, bright red, green, and black. 26" high x 20" wide. Special 2.98
- P-340. PICASSO: WHITE CLOWN. A silkscreen of Picasso's most famous White Clowns; brown background on textured olive stock. 19" x 27". Special 2.98
- P-341. THE INQUISITIVE DOG. A silkscreen of Picasso's favorite artist's canine. Special 5.95
- P-285. PICASSO: TWO SATURS AND GOAT. Silk-screen in blue, green, tan, black and white from a linoleum block done in black and white. 18" high x 27" wide. Special 9.95
- P-387. PARTRIDGE PANSY. Original silk-screen reproduction in yellow, blue, brick red, dark blue, and shades of red and green. 26" high x 20" wide. Special 5.95
- P-233. PICASSO: STUDIES FOR MOTHER AND CHILD. Original silkscreen in charcoal and brown on a chestnut background, 35" wide x 20" high. Special 1.98
- P-739. MANUSCRIPT-COAT OF ARMS. Czech medieval manuscript in red, green, blue, orange, rose and black on a granite background, silkscreened on special parchment paper. 20" x 26". Special 2.98
- P-390. PICASSO: STUDIES OF MOTHER AND CHILD. Original silkscreen in charcoal and brown on a chestnut background stock. 35" wide x 20" high. Special 1.98
- P-273. MONDRIAN: TAB- LANDSCAPE OF THE AB- SOLUTE. The cutting of dusty stone. 52" high x 52" wide. Special 2.98
- P-383. THE INQUISITIVE DOG. Magnificent black bull images with all the rage and frenzy of the arena, charging in tangs across a white background. Miro's compellir world of deep brown earth and red, blue, greens, yellows, and scar of the Chang Dynasty. 91/2" high x 30" wide. Special 2.98
- P-386. THE INQUISITIVE DOG. Magnificent black bull images with all the rage and frenzy of the arena, charging in tangs across a white background. Miro's compellir world of deep brown earth and red, blue, greens, yellows, and scar of the Chang Dynasty. 91/2" high x 30" wide. Special 2.98

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Please send me, postage prepaid, the bargains circled below. (Please add $2.50 postage and handling on all orders under $10.00.)

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ADD 25c per title for deliveries outside U.S.A. and possessions.

10-DAY MONEY-BACK GUARANTEE.

APRIL 1965
Hold everything! New KitchenAid portable dishwashers do that, and more.
Top-loading Classic portables are porcelain enamel inside and out and have the exclusive new 4-Way Hydro Sweep wash and Flo-Thru drying features of KitchenAid built-ins. No installation expense. Just push a button and dishwashing's done. Classic VariCycle has Automatic-Lift Top Rack and 3-cycle selection for partial loads, utensils or full loads. All KitchenAid Classic portables have big, versatile capacity. There are also front-loading convertibles, in white or copper tone, that build in later. See them at your dealer, listed in the Yellow Pages. Then don't be switched from the best...

KitchenAid®

Dishwashers: Built-Ins • Portables • Convertibles — The Hobart Mfg. Co., Troy, Ohio — Write Dept. KHG-5 for free, colorful literature.
FOR INFORMATION ON KITCHENAID DISHWASHER-SINKS, SEE OUR AD ON PAGE 186.

HOUSE & GARDEN
Delicate as a rainbow. Crisp and glistening as mountain pools. And just as naturally the most beautiful, most colorful glass you can own (at such easy-to-take prices). See the Viking collection soon, at fine stores everywhere.

Treasured American Glass

VIKING GLASS COMPANY
NEW MARTINSVILLE, WEST VIRGINIA

Viking
Tonight is Steinway night out

Every night, in fact, is concert night for the Instrument of the Immortals. The world’s great artists invariably specify this piano. Their finest performance calls for the Steinway’s tone, its intuitive response and its technical supremacy. These are the qualities that make the Steinway an intelligent purchase and a constant joy in your home. Steinway is the wisest piano investment.

Please send for our color catalog

STEINWAY & SONS 113 W. 57TH ST. NEW YORK

Sculptured Stainless by Elkay

Much more than just a sink. The Cuisine Centre by Elkay. Nickel-bearing stainless steel hand-rubbed to a satin soft finish. Alive with the color that stainless steel sifts from the candlelight and sunshine in your life.

On display where the finest kitchens are sold. Write for free literature or send 25c for a 48-page booklet, Water Can Serve Throughout Your Home.

Four quality grades of the world’s oldest and largest producer of stainless steel sinks—Lustertone®, Pacemaker®, Starlite®, Celebrity®

ELKAY.
new concepts in stainless steel sinks

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ELKAY MANUFACTURING CO., 270 S. SEVENTEENTH AVE., BROADVIEW, ILLINOIS 60155

Questions & Answers

By Thomas H. Ormsbee

Antiques

Can you tell me anything about this old stove? In the casting it says G. Geer, Troy, N. Y., Pat. May 1867. Yet I find no record of patent granted.

J. D. H.—Franklin, N. H.

There were several foundries in Troy at that time which specialized in wood-burning stoves. The ornate design of the stove suggests it was intended for the living room or parlor. A good many such cast-iron stoves made by Troy foundries warmed homes in Vermont and New Hampshire as well as in New York State.

We inherited this lowboy from my aunt and believe it to be quite old. Can you verify this?

R. E.—Bronx, N. Y.

Your lowboy, with shell-carved central drawer and cabriole legs terminating in pad feet, is American of the Queen Anne period. It is apparently of museum quality, and I would date it about 1740-1760.

The sketched dessert spoon is made of a very soft metal with the name C. Bard & Son on the back. I saw one recently in a Jacksonville, Ore., museum. What can you tell me about it?

R. V. P.—Grants Pass, Ore.

Your teaspoon is American coinage silver, made by Bard of Philadelphia probably about 1850.

Continued on page 14
Inspiration: a Hawaiian Lanai Floor: Montina Vinyl Corlon

The beauty of nature plays a large part in Hawaiian decorating and in this new Armstrong vinyl floor—Montina Corlon.

Montina is made of stone-like chips of vinyl veined with color. They are set in deep, translucent vinyl to create intriguing, pebbly texture.

This textured surface helps hide scuffs and heel marks.

Because Montina comes in wide rolls, there's scarcely a seam, wall to wall. Or contrasting colors can be combined in all sorts of custom designs.

And Montina can be used anywhere in the home—even in most downstair playrooms, directly over the concrete.

IDEA BOOKLET! "The Armstrong World of Interior Design"—24 pages of internationally inspired rooms full of decorating ideas you can use to make your home more enjoyable. Send 25¢ to Armstrong, 6504 Maple Ave., Lancaster, Pa.

In Canada, send 25¢ to Armstrong, Dept. 45-K, Box 919, Montreal, P.Q. Floor shown: 86711 with 86711 inset. Montina® and Corlon® are trademarks of Armstrong Cork Co. Floor design copyrighted by Armstrong.
You may not like this pattern
or this color
or this texture
that's why we have 6,542 others
to choose from!

Assert your precious individuality... there's no need to be limited in your choice of decorating fabrics as long as there's a Schumacher's. Our seemingly limitless collection includes your pattern, your texture and your color... and more than likely, at your price. It's so comforting to know too, that you never need to question quality or value when you select Schumacher's... simply because it is from Schumacher's. Ask your decorator and see.

F. Schumacher Co., 58 W. 40th Street, N.Y.
Showrooms: 939 Third Ave., N.Y.(at 56th St.)
For a drink that's fresh, clean, tart and tingling, try adding Sprite to gin. Or leave out the gin.

The mark on my china has a small tiger-like animal with the words Etruscan Vases and J & J Mayer. Could you give me more information? M. P.—Chelmsford, Mass.

The china is English transfer-decorated earthenware from the pottery of J & J Mayer, Stoke-on-Trent, Staffordshire, made around 1835–1845. Etruscan Vases was the pattern name.

Can you enlighten me as to the age and origin of this chair, which appears to be hand-carved? It has been ours for years, but I believe it is of European origin. W. H. B.—Montclair, N. J.

The lyre-shaped back splat indicates your side chair is English—a transition piece from Hepplewhite to the Sheraton period. It would date shortly after 1800.

I enclose a sketch of the mark on a small unglazed pitcher which I am not able to identify. Can you? F. H. F.—Warrenton, Va.

We cannot identify the maker as there is no pottery mark. But this patent office device shows the design for your pitcher was registered in London on May 7, 1848.

Our walnut-veneered, brass-galleried stand has a metal label stating M. Alph Giroux, 43 Boul' des Capucines 43, Papeterie Fantaisies. Could you give its approximate age and use? H. E. G.—Minneapolis, Minn.

Your drop-leaf stand is French of the late nineteenth century and was used as a side table. Adolph Giroux made papier-mâché novelties at his Paris address.

Could you tell me the age and use of this old pot, silver colored with a wooden handle? On the bottom is the mark of James Dixon & Sons. F. C. M.—Alexandria, Va.

Your coffeepot was probably part of a complete table service, and was made about 1830 by James Dixon & Sons, who exported a great deal of pewter to the U.S. The firm is still in business.

I would like to know the origin of this chiming watch in a 14-karat gold case, said to be 100 years old. What do the words "Le Phare" on its face mean? K. T. P.—Chicago, Ill.

Le Phare is French for The Lighthouse, and chiming repeater watches were often owned by blind men. Yours was made by A. Vulle of Montreux on Lake Geneva about 1870–1890. Very few repeaters are made today.
Go ’65! Go wild with color! Anything goes...

...when you start with Color-Spree-Colors in Carpet by Magee

There’s only one don’t left in decorating: Don’t say don’t. A red couch and a navy chair...? Don’t say don’t. Pink with orange...? Don’t say don’t. Magee has a color idea that does away with the don’ts.

Magee starts a smashing room with a fiery orange that’s as basic as it is bold. A blue that’s suddenly more neutral than beige. Reds • yellows • blues • greens that invite young, sassy colors into your home. Do it. Start a happy house with Color-Spree-Colors in Carpet by Magee... fashion loomed to last.

MAGEE CARPET: COLORS, SQ. YDS. AVAILABLE ON EASY BUDGET TERMS AT MOST STORES. SEND FOR FREE SAMPLE AND DECORATING GUIDE: THE MAGEE CARPET CO., REPT. MIA, BLOOMSBURG, PENNSYLVANIA. MEMBER, AMERICAN CARPET INSTITUTE.
What to wear when you're deciding what to wear.

Notes for the Hostess

By DIANA BRYAN

Over the years I have become fairly adept at what we call spontaneous cooking. More succinctly, we mean being able to provide an excellent meal for almost any number of people without much previous warning. One of my secrets is to keep the freezer well stocked with such good things as cooked turkey meat, for example, which I freeze in a small amount of stock to prevent its drying out. The practical way to provide this is to stew cut-up small turkeys. The meat tends to be less dry than that of the roasted bird, and you end up with stock which can also be frozen and used as a base for sauce. I also like to have on hand containers of beef stew, frozen in manageable amounts to be used as needed. And I frequently lay by a few containers of more-meat-than-sauce spaghetti sauce. With noodles or rice and whatever else is handy, I can always put on a reputable buffet with that.

I find it advisable also to keep a selection of those new frozen loaves of bread now available in supermarkets. If you sprinkle the tops with dehydrated onion flakes before you bake them, you get excellent bread that will help dress up any meal. Another salvation for innumerable meals are tinned cheeses such as Camembert and Edam, which keep indefinitely. And I have a hidden supply of rare relishes and pickles, which add fillip to the most pedestrian foods. We are never without frozen pies, preferably homemade, and cake layers either. Come one, come all—there's no real problem.

When fresh asparagus is in season, I could eat it for breakfast, lunch and dinner, and right now I can hardly wait just thinking about it. I feel this great delicacy should be served with style, and so I was delighted when I came across some French asparagus plates at Plummer McCutcheon, New York. (Trust the French to know how to treat asparagus with the proper respect by designing these charming plates just for it.) They are appropriate for serving the vegetable hot or cold, with or without sauce. I personally feel asparagus vinaigrette or Hollandaise, beautifully served, is about as fine a party first course as you can have.

I have just provided the powder bathroom with new terry-cloth robes—one for him, one for her. So nice to bundle into after a shower or bath. I have also placed a canister of Calgon Bath Oil Beads alongside the tub. They are a soothing and pleasantly scented addition to a hot bath, sure to make a guest feel cherished.
WASHINGTON, D.C.

COUNTRY LIVING UNLIMITED...new horizons of comfort and grace created by Woodward & Lothrop. A faithful rendition of this theme for your home could start with the brilliant stroke of a fringed rug such as KARASTAN'S CAMINEAU as seen on the Home Fashion Floors at Woodward & Lothrop.
AMERICAN HERO

The floor tiles that won the West — and all the rest, wherever good taste counts — Flexachrome® by Flintkote. Give these vinyl-asbestos tiles room. And an imaginative eye. And a healthy slice of practical sense sandwiched in. Few things can make so much wonderful difference in your home as

FLINTKOTE floor fashions

Add fresh beauty to your home with the exciting chip patterns of Micro-Flex. Here's a new subtle beauty, a new texture, a new 3-dimensional feel to floor design. Available in ten distinctive shades: Beige, Tawny, Blue, Shell, Tan, Light Olive, Brown, Spice, Ivory and Cream. Micro-Flex is only one of the many beautiful Flintkote Floor Fashions. All are available in a variety of colors and sizes. See them at your nearby flooring dealer. Or write The Flintkote Company, 30 Rockefeller Plaza, New York 20, New York.
smartest thing on the rocks

Rocks that don’t melt symbolize the flavor of straight B&B. Eloquent. Magnificent. Dry. Yes, B&B is the drier liqueur. The only proper blend of B&B is made and bottled in the abbey at Fecamp, France. That’s where exquisite Benedictine is blended with superb cognac to produce the perfect B&B. Benedictine’s own B&B. Always uniform. Always delicious.

The drier liqueur

BENEDICTINE

BRANDY

Rocks that melt symbolize the modern way to serve B&B. Easy. Informal. Refreshing. At your next dinner party, after coffee, serve B&B on the rocks. Here’s a grand tradition with new appeal.

Connoisseur's Corner

The elegant versatile finger bowl

Water-clear or tinted, finger bowls can double in glass for serving many things from soup to nuts

Classic finger bowl of sparkling clear, undecorated glass would look appealingly cool filled with chilled soup and set on a patterned plate for summer luncheon. $1.20 each. At Georg Jensen.

Sumptuous finger bowl of clear glass beautifully embellished with cutting is an elegant accessory for the finale of formal dinner parties. $20 each. From Tiffany.

Deep, double-lipped finger bowl of rose-colored glass might double as a pretty container for nuts or olives served with a trayful of clear crystal highball glasses. $8.50 each. From Soupcon.

Continued on page 24
Great Furniture Secret

Your guests will say, "What beautiful furniture!"
And you will smile knowingly. Because the virtues of this superbly styled chair and sofa go far beyond their beauty.
Beautiful? Of course. But there's a much better reason for loving your new Niagara World's Fair Furniture.
It's the world's most comfortable—and most comforting furniture. In a variety of styles, colors and fabrics to go with any decor.

It brings you the benefits of famous Cyclo-Massage® plus Hidden Heat. The same Cyclo-Massage action proved by years of continuing medical research and the experience of more than one million grateful men and women.

What is Cyclo-Massage? An exclusive Niagara development. The same type of three-way massage action found in the highly advanced Niagara Thermopad® used by many doctors all across the country and confirmed beneficial in clinical tests. A remarkable repeatable help to soothe minor aches and pains. A wonderful aid to rest and relaxation. An effective drug-free way to ease simple nervous tension and fatigue...to help relieve tired, sore, aching muscles.

We could give you a dozen great reasons for owning a Niagara World's Fair Chair or Sofa with Cyclo-Massage action. But nothing quite compares to a simple 5-minute demonstration.

Let us come visit you with a new kind of comfort
If you wish, we will bring a Niagara Chair right into your living room...let you and your family find out firsthand how wonderful it is. Won't cost you a single penny. And you won't be under any obligation.
Fill in and mail the attached postage-paid card today. Indicate whether you wish a free demonstration, or free helpful booklets and complete information only at this time. Remember, it costs you nothing to find out how world-renowned Niagara Cyclo-Massage can help you.

Adamsville, Pennsylvania
A trusted name...proved by medical research and the experience of millions

FREE Home Demonstration or FREE helpful booklets! Mail attached postage-paid reply card today!

Indicate basic color of your living room on reply card, as well as furniture style

Royal Gold Ginger Brown Opal White Prairie Beige Ocean Blue Castilian Red Vermilion Celadon Green Black
Decorating, remodeling ideas galore!

This 16 page color book shows how top designers use an exciting new kind of ceramic tile—American Olean’s richly textured, luxurious looking Crystalline Tile—to bring new beauty to bathrooms, kitchens, other rooms. See how to add distinctive custom touches with colorful decorated tile inserts and smart scored designs. Special section shows glamorous new tile color schemes coordinated with bathroom fixture colors. Invaluable for anyone planning to build or remodel. Send for this idea-packed booklet today!

Send just 10c with coupon for your copy

American Olean Tile Company
Enclosed is 10c. Please send me your booklet “New Decorating Ideas with Ceramic Tile.”

Name: (please print)
Address:
City State

Pink opaline finger bowl also makes a charming vase for a nosegay of small flowers. One at each place setting could decorate a summer party luncheon table. $3 each. Carole Stupell.

Antique glass finger bowls girdled with a pattern of raised glass cording might also be used as handsome servers for ice cream sauces. $35 each. New York Exchange for Women’s Work.

Double-lipped, straight-sided finger bowls reproduced from old Williamsburg design also make excellent little holders for longish cocktail tidbits such as vegetable sticks. In blue or green glass. $2.25 each. From B. Altman & Co.

Scallop-edged finger bowl of textured amber glass can stand alone as a pretty mint dish. $3.50 each. At Macy’s. All photographs taken at the apartment of interior designer Evelyn Jablow.
The first collection of Fiberglas* Beta* Ready-made curtains and draperies

The "My Fair Lady" Collection: For the fairest windows "on the street where you live"—elegance worthy of the Edwardians, with the superb easy-care performance that is strictly 1965. For the first time, ready-made curtains and draperies are available in fabrics woven with exclusive Fiberglas Beta yarns. Which means fabrics that are softer, more supple, longer-lasting, much more beautiful. Plus: washable, sun-safe, fire-safe, shrink-proof, wrinkle-proof. Unlike those old-fashioned fabrics you still have to iron.

Owens-Corning Fiberglas Corp., 717 Fifth Ave., N.Y. 10022.

Fiberglas Beta yarns. Which means fabrics that are softer, more supple, longer-lasting, much more beautiful. Plus: washable, sun-safe, fire-safe, shrink-proof, wrinkle-proof. Unlike those old-fashioned fabrics you still have to iron.

Owens-Corning Fiberglas Corp., 717 Fifth Ave., N.Y. 10022.
Does your home have any of these six common heating and cooling problems?

1. In any split level, warm air tends to rise, leaving cooler air in lower rooms.
2. Separate living and sleeping areas obviously require different temperatures ... warm in the living areas, cooler for sleeping.
3. Large glass areas cause inside temperatures to vary with outside weather changes ... even with double-paned windows.
4. With a spread-out floor plan, sun, shade and wind in different areas cause widely differing heating and cooling needs.
5. Rooms over unheated areas such as garages or dungeons often have cold floors and walls.
6. A finished basement, because it is below ground level, places unusual demands on heating and cooling systems.

No matter how modern your castle is, chances are it has one or more of these same problems. In fact, it surely does if it was built with a medieval heating and cooling system that counts on just one thermostat to control comfort everywhere.

The solution is zone control ... dividing your home into two or more areas, with a Honeywell thermostat in each. Just select the best temperature for each zone, and the separate thermostats will control your heating or heating-cooling system to give you all the comfort you paid for. The cost of zoning a home depends on how many zones you need. But in most cases ... it's just pennies a day.

Your heating and cooling contractor can tell you all about the comfort, convenience and low cost of zoning. Talk to him before you buy or remodel. And right now, be sure to send the coupon for free literature on zoning more comfort into your home.

Mail coupon to:
Honeywell, Dept. HG4-419
Minneapolis, Minn. 55408

I would like to know more about zoning more comfort into my home.

☐ Please send free literature.
☐ Please have a heating-cooling dealer call.

Honeywell
Fiberglas® Beta® bedspreads love babies.

And why not? There is absolutely nothing a baby or a pet or a husband or a gang of teenagers can do to a Fiberglas Beta Bedspread that won’t wipe off or hang out. It’s proof against people and proof against sun and fire and mildew and wrinkles.

Washes beautifully. Never, never needs ironing. Dazzling in white or fashion colors or patterns galore for every style of decor. Owens-Corning Fiberglas Corp., Decorative and Home Furnishings Division, 717 Fifth Avenue, New York, N.Y. 10022.

“Ventura” Bedspread shown available at: STERN’S, New York; HOCHSCHILD KOHN, Baltimore; RICH’S, Atlanta; BROADWAY, Los Angeles; DONALDSON’S, Minneapolis; HALLE BROS., Cleveland; and other fine stores.
WHATS NEW FOR LIVING

APRIL IN PARIS— when the chestnut trees are blooming—is a time for touring the French capital on foot. (For that matter, so is most any season.) Fortunate persons en route there, now or later, will find "Paris a Pied" a helpful guide. The compact, fold-out brochure, complete with a street map, outlines seven suggested walking tours—including one of He St. Louis where the lovely seventeenth-century houses are. Available free from Air France, Dept. DX, 683 Fifth Avenue, New York, N. Y. 10022.

UNDERFOOT DEPARTMENT:
- Turf carpeting as convincing as a freshly rolled lawn is ready to be used not only on terraces and poolsides, but on larger outdoor areas such as atriums, city gardens, tennis courts and golf practice yards. Two new thickly tufted types of carpets are so grasslike, the pile even rises up where you have walked on it. One, very high pile and strictly for outdoor use, is dubbed "Carefree Turf"; the other, suitable for playrooms, garden rooms, entranceways as well as sheltered outdoor areas, is wagishly titled "Mardi Grass" and comes in mixed colors. Made of Rovana yarn by Dow Chemical, both carpets are stain- and mildew-resistant, and can be hosed down. Available in 12-foot widths at about $10 a square yard. By Calvin Crafts, Inc., 7 East 35th Street, New York, N. Y. 10016.
- Carpet tiles that come in fifty-five colors and seven types of fiber—should make a do-it-yourselfer's eyes light up. The 12-inch squares of nylon or Acrilan carpeting bonded to strong plastic have interlocking edges so they require no adhesive and are easy to install or replace singly when necessary. You can design your own wall-to-wall patterns—patchwork, harlequin, running stripes, checkerboard or the like. Tiles range from $1 to $1.75 each. Roxbury Carpet Co., 295 Fifth Avenue, New York, N. Y. 10016.

THE RESPONSIVE EYE, a show comprised of some 125 paintings and constructions from ten countries, offers to initiate the viewer in a new, highly perceptual phase in the grammar of art. According to William Seitz of the Museum of Modern Art, visitors to this exhibition should be prepared to experience perceptual responses—delight, anxiety, even vertigo. All the art work is restricted to use of lines, bands and patterns, flat areas of color, white, gray or black, of cleanly cut wood, glass, metal and plastic, as in the acrylic painting, "Equivocation" by Cunningham, above. On view in New York through April 25. The Responsive Eye will travel to St. Louis, Seattle, Pasadena and Baltimore. The Museum of Modern Art, 11 West 53rd Street, New York, N. Y. 10019.

SLEUTHS SUPERLATIVE Comprise a new organization that claims it can track down for you or arrange for you anything your heart desires, no matter how unlikely. Called "Impossibles, Ltd.," with offices in London and New York, this firm will locate for you an antique suit of armor, a real English butler, a Chinese junk or tickets to the biggest hit show in West End. A membership fee of $5 a year entitles you or your company to request the services of the firm. One member, an esoteric collector, recently has asked for "wanted" posters of the top drawer criminals of the Nineteen Thirties. Not long ago, a company requested—and got—tickets to a large sporting event, plus transportation and champagne picnic, for certain representatives of an oil firm. For further information, write to: Impossibles, Ltd., 200 West 57th Street, New York, N. Y. 10019.

CALIFORNIA DESIGNS for good living are on view currently at the Pasadena Art Museum. (For a selection of summerly furnishings for indoor and outdoor use from the California Design/Nine show, see pages 164 and 165.) A hard-black catalogue, "California Design/Nine," with color illustrations, is available for $7.50 by writing to the Pasadena Art Museum, 46 N. Los Robles, Pasadena, Calif., 91108.

Continued on page 191

So much more beauty... when it's an Azrock vinyl floor

Azrock's special way with color and styling is strikingly evident in this handsome floor of Premiere vinyl-asbestos tile. The subtle beauty of Premiere is created with exquisite color tracery on a tinted white background... blends perfectly with any decor. See Premiere—and all 75 Azrock colors and styles—at your Azrock dealer listed in the Yellow Pages.

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Fiberglas® Beta® Custom Draperies can be beautiful any way you want them to be!

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*Fiberglas and Beta are Owens-Corning's Trademarks. Owens-Corning Fiberglas makes the Beta Yarn, not the fabrics or the bedspreads (or draperies). *100% Glass
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OR WIN a custom designed patio!

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1. Simply fill in this official sweepstakes entry blank or obtain one from your Ames Dealer and have him jot down his name and address. If you don't have a blank, hand write, in block letters, on a post card, the words "O. Ames Company," as well as your name and address and that of your local Ames Dealer. Enter as often as you wish, but each entry must be in a separate envelope or on separate post card. Mail to:

AMES WIN-A-LAWN
Post Office Box 40-A
Mount Vernon, New York, 10550

2. Sweepstakes start March 20, 1965. All entries must be postmarked before midnight, June 30, 1965, and received no later than July 15, 1965. Winners will be notified by mail approximately 30 days after the drawing. Requests for winners lists cannot be acknowledged, but such lists will be made available to your local Ames Dealer for display.

3. First prize winner must specify his choice between the Ames designed patio or lawn within six (6) months of official notification.

4. First prize winner must specify a site, owned by him within the Continental United States, excluding Alaska, suitable for lawn described (up to 20,000 square feet) or patio described within six (6) months of official notification. Only one prize will be awarded per family. Cooperation with award publicity is implicit in acceptance of prize.

5. This sweepstakes is open to everyone in the Continental United States, except residents of Alaska, or any resident of any other state or locality where sweepstakes are prohibited, restricted, taxed or regulated and employees and their families of O. Ames Company, its advertising agencies and The Reuben H. Donnelley Corporation.
The care and safekeeping of SILVER

How to ensure its mellow gleam

Few things you own will respond as rewardingly to a little solicitous care as your sterling silver. The same meticulous care will keep your silver plate glowing, too, although eventually that may become worn and need replating. Your sterling should last forever.

Scratch the surface

Silver can be easily scratched, of course, and that, the experts will tell you, is all to the good. For it is the myriad tiny scratches, break­ing and reflecting light, which give silver a warmth, color, character, patina—call it what you will—that is admirable. This mellow beauty develops only with use, so you should not overprotect your most precious silver heirlooms, nor try to keep your new silver shiny and unscathed (if you do, it is likely to be as uninteresting to look at as an expressionless face, no matter how lovely the features).

So, use your silver tools, spoons and other flatware daily, rotating all your place settings to give them equal use. Use your silver vegetable bowls, platters, soup tureens—whatever serving dishes you have—for family meals as well as formal dinners. You enhance your silver and your home at the same time—and make your treasured pieces more memorable heirlooms for your children.

Putting your silver to good use does not mean you will have to do more frequent battle with tarnish. Quite the reverse, because daily washing and drying prevents tarnish from accumulating. And build up it will on unused silver, because tarnish is a deposit of sulphide and much of the sulphur from which it comes is present in air. No matter how much you swathe and shelter your silver, you can never keep out all the air.

Certain foods will tarnish or otherwise harm silver. Mustard, eggs and mayonnaise, for example, contain sulphur. Salt has a corrosive action. So, immediately after you use your silver, rinse off all food particles. (Never soak silver, however, because that dulls the finish and may loosen the stuff with which some knife blades and handles were put together.)

If you have a garbage dis­poser in your sink, keep a firm grip on small pieces when you rinse them. All too often, silver experts are asked to fix a hopelessly mangled butter knife or whatever that has slipped into the works.

Whether a dishwasher is a friend of sterling flatware is debatable. Many silver experts maintain that the machine action bounces and scratches silver unmercifully (it is only tiny scratches that you want). They maintain that machine-washed silver loses its color and that long exposure to deter­gents and dampness pits knife blades. But others say you can minimize some of these risks if you load your machine carefully, leave out the knives and do not soak silver pieces nor let them sit for hours in a soiled state while you are waiting to wash. Also, if you do use a dishwasher, remove your silver as soon as the drying process has stopped; never let it sit there in the damp atmosphere. Let it come to room temperature and then air-dry completely.

If you decide on hand-wash­ing methods for your flatware and your holloware, do not wear rubber gloves for the chore—contact with rubber causes tarnish. Use only a mild soap or liquid deter­gent, then rinse, and spread the pieces on a turkish towel. Be sure to dry each piece promptly, separately and thoroughly, because even a small trace of moisture picks up sulphur from the air.

The case for silver

Store silver when it is dry and cool in a specially treated cloth bag or roll or a lined drawer, chest, cab­inet or similar storage aid designed to safeguard silver from damp air and injurious scrapes. Whatever shape or form these ready-made storage devices take, most of them rely on or consist wholly of soft cloth treated to intercept sulphur in the air before it reaches your silver. The cloth comes by the yard, too, so you can line a kitchen cabinet with it, making a convenient storage area for serving dishes you use often. You can also get a do-it-yourself kit to convert any drawer up to 17½ by 19½ inches into a fitted unit for as many as 152 pieces of flatware. The Eureka kit is sold in silver departments of stores across the country.

Cloth-lined chests are also

Continued on page 30

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Then exclusive Trimwall construction gives you far more storage room than older models. A new 16-cu.-ft. Kelvinator fits the same floor space as an old 8-cu.-ft. refrigerator. Now, look at the open Foodarama. It's Trimwall and it gives you 22 cubic feet of storage, including a 307-lb. freezer, in only 41 inches of floor space. That means you'll shop less often, prepare better, more interesting meals, save money by stocking up on "specials."

For our colorful booklet showing all the Originals and designer room settings, mail 25¢ to Kelvinator Div., American Motors Corp., Box D, Detroit 8, Mich. Dedicated to Excellence in all Rambler Automobiles and Kelvinator Appliances.

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Dishwasher spots? Change your detergent!

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CASCADE's amazing "sheeting action" eliminates drops that spot!

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Nothing's safer! Endorsed for safety to patterns by the American Fine China Guild...recommended by every leading dishwasher manufacturer...Cascade is America's best-selling dishwasher detergent.

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APRIL, 1965
He had built her a castle in the sand.  But even on the Riviera one does not use a sterling silver spoon for a shovel.

Unless, of course, one is the young Armand du Champignon-Molyneaux de Moujons de Provence. And the castle is his famous ancestral home. And the sterling Mademoiselle.

Never had Yvette seen such silver. So delicately shaped, with one perfect rose planted at the tip. Fresh, young, and anything she ever saw.

"Beloved," said Armand, "marry me and you will live in this castle and eat with this solid silver forever." "Ye-yé," said Yvette in French.

And they lived happily ever after in the Chateau du Champignon-Molyneaux de Moujons de Provence with their Mademoiselle sterling.

The International Silver Company makes it. You can own it. The Bride’s Set, a 44-piece service for eight with a walnut chest, is only $208. It would cost $353 in open stock. You save $65.

(Other remarkably ye-yé sterling patterns turning up in young homes all over the world are Rhapsody and 1810. The International Silver Company makes them. You can own them.)

Mademoiselle in International Sterling

The International Silver Company, Meriden, Conn. Prices do not include taxes.
Slip away to the crisp, clean air of Canada. No passports needed. We’re a friendly people. Take the toll-free Trans-Canada Highway. (It links the Atlantic to the Pacific). Or travel by air, rail or bus. On the way discover unparalleled scenery, uncrowded fresh-water lakes in a land crowded with excitement and unforgettable vacation adventures. Resorts, family accommodation and modern, fully-equipped facilities abound everywhere. For more facts, mail this coupon for your free Canadian Vacation Package—today.

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APRIL, 1965
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This beautiful Italian Provincial piano is an entirely new concept of elegance...the distinctive simplicity is a gracious asset to any home. The beauty of design is matched by its incomparable tonal quality. Made in old world walnut and cherry fruitwood.

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Please send the Sohmer piano catalog showing modern, transitional and period designs. Dept. H-G

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Strictly on their own merits, the briefcase and its kindred attaché case have reached the summit of the business and professional worlds. No longer mere symbols of prestige, they have proven to be efficient aids to men and women who travel frequently in the course of their work, whether by commuter train, plane or taxi. Now that these paper carriers have come of age, they have acquired many refinements. Some are veritable desks in miniature, others are arranged to double as overnighters.

Screw case of Testa leather—a silky calfskin with the natural markings left on. No superfluous details mar the elegant simplicity of the design—even the lock is tiny and unobtrusive. There is an inner portfolio to segregate special papers, and the whole case is leather lined. Available in tan, olive or black; measures 14 by 17 by 2½ inches; $142.45. At T. Anthony.

Meddle-proof attaché case for the man who doesn't want to fuss with a key or worry about security. He can have the combination lock set to open at any three numbers he chooses (first three digits of his phone number, perhaps). Red or black Morocco; 12 by 17½ by 4 inches; $82.50. T. Anthony.

Dashing accessory for the woman who knows the papers she must tote to a meeting will lie more quickly accessible in a briefcase than in a crammed handbag—and safer under lock and key. This strictly feminine briefcase comes in red or green calfskin. Inside is a large pocket and the lining is of yellow leather. 11 by 16 by 2 inches; $93.50. Available at Mark Cross.

Continued on page 46
REDWOOD: beautifully carefree

So resistant is redwood siding and decking to even the severest weather, that you are free to enjoy its warm colors and textures without concern for worrisome maintenance. And when redwood is used for paneling, every area in the home has a carefree atmosphere, one that is conducive to relaxation, or to gracious entertaining.

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Here's what's New in Home Decorating 1965

This exciting 22nd edition of "1,001 Decorating Ideas"® is studded with ingenious ideas for every room in the house. And all can be executed by you. Pictured in color: room settings of every period—each adapted to American living; each designed by famous American decorators. Also, new ways to use trimmings; new ways to use fabric and linoleum on walls. Other 1965 ideas: the latest in fabric decor; window shades and window trim; imaginative tips on shelving and utilization of closet space; shortcut methods of making draperies and bedspreads. Did you know more women in America use "1,001 Decorating Ideas" as a decorating guide than any other magazine?

"1,001 Decorating Ideas" is on sale where drapery fabrics are sold and on newsstands in the United States and Canada. For store nearest you in the United States, call Western Union (by number) and ask for Operator 25; or send 50¢ in coin to Conso, Dept. HG2, P.O. Box 325, New York, New York 10010.

COMING NEXT MONTH:

HOUSE & GARDEN'S
WEDDING COOK BOOK

BY TATIANA McKENNA

On your newsstand April 15th

PRICES INCLUDE FEDERAL TAX. FOR STORE ADDRESSES SEE PAGE 190.
Are you the kind of girl in-laws give Royal Worcester to? (even if they have to shell out $830)

Yes □ No □ They lose 6 feet of son. But you get enough Royal Worcester to set up 4 sets of in-laws with the finest and whitest bone china England sends America. Plink a teaspoon against a saucer. Church chimes never rang so clear. Dangle a cup near a candle. The flicker sneaks through unscathed. $830 is all we ask for this complete service of Green Regency for 8. A five-piece place setting is just $34.50. (Others are from $15.75.) All at the stores where in-laws are apt to go all out.

The notes of a happy housekeeper

BY MARY ELIZABETH FALTER

When rainy weather keeps us all indoors for days at a stretch, I use the time to poke into corners and really see things I've become too used to looking at. A good instance is our antiquated laundry room. I was down there one afternoon doing a little pressing and ran into one frustration after another. Ironing is one job I usually leave in Jenny's capable hands, and I was appalled to discover I'll shake up with without complaint. To begin with, the light was poor and I had to stand in my own shadow. The ironing board wobbled, and the iron had to be amended with a long extension cord to reach the one and only electrical outlet. I went right upstairs and called the electrician to come over and install a proper light for the whole area and a convenient outlet for the iron. Then the children helped me remove and dispose of all the dusty, defunct and unrelated items that had piled up in the corners. After that I went shopping.

First of all I bought odds and ends like a good springy rubber mat to stand on while ironing and a couple of sturdy drying racks to replace the rickety antiques we've been using. I added a nice storage cabinet with a Formica top to be home base for all sorts of supplies like soap powder, bleach, cleaning rags and the laundry list and pencils. Then I tackled the rather basic matter of irons and a board.

After looking over all the irons, steam and dry, I decided to go whole hog and buy two. Now we will always have an extra in the house, and the steam iron won't have to do double duty. I bought a Universal dry iron that just felt right in my hand and was steady and secure when I stood it on end. It has a good range of settings including "wash and wear." After getting it home and into action I found it heats quickly, and the handle is heavily constructed so that it never overheats.

The steam iron I settled on will work as an extra dry iron or as a steam iron. At the touch of a button it will spray ahead of itself when ironing clothes that have stubborn wrinkles or have not been dampered. I have found that it works wonders on all sorts of things—takes the bags from knees of slacks, ski pants, and men's trousers and instantly returns the snap to tired felt brims. To do that I just lift the iron while the steam is discharging and gently roll the hat into the steam wherever it is bent or out of shape. Besides its wide range of temperature settings, the Hamilton Beach provides a very handy guide to temperature selection for different kinds of synthetics.

Re the care of steam irons: Though most manufacturers say their irons can be used with tap water, I'm convinced it is in the

Continued on page 50

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(1) cleans difficult food stains (2) ends water spots

You need a dishwasher detergent that does more than stop water spots. Now it's here!

No matter what the stain—dried-in grease, sticky chocolate, gooey syrup, filmed-in milk, stubborn tea stains, dried-up egg—even lipstick spots—now you can have glasses, silver, dishes, pots that are cleaner, brighter than any other dishwasher detergent can make them—and without water spotting.

Electrasol's even-flow formula cleans without clinging. This is due to an extraordinary wetting agent that makes water "wetter" so it cleans even the most difficult stains—then rolls right off your dishes. Will not spot, film or streak...no matter how hard the water...or what make your dishwasher. No wonder Electrasol is recommended by every leading dishwasher manufacturer.

ELECTRASOL for dishwashers

By the world's largest maker of dishwasher detergents

Smooth Sailing Ironing Table, sets up and folds quickly and easily, and has nice strong underpinnings of tubular metal.

To go with the ironing board I bought a stick-proof cover and a Mary Proctor Cordminder. Jenny says the latter is the greatest development in laundry equipment since electricity. It clamps firmly to the board at the end where you rest the iron, and you plug its cord into the wall outlet. When you connect your iron to it, you then have the full length of the iron cord to use on the board. The 12-inch, flexible spring-mounted holder keeps the cord up and out of the way of the pieces being ironed, also protects the cord from accidental damaging contact with the hot iron. Final touch of efficiency: the Cordminder folds flat against the board for storage and thus can be left in place all the time. Not a new invention, I'm told, but it could scarcely be more welcome in our house.

* * *

When it comes to doing laundry I believe that half the battle is the sorting. With automatic washers and dryers it's simply a matter of getting the right kinds of clothes together for each setting. I think I've almost trained the family to put their clothes for the laundry in one of three places: Woolens and hand washables go into a special hamper; white things, along with towels and household linens go down the laundry chute; and dark and colored clothes go into a big basket in the children's bathroom. With the clothes thus pre-sorted, it's easy to do one kind of washing at a time.

* * *

As a final touch for the reorganized laundry room, I fitted a basket with supplementary supplies: a small can of spot remover (to use on bad grease spots before washing), a collection of buttons, name tags for all the children plus needles, thread, scissors and the like. I've found it pays to do a small mending job on the spot along with the ironing.

Another new and helpful little thing I picked up is Kollar Kleen—a handy stick detergent for heavily soiled areas. Kollar Kleen is a clear substance that looks a little like a preparation for chapped lips—comes in a blue plastic push-out stick. Most places like shirt collars come clean with one dry rubbing before washing. More stubborn spots should be rubbed after the fabric is dampened.

* * *

Washing sweaters has never been much of a problem but drying them can be—there just isn't enough available, out-of-the-way flat space to spread out a slow-drying sweater on its towel. So I was overjoyed to find a thing called the Launda Lady Quick Dryer—a generous rectangle of sturdy nylon mesh, with four rubber suction cups attached to each corner by adjustable ribbon loops. The dryer can be supported by the suction cups or the loops so that air flows freely all around it. It can be attached to the walls of a bathtub or laundry tray by the suction cups, or it can be supported between two straight-backed rabbit-ear chairs. On the open mesh, woolens dry in half the usual time.
This is luxury. The fabric upholstery in decorator colors.

This is comfort. The cushioned back.

This is comfort. The deep foam-cushioned seat.

This is upholstered comfort you can fold away. (But you’ll never want to.)

This is luxury. The fabric upholstery in decorator colors.

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You can't kick the tires... so look under the hood!

If you're a tough customer, welcome! If you're a person who kicks tires, squeezes melons, taps plaster... we especially invite you to "look under the hood" of the Conn Organ.

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Convenient terms are available and Conn's new learning method, "Instant Music," will have you playing familiar tunes in minutes!

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Elegantly turned feet enhance the gracefulness of silver plated serving dishes and make the old precautions of hot-dish pads and trivets quite unnecessary.

Oval supper dish in the "Baroque" pattern is 19 inches long—large enough to serve forth in style a small turkey, a brace of ducks, a covey of quail—even a New England boiled dinner. $55.

Oval "Baroque" bowl, 13½ inches long, with gold-plated interior, makes a lordly base for a display of fruit or an arrangement of floating flowers on the sideboard, or it might serve a pièce-de-résistance party dessert. $62.50.

Round "Baroque" casserole will hold 2 quarts of anything delectable and partyish, is 11 inches high, has a Pyrex liner which (all hostesses, be grateful) may be replaced if broken. $57.50.

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Only Chatham gives you this year round thermal blankets

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Chatham thermal blankets give you a totally new kind of bedtime comfort. You stay warm in winter, cool in summer, because of the unique cellular construction. And now Chatham thermal blankets come in this wide assortment of textures, patterns and colors.
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**VIRGINIA as you like it**

Spring highlights: Enjoy Virginia hospitality during Historic Garden Week, April 24-May 1, when 200 private plantations and homes open doors and garden gates to you. Thrill to Virginia thoroughbreds in daring competition at Deep Run Hunt Races, April 3, near Richmond. Meet a bit of Broadway amid the mountains, at world-famous Barter Theatre, Abingdon.

FOR FREE. NEW 100-PAGE PICTURE GUIDE. "Carry Me Back to Old Virginia," plus illustrated highway map, drop us a card. Ask about places, events, sports that interest you.

Cocktail or iced tea pitcher holds a full 4 quarts, is 10 inches high, comes with optional ice guard. It will also hold a dozen American Beauty roses. "Baroque" pattern, $57.50. With guard, $62.50.

Open vegetable dish with a divider is well over a foot long and roomy enough for four good servings of two vegetables. On this type of server, feet are unusual, but eminently sensible. "Baroque" pattern, $38.50.

Covered serving dish almost 20 inches long is a wonderful standby for buffet suppers. Pyrex liner goes from oven to server, is available in shops for replacement. "Baroque" pattern, $72.50.

Gravy boat on a 9 1/4-inch tray holds 14 ounces of gravy—or hollandaise, if you like—and, off duty, makes a remarkably pretty flower holder. "Rose Point" pattern, $39.50.

Mix fun and history in **VIRGINIA**, birthplace of the nation.
We're Romantics . . . and still in a happy daze over this beautiful piece of furniture that makes our whole house come alive! We'd searched so long, with so little luck, for rich heirloom quality that wouldn't cost a year's salary. Then we discovered Thomasville, and everything fell into place. They understand the problems of romantics-on-a-budget. We'll go on from here with Thomasville . . . their exciting designs, superb wood finishes and wide variety will make other choices easy. Best of all, our children will grow up with fine things . . . what better heritage could we give them?

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Kohler color with a decorator surprise — lavatories in new accent shades

Antique red with white for pure drama. Look what a new idea in bathroom fixtures can do. You put a bright splash of color, create a new center of interest, with lavatories in bright, bold color that contrast with other fixtures. If you like to do the dramatic—make it Antique red with white. Accent colors are offered in Radiant, Farmington and Tahoe enameled cast iron lavatories. For a booklet full of accent color ideas write Accent, Kohler Co., Kohler, Wisconsin.

Jade with Cerulean blue is quietly daring. Just the right shades to make an unusual combination both compatible and imaginative — so lovely to live with.

Expresso with Suez tan for a warm rich look. Imagine what happens when you add your pet accessories and colorful towels in burnt oranges, deep greens, earth colors.

Citron with Sunrise yellow. These colors live together in absolute harmony so you’ll love them forever. Yet they offer a decorating surprise that makes guests envious.

Blueberry with Argent gray for elegance. What a beautiful beginning for bathroom decoration that says nice things about your taste and is a challenge to your imagination.

Kohler of Kohler
Kohler Co., Established 1873, Kohler, Wisconsin.
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Sometimes the swatch
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Sometimes a swatch is made up just to show
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Look for Lees.
Our swatches come from our carpets. We
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The backing you saw is the backing you'll get.
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well made as the swatch.
Your carpet won't look thick in one place, thin
in another. Streaky in one place, okay in another.
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With Lees, the whole swatch-carpet problem
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<tr>
<td>54&quot;</td>
<td>1.80 ea.</td>
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9" x 84". 1.80 ea.

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Reusable locks for all types of plastic bags have endless uses. Slip tip of bag through loop, slip cap down until it locks and you have an airtight seal for foods in freezer, stored woolens, picnics, fresh caught fish, precious seeds. Loop is a handy hook.

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### Draperies - Curtains - Wall Covering - Arts & Crafts - Room Dividers

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<thead>
<tr>
<th>Material</th>
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<tr>
<td>Champagne</td>
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<td>Sun Yellow</td>
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</tbody>
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### The Wright's

**Here we are!...**

The SIGN of the Happy Home

Personalize your home with this distinctive sign plate of heavy cast aluminum. YOUR OWN NAME is raised satin-polished, never-wear-out aluminum letters, fast right into the panel it's set into, letter by letter. Free style to fit your own name—mixed by length of name. Background of your sign is black baked-in crinkle finish. The ideal personalized gift for showers, anniversaries, house warmings, Christmas, etc. SATISFACTION GUARANTEED!

**POST SIGN**

Design S-141

Panel Size 7½" x 12". Lettering, two sides

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**Airtight locks**

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**LOOK**

**WHAT**

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**OVERDOOR HANGING CLOTH TREE**

Covers any closet or wall space where your clothes need it and where you want it. Fits over any standard door, inside or out. Has 6 hooks for hanging. So handy when you're having guests or for storing jewelry, books, clothing or trilby-screened. Chromed-plated with full cloth to protect door.

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**PEPI POODLE TELLS WEATHER!**

Our pet weather forecaster is this cute French poodle who blouses a different color with each change in the weather. Blue means fair weather ahead; pink warns of rain; violet forecasts changing weather; gray means snow. Decorative 3" high poodle barrette is cast in white alabastrite.

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**HANGING LID STORAGE RACK**

Saves precious shelf space, brings order to your pot and pan cabinet. Organizes your lids, so you can pull out just the one you need without upsetting the others. Rack mounts to an inner cabinet, net wall or to the inside of a cupboard door. Holds 6 lids of varying sizes. 13" high.

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**BULKY SWEATER STORAGE BAGS**

Keep sweaters from being crushed or squeezed out of shape. Giant-size clear plastic bags with snug-proof closing protect bulky sweaters, shawl or fisherman-knit sweaters from moth, dust, dampness, 17" x 18" see-through bags store other bulky items, as well. Set of 3 bags.

---

**PROTECTS YOU FROM ATTACK!**

Pen-size, palm-size "Repulse" spray protects you from muggers, smashers, hoodlums, thieves. At first sign of danger, spray non-lethal "Repulse" right into attacker's face—temporarily blinds him while you escape. Also covers him with a stain for later identification. Always ready for instant use.

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**PROTECTIVE FOAM CUSHION TAPE**

Has adhesive back—sticks to wood, glass, metal, fabrics. Keeps lamps from scratching, rugs from slipping, pictures from shifting, furniture from marking walls. Stops car rattles, too. Use on 1" wide strip and you have a 6" wide strip.

---

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Because—starting with this moment—you are about to enter a new world of beauty. A world where ordinary fruits are transformed into anti-wrinkle cosmetics. A world where a simple daily motion with your chin could take ten years off your appearance.

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"How Does She Look So Young?"
Why Not Ask Her Doctor?

The name of this man is Dr. Robert Alan Franklyn, internationally known cosmetic surgeon. Ask him or read about him—as his name before, you may see his results often when you go to the movies or switch on your television sets.

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And what prevents age from etching her skin? that will completely relax you in just fifteen minutes.
And now this book gives you information concerning amazingly simple facial movements that take as little as thirty seconds each, that help to

Read the thrilling answer below

That world-famous actor and athlete, who didn't seem to have aged a day over many years—that handsome, more virile, more attractive with each year—how did he defy the wear and tear of time?

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Or that ravishingly lovely national beauty contest winner you've watched in the pages of your newspaper for almost as long as you can remember.

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Plus incredibly delicious, health-packed "Hollywood diet meals" you may never have dreamed—can invisibly guard your skin against sun

And you will do it often using nothing more than ordinary tap water, your own home...read from cover to cover in your own home without risking a penny!

How to Take Years Off The Appearance of Your Figure in as Little as 10 Days:

That world-famous actor and athlete, who didn't seem to have aged a day over many years—that handsome, more virile, more attractive with each year—how did he defy the wear and tear of time?

That world-famous actor and athlete, who didn't seem to have aged a day over many years—that handsome, more virile, more attractive with each year—how did he defy the wear and tear of time?

Plus incredibly delicious, health-packed "Hollywood diet meals" you may never have dreamed—can invisibly guard your skin against sun

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EXECUTIVE RESEARCH INSTITUTE, Inc., 1965

APRIL, 1965
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Handsome brightly enameled steel cook-and-serve platters in three graduated sizes, 10" in red, 8" in yellow, 6" in turquoise. One detachable handle fits all 3. Perfect for small casseroles, great to use for patio dining, to keep aboard your boat. $7 a set plus 60c post. B. Altman & Co., HG4, 5th Ave., New York 10016.

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Check your French knot, pin up loose strands in a few neat motions when you wear a C-Bak viewer to give you a perfect rear window. Precision designed viewer works with your back to any mirror, is easy to align with mirror angle. Viewer may be worn with glasses. $2 ppd. Taylor Gifts, HG4, 226 W. Wayne Ave., Wayne, Pa.

in the altogether
Unique cigarette case of soft-as-glove leather includes brass lighter; slides over any pack, king-size or regular (specify) to keep all neatly under cover, including stray tobacco. In black, brown or saddle; lighter has high polish chrome finish. $4.75 ppd. August Mennick, HG4, Box 6005, Providence, R. I. 02904.

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And no wonder! They're smart, they're comfortable and they flatten a pretty foot. This smart style with perforated vamp comes in soft crushed kid in black, beige, white, blue or red. AAAA, AAA 6-12; AA, A 5 1/2-12; B, C 4 1/2-12; D 5-12. $9.95 plus 55c post. Portsmouth Shoe Co., HG4, 1007 Gallia St., Portsmouth, Ohio.

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If you put up your own fruit preserves, relishes or pickles for gift giving, dress up their glass containers. Handsome personalized labels printed with the cook's name and a charming design of an old-fashioned stove or mixing bowl. 500 black and white or 250 gold. $2 ppd. Bruce Bolind, HG4, Boulder 55, Colo. 80301.
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On Big or Little Sister

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Soft-stepping Zori sandals from Japan, the lightest possible foot cover, blissful to wear for lounging or beachcombing. The rubber sole, covered by a leather insole for wearing ease, is held in place by soft kid straps. White, black or beige. Give shoe size. $2.95 ppd. Shopping Japan, HG4, 25 N. Main, White River Jet., Vt. 05061.
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Wedgewood mug in memory of Chaucer, who received annual allowance of wine from the Queen. Tall pint presents 33 Pilgrims, with inscriptions, from the Canterbury tales; figures are etched in black framed with rose and blue bands. Limited edition. $13.95 ppd. Park Galleries, HG4, 103 Park Ave., New York, N. Y. 10017.

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Soil test kit is the first step to growing better plants whether in your flower and vegetable garden or indoors. Ten-minute test reveals what foods your soil is lacking, indicates the balanced diet which will permit plants to flourish. $4.95 ppd. Great gift for a gardener! Sudbury Laboratory, HG4, Sudbury, Mass. 01776.

Scatter stand
Circular table's the place for cigarettes, drinks and snack plate since it's stainproof and practically unbreakable. Easy to move about to patio, parlour or wherever party scene. Walnut base, marble top in beige or travertine. 19" high, 15" diam. $14.99 exp. coll. General Furniture Co., HG4, 2900 S. Jefferson St., St. Louis, Mo.

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You can't tell this book by the embossed binding and gilt-edge pages. So much the better since it's really a safe for valuable jewelry, stocks, gold pieces, etc. Inside secret compartment's a commodious 6" by 3½" space. A 24 hour guarantee for only $3.95 ppd. Robert Gerard, HG4, 533 East 50th St., New York, N. Y. 10022.

Picture story
An inexpensive way to have photos duplicated is to order prints from this studio. Send any photo, snapshot or polaroid (returned intact) and they will make 32 wallet-sized studio-type photos. Or you may have four 5" by 7" enlargements. Either choice, $1.25 ppd. Tracy Studio, HG4, Box 230 Cooper Station, New York, N. Y. 10003.

PERSONAL TREASURES IN SOLID STERLING
Any initials or name up to 5 letters meticulously handcrafted from a block of rich sterling silver. Special Offer (expires June 30, 1965). RING, $11.00 postpaid. Please specify for man or woman and give exact ring size. Send check or M.O. (no C.O.D.'s). Money back guarantee. Sterling Artists of America, Dept. HG4, 203 West Poinsetta, Toledo, Ohio 43612.
This inviting "Traditional" St. Charles Custom Kitchen demonstrates how truly different your kitchen could be. There is no limit to the variations of styling, finishes and features St. Charles can offer you. Each St. Charles Kitchen is a joyful marriage of your own ideas and the experienced talent of our dealer-designers. Since we start with your ideas, you can rest assured you'll get the beauty, convenience and originality you want in the kitchen we custom-create for you.

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If you don’t, too bad. You might end up with a skinny, skimpy carpet like one of the skinny, skimpy carpets in the sampling below. Instead of a deep, thick carpet of Cumulofl®. The plump nylon. (That’s right. The fourth one down.) What makes Cumulofl a better buy? Better yarn. And standards.

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Plump Cumulofl nylon is made only by Chemstrand, New York 1, New York.

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For healthy hair

There's nothing more exhilarating than an electric brush for stimulating the scalp and restoring a healthy luster to your hair. For getting rid of dandruff, too. Removable Dupont nylon brush in pink and white is battery operated. $6.95 plus 50c post. Alexander Sales, HG4, 125 Marbledale Rd., Tuckahoe, N. Y.

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Two-way glasses

Better to read with: half frame lenses enlarge even telephone book type so anyone can see the names and numbers. No need to remove them—just look over the top. Black, amber (incl. case) $5.95; amber with rhinestones, $6.95. Ppd. Specify men, women. Hermana, HG4, 164 Clymer St., Brooklyn, N. Y. 11211.

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Three horse heads in rich color mounted this white kiln-fired porcelain tile. Ball point pen in swivel holder, black with gold trim, completes the handy desk set. Thorobred heads are chestnut, grey and black. Any name fired in 23k gold leaf on tile. 3" by 6" with felted base. $2.95 plus 50c post. John Leslie, HG4, Lafayette Hill, Pa.

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Slip any size skein of yarn on this compact yarn holder and you'll find yarn comes off as fast as your fingers can roll it into a neat ball. Wonder winder is made of smooth-e-t wood, collapses when not in use. $3.50 plus 35c post. Free needlework brochure. Write to Discoveries Unlimited, HG4, Babson Park 57, Mass.

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"O Lord give me the strength to accept with serenity the things I cannot change. Give me the courage to change what can." Stamped in gold on simulated mother-of-pearl; set in gold-plated plaque. Suede-like easel back. 4" diam. $1 ea.; 2 for $1.85. Ppd. Crescent House, HG4, 135 Central Park Rd., Plainview, N. Y.

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House & Garden

518 75

88
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Early Americana

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M. L. Malone

April 1965
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**A**}
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"BASKETBALL"

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WHAT GOOD IS ARCHITECTURE?

House & Garden has always maintained that the services of an architect are highly advisable for any building project more ambitious than a tool shed. It must be acknowledged, however, that in many localities, architects for residential jobs are not easily available. There is only one architect for every 10,000 people in the U.S., and a growing number, possibly a majority, are not interested in designing houses. Some have found it a money-losing practice. Some believe that satisfying the needs of a single family is less worthy a goal than satisfying the needs of thousands of school children, hospital patients, concert goers, government workers or Sunday worshipers. And some feel the relatively small scale of a house (a scale that rules out impressive monumentality) is too confining in scope. Nevertheless, a good architect is worth the search, since he can save you both money and irreparable mistakes.

But the services of an architect are not to be confused with architecture, an art which critics, philosophers and architects themselves have been trying to define since the Augustan age. Most of their definitions (by no means, all) have listed as indispensable: sound construction and the effective fulfillment of specific human needs. Yet no one claims that these are in themselves enough to qualify a house (or any other building) as architecture. What are the missing ingredients?

Uniqueness is one. Since every natural site is unique, a house specifically designed for it would necessarily be unique. No copy would qualify, even though the house it is copied from may be generally regarded as a masterpiece. A look of inevitability is another requisite. If any of the lines, details, materials or finishes move you to say “I wonder why they did that?” the house lacks something.

The criterion most vital in House & Garden’s opinion is somewhat more intangible. In any house worthy of being labeled architecture, not only the exterior form, but the interior spaces, the colors, textures, light, acoustics have a poetic quality that exerts an emotional appeal. “It is not enough to see architecture,” says the Danish professor, Steen Eiler Rasmussen; “you must experience it.”

If poetry is necessary to architecture, is architecture, then, necessary to a house? In our smaller cities and suburbs there are thousands of well-constructed houses, well oriented to pleasant sites, well planned for family living—houses which, if not visually distinguished, are at least inoffensive. No one would call them architecture, yet thousands of families live in them contentedly, comfortably. And the poetry their houses lack would not increase their comfort. It would, however, offer them, day by day, hour by hour, the sense of exhilaration most people get from discovering a perfect blossom, watching the rising of the moon, looking at a fine painting, listening to a superlative performance of a great symphony.

House & Garden admits that a house need not be architecture to be an inviting, comfortable, convenient, well-beloved home. But any family is greatly to be envied who has all that and architecture, too.
TO ABSOLUTE SIMPLICITY

Every house H&G has cited as a Hallmark House has been measured with two sets of calipers—one for distinction of design, one for the quality of living it fosters. On both counts, this house, nestled like a tiny village on a stretch of lush Minnesota farmland, rates pretty close to summa cum laude. It epitomizes a sharp swing of the architectural pendulum from contrived complexity to the refreshing elegance of pure simplicity. As a structure, it is a demonstration of very simple materials assembled with a sculptor's skill to achieve a superb relationship with rolling hills and meadows and a nearby lake. And under the delicate sharpness of its gabled roofs there is a latent hardiness that affords the family who lives there the uninhibited pleasure of possessing a man-made Eden which is also as tough as nails. Happily rich in adaptable ideas, this house with its many felicitous elements may well serve as a guide to the creation of smaller and less costly Edens for other families.
The house: a quadrangular compound
As you come up a winding country road, the house, at first sight, seems not a house, but a hilltop hamlet. Complicated, but enchanting to look at, the compound consists of a series of long, low, flat buildings broken here and there by the sudden upthrust of studio peaks, glittering with glass—rhythmic accents for an otherwise placid house of simple white-painted cedar siding with no exterior accents except a deep blue front door and a lichen-colored tile roof. The whiteness is almost Mykonosian in intensity, and (as on Mykonos, a Greek island the family loves) extraordinary in the way it reflects sunshine and moonlight in an iridescence of mauve, blue, green and yellow. Despite the familiar rural earmarks of stable and outbuildings, the house has the magical, crystalline clarity of one of Charles Sheeler's architectural paintings, which, from a distance, and in certain lights, it calls to mind.

Because three professionals—architect, landscape architect and interior designer—worked together on the house from the beginning, there is nothing to suggest that one element of design has been superimposed upon another. As if by natural, inevitable development, the emergent structure acquired an instant lived-in look—a mellowness rare in a new house.

As a home, the house had to satisfy certain requisites of size, endurance and background for an enormously active family of two adults, four children (3 to 14 years old), two adored, roam-where-they-please dogs—one of them a St. Bernard, three cats, two servants and, somewhere in the ofling, four horses. There had to be space and facilities for constant entertaining on a come-one, come-all scale. And since the family likes furniture and paintings of all schools and styles, they wanted a very simple background as an umbrella for heterogeneous possessions.

They also wanted nothing formal or fussy by way of landscaping. One of the most interesting things about the house is the total naturalness of its setting—an "untouched" look which was achieved (as simplicity so often is) only by highly complicated painstaking means. (Continued)
HALLMARK HOUSE

The plan: divided into three parts

Built around a quadrangular courtyard (see plan and drawing, opposite page), the main structure of the house consists of three sections forming a huge U extended here and there with projections. The U encloses three sides of the courtyard, a stable, the fourth. You enter the courtyard between the stable and the west wing, walk over to a little porch and the front door, cross a gallery and end in the living room. Or you may turn left, walk down the gallery and find yourself in the dining-kitchen wing. Children are more apt to turn right, skip past a little sitting area at the end of the gallery and, entering the sleeping wing, turn right again to their bedrooms. At the end of the wing is a two-storied extension used both as playroom and dance studio.

The family is ardently terpsichorean. The house is indeed a big one, but its size adds up to more than grandeur or ostentation. Here bigness contributes a special quality of living. There is not only a place for every facet of family life, there is often more than one place, for most of the main rooms are bi-functional. The living room, for example, is a real room for living and, at the same time, a wonderful place for entertaining. The gallery is often a supper-and-party room, yet one end of it is used as a little library. Depending on mood and circumstance, the family can also read or talk or entertain in the family-sitting room or the master bedroom.

Surrounding the house (opposite page, below) are outdoor spaces relevant to each indoor zone—lawns and terraces for the living and dining-kitchen wings, a playground for the children's wing. Each of these areas is defined by fencing or limestone walls or arbors which someday will be cloaked with grapes. (Continued)
Inside, the house is as white as it is outside. The plaster walls, smooth as silk, and the acoustical plaster ceilings are utterly free of moldings and beams. The living room, a vast 40-foot square, soars to a 20-foot peak dramatized by great triangles of glass set into each gable-end to frame the sky and a changing interplay of clouds, storms, stars and moon. The family are inveterate skywatchers. Dominating the room is a heroically scaled fireplace of soapstone flanked by built-in hikies with red fox lap robes for nappers. Directly opposite the fireplace is an 8-by-10-foot opening in the wall equipped with glass doors, screens and blinds, all of which slide into wall pockets on each side to bare an uninterrupted panorama that rolls away for mile after mile. The floor, paved half in slate, half in parquet (dancers' delight), glitters under an eclectic potpourri of furniture: an ebony piano hugging a Ficus tree; a rare Louis XIII sofa; Biedermeier chairs teamed with a velvet love seat under a Braque tapestry; rattan chairs from Italy; old steamer chairs from a Hudson River steamboat. (Continued)
The fireplace is flanked by doors leading to the gallery.

Wall at right of fireplace, like that at left, holds books and music installation.

Directly opposite fireplace is the great panorama window—almost half-a-wall wide.

Yellow portion of plan indicates living room; blue area, dining room and gallery; red area, sleeping wing.
The gallery links the wings

The 12-foot-wide gallery stretches 80 feet from the sleeping wing (see red section of plan, preceding page) to the dining room, where, like most of the house, the floor is paved with Vermont slate. But unlike the living room, the furniture shares a common ancestry. It includes an English fruitwood group for dining, and for breakfasting and tea by the fireplace, two burnt orange love seats and a little trestle table of myrtle burl.

The far end of the gallery from the dining room, opposite page, is used as though it were a separate room. A wall of books, a velvet sofa and a trio of black Italian armchairs make a cozy spot for browsing when anyone feels in a bookish mood. But on party nights, the furniture is cleared away, and up from the basement (by way of a battery of trap doors) come enough folding tables and stacking chairs to seat 65 dinner guests. Chairs are black, brown or mauve, table linen is usually pink, and with the cutting garden raided for flowers, the gallery becomes a kaleidoscope of color with the guests dancing between courses and later, after dinner, on the parquet “ballroom” half of the living room floor. (Continued)
Glass half-gable in master bedroom is shaded with louvers of heavy linen.

Family-sitting room is a parting point: parents to left, children to right.

Shaded section of plan indicates sleeping and playroom wing.

Hallmark House

The wing for sleep and play

The master bedroom, left top, is spacious enough to be a private sitting room, too—an elegant retreat with a fireplace, green velvet armchairs and a sofa covered in a yellow-and-white damask print. A big canopied bed on the wall opposite the triangular window is the only conventional bedroom denizen, and because the dressing rooms next door take care of all storage from clothes to lipsticks, there are no chests of drawers.

At the center of the wing, the family-sitting room, left, center, is completely communal and something of a beehive. Here, clothes are mended, fine seams sewn, needlepoint worked. The liveliest spot in the house, perhaps, is the two-storied playroom, left, below, half gym, half dance studio, with a sleeping balcony under the sloping roof and a parquet floor—lovely surface for terpsichorean feet.

Part of the playroom wing is a mud room, opposite page, where the children arrive direct from outdoors after a bout of Red Rover. Mop-up spot and catch-all, it is probably the only mud room ever equipped with ceiling spotlights and a skylight so that—with the children grown—it can be used, someday, as a picture gallery. For other aspects of this house, see page 198.

Children’s rooms are furnished alike, differ only as to type of memorabilia.

Mud room holds gear, boots, coats and a pin-up board for a changing show of the children’s best painting.
FOOL THE EYE PENTHOUSE
filled with treasures and bordered by terraces

When you walk in the front door of interior designer Peter Prince's Manhattan penthouse for the first time, you think for a minute that you have been miraculously transported out of the city. Wide windows frame leafy views of weeping willow, birch and crabapple. The window ledges are rimmed with bright red geraniums and beyond them you catch glimpses of flowery-cushioned rattan chairs. All this country flora is growing, of course, on terraces to which four of the apartment's five rooms open. Indoors the mood is citified, sophisticated—an appropriate setting for the rare and beautiful antiques Mr. Prince has unearthed in nearly every corner of the globe.

Yet when the designer first acquired the little penthouse, he felt that like so many modern apartments, it totally lacked structural or architectural interest. So he set about correcting this. To the ceilings and floors he added cornice moldings and baseboards which instantly gave the rooms a more elegant, traditional look. Some of the flush doors also were trimmed with moldings to temper their modern sleekness. A book wall was built along one side of the living room. And the parquet floors were treated with black and brown wax to darken their too-new pallor—a strategy that made an amazing difference in the character of the rooms.

In furnishing them, Mr. Prince achieved additional fool-the-eye effects. Since the penthouse ceilings are low, he was extremely careful about the scale of the furniture. He used several French chairs of miniature proportions and tiny tables just big enough to hold a lamp. In some rooms, tall antique painted screens and mirrors visually lift the ceiling; in others, plants massed on the floor achieve a similar illusion by drawing the eye downwards. The color schemes were purposefully kept simple and subdued in order not to overpower the space. And by giving each room an entirely different quality, he capitalized on the fact that the apartment, which encircles an elevator shaft, turns several corners and each room is visually separated from the next. Thus as you move through the apartment, you feel as if you are in a small but rambling house—each room a surprise from the last, each looking out on a different prospect of terrace, sky and city rooftops.
Each room spills over onto a terrace

Outside the living room, top, a little terrace, with rattan furniture cushioned in flowery cotton, makes a wonderful eagle's nest in which to relax before dinner on warm evenings. The dining room has its own leafy terrace, center, for summer luncheons and informal dinners. Food is set out on shelf at the left which is also a pass-through to kitchen. Off the library end of living room, bottom, another little terrace banked with geraniums and cooled with a fountain is used for serving guests after-dinner coffee.

The main part of the L-shaped living room, top, is arranged in several self-contained areas. For card players, a table is permanently set up at one end of the room well away from conversation areas. At library end of L, center, cane-paneled doors in book wall open to hi-fi center and record storage, and painting (see page 136) swings up to reveal TV screen, locks firmly in place.

The guest bedroom doubles as an office-at-home. To make a niche for the bed and also provide extra storage (the clothes closet, right, was taken over for office files), the corner of the room at the head of the bed was built out and enclosed with curtains of the same beige-and-white ticking that covers the walls. Mr. Prince discovered the sumptuous antique carved-wood mirror in the basement of a London antique shop—almost a lost cause, with paint and cut up into several pieces.
The pocket-handkerchief dining room looks and feels much larger than its actual size—only 10 by 13 feet. An antique French screen—one of the series called "Les Monuments de Paris" by the nineteenth-century screen painter Delour—extends the room visually, as does the mirror on the adjoining wall. The tables remain largely uncovered and the floor uncarpeted in order to preserve the uncluttered look of large unbroken areas of bare wood.
CORNER STRATEGY

How to salvage idle space and make your rooms more livable

It may not always be true that if you take care of the corners, the room will take care of itself—but if you adopt that premise as a working formula, you will not go far wrong. Often furnishing the corners will prove a more direct route to livability than trying to deal with the space as a whole. By taking advantage of the corners, you can make small rooms seem larger both visually and in terms of actual living space. Corner arrangements also help to solve small-room traffic problems. In the corners of large rooms, you can create special purpose rooms-within-a-room—an office-at-home, perhaps, or a music room. Or you can set up intimate little conversation or reading areas in the corners of rooms designed primarily for large-scale entertaining. Even when windows, jogs or other irregularities make a room corner seem at first glance unusable, you can salvage the space by means of various devices that define it, unify it and provide a backdrop for the furniture.

Three corners of a living room work as three separate rooms

Often a large room can be apportioned into three or four rooms-within-a-room, each with a distinct function, but each sharing the spaciousness of the whole. Three corner arrangements divide Dr. and Mrs. Gerald Feinberg's Manhattan living room into a sitting and dining area, an office-at-home and an auxiliary conversation area for parties. In the sitting-room corner, above, armchairs and sofa are linked by a lamp table that is cleared at night and rolled out into the room to be used as a dining table. (Sculpture in front of mirror is highlighted by switching on a special high-intensity, tiny-globed lamp.) Office-at-home in corner at right of fireplace, above, is marked off by a desk table. Built-in cabinets keep office clutter out of sight in the evenings. Third corner on other side of fireplace, opposite page, is lined with suede-covered banquettes—a space-saving arrangement for extra party seating. Interior designers: Braswell-Cook Assoc.
The master bedroom with its broad areas of solid color has a contemporary flavor entirely different from that of any room in the apartment. Most of the time, the curtains remain partly drawn to narrow the proportions of the extra-wide window (it stretches almost the length of the room) and to keep the room from seeming too exposed. Tucked out of sight above each four-poster canopy are hi-fi speakers for enjoying music piped in from living room.
1 Blinds make backdrop for furniture in a glassed-in corner

2 Wall-to-wall bed salvages space from two corners

CORNER STRATEGY continued

1 There are a number of simple decorative measures you can adopt to unify a hard-to-use corner. Pull-across bamboo blinds, for instance, give a sense of definition to a glass-walled corner of Mr. and Mrs. Delbert W. Coleman's sunroom in Winnetka, Ill., and provide a coherent background for a banquette-like arrangement of sectional sofas. Interior designer: Richard Himmel.

2 Platform bed (foam-rubber mattress on plywood foundation) made to fit exactly from corner to corner saves precious space in a tiny bedroom. During day, bed doubles as a divan piled with pillows in both corners. Interior designer: Gil Velazquez, Jr. for Celanese.

3 Wallpaper, a chandelier and a painting give a dining room atmosphere to one corner of a kitchen. The illusion of dining in a separate room is increased by the fact that most of the diners sit with their backs to working area of kitchen. Interior designer: André Fiber.

4 Curtains drawn all the way around a windowed corner make a background for a sitting room arrangement in Mr. and Mrs. John P. Pitcairn's bedroom in Corpus Christi, Tex. When the overcurtains are drawn back, the continuous valance gives unity to the corner. Interior designer: Norman McD. Foster.

5 A mural wallpaper defines library corner of a small living room and the depth of its Uccello-like perspective opens up corner, makes room seem larger. Interior designer: Barbara D'Arcey of Bloomingdale's.
3 Decorative background defines a kitchen dining corner

4 Curtains suggest walls in a windowed corner

5 Mural gives depth to a library corner
Round tables make good capital of corners

CORNER STRATEGY continued

Above: A windowed corner flooded with natural light is a good place for a round game and tea table. The games corner in Mr. and Mrs. Samuel Shapiro's living room in Swampscott, Mass., is further defined by the round rug under the table and the chandelier above it. Interior designer: Bess Bernard.

Right: A windowless corner makes a good background for a round art-display table. In a windowless corner of a bedroom in Mr. and Mrs. Albert Schlesinger's house in San Francisco, Calif., a collection of African treasures is displayed on a table skirted in heavy white duck banded in black. The group of Matisse drawings hung near the corner help to give scale to the somewhat low arrangement in this high-ceilinged room. Interior designer: Michael Taylot.

Opposite page: A many-purpose round table is valuable in a tiny room such as this small living room. Most of the day the table, covered in suede cloth, holds objets d'art, plants. Cleared of everything but the lamp, it becomes a work and reading table. In the evening, it can be pulled out into the room and set for a cozy dinner for four people. Interior designer: Stephen Mallory.
It’s not the NOISE, it’s the

O one with two ears needs to be told the world is getting noisier. But our generation is not the first to notice this. Over a century ago, Schopenhauer wrote a sizzling essay on the wanton, cursed, brain-paralyzing noise created by coachmen and carters cracking their whips. Three centuries before that, the painter Bronzino described in a letter the torment inflicted by the noises of a small Italian town. The shriek of a jet may well be the loudest noise yet known to man, but in measuring human reaction to sound, decibels are not always relevant. Individuals who have lived happily for years beside the thunderous roar of a waterfall are roused to profanity by the buzzing of a fly. It is not the noise that disturbs us, it’s the annoyance.

We tolerate, often enjoy, bland continuous sounds: “rivulets hurrying thro’ the lawn, the moan of doves . . . and murmuring of innumerable bees.” We are annoyed by the sudden sharp crack of a slammed door, of a shoe dropped on a bare floor. Relatively immune to the familiar, expected noises of the day, we stiffen with tension at the lesser but unfamiliar, unexpected noises of things that go bump in the night. Sounds that are pertinent to the business at hand are welcomed. The telephone’s ring is sweet music to the young girl expecting a call from her lover. To the man who is trying to dictate a difficult letter, the same sound is a shrill, jangling, highly impertinent interruption.

Sounds, like scents, like old songs, are nostalgic, evocative. Whether we love or detest them often depends on their connotation for us, and we react to them emotionally as we react to colors.

EDITOR’S NOTE: Robert B. Newman is associate professor of architecture at Massachusetts Institute of Technology and vice president of Bolt, Beranek & Newman, Inc., acoustical consultants.

The mechanical chug of a power mower conjures up, for the city man, beckoning vistas of rolling lawns and the sweet smell of cut grass. To the suburban handyman, the insistent put-put is a noisy reminder of Saturday morning chores.

No one minds the noises he makes himself. (What writer ever complained of the clatter of his own typewriter?) And we are relatively forbearing of noise made by members of our own family. But we can’t stand other people’s noises—which no doubt accounts for the high ratio of protests from apartment dwellers.

Sound is mysterious. Living in an apartment, we hear distinctly the click of our neighbor’s key in his front door. We hear the first steps he takes into his own foyer. After that, silence—until the next time he comes home. What has happened?

We dial the number of the friend living in the apartment above us. We hear her footsteps as she hurries to answer the telephone directly over our head. But we have not heard it ring. Yet when she is in her kitchen, which is directly over ours, we can make out almost every word she is saying to her cat.

Visiting a house in the country, we linger for a bit in a glass-walled gallery between wings to have a chat with our host. He talks in normal tones, yet we have to ask him to repeat every third sentence. How can we go deaf so suddenly? (For clues to these mysteries, turn to page 193.)

Almost as mysterious is the aural “feel” that distinguishes individual rooms. In one, you are intimidated by the oppressive, unnatural hush. In another, you feel relaxed, reassured. In the empty rooms of an empty house, you are disconcerted by the eerie racket set up by every footfall, every click of a light switch. Yet within the limits of comfort, a variation of aural “feel” from one room to another can be as delightful as a variation of space or light or color.

Drifting through our houses today, however, are more and more unwanted sounds, and at the same time our houses have become more vulnerable to them. Not only the jerry-builts, but the sturdiest houses put up in the past twenty years have tended to be of lighter-weight construction, more transparent, more open in plan with sleeker, harder interior surfaces. Furniture, too, has become slimmer, trimmer—nothing to compare with the voluptuously overstuffed chairs and sofas of half a century ago. Even our taste in antiques has switched from the massive to the delicately elegant. None of this puts up much of a defense against racket.

Possibly our ears have become more vulnerable, too. Surely audiophiles who have been buying and comparing higher- and higher- and higher-fidelity components are likely to be more sensitive to all kinds of sound.

In any case, there is more than one good reason to think about remodeling our aural environment. But before rushing headlong into a program of sound conditioning, it would be wise to ponder a few basic acoustical facts:

There is no magic material, no single cure-all that will hush every unwanted sound in the house, any more than there is a single remedy for ill health. Almost every element of the design, construction and furnishings—visible or invisible—contributes something to sound conditioning, for better or for worse. If you are bothered by a noise, you must be a sleuth. Find out what kind of noise, where does it come from, how does it reach your ears?

There are four kinds of noise, each of which reaches your ear by a different means and calls for a different silencer:
ANNOYANCE

1 Direct air-borne noise originating in your immediate vicinity. Silencer: Almost none, short of turning down the radio, shushing the child, disconnecting the washing machine.

2 Reflected noise caused by sound waves bouncing back from smooth, hard surfaces to add to the din of the direct noise that started them. Silencer: Sound-absorbent surfaces that soak up, instead of returning, the waves that strike them.

3 Transmitted noise from outside the room that comes in through walls, floors, ceiling (technically, a type of air-borne noise). Silencer: Continuous impervious isolating barriers that will box up the sound waves, lock the noise in the room where it starts.

4 Structure-borne noise caused by the impact of bumps or footfalls or the vibration of a machine, all of which turn floors, walls, ducts and conduits into sounding boards or sound conductors. Silencer: Resilient cushions or connections to serve as buffers between the impact or vibration and the building itself.

If there is a chink in the wall, noise will find it. The key word in the prescription for silencing transmitted noise is continuous. A sound barrier that stops short of ceiling or floor is no barrier at all. Even a 12-inch wall of solid brick will be no more effective than the door in it—and the tightness with which the door fits its frame.

Narrow passageways behave like megaphones. So do walled courtyards. Any noise that goes in one end will come out the other seeming louder.

Every sound has a specific pitch—the nonmusical as well as the musical. By and large, high-pitched noise is more of an annoyance than low-pitched, but it is also easier to control. That is why, from the TV set going full blast next door, you are more apt to hear the commercial announcement than Joan Sutherland's "Bell Song"—and why the orchestra seems to be made up entirely of drums and double basses.

Background noise is not to be disregarded. Your ear gets comfortably accustomed to more or less constant sounds of low intensity—the distant rumble of traffic, the twittering of birds, the gush of flowing water—so other noises have to be louder before they become annoying. Hence the paradox: You need a stouter barrier to block the transmission of sound between rooms in a quiet country town than in a noisy metropolis.

People are very good sound absorbers—a fact which is not as helpful as it might be if people always sat still and kept their mouths shut.

Quiet is relative. Since absolute silence is of the grave, there is no point in trying to stifle all the sounds of a lively household. A sensible sound-conditioning program is selective, aimed at muffling the most disturbing specific noises, plus decreasing some of the total sound reflection within rooms and some of the total sound transmission between rooms. Without doubt, even partial sound conditioning would make your house considerably quieter than it is today. On the next six pages you will find some of the specific ways and means.

Materials required for silencing sound

<table>
<thead>
<tr>
<th>TYPE OF SOUND</th>
<th>SILENCER MATERIAL MUST BE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflected</td>
<td>Soft, fibrous, absorbent</td>
</tr>
<tr>
<td>Transmitted</td>
<td>Heavy, solid</td>
</tr>
<tr>
<td>Structure-borne</td>
<td>Flexible and/or bouncy</td>
</tr>
</tbody>
</table>

Since the materials required to control one type of sound have next to no effect on the others, you have to be quite clear about the specific annoyance you want to eliminate. A combination of two in the same room can be controlled by a combination silencer—for instance, a soft, fibrous, sound-absorbent surface backed up by a heavy, solid barrier to block the transmission of sound to the next room.

There are fashions in sound, just as there are fashions in color. Some noises that titillated our grandfathers' ears are now wholly Out: the pounding of fire horses' feet; the clanging of a trolley-car bell; the cranking of a Model T. Some that were once blithely tolerated because they accompanied happy labor saving—the rumblings of the automatic coal stoker, the dishwasher, the garage-door closer—are not quite so welcome now that we take their miracles for granted.

Still In as conversation makers: the whir of the electric toothbrush, the automatic carving knife, the electric manicurist.
**Some anti-noise measures are practicable wherever you live**

"Take care of the sense," the ugly duchess told Alice, "and the sounds will take care of themselves." Not wholly irrational advice if by "sense" you take her to mean the countless small measures that make up sound control. The omission of only one of them—if it happens to be needed—can spoil the effectiveness of an expensive acoustical project. At the same time, some of the most successful single expedients are the simple, sensible, inexpensive ones you can apply in any house, old or new, or even in a rented apartment. For instance:

There is nothing like a closed window to keep out street noises. The sequel, naturally, is air conditioning, and air conditioners, of course, introduce sound of their own. But their steady whirr builds up the background noise and helps to mask clanks and clatter that are far more disturbing. Some air conditioners are noisier, certainly, than others, but since comparative shopping is not too practicable, your best insurance is to buy a machine with more power than you actually need so that you can operate it at a consistently low setting.

Stop every leak in the sound barriers if you want to keep noise from traveling between rooms or between your neighbor's apartment and yours. Remembering that a hairline crack is an invitation to intruding sound:

- If ceiling moldings and baseboards are even slightly loose, seal with caulking compound.
- Fill any cracks that may have developed between baseboards and floor.
- Seal up the razor-blade slots in the back of wall-recessed medicine cabinets, especially if there is another bathroom belonging to another apartment on the other side of the wall.
- Weather-strip your most important doors—yes, interior doors—to bedrooms, bathrooms, kitchen, laundry, workshop. If you live in an apartment, by all means weather-strip your front door and service door.

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**FOUR WAYS TO WEATHERSTRIP A DOOR**

Weather stripping must be applied all the way around the door opening. But the biggest crack is usually found at the bottom of a door where any of these methods might be used.

1. Reused groove in bottom of door to receive strip of parafin-treated felt.
2. Half circle of sponge rubber nailed to threshold.
3. Metal clip with rubber strip attached to door to cover crack.
4. Rubber strip applied to door and concealed by wood molding.

Think twice about your furniture arrangements. The closer you are to a wall through which sound penetrates, the more noise you will hear. So try to avoid placing a bed against a wall shared by a bathroom, kitchen or adjoining apartment. Since alarm clocks, radios, upright pianos and music speakers tend to set a nearby wall into vibration, either keep them away from walls and from built-ins attached to walls, or place them next to a wall shared by a room where the sound won't bother anyone.

One noise you can totally banish is the click of the light switch. Unnoticeable perhaps during the day, it can easily waken a sleeper when the background noise is at its 24-hour low. The substitution of silent mercury switches is no more than a handyman's job and well worth the small investment (less than $50 for materials) even to apartment renters.Groaning radiators and whistling faucets may be the result of small worn-out elements in the equipment that are easily replaceable. Have them checked. (If they are due to flaws in the central heating system, you may have to live with them.)

You can blot superfluous sound—reflected sound inside a room—with sound-absorbent furnishings. Rugs, curtains, upholstered furniture are the classic examples. But a room doesn't have to be padded from floor to ceiling and swathed in heavy fabric to be aurally comfortable. Even one with a glass wall, a tile floor and numerous other smooth, hard, sound-reflecting surfaces can be made pleasant by the addition of a few sound absorbers such as:

- Sheer translucent curtains or loosely woven blinds to be kept drawn across glass doors and windows when they are closed.
- A long upholstered banquette, especially in a dining room where there are few upholstered chairs.
- A padded, fabric-covered folding screen, placed against a wall.
- Shelves of books and magazines.

Since the purpose of all sound absorbers is to muffle noise originating within a room (they have little effect on noise coming in or going out), you might suppose they would not be needed in bedrooms or libraries where little noise is ever made. But for reading, writing, sleeping, contemplating, we like the muffled feel of rooms with minimum sound reflection, so there is good psychological reason for furnishing them with a superabundance of sound absorbers. A certain liveliness, however, is stimulating in living rooms and dining rooms where we converse and entertain. In such rooms it is just as well to limit sound absorbency to the least that is needed.

Your only defense against the pounding of heels overhead—or the thump of children's falling blocks on the floor above—is a well-cushioned rug. This alone would suggest carpeting for stairways and any room located directly over a bedroom or part-time guest room. (If you live in an apartment, nothing, repeat nothing, you can do in your own rooms will muffle the noise of footsteps in the apartment above—short of giving your neighbors a rug for Christmas.) To soften noise of typewriter or sewing machine, set on mat of soft rubber or felt.

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**HOW TO FIND A QUIET APARTMENT**

1. Investigate the side of the building that does not face the street. Except on very high floors, street-facing rooms are far noisier than those overlooking courts or gardens, and in big cities, the view is often no better, the light, no more abundant.
2. Keep as far as possible away from the elevator.
3. Study the plans for the whole floor and give preference to flop-over plans—paired apartments with living room joining living room, bedrooms backed up to bedrooms, etc. You and your neighbors should at least be making the same kinds of noise at the same time.
4. Look for back-to-back closets between apartments. They are excellent sound barriers if the wall between is of standard thickness.

5. If possible, avoid back-to-back bathrooms. Obviously impossible in the case of flat-over plans, and difficult anywhere, but it is a point worth considering since pipes themselves as well as air-exhaust ducts can be noise conductors.

6. Take along an accomplice to help you test a new building. Ask him to visit the adjoining (hopefully empty) apartment and stomp around, shout, sing, bang doors, operate plumbing, etc. Then, judge for yourself how effective the walls are, but don't expect perfection.

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Minor remodeling can sound condition a noisy house

If you are free to tamper with the walls, floors, ceiling and basic anatomy of your house (or condominium or co-operative apartment), you can achieve an even higher measure of sound control than you can with furnishings and simple repairs. But to "take care of the sense," devise the punishment (sound absorbers, barriers or cushions) to fit the crime (specific noise annoyances). Here are some projects to consider. The most complicated can be executed by an ordinary carpenter or pipe fitter, some are within the scope of a competent handyman.

Muffle reflected noise at its source by applying acoustical tile to the ceilings and possibly the walls of your noisiest rooms (kitchens, laundry, playroom, bathrooms) and speaking-tube hallways. If the rooms are very small (bathrooms, for instance), it will help to extend the tile to adjoining spaces such as dressing rooms and halls. For psychology's sake, you might want to use acoustical surfaces also in quiet rooms like bedrooms and studies. (In bedrooms you can make capital on the sound-absorbent quality of clothes in closets by replacing solid doors with louvered ones—but not, of course, if you are counting on the closets as sound barriers.)

Stop the transmission of sound from noisy rooms to the rest of the house by building additional "false" walls. You can do this in the noisy room or the room adjoining, wherever you can spare the 6 inches it will take.

Make sure your doors are as effective sound stoppers as your walls—especially doors separating noisy areas from quiet ones. Solid doors are better than either panel doors or hollow-core flush doors; unweather-stripped doors are worthless.

Block the vertical route of sound by hanging new ceilings in rooms where you are bothered by overhead noise. A suspended ceiling, especially one suspended by resilient mountings, will cut down the impact noise from upstairs. An acoustical ceiling backed up by well-sealed, hard gypsum board will thwart downstairs noise from the basement playrooms, workshops, etc., from traveling upwards.

Hush your heating system by inserting flexible canvas connections between the ducts and the heaters and lining the first few feet of each duct with sound-absorbent material.

Neutralize the sound transmission of plumbing by packing and caulkimg every spot where a pipe penetrates a wall. If you remodel a bathroom or add a new one, support bathtub and toilet with resilient cushions and pad pipes with felt where hangers are attached.

Erect outdoor barriers to block noise of traffic and neighbors. To be effective, the barrier must be a high solid wall (not a picket fence or planting), as close as possible to noise, and as far as possible from your house.

For a list of noise-control products on the market today, see page 202; for sound-conditioning music rooms, see page 192.

SOUND ABSORBERS

Materials commonly used for interior surfaces arranged in order of their effectiveness in absorbing sound starting with those that reflect the most, absorb the least:

- Stainless steel
- Glass
- Smooth plaster, painted, wallpapered or covered with fabric
- Stone, brick or slate
- Wood paneling or floors
- Vinyl tile
- Woven blinds
- Cork
- Fabric curtains
- Quilted fabric
- Acoustical tile
- Fabric-covered upholstery

SOUND BARRIERS

Wall and floor materials and constructions arranged in order of their effectiveness in stopping the passage of sound, beginning with the least effective:

Walls

- 4-inch porous masonry block
- 3/4-inch plywood on both sides of 2-by-4 studs
- 3/4-inch single glass panes
- Double 3/4-inch glass with 3/8-inch air space between
- 3/4-inch plasterboard on each side of 2-by-4 studs
- Metal lath on 2-by-4 studs finished on both sides with 3/4-inch plaster
- 8 inches of solid brick

Floors

Finish and rough flooring on beams
Finish and rough flooring on beams with plaster ceiling below
4-inch concrete slab

THREE NOISE-RESISTANT WALL CONSTRUCTIONS

1. Space split 2-by-4 studs, 1 inch apart; insert mineral fiber batt 1 inch; insert 1/4-inch single glass panes
2. Stagger 2-by-4 studs, insert batt
3. Nail layer of fiber-glass sheathing to conventional studs and cover with plasterboard.
How to CONTROL NOISE

THREE WAYS TO MINIMIZE SOUND OF APPLIANCE MOTORS

Cushion refrigerators, washers and dishwashers with fiber-glass sheathing on wall behind, rubber mat on floor beneath.

Wrap garbage grinder with soft fiber-glass batting.

Mount ventilating fan at end of duct running from range hood to outside wall.

There are more than 166 electric appliances that you can buy today, and most of them are designed to be used in the kitchen. Operating one at a time, they are tolerable, but when several are going at once, they can produce a din to match that of a small factory. Even so, it is possible to have your labor savers and comparative quiet, too. To prove it, H&G designed a kitchen measuring 10 by 20 feet, which incorporates all the most up-to-date sound conditioners within the limits of standard residential construction. Some measures would involve the remodeling of a kitchen; others could be adapted to any kitchen in any house or even an apartment.

Much of the noise is absorbed by the saw-tooth acoustical ceiling. Saw-tooth design (achieved by running alternate beams from wall to wall 12 inches below the other beams), increases area that can be surfaced with sound-absorbent material—in this case, a 3-inch-thick batt of fiber glass finished with a layer of washable white vinyl. The material comes in 48-inch widths and lengths up to 16 feet, so there need be no visible joinings to mar the surface. A similar ceiling could be installed in any kitchen high enough for lower edges of lower beams to be at least 7 feet above floor.

Inside walls are designed to inhibit transmission of noise to other parts of the house. Each wall (one shared by dining room, the...
IN YOUR KITCHEN

other by living room) is constructed of a double row of staggered studs covered with 1\(\frac{1}{2}\)-inch fiber-glass sheathing (see sketch, page 151), and enclosed on each side with 1\(\frac{1}{2}\)-inch plasterboard.

An exterior-type solid door of ponderosa pine, fully weather-stripped, stops passage of noise back and forth between the kitchen and the adjoining laundry room. In the opposite wall, a swinging door of similar construction, but edged with felt, keeps kitchen noises out of dining room.

A new cushioned-backed, sheet vinyl floor covering absorbs the impact of footsteps, dropped spoons, bouncing ice cubes.

The major noise-makers are installed against the outside wall. A flexible rubber hose instead of rigid copper tubing connects the dishwasher to the plumbing lines and both dishwasher and built-in refrigerator are muffled by a layer of fiber-glass sheathing on the wall behind and a rubber mat underneath. (Rubber mats, no more than 1\(\frac{1}{2}\)-inch thick, can also be used under freestanding appliances.) The garbage disposer under the sink is connected with resilient hose and swathed in fiber-glass batting.

Range top and ovens are placed against the inside walls since these appliances have no motors to cause vibration.

Ventilating fan is at outside end of duct that runs from hood over range top to outside wall (rather than at top of hood where motor noise would be more noticeable).

Chopping-block counter insert doubles as center for plug-ins since thick wood reflects less noise of mixers, blenders, juicers.

Steel cabinet doors have laminated core of sound-absorbent material that deadens sound of closing them.

All drawers have nylon runners and stops to soften noise of opening and closing.

Drawers and shelves are lined with adhesive-backed quilted vinyl to deaden clatter.

Cupboards are fitted with plastic-coated racks and pull-out baskets to lessen the noisy necessity of piling plate on plate, pot on pot.

Wide windows are double-curtained in both kitchen and dining area to cut down extra sound reflected by glass.

For building specifications, see page 193.
Shaded area of plan corresponds to section, above. Dining and living rooms at left of entrance hall comprise temperate sound zone, and bedroom wing, at right, the quiet zone. Noisy zone—unshaded area at left—includes family room, where children eat their meals. Sliding glass doors open it wide to their play yard, which is located where its noise will not disturb adult areas. Garage, although it is attached to house, is well placed to keep its sounds to itself.

Too many houses have noise problems already built into them before the last window is glazed. Remodeling can ameliorate some, but even the most elaborate and costly alterations cannot make up entirely for poor orientation toward traffic and play areas, or a poor relationship indoors between noisy rooms and quiet ones. A quiet house starts with a quiet plan. This one designed by Coder Taylor Associates for a couple with four young children in Lake Forest, Ill., is an excellent example.

The family were quite specific about the kind of house they had in mind. They wanted a fairly open main living area with higher-than-average ceilings and ceiling-to-floor sliding glass doors. They wanted some hardwood floors, some paved with slate and walls of smooth plaster that would provide a neutral background for paintings. They were not partial to heavy curtains, large areas of carpet or an abundance of upholstered furniture. But they wanted quiet. And the house is designed to give them as much of that as any family with four daughters ranging from 3 to 15 could reasonably hope to have.
The sound conditioning starts with the division of the plan into three zones: A noisy zone including garage, laundry room and family room-kitchen (separated only by a counter-high divider); a temperate zone—living and dining rooms; a quiet zone for studying and sleeping. And between each zone and the next are buffer areas that give escaping sound extra distance to travel.

As you walk through the front door into the slate-paved entrance hall, you get an impression of openness. Partly due to the wall-to-wall glass doors at the opposite end, partly to the ceiling-high openings between hall and living room and living and dining rooms. But the dining room, while the table is being set and cleared, can be closed off entirely by wood doors (arrow 1, above left) that slide back into pockets in the wall. Two other doors in key spots where they serve to keep noise firmly in its place are the doors leading from the entrance hall to the family room-kitchen compound and the one between the entrance hall and the bedroom wing.

Knowing when they designed the house that the living and dining rooms were to have only area rugs and the sheerest of curtains, the architects carefully calculated the amount of sound-absorbent materials needed to make these rooms comfortable. And exactly that amount they added in the form of fissured acoustical tiles that compose large panels centered in the two ceilings. The laundry, family room-kitchen and all the bathrooms also have acoustical tile ceilings.

Although there is no door to close the living room from the hall, there is a very firm sound barrier (arrow 2) directly opposite the door to the bedroom wing. This noise barrier consists of a coat closet on the hall side, backed up by bookshelves on the living room side. The entrance hall itself (arrow 3) is a buffer between the temperate zone and the quiet zone, and the sitting room (arrow 4), where the children do their studying after school, provides an extra buffer between their bedrooms and the talking and music in the living room on party nights.

The child's room (arrow 5) next to the sitting room is identical with the bedroom beyond it, but the two are arranged flop-over fashion so that in each room the most logical placement for the bed is also the one that assures maximum quiet for the sleeper—i.e., against the wall not shared by the other room. All four of the bedrooms flanking the carpeted hallway have sound-stopping closets on the hall side, and another closet (arrow 6) protects the quiet of the parents' bedroom.

The parents' suite, as it should be in a sound-conditioned house, is located as far as possible from garage and kitchen noises, and the bedroom (arrow 7) is designed so that the bed may be placed against a super-quiet exterior wall. From the bathroom, a door leads to the most secluded sanctum in the house—father's study. But distance and sound barriers do not mean isolation of parents and children, for this sound-conditioned house is equipped with the most effective device there is for ruling out household shouting and scurrying—an intercom system.
On all sides you see evidence of a felicitous gift for color and design.

1. Outdoor markets: kaleidoscopic delights for the eye and sources for the most unexpected treasures.

2. Spirited play of patterns in the hall of Fronteira Palace: decorated tiles, marble balustrades, faux marbre walls in candy colors, a scrolled and painted ceiling.


4. Sardonic seventeenth-century cats peering from azulejos (tiles).

5. Decorative ropes and tassels in front of a harness shop in Loulé.

6. Chorus of faience frogs spouting thistles and nasturtiums on a supper table set with a genial medley of patterns in the Quezulz house of Dr. and Mrs. Jorge Mineiro.

7. Plants, panels of antique azulejos around the Mineiros’ door.

Opposite page: Ceiling in tones of gray and white forms a subtle harmony with the warm beiges and browns of old leather and polished wood in the serene and light-filled library in the palace owned by the Marques of Fronteira.

Going places, finding things in

PORTUGAL

A delight and a dilemma, Portugal is so full of wonderful things you will never have time enough to relish them all. There are fine wines to drink, interesting foods to eat, beaches to bask on, songs, dances, sports. Above all, there are countless things to inspire you with new ideas, things created in happy partnership by Nature and the Portuguese whose fanciful imagination blends order and ornament, humor and poetry

by Denise Otis
PORTUGAL: Savory color schemes, effervescient patterns

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or the eye and spirit, Portugal holds “infinite riches in a little room.” It offers a landscape of many moods, an impressive architectural heritage from a long and creative history; enchanting gardens, ordered and ornate or improvised and unaffected; and a multitude of flourishing arts and crafts. It also offers the charm of the unexpected and the challenge of discovery. Towns and cities are perched on hills or tucked into valleys. Mazes of winding streets widen without warning into delightful squares or open into unexpected vistas, making every walk an adventure. Many of the most fascinating products of Portuguese craftsmanship take searching out, and that in itself is a pleasant occupation, since the Portuguese are extraordinarily welcoming and helpful to the appreciative traveler. Every search is so blessed with serendipities that it doesn’t really matter whether or not you find what you started out to look for.

My Canadian Pacific flight to Portugal was itself a trouvaille. Because I had to be in the Middle West on business and remembered how convenient it had always been to go from there to Montreal to sail to Europe, I decided to look into the possibility of flying from Montreal. I couldn’t have found a better schedule: The Canadian Pacific jet took off at 11:00 in the evening, giving me time for dinner at the airport. After a relaxing nightcap on board, I slept soundly, waking up in time to finish a delicious and fortifying breakfast just as Lisbon came glittering into view beneath us. It was a little after 10 A.M. Lisbon time, and I was able to slip right into the rhythm of Portugal without the muddling feeling that the times were out of joint which usually mars your first few days abroad in the jet age. I appreciated this bonus more and more as I began to explore the achievements of the creative and industrious Portuguese, so various that any attempt to catalogue them can only be partial and personal.

The Portuguese have a sense of color and design that is sometimes unorthodox, often fantastic, but always lively. They have a long tradition of fine craftsmanship and a real delight in it. And they have a style of their own, a way of taking ideas and influences—Moorish or Indian, French or Italian, Gothic or Baroque or Victorian—and giving them a fresh, original and unmistakably Portuguese interpretation. Portuguese style may be expressed in simple lines, fine detailing and subtle harmonies. But in the simplicity there is always a lift to the lines, or a touch of drama or of fantasy.

For really complicated designs, the Portuguese have a special talent. Their crafts offer an array of richly patterned surfaces: decorated tiles or azulejos, embroideries, rugs, pottery, filigree gold, elaborately chiseled and repoussé silver. So decorated village has its own characteristic boat designs and style of decoration, some of them very ornate.

6 In Guimarães you can see at one glance two variations on a Baroque theme: two eighteenth-century churches that share a style of lighthearted elegance. One church is faced with gleaming blue-and-white tiles, the other with pristine whitewash. Both are garnished with corners, cornices, portals and pediments of richly wrought granite.

7 Azulejos scrolled with arabesques of blue and yellow in a window embrasure are overlaid with a lacy shifting mantle of sun and shadow cast by the wooden window lattice: a transitory touch of Nature perfecting the accomplishment of Art in a museum in Beja.
PORTUGAL: Entrancing gardens, decorative diversity

bit of land, no matter how unpromising, into a garden, and if there is no available land, put the garden in pots and hang it on the front of the house. The prevalence of gardens was for me the most immediate and endearing of all the attractions of Lisbon.

Lisbon's gardens come in all sizes, shapes and sorts: parks with shaven lawns and stylized flower beds; seemingly natural stretches of woodland; tiny formal squares; unexpected openings in walls of buildings with tree-shaded benches placed to catch the view; pots of geraniums clustered around a tree; two trees and a scrap of lawn gracing a triangle between two streetcar tracks; tantalizing glimpses of trees over high walls indicating the presence of secluded private gardens. Everyone has his favorites: among mine were: the Estufa Fria, an enormous lath house, planted with a jungle of tender plants and webbed with streams and waterfalls and wandering paths, cool and fresh even on the hottest, dustiest summer day; the serene oasis of green lawn sheltered in the ruined, ivy-clad Gothic walls of the Carmo Convent that lost its roof in the earthquake of 1755; the ancient Castle of São Jorge, perched on the highest of Lisbon's hills, with its ruined ramparts of golden stone, its maze of tree-filled courts, secluded crannies and open terraces, its magnificent views of harbor and city, and its population of black and white birds; and, to close the list, an enchanting glade in the elegant Estrela Gardens, enclosing what only the Portuguese would think of—a marble statue of a (Continued on page 194)

Among a rich variety of lively designs are charming arrangements of plants, flowers. Opposite page: 1 Heathery pink flowers cascading down a lichen-covered wall with a carved and painted wood door. 2 Tufts of dianthus distributed with seeming artlessness among the paving stones of a terrace designed by José Pulido Garcia for Mr. and Mrs. Van Kleeffens. 3 A detail of the carved stone ceiling and tiled walls in the Manueline cloister of the Madre de Deus church in Lisbon. 4 Clipped-box parterre designed by the parterre laid carpelike before the great water tank that is so characteristic an ornament of Portuguese gardens. At Fronteira the tank is backed by a pavilion, terraced wall covered with truly oriental splendor in blue, white and iridescent bronze tile. 5 Touch of grace for a garden wall: flower-filled niche ringed in delicately carved stone at the Quinta de Manique. 6 Fountain wreathed in flowering plants in the main square of Viana do Castelo. 7 Glittering interior, a gilded fretwork of chiseled wood in the eighteenth-century chapel of S. Antonio in Lagos. 8 Parade of snowy peacocks mustered at sunset on the ramparts of the Castelo São Jorge overlooking the Lisbon harbor. 9 Among the glories of Portuguese architecture: ceilings, painted, beamed, carved or covered like the elaborate wooden one in the dining room of the Marques of Castelha's Quinta de Manique.

Left: 1 Grapevines trained high on trellises to canopy the terrace of Mr. and Mrs. Antonio Gaivão's country house. 2 Plant bed carved in granite to echo the granite cornice on the Solar Mateus near Vila Real— an example of the sensitive detailing and craftsmanship that distinguish northern Baroque houses. 3 Ivy forced to forget its rambling ways and strictly confined inside stone borders on the garden gate at the Gaivãos'. 4 Rug designed by Jacques Yssel Muiden, a contemporary version of a flourishing Portuguese craft. You can also choose from a bewildering variety of traditional patterns or reproductions of antique rugs. 5 In the Jorge Mineiros' Queuluz house a fireplace big enough to sit in, the focus of a cozy sitting room decorated with azulejos and country antiques. 6 Filigree chimney tops—a Moorish touch in villages all over southern Portugal. For Portuguese party ideas, turn the page.
Borrowed from the Portuguese:

Piquant ideas for parties

Portugal is a paradise for an enthusiastic collector of party ideas. Festivals and celebrations are frequent and colorful, and everyday experience overflows with fresh inspiration for combining and arranging flowers, for menus and table settings, for ways to decorate the garden or the house, for preparing and serving food. • The dandelion bursts of light, left, were borrowed from a fair in Porto. You could simulate them by welding together bulb-tipped wire-carrying metal tubes and attaching them to poles. Not a job for a novice, but worth the effort because the lights would be handsome enough to keep as permanent garden ornaments after the party is over. • Light-starred tendrils to garland a terrace, right, also inspired by festival lighting, could easily be formed from coat-hanger wire. Tape strings of tiny Christmas lights to the curlicues, then wrap them with colored paper.

• Flower vendors' displays prompted the spectacular party centerpiece, left. To make it, wire metal cones from a florist's supply house to a wrought-iron candelabrum, then fill them with flowers. • Twin felt-back tiles would make good substitutes for the made-to-order mats, right, that Mrs. Jorge Mineiro provides for the glasses at each place setting—pretty and practical protection for a fine table. • A pleasantly decorative Portuguese custom that should be more practiced here: place plates that stay on the table throughout the meal. • A balustrade of mixed bouquets modeled on arrangements seen in Portuguese churches, left, would add an extra fillip of color and pattern to a table decked with a striped and flowered cloth. • For charming ornamental touches: the easy-to-copy painted tin bobeches, shaped like leaves or flowers or stars. • Street stands selling freshly grilled sardines and sausages on feast days suggested a grill-it-yourself summer buffet, below: a variety of fish and meats on a row of hibachis and a large carafe of good red wine.

This bountiful source of exuberant design offers innumerable other festive ideas that might be copied or adapted to party practices. For instance:

1 Imaginative mixtures of flowers tied in tight bouquets are one of the rewards of wandering in markets where they're sold. Exploring churches, you find such bouquets sprucey arrayed in rows of identical vases banking altars and shrines.

2 Fortunately festivals are frequent in Portugal, for the festival decorations are an inexhaustible mine of ideas for using banners, flowers, paper and lights. A particularly elegant example: the airy, light-studded arches of painted wood and paper-wrapped wire spanning the ancient bridge at Amarante.

3 Jars of lavender, appealingly infiltrated by pink geraniums, flank the entrance to the terrace of the Pousada Santa Luzia in Elvas. Another variation of this pleasing (and copyable) predilection for pink flowers and gray-green foliage: beds of pink roses bordered with santolina.

4 A basket of rosebuds bunched in ruffs of shiny laurel is pretty enough to seize as is for the center of the table. Background bonus: the chance coalition of patterned sidewalk and patterned aprons over the flower-seller's skirt.

5 Pots of plump dwarf basil, each plumed by a pair of red carnations, are the traditional decoration for the feast of St. Anthony. Mrs. Jorge Mineiro uses them to ornament a stone table set for a garden lunch with pewter service plates, blue-and-white Alcobaca pottery, green glass and blue plaid napkins.

6 Pattern-happy setting for an informal table: black-and-white polka-dot cloth scarfed with uncut bandannas, napkins of bandannas in a different design, red lacquer service plates, reproductions of eighteenth-century blue-and-white bowls from Coimbra, milk-glass water goblets, red, white and blue flowers tucked at random in a basket of glossy green leaves.

7 The clusters of green tin cones that profess blossoms in the Lisbon markets suggest a dozen ways to decorate with flowers: For an alfresco fête, consider such possibilities as grouping flower-filled cones on a terrace wall, fixing them to the pole of a garden umbrella, hanging them at either side of the front door or even nailing them to trees. Many of the objects on these pages will be shown with other samples of Portuguese craftsmanship in the presentation "Country Living Unlimited—Portugal" at Woodward & Lothrop, Washington, D. C., this month.
Design for summer living

Currently on view at the Pasadena Art Museum is that institution's enterprising triennial showing of jury-selected "implements of living" by California designers or artist-craftsmen. From this year's exhibit, titled "California Design/Nine," H&G has chosen a mixed company of furnishings that share a singular and summery talent for going out of doors—some of them, true, only to a covered porch, but others as far as the swimming pool. A few are one of a kind, but most are available in quantity. All of them, many in H&G Colors, may be seen tagged California Design/Nine and purchased at Macy's Herald Square, New York City, after May 1.

Leading the parade, and a wonderful welcomer: 1 A Panelcarve door of redwood modules which, by fitting tongues into grooves, you assemble yourself. By Sherrill Broudy for Era. $419. 2 Handwoven curtain fabric with a deep, intricate, subtly shaded border. By Maria Kipp. $32 a yard. 3 A pixy of a stove of porcelainized metal with a horseshoe "fire dog." By Gerald Jonas for Fire Drum Co. $219. 4 Park bench-inspired chair and ottoman of enameled metal with plastic slats in H&G's Tiger Lily and Pistachio. By Arthur Ellsworth and Robert Fujisaka of Design West (Schwayder Bros.). Chair, $29.95, ottoman, $14.95. 5 Silk-screened linen panel of eagles, rampant and noble. By William Curry of Design Line. $49.95. 6 Woven blind of wood slats and chenille yarns in H&G's Red Apple—breezy pick-me-up for a tired piazza. From Webb Textiles, about $5 a square foot. 7 Plastic light column, wood-based and a midsummer's night dream anywhere. By Ben Gurule. 8 Rug of great panache made of felt loops, lush as polar bear's fur, in H&G's Blueberry and Bristol Blues, Purple Iris and a flock of greens. By Philipp Yost for Savnik. 6 by 9 feet, $450. 9 Glazed earthenware goblets by...
L. C. Spaulding for Taylor & NG Pottery. Morning Glory, $12.50. Tulip, $5. 10 Iridescent crystal ware by Dorothy C. Thorpe. $3.99 to $8.99 each. 11 Non-tottering-type rattan "throne" chair, snug as a glove. By Danny Ho Fong for Tropi-Cal. $119. 12 Expanding hostess cart with plastic top that parts in the middle and extends like wings (one leaf, if you like, folds down). Wheels take it poolside or up the garden path. By John Kapel for Glenn of Calif. $234. 13 Lalligag lounge of chrome with vinyl-upholstered slats in H&G's Pastel Citron, Mimosa and Curry. By Gerald McCabe for Condi (Pacific Furniture). $309. 14 Plump (in a dashing way) chrome-based lounge chair upholstered in leather in H&G's Red Apple. By Stewart MacDougall for Carson Johnson. $599. 15 Teak table that extends to an elegant oval, its pedestal as slick a piece of design in two parts as one. By Jerry McCabe for Glenn of Calif. $399. 16 Expanding coffee table that parts company to reveal a slate-like plastic midriff. By John Keal for Brown-Saltman. $199. 17 Ceramic bottles, gay as gadflies, smooth and red, $18.50. Yellow and textured, $38. 18 "Kangaroo" chair (no pouch, though) of wood and plastic. You buy it in a package, put it together yourself. By Doug Heaslett for Brown-Saltman. $29.95. 19 Stoneware artichokes with a bronzish look and an unbeatable talent for crowning a table setting. By Carol McPhie. $150. 20 Marvelously lightweight bench of molded fiber glass, just slightly resilient and a poolside para- gon. By Douglas Deeds for Architectural Pottery. $249. 21 "Z" chair, beautifully cantilevered, indoor-outdoor stunner in chrome and leather. By Paul Tuttle for Carson Johnson. $499.
from the upper edge of Mrs. Miller's garden, the view descends a flowering hillside, right, crosses a small patio, vaults the connecting roofs of the one-story house, swings out through tall sugar-gum trees and across the Pacific to Catalina Island, lost in the off-shore haze. Knowlton Fernald Jr., was the architect who conquered this steep canyon-side.

In a great gardener's great garden

EVERY PLANT IS KING

Individual plants, separately and collectively, enjoy their greatest measure of respect, often of success, in a true gardener's garden. There each plant is king, being accommodated, cosseted, admired and, if necessary, cajoled into a position of pre-eminence among its kind. In Mrs. Hortense Miller's garden at Laguna Beach, Calif., every plant appears to play a more important part than every other while contributing an equal share to the total effect. What sustains this seeming paradox, of course, is the ease and grace with which Mrs. Miller brings out the best in each clump and crown, root and branch, bud and leaf. Hers is an intensely personal garden, just as her house is a completely personal house—although the plants in the one and the furnishings and artifacts in the other reflect not only California, but many far places of the world.

This portrait of horticultural excellence that settles so well into our gallery of great American gardens owes much (or is it the other way around?) to the extraordinary terrain of which it is a part. The site, of less than three acres, appears much more extensive because it is all but vertical, climbing the easterly rim of a steep canyon above Laguna Beach. The house itself extends, in two closely connected units, along the principal shelf (above), opening on the westward side to the Pacific and on the landward side upon an irregular patio, opposite page, and the precipitous canyon wall. Around and about among the galleries, porches, terraces, walks and switchbacks above and below, Mrs. Miller spreads her astonishing gardens. From every room in her house (and most of them have floor-to-ceiling glass, including the aviary which is headquarters for a pair of magnificent white cockatoos), the outside prospect is unimpeded. Even three walls of the kitchen above the counters are of plate glass (heat-proof behind the stove top) so that some glimpse of plants, whether simply or intricately arranged, will be always in view—and therefore within the range of Mrs. Miller's lively contemplation. As with all good gardens, the details are constantly changing—but the basic spirit, never. On the next two pages, as well as on pages 208 and 209, are further manifestations of the owner's skilled hand and perceptive eye.
Separate gardens extend every part of the house

Every room is a garden room in this house. The concrete terrace beyond the kitchen door, above, terminates at the back wall of the storage shed on which Mrs. Miller, a former art teacher, has painted a brilliantly stylized interpretation of her favorite theme, earth, sea and sky (this time with sun and moon added)—which she says she is always changing and surely will never finish. Dazzling begonias fill the center bed. Two old-time roses, 'Cecile Brunner,' (in foreground) and 'Belle of Portugal,' clamber overhead. Beyond the pierced wall stands a dramatic "succulent tree," right, that plantsman Donald Estep created as a unique focal point for the area beside driveway and entrance court.
Each morning Mrs. Miller wakes to raise her push-button bed, left, and look up the canyon, with its incredible array of succulents and ice-plants on the near slope. Her bathroom, above, has its own Miller mural. From there she can look through a huge window into one end of a court enclosed by translucent panels. Ferns, begonias and a hanging epiphyllum dominate this garden, with segmented pilasters of sphagnum moss planted with dwarf succulents and crowned by a staghorn fern for a lovely grace note. A glass door opens into the other end of the court, right, highlighted by bougainvillea overhead, a star-jasmine and an enormous 'Richland' begonia. For more details see page 208.
The art of making paper decorations

An old and decorative art from France has recently been revived to provide new excitement for party tables. The French originators practiced this craft with the utmost seriousness. In the days of the lavish Louis XIII through XVI, when opulence reached its glory, great groaning boards were often crowned with the most elaborate improvisations imaginable, made of paper or cardboard. Sometimes the centerpieces were designed like temples of love with domed roofs and elaborate fluted columns painted to resemble marble and landscaped with living miniature trees and plants. And to set inside these paper extravaganzas, sculptors often made exquisite miniature Venuses of bronze. Our tastes may be simpler, but the cartonnage technique can be adapted to charming and original decorations wholly in keeping with our party tables.

Cartonnage is easy and fun to do and offers unlimited scope for your imagination. You can create any number of table-setting ensembles such as that on the supper table, opposite page, top—place mats, candlesticks, compotes, cigarette holders and napkin rings to complement the colors and decorations of your china, silver and crystal. Each set will last through at least a dozen parties. You can also produce fantastic or whimsical centerpieces like the turreted fortress on the children’s party table, opposite page, bottom.

To use as bases for your cartonnage, you will find excellent possibilities in your kitchen—cracker boxes, cereal boxes, empty cans, salt boxes, paper-towel rollers, paper cups—or you can buy Styrofoam forms in the Five and Ten. And to cover them, you will find an endless variety of colored and patterned papers in art supply stores and gift shops. For applying the paper to cardboard, white glue is the best. Thin it slightly with water so that it will brush on easily. Cut the papers as close as possible to the dimensions of the surfaces you are covering. Brush glue on the surface as well as on the back of the paper and allow two or three minutes for it to set. Then press paper to surface and you will find they are bonded like iron. For some pointers on shopping for materials, turn to page 190.

How to make the gold braid accessories

Sheets of heavy cardboard, 12 by 18 inches, make the bases of the table mats. Cover them with marbleized paper, edge with gold braid, and spray with a protective coat of clear liquid plastic. For the cigarette cups, collect small tin cans of the size used for Vienna sausage, pimiento, mushrooms, etc. After washing them inside and out, spray with red paint and finish with velvet ribbon and braid. The ashtrays are glass furniture coasters in cartonnage holders. For the holders, slice tops and bottoms from salt boxes, making them deep enough to conceal the coasters, then paper and trim with braid.

Blocks of Styrofoam, easy to cut with a sharp knife, make the bases for the candleholders and flower urn. From candleholder bases, scoop out holes for the candles, cover Styrofoam with paper, conceal corner seams with gold braid, finish top and bottom edges with folds of velvet ribbon. To make the flower urn, slice an inch or two from the top of two Styrofoam pyramids, invert one over the other and glue together. From the top surface of the upper pyramid, scoop out a depression just deep enough to hold in place a soup can (to be filled with water for the flowers). Cover and trim the whole construction to match the other accessories. The proportions of these accessories can be varied, of course, to suit the size of your table.

How to make the children’s fortress

An assortment of boxes—cereal boxes, candy boxes, soap boxes, cosmetic boxes, cotton-ball boxes—can be used for the bases of the main sections of the fortress, and for the towers, mailing tubes and paper-towel tubes topped with paper cups. For roofs, cut and score sheets of cardboard, hinge where necessary with masking tape, and secure to building walls with a dribble of glue. Cover the fortress with gift-wrap papers in a medley of bold colors, adding cut-out strips for crenelations. Finish with dressmaker’s braids and tinsel cord and draw details of masonry, shingles, etc. with a felt-tipped pen. Make the tower pennants by gluing pointed scraps of striped ribbons to corsage pins.

The candleholders are mailing tubes stuffed with paper to add weight. Each napkin is gathered with ribbon or Tie-Tie Satin-Tone (self-adhesive when moistened), cut out in crenelated motif.

To go with gold-patterned china and vermeil knives and forks, top, Dean Wells designed an ensemble of cartonnage accessories covered with marbleized paper accented with gold braid. Another set to accompany the same china might be made with plain paper in pinks and oranges finished with colored rickrack.

The fortress centerpiece designed by Elizabeth Logan is slated to become a play fortress after the refreshments are consumed, and the escutcheon place cards go home with the guests. Boldly striped papers would make a smashing fortress to go with plainer tableware.
Small space can be as challenging as a small budget. But the challenge of meeting both simultaneously—for anyone with the courage to face it—can lead to a double triumph. A good working principle is to concentrate on a single decorative motif: It will open countless doors in the imagination and set useful limits. It can also result in a cohesiveness of design that money-no-object projects often lack. A space-stretching corollary is to extend the decorative scheme, if possible, to an adjoining area. Here are two rooms the size of flower beds—a minimum standard bathroom 5 by 7 feet and a connecting dressing room 5½ feet square—that have been set to blooming like a good housekeeper's garden, tidy and bright, by penny-wise adherence to both principle and corollary.

The motif is the carnation—its colors, its scent, its spunky cheerful spirit—and the planning began with the carnation-printed towels. Companion towels were added in solid colors, both the obvious pink of the motif and the stronger red and green. Since stripes are a classic foil for florals—their hard-edged precision keeps the flowers from becoming sentimental, vague or tiresome—both rooms were papered with a red-and-white plastic-coated ticking stripe that produced a tremendous effect in comparison with its modest cost. Inside this snug lining the smallness of the rooms turned into an asset, an atmosphere of personal privacy and warmth.

Even more of a coup, perhaps, was the decision to unite the rooms still more closely by covering both floors with deep pile cotton carpeting in deep carnation red. Cut and bound to fit exactly wall to wall, the carpet is of a quality that will keep its color, pile and fit through frequent washings. The look of luxury, the comfort underfoot and the acoustical pleasure of muffled door slams and jar clanks rate this expense a high-yield investment.

Unquestioned necessities, on the other hand, since the bathroom was counterless and virtually storageless, were the working dressing table, its chair and mirror and the étagère. The last also doubles as the primary decorative element of the little suite by serving as a showcase for the carnation motif and palette. Piquant bonuses are the unexpected little bouquets painted on barn siding and the Sybarite's finishing touch: fresh flowers and “Crushed Carnation” soap to spice the air.

Major components: Towels and sheets by Cannon; Lennon wallpaper; Carter Bros. carpeting; wicker furniture from Walters; Colorado Carnations; Yardley's "Crushed Carnation" soap. Shopping information on page 190.
CORKSCREW

Cocktail lore and legend

Try these stories, admittedly a mixture of fact and fancy, as an ice-breaking gambit at your next cocktail party

by C. G. Martinez

Although the cocktail is acknowledged to be an American invention, the origin of the word is a matter of conjecture. Lord Kinross, in his delightful book on the history of gin, quotes the patriotic if apocryphal story about a certain Betsy Flanagan, a sturdy daughter of the American Revolution whose tavern was frequented by the French soldiers in Washington's Army. One evening she served them a pre-dinner mixed drink or bracer and stirred or decked it with the tail feather of a cock snitched from the roost of her neighbor, a Tory farmer. The gallant Frenchmen greeted this show of spirit with an admiring cry of "Vive le coq's tail" or "Vive le coquetel." (Coq's tail, an unlikely medley of French and English, sounds less probable than coquetel, a French word for a mixed drink current in eighteenth-century Bordeaux.) A sterner, less romantically minded authority insists that the word cocktail came from the stable, being a strong draught given by unscrupulous horse traders to old nags to make them prance and "cock their tails" for the buyer.

Whether the cocktail sprang from stable or tavern, by 1806 it was part of the American language. "The Balance," an American periodical of the day, described a cocktail as "a stimulating liquor, composed of spirits of any kind, sugar, water and bitters—it is commonly called a bittersling and is supposed to be an excellent electioneering potion." Cocktails crop up with increasing frequency in nineteenth-century literature from Hughes' "Tom Brown's Schooldays" to Hawthorne's "The Blithedale Romance," which contains a character "famous for nothing but gin cocktails."

In those days, a cocktail served as a morningbracer and afternoon pick-up, and was quite de rigueur for fishing and hunting parties. The Golden Age industrialists, Armour and Vanderbilt, helped to popularize cocktails. Even now they are regarded as the proper salve of the tired businessman, and many a suburban wife has been said to meet her husband's train with a shaker of ice-cold Martinis in her hand. Although literally hundreds of cocktails have been invented, the old standards—the Martini, Manhattan, Old Fashioned and Daiquiri—have sustained their popularity. The stories behind them make interesting cocktail-party conversation, if tendered with a glass in hand and tongue in cheek.

Whiskey cocktails

Although there are no grounds for crediting St. Patrick with inventing whiskey in the fifth century, someone in Ireland did and called it uisce beatha, water of life. From there it traveled to Scotland and the first half of the name became corrupted, by the English, into whiskey. Bourbon, a native American brew, was first distilled in 1789 by the Reverend Elijah Craig, a Baptist minister, in Bourbon County, Kentucky. Two years later, when the government imposed a tax of 9 cents a gallon on whiskey, the flow of Bourbon was increased by the farmer-distillers of Pennsylvania. Migrating to Bourbon County in a desperate—if unavailing—attempt to evade the tax collectors, they switched from rye to the local grain—corn.

Aside from the Mint Julep, probably the most famous Bourbon drink is the Old Fashioned. It is known that a bartender at the old Pendennis Club in Louisville added soda and Angostura bitters to a whiskey-and-sweetened-water concoction and called it it as a bracer and inhibitor of thirst. From there it traveled to Scotland and the first half of the name became corrupted, by the English, into whiskey. Bourbon, a native American brew, was first distilled in 1789 by the Reverend Elijah Craig, a Baptist minister, in Bourbon County, Kentucky. Two years later, when the government imposed a tax of 9 cents a gallon on whiskey, the flow of Bourbon was increased by the farmer-distillers of Pennsylvania. Migrating to Bourbon County in a desperate—if unavailing—attempt to evade the tax collectors, they switched from rye to the local grain—corn.

The Manhattan is said to have been named for the old Manhattan Club in New York, although the Dry Manhattan, compounded with dry rather than sweet vermouth, came into being during Prohibition in the speak-easies around East Forty-first Street.

Gin cocktails

Gin was the inspired creation of Sylvis of Leyden, a seventeenth-century Dutch pharmacist of chemistry. Intending to make a medicine...
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Succulent shrimp have become so popular a part of our native cuisine that it is hard to understand why they have never rated the gastronomic plaudit heaped upon the lobster and the oyster. Even such a culinary classic as Escoffier gives them a chef's brush-off with the sentence, "As regards shrimps, their use in Europe is generally limited to garnishes, hors d'oeuvres and the preparation of soups, shrimp butters and creams." This may hold true in Europe, where the shrimp, a minute crustacean, takes second place to the larger, juicier prawn and the Adriatic scampi, but in the United States the shrimp is king (Americans now eat twelve times as many shrimp as oysters).

What's in a name? As the only way to tell a shrimp from a prawn is by the look of its head—and both are usually sold decapitated—the cook's only concern is to know what to ask for. Apart from a few areas like San Francisco, where the big plump beauties are prawns and the delectable morsels no bigger than a daisy petal, Bay shrimp; or New Orleans, where both lake and river shrimp are sold, you are pretty safe in asking for shrimp, large or small, and serving them in any way that suits your fancy—as appetizer, soup, salad or main dish.

**Appetizers, Sandwiches**

**Shrimp Remoulade**

Court bouillon
1 dried hot red chili pepper
1 tablespoon sugar
2 pounds raw shrimp, shelled and cleaned
3 hard-cooked egg yolks
1 raw egg yolk
1 teaspoon Creole mustard (with horseradish) or 1 1/2 teaspoons mustard plus 1 teaspoon horseradish
1/2 teaspoon ground mace
1 tablespoon anchovy paste
1 teaspoon finely minced scallion
1 teaspoon finely minced parsley
1 teaspoon salt
1/2 cup olive oil
3 tablespoons tarragon vinegar
3 tablespoons white wine

Combine the court bouillon with the chili pepper and sugar, add the shrimp and boil until cooked. (This method of cooking in the Creole manner, so popular in New Orleans, is proper with this version of remoulade sauce.)

Rub the hard-cooked egg yolks smooth in a bowl with a wooden spoon. Add the raw egg yolk, mustard, mace, anchovy paste, scallion, parsley and salt. Gradually drop in the olive oil, vinegar and wine, blending until smooth. Chill well and serve as a dunk for the shrimp, which have been speared on toothpicks, or as a sauce when they are to be served as a first course. Serves 6 as a first course.

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**Basic Method of Boiling Shrimp**

Many of the following recipes call for boiled shrimp—a process that is not quite as simple as boiling an egg. They may be shelled and cleaned before cooking or afterward, depending upon how they are to be used. It is easier to shock the shrimp and wash away the black sandy vein before they are cooked, but the beauty of a shrimp is skin deep and if you want to retain a back that is smooth, round and rosy, it is better to boil them first, then remove the shell and vein.

In either case, don't overcook them. Most cook books say 15 or 20 minutes, or until pink—although a shrimp turns that color almost the minute it touches boiling water. Some cook in 3 minutes, others may take twice as long. Very large shrimp may take 10 minutes, although I doubt it. I won't commit myself because too much depends on the size of the shrimp and the taste of the cook.

There are, however, a few things worth noting. If the shrimp are to be cooked in their own liquor, less actual cooking time is needed. If the shrimp are to be kept 2 or 3 days before using, keep them covered with the cooking broth. Overlong cooking causes shrinkage and waste, and ranging hot shrimp with cold water toughens them.

As to the boiling, they should be cooked in court bouillon, or at least in heavily salted water (1 tablespoon to 2 quarts) to which herbs of your choice have been added. Cook until you think they are done, and if you can't decide, taste.

**Court Bouillon**

(For 2 pounds of shrimp)

2 quarts water
1 cup vinegar
1 tablespoon salt
Herb bouquet (parsley, bay and thyme)
3/4 cup chopped onion
1/2 cup chopped celery tops
1/2 cup chopped carrots
2 teaspoons black pepper

Put all ingredients into a large saucepan, bring to a boil and simmer for 5 or 10 minutes. Strain, add shrimp and cook until done to taste.
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BUILD-IN SATISFACTION...BUILD-IN FRIGIDAIRE. PRODUCT OF GENERAL MOTORS
Shrimp and Olive Appetizer

Here are some small shrimp you can find in order. If tiny fresh shrimp are not available in your market, you can substitute a can of the tiny canned Danish shrimp, drained.

1 pound very small shrimp, shelled and cleaned
Court bouillon
1/4-ounce (2 oz) can pitted ripe olives, drained
1 large clove garlic, well crushed
Olive oil

Boil the shrimp in the court bouillon, or purchase them already cooked, if you prefer. Stuff the center of each drained, pitted olive with a whole shrimp. Put olives in a deep bowl, add the crushed garlic and cover with olive oil. Let stand at least 24 hours, then drain, spear with toothpicks and serve with drinks. Save the garlicky oil; it is good for cooking or for salads.

Shrimp Fritters

Make these fritters bite-size and serve them with cocktails, or main-size for a palatable entree.

1 pound raw shrimp, shelled and cleaned
Court bouillon
2 eggs, well beaten
1/2 cup milk
2 teaspoons anchovy paste
1/2 cup flour
2 tablespoons baking powder
Deep fat for frying
Salt

Boil the shrimp in the court bouillon, but not too long. Chop them rather coarsely. Make a batter with the beaten egg, milk, anchovy paste, flour and baking powder and combine with the chopped shrimp. Drop by teaspoons or tablespoonfuls into deep 350°F fat and fry until brown. Drain on paper and sprinkle with salt. Makes 25-30 bite-size fritters, or serves 6 as an entree.

Shrimp-Stuffed Mushrooms

1 cup finely chopped cooked shrimp
1 tablespoon cracker crumbs
1 tablespoon minced onion
1 tablespoon minced parsley
1 tablespoon soft butter
1 teaspoon minced tarragon
Salt to taste
1 egg

Mix the shrimp, cracker crumbs, onion, parsley, butter, tarragon, salt and egg together. Fill the mushroom caps with the mixture, sprinkle with buttered crumbs and bake in a 350°F oven for 15-20 minutes. Makes about 12-13 stuffed mushrooms according to size of caps.

Camarões Torados

This Brazilian way with shrimp is remarkably easy and good. Be sure to have plenty of large napkins and/or hot towels on hand. Buy the largest unshelled shrimp you can find. Wash them well and slit the shells down the back in order to remove the black veins. (A small sharp-pointed pair of scissors is ideal for this.) Heat about 1/4" of olive oil in a heavy skillet (it should just half cover the shrimp) and cook shrimp until just done. Drain, sprinkle with plenty of salt and serve in the shells.

Shrimp in a Crowd

One of the most intriguing shrimp sandwiches is this unfamiliar found in Denmark. It consists of a slice of white bread spread thickly with sweet butter and piled high with a pyramid of tiny shrimp that have been cooked and peeled until they are no larger than your thumbnail. If fresh tiny shrimp are unavailable, use the tiny canned Danish shrimp.

Shrimp Butter

This simple spread is good for sandwiches or canapés. A nice way to serve it at cocktail time is to provide each guest with a small shell or tiny pot filled with the butter, a plate with a few crackers or pieces of crisp toast and a butter spreader.

1 pound cooked, cleaned shrimp
1/2 pound butter
1 clove garlic
Fresh tarragon leaves

Put the shrimp through the food chopper, using the finest blade. Pound them in a mortar or heavy bowl with the butter, garlic and a few leaves of tarragon. When smooth, force through a sieve or food mill. Refrigerate in jars until used. Makes 21/2 cups.

Miniature Shrimp Quiche

24 tiny tart shells
3 tablespoons grated Parmesan cheese
1/4 cup chopped cooked shrimp
1/4 cup grated Swiss cheese
3 egg yolks
1/2 cup light cream
Dash of Tabasco
1/4 teaspoon salt

When making the tart shells, brush them with a mixture of beaten egg and milk to give them a brown glaze. Divide the Parmesan cheese, chopped shrimp and Swiss cheese among the tart shells. Mix the egg yolks, cream, Tabasco and salt and fill tart shells with the mixture. Bake in a 325°F oven for 15 minutes. Makes 24 miniature quiche.

Shrimp and Bacon Sandwich

1/2 pound bacon
8 slices bread
4 tablespoons mayonnaise
4 leaves lettuce
1/2 pound smoked shrimp, cooked, cleaned and split

Cook and drain the bacon. Toast bread and spread each slice with mayonnaise. Put lettuce, shrimp and bacon on 4 slices and top with remaining slices. Serves 4 not-too-hungry people.
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Shrimp Bisque
This is a lovely soup, pale pink in color and satin-smooth in texture. This short-cut version dispenses with the classic, laborious pounding of shells, but loses nothing in the omission.

2 pounds raw shrimp, shelled and cleaned
4 tablespoons butter
1/2 cup minced onion
1/2 cup minced celery
2 tablespoons grated carrot
3 cups chicken stock
Sprig of thyme
1 cup heavy cream
1/2 cup dry white wine
Salt, pepper
Lightly salted whipped cream (optional)

Grind the raw shrimp fine. Melt the butter and cook the vegetables until wilted. Add the shrimp and cook 5 minutes, stirring carefully. Add the chicken stock and thyme and cook in the top of a double boiler for half an hour. Strain, press- ing as much as possible of the pulp through a sieve. Add the cream and white wine and heat over hot water. Taste for seasoning and add salt and pepper if necessary. Serve with or without a topping of lightly salted whipped cream. Serves 6.

Iced Shrimp Soup
Here is a soup that should give Vichyssoise a bit of competition.

1 pound raw shrimp, shelled and cleaned
2 cups milk
1 cup light cream
1/2 cup minced onion
1/2 teaspoon anchovy paste
1/2 teaspoon powdered thyme
1 tablespoon raw rice
Salt, cayenne
Chopped chives or parsley

Put the shrimp in the top of a double boiler with the milk, cream, onion, anchovy paste, thyme and rice. Cook over hot water for an hour, then put through a food mill, extracting all the remaining good flavor from the shrimp. Add salt if necessary and a suspicion of cayenne and chill. Serve very cold in glass bowls, with a sprinkling of chives or parsley in each serving. Serves 6.

Shrimp Louis
Arrange cleaned boiled shrimp on a bed of shredded lettuce, garnish with hearts of arti­locle leaves, julienned carrots, sliced mushrooms, shredded radishes, dill, tarragon, thyme, garlic, olive, shallot, sweet basil, white wine, sherry or rum are the flavors that go best with shrimp. Makes about 1 cup.

Sauces, Salads

Shrimp Sauce
The dullest dish becomes a delight when served with this simple sauce.

1/4 pound butter
3 tablespoons lemon juice
1/2 cup finely chopped cooked shrimp
1/2 cup light cream
Salt, pepper to taste

Melt the butter, add other ingredients, heat and serve. If this seems too simple, remember that dill, tarragon, thyme, garlic, olive, salt, sweet basil, white wine, sherry or rum are the flavors that go best with shrimp. Makes about 1 cup.

Louis Dressing

1/2 cup mayonnaise
1/2 cup French dressing
1/2 cup chili sauce

Mix well and use as directed.

Shrimp and Mushroom Salad

1 pound fresh raw mushrooms, washed and trimmed
1/4 cup olive oil
Salt, pepper to taste
1 tablespoon lemon juice
1 clove garlic, puréed
3/4 cup cooked cleaned shrimp
(1/2 cup in half if too large)
Mincé parsley

Peel the mushrooms (unless they are very white) and slice them thin through cap and stem. Dress with the olive oil, salt, pepper, lemon juice and garlic. Add the shrimp, mix carefully and cor- rect seasoning if necessary. Serve sprinkled with mincéed parsley as a first course. Serves 6.
Shrimp on the Half Shell

Superlative, these. You will need jumbo shrimp that run about 12 to the pound.

- 12 jumbo shrimp
- 3 tablespoons oil (not olive oil; toasted sesame oil is particularly good)
- 1 clove garlic, finely minced
- 1 teaspoon minced ginger
- 3 tablespoons minced scallions
- 2 tablespoons soy sauce
- 2 tablespoons whiskey
- 1/2 cup chicken stock or water

Cooked rice

Split the shrimp in half lengthwise, shells and all. Wash out the veins, but let the shrimp remain in the halved shells. Heat the oil in a heavy skillet, arrange the shrimp, shell side down, in the pan and cook gently for 5 minutes. Add the garlic, ginger, scallions, soy sauce, whiskey and chicken stock or water, cover and let the shrimp simmer gently until tender, about 10 minutes. Serve in the shells, with rice as an accompaniment. Serves 4.

Charcoal-Broiled Shrimp

No one will miss sirloin steaks if you serve these from your garden grill. Again, you will want jumbo shrimp, or prawns.

- 1 1/2 pounds raw jumbo shrimp
- 1/4 cup oil
- 1/4 cup sherry (or sake)
- 1/4 cup soy sauce
- 1 clove garlic, crushed

Wash the shrimp under the faucet, but leave them in the shells. Mix the oil, sherry, soy sauce and garlic. Marinate the shrimp in the mixture for 3 or 4 hours, turning now and then. Drain, arrange in a wire broiler with closely spaced grids, or string on skewers. Cook over a bright bed of glowing coals for 4 or 5 minutes a side, basting with the marinade. Serve the shrimp in their shells and let each guest shuck his own. Huge paper napkins or finger-tip terrycloth towels are in order, as are finger bowls or a common bowl for finger dunking. No accompaniment is necessary with these live creatures, although melted butter or more marinade is not amiss. But plain or sauced, they make a gorgeous gorg. Serves 4-6.

Shrimp Marinère

Both the French and Creoles claim this dish—and no wonder?

- 2 pounds raw shrimp, shelled and cleaned
- 2 cups white wine
- 2 cups chicken stock
- Herb bouquet (parsley, bay leaf and thyme)
- 1/4 cup minced shallots or green onion
- 4 tablespoons butter or olive oil
- 3 tablespoons flour
- Salt, pepper to taste
- 1/2 cup heavy cream mixed with 3 egg yolks
- 12 slices French bread, toasted
- Minced parsley

Cook the shrimp in the white wine and chicken stock with the herb bouquet for 5 minutes. Sauté the shallots in the butter or olive oil. Add the flour, cook a minute or two, then add to the shrimp mixture. When smooth and thickened, add salt and pepper. Cook gently for 10 minutes and, just before serving, carefully add the cream mixed with the egg yolks. Do not allow to boil. Serve in a shallow dish. Surround with toasted French bread. Sprinkle liberally with parsley. Serves 6.

Shrimp à L'Americaine

This is another classic French dish, originally made with lobster.

- 1/4 pound butter
- 1/4 cup finely minced celery
- 1/4 cup finely minced carrot
- 2 pounds raw shrimp, shelled and cleaned
- 1/4 cup brandy
- 1/4 cups white wine
- Herb bouquet
- 1/4 cup tomato sauce
- Salt, freshly ground pepper to taste
- Minced parsley

Melt the butter, add the celery and carrot and cook a minute. Add the shrimp and sauté gently for 5 minutes. Pour on brandy and light it. When the flames die down, add the white wine, herb bouquet, tomato sauce, salt and pepper. Simmer until the shrimp are tender, but not soft. Serve with minced parsley sprinkled over the top. Serves 6.

Shrimp Cook Book continued

Salade de Camarones

2 cups cooked shrimp, coarsely chopped
1/2 cup chopped green olives
1 green chile, chopped
Mayonnaise
Lettuce leaves
1-2 hard-cooked eggs, sliced

Mix the shrimp, olives, chopped chile and enough mayonnaise to moisten and hold together. Serve on lettuce leaves garnished with slices of hard-cooked egg. Serves 6.

Shrimp and Rice Salad

1 cup cooked rice
1 cup cooked peas
1/2 cups small shrimp, cooked and cleaned
2 tablespoons minced parsley
1/2 cup olive oil
3 tablespoons lemon juice
Salt, pepper to taste
1/2 cup sliced raw mushrooms
1 tablespoon tarragon leaves
Lettuce leaves

Mix all ingredients, except lettuce, thoroughly. Arrange nests of lettuce on 6 individual plates, fill with the mixture and serve. Serves 6.

Shrimp Aspic

Shrimp stock, simmered until reduced to 31/2 cups
2 envelopes gelatin
2 tablespoons lemon juice
1/2 cup cooked cleaned shrimp
Watercress

To make shrimp stock, follow the recipe for Shrimp Soup, but without adding the shrimp balls. Soften the gelatin in 1/2 cup cold water and add to the stock with the lemon juice. Pour a thin layer of this mixture into a fish-shaped mold and allow it to set. Split the shrimp lengthwise and arrange them in a symmetrical fashion on the gelatin, simulating fish scales. (Add a slice of stuffed olive for the eye, if you like.) Pour on some of the gelatin mixture, which should be chilled to the consistency of unbeaten egg white. When this sets, add the remaining gelatin mixture and chill until set. Unmold on a bed of watercress. Mayonnaise with finely chopped cucumber and chives is good with this. Serves 6.

Main Dishes

Shrimp Tarragon

This simplest of recipes never fails to get encore. It is worth repeating. Add 2 tablespoons chopped fresh tarragon
1/4 pound butter, melted
2 pounds raw shrimp, shelled and cleaned
1/2 cup heavy cream
Salt
6 slices toast

Add the tarragon to the melted butter and cook the shrimp in it until tender (from 5-10 minutes). Add the cream, bring to a boil and add salt if necessary. Serve with toast. Serves 6.

Charcoal-Broiled Shrimp

No one will miss sirloin steaks if you serve these from your garden grill. Again, you will want jumbo shrimp, or prawns.

- 1 1/2 pounds raw jumbo shrimp
- 1/4 cup oil
- 1/4 cup sherry (or sake)
- 1/4 cup soy sauce
- 1 clove garlic, crushed

Wash the shrimp under the faucet, but leave them in the shells. Mix the oil, sherry, soy sauce and garlic. Marinate the shrimp in the mixture for 3 or 4 hours, turning now and then. Drain, arrange in a wire broiler with closely spaced grids, or string on skewers. Cook over a bright bed of glowing coals for 4 or 5 minutes a side, basting with the marinade. Serve the shrimp in their shells and let each guest shuck his own. Huge paper napkins or finger-tip terrycloth towels are in order, as are finger bowls or a common bowl for finger dunking. No accompaniment is necessary with these live creatures, although melted butter or more marinade is not amiss. But plain or sauced, they make a gorgeous gorg. Serves 4-6.

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- 2 pounds raw shrimp, shelled and cleaned
- 2 cups white wine
- 2 cups chicken stock
- Herb bouquet (parsley, bay leaf and thyme)
- 1/4 cup minced shallots or green onion
- 4 tablespoons butter or olive oil
- 3 tablespoons flour
- Salt, pepper to taste
- 1/2 cup heavy cream mixed with 3 egg yolks
- 12 slices French bread, toasted
- Minced parsley

Cook the shrimp in the white wine and chicken stock with the herb bouquet for 5 minutes. Sauté the shallots in the butter or olive oil. Add the flour, cook a minute or two, then add to the shrimp mixture. When smooth and thickened, add salt and pepper. Cook gently for 10 minutes and, just before serving, carefully add the cream mixed with the egg yolks. Do not allow to boil. Serve in a shallow dish. Surround with toasted French bread. Sprinkle liberally with parsley. Serves 6.

Shrimp à L'Americaine

This is another classic French dish, originally made with lobster.

- 1/4 pound butter
- 1/4 cup finely minced celery
- 1/4 cup finely minced carrot
- 2 pounds raw shrimp, shelled and cleaned
- 1/4 cup brandy
- 1/4 cups white wine
- Herb bouquet
- 1/4 cup tomato sauce
- Salt, freshly ground pepper to taste
- Minced parsley

Melt the butter, add the celery and carrot and cook a minute. Add the shrimp and sauté gently for 5 minutes. Pour on brandy and light it. When the flames die down, add the white wine, herb bouquet, tomato sauce, salt and pepper. Simmer until the shrimp are tender, but not soft. Serve with minced parsley sprinkled over the top. Serves 6.

HOUSE & GARDEN, APRIL, 1965
Celestial Shrimp

2 cups canned or fresh tomatoes
2 tablespoons ham or lard
2 pounds raw shrimp, shelled and cleaned

Add the ham, onion, garlic and shrimp. When the tomato is wilted, discard the garlic and add the tomatoes, cream, sherry, herbs, salt and pepper. Simmer slowly until the sauce thickens, then add the cooked shrimp and reheat. Serve with triangles of toast. Serves 6.

Shrimp Nob Hill

For lunch or for a buffet supper, this recipe is simple, but excellent.

1 clove garlic
3 tablespoons butter
2 cups canned tomatoes
1/2 cup light cream
1/4 cup sherry
1 teaspoon minced parsley
1/2 teaspoon dried basil
Salt, pepper to taste
11/4 pounds boiled, cleaned shrimp

Flatten garlic with the side of a heavy knife and heat in the butter until soft. Discard the garlic and add the tomatoes, cream, sherry, herbs, salt and pepper. Simmer slowly until the sauce thickens, then add the cooked shrimp and reheat. Serve with triangles of toast. Serves 6.

Curried Shrimp, Iced

The controversy over how hot to make a curry will never be settled. This recipe for a cold curry can be hot or not as you please.

1 clove garlic, crushed with flat of a knife
1/4 cup minced onion
1/4 cup minced apple
4 tablespoons butter
2 tablespoons flour
1 cup canned tomatoes
Salt, pepper
Curry powder to taste
Mayonnaise
1 tablespoon lemon juice
2 pounds cooked, cleaned shrimp, cooled
Sliced almonds

Sauté the garlic, onion and apple in the butter. When the onion is wilted, discard the garlic and add the flour, tomatoes, salt, pepper and curry powder to the pan. In this recipe the curry powder may be added rather lavishly, as it is to be diluted later.) Cool this curry sauce and add to it an equal amount of mayonnaise and the lemon juice. Fold in the cooled shrimp, then pack into a bowl and chill for several hours before serving. This is a good dish for a buffet, served, perhaps, with Virginia ham, chicken turnovers and asparagus vinaigrette. Serves 6.

Cantonese Shrimp

3 tablespoons oil
1 clove garlic, pureed
1/4 cup Dow see (fermented black beans, available in Chinese markets), mashed
1/2 cup chopped raw pork
2 tablespoons soy sauce
2 pounds raw jumbo shrimp, shelled, cleaned and split down the back
2 cups hot chicken stock
1 tablespoon cornstarch
3 scallions, sliced fine and on the diagonal

Boiled rice

Heat the oil in a pan and cook the puréed garlic, mashed dow see and pork. When the pork is cooked through, add the soy sauce, shrimp and chicken stock. Cook 5 minutes and add cornstarch mixed with 2 tablespoons water. When clear and thick, add the scallions. Correct seasoning and serve at once with rice. Serves 6.

Shrimp Omelette

Alexandre Dumas, who wrote a famous book on cookery, said of shrimp omelette: "contient beau-coup de cuisine," which apparently meant that in order to make one you have to know your way around a kitchen. This version is for the novice.

1 cup cooked cut-up shrimp
1 cup rich cream sauce (made with 1/2 milk, 1/2 light cream)
1 tablespoon sherry
Grating of nutmeg
Salt, pepper to taste
6 eggs
2 tablespoons butter

First make the shrimp filling for the omelette by adding the cut-up shrimp to the cream sauce and seasoning it with the sherry, nutmeg and salt. Keep this hot while making the omelette. Beat the 6 eggs very slightly with 1 tablespoon water and a little salt and pepper. Heat a smooth, rounded-sided skillet, add and melt the butter. Tip the pan so that the butter will cover the bottom and sides, then pour the egg mixture all at once. Working quickly, lift the mixture with a spatula, tipping and shaking the pan so that the uncooked portion will run down under the cooked portion. As soon as all the egg is set except for a thin portion will run down under the cooked portion. Pour remaining mixture around the omelette and serve at once. Serves 4.
Shrimp Vincenti

12 small fillets of sole, at room temperature
1/2 cup (2 ounces) butter
1 teaspoon Beau Monde Seasoning
1/3 cup sour cream
1/4 cup light cream
1/2 teaspoon salt
6-ounce can medium shrimp, drained
1/2 cup grated Parmesan cheese
9-12 pimiento-stuffed green olives, sliced

Take a flat baking dish, large enough to hold 6 fillets, making layers. Spread with remaining sour cream mixture and sprinkle with the grated Parmesan. Bake in a 325° oven for 20-25 minutes, depending upon the thickness of the fillets. (Do not overcook, as the sour cream will separate.) Remove from the oven, garnish each serving with 5 or 6 olive slices and serve immediately. This dish can be prepared an hour or so ahead of time and then gently reheated, if kept cool but not refrigerated. Serves 6.

Crevettes Sautéées à la Crème

1 pound raw jumbo shrimp (or prawns), shelled
1/4 pound butter
1/4 cup cognac
1/2 cup heavy cream
Salt, pepper to taste
1 teaspoon lemon juice
2 tablespoons minced parsley
4 cups cooked rice

Cook the shrimp in the butter until nearly done. Remove from heat, add the cognac and flame. When flames die down, return to heat and add the cream, salt and pepper and simmer until the cream thickens. Add lemon juice and parsley to the shrimp-cream mixture and serve over the rice. Serves 4.

Shrimp Victoria

1 pound raw shrimp, shelled and cleaned
1/4 cup minced onion
5 tablespoons butter
1/4 pound cleaned but unpeeled mushrooms, cut in quarters
1 tablespoon flour
1 teaspoon salt
Freshly ground pepper to taste
1/2 cup sour cream
Cooked rice

Saute the shrimp and onion in 4 tablespoons butter until the shrimp are pink. Add the mushrooms and cook for 5 minutes. Add remaining 1 tablespoon butter. Sprinkle in the flour, salt and pepper and cook a minute. Add the sour cream and cook, carefully stirring, until hot and smooth. Serve with rice. Serves 4-6.

Risotto alla Scampi

1/2 cup diced celery
1/2 cup diced carrot
1/2 cup diced onion
1/2 cup olive oil
1/4 cup butter
1 pound raw scampi or jumbo shrimp, shelled and cleaned
1 small clove garlic, minced fine
1 pound raw rice

Cook the vegetables in the olive oil and butter until tender. Add the shrimp and garlic and cook until the shrimp are pink and just tender. Cook the rice in salted water until done. Drain and combine with the shrimp mixture. Serves 6.

Party Shrimp Pie

Here is a good recipe for a buffet supper. Serve it with a jellied chicken loaf, asparagus vinaigrette and toasted corn bread.

5 pounds raw shrimp, shelled and cleaned
1 cup white wine
1 bay leaf
Sprig of thyme
Salt, pepper
1 onion, sliced
1/2 cup butter
1/2 cup flour
1 quart milk
1 cup light cream
Curry powder
1 cup pitted ripe olives
1/2 cup blanched almonds and/or 1 cup sliced water chestnuts
Rich pastry, enough for one large pie shell

Put the shrimp in a large pot with the white wine, bay leaf, thyme, 1 tablespoon salt, onion and enough boiling water to just cover them. Simmer for 5 minutes and allow the shrimp to cool in the liquor. Make a roux with the butter and flour, add 2 cups of the strained shrimp liquor, the milk and cream and season with salt, pepper and a little curry powder. Cook until thickened, add the cooked shrimp, olives, almonds and/or water chestnuts. Put in a large baking pan about 10" by 14" by 3", cover with rich pastry, slash the top in several places and bake in a 350° oven until pie is browned. Serves 12-15.

Seampi with Fettuccine

1 cup chopped onion
1/2 cup butter
2 pounds raw scampi or jumbo shrimp, shelled and cleaned
1/4 cup cognac
1/4 cup flour
1 cup clam juice
1 cup light cream
1/2 cup tomato purée
Salt, pepper to taste
1 pound fettuccine, cooked
Melted butter
Grated Parmesan cheese

Cook the onion in 1/4 cup butter until wilting; add the shrimp and cook 5 minutes. Remove from heat, add the cognac and flame. Make a sauce by melting the remaining 1/4 cup of butter, adding the flour and mixing well for a minute or two, then adding the clam juice, cream, tomato purée, salt and pepper. Cook slowly for 5 minutes, or until thick and smooth. Combine with the shrimp. Toss the cooked fettuccine with melted butter and pour the shrimp mixture over it. Pass freshly grated Parmesan cheese. Serves 8.

Camarones à la Malagüeña

(Shrimp, Spanish style)

1/4 cup olive oil
1/2 cup minced onion
3 cloves garlic, pureéd
2 tablespoons minced parsley
1 pound small raw shrimp, shelled and cleaned
1/4 cup pale dry sherry (such as La Fina)

Heat the olive oil in a medium-sized skillet. Add the onion, garlic and parsley and cook until the onion is a pale amber, then add the shrimp. Cover and cook for 5 minutes, then add the dry sherry and cook another minute or two, shaking the pan continually. Serve with plenty of crusty bread. Serves 3-4.
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KitchenAid
Dishwashers: Write Dept. KHG-5, The Hobart Manufacturing Company, Troy, Ohio 45373
SEE KITCHENAID AD ON PORTABLES. PAGE 8.

Gracious Dining

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Braising and Stewing

No matter how tough a cut of meat or an old bird may be, there are two allied methods of cooking that are guaranteed to turn it into a luscious mouthful—braising and stewing. In both methods (and in pot roasting, which is similar), food is cooked in liquid in a heavy covered pan or casserole at a low temperature, either in the oven or over direct heat. The combination of long, slow cooking and moisture (from the liquid and the steam that condenses under the pan lid) helps to soften and break down the connective tissue that makes meat hard on the jaws, while the low temperature prevents the liquid from reducing too rapidly and the meat from shrinking, drying out and becoming stringy. The slight difference between stewing and braising lies mostly in the amount of liquid used—more for a stew, less for braising or pot roasting where the juices should cook down to a thick, rich sauce. For this reason, braised foods are frequently cooked in a wide, shallow type of pan or covered skillet, so the liquid can reduce, while stews may be cooked in a Dutch oven, deep pan or casserole or the classic French cocotte. Fricasses and such esoteric-sounding French recipes as Estouffade de Boeuf, Boeuf en Daube, Blanquette de Veau and Navarin d'Agneau are all variations on these basic processes.

Principles of braising and stewing

Although you occasionally find such delicate morsels as filet of beef being braised, mainly for the wonderfully rich flavor that results, the cuts of meat recommended for braising, stewing and pot roasting are usually those that are less tender (and less expensive) or definitely bony, such as beef eye of the round, top and
bottom round, rump and chuck, flank, neck, brisket, oxtail and short ribs; pork loin or shoulder; veal shoulder, breast, shanks and neck. If you are stewing or braising poultry, you will find that roasting, stewing or frying chickens are better than young broilers, which tend to fall apart. Game and game birds also benefit from the tenderizing qualities of stewing and braising.

You may cook the meat in one piece (for pot roast or French boeuf à la mode) or cut it up, usually into cubes or sections of at least 2 inches. Whole pieces of meat should weigh about 3 pounds and have a depth of 4 inches or more, to allow for shrinkage. The flavor and texture of less choice cuts can be improved, and the meat rendered juicier and tenderer, either by larding (inserting strips of fat with a larding needle), or by marinating in a mixture of wine, vegetables and herbs (the marinade can be used later as part of the cooking liquor).

Meats or poultry to be braised, stewed or pot roasted, whether whole or cut up, should first be browned in hot fat to seal in the juices and give flavor to the cooking liquid. (An exception is the white French veal or lamb stew called a blanquette where, traditionally, the meat is blanched and then simmered in stock and flavoring vegetables, without prior browning.) If meat has been marinated, it must be drained and dried thoroughly before browning. When browning cubed meat, put only a few pieces at a time in the pan and brown them well on all sides (they should not touch each other or be in more than one layer, or the heat will drop, the juices run out and the meat will rather than sear). If you want to eliminate the fat, you may brown the whole or cubed meat under the broiler—quickly if placed near the heat, for a longer time if put on a lower shelf—and flame it on the broiler pan. It is very important during browning not to pierce the meat with a fork, or the juices will escape. Instead, use metal tongs to turn small pieces of meat, two wooden spoons for whole cuts and birds. Occasionally a recipe will call for meat to be floured before browning, which makes it darker in color and serves to thicken the liquid.

After browning, the pan may be deglazed by flaming it with heated, lighted brandy or a similar spirit, a process that liquefies and removes the brown glaze adhering to the pan after the meat is colored. When the flames have died down, you remove the meat from the pan and add the liquid (preferably stock or a mixture of wine and stock), seasonings and flavorings. Then bring the liquid to a boil, replace the meat, reduce the heat so the liquid merely simmers and cover the pan. (Continued on next page)
Simple easy operation! Just place can into position, depress lever to lock can, pierce and cut out lid. Powerful magnet picks up and holds lid. Opens all standard cans, and leaves a safe, smooth edge. Best of all, it features the exclusive, gear-driven SWING-A-WAY cutter mechanism. Fully guaranteed! And, its low price will be a pleasant surprise. Model 4000, white with chrome.

COOKING CLUB continued from preceding page

To prevent a stew from becoming too liquid, put a piece of waxed paper under the lid to catch the condensing steam. Vegetables may be added, according to the recipe. You can sauté onions and carrots or mushrooms after the meat and cook them with it, or put vegetables in the pot at a later stage of cooking, or cook them separately and combine with the meat near the end of the cooking time. If you like the flavor of the vegetables to permeate a stew, but don’t want them overcooked, add just one of each vegetable at the beginning of the cooking time and the rest toward the end. Once the stew, pot roast or braised dish is cooked, you should skim off any fat that has collected on the surface (with a metal spoon or bulb baster, by putting paper toweling on the surface or by chilling the liquid and then removing the fat layer) and, if necessary, thicken the sauce with beurre manié (small balls of butter and flour), potato starch, cornstarch or arrowroot mixed with a little cold water, or by reducing the liquid over high heat after the meat and vegetables have been removed with a slotted spoon. Sauces that are too thick may be thinned with a little stock. It is a good idea to check during cooking—pot roasts, which cook in a minimum of liquid, may need basting or turning, and the level of braising or stewing liquids may need bolstering. Practically all stewed, braised or pot-roasted meats improve with reheating, when the flavors have had a chance to mellow and blend, and will definitely taste better the second time around—or even cold, in the case of pot roasts. Chicken is more chancy. It requires less cooking time than meat and may disintegrate if reheated too vigorously.

The braising of vegetables

Braising applies not only to meats, poultry and game, but also to many types of vegetables, especially those that are green and leafy, such as lettuce, endive, chicory, celery and cabbage. Artichokes, Brussels sprouts, chestnuts, onions, leeks and such root vegetables as carrots and turnips are also delicious braised. This is a distinctively French way of cooking vegetables and well worth trying, as the result is delicious and far different from that of simple boiling. To remove the bitterness or pungent flavor from a vegetable such as endive or old turnips, you may blanch them before braising, either by putting them in cold water, bringing them slowly to a boil, and draining, or by plunging them into boiling salted water and letting the water return to the boil for a few minutes.

Vegetables may be braised in the oven or on the range. Oven-braised vegetables are usually cooked in a shallow, fireproof covered casserole or in a baking dish large enough to hold them in a single layer with butter, seasonings and stock and covered with a piece of buttered waxed paper. Sometimes the dish is buttered and occasionally the vegetables are arranged on a bed of chopped onion and carrot with an herb bouquet and bacon, to give them a very rich flavor (this may be done with lettuce, celery or endive). Oven cooking is recommended for vegetables that need gentle heat and long, slow cooking. You can cook harder vegetables, like onions, carrots and turnips, more quickly in a covered skillet over direct heat. In either case, after you have removed the vegetables from the braising dish, pour the cooking juices, strained, reduced and thickened if necessary, over them as a sauce, which also makes them a more flavorful dish.

Manuscripts

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he put juniper berries, known for their diuretic qualities, into spirits and redistilled the result. The new liquor was called Geneva, from the Dutch genever (or juniper), which the English shortened to gin.

The most celebrated gin cocktail is, of course, the fabulous Martini. There are two schools of thought about the origin of the Martini. Some people consider that the name came from the vermouth with which it was made—originally sweet, later dry. Writers of San Francisco history claim that the Martini began there and credit its invention to Jerry Thomas, a famous bartender and author of the "Bon Vivant’s Companion, or How to Mix Drinks."

The life of Thomas was as fabulous as the Martini. At the age of 22 he shipped out of New York aboard the Annie Smith which sailed at San Francisco in the autumn of 1849, where he left the ship and became bartender in a gambling hall, the El Dorado. After an unsuccessful venture into the gold fields, he set out from San Francisco for the metropolitan areas of the South and East, making his living tending bar in the best places. At the famous Planters House in St. Louis he invented the Tom and Jerry (Jerry Thomas).

About 1860, he returned by covered wagon to San Francisco where he became principal bartender at the Occidental Hotel. One morning, it is said, a customer came into the bar asking for a drink to cure his hang-over. When Thomas first suggestion met with disapproval, he decided to invent a drink. With careful regard to the tonic qualities of the ingredients he used, Thomas mixed the drink and gave it to the customer, who promptly recovered from his hang-over. As the man was leaving the bar, Thomas asked him if he lived in San Francisco. "No," was the reply, "I am on my way to Martinez" (the county seat of Contra Costa County in the San Francisco Bay area, named for an early Spanish mayor of San Francisco). Thomas wrote down the recipe and named it the Martinez. It is included in his "Bon Vivant’s Companion" (1862), along with his original recipe for Tom and Jerry.

Martinez cocktail

1 dash of bitters
2 dashes of maraschino
patty of Old Tom Gin
wineglass of vermouth
2 small lumps of ice

Shake thoroughly and strain into a large cocktail glass. Put a quarter slice of lemon in the glass and serve. If the guest prefers it very sweet, add 2 dashes of gum syrup.

If this was indeed the forerunner of the Martini, not only the name but the ingredients have been considerably modified since 1862.

The Gin Rickey was the achievement of a really good bartender. It was first served in Washington, D.C., in what was called "the third House of Congress"—Shoemaker’s Restaurant, favorite gathering place of members of Congress and lobbyists, including Joseph Rickey, importer of Italian wines. It is said that a bartender either created the drink himself or at somebody’s suggestion squeezed limes into a glass, added soda and gin, and served it to Rickey.

The Pink Lady, named for a popular show of 1912, enjoyed a brief revival of popularity during the Broadway run of “Happy Birthday,” produced in 1947. In the play, the proper and shy young heroine (played by Helen Hayes) got up and danced on the bar after a mixture of drinks, including a Pink Lady.

A logical extension of the cocktail is the tall mixed drink, such as the John Collins, which took its name from the headwaiter at Limer’s Old House, at the corner of Conduit Street in London. The John Collins was originally made with Holland gin. When the new, more popular brother drink came along, made originally with Old Tom, a sweetened gin, it was naturally called the Tom Collins.

Rum cocktails

The discoverers and colonizers of the West Indies (some say Columbus) introduced sugar cane to the islands, and by 1520 distilleries were in full swing, turning out rum. Rum, shortened from rum-bullion, was the strong drink of the American colonists. George Washington once entered into a contract with one of his hired men, agreeing to pay him $4 at Christmas with which he could get drunk on rum for four days and nights.

An early American cocktail was the Stonewall or Stone Fence, originated by an Irishman in a gambling hall, the El Dorado.

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Pink Lady

This is the classic cocktail. With care, you can make a "perfect" Pink Lady.
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Fabric for shades, “Pavilion” striped canvas, Gooley, Inc.

Chair upholstery, “Renee” print on Belgian linen, 48” w. Tressward.6

“Gastronome” Hotray, $39.95; dome, $19.95. Salton Mfg. Co.

Flatware, “Ultra” stainless steel, 5-piece place setting, $10.95. Georges Import, Ltd.

Glassware, “Provincial” milk glass, goblets and wines, $3.25 ea. Imperial Glass.


Everything else privately owned.

Cartouflage
Page 171:
Materials needed:
Tissue cord, 30 ft., 50c Satinette ribbon, 5" w., 42 ft., 50c; gift-wrapping paper, 29" x 50"; Tissue, Potpourri paper, 5 sheets, 26" x 30", $1 East House.


Open-end mailing tube, 15 1/2 x 36", 60c; 2 x 36", 60c; 3 x 36", 75c; 5 x 36", $2, Baum Paper Co., 219 Fulton St., New York, N.Y. 10007.

Table settings, top:
Flatware, Florentine gold vermeil, 6-piece place setting, $88.50. Samuel Kirk & Son Inc.

Dinnerware: “Athena” English bone china, 5-piece place setting, $48.50. Minton Inc.


Bottles:


Flower-starred roomlets: Stores having linens on page 172 & 173

R. ALTMAN & CO., New York, N.Y.
J L BRANDEN, Omaha, Nebr.
BROWN-BUNKIN, Tulsa, Okla.
DURBIN’S, Miami, Fla.
DIAMOND’S, Phoenix, Ariz.
D. FOX & CO., Hartford, Conn.
GOLDB, Lincoln, Nebr.
HALLE’S, Cleveland, Ohio.
D. H. HORNE, Pittsburgh, Pa.
HUTHLER’S, Baltimore, Md.
LIBERTY HOUSE, Honolulu, Hawaii
MAY-O, Denver, Colo.
McGLING, Cincinnati, Ohio
STEWART’S, Louisville, Ky.
Wallpaper, red ticking stripe, plastic-coated, $3 roll. Border 75c yd. Lennon.

Carpet, “Greenbrier” cotton, $14.95 sq. yd. Carter Brothers, Inc.

Towels and sheets, “Carnation” bath, $3.99; hand, $1.79; washcloth, 96c: twin sheet, $4; pillow-case, $1.49, Cannon.

Wicker furniture and framed mirror, all custom painted. Half Snow, slippers, 29" w. 10" d., 77 h., $155: dressing table, 3 drawers, 37" w., 19" d., 29 h., $164; mirror, 15" w., 2" h., $31. Walters Furniture, 801 Second Ave., New York, N.Y. 10017.

High-back chair from “Older Heritage” group, matte finish black enamel, slip seat, 16" w., 41" h., $22.50. Lloyd Mfg. Co., div. of Heywood-Wakefield.

Shower-curtain fabric, ticking stripe Sashford cotton denim, 36" w., 96c yd. Avondale.

Mirror lights, “Shadows Out” white wooden strip that extends to 24" with 4 complexion bulbs, can be adhered to mirror or mounted on wall, $11.95 ea. Hammacher Schlemmer, 145 E. 57th St., New York, N.Y. 10022.


Full-length mirror. Pittsburgh Plate Glass Co.

Soup, “Crocked Carnation” hand-size only, box of 3 bars, $1.75. Yardley of London, Inc.

Brass 3-ring towel tree, $35; pink glass, $20; ceramic decorapne box, $12, lacquered box, $16.50; opaline glass (holding Colorado Carnations), $40; ceramic powder dish, $8; cobble bottle, $12, papier-mâché tissue box, $22.50; glass covered jar, $125. All from Marion Wieder, Inc., 969 Third Ave., New York 10022.

Still lifes painted on old wooden barn siding by Renee, $20 to $15 ea. Color Galleries, P. O. Box 2305, Grand Central Station, New York, N.Y. 10017.

Connoisseur’s Corner & Luggage Addresses for stores listed in this issue on pages 20, 24, 44, 46:

L. ALTMAU & COMPANY
334 & Fifth Avenue
New York, N.Y. 10016

T. ANTHONY
727 Madison Avenue
New York, N.Y. 10022

MARK CROSS
707 Fifth Avenue
New York, N.Y. 10022

GIOB JENSEN
667 Fifth Avenue
New York, N.Y. 10022

KENT LUGGAGE INC.
745 Fifth Avenue
New York, N.Y. 10022

MACY’S Herald Square
New York, N.Y. 10001

NEW YORK EXCHANGE FOR WOMEN’S WORK
541 Madison Avenue
New York, N.Y. 10022

SUTTON
147 E. 70th Street
New York, N.Y. 10021

CAROLE STUART
54 East 57th Street
New York, N.Y. 10022

TANNITY & COMPANY
727 Fifth Avenue
New York, N.Y. 10022
gan. Vodka is a Russian word meaning "little water." from vodka, water, and ka, an affectionate diminutive. This has caused at least one misunderstanding: A local Hollywood union picketed against the serving of Moscow Mules on the grounds that this was a Russian drink and unpatriotic. But they ceased to picket when it was pointed out that both the vodka and the ginger beer it was mixed with were made in the United States and the drink was in fact dreamed up by Jack Martin of Heublein and Jack Morgan, owner of Hollywood's Cock 'n Bull restaurant.

The Bloody Mary, favorite morning-after restorative, is claimed by George Jessel and at least two New York bartenders, while the Screwdriver, which tastes like orange juice but is considerably more potent, is believed to have originated with American oil workers in Iran who drank vodka and orange juice, stirring it with screwdrivers they carried attached to their fatigue pants by loops. The Gimlet, on the other hand, began as a British drink of gin and Rose's lime juice, much favored in Hong Kong and Singapore (Americans substituted vodka). A gimlet is a small boring tool, but any relation between the gimlet and the cocktail is unknown—it seems hardly likely that it could ever have been used by the proper British to stir their drinks.

Brandy cocktails
Brandy, a word which comes from the Dutch brandewijn or German bräntwein, meaning burnt wine, is not really burnt, but distilled from the wine of grapes. Brandy cocktails have never been as popular as those made with gin, whiskey, rum or vodka—the possible exception being the Stinger, a deceptively suave combination of brandy and white crème de menthe, served mainly as an after-dinner drink. A close runner-up is the Side Car, an equally ingratiating mixture of brandy, Cointreau and lemon juice believed to have been invented in Paris and brought home during Prohibition, becoming the rage of the speakeasies. It is said to be named after the motorcycle sidecar in which an American army captain was driven to and from his pet Paris drinking spot, variously claimed as the Dome, Ritz Bar, Harry's Bar or the Rotonde. Like many stories about the origin of cocktails, this sounds far-fetched, but it may well be true.

WHAT'S NEW FOR LIVING continued from page 28

FASHIONS IN FRIGES. You can now have a refrigerator with a French Provincial front or a pop art front, or decorated in any of thirty-one other fashionable and colorful designs. "Kelvinator Originals" are styled on the theory that a major appliance should be as decorative as any furnishing, and any resemblance to the familiar pristine white enamel number is behind closed doors. The designs range from Pennsylvania Dutch (red, with hex sign, left) and Maverick (black-and-white calfskin with a spur for a handle) to pictorial doors such as One-Eyed Jack (under-counter model in playing-card colors, below), Runabout (old automobiles sketched in black and white) and Phone Booth (way out, red and yellow, and full of college boys). There are also ranges and dishwashers available to match some of these refrigerators. By Kelvinator Division, American Motors Corporation, Detroit, Mich. 48232.

APRIL, 1965
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All of a century-old charm is yours in these lovely reproductions. Just look at that Boston Rocker! Note its high back, gracefully turned spindles, low slung seat. Your great-great-grandmother probably rocked her babies in one of the originals. It's really the perfect colonial fireside chair.

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How to create a well-tempered ambience

for listening to the sounds you love

In creating a pleasant environment for listening to music at home, the objective is exactly opposite that of sound conditioning the rest of the house (see pages 148-155). Instead of trying to hush annoying noise, your aim is to bring out the best in sound that is more than welcome.

Two factors influence the quality of musical sound - the character of the room and its furnishings and the placement of musical instruments and music-system speakers. There is no need, however, to plan the acoustics of a room only for music, because at home music inevitably alternates with conversation and a room planned only for music tends to be acoustically uncomfortable for talk. On the other hand, any room that is pleasant for conversation - neither too live nor too muffled - is generally fine for the kind of music you would be listening to at home - single instruments, or small ensembles. Since chamber music was originally written to be heard in relatively small, intimate spaces, it does not call for the resonances of a Carnegie Hall. In the case of recorded music, the degree of reverberation desirable for symphony orchestras, opera, church organs and the like has been carefully built into the recording at the studio.

How the room affects the sound

As a rule, the quality of the music will not be adversely affected by the shape of the room unless it is very long and narrow with smooth, uncluttered parallel walls that reflect the sound, causing it to bounce back and forth. This can be remedied simply by breaking up the smoothness of the surfaces with bookshelves, tall cabinets or even paintings. A good deal of the sound we hear in concert halls is reflected sound, and it needs surfaces varied three dimensionally to blend it and distribute it evenly around the room. Shallow wall niches or exposed ceiling beams are fine for this purpose. (The superb sound of Boston's Symphony Hall is partly attributed to the set of niches around the sides of the auditorium and the coffered ceiling.)

Naturally if you are trying to find a home for a big instrument like a piano or an organ, the layout of your room will play a big part in your decision. Acoustically, however, there are some important points to bear in mind: Keep away from walls of uncovered glass, for they tend to make the music sound jarring, metallic, too sharp. On the other hand, don't ask a string quartet to play in a corner hung with heavy curtains or the sound will be too fuzzy. When placing an upright piano, leave a small space between the back of the instrument and the wall so the wall can act as an additional reflecting surface. As a rule it is a good idea not to stand a home organ on bare floor since it will tend to bounce back the sound and set up unpleasant reverberations. In most cases, a piano is all right on bare floor as it is on the concert hall stage - but in a room with very hard surfaces such as a terrazzo floor and glass walls, you may find you need to stand the piano on a rug.

Where to station music loudspeakers

An important factor in obtaining a good quality of sound from radio and record-playing equipment is where you place the speakers. Sound quality varies so much, however, from room to room and from one speaker design to another that the very best strategy is to test your speakers in different positions and different locations until you get the best over-all effect. Here are a few general points to guide your experiments if you are installing music system speakers for the first time or turning a freshly critical ear on your old music equipment:

Stereo speakers should be 6 to 10 feet apart depending on the size of the room. Be careful not to separate them too much or you will get a hole in the middle that will result in choppiness, disconnected sound. If the speakers are too close, however, you will not get the sense of space and depth that is the object of good stereo. Keep the speakers at seated eye and ear level if possible - at least 3 or 4 feet off the floor. A rule of thumb for concert-hall acoustics is that if you can see the performers well, you can usually hear well, and this holds true for music speakers at home, too. If the speakers are too near the floor, chairs and tables
in the path of the sound will obstruct the high tones and only the bass will come through with a minimum of distortion. Also, if the speakers are on or too near the floor, the sound tends to be boomy and unnatural.

Placing the speakers in the corners of a room often produces excellent results. Bass notes radiate from the speaker in all directions, so by placing the speaker in a corner, you channel them into a more limited area and emphasize the deep, throbbing tone that gives the music its richness. If a speaker in the corner seems to overemphasize the bass, move it in a bit from one wall and, if necessary, try raising it a little higher from the floor. In a very overstuffed room, you may have to compensate for a bass-heavy sound by turning down the bass control of your equipment—but do not overdos this or you will upset the careful, sound balance of both the equipment and the recording. If the bass seems too light, place the speakers nearer to or on the floor.

In a long, narrow room, mounting the speakers on one of the short, end walls tends to emphasize the resonances of the room, while mounting them on a long wall may diminish the bass. The best plan is to try both and judge which sounds most natural to your ears, which is, after all, the best criterion for musical sound. Settle on what pleases you most, for individuals' ears react with astonishing variations of acuteness to music, and the sound in your living room should be one of your personal pleasures.

Building specifications for sound-conditioning kitchen

CEILING: Large modular sound-absorbent ceiling panels, Owens-Corning Fiberglas Corp.  INTERIOR WALLS: "Engineered" framing lumber, Weyerhaeuser Co.; fiber-glass sheathing (also used to cushion appliances), Owens-Corning Fiberglas Corp. FLOOR COVERING: Cushion-backed sheet vinyl, Evertex Co. VENTILATING FAN: NuTone Inc. CHOPPING BLOCK INSERT: Quality Maple Block Co. STEEL CABINETS: St. Charles Mfg. Co. QUILTED VINYL: "Con-tact" by Cohn-Hall-Marx Co.

NEW IDEAS
for decorating and shading with colorful CANVAS

The next-door neighbor
The sounds of unlocking his door from the outside and of his footsteps while his door is open come directly through the crack under "our" front door which does not fit as closely as it might. After that, the well-built party wall effectively blocks sound from traveling between the two apartments.

The friend upstairs
Conventional floor-and-ceiling construction transmits impact noise of her footsteps on bare floor even though it is sturdy enough to block high-pitched air-borne sound of telephone. Plumbing pipes carry the voices from kitchen to kitchen.

The country host
The direct sound of his voice is scrambled by the reflected sound bouncing back and forth between the two parallel glass walls, and his words become difficult to understand.

Clues to the sound mysteries on page 148

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**Bidette**

- at work
- when travelling
- at bedtime
- when ill
- during menstruation
- and, when weather, activity or stress suggest the need for caution

Bidette gardener complete with his marble hoe.

Lisbon has a full complement of interesting museums, two of which I found particularly appealing. One is the Museu de Arte Popular, which contains an extensive and beautifully displayed collection of Portuguese folk arts and crafts, both those that have vanished with the passage of time and those that are still practiced. Not only is a morning spent there a reward in itself; it also provides one with a knowledge of what to look for in shops and markets all over the country. My other favorite is the Museu de Artes Decorativas, an old palace furnished with a marvelous collection of Portuguese antiques and given to the city by a private collector, Ricardo Espirito-Santo. Adjoining the museum are the workshops of the Fundação Espírito-Santo, endowed by the same man to train craftsmen in bookbinding, rug-making and furniture-making. If you fall in love with the exquisite products you see in these ateliers, don't despair, the Fundação will accept orders for them.

One of the pleasures of shopping in Lisbon is being able to have things like rugs and china and jewelry made exactly to your specification. If you have time enough at least to decide what you want—and one of the frustrations if you don't. As you might expect in a country where handwork is still very much the rule, orders are not filled quickly. But judging from my experience they are filled and shipped reliably. There are, however, sufficient treasures that you can walk right out of the shops with to render the problem easily avoidable. I have only one category to add to the listings in that invaluable and easily obtainable booklet, "The Selective Shopping Guide of Lisbon": tinsmiths. They have marvelous cake pans shaped like stars or flowers or hearts, or elaborate and beautifully made molds, and sturdy boxes in any size you could want.

With all the things there are to buy and do and see (I could have filled a week just collecting attractive tile patterns and imaginative ideas for using tile inside and outside houses) it took strong effort of will power to leave Lisbon and see what the rest of the country had to offer. It proves once more that in four weeks of traveling I could only dip briefly into the different regions, explore one town out of six that beckoned, and often spend three hours where three days were needed.

**Diversity of natural charm**

Portugal has an astonishing diversity of climate and scenery. Mediterranean warmth in the Algarve with its necklace of beaches carved from flower-covered cliffs; violent extremes of heat and cold in the rolling, castle-dotted plains of the Alentejo; snowy winters and misty summers in the granitic peaks and heather-clad highlands of the Serra da Estrela; moist temperance in the green and vine-hung valleys of the Minho—such are some of the variations that Nature has packed into a country roughly 350 miles from top to bottom and 130 from ocean to eastern borders.

Within an hour's drive of Lisbon you can sample this diversity in microcosm. Northward along the coast stretches a chain of sunny beaches culminating in the graceful, moss-covered cliffs of Estoril and beyond it the more picturesque Cascais, both of them equipped with all the amenities of a model modern playground. Between Cascais and Cabo da Roca, the westernmost point in Europe, the scenery changes: rocky coves, deserted wind-swept beaches and pine forests replace the villas and gardens. You stop at the beach of the Guincho not to swim—the currents are too strong—but to eat shellfish. A lunch there at Machico of cold shellfish—most of the familiar varieties plus some I had never before heard of—accompanied only by good bread and a fresh, dry local white wine ranks high on my list of memorable meals.

Inland from the Praia do Guincho is a little pocket of rolling green countryside dotted with whitewashed windmills and picturesque hamlets. Then at Cabo da Roca the miniature mountainous region of Sintra juts up at right angles to the coast, more impressive than its dimensions warrant: it is only 13 kilometers in length and nowhere over 2,000 feet in height—because it rises so abruptly from an almost flat plain. Completely different in climate from its surroundings, Sintra is always cool and usually misty. Its rocky escarpments are veiled in a luxuriant mantle of green, and sequoia thrive in its gardens. Always a convenient refuge from the summer heat of Lisbon, Sintra has acquired over the centuries a crowd of royal castles and noble palaces.

Fifteen kilometers away from Sintra on the inland road that runs through a dry and tawny plain back to Lisbon is the charming eighteenth-century palace of Qeluz. With its pink rococo façade, its formal gardens and its tiled canal, Qeluz is just what a fairytale palace should look like. Its fascinating old kitchen has been

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**An arrangement of pot plants rings the base of a tree with color in the formal gardens of the eighteenth-century palace of Qeluz.**

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**Topiary and statuary, fountains and pools, orange trees and flowers, terraces and stairs in exuberant abundance fill the gardens of the Bishops' palace in Cascao Branco.**
tured into a restaurant, where you can pause for tea or a drink if your visit to the palace can't be timed to coincide with a meal.

South from Lisbon across the Tagus River is an equally varied and interesting countryside within equally easy reach of the city—a fifteen-minute ferry ride. Olive groves and vineyards, attractive towns and lovely country palaces border the road to Sesimbra. The road to Sesimbra, a picturesque fishing village huddled at the base of a castle-crowned crag, runs through fragrant pine forests. And, completing a triangle, between Sesimbra and Setúbal is the spectacular road along the crest of the Serra da Arrábida, whose wooded slopes seem to rise sheer from the sea. From Setúbal you can drive east into the Alentejo or south to the Algarve as I did.

The Algarve, a coming resort

Although the southern coast of Portugal lies beyond the Pillar of Hercules, it is sheltered from the full force of the North Atlantic winds, and the Algarve, Portugal's southernmost province, has the sunny skies and blue waters that you associate with the Mediterranean. Only at its western end, at Sagres and Cape St. Vincent, do you feel the power and vastness of the Atlantic. Rocky, windswept, almost deserted, these twin promontories would be impressive even without the weight of history, the voyages of exploration and the naval battles that they inevitably summon to mind. For the most part, however, the sun-drenched landscape of the Algarve is alluring rather than sublime. Along the shore picturesque ports alternate with enticing beaches cradled between rocky cliffs, while inland the hills are covered with orchards or crowned with gleaming white-washed towns. I never found the time to relax on the beaches because the towns and cities were so fascinating. They are small enough to explore easily on foot, and by wandering around, looking and asking questions, you discover their secrets. The fantastic open-work chimney-tops on the houses, the little squares where the purple jacaranda trees and even the lamp-posts are festooned with pink roses, the shops selling baskets, harness-trappings, handmade copper pots or elaborate candles of figs and almonds, far too ornamental to eat.

North of the Algarve stretch the plains of the Alentejo, where the towns, perched high on hills, are far apart, and you may drive for miles through fields planted with wheat or cork oaks or olives without seeing more than a handful of people. The Alentejo is splendid country for picnicking. It is a land where almost every dry region has good local wine, cheese, bread and sausage, it is a simple matter to pick up the makings of a delicious lunch at the end of a morning's sight-seeing and carry them to a quiet spot near the highway or to the deserted ramparts of a ruined castle. There is a strong medieval air to the towns of the Alentejo. Many, like Elvas, are still circled with medieval walls, and almost all have at least the remnants of fortresses. When you drive into Redondo on a saint's day and find the houses hung from top to bottom with tapestries and bedspreads in a hundred colors and the streets strewn with leaves and flowers, when you stand on the castle walls of a thriving little city like Serpa, look down at the labyrinth of streets winding up to the gates, at the houses with their impassive façades and hidden gardens, then out to the similar cities of Beja and Moura, minuscule in the distance across the plain, the whole pattern of medieval life seems to come alive.

...continued on page 218
ANNOUNCING
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AT YOUR NEWSDEALER

“Order is a lovely thing; on disarray it lays its wing,”
once wrote a lady poet who must also have been a lady
of the house and who no doubt would have cherished a
miniature storage chest that brings order out of dis­
array. This particular gem is only 14½ inches wide,
9¼ inches deep and 11 inches high, but it measures up
to H&G’s criteria for furniture with a future since it
can have many varied uses, its design is timeless and
adaptable, its superior craftsmanship is unmistakable.
Inspired by a French Provincial serpentine design, the
chest would be a decorative asset to so many settings that
you might well be tempted to acquire several for differ­
ent purposes. It is available in mellow antique pine,
pickled pine or fruitwood finish and adorned with anti­
tiqued brass pulls. The three drawers contain a happy
surprise—a lining of yellow-and-white wallpaper in an
appropriate Provincial print. Alfred Assid is the maker.

Necklaces, earrings, bracelets—all your pretty baubles
can be stored close at hand in one or perhaps two little
chests set atop your dresser. Be sure to make at least one
drawer available to the master for his cuff links and studs.
Personal note paper, date book, check book and desk supplies tuck neatly into the three drawers of the chest which also functions efficiently as a desk organizer. Across the room, its mate holds cocktail linens and demitasse spoons.

Hard candies, after-dinner mints, playing cards, cigarettes—the multitude of small accouterments to hospitality—can be kept in the little chest, placed in a likely spot where it will always be within easy reach of guests and family.
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Timeless traditions for windows

A new H&G series on wonderful window treatments you can borrow from classic sources for contemporary rooms

Almost every American city today—large or small—boasts one or more restored houses of museum quality to which an astonishing number of Americans travel miles to pace the halls and admire another day's trappings—not the least of which are the window hangings. Elaborate, many of them, works of art, some of them, they are not only beautiful, but superb sources of inspiration for contemporary window curtaining, plain and fancy. From among the great houses like Monticello, Winterthur and Boscoiel, H&G has chosen a series of treatments to be copied or reinterpreted, as need be, for the houses we live in—houses with just plain windows, marvelous windows, eccentric windows. This, the first of the series, deals with the Roman shade. Later will come its cousin, the Austrian shade, and thereafter, everything from swags and festoons to the good old louvered shutter.

The old Roman shade was a silken luxury

TOM LEONARD

In the Hunter House, one of the Newport, R. I. Preservation Society's gems, Roman shades of antique silk bourette make a neat window treatment for a pair of handsomely framed windows in a sitting room. The shades were hung inside the window frames to expose the fine old molding.
New Roman shade is sturdier and crisper

Roman shades make an excellent choice for tall, narrow windows or for a room that tends to be, architecturally, somewhat busy. Like standard roller shades, Roman shades control light. But although they hang in almost flat panels rather than voluminous folds, they also supply the softening effect of fabric. The best fabric for a Roman shade is an opaque one with some body—heavy cotton, chintz, ticking, damask or slub textured linen—which will fold up into trim accordion pleats or hang straight with neat well-tailored precision when pulled all the way down.

A contemporary Roman shade of heavy cotton striped in red, green, gold and natural creates a dramatic backdrop for an oatmeal-colored sofa in Mr. Seymour Goldberg's apartment. Window is framed with screens covered in same fabric. Interior designer: Angelo Donghia of Yale R. Burge.

At the tall windows of a remodeled house, Roman shades of damask patterned cotton hang inside moldings so they appear to be framed wall panels. A single width of 54-inch fabric made each shade. Waverly "Cellini" fabric.

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Throughout the house, functional details are designed to be good-looking and foolproof

The sliding doors that shut off the gallery from dining room, living room and family sitting room are all alike—heavy, unornamented, floor-to-ceiling in height. Hung in recessed tracks, they slide with a fairly gentle push and, when tightly closed, look like sections of wall, snow-white, apparently quite seamless.

Living room fireplace of rich gray-green soapstone has a baronial hearth cantilevered from the chimney breast, and a metal hood, smoothly plastered and painted the white of the walls. Chain-mail fire screen, hung in three sections, pulls up into hood in shirred folds—quite like a trio of theatre curtains.

The unique window-openings throughout the house are each equipped with three kinds of closure, all sliding: glass doors (warmth), wire screens (hugs), blinds (shade). Sections work singly, or as a trio.

Tiny ventilators in the lower frame of the sliding glass doors assure the family all the fresh air they need in winter. Midwest temperatures dip to 20 below zero—sound reason for keeping the house shut drum-tight.

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The wherewithal of sound control

A roster of special products to help you in building or remodeling to eliminate the problems outlined on pages 148-155

Creating a happy aural environment in every room in your house has become a much easier job now that more and more manufacturers of building materials are making products specially designed for noise control. Since each has been developed to do a specific job, you will get the best results by selecting the product to fit the problem. Here is a list of materials and devices now available:

Sound absorbers for ceiling and wall surfaces

Acoustical tiles are the oldest and best known products in this category. Today you can get a wide range of perforation patterns: pinpoint holes arranged in swirls, jagged holes resembling fissured stone as well as holes or fissures punched in a rough surface that more closely resembles plaster. Some tiles also have decorative motifs in color, and many of the newest tiles have washable surfaces, especially welcome in the kitchen. Acoustical tiles are easy to install and nearly all manufacturers package them in do-it-yourself kits (but some companies also make a ceiling tile with no acoustical properties, so be sure you select one marked acoustical). Acoustical tiles may be painted, but each coat results in a minute reduction in their sound absorbency. Manufacturers include: Armstrong Cork Company; The Celotex Corporation; Insulation Division, Minnesota and Ontario Paper Co.; Johns-Manville; National Gypsum Co.; Simpson Timber Co.; United States Gypsum Co.

Modular ceiling panels are a newly developed product made of 2 or 3 inches of foamlike fiber glass faced with a sheet of washable white vinyl resembling plaster. Panels are 48 inches wide, come in lengths up to 16 feet. They may be mounted on any rigid frame, but the job should be done by a skilled workman. Manufactured by Owens-Corning Fiberglas Inc.

Pre-colored cork, ¼ inch thick, comes in sixteen solid colors and sixteen multicolored combinations. The pigments are ground up with the cork particles, special binders and plasticizers are added and the composition is pressed onto a fine lurlap backing. It is then sprayed with a thin coat of clear plastic and oven-cured. This material comes in 6-, 9- and 12-inch squares and in 90-foot-long rolls up to 78 inches in width. Made by Gotham Materials, Inc.
Sound insulations for walls between rooms

Sound-insulating sheathing is a sub-surface material which is nailed directly to the wall studs, then covered with plasterboard, hardboard, plywood or solid wood paneling. It is said to have good sound-stopping properties when used, for instance, in walls behind hi-fi equipment. May be installed by a fairly competent do-it-yourselfer. Manufacturers include: The Celotex Corp.; National Gypsum Co.; Simpson Timber Co.; United States Gypsum Co.

Sound buffer ceiling to cut down noise from upstairs

Suspended ceiling, a new device developed from the simple square-foot acoustical tile and said to help cushion impact noises, comes in do-it-yourself kits containing all the necessary materials (which may also be bought separately), wire hangers to be attached directly to the existing ceiling beams; slender metal frames in modules of 2 by 2 or 2 by 4 feet to be hung from the wire; acoustical panels in dimensions to fit the modules. Some of the newest frames come in larger modules up to 2 by 8 feet, and some resemble wood beams. Manufacturers include: Armstrong Cork Company; The Celotex Corporation; Insulite Division, Minnesota and Ontario Paper Co.; Johns-Manville; Owens-Corning Fiberglas Inc.; National Gypsum Co.; Simpson Timber Co.; United States Gypsum Co.

Resilient floor covering to cushion impact and vibration

Sheet vinyl backed with sponge vinyl is a brand new alternative to carpeting, the classic material for reducing the impact noise of footsteps and dropped objects. The vinyl comes in rolls 72 inches wide, in three patterns and thirty different color combinations. It should be laid by an expert. Manufactured by Everite Co.

CARE OF SILVER continued from page 36

a dry cloth or chamois only until you restore the brightness. If you continue rubbing, you will bring on more of a shine.

If you polish and polish, only to find that a tarnished area shows up more than ever, chances are the mark is not tarnish, but "fire skin," a discoloration more apt to appear on old silver than new. Your best bet: have it buffed or plated by a skilled craftsman.

If you have any badly tarnished pieces, you may have to have them cleaned and buffed on a wheel. But consider this a last-resort measure for silver in an appalling state. Send the silver back to the silversmith who made it, or find a topnotch craftsman to do the work.

No more polishing

You can, of course, eliminate the tarnish problem on some hollow ware pieces by taking them to your jeweler for a special lacquer or silicone finish. Finishes last for years and do not harm either antique or contemporary pieces, but they do have the effect of "deadening" the patina or at least of postponing any further mellowing of the luster. Finishes are especially suitable for silver you display, but not too effective on platters because of the likelihood of knife scratches, and not good at all for silver that is normally near heat (chafing dishes, ashtrays) or alcohol (jiggers, for example).

After a while, lacquering tends to turn yellow, dry out and flake, somewhat like clear nail polish. But you can have it removed and the piece relacquered if you like. So far, the new silicone finish has been home-tested for more than three years on bread trays, candy dishes, etc., without peeling or discoloring, and silicone-finished hollow ware has even been put in dishwashers without any particular ill effects.

Here is a list of some nationally available silver-polishing products to help you choose the best for your needs.

SILVER POLISHES

Goddard's Silver Polish (liquid) Hagerty Silver Foam
Gutham Silver Cream (paste) Wright's Silver Cream
Goldman Triple I (liquid) Wright's Liquid Silver Cream

SILVER POLISHES THAT ARE ALSO TARNISH PREVENTIVE

Goddard's Tarnish Preventive Silver Care (paste) Hagger Tarnish Preventive (liquid)
International Silver Polish with new Tarnish Preventive (liquid) Turn-Shield (liquid)

POLISHING CLOTHS

Goddard's Silver Cloth (treated with silver polish) Hagerty Silver Duster (treated with tarnish-preventive)

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CARE OF SILVER continued from page 36

(Camkleen is a special type cleaner that gets out the black mildew and embedded dirt from hard-to-clean cement joints between ceramic tile. And it's so easy to use. No hard scrubbing... Just wipe on Camkleen with cloth or brush. In 2 minutes its bubbling action loosens all embedded dirt. Then rinse with clear water and your ceramic tile walls and floors will sparkle with original brightness. Full pint bottle only $1.39.

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HOUSE & GARDEN, APRIL, 1965

203
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THE BOOK OF KNOWLEDGE opens the door to success

Power for today's tools squarely places Eohippus at high noon

Some sixty million years ago, Eohippus, the dawn horse, was about as big as a jack rabbit (he stands just above 6 o'clock, right). He had about enough strength to operate a good set of hedge clippers, provided some way could have been found to make the connection. He was in many ways un-horse-like, had multiple toes and a rat-like tail with a tuft at the end. But he lasted nineteen million years and was the first ancestor of Equus, the noble beast that modern inventiveness has replaced, for all utilitarian purposes, over much of the world. It took sixty million years to do it, following in the footsteps of Miohippus (8 o'clock), Pliohippus (10 o'clock) and several others before arriving at Old Dobbin (3:30) and the big day horse at high noon. The point of all this is that now, in eohippus-size packages, we have at our disposal flexible power units of equus-wise capacity. We have them on wheels, on skids and in hand-held devices. They may be activated by electricity or by gasoline (which, come to think of it, goes back in geologic time a lot farther than any horse). However they are actuated or packaged, we still evaluate the work these units do according to our estimate of what a horse can do. We call the yardstick horsepower, which may be expressed in watts (electricity) or in pounds lifted per second (by a machine of whatever power). If you could apply a rule-of-thumb, it would equate one horsepower with about the strength of one-and-a-half actual horses. . . But man has devised his power package to create the optimum amount of usable energy. A properly adapted one-horsepower motor producing maximum torque is equivalent, say, to a powerful horse at full gallop—which yields his maximum torque. On your back lawn or among the roses, the horse would be a real menace, while the motor is one of the fantastic blessings of modern landscape care. Gardeners (or any husbandmen) who remember when mowers on big lawns were drawn by plodding horses with hooves wrapped in burlap bags or pads to protect the turf will hail the change. And if you used to push a handmower under the hot sun all day, you will feel much the same way. (Or perhaps you chopped onions with a hoe, or turned meadow sod with a spading fork or cut firewood with an axe and bucksaw.) Eohippus, you have indeed come a long way.
The strength if not the beauty of a horse assumes many forms

Most landscape chores are done by machines having motors—usually gasoline powered—often at from two to six horsepower. (Hedge clippers and light lawn edgers may be electrically activated by fractional-horsepower motors.) Beginnings have been made at developing the heavier landscape machines with electric motors instead of gasoline engines, but as things stand now they do not seriously rival the gasoline-powered ones (although their day may not be far off). Some of our most important power tools, all beyond horse-range now, encircle our power clock:


Each spring (when the sap is rising and gardeners should be eager to stretch their muscles), H&G reviews the tools and equipment whose special purpose is to take the work out of caring for gardens and grounds.

This faintly nihilistic practice is motivated by our willingness to have as much drudgery as possible removed from the preoccupation we cherish—if only so that all available time and effort can be put to a more pleasant use than moving earth, pushing heavy equipment, toiling at essentially monotonous and unrelieving tasks.

So once again we survey the equipment scene to see what is new for 1965.

The basic power tools that perform clearly established tasks have not been changed very much—merely improved in one particular or another. (What would you do to change a safety pin, for example?)

Trends that we saw—or thought we saw—a few seasons ago are still largely that: trends. The trend to electric power, for example. While many household appliances have “gone cordless” or have been brought into the realm of feasibility, cord or no cord, heavy landscape equipment has remained little affected. Gasoline motors, especially those in the home-size tractors and the larger lawn mowers and snow throwers, may be provided with electric starters—either by means of a heavy storage battery or one of the new, lighter rechargeable dry batteries. The cord-attached starter has made little headway and the rechargeable batteries are still expensive. But the starters themselves are worth their weight in the relief they afford soft-muscled householders from the wrenching hazards of starting a balky engine by hand—even with the aid of windup devices, which become completely frustrating when an engine refuses to start.

Most important confirmed trend—in point of improved operation at least—is the turn toward automatic clipping-sweeping. This may take the form of semi-vacuum pick-up devices, usually available on the more “deluxe” mowers—and always, of course, only on rotary models. In addition, there is an increase in the number and efficiency of the big but noisy vacuum sweepers that will clean turf or terrace of grass, leaves and (heaven forbid) picnic litter. It should be noted that the very nature of these sweeper-mowers or vacuum-sweepers requires fairly costly methods and components, thus they are not inexpensive, as lawn tools go. They also tend to have a shorter life, even if for the number and efficiency of the big but noisy vacuum sweepers that will clean turf or terrace of grass, leaves and (heaven forbid) picnic litter. It should be noted that the very nature of these sweeper-mowers or vacuum-sweepers requires fairly costly methods and components, thus they are not inexpensive, as lawn tools go. They also tend to have a shorter life, even if for the operator a merrier one.

Streamlining qua streamlining seems to have lost its glitter, and honest machinery is being given its due without disguise or concealment except for safety and cleanliness. This may well be attributable to the elimination from the market, by ordinary competitive merchandising methods, of shoddy tools that needed either a kind of jazzed-up concealment or a specious appearance of novelty. It (Continued on the next page)
POW-R-BOY®
Blade-Belt-Drive
Rotary Mowers
SAFE: Blade does not turn when you start the engine. Start blade at handles. CLEAN CUTTING: No clumping. Powerful vacuum created by exclusive POW'-VAC™ Housing sucks grass blades up straight for slick slicing. Giant grass bag available.

POW-R-BOY®
200
SAFE: Start blade only after you are safely seated. EASY CONTROL: One-lever speed control; one-lever height adjustment. CLEAN CUTTING: No clumping. TRACTION: Wide-tread drive tires. POWERFUL: 4 and 5 h.p. engines.

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Quality mowers for 27 years.

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GARDENER'S MONTH
continued from preceding page

surely is significant that some of the finest of the big power lawn mowers are still as unstreamlined as ever. And it is no accident that responsible established firms in the new and slightly heady world of small tractors offer models that still look pretty much like tractors.

For our money, the most solid news in riding mowers was made a year ago, with the improvement in several models of differential action in the rear wheels, and especially with the introduction by one maker of 4-wheel steering that makes really short turns feasible. The reduction in hacking and filling that results is remarkable. Further refinements are added this year, primarily in ease of operation and the better design of controls.

One manufacturer — and frankly we don't yet know how seriously to take this — has announced for this spring a wheelless rotary mower, cutting a 19-inch swath, that floats on a down-draft of air produced by an impeller above the cutting blade. What would happen to the grass under the blade if the motor suddenly conked out for any reason we don't know. But this, almost the season's only really startling innovation, is announced by a responsible and established manufacturer. So why say saucers don't fly?

The servicing problem shows no real promise of improving over earlier years. It will still be difficult, first, to induce owners to have their machines brought in for yearly check and maintenance, and second, to find a competent mechanic to do the work.

The best reliance still is the established dealer for the original purchase, then a careful search to find a good serviceman if the dealer cannot fill the bill — as all too often he cannot. The housing problem still represents a problem largely of the owner's making. Too often good power tools are not protected from weather, or are stored away where they are not accessible for maximum use.

The family garage is usually the only tool shed. And if the family owns a power lawn mower, a snow blower (as more and more families do) and perhaps a power edger, storage presents a real problem. At least one manufacturer of riding mowers and small tractors is offering help in the form of a small steel storage shed for these machines. At press time we know little about it. But we are tempted to visualize a sort of skin-tight hatch that can be set down beside a path or behind a bush. It could be so located that the machine it houses would be handy to the job — not hauled out of a cluttered garage and then jockeyed out to the work area.

The small tractor seems to be here to stay, and for what reason we are no more sure now than we were last year. Status? Sport? Who knows? But the machines are being refined; they will do more work; their attachments (and they are many) are more readily attachable. But of course the tractors and their attachments are scarcely lighter or more compact than before. They are still definitely tool-shed equipment. And they demand the alert attention of strong and healthy operators. This goes for every power unit from one-eighth to six-Pence-on size.

People, too, can replace horses

The detail work — and pleasure — of any garden is still best and most often done manually. The tiller is not an invariable improvement on the hoe. The riding mower is not a replacement for the best of the current push types in close quarters. Machine edgers have not yet made the hand shears obsolete (whether or not the handles are old-fashioned steel or new-fash-ioned plastic). And there is still no approximate substitute for a wheelbarrow. This last case, at least one new two-wheeled (big-hoovered) barrow (and did you know that once all wheelbarrows had two wheels, not one?) has come on the market. It is rubber tired, very sturdily made, well balanced for lugging without struggle, and expensive as all get-out (around $60). It may well be worth every cent of its cost stacked up against some of the pressed-tin jokers you pay $10 for in hardware stores.

New watering devices are always coming on the market, with the self timing or traveling types seemingly emphasized this year. Again, however, you cannot beat the big brass oscillating types if you are willing to move them around from time to time. The plastic perforated hose strips are still unexcelled for use on new turf, in beds and borders where summer humidifying is as important as soil watering.

Plastic is everywhere — on grips and handles, for levers and gears in machinery, as a molding material for everything from flowerpots, hoses and underground pipes, watering cans,心理 ties, to clasps and fasteners. They won't rust. But most of them break or cut. And some get eaten — by dogs, mice and squirrels. You pay your money and you learn by experience. So don't give up on wood, brass and iron yet.
Notes for April Gardeners
This is primarily an achiever's month,
with current and former doers benefiting equally

First weekend
The hyacinth flowers. Did you ever stop to think that all the hyacinth blossoms are borne in racemes atop scapes—and that scapes are really leafless peduncles? Perish the thought. Nevertheless, flowers of the hyacinth type provide some of spring's finest color, early and late, and are among the best "blenders" in the whole realm of hardy spring-flowering bulbs. Of course, the big Dutch hyacinths may be far too assertive to be called blenders—especially the first year after planting. But all the rest, and the Dutch monsters after a couple of years in the open have softened and mellowed them, are true indispensables. From the first scillas and muscari and chionodoxas and lesser hyacinthines to the last muscari and endymions (former and still best known as _Scilla hispanica or even S. campanulata_), the procession of flowering can last nearly four months without a break. The colors run from white as the snow still lying around them to a rich purple, with clear pinks and a multitude of blues and near-blues in between. In height, the fully opened inflorescences (harking back to those racemes atop the scapes) may vary from 3 inches to 2 feet. In every instance (except perhaps for the endymions, which bloom almost alone at the end of the bulb season), these hyacinthines, as we have dubbed them, will be accompanied in the well-planted garden by more spectacular or more elegant flowers such as the daffodils and garden tulips, to name two in the season's long procession. But in no case will they fail to enrich their surroundings or lift the spirits of their beholders, no matter how dramatic the fire-works nearby. As an addendum for under-achievers who regret past lapses, consider _Galtonia candida_, a white summer-flowering bulb related to the hyacinth that can be planted this spring. It may reach a height of 3 feet or more—and with luck, a little protection in winter perhaps, and not too dry or severe a climate, it may persist for many years.

Second weekend
The temperate land. You don't know how lucky you are if you live in one of the temperate regions of the earth. Your land is inherently stable, durable and productive. In contrast, most of the tropical and subtropical soils of the globe, including in the United States a small though significant part of the Southeast's Gulf region, deteriorate once existing vegetation is removed and they are exposed to sun and air. (These are what scientists call laterite soils.) This is, of course, an oversimplification of a very complex subject, but it is dragged in by the heels here to indicate that you need have no fear of clearing the "north forty" (feet, of course) of trees and brush so that you may discover for yourself (we have no faith at all in our fellow gardeners) the delights of growing vegetables for your own table. Your soil will not let you down. Unless you live in the dust bowl, it will not blow away, and it will not turn to cement before you get a crop growing on it. To be sure, unless your ground is already rich in leafmold or well clothed in meadow sod, it may need improvement as to organic content as well as tilth (the latter word designating a state of textural grace that defies ready definition). But that is standard procedure anyway.

As to what crops may be better grown at home than purchased in the market— canned, frozen or "fresh"—the list does not change from year to year. Peas, sweet corn, tomatoes head the list (and none is really easy to grow well). Lettuce spring and fall, snap beans and beets perhaps come next. These are easier, but then the difference between the home and the market product is not so great. Asparagus and rhubarb, both perennials, are both better when home grown. The one, however, is a space waster (and a cultural headache), while the other needs deep, rich, sunny ground. As for the rest—the cucumbers, cabbage group, squashes and the like—you can get far better crops at home than you can buy, of course, but they are of little interest except to die-hard enthusiasts. We will make so bold as to say that no market (and few farmers) can provide you with peas, corn or tomatoes that are in the same league with the kind you can raise.

Third weekend
Hawthorn hints. It is late but perhaps not too late in most temperate zones to plant hawthorns. The question to decide is which ones are worth planting and which will merely break your heart (because the hawthorns as a group are among the most disease- and pest-prone of the apple family, to which they all belong). In the wild, the susceptibilities of the thorns are a minor part of a bigger picture. But in our gardens, the picture is likely to be small—and, if we have anything to say about it, choice. So if we are wise and not too captious, we can rule out all but about a very few species and varieties, some native, and at least one important variety exotic. (Though if you should chance to visit the Arnold Arboretum in Boston in May, you might boggle at making your own choice among the hundreds of varieties there.)

In the Midwest and the windy prairies, the hawthorns are especially useful, not so much because of their thorns (which originally helped ensure their survival by preventing animals from browsing them too close before they could attain escape height), but because they are tough, gracefully formed and handsome in both flower and fruit. But the garden or "lawn" hawthorns today are nursery-grown selections and varieties, seldom straight species. Of the whole lot, the most desirable perhaps is almost always the straight species, no matter how grown. This is the Washington thorn ( _Crataegus phaenopyrum_), native to our East and Southeast and hardy generally across the country except in the northern plains states. It is the only one that has brilliant orange-scarlet autumn foliage. Its fruits are bright red and last all winter. Its white flowers open in spring later than almost any other (mid-June rather than May). It may reach a height of 30 feet at full maturity (it is usually smaller) with a handsome round head and dense, thorny winter branches. It is less troubled by the dread fire-blight than any other, grows better under a wide variety of conditions. Altogether, it is number one hawthorn, and among the best of small landscape trees.

If you wish pink to scarlet flowers, look to the English _C. oxyacantha_, which is a most variable species and best bought from a good nurseryman, preferably in a small size. Slightly more upright than the preceding species, this one grows equally tall, flowers in May, has larger but less durable fruits and indifferent autumn foliage. But in spring! no wonder it has been celebrated in song and story as the lovely May tree. There are at least six or eight forms, named for their flower color. If you wish to grow a thorn hedge, try the cock-spur thorn, _C. crus-galli_. Its horizontal branch form makes it almost impenetrable with close planting, and it stands pruning well.

Incidental note. Mrs. May Watts' "Reading the Landscape," while written ten years or so ago, is a simple and immensely readable little book on ecology—the relation of organisms to their environment. Her explanation of how some of the hawthorns got their start (see drawing) is engaging, and quite typical of the way plants and animals get along together—when they do. Continued on pg. 215.
FLIP ONE LEVER FOR ANY MOWING HEIGHT

EXCLUSIVE Insta-Matic HEIGHT ADJUSTMENT on new REO Reliabes

Here's the all-new 21" self-propelled rotary that makes tough mow jobs go REO easy! Flip a single lever to adjust all four wheels simultaneously—that's Insta-Matic, easiest imaginable way to change mower cutting height. It's another REO bonus feature. Positive front wheel chain drive propels mower smoothly. All you do is guide it! Tilt back on handle bar, forward movement stops instantly. Two-speed transmission lets you select the right speed for any mowing condition. Quick-starting 3½-H.P., 4-cycle engine runs smoothly with a full-time pressure lubrication system. Grass catcher bag and mulching attachment are standard equipment with every REO Model LCP-521.

See the big selection of REO Reliabes—self-propelled and push-type rotaries, reel-type mowers, and the sensational new REO Lawn Skiff riding mower. Write for name of your nearby REO dealer and for free full-color brochure. Wheel Horse Products, Inc., 422 W. Ireland Road, South Bend, Ind.

EVERY PLANT IS KING continued from page 169

Varied and lovely gardens
like satellites in a staring orbit encircle this house on a canyon's rim

With blue sky above and blue sea below, and surrounded, except for a few all but invisible neighbors, by the native chaparral of the Southern California hills, Mrs. Hortense Miller has made a brilliant plant world of her own. Beginning at the walls of her house—even inside them, for that matter—she has spread gardens in all directions. At their far edges, she blends them amicably with the terrain roundabout, which is not only spectacularly precipitous, but unfailingly beautiful through the changing seasons. (In winter she feeds and makes friends with a dozen foxes, whole families of deer; in summer she endeavors, understandably, to keep them at arm's length without losing their affection.) While the house—or rather the related living units that pleasantly compose it—occupies a long shelf carved for it on the canyon's sunny flank, the gardens fall where they may. In this case that means everywhere. And everywhere—except for a brief but terrifying driveway, a carport, a couple of working terraces and what seems like thousands of yards of sneak paths, curving steps and switchback trails zigzagging to the bottom of the hillsides—there are familiar, rare, unpretentious, boldly dramatic plants. They may come in one's or two's or hundreds. They may be an inch or 20 feet high. There is not a day in the year when something is not in flower. And there is not a flower or plant on the place that its owner does not respect and understand and cherish. Below and on the opposite page you see some of the plants, groupings and gardens which she surrounds herself.

Mrs. Miller says the asparagus fern that climbs the wires in the small arborled garden just outside the front door has not been happy and needs to be replaced. Not so the Torrey pine (found only in Southern California) just beyond the screen. Korean grass makes a carpet beneath calaminon, ternstroemia and a tubbed Robertson navel orange. Begonia ‘Digswelliana’ fills a basket slung from a big timber.

TOM LEONARD

Mrs. Miller says the asparagus fern that climbs the wires in the small arborled garden just outside the front door has not been happy and needs to be replaced. Not so the Torrey pine (found only in Southern California) just beyond the screen. Korean grass makes a carpet beneath calaminon, ternstroemia and a tubbed Robertson navel orange. Begonia ‘Digswelliana’ fills a basket slung from a big timber.

TOM LEONARD
Where the canyon slopes up beyond the living patio (page 166), what is actually a drainage ditch is perfectly disguised as a dry (most of the time) stream bed. Tall rice-paper plants rise against the courtyard wall. Equisetum, the common horsetail, conceals the source of the stream at left, with star-jasmine soaring above it. Mahonia masks the rice-plant trunks. California holly and bamboo clumps rise at right.

Where the canyon falls away, drought-tolerant plants clothe the ground. Carpenteria and Ribes speciosum yield triumphs of bloom. Another current, R. viburnifolium, makes a useful groundcover, and a third, R. speciosum (fuchsia-flowered gooseberry), is massed before an espaliered mulleinbeckia. Ferns flourish under the long deck leading to and around the living room. Paths wind down past the agave at right.

APRIL 1965

CHANGES SPEED 
AND DIRECTION
INSTANTLY . . .
AUTOMATICALLY

REVOLUTIONARY NEW

Wheel-a-Matic DRIVE

by Wheel Horse

Smooth . . . powerful . . . agile! Thoroughbred lines and looks. This is the new Wheel Horse lawn/garden tractor with Wheel-a-Matic Drive. Gives instant speed changes—forward or reverse—without shifting gears. Gives unmatched smoothness and full power at any speed. A 4-season power horse with 36 attaching tools. Mows up to 42" with rotary mower and a 5 foot swath with 3-gang mower. Flows, hauls, tills, removes snow! Easier to maneuver—more comfortable to ride thanks to automotive-type steering and wider Turf-Saver tires. Famous Wheel Horse quality guarantee—strongest in the industry—makes it a steed worth owning.

Get a horse! Wheel Horse, of course! Pick your winner from the complete stable of 6 to 10 H.P. models now at your Wheel Horse dealer. He's listed in the Yellow Pages. See him soon or write for free, full-color brochure to Wheel Horse Products, Inc., 528 W. Ireland Road, South Bend, Indiana.
H&G’s 1965 Guide to Plant Protection
Compiled by Dr. Cynthia Westcott

The garden and lawn pesticide picture has not changed drastically during the past year. There is, perhaps, increasing use of systemics—compounds taken into the plant from soil or leaf and transported via the vascular system. There is greater emphasis on selective treatment for special problems rather than drenching the entire area with an all-purpose mixture. There is argument for enduring minor plant damage rather than killing too many beneficial insects by widespread application of broad-spectrum chemicals. There is continuing education about the safe use and safe disposal of poisonous materials. The pesticides presently available to home gardeners and reasonably safe to handle, if all directions on the label are followed, include:

**Insecticides:** carbaryl (Sevin), chlordane, DDT, diazinon (Spectracide), dieldrin, dimethoate (Cygon), Di-Syston (poisonous systemic to lunaile. if all directions on the label are followed, include:

**Fungicides:** Acti-dione PM for powdery mildew, Acti-dione RZ for lawn fungi, cadmium (Caddy, Cadminate), captan, chloranil (Spergon) for seed treatment, copper, dichlor (Phygon), dodine (Cyprex), Dyrene, ferbam (Fermate), folpet (Phaltan), glyodin, Karathane, maneby (Manzate), mercury (Cabo-clor, Calocure, PMAS), Pipron (new mildewicide with maneby), sulfur, zineb (Dithane Z-78, Parzate).

These chemicals are sold separately and in hundreds of combinations. It makes sense to use a combination spray for roses where one or two insecticides, a miticide, and one or two fungicides are required weekly. It does not make sense to use such a combination for lace bugs or azalea or rhododendron where only one specific chemical is needed.

This 1965 Guide selects some of the more troublesome pests on some of the more common ornamental plants, including lawn grasses, provides a choice of pesticides. Dates are for Middle Atlantic states.

### Plant and Pest

<table>
<thead>
<tr>
<th>Plant and Pest</th>
<th>Control</th>
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<tbody>
<tr>
<td><strong>ANDROMEDA (Pieris)</strong></td>
<td>Spray with lindane, Sevin or malathion when bugs hatch; repeat for later broods.</td>
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<tr>
<td><strong>Spider Mite.</strong> Yellowing leaves; sickly bushes.</td>
<td>Spray with Aramite, Kelthane or Tedion.</td>
</tr>
<tr>
<td><strong>BAGWORM.</strong> Black and white caterpillars feeding on leaves, starting late spring.</td>
<td>Cut off bugs in early spring. Spray in June with malathion, Sevin, lead arsenate or diazinon. Apply Aramite, Kelthane or Tedion.</td>
</tr>
<tr>
<td><strong>ASTER (China)</strong></td>
<td>Control ants with chlordane. Pour lindane into hollow at base of stem.</td>
</tr>
<tr>
<td><strong>Root Aphid.</strong> Plants yellow, wilting; powdery lice spread by ants.</td>
<td>Spray with lindane, Sevin or malathion when bugs hatch; repeat for later broods.</td>
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### Control

| Yellow. Plants stunted, yellow, with greenish flowers. | Control leafhoppers. Remove infected plants immediately. |
| White. Plants wilt, die, from fungus entering roots via soil. | No chemical control. Use wilt-resistant varieties. |

| AZALEA | Spray with lindane, Sevin or malathion; repeat as necessary. |
| **AZALEA Lace Bug. Leaves stippled coffee-color or gray, rusty flecks underneath; 2 or 3 broods.** | Use Kelthane, Aramite or dimethoate. |
| **Southern Red Mite.** Tiny; red; leaves turn yellow and drop. | Cut and burn infested twigs. Spray 2 or 3 times a week with zineb. Do not spray southern azalees unless burned-over, flowers removed. |
| **STEM Borer.** Yellow grub in twigs. | |
| **Azalea Petal Blight.** Spotted flowers wilt to slimy mush; black sclerotia form in petals. Very common in the South; found as far north as Philadelphia. |

### BIRCH

| **BIRCH Leaf Miner.** Large brown blotches on leaves. Trees appear blighted. | Apply lindane, Sevin, malathion, dimethoate or diazinon when leaves are fall out; repeat in six weeks. Use lindane, malathion or nicotine sulfate if needed. Use DDT or Sevin. |
| **Foliage blisters: orange flies in May.** | |
| **Boxwood Mite.** Foliage gray or yellow with minute scratches. | |
| **Boxwood Psyllid.** Tips curled into cups. | |

### CAMELLIA

| **Scale.** Many species. Tea scale has white filaments; very common. | Use dimethoate or a summer oil right after blooming period. |
| **Flower Blight.** Flowers turn brown, drop; haral fungus body forms in center, sends up spore structure the next season. | Destroy all fallen blooms. Treat soil with Tornado before blooming. Mist showing blooms with Actidione RZ. Buy plants bare-rooted, with flowers and buds showing color removed. Spray with malathion or lindane. |
| **Leaf spot.** Small dark spots, starting on lower leaves which die up the stem. | Use dimethoate or a summer oil right after blooming period. |
| **CRABAPPLE.** Tent Caterpillar. Webby nests in tree crotches; brown egg bands on twigs. | Cut out banded twigs in winter. Wipe out nests or squirt with an aerosol. |
| **Fire blight.** Branches die back; foliage appears scorched. | Prune out 6 inches below blighted portion; disinfest shears. |

### HOUSE & GARDEN
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<thead>
<tr>
<th>Plant and Pest</th>
<th>Control</th>
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<tr>
<td>Cedar-apple Rust. Orange spots on leaves, fruit; branches die. Red-&lt;br&gt; cedar is alternate host.</td>
<td>Use Asian instead of navi-&lt;br&gt; tive crabs; or eliminate ce-&lt;br&gt; das; or remove cedar galls in winter; or spray crabs with ferbam and sulfur.</td>
</tr>
<tr>
<td>DAHLIA European Corn Borer. Flesh-colored caterpillars in stems, which break over. Tarnished Plant Bug. Tips wilt, turn black; buds are deformed. Dahlia Mosaic. Mottled foliage, margins up-&lt;br&gt; rolled; plants stunted. DELPHINIUM Cyclamen Mite. Leaves deformed; buds black; plants stunted. Delphinium Aphid. Red line under cupped-&lt;br&gt; down leaves. DOGWOOD Borer. White caterpillar in cambium kills branch-&lt;br&gt; es; yellow grub girdles twigs. Crown Canker. Dead twigs and branches, sometimes whole tree; canker at base.</td>
<td>Destroy old stalks and weeds in fall. Spray in summer with DDT or Sevin. Use DDT or malathion. Control aphid vectors with lindane or malathion; remove sick plants. Remove deformed plants. Spray with Kelthane; start early in spring. Spray with lindane, malathion or nicotine sulfate. Spray or paint bark with di-&lt;br&gt; eldrin or DDT. May, June; cut out injected twigs. Avoid wounds in mowing; clean canker, paint with orange shellac.</td>
</tr>
<tr>
<td>EUONYMUS and BITTERSWEET Euonymus Scale. Thin, white males, brown females cover leaves, stems; minute crawlers are yel-&lt;br&gt; low. Bean Aphid. Black lice on new growth.</td>
<td>Apply dormant oil in early spring; malathion plus DDT for crawlers in June, Au-&lt;br&gt; gust. Use malathion or nicotine sulfate.</td>
</tr>
</tbody>
</table>

**take the wheel...**<br>this compact turns work into a relaxing ride!**

**Gilson® COMMANDER**

Slip onto the seat of a Commander and you get relaxing new ideas about lawn and garden work. Try the steering. See how a light touch gives you quick response. Try the power. You know right away this tractor is more than a match for big lawn mowing, tough garden jobs and utility chores. The Commander is handsomely styled, yet rugged as they come. There's a choice of 6 or 9 hp Briggs & Stratton engines . . . manual or electric starting . . . 3-speed auto-type transmis-<br>sion, differential . . . single pedal brake-clutch . . . low profile, wide tread tires. And over 20 attachments. Take the wheel of a Commander — see your Gilson dealer for a demonstration.

Free — construction plans for tool house shown above.

**Lawn Vacuum**

Powerful vacuum picks up grass clippings, leaves — all kinds of litter. Ideal for terraces, drives, walks, garage. 30" swath. 3 and 4 hp engines, big capacity bag. Extension hose available.

**Gilson® BROTHERS COMPANY**

Dept. C, Box 152, Plymouth, Wisconsin 4133
**Free" Patio Project" Package!**

when you buy SHOPSMITH MARK VII or SAWSMITH RADIAL ARM SHOP

Over $42.00 value ... all the materials and plans you need to complete one of these outdoor projects: barbecue cart, chuck counter or drop-leaf planter. Your Magna dealer has “Patio Project” Packages in stock now. Offer is limited.

Only SHOPSMITH and SAWSMITH let you dial the correct speed for every operation. Make any project from start to finish ... fine cabinetry or attic-to-basement remodeling. Either tool quickly pays for itself.

not only cuts at any angle but also drills, sands, molds and routes. 7 different speeds.

**Magna Sweepstakes Contest! Thousands of Prizes!** Write for name of nearest Magna dealer and Lucky Sweepstakes number.

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**PLANT PROTECTION GUIDE continued from preceding page**

<table>
<thead>
<tr>
<th>Plant and Pest</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemlock Scale. Circular, dark, or white, slender, underside needles; trees may be killed.</td>
<td>Spray with DDT and malathion when 2 to 4 new leaves appear; repeat in 10 days.</td>
</tr>
<tr>
<td>Taxus Weevil. See Yew.</td>
<td></td>
</tr>
<tr>
<td>HOLLY</td>
<td>Spray with DDT and dust with DDT in spring. Clean up all plant debris in autumn.</td>
</tr>
<tr>
<td>Holly Leaf Miner. Blotch and serpentine tunnels in leaves.</td>
<td></td>
</tr>
<tr>
<td>IRIS</td>
<td>Spray or dust with DDT in spring. Use malathion sprays. Give indoor vines a weekly bath.</td>
</tr>
<tr>
<td>Iris Borer. Leaves rugged, water-soaked; flesh-colored caterpillar works into rhizome.</td>
<td>Use malathion sprays. Keep washed off.</td>
</tr>
<tr>
<td>IVY, ENGLISH</td>
<td>Use malathion sprays. Spray with malathion; give weekly bath.</td>
</tr>
<tr>
<td>Bean. Ivy Aphids. Dark line thick on tips.</td>
<td></td>
</tr>
<tr>
<td>Spider Mite. Leaves gray, mealy or webby.</td>
<td></td>
</tr>
<tr>
<td>Scale Insects. Various species important indoors.</td>
<td></td>
</tr>
<tr>
<td>IVY, BOSTON</td>
<td>Spray with DDT. N.B. Sevin may injure this vine.</td>
</tr>
<tr>
<td>Japanese Beetle. Leaves eaten in lace pattern.</td>
<td></td>
</tr>
<tr>
<td>JUNIPER (including Red-Cedar)</td>
<td>Apply dormant 1-9 lime sulfur in April or malathion for crawlers in June and July. Use Armite or Kethane.</td>
</tr>
<tr>
<td>Juniper Scale. Very small, round, dirty white; shrubs yellow or gray.</td>
<td>Cut off galls in winter or spray with Actidione RZ in spring.</td>
</tr>
<tr>
<td>Spruce Mite. Shreds grayish.</td>
<td></td>
</tr>
<tr>
<td>Cedar-apple Rusts. Brown galls, on twigs, put out orange horns in spring; spores infect crabapple, Hawthorn.</td>
<td></td>
</tr>
<tr>
<td>LAWY GRASSES</td>
<td>Use chlordane or dieldrin dust, or diazinon granules, applied to nests. Treat turf with dieldrin or chlordane spring or fall. Or apply Milky Disease Spore Dust.</td>
</tr>
<tr>
<td>Ants. Make disfiguring mounds; disturb roots.</td>
<td>Apply chlordane, dieldrin or diazinon.</td>
</tr>
<tr>
<td>Japanese and other Beetle Grubs. Roots eaten so grass can be rolled back like a carpet over brown patches.</td>
<td>Use diazinon, Sevin or chlor dane in June and August.</td>
</tr>
<tr>
<td>sod Webworm. Fat caterpillars in silken webs at base of blades.</td>
<td>Use chlordane or dieldrin.</td>
</tr>
<tr>
<td>Chinch Bug. Brown patches with reddish margin, but grass cannot be rolled back.</td>
<td>Use chlordane or dieldrin.</td>
</tr>
<tr>
<td>Armyworm. Dark caterpillar feeding in armies.</td>
<td>Use chlordane or dieldrin.</td>
</tr>
<tr>
<td>Male. Ridges over tunnels.</td>
<td>Use chlorpyrifos or Malathion.</td>
</tr>
<tr>
<td>Brown Patch. Brown areas with a dark &quot;smoke ring&quot; at the margin.</td>
<td>Use chlorpyrifos or Malathion.</td>
</tr>
<tr>
<td>Dollar Spot. Small brown spots, bleaching and growing together.</td>
<td>Use chlorpyrifos or Malathion.</td>
</tr>
<tr>
<td>Snow Mold. Grass whitened in large patches under heavy snow.</td>
<td>Use chlorpyrifos or Malathion.</td>
</tr>
</tbody>
</table>
| Lilac | Apply dormant oil or disi-
<table>
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<tr>
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<tr>
<td>Scales, Gray to brown, oyster-shaped or circular shells on bark.</td>
<td>Two spray before buds break; or malathion for crawlers in June. Spray or paint bark with DDT or dieldrin. Spray with malathion.</td>
</tr>
<tr>
<td>Lime Borer. Sawdust coming from holes in trunk; limbs dying.</td>
<td>See Rhododendron.</td>
</tr>
<tr>
<td>LILY</td>
<td>Spray with malathion.</td>
</tr>
<tr>
<td>Lily Aphid. Yellow and black lice infest buds, leaves, transmit mosaic.</td>
<td>Apply Bordeaux mixture or other copper every seven to ten days.</td>
</tr>
<tr>
<td>Botrytis Blight. Oval, tan spots on leaves, which die up the stem.</td>
<td>Spray with malathion.</td>
</tr>
<tr>
<td>Pyracantha in the South, with honeydew, sooty mold.</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers in August.</td>
</tr>
<tr>
<td>White-pine Blister Weevil.</td>
<td>See Rhododendron.</td>
</tr>
<tr>
<td>White-pine Weevil. Shoots rot, buds turn black, flowers blast with grey mold. Fungus winters as sclerotia on base of stalks.</td>
<td>Cut stalks at ground level in fall; burn tops. Spray with zineb, larban or captax as shoots emerge; repeat in fourteen and twenty-eight days. Spray with Keithane, Aramite or Tolsina. Spray with Acti-dione PM or Karathane.</td>
</tr>
<tr>
<td>NARCISUS</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
<tr>
<td>Narcissus Bulb Fly. Fat yellow maggots in rotting bulbs.</td>
<td>Try malathion or lindane.</td>
</tr>
<tr>
<td>Basal Rot. Chocolate brown rot at base of scales.</td>
<td>Cut stalks at ground level in fall; burn tops. Spray with zineb, larban or captax as shoots emerge; repeat in fourteen and twenty-eight days. Spray with Keithane, Aramite or Tolsina. Spray with Acti-dione PM or Karathane.</td>
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<tr>
<td>PACHYSANDRA</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
<tr>
<td>Euonymus, Oyster-shell Scales.</td>
<td>Try malathion or lindane.</td>
</tr>
<tr>
<td>PEONY</td>
<td>Cut stalks at ground level in fall; burn tops. Spray with zineb, larban or captax as shoots emerge; repeat in fourteen and twenty-eight days. Spray with Keithane, Aramite or Tolsina. Spray with Acti-dione PM or Karathane.</td>
</tr>
<tr>
<td>Rose Chafer. Tan, long-legged beetles feed on blossoms.</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
<tr>
<td>Flower Thrips. Flowers bull.</td>
<td>See Euonymus, Lilac.</td>
</tr>
<tr>
<td>Botrytis Blight. Shoots rot, buds turn black, flowers blast with grey mold.</td>
<td>Apply DDT or malathion.</td>
</tr>
<tr>
<td>Powderly Mildew. White felt covering with black dots, on leaves, stems.</td>
<td>Try malathion or lindane.</td>
</tr>
<tr>
<td>Powdery Mildew. White felt covering with black dots, on leaves, stems.</td>
<td>Spray with Keithane, Aramite or Tolsina. Spray with water occasionally. Spray with Acti-dione PM or Karathane.</td>
</tr>
<tr>
<td>PINE Needle Scale. White, pear-shaped shells on needles.</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
<tr>
<td>European Pine Shoot Moth. Tip crooked, tan, with pitch; brown caterpillar inside.</td>
<td>Break infested tips into a paper bag before mechs emerge in June; or spray with DDT or Sevin in July. Spray with DDT or Sevin as buds swell. Cut off infested leader. Remove alternate hosts—black currant for 1 mile, red currant for 300 yards. Paint cankers with Acti-dione BR. Spray with malathion.</td>
</tr>
<tr>
<td>White Pine Weevil.</td>
<td>See Rhododendron.</td>
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<tr>
<td>White-pine Wilt.</td>
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<tr>
<td>Privet (Ligustrum) Whitefly. Very common in the South, with honeydew, sooty mold.</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
<tr>
<td>Pyracantha Haworth Lace Bug. Foliage gray.</td>
<td>Try malathion or lindane.</td>
</tr>
<tr>
<td>Spraying with lindane.</td>
<td>Use dormant lime-sulphur spray; malathion for crawlers.</td>
</tr>
</tbody>
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**Special-By-Mail Offer!**

**COLORADO**

**BLUE SPRUCE**

4-YEAR-OLD 10-18" **3 for $1.00**

Yes—that's right—now you can purchase the beautiful Colorado Blue Spruce (Picea pungens glauca) at amazingly low prices. These are strong northern grown, well rooted, branched (4-year-old, 10-18") seedlings that are all nursery grown. Just the right size for transplanting. Excellent for use as corner groupings, windbreaks or as individual specimens. Buy now and have the added pleasure of shaping your tree just the way you want while you watch it grow. Order today, SEND NO MONEY, On delivery pay postman $1.00 for 3 trees, $2.00 for 8 trees or $4.00 for 20 trees, plus COD charges. We pay postage on prepaid orders. If not 100% satisfied, just return shipping label for refund of purchase price—you keep the tree. Free planting guide included with each order.

**FREE** with your order. An amazing air plant leaf. Lives on air—just pin to a curtain—sends out 8 to 12 tiny new plants.

**MAIL THIS FOR FREE GIFT**

**HOUSE OF WESLEY, Nursery Division**

R. R. 2, Dept. 178-33, Bloomington, Ill. 61701

Send me Blue Spruce **Prepaid** **COD**

Name: ____________________________

Address: ____________________________

City: ____________________________

Zip Code: ____________________________

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**SPECIAL OFFER**

S-cutter...coupon packed with every SNAP-CUT pruner offers you a genuine leather belt sheath...for carrying your pruner around the place or for handy hang up storage—Value $3.50, PLUS our 20 page "HOW TO PRUNE" book—Value 25¢...Both for only 50¢ with the SPECIAL OFFER COUPON. Ask your dealer for a SNAP-CUT pruner...best there is!

**Dr. Scholl's**

**Kurotex **

**A Superior Moleskin**

FEET HURT? Cut Your Own Cushioning Foot Plaster To Right Size, Shape For Fast Relief!

GET EXTRA PROTECTION WHEREVER FEET HURT! When shoes pinch or rub, cushion feet with Dr. Scholl's Kurotex foot plaster. Thicker, softer, more protective than ordinary moleskin—yet costs no more. Easy to cut to size, shape. Fast, comforting relief to corns, callouses, bunions. Water-repellent. 19¢, 40¢, 50¢, $1.15. At all stores.

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**Cut Your Own Cushioning Foot Plaster**

To Right Size, Shape For Fast Relief!

**Dr. Scholl's**

**Kurotex**

**A Superior Moleskin**

**BEST THERE IS!**

Just cut, then apply...self-adhering...

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**APRIL 1965**

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<td></td>
</tr>
<tr>
<td>Rhododendron Lace Bug. Foliage stippled yellow; dark nymphs, lacy adults; brown flecks on underside.</td>
<td>Spray with lindane or Sevin soon after bags hatch (early June). Apply DDT or dieldrin to bark in mid-May and June. See Yeux.</td>
</tr>
<tr>
<td>ROSE</td>
<td></td>
</tr>
<tr>
<td>Potato, Rose Aphids. Green or pink live on buds, new shoots; flowers often deformed.</td>
<td>Spray with malathion, lindane or pyrethrum-rotenone as soon as noticed.</td>
</tr>
<tr>
<td>ROSE Leafhopper. Leaves stippled white in early spring, autumn.</td>
<td>Spray with DDT or malathion. See peony.</td>
</tr>
<tr>
<td>Japanese Beetle. Metalllic green and copper; on flowers, foliage.</td>
<td>See peony.</td>
</tr>
<tr>
<td>Rose-bug. Small, green sawfly larvae skeletonize leaves.</td>
<td>Apply Sevin, DDT, lead arsenate or methoxychlor, late June to October.</td>
</tr>
<tr>
<td>Spider Mite. Leaves turn yellow or grayish and drop.</td>
<td>Spray weekly with Phalen or meane. Avoid wetting foliage late in the day. Use Acti-dione PM, Karathane, Pygon, copper or Phalen. Cut just above a bud or leaf; never leave a stub in pruning. Avoid moist winter protection.</td>
</tr>
<tr>
<td>Blackspot. Black spots with fringed margins; leaves may turn yellow and drop.</td>
<td></td>
</tr>
<tr>
<td>Powdery Mildew. Leaves curled; buds deformed; covered with white webs.</td>
<td></td>
</tr>
<tr>
<td>Canker. Spots on canes, sometimes girdling.</td>
<td></td>
</tr>
<tr>
<td>SPRUCE</td>
<td></td>
</tr>
<tr>
<td>Gall Aphids. Galls at tips of blue, base of Norway spruce twigs.</td>
<td>Apply lindane, malathion or Sevin, April and/or early autumn. Spray with Kethane or Aramite.</td>
</tr>
<tr>
<td>Spruce Mite. Needles gray, with cobwebs; trees sickly.</td>
<td>Use malathion and DDT as buds open in spring.</td>
</tr>
<tr>
<td>Spruce Budworm. Terminal buds killed by reddish-brown caterpillars.</td>
<td>Spray with malathion or lindane.</td>
</tr>
<tr>
<td>TULIP</td>
<td></td>
</tr>
<tr>
<td>Green Peach, other Aphids. Transmit virus diseases.</td>
<td>Spray with malathion or lindane. Plant new bulbs in new location. Spray with ferbam or zineb.</td>
</tr>
<tr>
<td>Botrytis Blight. Buds blasted, flowers spotted, with gray mold.</td>
<td></td>
</tr>
<tr>
<td>YEW</td>
<td></td>
</tr>
<tr>
<td>Taxus (Black Vine) Weevil. Grubs chew out roots; dark weevils notch leaf margins at night.</td>
<td>Spray soil and lower foliage when wingless adults appear (June) with dieldrin or chlorodane. Spray thoroughly with malathion.</td>
</tr>
<tr>
<td>Taxus Mealybug. White cottony bugs covering interior of bush.</td>
<td></td>
</tr>
</tbody>
</table>
Plant part of the sod at the edge of a sunny border (any out-of-the-way spot handy to the kitchen door will do) and plant part in a 6-inch bulb pot in good rich garden soil. Place the pot in a sunny window (a really sunny window) ; keep it watered; harvest the choppings all winter long when the snow is too deep to get into the garden.

Book note. One of the very finest exemplar landscape books it has ever been our good fortune to see is "Modern Gardens and the Landscape" (published by New York's Museum of Modern Art at $5.95 and distributed by Doubleday). The book is mostly pictures, superbly chosen from all over the world and of the greatest pertinence to homeowners today. The brief text and the critically superb captions are, if slightly overblown and arty at times, practical and to the point. Ten minutes with this book are worth ten hours with any "landscape guide".

That old garden band Beverley Nichols has written forty page-long paragraphs to accompany forty pleasant illustrations in a slim but attractive volume called "Forty Garden Flowers" (St. Martin's Press, $4.95). The pieces are a touch British and a thought brittle. But Mr. Nichols is such a knowledgeable as well as literate gardener that you will not mind.

Chives are you've noticed him. He lives in your community. Could be your neighbor. When it comes to yard care he does it the relaxed way—expertly—on his ARIENS Emperor riding mower. No chance for slip-up either. The ARIENS Flex-N-Float rotary mower moves with the turf—floats in every direction. The ARIENS Emperor further endears itself to him by performing seasonal chores with a mighty selection of year 'round attachments. You can see a satisfying demonstration of the Emperor mower at your ARIENS Dealer anytime you get the urge. Why keep up? Be Mr. Jones.

Why keep up with Jones when you can be Mr. Jones

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Ariens COMPANY

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The DELTA Single Handle Faucet is your assurance of the finest as well as the most dependable. The Lava-spray model above is created especially for those who wash children's hair. It makes hair washing simple and enjoyable. Call your plumber and insist on Delta, the faucet with only one moving part.

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**LAVA-SPRAY**

...makes washing hair **ENJOYABLE**!

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**HOME IMPROVEMENTS**

27. **AIR CONDITIONING FACTS**

are given in a 15-page primer by General Electric that discusses such topics as the rating system used for units, types available, installation, how to save operating costs. 25c.

28. **HAVING A PAINT JOB**

that looks better and wears longer is the theme of a leaflet by Haenser Shellac Co. A surface conditioner to simplify painting problems is described.

29. **THERE ARE 101 THINGS**

to do with foam rubber listed in a booklet by the Latex Foam Rubber Council. Includes upholstery ideas, decorating tips, suggestions for making housework easier.

30. **A NEVER-ENDING JOB**

combating dust and dirt—is treated in a folder by Honeywell that details how electronic air cleaning works to trap 70 to 95 per cent of the dust and dirt in a house.

**DECORATING**

31. **THE CHARM OF AN ERA**

is recreated in the collection of Victorian Furniture by Pelham, Shell and Leckie pictured in a full-color booklet. Also gives the history of this elegant furniture style.

32. **MAKE YOUR OWN RYA**

the colorful Scandinavian rug. Booklet by Copenhagen Imports gives available designs and colors, sizes, price list for ordering rug kits. $1.

33. **AMERICAN PROVINCIAL FURNITURE**

is replete with tradition yet blends with modern life. A booklet by Plywood shows over 150 authentic designs in Sugar Hill Pine—

the hard pine that grows only in New Hampshire. 25c.

34. **SOLID WOOD FURNITURE**

requires great care and precision to make. The step-by-step procedure in turning out a piece of fine solid wood furniture is outlined in a booklet by the Davis Cabinet Co.

35. **EARLY AMERICAN ADAPTS**

to every room in the house. A complete kit of brochures on Pennsylvania House Collections by General Interiors Corp. shows pieces in Solid Cherry and Maple, plus space-saving stacking furniture. 50c.

36. **EXTERIOR DECORATION**

with canvas is described in a 15-page booklet by the Canvas Awning Institute and National Cotton Council. Shows new ideas for decorating and shading with canvas, including a bench-cooler, an aviary, a swimming pool loggia. 2.5c.

37. **THE ROMANCE OF TEAK**

the exotic wood from North Thailand, is told in a charming booklet by Bangkok Industries. The route of "Thai-Teak" is traced from the rainy forest to the factory where it is made into parquetry and plank flooring. 25c.

38. **ORIENTAL RUGS TRULY**

are "magic carpets." A 55-page booklet by the Oriental Rug Importers Assn. shows basic designs and weaving processes, gives advice on choosing and caring for Oriental rugs. $1.

**ENTERTAINING**

39. **FOR A FLAMING DESSERT**

brandy is a must. Other uses for it in cooking and entertaining are given in a handy drink and cooking guide by Paul Masson that includes recipes for coffees-with-brandy and canapés.
40. MODERN TABLE SETTINGS are featured in a booklet entitled "All About Silver" by J. A. Wright & Co. Some historical notes on silver are included, along with tips on cleaning and storage.

41. FEEDING A LARGE GROUP, whether for a church function, club or PTA, requires know-how. A 36-page booklet by General Foods includes buying guides, menu planning aids, advice on figuring costs, quantity recipes. 50c.

TRAVEL

42. THE GREEK ISLAND OF CORFU offers today's tourist history, climate and beaches. A travel folder from the National Tourist Organization of Greece gives information on hotels, sports, local feasts.

43. MOTOR COACH TOURS OF Spain, Portugal and Morocco are described in a 76-page booklet by ATESA, a Spanish company that conducts package tours. Lists 56 tours and describes each place visited.

44. THINKING ABOUT VISITING ITALY? A folder from the Italian Tourist Office is a fund of general information—covering passports, currency regulations, petrol coupons, railways, a suggested itinerary, plus notes on Papal audiences, opera.

45. HISTORICAL LANDMARKS abound in Virginia, along with great scenic beauty and marvelous beaches. A 100-page booklet by the Virginia Dept. of Conservation illustrates the variety and scope of vacation pleasures awaiting the visitor.

46. WHERE TO STAY ANYWHERE in the U.S.A. is no problem with an index and map for each area. Rates, facilities of each Inn are given to help plan ahead for that summer trip.

MISCELLANEOUS

47. MORTON COULD SPEAKS his mind on the role of the player-piano in today's family, its use in introducing a child to music in a booklet by the Aeolian Music Foundation.

48. A-CAMPING WE WILL GO! A booklet by the Ward Mfg. Co. shows four reasons why camping is becoming a popular family pastime: a quartet of camping trailers that offer roominess at the campsites, yet fold down to a neat size for hitching to a car.

49. SECRETS OF THE STARS. Eight bowling champions give tips in a 24-page booklet by the Brunswick Corp. Topics covered: correct equipment, delivery, proper scoring, good bowling etiquette. 10c.

50. COVER A BOOK OR A BOX with the versatile self-adhesive vinyl, Con-Tact brand. Complete details plus suggestions on many other uses for Con-Tact brand in leaflet showing wide selection of patterns and colors.

51. ADVICE ON HOMEKEEPING is given in a 10-page booklet from Osrow Products Co. It features tips on setting housekeeping standards, analyzing space, saving housework.

52. A FIGURINE COLLECTION is a joy to own. In a 100-page booklet by Doulton & Co., hand-crafted Royal Doulton figures are shown in full color, including fairy tale subjects, Dickens characters. 25c.

53. EVERYBODY LOVES GIFTS of food on any and every occasion. A colorful booklet by Stucker's gives ordering information for such treats as pecan log rolls, pralines, tropical jellies.

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PORTUGAL continued from page 195

in festivals and in traditional crafts—pottery and linens, lace and embroidery, woodcarving and metalwork—and so restful that it is very easy to lose all track of time and purpose.

The lively city of Porto

In contrast, Porto, the second city of Portugal, has all the restless vitality of any twentieth-century metropolis. Porto is known chiefly as the center of the port wine trade, and it is fascinating to spend a morning at one of the lodges of the wine shippers learning about the complicated process by which port is made and tasting the different varieties. I particularly liked the dry white ports, less known, but splendid as an aperitif. Porto has other attractions, too: a whole street of goldsmiths' shops selling beautifully made jewelry and objets d'art, some of the best antique shops in Portugal, several interesting museums and many churches with lovely interiors. Two of the latter, Sáo Francisco and the chapel of Santa Clara are extraordinary examples of the peculiarly Portuguese art of tafha dorada, fantastically ornate carved and gilded woodwork.

From Porto to Lisbon

Another extraordinary interior in a different style is the glory of the city of Coimbra, a third of the way between Porto and Lisbon: that of the great Baroque library of the university with its three enormous but beautifully proportioned rooms, each painted in a different tone of lacquer—green, deep red, greenish-black, picked out in gold, and garnished with delicately carved galleries. In addition to its unique library Coimbra has a variety of churches, museums and gardens to explore, and its medieval streets are studded with fantastic and whimsical Manueline doors and windows. Manueline was Portugal's late, individual and ornate interpretation of Gothic and two of its greatest monuments, the abbey of Batalha and the Convent of Christ at Tomar, are located south of Coimbra in the province of Estremadura. The hilly countryside of Estremadura is starred with a diversity of attractions: the picturesque fishing villages of Nazaré and Peniche, the charming town of Alcobaca with its great twelfth-century abbey and its shops full of gay printed cottons and linens, the pottery center of Caldas da Rainha, and one of the most appealing of all Portuguese towns, Obidos, with its whitewashed flower-decked Baroque houses and churches enclosed in medieval ramparts. From Obidos a two-hour drive brings you back to Lisbon and to the end of a by-no-means complete circuit of a fascinating and rewarding country where imagination and craftsmanship are invested in everyday living as well as in celebrations, in humble materials as well as luxurious ones, and where helpful and hospitable people add an extra dimension of pleasure to traveling.

* * *

If you would like to receive additional information and pamphlets on Portugal, write to H&G's Reader's Service, 420 Lexington Avenue, New York, N. Y., 10017.

SAINT'S SATIN WAX . . . made in England expressly for Baker Furniture, and developed particularly for the care of choice antiques and fine reproductions.

Pots of flowering plants throw a mantle of brilliant color over a street of humble houses in the medieval town of Serpa in the Alentejo.
Cushioned Soft Quiet Beautiful

It's new "Spring" luxury cushioned flooring from Congoleum-Nairn, the inventor of cushioned vinyls.
Look how Wunda Weve’s Manor Lane brings this contemporary room to life—makes it rich, luxurious, liveable. Look at the distinctive pattern and texture.

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Watch your newspaper for quality stores featuring these Wunda Weve carpets. The shop-at-home service available at better stores lets you see the beauty of these distinctive textures and colors in your home.