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(MR. MRS. MISS) (Please print plainly)

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Now go ahead and fib about your age—no one would believe the truth!

Skin Dew Moisturizing Emulsion

Skin Dew Moisture Cream with Collagen Protein for Dry Skin

Helena Rubinstein

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Notes for the Hostess

By Diana Bryan

After a long and tiring drive to spend a long weekend with some friends a while back, we really appreciated their thoughtfulness upon our arrival. Instead of being rushed right into a conversational whirl, we were shown to our room where a miniature refreshment stand had been set up for our private pleasure. On a small table were assorted bottles of liquor, splits of soda, a pitcher of water, a bucket of ice, two sizes of glasses, even a plate of olives, cocktail onions, and lemon peel.

In case we preferred another kind of fortifying, our hostess had also provided a small electric coffeepot and coffee cups. It was wonderfully relaxing to be able to have a drink, unpack our clothes, and get ready for dinner in peace and quiet. And each evening thereafter, when we repaired to our room to dress, we found a small basket of apples or pears waiting for us—plus a thermos of ice water and the evening paper.

In re courtesy to an overnight visitor: it is no more than considerate to remember that a striking clock to which you may be thoroughly accustomed can destroy a guest's sleep appallingly. Surely there is some way of muffling it.

Too many people think of mincemeat as only for making pies and for that, only during the winter holiday season. Actually, it is a treat you can enjoy the year-round. I am partial to baked apples stuffed with mincemeat, and poached pears served with mincemeat. A mincemeat parfait is delicious in either hot or cold weather. On the spur of the moment, I have even made mincemeat-and-poundcake sandwiches for tea, and everyone loved them.

Tart shells are another culinary item too often used in just one fashion, but they are really quite versatile. For a very special first course, I like to pile tart shells with lumpfish caviar mixed with chopped hard-cooked egg, seasoned with a whiff of onion and lemon juice, and topped with a dollop of sour cream sprinkled with chopped parsley. Small shells filled with creamed mushrooms are marvelous with roast beef; filled with creamed spinach, they do wonders for fish. Goldenrod eggs in shells of slightly larger size make an easy, delectable main dish for a brunch, accompanied by bacon or a sausage.

At a party last weekend I was introduced to a new hors d'oeuvre I had never thought of before: miniature crepes farcies, 2 inches long and filled with crab meat.

Formidable!

The traditional patterns of Spode dinnerware—both the Lowestofts and the bone china—must be familiar to everyone. But not long ago two Spode extravaganzas I had been unaware of came to my delighted attention. One was the hand-painted Audubon series in white china beautifully decorated with twelve birds of brilliant plumage—a different bird on each plate or cup. The plates have a Harmoni burg edge set off with 14-carat gold and worthy of the superb artistry of the paintings.

My other discovery was that for anyone who craves true dinner elegance, Spode will monogram a china service, or even a dozen plates, in color or in gold. What a superb present for a very special occasion!
I am an architect. This is my vacation home. I built it of redwood.
AN ELECTRONIC WATCHMAN FOR VACATION HOMES. A small plug-in device—the “Winter Watchman”—acts as a sentry against one of the homeowner’s most dreaded problems: the freeze-up of heating and plumbing pipes when the family is away from home for a few days. To work the watchman you set the dial for any temperature from 30 to 60 degrees and connect the device to a lamp which automatically turns on if the temperature drops below that level, thus giving a cooperative neighbor the cue to visit the house and turn up the heat. Priced at $10.50. Honeywell Inc., 2701 Fourth Avenue South, Minneapolis, Minn., 55408.

TWO SHADES TO A WINDOW. A decorative way to control the quality of daylight in a room was recently introduced in the form of color-coordinated shades to be hung in pairs. One is an opaque shade for keeping out the sun. The second—to be hung between the opaque shade and the window—is translucent enough to admit light, but still it preserves privacy. Each comes with a decorative border, and the opaque serves as a valance when not in use. By Breneman, Inc., 1133 Sycamore Street, Cincinnati, Ohio, 45202.

A PATTERNED SLEEPING BAG INTO A COMFORTER. A good-looking cousin of the conventional Army-Navy store bedrolls for boating or camping trips is designed, not for outdoor use, but for children or teenagers to take to each others’ houses for overnight visits or slumber parties. “The Traveler” can be used as a sleeping bag for sleeping on the floor, or unzipped and spread out to make an extra cover for a bed. One side is covered in a solid color, the other side in a choice of two prints, both Moorish in feeling. The filling is Dacron and the whole bag is machine washable. Complete with matching tote bag for $15. N. Sumergarde & Sons, 261 Fifth Avenue, New York, N. Y., 10016.

SECOND HOMES ABROAD. Both Americans and Europeans are beginning to acquire second homes in some of the new communities that are springing up in picturesque Europe. Some of the apartments can be purchased, some are available on minimum periods. And the prices range from those keyed to tiny budgets to those for the very affluent. Common to most of them is an agreement that assumes maintenance chores; the luxury of amenities; an idyllic ambiance, with nearby entertainment and centers. Two such communities now in existence are La Noble—high in the Swiss Alpine ski country, near Montana Grans, on the Rhone Valley—and Cala Salions, 150-acre site on Spain’s Costa Brava. For information on La Noble Contree, write: Housing Properties, Inc., 80 Park Avenue, New York, N. Y., 10016. For Cala Salions: Properties, Inc., 911 15th Street, N. W., Washington, D. C., 20005.

Continued on page 163
See how Reed & Barton sterling ignites with color to reflect the richness of the Renaissance, the grandeur of Spain, and the romance of a red, red rose. If you always thought sterling looked silver, look again.

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LOOKING AND LISTENING

VIDEO TAPE RECORDERS

The liveliest advance in electronics since Color TV, they make "instant" sound movies—original or copied.

Now that the audio tape recorder has become a fairly familiar fixture around the house, its greatest asset (not counting pure fun) has turned out to be its prowess as an educator and note-taker. In view of this achievement, it was inevitable that, in time, a videotape recorder (VTR, for short) be perfected. And today it has. You can have your choice of a good half-dozen of these wonderful tripart machines, each the pride of as many manufacturers.

There is nothing new, of course, about silent home movies, but home movies with sound, made possible by simultaneous audio and visual taping, are barely a year old. In both types of taping, the basic method is the same. Sound or visual images are converted by a microphone or camera to varying electrical signals that register patterns on a plastic tape coated with iron oxide. When the process is reversed and the electric signal is amplified through...
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This offer available in Canada. Canadian residents mail coupon to New York address. Shipment of books and all services will be handled within Canada.

COMING OVER TO MY HOUSE

Bennett Cerf's book of Animal Riddles

Illustrations with © 1969 by Dr. Seuss

THREE HAPPY NEW BOOKS

By DR. SEUSS

GREEN EGGS AND HAM

Using only simple words, Dr. Seuss shows how even something as unfamiliar as green eggs and ham is worth trying—it may turn out to be delightful!

THE END
VIDEO TAPE RECORDERS continued from page 18

a speaker or TV tube, the original sound or picture is reproduced.

Video tapes may be played back immediately without processing by connecting the recorder to a television monitor. Tapes can be erased, in part or entirely, and reused hundreds of times without loss of quality.

Certainly the reusability of the tape is a welcome factor, since one running less than an hour costs about $30, not a bagatelle when added to the original investment of $600 to $1,000 for the basic equipment trio of recorder, camera, and monitor. Not that you can spend more. A professional video tape-recording camera that produces pictures of documentary quality costs $15,000. In time, however, you may spend less. Reportedly, it will soon be possible to convert a home TV into a monitor for about $30, thus taking good nip out of the initial outlay.

The scope of home movie making is infinite. Favorite or special television plays or concerts that may never be repeated can be taped with the push of a button—even if you are not at home to supervise the process. Time—quite like those on an oven—does the trick. Portable enough to be carried fairly far afield, the equipment can also be transported and plugged in at the scene of any event that promises to be worthy of recording. Athletes find the tapes of games and track meets of enormous help in pinning down exactly what went wrong or right and why. Actors (the braver of them) are equally eager to find out how they really walk and talk a look. Tape will tell them: “Nothing,” one tyro says, “is quicker catching your bad mannerisms.”

But even if you have never wound up in the pitcher’s box (or don’t intend to) or strode the boards (and would swoon dead if you had to), as long as you can point a camera, you can make a movie—playing it back and erasing as you go until you have achieved a perfection which, although it may not be D. W. Griffith, will be rather more precious. It will be yours.

If you cannot point a camera, or do not care to, $50 will buy you an hour’s program of “canned” or pre-recorded video tape. So far, most of these entertainments are in the pop-combo and folk music category, but there are plans afoot to tape the performances of classical music in Europe where production costs are lower. Before long you will in all likelihood be able to buy Leonard Bernstein’s Young People’s Concerts which are already on tape and waiting only for the contracts to be signed to effect their release.

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Antiques
Questions & Answers
By Louise Ade Boger

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There have been many love affairs between music-lovers and the Steinway. "There's nothing like it in the world," says Rubinstein. "This glorious instrument" (Casadesus). "The most important thing in the world to me next to music itself" (John Browning). They like its tone, its sensitive response, and the quality construction that makes Steinway the most durable piano. Make it your investment.

Steinway & Sons 113 W. 57th St. New York

Please send for color catalog B.

I would like very much to know the age and origin of this clock which has been in my family for several generations. The base is ebony and the case, tortoise shell inlay. The movement is marked on the back "Vincent," E.H.H.—Augusta, Me.

Your lyre-shaped clock, covered with a glass dome, appears to be French of the Napoleonic period. The maker, Vincent, is listed as working in Paris in the year 1812.

Could you date this pitcher for me? The mark on the bottom reads: "D.E. McNicol, East Liverpool, O." and below that, the number "1118." R.J.—Memphis, Tenn.

Your earthenware pitcher was made between 1892 and 1900 which were the years when the McNicol pottery was in business in Ohio. "1118" was the number of the model.

Continued on page 26
What causes water spots? An invisible film. It clings to glasses, silver, dishes. Water drops stick to it and dry into spots. Now Dishwasher *all* with its built-in spot remover penetrates this invisible film, strips it away. Now, water drops can’t stick, can’t spot. Go on. Try it. You’ll see.
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loveliest old patterns for the liveliest new look in decorating . . .

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ANTQUIES

continued from page 24

AMERICAN LOW-POST BED

Can you tell me the approximate age of my walnut "cannonball" bed? It
round wooden pegs in the posts and oblong pegs in the rails.
D.B.H.—Walnut Ridge, A

Your low-post bed with cannonball finials is typical of designs made
American cabinetmakers between 1825 and 1840.

This mark is on the back of my leaf dish—an heirloom. Can you tell me anyth­
ing about it?
M.K.—South Amboy, N. J.

Majolica is tin-glazed redware, and
"Etruscan majolica" was the trade­
mark used by the Griffin, Smith & Hill
pottery in Phoenixville, Pa., 1879-1900.

AMERICAN MAJOLICA

AMEERICAN PARLOR STOVE

This little cast-iron stove is only 24 inches long. It has ship designs on
side and is marked on front and top "1839 Plymouth, Vt.—No. 7—Tyson
Furnace." For what use was it made?
A.G.—Boy Port, Mi

Stoves such as yours were used in farmhouses for heating the farm­

ers. They were not designed for cooking. The Tyson Furnace was the
name of the mine where the iron ore was secured and smoked. By 1850 the
Tyson mine was closed and wood-burning stoves no longer made.

I have a 4-inch-high bust of Lincoln made entirely of ground-up currency. It had
sticker on back with $7,500 written old script. What is its origin?
W.H.T.—Monroe, N.

Between 1876 and 1928, worn out and repurposed currency returned to the U.S. Treasury
Department was macerated to pulp and sold to the contractors who offered the highest
bids. They had it made into busts of prominent Americans and replicas of national
monuments, which were sold in Washington as souvenirs. Since the sale of the pulp
was discontinued in 1929, your bust would date between 1876-1929. The "$7,500" stick­
er on the back might have been meant to suggest the amount of currency it contained.
but this would have been impossible to estimate once the paper had been macerated.

CURRENCY BUST

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but this would have been impossible to estimate once the paper had been macerated.

CURRENCY BUST
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• My Man
• Pagan Love Song
• Margie
• Broadway Melody
• Where'd You Get Those Eyes
• What Can I Say Dear
• After I Say I'm Sorry
• Toot, Toot, Tootsie
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GOING PLACES, FINDING THINGS IN

LIMA, CUZCO, MACHU PICCHU

BY JOSE WILSON

Travel nowadays is a quick study in contrasts. In a matter of hours, winter is exchanged for summer, today for yesterday, a sophisticated city for a primitive village. I can think of no country I have visited where you are more conscious of this than in Peru. In a day you can step back in time seven centuries, from the hustle of twentieth-century Lima to the overwhelming, untouched grandeur and solitude of Machu Picchu, the Inca fastness that, hidden from Pizarro's despoothing army, lay secret, sleeping and secluded in its great green mountain bowl, until Hiram Bingham, a Yale professor and one-time U.S. senator, discovered it in 1911. The contrast is compounded if you start your trip, as I did, in New York City and change both climate and country overnight by taking Braniff International's non-stop seven-hour and thirty-five-minute flight to Lima.

The ruined Inca fortress of Machu Picchu, now frequented solely by tourists, flocks of grazing llamas. In the background is Huayna Picchu.

Festoons of Spanish splendor catch the eye in and around Lima. Above left, a phalanx of crowned lamp posts at a house entrance in San Isidro.

ABOVE RIGHT, facade of the sixteenth-century church of San Agustin.
Lima

Lima’s capital as well as present-day Peru’s, Lima is the first step in time. Despite the fact that this is a modern city with its quota of white, skyscraping buildings topped by neon signs, there are many reminders of the days of conquistadorean splendor—the Plaza de Armas, the colonial churches and old houses, narrow streets overhung by shuttered balconies and lined with heavy doors that open to quiet courtyards. One of the most felicitous of the Spanish style is the Torre Tagle Palace on Jirón de la Unión, dubbed a palace (which it hardly resembles) because the Marqués de Torre Tagle served briefly as president of the republic of Peru. The interior and exterior are a lighthearted, utterly harmonious medley of the styles favored in Spain, from the Churrigueresque and Plateresque to Sevillan, Moorish, and Italian. Around the pebble-paved central patio is a second-floor gallery with a wedding-cake charm—festooned with wood arches of pale pink and white, lined with brilliant blue and gold. The small family chapel is burnished with gold leaf; wooden windows and soffits are carved within an inch of their lives. Ranging the street are two enclosed balconies screened Moorish-nth fretted mashrabia screens, where presumably the Torre Tagle ladies took the air and took in the passing scene without being seen. Light, bright, and airy, the house is a small gem. Although it is now used as offices by the Foreign Ministry, it is open public.

Whereas the Torre Tagle Palace makes history come to life, the museums devoted to pre-Columbian artifacts have the imperity common to museums the world over. Two of the most outstanding are in the suburb of Pueblo Libre, the Rafael Larco Herrera Museum at Avenue Bolivar 1515 and the (Continued on next page)

In Cuzco, Spanish Colonial buildings rise on Inca foundations. Top, Plaza de Armas, the main square, once the heart of the Sacred City, now dominated by baroque churches. Left, steeply pitched cobblestone streets wind down toward the square. Above, a mesita woman works at her loom.

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33
LIMA, CUZCO, AND MACHU PICCHU
continued from preceding page

Museum of Anthropology and Archaeology at Plaza Bolívar. The Larco Herrera Museum, a white, modernized colonial house wrapped in a walled garden of green lawns, geraniums, cacti, and bougainvilleas, contains a staggering collection of 40,000 pieces of pre-Columbian pottery ranging from 2000 B.C. to the Inca era, as well as textiles, gold, wood, and copper. In a smaller building, carefully locked but opened on request, is a rather endearingly naive—and not at all shocking—display of pottery erotica. No such license is allowed at the larger, more formal museum. Here the ceramics, textiles, stone carvings, mummies, and household objects are arranged in a logical, explanatory sequence and you can distinguish the subtle differences between the various ancient Peruvian cultures, of which the Inca was the last and most powerful. Such is the continuity of design in Peru that many of the Indian handicrafts made today, especially the weaving of the Quechua Indians, are direct descendants of the forms, motifs, and geometric patterns of these ancient treasures.

This is equally true of Peruvian food. Corn and potatoes, chiles and wild herbs are still staples of the Indian diet, as a tour of any street market will show. Even in Mexico I have never seen such an exotic assortment of chilies, of all shapes and colors from white and pale yellow to purple and bright red, and the potatoes (Peru, the home of the potato, grows some hundreds of varieties) are equally strange—black, purple, orange, spotted—like potatoes in a psychodelic vision. The market stalls flaunt great calabashs of fiery red and saffron-yellow chile sauces, and annatto, the tiny reddish spice found in many Peruvian recipes, neatly packaged in corn husks.

Peruvian cuisine has no parallel among the countries of Latin America. While it is certainly spicy and occasionally scorching, there is a sublety and imagination in the combination of ingredients that lifts it far above the primitive level. Half the fun of eating Peruvian food is to attempt to detect the flavors—and more often than not you are fooled by encountering something totally alien. A green dipping sauce for anticuchos, the little skewers of grilled beef heart, defied analysis. The flavor was definitely mint, but no mint I knew. Later in the Cuzco market-place I bought a huge bouquet of wild herbs and by dint of sniffing and nibbling, pointing and asking "Que es?" identified it as a wild mint called haacatay. There is a very good and authentic book on Peruvian food, Comida Criollos Peruanos (Peruvian Creole Food Cook Book) by Francisca Baylón that can be bought in Lima bookstores. In both Spanish and a side-by-side English translation, it gives Peruvian recipes, from anticuchos and escabeches to chicha, a heavy fermented brew made mainly from corn.

Luckily there are at least four excellent restaurants in Lima where you can get the taste of real Peruvian cooking (always an essential prelude to trying out a recipe). Canela Fina in San Isidro and Karamanduka in the Plaza de Acho Building are both folklore restaurants, while eating at the Acho Building are both folklore restaurants, while eating at, while eating at, you are diverted with songs, folk dances, Las Tres Monedas beautiful, antique-stren reast in an eighteenth-century min, and Le Pavillon, noted for fine Continental cooking, have Peruvian dishes on the menu.

At Le Pavillon, owner Ro Piaget ordered a typical sample for our luncheon party. First had, as appetizers, smoked salt trout from Lake Titicaca; then fried yucca with a sauce from avocado, mayonnaise, a yellow chile; cebiche de corv, white fish fillets "cooked" in marinade of citrus juice, onions and chile and served with a slice of sweet potato and corn cob. At these delicacies came picante langostinos, large prawns in spicy sauce; tomillo saltado crioll tenderloin Creole-style; a for dessert, the fragrant so dished tropical fruit called cha moya, with orange juice poured the center. The before-lunch ca tales was, of course, the ubiquitous and delicious Pisco Sour, made from the local light brandy and lemon juice. For this, you shak 2 jiggers of Pisco, 1/2 jigger of car y syrup, the juice of 1/2 lemon and 1/2 egg white with cracked ice, strain and tinge the foam to a with a quick dash of Angostura bitters. Pisco is cheap in Peru, es especially the Pisco, so it worthwhle devoting your liquor allowance to it. Good brands can be bought in the Lima airport shops, en route home.

I found the shopping in Lim superenchanting. Among the more attractive and inexpensive shops are the Pucara pottery bulls, gentle Ferdinand-like animals, some with holes in the backs for candles—and Ayacucho churches. Both are examples of Spanish-influenced folk art. Sun burst mirrors, gilt-edged and set with glass, and silver are Lima specialties, and the pretty articulated silve fish pins make good gifts. Lima's main shopping street Avenida Nicolas de Pierol (known locally as Colmena, the bee hive) and Jirón Union both run at right angles from Plaza San Martin and are conveniently near the big hotels, the Grillon and Bolivar. But the best selection of Peruvian crafts is to be found at the Art Center Shop at Alamed Ricardo Palma 216 in the nearby suburb of Miraflores. The Mi flor shopping center also has a good gift shop.

CUZCO

Two hours southeast of Lima by air, Cuzco lies at a breathless altitude of over 11,000 feet (anyone with heart trouble is advised not to go there). As the non-pressur
February, 1967

Turislas is old and rather gloomy, arrived from a centuries-old tradition. Colors and design motifs that are deep enough are woven into the hand-woven pieces. Cuzco has the look of a typical Spanish village, the Savoy new and bright. The room of the Savoy, where I had lunch, overlooked the town. From that vantage point, the red-tiled roofs and adobe houses, church spires and brown hillsides give Cuzco the look of a typical Spanish town. It is only at ground level, and on closer examination, that you can glimpse ancient Cuzco, the capital and sacred city of the Incas, a place of palaces and temples and treasures of gold, splendidly conceived and constructed. For although the Spanish razed the Inca structures and built their own churches and mansions on top, the stone foundations and walls remained, withstanding even the earthquakes of 1650 and 1950 that brought down the later architecture. It is easy to see why. The remaining curved wall of the Inca Temple of the Sun and the walls on Calle Loreto are examples of truly superb stonemasonry. Without mortar to bind them, the stones were hewn, shaped, and fitted by hand to dovetail with their neighbors—on the wall of the ruined palace of Inca Roca has no less than twelve angles. The defensive walls of the fortress of Sacsayhuamán, a mile north of the city, are composed of enormous granite blocks, some weighing many tons and measuring 20 feet high, all presumably moved into place by human labor. This was abundant, for in the advanced social state of the Incas everyone had an ordained job, and idleness was a crime.

Cuzco is in Quechua Indian country. In the countryside it is not uncommon to see a strong-featured Indian woman seated on the grass, her children clustered around her, deftly weaving bright strands of wool into traditional geometric patterns on a portable loom. Barefoot, she is dressed in the local costume—voluminous calf-length skirts, layers of shawls over a blouse, and either a masculine-looking black felt hat to show she is pure-blooded or a white straw that denotes a mestizo.

The Indian market in Cuzco, a haphazard array of stalls and vendors that spills over three or four blocks near the railroad station, blazes with color—the strong, bright hues of the women's clothes, the brilliant piles of chiles and vegetables, the hot pink and orange woolens hanging in store doorways. There are Indian panchos and knitted face masks for sale in the market, but for major purchases it is advisable to go to one of the local shops. Federico Alarco at Callejón de Pavia has a large selection of fur rugs, panchos, pottery, and woolen goods. For antiques, including paintings of the Cuzco school (Indian and mestizo interpretations of Spanish religious art), visit the shops of Alberto Yabar on Plaza de Armas and Braulio Herroso at Pumacurco 356.

After Lima, the food served in Cuzco hotels is less than inspiring, with a liberal helping of grass, with a liberal helping of starch vegetables, but the local Pilsener-type cerveza Cuzqueña is excellent and as a switch on the usual Pisco Sour you can try a rather interesting cocktail made from Pisco and algarrobina, the

Continued on page 176

Peruvian marketplaces are happy hunting grounds for the crafts of the country. In Cuzco, a Quechua Indian woman hawks handwoven ponchos, shoulder bags, and rugs with vibrant colors and design motifs that are derived from a centuries-old tradition.

Of the two main hotels, the Turistis is old and rather gloomy, the Savoy new and bright. The windows of the fifth-floor dining room of the Savoy, where I had lunch, overlooked the town. From that vantage point, the red-tiled roofs and adobe houses, church spires and brown hillsides give Cuzco the look of a typical Spanish town. It is only at ground level, and on closer examination, that you can glimpse ancient Cuzco, the capital and sacred city of the Incas, a place of palaces and temples and treasures of gold, splendidly conceived and constructed. For although the Spanish razed the Inca structures and built their own churches and mansions on top, the stone foundations and walls remained, withstanding even the earthquakes of 1650 and 1950 that brought down the later architecture. It is easy to see why. The remaining curved wall of the Inca Temple of the Sun and the walls on Calle Loreto are examples of truly superb stonemasonry. Without mortar to bind them, the stones were hewn, shaped, and fitted by hand to dovetail with their neighbors—one in the wall of the ruined palace of Inca Roca has no less than twelve angles. The defensive walls of the fortress of Sacsayhuamán, a mile north of the city, are composed of enormous granite blocks, some weighing many tons and measuring 20 feet high, all presumably moved into place by human labor. This was abundant, for in the advanced social state of the Incas everyone had an ordained job, and idleness was a crime.

Cuzco is in Quechua Indian country. In the countryside it is not uncommon to see a strong-featured Indian woman seated on the grass, her children clustered around her, deftly weaving bright strands of wool into traditional geometric patterns on a portable loom. Barefoot, she is dressed in the local costume—voluminous calf-length skirts, layers of shawls over a blouse, and either a masculine-looking black felt hat to show she is pure-blooded or a white straw that denotes a mestizo.

The Indian market in Cuzco, a haphazard array of stalls and vendors that spills over three or four blocks near the railroad station, blazes with color—the strong, bright hues of the women's clothes, the brilliant piles of chiles and vegetables, the hot pink and orange woolens hanging in store doorways. There are Indian panchos and knitted face masks for sale in the market, but for major purchases it is advisable to go to one of the local shops. Federico Alarco at Callejón de Pavia has a large selection of fur rugs, panchos, pottery, and woolen goods. For antiques, including paintings of the Cuzco school (Indian and mestizo interpretations of Spanish religious art), visit the shops of Alberto Yabar on Plaza de Armas and Braulio Herroso at Pumacurco 356.

After Lima, the food served in Cuzco hotels is less than inspiring, with a liberal helping of starch vegetables, but the local Pilsener-type cerveza Cuzqueña is excellent and as a switch on the usual Pisco Sour you can try a rather interesting cocktail made from Pisco and algarrobina, the

Continued on page 176

CASA de BLANCO is a fresh reminder that Spanish design is a newly exciting source of decorative inspiration. All the enchantment of Old Spain and New Spain comes together in White's numerous style variations and design motifs. Many pieces are richly ornamented like this elegant breakfront. Others reflect the simplicity and decorative charm of Country Style Spanish. Deeply etched carvings, ornamental black wrought iron, brass studded latticework, and the light, honey-hued finish present fascinating plays of color and pattern throughout the collection. Decorating with Casa de Blanco is like choosing individual, custom-designed pieces. See for yourself with illustrated booklet.*

*Send 25¢ for booklet showing Casa de Blanco Collection, to White Furniture Company, Dept. HG-2-67, Mebane, N.C.
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Only your love can help give little Kim and children just as needy, the privileges you would wish for your own child.

Through Christian Children's Fund you can sponsor one of these youngsters. We use the word sponsor to symbolize the bond of love that exists between you and the child.

The cost? Only $10 a month. Your love is demonstrated in a practical way because your money helps with nourishing meals...medical care...warm clothing...education...understanding housemothers...

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Richmond, Va. 23204
I wish to sponsor [ ] boy [ ] girl in (Country)
[ ] Choose a child who needs me most, I will pay $10 a month.
I enclose my first payment of $ . . . . Send me child's name, story, address, and picture.
I cannot sponsor a child but want to give $. . . . [ ] Please send me more information. HG27

Your child will know who you are and will answer your letters. Correspondence is translated at our overseas offices.

(If you want your child to have a special gift—a pair of shoes, a warm jacket, a fuzzy bear—you can send your check to our office, and the entire amount will be forwarded, along with your instructions.)

Will you help? Requests come from orphanages every day. And they are urgent. Children wrapping rags on their feet, school books years out of date, milk supplies exhausted, babies abandoned by unwed mothers.

Since 1938 thousands of American sponsors have found this to be an intimate, person-to-person way of sharing their blessings with youngsters around the world. Little Kim and children like her need your love—won't you help?

Top shelf: Pair of eighteenth century globes, terrestrial and celestial, in bases of carved ivory. 8 inches high. $1,800 pair. Frederick P. Victoria

Bottom shelf: At left, an eighteenth-century French "mappe céleste" of the earth and the planets in bronze. 17 inches high. $1,800. Next to it, one of a matching pair of eighteenth-century globes on Chippendale carved wood bases. 8 inches high, $1,800 the pair. Frederick P. Victoria. Etagère, Doris Dessaur.

Above left: Tabletop globe of the Old World with Latin place names set in an Italian walnut cradle. 5 inches high. $15 from Alfred Dunhill

Above right: Floor-standing, contemporary globe of plastic, illuminated from inside. Walnut base; 36 inches h. $160 at Hammacher Schlemmer

Connoisseur's Corner

DECORATIVE GLOBES

Globes depicting the earth or the heavens have been popular for centuries as scholarly aids which are at the same time highly romantic and decorative. The earliest examples—celestial globes going back to the fourth century B.C.—were engraved on copper. But the type of globe made today of paper goes glued on a pasteboard sphere was developed in the sixteenth century when, as a result of Columbus’ voyages, interest in globes became widespread. Here is a varied assortment, from the miniature to the grand, of antiques, replicas of antiques, and contemporary designs.

Above left: Tabletop globe of the Old World with Latin place names set in an Italian walnut cradle. 5 inches high. $15 from Alfred Dunhill

Above right: Floor-standing, contemporary globe of plastic, illuminated from inside. Walnut base; 36 inches h. $160 at Hammacher Schlemmer

Top shelf: Pair of eighteenth century globes, terrestrial and celestial, in bases of carved ivory. 8 inches high. $1,800 pair. Frederick P. Victoria

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TOM YOR

HOUSE & GARD
lian celestial globe of wood bed with red paint. Includes nets, zodiac, etc., and has com­s in base. 14½ inches high. $75 Altman's. Lamp, Doris Dessauer.

Diminutive globe supported by three brass griffins. Represents the world of the sixteenth cen­
tury, labeled in Latin. 5¼ inches. $20 from Alfred Dunhill.

Some left: Reproduction of antique Italian leather globe mounted on put pedestal represents Old World. 10 inches h. $19 at Henri Bendel.

Some right: Globe based on ancient maps that include early discoveries New World. Measures in its walnut cradle on plinth base 18 inches gh. $75 at B. Altman & Co. The collection of shells from Stix Shells.

Papier-mâché globe in floor­standing mahogany cradle, its rim painted with six­teenth-century Italian de­signs. Based on maps and charts used by early explor­ers; surface treated to re­semble parchment. 37 inches tall. $200, W & J Sloane.

The people who built your dishwasher * recommend that you use something besides a detergent to prevent water spots. They recommend:

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for dishwashers with automatic dispensers for JET-DRY

LIQUID JET-DRY causes glasses, silverware and china to shed water instantly after they are rinsed. No water drops are left on the dishes to dry into unsightly water spots. Dishwasher manufacturers, recognizing JET-DRY as the answer to water spotting, equip many models to inject LIQUID JET-DRY into the rinse water. If your dishwasher is so equipped, don't run out of JET-DRY. Even one dishwashing without JET-DRY can cause spots.

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* JET-DRY is recommended by the manufacturers of all 28 makes of dishwashers.

© Economics Laboratory, Inc.
Like everybody else, I made a list of especially virtuous New Year’s Resolutions on January 1, and I am still trying my best to keep them: I will answer my mail the day it arrives, go on a diet, save receipts for income tax time. I will give beautiful little dinners for eight, and make sure that each of the children has a special friend come to visit for part of every weekend. I will allow no tarnish to develop on brass or silver; I will sew on every button the moment it pops off. Most important of all, I will try to forgive myself if I do not manage to achieve all these exalted aims, all of the time.

* * *

We have just turned part of our cellar into an admirable mud room. Since we all use the basement entrance during stormy weather, shedding wet and muddy garments and boots on the way in, I decided to buy one of those landing clothes racks with an open shelf at the top and a shoe or boot rack at the bottom. I set it up near the furnace so things would dry out quickly—even put an old hassock down there to sit on while putting on and removing boots. Our laundry room is also in the basement, so when the children come in really soaked from playing in the snow, I can give their wet things a whirl in the dryer, set at a safely low temperature.

* * *

At Christmas time we made some pretty but rather fragile holiday decorations to hang on the walls, but a hearty family argument rang up about where to put them. We started trying them in various spots only to discover they were beginning to tear a little every time we moved them. Sally solved this problem by making some patterns out of the Sunday comics in the exact shape of the decorations. These we could put up easily with masking tape, and, as the comics were colored, they gave a convincing illusion of the finished decoration. When we finally agreed on the best spots, all we had to do was make a tiny mark where each decoration was to go, then hang it up to stay. It occurred to me that this technique would be extremely useful when hanging pictures or any heavy and/or fragile wall ornaments. You can put a pattern up in minutes and leave it for a few days to be sure you have it in the right spot before you permanently mar your wall.

* * *

I have found still another use for the little magnets we use to hold a sheet of paper to the side of the refrigerator when we want to put it into a bulletin board. One day I was trying to follow a rather complicated recipe and could not find a handy place to put it where it wouldn’t get splattered and used. Then my eye fell on the magnets, and I used one to stick recipe card to the hood of the stove, right at eye level, and on harm’s way.

* * *

It seems to me that we are always buying new snow shovels. I have noticed most of these appear to be made of something resembling aluminum foil. All ours used to develop an alarming tendency to crumple and break along the business end. This year we have found an apparatus gem. Our new “Frost-liner” made by Bissell, has a thin stainless steel edge bolted to the blade to strengthen its bite, and the shaft is lined with Teflon so the snow doesn’t stick. Actually we bought two, and from the looks of this they’ll be with us for a while. 

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Mrs. B. J. Smith is only one of over 80,000 parents who have turned to The Sound Way to Easy Reading or help in the frustrating problem of a child who can't read. And over 11,000 schools use it.

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24 CREDIT CARDS... NO FUMBLING! Turn instantly to the proper identification! Natural color or black pigskin folder personalized with a 23-K gold monogram. Holds 24 cards, photos in clear envelopes... A perfect holiday gift, checks, checks, checks. Fits a man's pocket smoothly. Specify initials desired.

Credit Wallet $2.98

C-8674 - Natural C-8673 - Black

NYLONS THAT CAN'T RUN... even if you poke a needle through them! Super-stretch 15 denier Nylons are guaranteed to outlast any you have ever worn or your money back! Lovely sheer hose with reinforced heel and toe won't bag, bind, wrinkle. Button or Beige in sizes 9, 10, 10 1/2, 11.

58358 - Rainbow Nylons $1.09

7022 - Check Book-File $1.98

HOT DRINKS... NO WAITING! Just plug in this Red Hot Pot for instant hospitality! Boils a potful of water in 2 minutes flat. Wonderful timesaver for the morning rush hour or a quick lunch break. Holds a full 23 ounces of piping hot water for instant coffee, tea or bouillon. White ceramic Pot has border of red flames. Comes with cord, 8625 - Red Hot Pot $1.98

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BPA TEAKWOOD CADDY... perfect for any bath. Clearly partitioned rack holds all your bath items... horizontally or vertically... any size... any shape. There's a place for everything... horizontal hold mail, papers, stationery, items, pens and rulers stand in the grid. Handy pullout drawer for items. 10" x 3 1/2" x 3 1/2".

8342 - Teflon Mini-Pan $1.98

3 Pairs only $3

SHOP LONGER... SHOP SMARTER... SHOP BETTER... with everything you order from this ad!

7322 - Log Roller $1.79

24 CREDIT CARDS... NO FUMBLING! Turn instantly to the proper identification! Natural color or black pigskin folder personalized with a 23-K gold monogram. Holds 24 cards, photos in clear envelopes... A perfect holiday gift, checks, checks, checks. Fits a man's pocket smoothly. Specify initials desired.

Credit Wallet $2.98

C-8674 - Natural C-8673 - Black

MAIL THIS ORDER FORM TODAY!

SUNSET HOUSE

867 SUNSET BLVD., BEVERLY HILLS, CALIF. 90213

NAME

Mailing Address

CITY

ZIP

$TATE

AIR MAIL REACHES US OVERNIGHT!

ITEM NO. HOW MANY ITEM PRICE

TOTAL ENCLOSURE

Orders sent Postage Paid. No C.O.D.'s, please.

BRUARY, 1967

MAIL THIS ORDER FORM TODAY!

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BRUARY, 1967
Send Today for FREE 64 page Shoe Booklet H
See how easy it is to be fitted directly via Mail in Shoecraft Famed Fifth Avenue Shoes priced as low as $7.00.

NO RISK TO YOU!
Money-back guarantee if returned unused within 10 days.

SAVE MORE MONEY!
No Extra Charge for
Any Sizes 9 to 13
FROlic $22.00

Limited time only! Baby's precious shoes gorgeously plated in SOLID METAL for only $3.99 pair. Don't confuse this offer of genuine lifetime BRONZE-PLATING with painted imitations. 100% Money-back guarantee. Also all-metal Portrait Stands (shown above), ash trays, bookends, TV lamps at great savings. Thrillingly beautiful! This perfect gift for Dad or Grandparents. SEND NO MONEY! Bush name, address, for full details, money-saving certificate, handy mailing sack. Write now!

A touch of the '20's
Drawing room comedies with Lillette Taylor, Gloria Swanson. Reconditioned models sold ready to use with a standard or 4-prong plug. Quite right for '60's decor. Red, green, white, low, blue, beige, gold or black $15.95 plus $1 post. Free brochures. Grand Corp. Inc., P811, 1152 Ave., New York, N.Y. 10036.

Romantic zither
Handsome instrument has a soft, octave melodic range with 21 melody and 12 chord strings. 20 sq. charts are included. Slip one under the strings a guide and you soon find if you're a zither player. 17" by 6" and beautifully made of wood. Traveler with pick, tuning key. $22 ppd. G. Schirmer, HC2, Dept. 5E 49th St., N.Y. 10017.

Dix parfums Français
Ten tiny flacons of genuine French perfume are imported in a tree-shaped chest for your delight. Fragrances range from heady and provocative to light and airy. One is called "stolen" another "midnight" charming way to try a new perfume. $4.95 a set of 10; 2 sets $8.90. Fpd. Perfumes of France Dept. PP-11, 420 Lexington Ave., New York, N.Y. 10017.

Fabric frames
Decorative custom-made frames; several designs are easy to install ready to paint or stain. The 30" x 20" high panels shown are $13.50 for four panels. Hardware is included. Fabric inserts are not included. Send for free brochure and information on how to measure and install. Town & Country Woodcraft Co., H627, 219 N. Carpenter St., Chicago, Ill. 60607.

Jewels of brilliance
Man not mine-made, but with the blazing beauty of genuine gems. Titanias stones cost only $1 a carat, they may be cut to fit your own setting. 1 carat solitaire is 14k gold, $29 for (ladies). Man ring, $37. Send for free brochure and price list. Order from Regent Lapidary Co., H6-2, 51 E. 12th St., New York 10009.

Marglo
Marble Stain Remover and Polishing Kit
Stains; rings; Venus; decorative at any price can be easily cleaned and restored. It is the only compact marble care kit! Contains a generous supply of Marblse remover, marble protective wax, a multi-purpose 300 grit third applicator and Keeps marble sealant wax that gives protection and shining beauty to your marble. No C.O.D.'s, please.

Compliment Marglo $7.50 Marble Sealer $2.50

Marglo Co.
P.O. Box 114, Dept. HG27, Middletown, Conn. 06457

The THE CLASSIC SEAT
For the sophisticated, distinctive touch. Designed in Paris, France PARIS SEAT PREMIUM, beautiful, generous appointments, especially for those in need of extra comfort. Wells, seat and back cushions made of foam rubber, then covered with rayon and cotton, then wool. Legs and armrests covered with the same material. Castors on all four for easy movement. Finish is fabric with matching buttons and trim. 100% wool. Solid hardwood frame. Includes 72 month guarantee. $134.95 ppd. 36" high, 20" wide, 18" deep.

Crescent House
125 Central Pk. Rd., GJ, Plainview, L.I., N.Y. 11803

French Provincial
THE CLASSIC SEAT
For the sophisticated, distinctive touch. Designed in Paris, France PARIS SEAT PREMIUM, beautiful, generous appointments, especially for those in need of extra comfort. Wells, seat and back cushions made of foam rubber, then covered with rayon and cotton, then wool. Legs and armrests covered with the same material. Castors on all four for easy movement. Finish is fabric with matching buttons and trim. 100% wool. Solid hardwood frame. Includes 72 month guarantee. $134.95 ppd. 36" high, 20" wide, 18" deep.

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Marglo Co.
P.O. Box 114, Dept. HG27, Middletown, Conn. 06457
Thus, on July 1, 1967 a half-acre lot (20,000 sq. ft) will rise in price from $2000 to $2500. This is a half-acre lot because the second largest industry and is growing breathing-taking. How? How, if it be otherwise for an island described in the author's "INDEXES AND CARIBBEAN YEAR BOOK" as the "loveliest tropial spot in the world"? New hotels are springing up, established hotels are building extensions to increase their capacity. Real estate men are buying tracts of sea-fronting land whose prices are mounting almost daily. Please bear this in mind: it's only since the end of World War II that most people knew a place like Jamaica existed. No one dares to predict how high values will go in the next decade—nor, indeed, whether many choice pieces will be left to buy.

That is why the villa sites we are advertising are such an unheard of offer in Jamaica. For the land we are talking about is near Ocho Rios on the North Shore of Jamaica. 12 miles from Ocho Rios and part of one of the most luxurious Golf Courses in the world. It is called GIBRALTAR ESTATE OF INDIES AND CARIBBEAN YEAR BOOK of the tropical island, how has Jamaica been overrun by the British whose stamp of the island land, build upon it when he is ready, and then at last to have worked over it just the true place of his dreams, of his own to come to. Certain that of his own lo come to. Certain that of the incomparable Caribbean have lived up to your most extravagant hopes. Immediately in back of a quarter-mile crescent beach the land rises dramatically seaward, ridge upon ridge. Each villa site, the smallest about 3 acres, sits the previous one so that sea-view is obstructed. The palm-banked sea-view is obstructed. The palm-banked.

The average rainfall is 65 inches. The average temperature for the island is 73° to 89° of the average

From experience, we know that there are some of you who, after reading this advertisement, may plan a trip quite soon to see GIBRALTAR ESTATE OF JAMAICA. But what is it that makes the prime reason why Jamaica is drawing you. And your decision to purchase a villa site on our properties, plainly written out: (1) a 60 day unqualified guarantee of refund of your reservation deposit and (2) after deciding on your lot and signing a contract you will have furnished with a further guarantee of full purchase, from that date to go to Jamaica, to see your property, to judge it for yourself—and if you have to refund to you every penny you've paid in if you haven't brought home your free portfolio. And you won't be annoyed by salesmen.

$1000.

As soon as you get this coupon please mail me your free portfolio. And, as you say, there is no obligation.

I GIBRALTAR ESTATE OF JAMAICA

1273 Loyola Avenue, Dept. N-306
Chicago, Illinois 60626

Caribbean Villa Site On Jamaica's North Coast

With special privileges in this Hotel and Boat Club and free Golf Course play

On the easiest of terms—1% down, 1% a month.

With paved roads, piped water, electric and telephone connections included.

official Notice: GIBRALTAR ESTATE OF JAMAICA announces a price in-

ce of 2½ a square foot on all sites remaining unreserved after June 30, 1967. Thus, on July 1, 1967 a half-acre lot (20,000 sq. ft.) will rise in price from $2000 to $2500. All reservations received before 1st will be honored at the lower prices.

JARY, 1967

GIBRALTAR ESTATE OF JAMAICA
Jackson & Perkins
BRAND NEW SPRING 1967 FULL COLOR

REE Catalog of Roses
and perennials

Valencia* the 1967 Rose of the Year

Jackson & Perkins
Parade of award winning
ROSES
and PERENNIALS

N, detach and mail the
gate-paid card provided —
promptly receive,
free, Jackson & Perkins' 'Spring 1967 Catalog of
Perennials... the one
really makes it easy for
plant and grow the most
bloom ever! Everything
to live and bloom in your
Spring!

edition of our world-famous
most exciting one ever! —
and describes the most
ices ever created: VALENCIA
rose Apricot-Orange of radiant
to perfect in every respect that
ected by a test panel of home
as "The 1967 Rose of the Year."
lar, yet hardly, vigorous!
ill also see the superb new
Hybrid Tea, named in honor of
. And the meltingly beautiful
ANA, a new pink Hybrid Tea —
ush-blooming, with splendid
5 to 6 inches across.
rel in full color — all the "Roses
— MEXICANA, the totally unique
like any other rose you've ever
PICANA, the only rose in history to
ational Awards. And the
F. KENNEDY ROSE — well on
becoming the most popular white	ime. And you'll see all the old	oo — All-America Winners, Gold
ers — scores of the world's finest
e type imaginable — giant Hybrid
owing Floribundas, breathtaking
quisite Miniature Roses, majestic
is, plus the very finest, most unusual
— too numerous and varied to even
ing. Nearly anything you might wish
the most beautiful garden your
on can invent.
FREE J&P Spring Catalog, fill in and mail
gate-paid card. But the supply is limited — so
ou to mail the card now!

SPECIAL NOTICE
TO WESTERN GARDENERS

If you live in Arizona, California,
olorado, Nevada, New Mexico,
, Oregon, Utah or Washington —
you will receive a special West-
 Edition of the J&P Catalog

Valencia ROSE OF THE YEAR

Jackson & Perkins Ca
SLIM WITHOUT DIET to a lower number

10 9 8 7 6 5 4 3 2 1

It's the easiest way. If you know the secret, to slim where it counts. All takes is 3 minutes night and morning with the Xer-Hi Cushion, It is so simple you do it in bed. No rigorous exercise. Just enjoy a slimmer, more attractive figure. Feel better, look younger, overcome chronic back ache and sleep easier. Full directions and a chart to record your progress come with each speed-slimming Xer-Hi Cushion. Results guaranteed for both men and women—$4.29.

New FOAM-PADDED REST

Enjoy new sitting-up comfort with this fully foam padded Folding Back Rest. Smart floral print adds a guq touch, 10-adjustable positions for maximum comfort. Soft size cushion-sof t back (24" high) supports your back and head. Special padded seat prevents slipping. Folds "tuck-away" flat, ideal to be on the floor, at the beach. A boon to convalescents, a joy to students, a welcome gift for all—$8.98.

Better Sleep Inc.

SATISFACTION GUARANTEED—Send check or M.O. to: Box GL, New Providence, New Jersey 07974

Shopping Around

What's the weather?

You know whether to grab sweater or your heaviest coat with a glance at the hanging lamp, and whether to stay indoors or out. Precision measuring devices give you the answer accurately. $2.95 ppd. Allow 3 wks. deliver from France. Research Products Box HG2A, 54 W. Park Pl., Stamford, Conn. 06902.

Out with sprouts

Simple tweezers removes every of unnecessary hair on face, ar or legs by the easy electrolyc method. Proved over the years, under physicians' supervision, purse size unit with tweezers-Action destroys hair roots but does not puncture skin to scar. $14 ppd. General Medical Co., Ht 5701 W. Adams Blvd., Los Angeles, Cal. 90016.

Orangery order

For all the househonor variety, splendid one-section, prefabricated glass and aluminum greenhouses. 136" wide by 87" deep. Complete line of accessories available. $625 ppd. (exclusive accessories). Send for brochure, leaflet of free-standing model-Aluminum Greenhouse, Inc., Ht 14615 Lorain Ave., Cleveland Ohio 44111.

Chic LORNGETTE

Neat folding lorgnette has habit quality magnifying lenses to permit reading the very finest print. Lorgnette folds up into a brocaded case only 21/4" long. Great for traveling, theater-going. In silver, blue, black, or amber, with or without rhinestones (specify). Use amazing Kover-All. It magically and protected by money back guarantee. Avoid cheap imitation. Select size unit with tweezer-1 purse size unit with tweezer-1. $6.95 ppd. including case.きれい Mechanica; Product Co., 10 Doty Bldg., Battle Creek, Mich. 49016.

HOP TO IT!

Order this big beautiful bunny and his two little bunnies. Naturals for Easter decorating, they're made of matte white pottery, have pastel-tinted ears and eyes. The trio makes a dramatic grouping against solid color cloth. Woodland rabbit planter is 10 1/2" by 5 1/2"; figurine, 3 1/2" and 4 1/2". Set, $3.95 plus 35¢ post. Helen Gallagher, HG102-9115, Peoria, Ill. 61601.

HIDE UGLY VEIN

UGLY LEG VEINS • BROWN AGE SPOT • DARK CIRCLES and LINES • BIRTH MARKS and SCARS • BURNS and BLEMISHES Use the kind used by Kover-All. It magically and staidly hides these ugly things on any part of the body. Before you can even say 'SAY CHEESE' WITH WATER-PROOF COVER-ALL, you will look younger and better because Kover-All blends with your skin and looks natural, protected by money back guarantee. Avoid cheap imitation. Select your shade: Light, Medium or Dark. Regular size, $1.50; for hands only, send $2.98 ppd. c.o.d. or save c.o.d. by sending 2.98 with order. Mail orders to HOUSE OF CHARLES

MAIL ORDER DEPT., HG2, BOX 98, CEDARHURST, NEW YORK

RAMP UP TO IT!

YOU'LL REVEL IN NUSAUNA STEAM BATHS at home! Heat relaxes you, soothes nerves, stimulates circulation and elimination. A joy to own. Superb quality. All smooth, durable fibre-glass. Easy to move. Plug in wall outlet—no plumbing! $2.98 ppd. allow 3 wks. delivery. Indoor or outdoor, use with or without shelter. 13'6" wide by 87" deep. Complete line of accessories available. Send check or money order to BRI-SON EQUIPMENT CO., 10 Doty Bldg., Battle Creek, Mich. 49016.

BEFORE

AFTER

Imitations. Select your shade: Light, Medium or Dark. Regular size, $1.50; for hands only, send $2.98 ppd. c.o.d. or save c.o.d. by sending 2.98 with order. Mail orders to HOUSE OF CHARLES

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MAIL ORDER DEPT., HG2, BOX 98, CEDARHURST, NEW YORK

BRI-SON PATENTED HANDMADE WALLETS • THE MOST WANTED IN AMERICA


MINTO, INC.

R ~~ ~

HOUSE & GARDEN
THE $100 DIFFERENCE

In the Heritage carver turns over his model to the man at the machine, hands continue to interpret how of each curve. When a carved wood commode, or any piece of furniture, is made more by men machines, only more money can buy it.

It be able to find a commode somewhat like this for $30. And, if all you want is to fill a wall in a foyer a lamp next to your bed, you’ll do with it. Heritage commode night stand round $230. Or $100 more than a-lke”. This commode is the person who considers a backdrop and a lamp story for furniture. From wings along the base and the legs to the beautifully worked antique cherry finish, this commode is a product of men’s hands. Hands that respect the individuality of each grain in the wood. Hands that interpret the arc, the depth, the importance of every turn in the carving.

When the personality of natural as well as man-made designs is respected like this, a commode costs more money. The higher price on this commode—or any other piece of furniture we make—reflects deep-seated qualities that only more money can buy. Not just carving or a finish unmatched by shortcut methods. But the stretching and shaping that hold the lines of a sofa. And the way we’ll finish a leg on a sofa whether or not it’s meant to hide behind kick pleats.

When you find work like this, you’ll see the Heritage name. Hanging from the hardware on this scaled down Louis Quinze style commode. Burned inside the drawers of a Heritage chest that takes its cues from Chippendale. Nestled under the cushions of a Heritage sofa. Swinging on a hangtag from one of our wing chairs. Hiding behind the doors of a mahogany Heritage hutch.

If you’d like to know more about Heritage and see how it could fit into your home, send two dollars for a Heritage catalog collection and room planning kit, to Dept. HG 2-67 Heritage Furniture Company, High Point, North Carolina.
BUNDED CAKE MOLD

Bake a real German Bundt Cake! Imagine it warm from the oven... so rich with country eggs and butter, lusciously embedded with whole almonds! Marvelous for angel food cakes, gelatin desserts... even Jewish Cakes and Roh­man Potluck Cake. Just follow the simple recipes included. Of sturdy aluminum with lifetime support finish. 10" diam. 3 1/2" h. Versatile. Order (2787), $3.98 plus 39c shipping charge. Cant. Aluminum Mold is extra thick for uniform shipping charge.

Order - 2787. $2.98 plus 39c shipping charge.

Now hear this

Wireless intercom plugs into an AC outlet; no wires between unit and remote. Ideal for house to workshop, garage or pool house. In gold or black with ivory buttons for holes, buzzer. S-channel selector. Squeak control avoids noise of selected channel. Only $29.95 a pair. Exp. coll. Add 91c unit. $15 e-

a Multi-Rep Co., HG2, 400 S. Beverly Dr., Beverly Hills, Cal. 90212

Diamond deal

Who but Mr. John could own the new girl's-best-friend—perfect man-made diamond solitaire? Cosset it in pendant or ring masterfully cut; mounted in 14k white gold, ring includes 3 gold bezels; pendant, a chain. $33 per carat for 3 carats or over. Special prices on smaller stones. Free brochure. Mr. John Crown Jewel HG2, 24 W. 57th St., N.Y. 10019

PRESS ON (SELF-STIC)

DIE-CUT ADDRESS LABELS

Put these beauties on your camera, sports equipment, toys as well as all the other items you don't want to be without. Just peel off and on. Black ink on Silver. Gold White pressure-sensitive labels, 1 1/2" x 5/8". Any message to 4 line letters each. Plastic slide disp. fits purse or pocket. 225 for $1.45 or 1000 for $5.40 matching air labels included. Guaranteed pro­

Shipping Around

Precision grip

Heavily-plated carbon steel handles for skirts and trousers need only a bit of pressure to open close. Once positioned the loose grips and never let go until pressed for opening. Vinyl patch makes them great for drip-dry. Strong enough for heavy wash, blankets. $3.25 for 4 pr. Windfall, HG2, 185 Adams St. Bedford Hills, N. Y. 10607

We kid you not

It's true. Ladies who get around can do without this compact, pink skin carry-all. There's room for her license, charge plates, paper money and checks. Even a telephone and dress index with snap closure. Monogrammed with three initials 4" by 5 3/4", $3.95 ppd. Gayera Dept. ED-HG, 284 Delaware Ave. Buffalo, N. Y. 14202

Oh gentle sleep

Macbeth murdered sleep. And a does improper support of the neck vertebrae strain and hair curlicues. Cervipillo is scientifically designed for comfortable sleeping and neck support. Allergy free Dacron fiber fill. 18" w. 9" h. Poly foam cover. $5.70 or $5.95. White cotton percale case $1.95. Ppd. Goo. Health Center, HG2, Box 217, Pensacola, Fla. 32503

Diamonds for Sale

Carolina's

Old-Fashioned Fragrances

Price Postpaid U. S. A. Send 25¢ for Color Catalogue

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For years, clever New England house­wives have made these charming UN­BLEACHED MUSLIN curtains for every room in the house. You can buy them direct with all the original sim­plicity and handmade look. Practical, long-wearing, these unusually attractive curtains of off-white muslin retain their crisp appearance with a minimum of care. Satisfaction guaranteed. Send check or money order; no C.C.'s please. Write for Illustrating: brochures showing other colors, dust ruffles and pillow cases for bedrooms and elsewhere. Also washable in hot water. Chiffon, organdy, taffeta, sateen, satin, velvet, baise, chenille, and plush. Guaranteed.

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DEPT. 37, STOCKBRIDGE, MASS.
Evenings that memories are made of
so often include DRAMBUIE
the cordial with the Scotch whisky base

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DRESS LIKE YOUR SLIMMER FRIENDS
AND LOOK YOUNGER, PRETTIER. PERFECTION... ALL LOW PRICED! L*!'.-"...

Dress in your size: dresses from 3.99 j

European enameled teapot and kettle
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Every fur remodeling job skilled union craftsmen! Morton’s your old fur. It’s in

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Save your money and your eyesight. Hi-Intensity fluorescent lamp has 12” tube with a 6000 hour life. Gives a fine, wide, di

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Charm the “in” girl with a Valentine in the form of a tiny telephone with a dial that spins to spell out “I Love You”. 1” long, 3¼” wide ½” high with black letters and numbers. In sterling silver, $4.95 in 14k gold, $24.95. Send 10¢ to catalogue of unusual and imaginative

Ideas are hatching
“Chicken Little” proudly guards her 12-egg-shell caps. And well she might. They look mighty fancy with colorfully dyed eggs on Easter confections nestled inside. Use this white glazed ceramic all round, Especially for serving soft boiled eggs to a Sunday brunch crowd. 10” dia. $3.50 plus 35¢ post. Helen Gallagher, Dept. HG02-6938, Peoria, Ill. 61601.
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Teach all the tables from 2's through 12's as easily as the words of a song!

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<td><strong>222. BLUE KNIGHT.</strong></td>
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<td><strong>224. GREEN KNIGHT.</strong></td>
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<td><strong>226. THE PAIR OF MANUSCRIPTS.</strong></td>
<td>On genuine artists’ canvases—silk-screen in blue and green. $17.95</td>
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**MINIATURE MANUSCRIPTS**

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<td><strong>227. MOORE: BIRD.</strong></td>
<td>On genuine artists’ canvases—silk-screen in blue and green. $17.95</td>
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<td><strong>228. VOROBIEFF: G. M. S.</strong></td>
<td>On genuine artists’ canvases—silk-screen in blue and green. $17.95</td>
<td>Only 9.95</td>
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<td><strong>229. VASARELY: MIND.</strong></td>
<td>On genuine artists’ canvases—silk-screen in blue and green. $17.95</td>
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**SPECIAL OFFER**

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<td><strong>THE PAIR.</strong></td>
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DAISIES IN NEEDLEPOINT

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2. Tangerine Orange
3. Sun Yellow
4. Grass Green
5. Sky Blue
6. Purple Violet
7. Fawn Brown
8. Gray Blend
9. Dull Rose
10. Bronze Green
11. Brown Gold
12. Old Blue

The Stitchery Dept. HG4028 Wellesley, Mass. 02181


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Now you can make these two charming pillow covers for your own home or for a valued friend. Each kit contains designs on 14"x14" natural Belgian linen, sufficient material for backing, crewel embroidery yarn, complete instructions for knife-edge pillow Colonial Cornflower design (left) is available in shades of old rose, dull blue, olive green or yellow gold (please specify). Dusbury Scroll design (right) is available in shades of red, green, blue or rust (please specify). $3.95 each plus 25¢ pstg.

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Finest double weight portrait paper. Send any photo, snapshot or negative (returned with order).
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YOUR CHOICE

2 for $9.88

Sweet-deep-sleep jumbo-size pillows of heirloom quality. Your choice—100% fluffy white feather or non-allergenic 100% foam. Now is the time to replace those worn-down pillows and enjoy that heavenly sleep.

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A FEW PUFFS KEEP PETS WHERE THEY BELONG
Banish tattered hairs, doggy odors, prevent pets soiling upholstery and rugs. Keep Kitty from clawing furniture, puppy from chewing slipcovers, etc. Harmonize, invigorate, long-lasting. Pet-proofs what you spray. (U.S.A. reg.78.21)

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Order Today! Send $3.00 postpaid
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Chair-Loc CO.

EFFICIENCY KITCHEN

No matter how big your kitchen or how small, this kitchen order is for you. Top shelf in cook books; center shelf pull to hold cookbook open; rack of three rolls of paper towels, waxed paper. Hand-rubbed honed knotty pine or maple in $13.95. Kit $9.95. Ppd. Add W. of Miss. Yield House, 451 E. 167 St., Bronx, N.Y. 10.

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Get rid of doubts about what to with your soiled suede and lea wardrobe. Just mail these mounts with complete confidence and within 72 hours they are turned to you cleaned, beautified and restored. Leather suede, $6.95. Send for price list. cleaning vests, coats, gloves, suits, etc. Glove Masters, 451 E. 167 St., Bronx, N.Y. 10.

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Pocket reminder that sounds alarm when it's time to feed parking meter, take the roast in the oven, pick up dad at the airport. Precision made Swiss movement is leatherweight, 3", from setting up to two hours, can set any key chain. Big help on holidays. $5.95 ppd. J. W. Holst, De HC267, 106 Emery St., East was, Mich. 48730.

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Chair-Loc "Swells" Joints Tight
Sure-acting liquid synthetic penetrates fibers, makes them S-W-E-L-L. Fixes loose chairs, locks rungs, legs forever tight. A use Chair-Loc for dowels, tool and brokerage handles, mortised joints.

Plastic squeeze bottle with injector nozzle. Fluffy white feather or heirloom quality. Your choice $10. fluffy white feather or non-allergenic 100% foam. Now is the time to replace those worn-down pillows and enjoy that heavenly sleep.
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Benefits last up to 48 hrs. per treatment...

Erases wrinkles, tightens pores, firms... It is simple to use. Send $5.00 check or money order for trial sizes.

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**FEDERAL EAGLE SWITCHPLATES**

Authentically detailed bar-relief in cast metal...Send for free booklet giving 40 styles. L. R. Fox, HGC, 5 W. 29th St., New York 10001.

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Polka-dot bikini

Angelic hold-up

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mandarin mood

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idery yarn in blue, rose, yellow, green; two non-tarnish ash trays; ey instructions—all you need to make these charming coasters. All n do is embroider the floral de
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Inlaid set we've seen for twen
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There's good news for friends thoughtful verse for every season. Printed on Four-Seasons labels. seasons change, change label. Printed on white, non-running paper. Each 1½″ x Green, red, brown, and blue signs with black lettering. Pack in plastic box. 50 of each, 75¢ ppd. Via air mail 16c. Bruce Ridg, HC2, Boulder, Colo. 80301.
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Raceous sugar tongs to dress up tea or coffee tray are made in

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A charming present for an engaged

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Charm Valentine for a true love to

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bracelet. It's a locket with a twin

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Charm & Valentine, HG2, 1201 6th Ave.,

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Golden bamboo
Bamboo is so decoratively these days, we're delighted to it adapted as a perfect design switchplates and electric outlets. Cast metal finished in antique gold blends with wallpapers, paint, upholsteries. Single switch, $1.50; double switch, $3.95; double outlet, $1.98; double outlet, $3.95; P Harriet Carter, HG2, Plymouth Meeting, Pa. 19462.

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A whale of a find is this ex- large, bamboo-handled carpet bag. Ample enough to take on a week, it is 20" L, 17" d., 10" w. Made of a small Oriental rug, with intriguing years of wear and tear. Choose beige, pink, gold or green background. Brass hardware. On offer days, in made, in $24.95; Elizabeth McCaffrey, HG4, Northport, N. Y. 11768.

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Marvelous pinky ring comes in hand-crafted 14k antique gold mounting set with a full cut diamond at the bottom. Avail- able genuine. Costs include: ja in, (shown), opal, garnet, turquoise, amethyst, topaz, coral, black or green onyx, cat or tiger eye quartz Please send ring size. $40 pp. Eleanor Nemer, HG2, 1196 Ave. America's, New York, N. Y. 10003.

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Perfect for tall and big men only. McGregor Jackets, Sweaters, Sport and Dress Shirts, Slacks, Robes, etc., proportioned perfectly for tall and big men only. Sleeves to 38", Boes 4 longer. Large selection of McGregor Jackets, Sweaters, Sport and Dress Shirts, Slacks, Robes, etc., proportioned perfectly for tall and big men only. PLUS 80 SHOE STYLES 10-16 AAA-E.EE. Sold by mail only. Full 100% guarantee. Send for your FREE Color Catalog. King-Size, Inc., 1547 Forest Street, Brockton, Mass.
Spring hangs bright

The light touch of spring blooms bright on walls the whole year round when you hang a be-ribboned basket of golden posies on the walls. Use a pair to catch back draperies, or to deck a bedroom wall. 5½" h., 4½" w. Hangs flat, with design in relief. $1.50 ea. p.p.d. Lillian Vernon, HG2, 560 S. 3rd Ave., Mt. Vernon, N.Y. 10550.

Grin and wear it

And win yourself a Valentine—a clever way! Swinging cranberry color cotton sweatshirt with THE message in bold white letters: "If you like me—grin!" Wear it everywhere because you're daring. All sizes for girls with a zingy sense of humor: Small, Medium, Large. $8.95 ppd. Wales, HG27, Hartsdale, N.Y. 10530.

Make a canister set

It's so simple, so inexpensive and good-looking, too. And perfect to fill with baked goodies. Slip a 1-lb. coffee can (the kind with the plastic air-tight seal) into this straw cover and presto! A stay-fresh canister. Red, natural, bronze or green. $2.99 set of 3; 2 lb. can $1.99 ea. Add 39c post. Here's How Co., Inc., HG2, 93 Tec St., Hicksville, N.Y. 11801.

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Rose-bedecked two-tier Heritage server is trimmed in gold. A delightful centerpiece for a formal tea table and a joy to pass around at a party. Put colorful bonbons on the top tier, little iced cakes on the lower tier. Triangle-shaped handle can be unscrewed to use dish as a single tier. $6.50 ppd. Imre Ban Studio, HG2, 3950 Lake Shore Dr., Chicago, Ill. 60613.

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For Wrinkles

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The fascinating discovery in Spring Again is based on a closely-guarded physiological process that brings heretofore undreamed of firmness and support to dry, parched, drooping skin. Instead of a fruitless attempt to draw wrinkles out from the skin surface, Spring Again carries a precious cargo of rejuvenating moisture deep into dry and thirsty pores, where it exerts an outward pressure on the surface wrinkles and lines. The result is nothing less than stunning. Lines, furriness, wrinkles, and sagging skin smooth out and may even fade away entirely. Even the chin and throat look tighter and firmer.

You now look younger, but the look is natural. There is no obvious attempt to look younger. Even without make-up, your new less wrinkled look is completely natural. With make-up . . . well, the only word is "dazzling." More important, the beautifying effect is the same on women of all ages . . . 30 . . . 40 . . . 50, even older.

There is a limit to the supply of one of the important ingredients in Spring Again ... an oil found only in the tropics. And the manufacturer refuses to make Spring Again without this unidentified exotic oil. Even so, a limited quantity is available on a "first come, first served" basis. You may have a 3-4 month supply sent to you postpaid by filling in and mailing the order blank below with $2.50 remittance, C.O.D. orders welcome with $1,000 deposit and shipped plus C.O.D. charges. This $2.50 will be refunded upon return of the unused portion should you not be satisfied that new Spring Again is truly the best thing ever for "re-youthifying" wrinkled, sagging skin.
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No fairy tale this, but a fact! Problems fade with Jolen Creme Bleach ... the fabulous new cosmetic that bleaches superfluous hair on face, arms and legs. Like magic, medically approved Jolen turns dark hair pale blond to blend with your own skin tones. Be a beauty ... try JCB now!

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March, 1967
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You colors—truly feminine ones. That's the idea behind the Crane color creations. We begin with papers in gentle tints and make them decidedly personal by adding hand-brushed borders as dashing, cheerful, or dignified as you like.

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Crane's FINE PAPERS
Imaginative details can make all the difference

Some of life's rarest delights are the ones you discover only on second glance. When you think you have taken in everything, then look again and come upon some small flourish you missed before, the pleasure is multiplied by its unexpectedness. Felicitous details, thoughtfully worked out and integrated with the over-all design can make it transcend the sum of its major parts. In a house or a room or a garden, imaginative, unexpected details can make all the difference between a whole that is merely pleasant and one that charms us with its individuality.

A detail should never speak loudly, for the quietness that postpones its discovery until second glance is the key to its charm. Some of the most captivating details have a quality of playfulness that adds to the fun of finding them. Others are even more elusive visually because the difference they make is a matter of comfort or convenience.

Details can play varying roles. Sometimes it is repetition: a major motif unexpectedly echoed, perhaps in mini-scale, in a spot where you would never think to look for it. Sometimes you will see a very practical problem solved with such finesse that the result becomes as decorative as it is functional. Some details are fanciful grace notes, small embellishments that spice the main theme. Others add decorative interest to areas or surfaces that more often go neglected. And some, like personal signatures, express individual whims or pet enthusiasms.

On the next ten pages you will find a wealth of ideas you can adapt in your own way to your own house and garden.
Repeat motifs make delightful surprises

Maidenhair fern multiplied by eight subtly echoes the lacy ironwork of an old French baker's stand in Mr. and Mrs. Bruce Dohrmann's house in Cali.

Meissen blue flowers that paper the ceiling of the Renny B. Saltzmans' New York City kitchen bloom again, one by one, on the vinyl floor tiles.

Carnation-pied chintz that covers chairs and curtains windows in the Alfred Willard French Jr.'s guest room in Naples, Fla., also masks chest, even hands luggage racks. Interior design by Rosemary Robinson.

Bamboo turning on mirror and chair in the powder room of the C. Frederick Curtis' Naples, Fla., beach house is quietly encored by cabinet molding. Interior design by Rosemary Robinson.

Plymouth Rock rooster, his hereditary black and white plumage molded in ceramic, crows gleefully over his likeness (not too obvious) to the vinyl-coated cotton on wall, the uncoated tablecloth.
Tray richly wreathed in silver grapes holds a grape-laden compdt in the center of a table in Washington's Blair House. More grape motifs circle the Blair family dinner plates and the needlepoint seats of the chairs.

Accents of curry borrowed from outside walls of painter Ralph Du Casse's house in San Francisco provide a common bond for porch furniture.

One species of crassula, rhythmically repeated in a formal planting of succulents at the Duke Gardens Foundation, turns up again as a border for the grass plot beyond.

The library steps, right, that make such an apt server on Mr. and Mrs. C. Henry Buhl's Port Royal, Fla., patio reappear in minuscule to serve salt and pepper on the luncheon table. Interior design: Rosemary Robinson.

Bright napkins, left, repeat the stripes and colors of the tumblers in a wood-on-wood table setting in a house on Cape Cod.

Reserved for second-glance delight: bandanna-print shades on the chandelier that hangs over a table laid with bandanna cloth and napkins in the Francis Martin, Jr.'s house in Hillsborough, Calif.

Rustic motifs of the handsome rug in the foyer of the Neil T. Larsens' San Francisco house subtly mirrors the swooping curves of the dramatic staircase, the smashing colors.
IMAGINATIVE DETAILS continued

Work center in a garden of herbs and other plants for flavoring liqueurs is prettily framed with a rope-and-pole latticework. Designed by Helen Whitman for the New York Flower Show.

The cook book library in designer Sara Little Turnbull's kitchen is handsomely flanked with esoteric cooking utensils including a sectional Indian food toter; madeline molds; a ravioli cutter; a Turkish coffee mill.

Sunken bathtub in the William Heusers' house in Scottsdale, Ariz., follows the contours of a Moorish fountain, is lightly accented with Mexican tiles, some of them merely the corner motifs of a sixteen-tile composition.

A wall panel of padded blue silk slides across three television screens in the office Florence Knoll Bassett designed for John T. Reynolds, president of CBS-TV.

Black-and-white lacquered cabinet in a CBS vice presidential office offers no clue to its contents until front panels swing open and slide back to reveal a three-screen TV set. Designed by Florence Knoll Bassett.
A working fence becomes a neighborly delight when composed of staggered boards with giant flower cutouts. Designed by Jean Ray Laury.

When kitchen door, above, is closed, left, it melts right into the wall of the dining area of the Louis Stillers' New York City apartment.

The eye-fooling details: continuation across door of vertical board paneling and chair rail; duplication of trumeau mirror. Interior design by Robert Moore.

Necessities, well-designed, can be decorative.

An herb garden neatly confined in raised beds boxed in redwood is pretty to look at, easy to work in. Designed by Tool Shed Herb Nursery for the New York Flower Show.

A radio pulls out like a drawer from a marble-top console behind a CBS executive's desk. Designed by Florence Knoll Bassett.

Panels of glass framed in brass protect a fabric-covered wall around a bathtub in Lady Rendlesham's country house in England.
A small fountain adds the splash and sparkle of falling water to a fanciful play of brick and greens in Miss Rebekah Hobbs’ Boston garden.

Baroque design painted in polychrome on a white brick wall crowns the wrought-iron Spanish cross hanging below it in the entrance hall of a house in Tucson, Ariz.

Arches below the countertop in Maurice Melamed’s kitchen in Wayzata, Minn., are repeated in larger scale above refrigerator and freezer niches in opposite wall. Designed by David Nelson.

An elegant homesite for itinerant bees is the terminus of a garden path in Long Island’s Old Westbury Gardens.

Ornamental extras add zest.
Edible camellias carved from *dai hoon* (Chinese turnip) garnish dual salads. By Charles Miyashiro.

Union slivers dyed bright yellow become giant edible chrysanthemums on a tray of hors d'oeuvres at a party in Honolulu. By Charles Miyashiro.

A swagged valance hangs by brass rings from a curtain pole covered in matching striped silk in a bedroom in Chicago.

Curtains hung from a pole, then draped over a pair of brass rods mounted at right angles to the wall, suggest a canopy over the Empire daybed in Ralph De Casse's San Francisco guest room.

A simple frame of white molding calls special attention to a sculptured hand and two small paintings in Ferris Megarity's New York apartment.

An arrangement of Persian miniatures makes a handsome frame for simple wall-hung hi-fi components in the students' music room at St. John's College in Santa Fe. Interior design by Alexander Girard.

Hanging fern thrives under the domed skylight in designer Harold Schwartz's New York City kitchen which is dramatically lighted at night by a ring of theatrical "footlights" above the cabinets.
A carved wood angel makes an overdoor in the house of E. F. Sanguinetti, director of the Tucson Art Center. On the door itself hangs a painting and a shelf for a plant.

Japanese steamer baskets hung from the ceiling accent a window screened with a bamboo shade in designer Sara Little Turnbull’s New York kitchen.

In a narrow strip of wall space between a window and a stairway in designer Paolo D’Anna’s apartment in Rome hangs a collection of small mirrors framed in ebony and pietsu dora.

A star-shaped skylight illuminates the stairwell in architect Ralph Anderson’s house in Seattle, Wash.

For his daughter’s dog’s house in Atlanta, Ga., architect Henry J. Toombs designed a fanciful pagoda roof.

A fantasy finish of faux marbre embellishes the door frame and lavatory cabinet panels in Judith Garden’s New York apartment.

Forgotten spots can be dramatized.

continued
A series of stone steps leading to the second floor of his Rome apartment, Paolo D’Anna designed interlocking tiles, culminating at the top step with a series of labor tired fruit, flowers, and a mask.

Bright color coding and attractive arrangements of storage containers make it a joy to open the work closet where Sara Little Turnbull stores all the paraphernalia for her industrial designing.

Slender towel racks on the wall behind the kitchen door in Sara Little Turnbull’s apartment hold the designer’s palette of table linens as carefully arranged by color as if they composed a painting.

For an overdoor panel in Mr. and Mrs. Theodore A. Cooke’s contemporary house in Honolulu, a Japanese artist painted a modern composition based on ancient motifs.
A collector's treasure of marble eggs, assembled in a silver holder designed for real ones, brings a dash of color to a simple table setting.

An affectionately assembled mélange of treasures and trifles—paintings, photographs, postcards—flanks an old carved mirror in Mr. and Mrs. Marland Stone's house in East Hampton, N.Y.

A space-thrifty centerpiece of tiny shells and orchids on a small luncheon table is expanded visually by the collection of larger shells arranged on the shelf below and clearly visible through the glass top.

A freewheeling cedar planter-table on an oceanside deck at East Hampton, N.Y., brings an ebullience of lantana and ivy to any spot where greenery is needed. Ivy trails from pots in trough between table rim and center planter.
For another dinner for four, trays are gold lacquer, soup is poured from a pitcher. End-of-table decoration is a handful of zinnias plunged in a lush basket of ferns.

At a dinner for six, served in front of sofa, fish- and meat-course dishes are stacked, Scandinavian fashion, on place trays; a row of mugs beside Mrs. Turnbull's place holds condiments.

Mrs. Turnbull's space-saving cocktail table is a Chinese wedding basket, its top tier serving as a tray.

Green zinnias and other green blossoms are the personal favorites of Mrs. Stephen Van Renssalaer Strong who masses them in big bouquets for her house in Piscataway, N.J.
Your first impression, when you walk into the Alexander Girards’ living room in Santa Fé, N. M., is one of space, whiteness, quiet, serenity—pleasant indeed, yet rather a surprise in the house of an architect well known for his international collection of exuberant, colorful folk art. But not until you have settled down in one of the comfortable sofas, do you begin to notice, one by one, his acquisitions—a carved stone frog on the table beside your drink, a glorious bit of embroidered fabric covering a nearby pillow, a regally dressed doll in the display wall across the room. Discovery is continuous, and so is delight.

Well over a decade ago, when many other modern designers were still wedded to the austere, no-non-essentials look, architect Girard was an enthusiastic advocate of decorative detail. Since then, his name has become synonymous with the use of folk art as decoration, and with the display walls he has incorporated into the architecture of his houses and public buildings. Less well known, perhaps, are his imaginative solutions for common practical needs—solutions that are not only highly functional but engagingly decorative and (Continued)

The living room’s fixed-in-place furniture, constructed of metal lath and cement plaster finished with white paint, was inspired by a local Southwest tradition—the flat-topped mounds of adobe the early settlers built up from the floor to serve as benches or tables. A continuous J-shaped platform starting at one end of the fireplace wall forms the hearth, the bases for the sofas, and the tables between them. The seat cushions are foam rubber; the upholstered backs are supported by white-painted steel posts which are fixed in the platform, but have just enough resiliency for comfort. One of the smaller platforms, which Mrs. Girard calls “sugar loaves,” makes a headboard for a daybed cushion laid directly on the highly waxed flagstone floor. Another serves as a stand for a slide projector which is focused on the fireplace wall, after removing the nineteenth-century Persian painting. Perched above doorway to stair hall: a little angel Mr. Girard made of driftwood.

LIVING ROOM DETAILS
Bolster-like pillows as long as loveseats
Steel rods supporting backs of fixed sofas
White-shaded, low hanging lamps that melt into white background
“Sugar loaf” stand precisely placed for slide projector
Traditional Spanish corbel on post
A Polish wooden dog paired off with a Mexican ceramic cat
SERENE HOUSE: UNEXPECTED DETAIL

Often humorous as well. They are especially numerous in old adobe house he bought and remodeled when he and wife and two children first moved to Santa Fe—and will he has since remodeled again to take care of changing fans needs and his proliferating collections.

The sense of repose that flows through the new rooms is due partly to the large expanses of white, partly to the low, approximately even level of major furnishings. There are no nervous lines to disturb the eye. Few functional elements rise above eye level. The sources of light tend to be invisible. Since the living room windows are incorporated in the display cabinet along outer wall, their existence is rarely noticed—only the light they admit. More daylight enters through a large skylight cut in the roof above the supporting vigas and equipped with a horizontal white-canvas version of the Austrian shade. At night the room glows quietly with light from fluorescent tubes tucked far back under the display shelves—and with white shades of light shed by white-shaded hanging lamps that almost disappear into the white background.

In this calm setting, the brilliant colors and ornate embellishments of objects ranging from the indigenous American to the exotic from all corners of the earth blend into a kind of peaceful kingdom. And their peaceability is enhanced by the deft way in which they are arranged. Never a proponent of clutter, Mr. Girard does not crowd his tal and shelves with heterogeneous assemblages. He likes group interesting objects, in small numbers, in meticulous plotted compositions—the rare and the humble, the us the amusing, the indigenous and the exotic, side by si

DINING ROOM DETAILS

Framed embroidery hung over door to passage
Shallow display niche incorporated in chimney
Cluster of votive lights to vary groups of candles
Dining table with no legs to obstruct comfort

OBSERVATIONS:

Usually, the dining room is a continuation of the white living room, since there is no door between them, merely an open archway. Thus the eye, rested by so much white, comes the brilliant blocks of color on the dining room's far wall which might otherwise be overwhelming. In one corner of the room, the legless dining table in unfinished pine planks hung from the ceiling by strong steel tilter cable. When he modeled the adobe chimney here the architect incorporated the niche now filled with "god" figures from the nearby Taos pueblo. For seated dinner, Mrs. Girard uses the long buffet shelf as a server; for larger parties she sets up buffet on dining table. Except for working light in ceiling, room is lighted only by candle.
The most recent remodeling included the addition of a study for Mrs. Girard, making use of space formerly occupied by a garage. Since the house is built on a slope, the new room is four steps down from the main stair hall. In the corner by the steps hangs a tiny adobe fireplace as beautifully modeled as a piece of sculpture, even its damper handle carefully fashioned of wood. Mounted on the wall beside it is a Pueblo Indian deer-dance headdress, and meticulously arranged on the platform below, a trio of Zuni pottery owls along with some prayer sticks, fetishes, and a few necessities like a hearth brush. On platform in hall above sits a large Mexican pottery figure of a woman making pots in which the Girards have planted greenery.

STUDY DETAILS

- A sculptured fireplace hanging in a corner
- Cabinet doors composed of sliced knots
- For fun: an old drugstore chair draped with an ocelot skin
- Tucked between beams, a row of spotlights focused on books
- A special section of shelves for deep books
- Each bookshelf painted a different bright color

The study combines efficiency with amusement.

SERENE HOUSE: UNEXPECTED DETAIL continued
Mrs. Girard's built-in desk is constructed of wood frame and plaster, topped with oak flooring. The space at the corners, awkward to reach from inside the U, has been utilized for a stationery cabinet opening to the outside—each door a mosaic of sliced wood knots. When Mrs. Girard sits at her desk, she has at her right an undercounter bank of office file drawers, and at her left, pencil drawers, a pencil sharpener, a waste-basket. But to balance this efficiency, the room is full of amusements. In front of the glass wall looking out to the garden stands a wooden deer from Thailand, gilded and encrusted with fake jewels. Other furnishings at that end of room, opposite page, top, are wildly disparate: an old Boston rocker, a Polish folk painting, a brilliant Peruvian rug, a three-legged stool made by George Nakashima. The adjustable shelves of book wall are precisely placed to fit varying heights of books, and a special section projects beyond for extra deep books. Even here the architect added decorative detail: each shelf is painted a different vivid color.
How to wake up an old-fashioned house without spending a fortune

Color and pattern, prodigally used, can be one of the most effective elixirs a decorator can prescribe for routing obsolescence. With no architectural retailoring at all, the Quogue, L.I., house of Mr. and Mrs. Dwight Hemion (he is the well-known television producer) was made to bloom as radiantly—in a vastly different way—as it did when it first saw light at the turn of the century. A monument to the taste of its day—copious oak woodwork, interior walls of stucco painted institutional buff—the house had little, really, except strength of character, a quality the Hemions respected, but found a bit bleak to live with. The task of making the house livable without remodeling and without spending a fortune went to interior designers Zajac & Callahan, a young team with more than their share of daring. Using nothing but fabric, paint, wallpaper, and pazzaz, they needled the old house into the gayest of second youths. The exterior, pleasant enough in an old-fashioned way, they left untouched—a staid preamble to the hijinks they devised indoors. Every inch of oak woodwork was painted bright white. Floors were stained a wet-seal black-brown or painted white or a color. These basics established, the rooms were then saturated with color and pattern in great breathtaking swacks as backgrounds for comfortably squooshy chairs and sofas and a fantastic arrangement of erstwhile golden oak furniture purchased with the house and glorified with white paint. Here and there, rather like the surprises in a birthday cake, are charming details to soften and amuse. Primarily, however, the decoration is a Brobdingnagian cover-up job, a tour de force of reviving a gaffer with warmth and wit.

New excitement with fabric and paint

In the living room, left, and opposite page, the old stucco walls, too scrappy to paper, were hung from ceiling to baseboard with what seems to be heavy, boldly patterned black and white tweed. Not tweed at all, the fabric is cotton—much easier to shirt—printed with a photographic reproduction of a wool weave. Gathered on rods, top and bottom, the fabric cloaks the walls in rippled pleats—a pleasant way of getting pattern on walls that would otherwise have had to be replastered, and an acoustic foil for the bare floors. In the bay window, curtain panels are tied back in little billows to keep the pretty tracery of the turn-of-the-century diamond panes unobstructed. All this black-and-whiteness makes a wonderful counterpoint for the room’s only upholstery fabric, a sea of anemones in their natural colors. Bright-eyed details: vivid red stair treads—a slick way of getting the color upstairs, where it fills the hall; an old sofa spruced up with upholstered feet and white nailheads; the perkiness of flowers in the chimney-breast niche; pictures on windowsills, even the sofa; a bull’s-eye mirror in a black-and-white op art collar.
Pattern and color bring zest to every room

STAIRCASE, below, mounts to a vermiculite floor and a crazy-quilt flurry of wallpaper patterns: Moorish tile in the hall, bamboo trellis in one bedroom, a fish-scale geometric in another.

DINING ROOM, above, left, was used originally, the Hemions suspect, as a breakfast room. The old oak furniture, glorified now with white lacquer and op art upholstery, is surrounded by a wallpaper jungle—bizarre, beautiful, and wonderfully apt with the lion-finial chairs. Details: the bow-tied polka-dot sleeve on the old chandelier, the basket-nested centerpiece, a nice "uncubicated" touch used for flower arrangements throughout the house.

IN THE BILLIARD ROOM, left, the original dining room, walls were papered in the same pattern used in the new dining room, but in a different coloring to jibe with the felt table top. Ceiling was draped in black and white polka dots—a pretty muffler for the click-clack of the game below. Details: a shiny red interior for the corner cupboard; polka dots for billiard room side of portieres that match living room upholstery on the other side.

MASTER BEDROOM, opposite page, does splendidly with nothing but old furniture. Woodwork and floor were painted quietly white, then a barrage of color and pattern was let loose right up to the ceiling and—to make a point of its angular fretwork—across it. Details: high curtain tiebacks to reveal window mullions; a sun-masking roller shade at the lattice window; same pattern on chaise longue as on beds, but in a less lively palette.
THE PLEASURES OF DETAIL
in a thoughtfully planned house

The immediate impact of a successful house is the total pleasure it gives to its occupants and visitors—the feeling of simultaneous safety and excitement it brings, both as a shelter and as architecture. Then as the eye begins to note them, the details that make up these pleasures emerge, offering another pleasure: discovery. The contemporary two-story house designed by architect Hugh Stubbins for himself and his wife is an excellent example of these manifold delights. It stands on brick-paved Brattle Street in Cambridge, Mass., in a long line of distinguished Georgian houses, mostly clapboard, a short walk from the Henry Wadsworth Longfellow house. The architect wanted his own house to be compatible with its Early American neighbors, but not as a reproduction or imitation. Some of the details establish this harmony, while others make use of felicitous discoveries of contemporary design pertaining to planning and the use of materials. Still other details are simply the exuberant expression of the fanciful yet disciplined taste of the architect.

This is essentially a house for a couple, so while Mr. Stubbins made privacy available in most of the rooms, he provided, as an alternative, a delightful openness. He likes to describe his house as a “one room building, like a barn with open lofts.” The barn idea is more than a simile, for with one eye on Brattle Street and the other on his spatial preferences, he created a design that does resemble a New England barn in shape. Its main room, like the middle of a barn, soars to the roof ridge, and all the interior posts and beams are, barnlike, exposed. Then he enlivened the rectangularity of a closed barn by punching holes in the shell with bays and skylights, and by opening up whole sections of walls with sliding doors and fixed panes of glass. (Continued)
The brick-walled terrace doubles the size of the brick-chimneyed living room.

The walled terrace in front of the house is a delightful delight, promising its secrets to those who enter, and assuring privacy to those who are as well as to those in the adjoining glass-living room. In good weather when the doors open, the terrace more than doubles the size of the living area, and all year-round it supports a pleasant view from Mr. Stubbins' study and upstairs bedrooms. A fence of bleached redwood like the house siding screens the third of the terrace. Behind the house is a large much older garden, filled with rare trees and flowering shrubs, that had long existed on the site.

The effective repetition of a few materials—brick, redwood, cherry, Douglas fir—creates satisfying unity between the house and its surroundings. The first that meets the eye as you approach the front door is brick to match the Cambridge sidewalks. The brick wall of the terrace actually extends 3 feet inside the house. It also paves the terrace and brick faces the common and massive chimney that rises through the center of the house. The redwood of the exterior is repeated in the long south fence, and all the exterior posts and beams are of dark-stained Douglas fir. Cherry—a traditional material in England cabinetwork—is used extensively in the interior for built-ins and trim. For the many matic details of wood and brick, the house-repetition of glass and rough white plaster for walls and ceilings makes a wonderful backg

The plan, left, is a 26-by-56-foot rectangle. Upstairs rooms at each end of the central story-high living room are connected by an bridge sailing across the back of the living room. The bedrooms have "windows" overlooking downstairs.

The 26-foot-high living room, opposite page, at runs the full depth of the house. Large expanses of glass in the front and back walls flood the room with marvelous light, and offer wide views of gardens. On each side, wide doorways opening to the adjoining rooms increase the sense of unrestricted space. Inventive details: alternating opaque and clear panels in upper section of long wall; the series of pivoting panels above what appears to be a balustrade at upper right of fireplace. When closed, they form one wall of master bedroom; balcony rail is high enough to enclose a long built-in chest of drawers.

Both the brick wall of the terrace, opposite page, below, and the planting continue into the entrance hall separated only by a fixed glass partition. Outdoor detail: pergola that creates a pleasant play of light and shadow on both sides of garden.
Mr. Stubbins' study, above right, is next door to the living room, but the sliding door of cherry can be pulled across the opening to give him complete privacy. The opposite wall is lined with pin-up board and a series of built-ins which he designed precisely for the way he likes to work. Space-saving details: drafting table that lifts up and slides down into a vertical slot in the cabinet; light table for viewing transparencies, above, that slides back under counter.

Space flows from room to room through wide doorways or "windows," but they can be closed off for privacy.

Spanning the back of the living room is the bridge that connects the two sections of the upper floor. Delightful details: the chevron pattern on the boards of the bridge balustrade that leads the eye to the V-shaped dip covering the end of a structural beam; the 30-by-30-inch opening in the guest room wall that offers a view down for guests and a flash of continuous space for those who look up; the pin-up on the door of the opening which is the architect's plan for a multipurpose stadium in Philadelphia. You can see a duplicate on the wall of his study through the wide doorway at the left.
The freestanding stairway, above, that ascends from the dining room to the bridge, occupies almost no floor space and does not obscure the view in any direction. The treads are carpeted, and when young children or older people come to visit, a special hand rope is snapped into place along the wall. *Fireplace detail*: a compartment under the granite hearth especially designed for the storage of logs.

The dining room, right, is directly behind the entrance hall and completely open to it, but the bronze-sprayed aluminum-mesh curtain at the right may be drawn to give it a comfortable sense of enclosure. Beyond the glass doors at the other end is a pergola for dining that looks out on the old garden at the back.
The dining room, right, sparkles at night with light from a constellation of tiny starlike lamps, above, tucked between the strips of wood that mask the acoustical tile ceiling. (Similar batten-like strips finish all the flat ceilings on the first floor.) Practical detail: built-in drawers and two-door cabinet for table-setting accessories directly below shuttered pass-through to kitchen.

The dining room and kitchen are thoughtfully planned to work in partnership.

The kitchen is unusually compact and efficient, yet restful and inviting because of the combination of materials—large areas of white accented by cherry and stainless steel, an earth-toned floor of Welsh ceramic tile like that in dining room and entrance hall. Efficient detail: wood top of dishwasher at left is directly below pass-through from dining room, so that after-dinner dishes arrive in kitchen at most convenient point for processing.
In the guest bath, left, the playful square porthole provides ventilation, and the overcounter skylight brings in an abundance of daylight.

In the master bedroom, right, small areas of white accent the cherry of the built-in chests below the "window" overlooking the living room. The pivoting panels are of wood covered with grass cloth. The door of the room, with its incised border and horizontal panel, was designed by the architect as a variation on the bland flush door. The fixed-glass panel above it enhances feeling of space without sacrificing privacy.

Vertical slits in walls left, such as those at guest room end of bridge, are actually return air ducts for heating system which Mr. Stubbins has carefully worked into his architectural pattern.

Floor of bridge, below, is ingeniously lighted by fluorescent tubes concealed in recess at bottom of balustrade. For more photographs of this house, turn to page 161.

Practical details of light, heat, and ventilation are worked out with imagination and finesse.
How to build excitement into the simplest garden
Certain standard landscape elements—structural or horticultural—are basic to almost every garden. Among them are terraces, paths, steps, fences, outbuildings, and the like. They are present in most gardens because they are functional and necessary, and because they are functional and necessary, they are often dull. Commonplace, commonplace fulfillment—but that is not good enough.

Here and on the next two pages are nine solutions to everyday problems that soar way above and beyond the commonplace. Once seen in their context, it seems doubtful that any could ever have been dispensed with. Yet each of them is directly relevant, uncomplicated, an embellishment, pure and simple, on the obvious: here, raised planters on a flagged terrace; there, a tool house that is almost the focal point in a tiny garden; elsewhere, flight of steps as gay and unexpected as a child's toy or a sundial marked by Birnam wood come to Dunsinane.

Each of these superfluous details—they are superfluous in everything but their extraordinary merit—adds a saving note of practicality to the gardens they serve. They are as durable as the materials of which they are made and designed as carefully as though their designers' reputations depended on them.

POSTER PAGE:

This a terrace with raised plant beds, or are these raised plant beds surrounded by flagging? No matter how you see it, the whole point is that the sum is greater than the parts. An X-ray would reveal that the beds are deeper than the terrace, to low-growing room for any kind of plants that would look well here, including tree roses, which in the John Millen's sunny Burlingame, Calif., garden need at least 18 inches' depth. Further tip: verge boards wide enough to provide casual sitting.

Tool sheds are just as important on small but intensively cultivated garden plots as on big ones. But on small plots it is harder to render them inconspicuous. Mrs. Charles J. Tuttle has chosen to make her New Haven, Conn., potting shed, not only far from unobtrusive, but an obvious and central part of her garden plan. A small and disarmingly simple structure, it is embellished on the house side by a pretty espalier, is at once storage facility and garden divider.

When a change in grade, right, is too gentle to be notable or too steep to be comfortably negotiated without steps, the random, or apparently random, trick of breaking the rise with railroad sleepers serves two important purposes: First, it gives character to a generally featureless if pleasant slope. Second, makes the slope much easier to climb (the theory that all ramps are more comfortable than steps simply will not hold water).
Once a problem has been well solved it looks simple.
Three kinds of fencing, above, different in design, material, and function—satisfy a variety of purposes in California garden. Privacy is achieved by see-through screening of palings arranged for the specific need. Port at the right is enclosed by a solid screen of plywood joined boards. Horizontal fence panels— tally overhead shades—provide both a special structural effect and a utilitarian filter for the California sun.

Most spectacular boundary marker of all is the enclosure, right, that gives all the privacy required for this garden in the hills above Los Angeles. Wholly natural (composed of earth and trees), yet wholly contrived (artificial mounds or berms and pruned evergreens) the effect is Japaneseque, but the only design precedent is found in the lore of bonsai—the practice of training miniature trees in containers.

PHOTOGRAPHS BY LYON, KERTÉS, BRAUN, MAYA, SIMMONS, A LIN & GARDEN, FEBRUARY, 1967
A MAN'S HOME AWAY FROM HOME

"IT'S THE DETAILING THAT COUNTS"

says Frank Stanton, president of Columbia Broadcasting System, Inc., who has devoted his life to perfecting every detail that comes across his desk or into his head. Reflecting its occupant like a mirror, his new office is packed with inventive ideas that would be well worth thinking about by anyone planning a new house.

CBS/51W52, as New York's new Columbia Broadcasting System's headquarters building is called, was designed by the late Eero Saarinen, and the interiors work of his old friend, designer Florence Knoll Bassett. Her philosophy—"the background, the easier the thought process"—is epitomized in Mr. Stanton's office, actually a suite consisting of the office proper plus a reception room, secretarial office, dining room, pantry, private dressing room, and bath. Mr. Stanton, a perfectionist, had very definite ideas about his kind of ambience.

"Quiet and straightforward work space is what I wanted and what I also wanted English oak paneling—a sentimental concession to a hood spent in my father's cabinet shop."

Serenity and English oak were coupled in the office proper (1, below), a square with a floating vaulted ceiling of smooth plaster, and floor-to-ceiling windows.

"The settees were designed to encourage leisurely talk. They do."

There is a recessed four-way TV installation (2) in the oak wall.

"The audio for each receiver can be adjusted from any point in the office with a pocket-sized remote-control unit. When the phone is in use, the sound level drops automatically."

Hung behind Mr. Stanton's desk is an 11-foot-long work cabinet (3, opposite). It is really seven cabinets put together under one long Zebrino marble top. "I couldn't function without it. Everything is there—dictation equipment, confidential papers, books, pencils, a dimmer for the lights, control of heat and radio, and coffee."

One of the telephones is here, too (4), hidden like a state secret.

"But everything isn't hidden. That's Kline's Crosstown hung above the cabinet, and Lipchitz's Seated Bather down at the end."

Personal treasures have their own stage: a bronze coffee table (6). "The bronze Buddha's hand I found at Angkor Wat. The 'S' is off the CBS building, and the tile is by Louis Tiffany. What looks like asparagus is really peppermints."

Centered on the north wall (7) is a bronze by Henry Moore—"Locking Piece."

"The unique feature of the room is the vaulted ceiling. The diagonal stainless steel splines for air-conditioning diffusers. Recessed down lights are spotted in the quadrants—good lighting, good design." (Cont.)

PHOTOGRAPHS BY DAMORA, WH
The guiding principle is simplicity.

Wall is washed with light from fixtures recessed above vaulted ceiling. Dimmers reduce radiance to glow.

Pedestal desk designed by Florence Knoll Bassett has bronze base, oak top. Conferees sit on Brno chairs.

Cube-shaped sculpture on table is an award to Mr. Stanton from the Art Directors Club of Philadelphia.

5 Telephone counter bearing pens, memo pad, and engagement book slides out from cabinet like a drawer.
The CBS building was designed in 5-foot modules, making each of Mr. Stanton's four windows 5 feet wide with an intervening 5-foot wall. But the room looks as though it were all windows because each wall panel (1) is covered with folds of heavy silk. The windows themselves are screened with off-white vertical blinds, then hung with curtains of tiny bronze beads, faintly glinting, more web than mask.

"We enjoy the view from the left north window. The view from the right north window which frames the offices of a competitor we ignore."

Adjoining Mr. Stanton's conference-dining room is a small serving pantry (2). Although the kitchen is located elsewhere (to banish the olfactory aura of a restaurant), food is served piping hot from the pantry's warming shelf which also has infrared lamps on its underside to keep warm whatever is placed on the counter below.

"For all its 10 by 10 feet, the pantry is tremendously efficient."

Like most executives, Mr. Stanton often works very late, and like all executives, gets tired. He then repairs to what he calls his "anteroom," a combination dressing room, bath, lounge, library, and picture gallery—all contained in a natty compartmented rectangle of 10 by 20 feet (4).

"It's a wonderful place for privacy, occasional relaxation, personal books, and the usual memorabilia."

And like the working area it is meticulously detailed. The light switches (3) are flush-mounted in the doorjambs, leaving the walls beautifully uncluttered. At the far end of the room is the bath, which is partitioned into three compartments, one for the lavatory (5), the other two for shower and toilet.

"The washbasin is Mrs. Basseti's contribution to elegant plumbing. It's travertine, like the floor. The medicine cabinet with its oval mirror is moored to a T-bar that the curtains cover up. Opposite the lavatory is a mirror-doored closet (6) lined in oak and white laminated plastic. That's for storing anything I don't like to look at but have to have around. Some of it is just plain junk that never stops accumulating."

In an alcove at one side of the anteroom is a built-in settee (7), part of the tiny complex of Mr. Stanton's private world—when he gets a chance to enjoy it. The rest of the time he is using up his energy in the office next door or replenishing it around the corner in his conference-dining room (8), which is furnished with a round marble-topped table on a bronze base.

"This is the room with my favorite view—two windows by Louis C. Tiffany that my wife discovered. They are from an old house in Philadelphia. To fill in the window area, they were floated between panels of sand-blasted glass. Essentially this room is a beautiful white cube with two white walls of sand-finished plaster and one wall of white lacquer panels. The painting is Riopelle's 'Streaming.' The Tiffany windows hang on pivots and swing out for cleaning and relamping the fixtures behind them. This room doesn't get much sun, so we helped nature and Mr. Tiffany a little. The artificial light looks like sunlight, which makes the windows look like something designed by Aubrey Beardsley. I don't know if he would have liked the idea, but I do."
GLISTENING NEWS: SILVER WALLS

Although the current and growing popularity of silver walls may be due, in part, to the observation that silver is the color of moonlight (the world’s greatest flatterer), there are other excellent reasons for silver’s appeal that might never occur to a poet. Because it reflects light, silver has much of the space-extending propensity of a mirror—but without glare or distortion. Because of the uninterrupted flow of soft sheen, you are rarely conscious of a silver wall turning a corner. A small silver-walled room looks big; a big one seems infinite. And along with this wonderful hallucination of space, silver offers a catalytic companionship to color that is hard to beat. To white, it brings an elegant worldliness and, because it is closely related in hue, the most subtle of contrasts. Light, bright colors against a silver background seem brighter and more intense as you can see in the sparkling room on our cover. For black and deep shadowy hues, always in need of supplement, silver supplies the leavening gleam that makes them rich, rather than somber. The warmth of hot, bold colors, strong enough to be noticeably reflected in a silver wall, is transmuted into room-wide radiance. And there is certainly nothing pleasanter against a pool of silver than a gamut of wood tones. The basic silver background takes the form of hard-surfac ed, easily maintained wallpaper (you just dust it). It may be plain, textured, or patterned and hung conventionally in rolls or panels. Or it may be applied in silver leaf squares. For the double gleam of silver on silver, mirrors and bibelots make marvelous embroidery.
or jamb, light switches.
On wall, framed medals.

Bathroom, Japanese from Inland Sea.

7 Personal cubicle: built-in settee, small treasures, books, photographs, citations.

8 In dining room—as almost everywhere—an air-conditioning diffuser follows the junction of ceiling and walls.

Living, theatre dressing room lighting.

Shirts, a bank of plastic-faced drawers.
Ebony-painted walls deepen the luminosity of the Japanese wallpaper panels in fashion coordinator Ferris Megarity’s bedroom. For more shadow-and-sparkle counter point, one wall of the room is mirrored, the opposite wall covered in a tortoise-shell pattern. But most of the accents revert to the silver theme—a simple four-poster and a collection of old altar mirrors, all newly covered with silver leaf.
Pompeian red floor aided by few other splashes of bold red casts a rosy glow on the silvered walls of designer Daren Pierce’s New York apartment. Thanks to the reflective quality of the wallpaper at shades from molten-bright to inmertal, he can achieve endless variations of mood, simply by varying his constant theme of black and white plus one bold color.
Among the decorative details that are adding visual spice to contemporary rooms is the heavy handmade fringe you see on rugs, throws, and pillows imported from Europe and the Middle East. Much of this fringe is macramé, a craft whose French name stems from a word, magramah, meaning a hand-knotted lace netric design. A technique long practiced by rug in Mediterranean villages, and by French and nuns as ornament for ecclesiastical vestments and cloths, macramé is an art that, surprisingly, is also of our American heritage. In the days when Americans pursued great whales, sailors whiled away emp- thers by sitting in macramé hammocks making scrim- and macramé belts and fringes as gifts for their s back home. Knotwork was also popular among an needlewomen as an edging for velvet curtains or shawls.

ow, after long exile, macramé is back. To make it is only the simplest of materials and you can work while traveling or watching TV. The knots go quick- are easier on the whole than most of those in the out manual. Mistakes can be ripped out easily, yet nished, the fringe will not ravel. There are many and patterns to choose from, but you can make à of great beauty by mastering only two patterns: Mesh and Fern.

ou might make deep colorful fringes of heavy wool or a pile of pillows, a round felt tablecloth or a y bedspread. With lighter weight Persian rug yarn, ould edge a bed throw or heavy curtains. Cotton idery thread might provide beadlike edging for bedroom curtains, dust ruffles, table mats, or table- For a summer house, butcher’s twine could trans- standard window shades, lamp shades, or shower ers. If you use dowels to support the top and bottom panel of macramé, you can create taut lattic- screens for windows or French doors. Narrow strips, is mounted on felt of contrasting color, make ex- bellpulls, tiebacks, or wall hangings. Many strips together make a fabric. For detailed instructions making of macramé, please turn to page 166.
NEW ROOFS EMPHASIZE SHELTER AND SECURITY

Dramatic, high-flying roofs have become the dominant feature of many of the newest houses. Like great hoods they sometimes enclose virtually the whole structure so that the walls become part of the roof and the roof is, in fact, the wall, eliminating separate construction and linking of these two elements. The popular A-frame is the most familiar example of this. Protection from the rain, ice, hail, snow, sun, heat, and wind pressure that assail it is emphasized by the increased use of but shingles and shakes, or by metal roofs of terne or copper. The flexibility of which these materials offer makes possible the fantastic shapes roofs are now assuming and also makes possible the fascinating interior spaces they simultaneously create.
ADVENTUROUS ROOFS
BAYS, AND ARCHES
ARE TRANSFORMING
HOUSE DESIGN

truncated triangles that form the roofline of architect J. Carson Bowler's
at Bodega Bay, Calif., evoking something of the power and mystery of
pyramids, provide privacy from neighbors at each side. The
angle roofs frame the cantilevered windows of the two-story living and dining
right and the painter's studio connected by an open bridge at the left.

A cluster of soaring pyramids, some peaked, some truncated, and surrounded by a parapet,
create the upper story of architect John Mooney's waterfront house at
Oyster Bay, N. Y. Most of the roof is sheathed in a rich, lead-covered copper, with
cleats forming parallel lines. Over the stairway just inside the
entrance at the right, one side of the tallest pyramid is sheathed with glass,
so that the stairwell and a solarium above it are bathed in light.

EZRA STOLLER
NEW SHAPES TO LIVE IN continued

BAY WINDOWS
ADD SPACE,
INCREASE LIGHT

Bay windows are openers: they bring to an interior added space, more light and wider prospects. And privacy need not be sacrificed. When bays imaginatively designed they can also create a far more interesting façade.

Hidden behind trelliswork of wood lath painted black, two tiers of bay windows expand and dramatize the yellow ochre stucco façade of a house in San Francisco. (In that city where every inch of land is precious, building regulations allow jutting bays at the front of the house as long as they are 12 feet above the sidewalk.) The two upper bays and the lower one on the right are windows, but the lower left bay is an open porch at the end of a dining room which can be closed by a sliding glass door flush with the wall of the house. Architects: Charles Porter & Robert Steinwedell.

Twin bays on the second story of Mr. and Mrs. Sidney Hiken's San Francisco house provide extra floor space and light for the living room. But privacy is preserved by the fact that the walls directly facing the street are panels of stucco and only the sides of the bays are glass. Architects: Wurster, Bernardi & Emmons.

OPPOSITE PAGE:

Every front window in Dr. and Mrs. Robert Lansdale's brick house in Baltimore is a bay, enlarging the rooms and giving a fresh look to the traditional Baltimore townhouse. The curtains that screen the single-paned, wood-framed windows at night are hung along the perimeters of the bays so that no space is lost. Other variations on tradition: the projecting party walls between houses; the battlement effect of the piers that rise above the tops of the bays. Architect: Hugh Jacobsen.
ARCHES AND ARCADES FORM PROTECTIVE SUNSHADES

An ancient symbol of strength and solidity, arches can serve a double purpose: First, whole walls can be opened up with glass panels because the arches support the weight of the wall above the glass, eliminating the lintel necessary at the top of a rectangular window. Second, an arcade of arches or a row of overhanging arches can also serve as a screen or an eyebrow to shield outside walls from sun glare. Arches vary almost infinitely in form: There is the classic Roman round arch of the house on the opposite page, the elliptical Gothic arch, above, translated into wood, the trefoil arch, the horseshoe, and more. The pleasure of their curving lines does much to relieve contemporary houses of rigid rectangularity.
Sherry falls into three broad categories. Two belong among the aperitifs—drinks that are both

Continued on page 1

BY HUGH JOHNSON

SHERRY

With the trend to lighter drinks, the newest thing on the cocktail circuit is one of the oldest and most versatile of wines—sherry.

Updated, sherry now appears chilled as an aperitif or, with cake or cookies, as an after-dinner accompaniment to an evening of TV-viewing.

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Vegetable Winter

All vegetables should be prepared only at cooking time as exposure to air and water lessens their nutritive value and detracts from their appearance. Most of the vitamins in vegetables lie close to the skin; if they are to be retained, scrub, scrape, or pare with the lightest of hands, and do not soak after cutting or slicing, or you will lose a good deal of the flavor and nutrition. Vegetables should be of uniform size, so that they will cook tender at the same time.

Certain vegetables such as artichokes, cardoons, celeriac, mushrooms, and oyster plant darken when they are prepared and exposed to the air. To prevent this, drop each piece, as it is prepared, into a bowl of acidulated water—2 tablespoons of fresh lemon juice or the juice of 1 herring, or wine vinegar to each 2 cups of vegetables also improves the flavor and makes the vegetables mushy.

Vegetables can be boiled in water, bouillon, milk, or water drained from other cooked vegetables. (Be sure, in the latter case, that the flavors combine.) Water is the usual liquid. To prevent an insipid taste it may be flavored with any favorite herb, a bay leaf, or even a spice—such as ginger for carrots. Adding a tablespoon of butter for each cup of vegetables also improves the flavor greatly.

Most vegetables should be boiled tightly covered to prevent evaporation. The exceptions are cabbage of all kinds, cauliflower, beets, leeks, onions, turnips, and parsnips, which should be cooked uncovered, in water to cover. Cook them rapidly, since prolonged cooking makes them give off a strong odor.

This group of vegetables, with the exception of beets and with the addition of Belgian endives, profits from blanching, although it is not a must. To blanch the vegetables, put the prepared pieces into a large quantity of water at a rolling boil. Keep them in the water for 2-3 minutes, drain, and rinse quickly under cold water to firm them. Then cook in the desired manner.

Boiled Vegetables

Many French cooks advocate boiling vegetables in plenty of water and dressing them later for flavor. Other cooks, myself among them, prefer to boil, or rather steam, vegetables in as little liquid as possible, just enough to prevent scorching. The liquid should be boiling when the vegetables are added, and the vegetables should be cooked quickly to preserve their flavor and texture.

Creamed Vegetables

Some vegetables—among them turnips, parsnips, onions, carrots, celeriac, oyster plant, Jerusalem artichokes—profit from being served creamed, in either of two ways. One way is to heat light cream, season it with a little butter, salt, pepper, and possibly a little grated cheese or herbs or spices and heat the cooked vegetables in the mixture. The second method is based on a cream or cheese sauce. The hot sauce is either poured over the hot vegetables, or the vegetables are heated in the sauce. Allow ½ cup of sauce for each cup of cooked vegetables; 3 cups cooked vegetables and 1½ cups sauce make 4 servings.

Puréed Vegetables

Root vegetables, even carrots, are good when mashed and puréed like potatoes. They should be well seasoned.

Scalloped Vegetables

Root vegetables also lend themselves to scalloping. For 4 servings, butter a 1½ quart casserole generously and arrange in its alternate layers of cooked vegetables and hot béchamel or cheese sauce, using 3 cups vegetables and 1½ cups sauce. Sprinkle the top with about ½ cup fresh bread crumbs and dot with 2-3 tablespoons butter; or use ¼ cup bread crumbs and ¼ cup grated cheese. Bake in a 450° oven until the vegetables are heated through and the top is golden brown.

Note: Whatever cooking method you use, be sure not to overcook the vegetables; they should be like pasta—"al dente," or firm to the tooth.
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CANADIAN WHISKY
Parsley-stuffed Artichokes
Hors d’Oeuvre

6 medium artichokes
3 cups chopped parsley
1 clove garlic, minced
3 anchovies, minced (optional)
1 teaspoon salt
1/4 teaspoon pepper
1/4 teaspoon dried basil, crumbled
1/3 cup hot chickens or chicken bouillon

Wash the artichokes, cut off stems at base, and pull off and discard tough outer leaves. Cut off top third of each artichoke to remove prickly tips. Spread open by placing artichokes upside down on a table and pressing stem ends firmly. Dig out fuzzy chokes with a sharp knife, grapefruit knife, or teaspoon. Combine parsley, garlic, anchovies, salt, pepper, and basil. Mix well and pack into artichoke centers.

Tie a string around each artichoke (to retain shape) or place in a saucepan or skillet that is just big enough to hold them snugly. Top each artichoke with a slice of lemon. Add the olive oil to the pan and pour in 1/2" of boiling water. Cook, uncovered, for 3 minutes. Simmer, covered, 20-35 minutes, or until artichokes are tender; the cooking time depends on the size and tenderness of the vegetable. Check for moisture; if necessary, add a little more water to keep at 1" level.

Serve cold as an hors d’oeuvre with a lemon juice and oil French dressing. Serves 6.

Broccoli alla Romana

1 bunch broccoli
3 tablespoons olive oil
1 clove garlic
1/2 teaspoon salt
1/4 teaspoon pepper
2 or 3 anchovies, mashed
1 1/2 cups dry red wine

Trim tough leaves and stems from broccoli and cut into small flowerets. Wash and drain. Heat the olive oil in a deep skillet, add the garlic and cook until it is browned. Discard garlic. Add the broccoli, salt, and pepper. Cook, stirring constantly, for 3 minutes. Add anchovies and red wine and cook, covered, over lowest possible heat for 10 minutes, or until broccoli is tender. Stir occasionally with a fork, being careful not to break flowerets. Serves 4.

Brussels Sprouts
with Egg-Lemon Sauce

2 pounds brussels sprouts
1 tablespoon butter
2 egg yolks
2 tablespoons lemon juice
Salt, cayenne pepper to taste

Cook the brussels sprouts in 2" of water and the butter until barely tender. Drain sprouts, reserving liquid, and keep sprouts hot. Beat the egg yolks until thick in a deep serving dish. Beat in the lemon juice and 2 tablespoons of the reserved cooking liquid. Season with salt and pepper. Add the hot brussels sprouts and toss to coat with the sauce. Serve immediately. Serves 4-6.

Red Cabbage with Apples

Like all cabbage, red cabbage should be cooked only until done, to retain its crisp texture and fresh flavor.

1 red cabbage, thinly shredded
Boiling water
2 tablespoons bacon fat or lard
1 tablespoon sugar
1/2 cup dry white or red wine
2 tart unpeeled apples, cored and sliced
Salt, pepper to taste

Put the cabbage into a deep bowl and pour boiling water over it to cover. Let stand 2 minutes and drain well. Heat the bacon fat and sauté the cabbage for 2-3 minutes, stirring constantly. Add the sugar, wine, and apples. Simmer, covered, for about 5-10 minutes, or until the cabbage and apples are just tender. If necessary, add a little more wine. Season with salt and pepper. Serve with roast pork, ham, duck, or goose. Serves 4-6.
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Savoy Cabbage with Chestnuts

- 1 medium savoy cabbage, coarsely shredded
- 1/4 teaspoon salt
- 1/4 teaspoon pepper
- 2 cups boiling water or bouillon
- 2 cups cooked, peeled chestnuts, or canned, unsweetened chestnuts, coarsely chopped
- 2 tablespoons butter
- 1/2 tablespoons flour
- 1/4 teaspoon ground cardamon

Put the cabbage into a deep saucepan. Add the salt, pepper, and boiling water or bouillon. Cook, uncovered, over medium heat, stirring frequently, until the cabbage is tender. Do not overcook. Drain and reserve cabbage liquid. Mix the chestnuts and cabbage. Melt the butter and stir in the flour and ground cardamom. Gradually add the cabbage liquid and cook, stirring constantly, until the sauce is thickened and smooth. Mix with the cabbage and chestnuts. Cook over low heat, stirring constantly, until the vegetables and sauce are thoroughly heated through. Serve immediately. Serves 4-6.

French-fried Carroons

Dip cooked carroons into beaten egg seasoned with salt and pepper and roll in fine dry bread crumbs. Fry in deep fat until slightly browned and crisp. Drain on paper towels. Serve hot, with lemon wedges.

Spanish Carrots

3 tablespoons butter
6 medium carrots, cut into 1/2" slices
Salt, pepper to taste
1/2 cup dry sherry
1 cup chicken bouillon
2 egg yolks

Heat 2 teaspoons of the butter and cook carrots until golden brown. Stir frequently and do not allow to scorch. Season with salt and pepper. Add sherry and bouillon and bring to a boil. Reduce heat and simmer, covered, until the carrots are tender. Remove from heat. Melt remaining tablespoon butter and beat in the egg yolks. Stir the mixture into the carrots. Heat through, but do not boil. Serves 4-6.

Marinated Carrot Hors d'Oeuvre

6-8 large carrots, peeled and cut into thick julienne strips
Boiling water
3/4 cup olive oil
3/4 cup white wine vinegar
1 small onion, sliced
2 cloves garlic
1 teaspoon dried basil
1 teaspoon salt
1/2 teaspoon pepper
Salad greens
Juice of 1 large lemon

Put the carrots into a saucepan with boiling water to cover. Cook for 3-5 minutes, or until the carrots are barely tender. Drain. Combine the olive oil, vinegar, onion, garlic, basil, salt, and pepper in a bowl (do not use aluminum). Put the carrots in the marinade and toss carefully. Refrigerate, covered, for 12 hours, or overnight. Drain the carrots, removing onion and garlic, arrange on a bed of salad greens and sprinkle with lemon juice. Serves 4-6.

Cream of Cauliflower Soup

1 medium head cauliflower, trimmed
Boiling water
4 cups hot beef or chicken bouillon
6 medium potatoes (preferably the meaty kind)
4-6 cloves garlic, mashed
1 teaspoon salt
1/2 teaspoon pepper
1/2 cup dry sherry
1 cup chicken bouillon
1/2 cup heavy cream (optional)

Cook the cauliflower in rapidly boiling water until tender. Drain and divide into flowerets. Reserve about 1/2 cup of the smallest flowerets. Put remaining cauliflower through a food mill or purée in a blender with a little of the hot bouillon. Melt the butter and sauté the onion and celery for 2 minutes. Stir in the flour; do not allow to brown. Gradually stir the hot bouillon into the mixture. Cook until smooth, stirring the sauce constantly.

Add pureed cauliflower and hot cream. Season with salt and pepper. Cook over medium heat until the soup is smooth and coats a spoon. For a richer soup, beat the egg yolks with the cream, remove soup from heat, and gradually stir in the egg-cream mixture. Serve very hot. Serves 4-6.

Cauliflower with Greek Garlic Sauce

1 head cauliflower
Boiling water
3 medium potatoes (preferably the meaty kind)
6-8 large carrots, peeled and cut into thick slices
1 tablespoon olive oil
Salt, white pepper
2 cups light cream, heated
2 tablespoons flour
2 tablespoons grated onion
1 teaspoon salt
1/2 teaspoon pepper
1/2 cup white wine
2 tablespoons butter
2 cups peeled, chopped tomatoes
Salt, pepper to taste

Cook the cauliflower in boiling water until tender. Keep whole. Drain and arrange on a serving dish. Boil the potatoes in their skins. Pound mashed garlic and salt together. Peel the boiled potatoes and while still hot, mash them. Beat the garlic mixture into the potatoes, blending to a smooth paste. Gradually beat in the olive oil and lemon juice alternately, a few drops at a time. The sauce should be the consistency of thick cream. Arrange the tomatoes and olives around the cauliflower. Dribble a little sauce over the cauliflower and serve the remainder separately. Serves 4-6.

Braised Celery alla Romana

1 large bunch celery
Boiling salted water
4 slices prosciutto, minced
1 small onion, minced
1 tablespoon minced parsley
1 tablespoon olive oil
2 cups peeled, chopped tomatoes
Salt, pepper to taste

Remove tough outer stalks and leaves from celery, and cut stalks into 3" pieces. Cook in boiling salted water to cover until half tender. Drain. Chop together the minced prosciutto, onion, and parsley. Heat the olive oil in a suacepan and cook the prosciutto mixture in it for 3 minutes, stirring constantly. Add the tomatoes and cook 3 minutes longer. Add the celery, salt, and pepper. Simmer, covered, until the celery is tender. Check occasionally for moisture; if too dry, add a little hot water or bouillon. Serve with pork. Serves 5-6.
Celery Root

Celery root, also called knob celery or celeriac, looks like a knobby white turnip. Choose young roots that are firm and hard; the older ones tend to be woody. Peel roots, cut into julienne strips, and use raw as an hors d’oeuvre with a vinaigrette or remoulade sauce, or add to vegetable soups. Celery root can also be cooked and served au gratin, or with a cream sauce. In peeling celery root, all external fibers must be removed. The easiest way to do this is to wash the whole root, slice it, and then puree off the skin. If the core is woody, remove it. Drop pieces into acidulated water (1 quart water and the juice of 1 large lemon) until ready to use.

Boil in salted water until tender. Cooking time is about 20 minutes, depending on the thickness of the slices and the age of the vegetable. Celery root may also be cooked unpeeled: wash, boil until tender, cool, peel, and cut into desired slices or julienne sticks.

Celery Root and Potato Purée

1/2 pound celery root, peeled
1 pound potatoes, peeled

Cook the celery root until almost tender. Add the potatoes and cook until both vegetables are done. Mash and proceed as for mashed potatoes. This is excellent with pork and well-flavored meats. Serves 4-6.

Braised Belgian Endive with Lemon Sauce

6 large heads Belgian endive, cut in half lengthwise
Ice water
1/4 cup butter
Salt, pepper to taste
Juice of 2 large lemons
1 cup hot chicken bouillon
2 eggs

Soak endive in a bowl of ice water for 15 minutes to firm and crisp it. Dry carefully with paper towels. Melt the butter in a large deep skillet. Arrange endive halves side by side in hot butter.

Jerusalem Artichokes

This knobby tuber is in no way related to the globe artichoke, nor does it have any connection with the city of the Holy Land. It belongs to the sunflower family, and the name is a corruption of "girasol," Italian for sunflower. Jerusalem artichokes have a definite flavor of their own which does not appeal to everybody.
Leeks au Gratin

2 medium-to-large leeks
1/4 cups beef or chicken bouillon
1 cup dry white wine
1/4 cup butter
1 cup flour
1/4 teaspoon salt
1/4 teaspoon pepper
1 cup (4 ounces) grated Swiss or Parmesan cheese

Trim the leeks, removing roots and all but 2" of the green leaves. Wash thoroughly to remove all the sand between the leaves. Combine the bouillon and dry white wine in a saucepan. Bring to a boil. Lower heat and put leeks into the stock. Simmer, covered, for 7-10 minutes, or until leeks are barely tender. Drain and reserve stock—there should be about 2 cups.

Place leeks in a buttered shallow baking dish. Melt the butter in a saucepan and stir in the flour. Gradually stir in the leek stock. Cook, stirring constantly, until thickened and smooth. Stir in the salt and pepper and 1/4 cup of the cheese. Cook until the cheese is melted. Pour sauce over leeks. Sprinkle with remaining cheese.

Place under broiler in a hot oven and cook until the cheese is golden brown. Serves 4-6.

Cream of Onion and Celery Soup

1 1/2 cups minced onion
1/2 cup minced celery
1 cup hot chicken bouillon
1/4 teaspoon salt
2 tablespoons butter
3 tablespoons flour
2 cups hot milk
1 teaspoon salt
1/2 teaspoon freshly ground pepper
1/2 teaspoon ground nutmeg
1/2 cup heavy cream, heated
1/2 cup, cup light or heavy cream

Combine the onion, celery, hot chicken bouillon, and salt. Simmer, covered, until the onion and celery are very soft. Rub through a sieve, put in a saucepan. Bring to a boil. Lower heat and put the celery and cream into the stock. Simmer, covered, for 7-10 minutes, or until leeks are barely tender. Drain and reserve stock—there should be about 2 cups.

Place leeks in a buttered shallow baking dish. Melt the butter in a saucepan and stir in the flour. Gradually stir in the leek stock. Cook, stirring constantly, until thickened and smooth. Stir in the salt and pepper and 1/4 cup of the cheese. Cook until the cheese is melted. Pour sauce over leeks. Sprinkle with remaining cheese.

Place under broiler in a hot oven and cook until the cheese is golden brown. Serves 4-6.

Italian Oyster Plant Hors d'Oeuvre

1/2 cup olive oil
Lemon juice to taste
Salt, pepper
1/4 cup minced parsley
1-2 pounds cooked oyster plant

Combine the olive oil, lemon juice, salt, pepper, and parsley in a bowl. Add the cooked oyster plant and toss to coat well. Let stand for 30 minutes. Drain. Serve as an hors d'oeuvre or salad.

Creamed Oyster Plant

Combine 2 cups cooked oyster plant and 1 cup medium cream sauce (made with 2 tablespoons butter, 1 1/2 tablespoons flour, 1/2 cup milk, and 1/2 cup light or heavy cream). Season sauce with salt, pepper, and a touch of nutmeg. Serves 4.

Oyster Plant or Salsify

This root vegetable is relatively unknown in the United States, but highly prized on the Continent. There are two varieties, black and white. The white kind is more frequently found in American markets, but the black one, called in Italian scorzonera or black skin, is more flavorful. As the vegetable discolors when exposed to the air, it should be boiled unpeeled and peeled after cooking, or peeled or scraped and dropped into acidulated water. Remove one piece at a time and cut into 3" lengths. Cover with boiling salted water and cook until barely tender. Drain.

Parsnips in Sour Cream

2 pounds parsnips, peeled and cut into 1" cubes
Boiling salted water
1 1/4 teaspoons salt
1/4 teaspoon pepper
1 cup sour cream
1/4 teaspoon ground ginger

Cook the parsnips in boiling salted water to cover until soft. Drain and mash. Beat in the salt, pepper, sour cream, and ginger. Heat through before serving. Serves 4-6.

Paprika Potatoes

4 tablespoons butter
1 medium onion, thinly sliced
2 pounds potatoes, peeled and cut into 1 1/2" cubes
1 teaspoon salt
2 bay leaves
1 1/2 tablespoons paprika
1/4 teaspoon pepper
1 tablespoon cider vinegar
1/2 cup sour cream
2 tablespoons minced parsley

Heat the butter in a heavy saucepan and cook the onion until soft. Add the potatoes, 1/4 cup water, salt, bay leaves, paprika, and pepper. Simmer, covered, over moderate heat until the potatoes are tender, but still firm. Add the vinegar and bring to a boil. Cook for 1 minute. Remove the bay leaves. Add the sour cream and heat, but do not allow to boil. Sprinkle the potatoes with parsley. Serves 4-6.

Double Boiler Creamed Potatoes

4 large potatoes
2 tablespoons grated onion
1 small clove garlic, mashed (optional)
Salt, pepper to taste
1-1/2 cups heavy cream
1/4 cup salted pistachio nuts, chopped

Peel the potatoes and shred them on a grater. Squeeze out liquid. Put the potatoes in the top of a double boiler. Beat in the onion, garlic, salt, pepper, and 1 cup of the heavy cream. Cook, covered, over boiling water until the potatoes are tender and the mixture has thickened. Stir frequently. Since some types of potato absorb more moisture, it may be necessary to add another 1/2 cup of cream, a little at a time, to get the desired consistency. Turn into a serving dish and sprinkle the top of the creamed potatoes with the pistachio nuts. Serves 4.

H&G's REBUS RECIPE

Parsnips in Sour Cream

2 pounds parsnips, peeled and cut into 1" cubes
Boiling salted water
1 1/4 teaspoons salt
1/4 teaspoon pepper
1 cup sour cream
1/4 teaspoon ground ginger

Cook the parsnips in boiling salted water to cover until soft. Drain and mash. Beat in the salt, pepper, sour cream, and ginger. Heat through before serving. Serves 4-6.

Paprika Potatoes

4 tablespoons butter
1 medium onion, thinly sliced
2 pounds potatoes, peeled and cut into 1 1/2" cubes
1 teaspoon salt
2 bay leaves
1 1/2 tablespoons paprika
1/4 teaspoon pepper
1 tablespoon cider vinegar
1/2 cup sour cream
2 tablespoons minced parsley

Heat the butter in a heavy saucepan and cook the onion until soft. Add the potatoes, 1/4 cup water, salt, bay leaves, paprika, and pepper. Simmer, covered, over moderate heat until the potatoes are tender, but still firm. Add the vinegar and bring to a boil. Cook for 1 minute. Remove the bay leaves. Add the sour cream and heat, but do not allow to boil. Sprinkle the potatoes with parsley. Serves 4-6.

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1-1/2 cups heavy cream
1/4 cup salted pistachio nuts, chopped

Peel the potatoes and shred them on a grater. Squeeze out liquid. Put the potatoes in the top of a double boiler. Beat in the onion, garlic, salt, pepper, and 1 cup of the heavy cream. Cook, covered, over boiling water until the potatoes are tender and the mixture has thickened. Stir frequently. Since some types of potato absorb more moisture, it may be necessary to add another 1/2 cup of cream, a little at a time, to get the desired consistency. Turn into a serving dish and sprinkle the top of the creamed potatoes with the pistachio nuts. Serves 4.

Braised Escarole

10 minutes or until tender but still firm. Serve with BROILED or sauteed. SERVES IV.
Country mood of winter dinner starts with a centerpiece of vegetables in a wicker flower basket. Main dish of roast pork is served on a bed of Pumpkin Puree bordered with creamed spinach, spiced crab apples. Beer loaves in pepper tankards. For shopping information, turn to page 162.

Coleslaw
A classic of cold buttermilk is a perfect companion for this classic Irish combination of potatoes and kale.

1½-2 pounds potatoes, peeled and quartered Salt, pepper to taste
6 large scallions
Boiling water
1½ cups milk, scalded
2 tablespoons butter
1½-2 cups finely chopped cooked kale

Steep the potatoes in cold water for 1 hour to remove excess starch. Drain. Cook the potatoes in salted water to cover until tender. Drain and dry by putting a clean kitchen towel on top of the potatoes and shaking the saucepan over low heat for 2-3 minutes. (This will make the potatoes dry and fluffy).

While potatoes are cooking, chop white and green parts of scallions very finely. Put them in a bowl and scald with boiling water. Drain well. Mash the potatoes. Add the scalded scallions to the mashed potatoes until fluffy. Keep hot. Heat the butter in a separate saucepan and cook the kale until well heated through. Add to the potatoes and heat until fluffy. Season mixture with salt and pepper. Serves 4-6.

Pumpkin Puree
2 cups cooked mashed pumpkin
2 tablespoons butter, at room temperature
½ teaspoon salt
¼ teaspoon pepper
¼ teaspoon ground cardamom
¼ teaspoon ground cinnamon
¼ teaspoon mace
1 tablespoon brown sugar
½ cup heavy cream

Combine all ingredients in a heavy saucepan. Cook over lowest possible heat, stirring constantly, until the puree is well blended and dry enough to keep its shape when pined in a dish. Serve with roast pork, lamb, or duck. Serves 4.

French Squash Soup
1 quart milk
2 tablespoons butter
½ cup flour
2 cups cooked, mashed winter squash
1 teaspoon salt
¼ teaspoon pepper
2 tablespoons minced parsley
½ teaspoon ground nutmeg

Heat the milk. Knead together the butter on flour. Add the butter mixture to the milk. Stir small pea-sized pieces, one at a time, stirring constantly. When the milk has thickened, gradually stir in the cooked squash, salt, pepper, and parsley. Cook, stirring constantly, until the soup has thickened and is thoroughly hot. Sprinkle nutmeg on top before serving. Serves 4-6.

Squash Soufflé
2 pounds winter squash, any type
1 teaspoon salt
¼ teaspoon pepper
½ teaspoon ground thyme
2 tablespoons butter, melted
2 tablespoons heavy cream
4 tablespoons grated Swiss cheese
3 eggs, separated

Peel, seed, and cook the winter squash and mash or puree in a blender. Mix the squash with the salt, pepper, thyme, butter, cream, and cheese. Beat the egg yolks and blend them into the squash mixture. Beat the egg whites until stiff and fold them into the squash. Pour into a buttered 2-quart baking dish. Bake in a preheated 375° oven for about 20-30 minutes, or until the soufflé is set and golden on top. Serves 4-6.

Curried Turnips
3 tablespoons butter
1 medium onion, thinly sliced
1 teaspoon ground cumin
1 teaspoon ground turmeric
1 teaspoon salt
1 teaspoon pepper
3 tablespoons sugar
1 teaspoon ground cinnamon
2 pounds white turnips, peeled and cut into 1" cubes
1 teaspoon curry powder

Heat the butter in a large deep skillet. Add the onion, thyme, and marjoram. Cook, stirring constantly, until the onion is soft and golden. Add the turmeric, sugar, ground cinnamon, and melted butter. Put into a buttered baking dish. Bake in a preheated 375° oven for about 20-30 minutes, or until the soufflé is set and golden on top. Serves 4-6.

For shopping information, turn to page 162.
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Look for the U.F.O. display of Freezettes and Freezette Flats in housewares sections of leading department, hardware and variety stores. It means Unlimited Food Organization for you!
served chilled, in a small glass, before eating. The third is fine on its own, or with fruit, nuts, cake, or cookies after a meal. The Spanish type-names for the three are fino, amontillado, and oloroso.

Fino

Fino is the sherry sold in a condition nearest to its natural, unblended state. It is pale wine, relatively young and therefore with comparatively little of the rich nuttiness that comes with age, but, on the other hand, fresher than any other, lighter, more appetizing. It is normally very dry even when it is sold.

All sherry is slightly fortified with brandy when it first goes into its cask to age; fino is given the least strength. Before shipping, it is again given a light dose of brandy to keep it stable en route, but again less than other types of sherry. For this reason, and because it is sold youngest, while the others go on getting stronger as their liquor older under the influence of the flor, fino is the least alcoholic kind of sherry. This means that it is also the one which should be treated most gently, and drunk up soonest after the bottle has been opened.

A fino is too delicate a wine to treat like whisky—which is what some misinformation (although no doubt well-intentioned) restaurants do. They serve it on the rocks, pouring it from a relatively warm bottle, so that a fair amount of water is immediately melted into the wine from the ice. The result is nothing more nor less than watered sherry—a feeble and mawkish-tasting beverage if ever there was one. The correct way to serve chilled: Spaniards, Englishmen, all the world's dedicated sherry drinkers are agreed on this. But chilled in the bottle, not on ice in the glass.

There are many good finos in the market. Tio Pepe is perhaps the most famous, but San Patricio, La Ina, Inocente, Pando, Tres Palados are part of the drink. He couldn't think of having the one without the other. There is a lot to be said for this.

Although the Spanish are not in the habit of giving our kind of cocktail parties, I remember one occasion being invited to one of the big and beautiful patioed houses of Jerez in the middle of the morning to meet some people and drink sherry. Instead of the distraction of having maids wafting about with trays of the inevitable tapas, we were each given a little plate loaded with good things. There were shrimp and olives and cheese, and little pastry boats full of a chorizo and tomato cocktail party-size, a piece of cucumber or two, and several of those (to me) indecipherable little red chiles. It seemed a good way of getting over an old party problem—and the ideal way of making a sherry party a slightly different and special occasion.

Amontillado

The second, and perhaps the most generally useful, kind of sherry is known as amontillado. To the north of the sherry district is a district called Montilla. Produced in the district of Montilla, a wine not unlike sherry, rather less clean and fresh to taste, that at one time had a great vogue. The word amontillado coined to describe the kind of sherry which most resembled Montilla. Either people in those days had only a hazy idea of what Montilla tasted like or it has changed a great deal since, because certainly today's Montilla is not remotely like today's amontillado—and not nearly so good. Amontillado is in reality old fino. When the directors of the firms classify their new wines at the end of the vintage, the finos with less delicacy and freshness under the same name are kept apart for longer aging. They go into the solera (the aging and blending system) for amontillado.

It is usually as much as ten years or so before amontillados emerge from their soleras fully matured, having had contact with the previous generations of wine that have passed through the same aging casks before them. By this time they have strengthened considerably, developed a much more pungent scent and rather darker color, and gained the characteristic satisfying nuttiness which is the envy of the imitators of Spanish sherry. This is not to say that the amontillado is totally dry, like fino, but it is more frequently sweetened and given additional coloring, to make it the typical "medium" sherry. As such it is more in demand than any other kind, particularly in England, where traditionally a decanter of amontillado stands on every sideboard to be offered to visitors at any hour of day or night. In Spain, on the other hand, fresher than any other, it is more accurately served chilled, in a small glass, as has been proposed—and served to me in Spain, a whole hors d'oeuvre, as the only wines.

The influence of the flor, fino is the least alcoholic kind of sherry. This means that it is also the one which should be treated most gently, and drunk up soonest after the bottle has been opened.

For the moment I can hardly think of an hour d'oeuvre that a fino would not go well with. It is excellent with shellfish, with pâtes, with salads, with melon, and above all with smoked fish—eel and salmon. In Spain, even if the sherry is drunk in a bar, with no meal in immediate view, tapas, miniature drinks d'oeuvre, are served with it. In Spain, tapas are served not only from lobster, but from all kinds of snails, with little cakes of steak and onions, or just olives and crumbled cheese or shrimp; even, in one poverty-stricken bar I once went into, just little chunks of fresh bread. To a Spaniard the tapas are part of the drink. He couldn't think of having the one without the other. There is a lot to be said for this.

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Varied windows, bays, and terraces give each façade of the house a different aspect.

The front entrance is set back from the street, at the end of a walkway between the terrace wall and the garage. An extension of the terrace pergola stripes the garage wall with changing shadows. From the open front door you can see the back garden.

At the back of the house, a wide pergola bathed in late afternoon sun makes a wonderful place for pre-dinner cocktails. Because of the western exposure, a louvered sun-breaker shields the upper part of the living room window, right of the pergola.

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BUILDING INFORMATION

Materials and equipment used in a thoughtfully planned house

(pages 120-127)

Structure


Framing: Douglas fir post and beam construction, exposed doors and stained.

Exterior of house

Walls: Random width redwood boards applied vertically and treated with bleaching oil by Samuel Cabot, Inc.

Roof: Asphalt shingles by Bird & Son, Inc.

Windows: Casement, awning, and fixed panel windows with wood frames; steel sash by Hope's Windows, Inc.

Doors: Aluminum frame sliding glass doors by Aradia Metal Products. Flush wood entrance door custom designed.

Insulation: Batt's of glass fiber in walls and roof by Owens-Corning Fiberglas Corp.

Interior of house

Walls: White plaster by California Stucco Co. In bar, old weathered barn siding. In master bathroom, white tile in shower compartment.

Ceilings: White plaster by California Stucco Co. In dining room and kitchen, acoustical tile by Owens-Corning Fiberglas Corp., with 1½-by-2½-inch pine batten strips applied decoratively.

Floors: In living room and study, random width oak flooring with dark walnut stain. In dining room and kitchen, quarry tile imported from Wales. On second floor, wall-to-wall carpet from James Lee & Sons Co. In bathrooms, washable carpet.

Lighting fixtures: Custom made from architect's design; equipped with dimmers.

Fireplace: Morin brick with single slab of Canadian granite for mantel.

Hardware: Brass by Yale & Towne, Inc.

Kitchen cabinets: Custom designed by architect; cherry wood frames with birch doors painted white.

Plumbing fixtures: Kitchen sink designed by architect as integral part of stainless-steel count.

BATHROOMS: dressing, and toilets by Case Manufacturing Corp. To be furnished by Kohler Co.

Mechanical equipment and appliances

Appliances: Two ovens and a free electric burner by Thermad Electrical Manufacturing Co. (Electric burners and a two shopping blocks are set in specially fabricated stainless-steel counter.) Refrigerator-freezer by Amana Refrigeration, Inc. Dishwasher, "KitchenAid" by Hobo Manufacturing Co. Food was disposed by National Disposer Ventilating exhaust fan by Traer Wind Division of Robbins & Myers, Inc. Laundry washer and dryer by Sears Roebuck and Co.

Heating system: Hot water heating system with fan coil blowers by Well-McLain Co. Circulating pumps by Bell & Gossett Co. The thermostat controls by Honeywell to adjust heat requirements automatically.

CONTRACTOR: H. Tobiason.
WHAT'S NEW FOR LIVING continued from page 16

A GUIDE TO THE USE OF PLANT SCREENS. With the whole country alerted by Mrs. Johnson to the desperate need for landscape beautification programs, a new booklet, Living Screens for America, offers a timely layman's guide for screening unsightly outdoor areas, either public or private. A graphic map of the country, worked out by the U.S. Department of Agriculture in collaboration with a panel of nurserymen, illustrates four major hardness or climate zones, and four charts list twenty-five different planting materials appropriate to each geographical section. The booklet also includes pertinent information on proper planting methods, climate height, years needed to mature, general appearance, and maintenance. Available for 50c by writing to the publisher: American Association of Nurserymen, 835 Southern Building, Washington, D.C., 20005.

IMAGINATIVE PLAYGROUND STRUCTURES of plastics. Current research and experimentation with plastics promises children a new play environment equipped with safer structures of new and more imaginative shapes. And the designs, happily, reflect an appreciation of the fact that imaginative children often find an anonymous cardboard box more fun to play with than the toy that came in it. One instance was the playscape recently exhibited in New York, under the sponsorship of Pepsi-Cola and the National Recreation and Park Association. It consisted of a series of playscape structures adapted by Jerry Liberman from products actually designed for industrial use, and made of Fiberglas, Ethafoam, and other plastics. Among the designs: Fiberglas vaulting poles set in cement bases; chemical storage tanks turned into playgrounds, below left; jet-engine covers inverted into sandboxes, below right. The structures were in clear primary colors; the play areas were surfaced with AstroTurf, a plastic grass.

A second example of progressive thinking is the "playsphere," below center, of reconstructed plastic mounted on a concrete foundation, which was an award-winning design by V. Hubel in the Canada-Design '67 competition. Two perforated spheres, one inside the other, provide endless climbing for energetic youngsters.

A collection of individually distinctive pieces, designed and executed for the living and dining area but versatile enough to meet most decorating needs. The variety of woods and veneers used, the classic design and the wide choice of finishes makes this a truly unique ensemble.

COMING NEXT MONTH:

HOUSE & GARDEN'S OUP AND SALAD SUPPER COOK BOOK
BY IRIS BROOKS

ON YOUR NEWSSTAND, FEBRUARY 16
**BUILT-IN VACUUM CLEANER SYSTEMS**

A super-convenience that was once a luxury is now readily available at less prohibitive prices.

Although central vacuum cleaner systems have actually been around for forty years and more, only recently have new lightweight, easy-to-install materials and other cost-reducing developments made them feasible for most homeowners. Because they are relatively unfamiliar, you may still think central cleaner systems are enormously costly, or that you can have one installed only while a house is under construction. Both these notions are fallacies. For homeowners who are unfamiliar with the many advantages of a central vacuum system, H&G has compiled a basic primer.

**What does a central vacuum cleaner system consist of?**

The system is made up of four basic components: a suction power unit and sediment tank contained in a single housing; concealed plastic tubing to convey the dust; inlet valves in room walls; and a long flexible hose with the usual attachments for cleaning. The suction-unit-sediment tank is mounted on the wall of the basement or utility room. The fireproof plastic tubing, usually installed within the floors and partitions, runs from the central unit to the individual inlets strategically located throughout the house. The inlet plates measure about 3 by 5 inches and are equipped with caps to cover the openings when not in use. Since the flexible hose that snaps into these openings is 20 to 30 feet long, three inlets, carefully located, are usually adequate for an average two-story house.

**What are the advantages of a central system over a portable vacuum cleaner?**

Cleaning is far easier when you don't have to lug an electric motor, a pump, a bag of dirt, and an electric cord around the house and up and down stairs. With a central system, you carry only hose, wand, and attachments—no heavy equipment that might bump or damage furniture or baseboards. Since the power unit is well removed from the living areas of the house, there is no noise while you are cleaning; naps are not disturbed; you can hear the telephone ring. Furthermore, much greater suction power can be built into the large central unit. Equally important, all the dirt is carried away from the room you are cleaning. Portable vacuum cleaners inevitably redistribute a certain amount of dust through their exhausts, but a central system's exhaust is vented either out of doors or through a filtering system. And the sediment tank is large enough to require emptying only three or four times a year.

**What jobs can a central cleaning system do?**

A built-in system can do anything a tank, canister, or upright vacuum can do: clean carpets, bare floors, and upholstery; dust furniture; get down into crevices. In addition, some systems are equipped with a wet mop attachment with which you can scrub down walls, floors, windows, even pick up spills.

Vertical section of a two-story and basement house with vacuum system indicated in black. From power center in basement, plastic tubing climbs between wall studs and floor joists to three inlets—one on first floor, two on second.
How is a central system installed in a house under construction?

In a house with a basement, the tubing is run within the walls and between the floor beams along with the other utility lines. In the case of a house with a concrete slab foundation, the tubing is laid in place beside the other utility lines, before the concrete is poured, then carried through the walls to the inlets.

Can a cleaning system be installed in an older house?

With surprisingly little mess and trouble (usually less than a day's work), the tubing system can be run between studs without breaking down walls, much as a rewiring is done. Tubing can also be run across attics, inside closets, behind doors, through plumbing and laundry stack enclosures. If necessary—perhaps in a very old house—the tubing may be run outside the house under the eaves along the foundation line, beside downspouts or telephone standpipes.

How much does a built-in system cost?

You should be able to furnish your house with a built-in vacuum system with three or four inlets for $350 to $500 for components and installation. Naturally, this price will vary according to locality and make of equipment. There is said to be very little difference in the cost of installing a system in a house under construction and in one already built. Some manufacturers say that a really competent household could install his own system, but they do not recommend it to the average do-it-yourselfer. Running the system should add less than 50 cents a month to your electric bill.

Where can I order a central vacuum cleaner?

Check your appliance store, building-supply store, lumber company, department store, or the classified pages of your telephone book. Some building contractors sell vacuum systems—also some plumbing-heating-cooling contractors. Many people have first seen and ordered theirs at home-building shows.

If you would like additional information about built-in vacuum cleaner systems prepared by leading manufacturers, send your request to House & Garden Reader Service, 420 Lexington Avenue, New York, N. Y., 10017.
HOW TO MAKE MACRAME

Macrame looks so complex, it is surprising how quickly a novice can get the hang of it. It would be smart, however, to do some practice fringe first, just to be sure you understand completely how the pattern goes and to get a feel for the right finger tension that will make all knots come out the same size. Once your fingers begin to fly, you will know precisely how shallow or deep you want your fringe to be, how long to cut the yarn, and how various colors look together. Remember that you can undo any mistakes and that you must always mount from left to right.

SUPPLIES YOU WILL NEED

- A firm pillow, preferably of foam rubber, or an upholstered chair seat— to serve as working base. Hold the pillow in your lap or prop it against a table, whichever seems most handy.
- Pins with round heads of glass or plastic. Use them to hold the macrame securely on the pillow as you tug and tie the yarn.
- Ruler and scissors.
- Wool yarn, cotton thread or cord. The easiest to use is tightly twisted well-rounded yarn that will not fray or fluff easily. How much you will need depends on many factors including the pattern, whether you're working with coarse or fine thread, and how tightly you knot. Only experimentation will tell you how many feet you can get from each skein.

HOW TO MOUNT YOUR STRANDS

1. Measure and cut a length of yarn to serve as your horizontal foundation, or knot-bearer. It should be as long as you want your edging to be, e.g., a 3-by-4-foot rug fringed all around would require a 14-foot knot-bearer. Knot the left end and anchor it on your work pillow with a pin or two. Stretch the yarn taut across the top of the pillow and pin it where it reaches the right edge. Wind the rest of the length of yarn into a ball or on a bobbins, or let it trail if it is short. If you discover later that you need more length, or if, for convenience's sake, you prefer to work in short takes, you can join one knot-bearer to another with firm knots which subsequent working threads will mask.

2. To estimate how long your vertical working threads should be, allow three or more times the length which you want the finished fringe to be and add a few more inches for the tassels. Also check estimates given in step 1 for specific patterns, right. Measure, cut, and fold ten to twenty looped double strands.

3. Starting at the left side, mount the first loop as follows: place loop under knot-bearer; pull loop forward, over it and down; slip index finger through loop and under strands of yarn (see illustration A); lift strands through the loop and draw them down tight. Repeat until you have attached at least five loops. Numbers in subsequent steps refer to individual working threads, e.g., #1 through #10 in a five-loop setup.

OPEN-MESH DESIGN WITH FLAT KNOTS

1. Figure out how deep you want your fringe to be. Cut the working threads according to the yarn you are using: if heavy rug yarn, about 6 times the finished depth; if Persian rug yarn, 4 times; if cotton thread, 3 times. Mount on knot-bearer.

2. Hold first four threads as if you were going to braid them. Lay working thread #1 loosely over #2 and #3 (see B) and #4 over #1. Next cross thread #4 under #3 and #2 and pull out through the loop created by #1 (see C). Holding strands #2 and #3 taut between third and ring fingers of right hand, pull #1 and #4.

3. Now reverse: lay #4 over #3 and #2 (see D) and #1 over #4. Then cross thread #1 under #2 and #3 (see E) and pull out through the loop created by #4. Pull tight.

4. Repeat steps 2 and 3 with the same working threads to establish two flat knots before you move to other strands.

5. Now proceed with working threads #5, #6, #7, #8. Repeat steps 2, 3, and 4. Continue until you have one row of double flat knots the length of your working pillow.

6. At a distance about 1/2 inch below Row I, begin Row II following steps 2, 3, and 4, but this time working with strands #3, #4, #5, #6. (In following the directions, substitute #3 for #1. Do not knot the last 4 working threads in this row, since they will be tied in with the next segment of your fringe.)

7. Continue to add evenly spaced rows. Row III should start with threads #1, #2, #3, #4 as in step 2; Row IV, with #3, #4, #5, #6 as in step 6, etc.

8. When you have completed your bottom row of knots, leaving plenty of yarn for tassels, knot together #1 and #2 with #3 and #4, then #5 and #6 with #7 and #8, and so on. Trim thread ends to make your tassels even.

FERNS-LEAF DESIGN WITH DIAGONAL BARS OF DOUBLE KNOTS

1. For this pattern you will need more yarn than the lacy mesh requires. Cut working threads of heavy rug yarn 8 times the finished length; of Persian rug yarn, 5 times; of cotton thread, 4 times. Mount five loops on your knot-bearer.

2. Take thread #5 in your left hand, pull diagonally to left across #4, #3, #2, #1 and hold taut (see F). Thread #5 will then serve as a diagonal knot-bearer. With your right hand, tie #4 to #5 with a simple knot, then a second simple knot; let #4 drop.
tie #3, #2, and #1 in that order, to #5, being sure each
to tie the second knot (see G). #5 is now in position #1.

Take the thread that is now #5 and hold it taut in your left hand
and make a new diagonal knot-bearer. Repeat step 2, keeping these
II knots close to Row I.

Take what is now #5 and repeat step 2, keeping Row III knots
to Row II. You should now have a half chevron.

Now reverse: take #6 in your right hand, pull diagonally to
right across #7, #8, #9, #10 and hold taut. Thread #6 is
the diagonal knot-bearer. With your left hand, tie #7 to #6
simple knot, then a second simple knot; let #7 drop. Repeat
#8, #9, #10. Continue as in steps 3 and 4 until you have

leaving a space—about the width of two of the diagonal bars—
#5 and #6 (where the third bars of each group of verticals
) with a single knot (see H).

Mount more loops and continue these steps, remembering not to
look step 6.

Now you have completed your last set of knotted bars, leaving
a bit of yarn for tassels, knot together #1, #2, #3, then #4,
#6, #7 and so on, alternating groups of three threads with

FISHING TOUCHES
Macramé fringe will go smoothly around corners because the
ends remain loose on the foundation knot-bearer. Simply tighten
knot-bearer like a drawstring and arrange strands accordingly.
JOIN the edges of an encircling fringe, or to join segments, tack
lining parts together securely with matching thread.

You decide you want thicker or more tassels, you can cut addi-
tional short strands and knot these in among the others. You can
got fluffier looking tassels by combing and fraying them.
or use in sewing macramé to heavy fabric or a rug, ask a nos-
shop to recommend a needle suited to your project.

Further information on macramé patterns that can be adapted
eccentric purposes, write Pesch Art Studio, 28 Colonial Park-
Dumont, New Jersey, 07628, enclosing $1.10 for a postpaid
det on fifteen patterns used in making handbags, or 60c for a
20 cents to Department 12G for booklet.

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Use your fence as a landscape divider

Most livable landscapes, whether by happenstance or design, are divided sooner or later into areas of particular interest. If the landscape, or that part of it which is to be on anything like a planned basis, is thought of as an extension of indoor living, the use of fences as space dividers is appropriate. Not just any old fence will do, of course. Wholesale companies manufacture stock fence panels of sound construction and attractive appearance, the most effective uses of fences (all of those on these pages, for example) involving such as and designs as tailormade as the walls of the house they relate to (after all, except for the roof, a house is an integrated collection of fences). Some garden fences are likened to the fingers of a hand, with the house, of course, as the hand. As such, the flesh and bones must be not only identical, although the form and function may be different, important in varying degree, at different times.
Whether landscape dividers continue the structure and purpose of house walls into the open air or merely mark individual islands of special use somewhere out on the land, the fences will be the better to look at and probably more serviceable if they are structurally sound. This means, for example, that all supporting columns or piers will be set on proper foundations, suitable to the climate of the region and the nature of the underlying earth (nothing is worse than a sagging or lurching fence). It means that fences closely enclosing planted areas will make provision for ventilation, since good air circulation is among the essential requirements of successful plants. It means that all fences (or walls) will be strong enough for the purpose at hand—to support a python-like vine such as a wisteria, for instance, or to serve as a framework for a mature espalier.

For pure concealment, of course, you cannot beat a good fence. Garden work areas and service buildings can be glorified with a good fence just as a terrace can be. And a fence may be designed with the same kinds of fenestration as any similar structure—plain openings, louvers, translucent panels. Complete obstruction of the view is seldom necessary or desirable outdoors; to define or merely suggest a limit is often enough.
New CORNUS KOUKA CHENENSIS "Milky Way"

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Notes for February gardening

When once you get used to winter, the
intimation of spring seems an intrus

First weekend

Hoya, olé. The hoyas have as much to offer the indoor gardener as any other plant genus (exclusive of the mealybugs to which the hoyas also seem to offer much). For one thing, they summer well outdoors in temperate regions. Especially with the partial shade of a lath house, they grow just as thrifty as they do indoors, and without repotting. Also the wildly extensive stems of the hoyas (most of them) are hearty enough so that they may be readily disentangled from their supports without damage, and the plants easily moved from place to place. But their most spectacular attribute is their cupcake clusters of small, starlike florets. These are borne, largely at the plants' discretion, on short, rather bristle flower spurs that must not be broken when and if the stalks of the faying florets are removed.

Whether they are trained to trellises or upright supports, allowed to trail at will from suspended pots, festooned in bold swags, or Fastened horizontally across a window embrasure, the hoyas convey an impression of luster and substance. The amount of grace, as opposed to sheer luxuriance, will depend largely on the species chosen. In a large bay window, or a series of windows, or in a greenhouse, several kinds can be displayed effectively. Most easily available and most dependable species is Hoya carnosa (commonly known as wax-plant). There are at least two variants: one with oval-pointed solid green leaves, the other with variegated leaves. The flower wheels are pinkish white with a red crown. One of the most charming (and least rampant) is H. bella, with small deep green leaves on slender stems and florets that are wax-white with purple centers. The whole plant—

leaf, branch, and flowers most engaging of all the hoya australis has a rounded leaf, most, H. macrophylla a leaf, H. lastifolia a broad more prominently veined leaf of many of them (most florists than specialists, will offer one or two) is worthy of a window, a summer trellis. Culturally rich pot soil, plenty of water during the period of most growth, then dryer treatment few weeks after flowering to keep the mealybugs from foothold.

Second weekend

Seedling syndrome. The problem of raising plant seed is what to do with the seedling transplants. Sprouts are established plants are presumably goal. But transplanted seedlings are simply something to cope with space to—in short, (like young teen-agers), year we suggest a different approach. This year's seedling your seedlings (as well as you can bear to save) in clay pots, place the pots in most peat moss or vermiculite and enclose the flat in a apparatus for raising plants (like young teen-agers' gardens) are simply something to cope with space. Please put up with improvised measures for a few weeks after flowerings is this easy. Windalone make it harder. But can put up with improvised near the window for a few weeks—when the choice things that need early start can be accommodated with little disruption and a no maintenance. Among the idea is to benefit from an early start, of course, count Vinc (Madagascar periwinkle), begonias, petunias in new or specially choice varieties, violas in any case, since the transplant stage is the bottleneck, don't...
The magic World of Roses (Hearthside, $6.95) is a friendly mixture of commercial information, literature, horticultural commonplace, and pictorial practicality. It is a hard book to categorize, since it seems to be many books in one. Maybe that is a good thing. For if a rose is everybody’s flower, maybe this should be everybody’s rose book. The author has steeped himself in the rose world for years, and he does it as a rose blossom sheds itself to reading a book in a comfortable chair.

Fourth weekend

Undormant gardener. The first sign of the gardener’s spring awakening is properly the application of preventive sprays to dormant plants, especially fruit trees, but also such related species as cotoneaster, the hawthorn, firethorn, and flowering quince. While, with exact timing, you can kill most of the scale insects later in the season with such insecticides as malathion, there is no real substitute for the precautionary spraying of plants before the season starts. The whole idea of dormant sprays, of course, is that they can be applied to some kinds of foliage plants, notably the evergreens. In dormant spraying really necessary? For the dedicated gardener, yes. But pick a day in late winter when the temperature will be above 40 degrees for at least a day (how often have you heard that admonition?) lest the plant be damaged by the frozen spray residue. Use the good old-fashioned tank sprayer. This is no time for hoses. And of course do a thorough job, since as exercise, dormant spraying cannot hold a candle to reading a book in a comfortable chair.

H&G Color Chips

The 36 colors selected by H&G’s editors to be top home fashion news for 1967. Each Chip, 3" x 6" in size, is big enough to see how the color you select will really look. Each comes in three finishes: glossy, semi-gloss and matte... in a wallet-type container to carry with you when you shop. Also available: 36 miniature Chips, 2" x 1" in size, on a handy key chain.

The Pocket Directory

Lists approximately 400 manufacturers alphabetically under 24 product categories of home furnishings that match H&G Colors for 1967, making it a simple matter to track down products you like in H&G Colors. As an extra bonus—includes a variety of suggestions for warm and cool color schemes using H&G Colors. Use the order form below to send for your H&G COLOR KIT.

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Gardening

1. Planning your garden is half the fun when you can see the handsome offerings illustrated in the 1967 catalogue from Krider's Nurseries. It pictures shrubs and trees; includes choice varieties of the flower families.

2. The care of your plants as well as proper planting tips are featured in the 38-page catalogue from Pikes Peak Nurseries. A wide assortment of evergreens, shade trees, fruit trees, nut trees, shrubs, hedges, vines, and groundcovers are listed.

3. Choice tree selections are illustrated in the 1967 nursery catalogue from Musser Forests, Inc. Includes evergreens, hardwoods, fruit, shade trees, ornamentals and shrubs, rhododendron and azalea, hedges, vines. Also features planting guides.

4. Parade of modern roses that promise blooms from spring until freezing weather is yours to review in the new 1967 catalogue from Jackson & Perkins, specialists in roses.

5. The 1967 spring flower catalogue from George W. Park Seed Co., has over 3,000 varieties of flowers, including many rare, unusual, and new blooms, such as Tiger Marigold and Impatiens A-Go-Go.

6. A free planting guide is sent with every nursery stock and bulb order from the 84-page catalogue by Inter-State Nurseries. It features full-color photographs of a wide selection of flowers and a comprehensive assortment of nursery stock.

7. Selections for spring planting, shown in a colorful newspaper format from Michigan Bulbs Co., range from flowering shrubs, bushes, and vines that bloom yearly without re-planting, to fruits and vegetables for the backyard gardener.

8. Colorful ground cover plants are pictured in a folder from George C. Brown Nursery. It has full color pictures of this plant that blooms six months of the year without maintenance.

9. Perennials and bulbs are listed in the 38-page catalogue from Wesley Nurseries, including a wide assortment of evergreens, shade trees, fruit trees, nut trees, shrubs, hedges, vines, and groundcovers.

10. Forty pages of catalogues are presented in a catalogue from Joel Cactus Gardens. Over 200 different cactus plants are pictured in full color, ranging from towering cacti to the ground-covering species.

Building & Remodeling

11. How to build a closet made of cedar is detailed in a colorful folder from George C. Brown & Sons. It lists the advantages of using red cedar building material for closets.

12. Portable and built-in dishwashers are pictured in full color in a folder from Kitchen-Aid. Features include extra features that are thoroughly discussed for nine models; additional oven features are also shown.

13. See what doors can be in your home in a 12-page brochure from Ponderosa Pine, featuring ideas for using doors for room dividers, fire walls, more storage space, wainscoting, even headboards. Types of doors are discussed, 25c.

14. Designs of 27 homes available through leading custom builders are featured in full color in a special booklet.
**DECORATED FIXTURES**

A full-color folder from Mr. Co., part of their line of plumbing fixtures without "sides," is also shown, along with floor plans, descriptions of topography, costs, and maps are all included.

**DECORATING**

**DECORATE A BEDROOM**

Follow the tips in a 65-page booklet from Nettle Creek. It gives hints on coordinating fabric schemes, furniture, and room settings, color chart, per section on windows. $7.

**DECORATOR HANDBOOK**

In Oran has 16 different ideas on interior decorating available for your home to create an attractive living space. Template furniture pieces and graphs are included.

**WINDOW DECORATING**

From Gruber Drapery comes a colorful brochure of 48 pages, four sections covering window decor, problem window jobs for rods, and 48 pages of draperies, 30c.

**TRAVEL**

**OMANTIC RIVER TRIPS**

A brochure "Delta Queen" is described in a colorful brochure from Line Steamer. Itineraries outline 7-, 10-, 14-, 15-, and 21-day cruises on the Ohio, Cumberland, Tennessee, and Mississippi Rivers.

**20. OWN A VACATION VILLA—**

Or permanent home—on what has been called "the loveliest tropic isle in the world," as described in a full-color packet of folders from Gibraltor Estate of Jamaica. House plans, descriptions of topography, costs, and maps are all included.

**RECIPE**

**21. BASIC AND GOURMET WAYS**

To prepare South African Rock Lobster Tail are both covered in a booklet containing 18 recipes plus a timetable.

**22. THREE PRIZE RECIPES**

For drinks made of Bombay Gin are given in a folder from Caribou Importers that describes the safari to England by an American press corps to do the judging.

(Above booklet can be mailed only to states where permitted.)

**MISCELLANEOUS**

**23. INTERIOR DECORATING**

Can be learned via a correspondence course described in a 23-page booklet from LaSalle Extension University. An outline is given of the complete course, and study aids, including a projector and color slides, are discussed.

**24. HOW TO CHOOSE FAMILY MEMORIALS**

Is the subject of a booklet from Rock of Ages that explains what to look for and how to make a wise purchase. Two companion folders discuss private mausoleums.

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February, 1967

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Machu Picchu

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Guidebooks can tell you that is known of Machu Picchu that it was begun in the thirteenth century, abandoned and later mysteriously finished (as the difference between the first and final work clearly shows) in the fourteenth century to provide a refuge for women and children from invading Spaniards. They analyze details of the construction and organization, identify buildings and temples, streets and stairways. But words, printed or spoken, can never convey the wonder and majesty of Machu Picchu. That must be experienced, siting and gazing, feeling the fullness of that enduring, humbling monument to a great culture survived untouched, and hoping that it will always be preserved as it is now, a sanctuary of solitude under the roof of heaven.

For additional information, write to the Tourist Office of Peru, Consulate General, Rm. 229, 12 Rockefeller Plaza, New York, N.Y., 10020.
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Big rectangular Admiral Color TV offers finest color realism!

**It's the biggest Color TV picture you can get—in any set, anywhere!**

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And more accurately than at the set itself!
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damage. Table and chairs have strong welded tubular steel
frames, finished in chip-resistant baked enamel. Safety locks
and hinges prevent pinched fingers. Samsonite Round Table
and Flaire chairs are a smart buy for any home.

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