MARCH

HOUSE & GARDEN

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sp to space

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Houses Garden

this house where interior designer Mi-
dand Parrot Greon accents the moldings.
tures tend to soften its brilliant glow),
Azalea, Empire Green, and a flowery
simple white shutters, the lavish folds
walled room, its windows hung with
house in San Francisco. In the white-
master bedroom in Mrs. Davies Lewis's
maypole, a canopy of many colors brings

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RCH, 1967
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Questions & Answers
By Louise Ade Boger

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It is a store-size coffee grinder and dates between 1880 and 1900. The Enterprise Company was a leading maker of such grinders.

Can you tell me the history or the age of this antique knife recently found near an Indian battleground? The handle is carved bone; the blade appears to be hand-forged steel.

C.R.A.—Thermopolis, Wyo.

Judging from the picture and description, you have a bowie knife made between 1830 and 1870, and named for James Bowie who died during the siege of the Alamo. Such hunting knives were very popular; no cattleman was without one.

Continued on page 16
ONE THING FOR SURE... IT'S A CADILLAC.

Fleetwood Eldorado has earned instant acclaim as the newest idea in luxury motoring. Its unique combination of front wheel drive, variable ratio power steering and automatic level control provides incomparable handling and performance. Its five-passenger luxury, its many prior conveniences and its unexcelled safety features provide a sense of satisfaction totally new to personal cars. And its poised elegance imparts an air of youthful dignity and daring that makes the Eldorado the most desired motor car of its kind. At the same time, it is completely a Cadillac in the way it performs, rides and looks. Drive the Eldorado soon. It's the best possible way to learn what all the excitement is about.

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Nobody did things like that in silverplate. Who knew if it could even be done?

But our designer looked very confident surrounded by books on Cellini and the Renaissance. He knew we'd find a way.

And we did.

Our new pattern Laurel Mist looks just like he meant it to.

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Laurel Mist is $100 for a 48 piece service for 8.

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Distinguished hostesses everywhere select internationally renowned Lenox China and Lenox Crystal for their own tables.

LENOX
CHINA • CRYSTAL
The enclosed tracing is the mark on the back of a decorated platter which belonged to my great-grandmother. Can you identify it for me?

N.H.J.—San Angelo, Tex.

You have an ironstone platter made by Davenport of Longport, Staffordshire. It probably dates between 1850 and 1870. "Friburg" was the pattern name.

ENGLISH IRONSTONE MARK

We don't know the history of this old clock found in my husband's family attic. A yellowed paper behind the brass pendulum states: "made and sold by Brewster and Ingrahams, Bristol, Connec-
ticut." Perhaps you could tell its age.

Brewster and Ingrahams were in business at Bristol from 1844 to 1852, so your steeple-case shelf clock dates somewhere between these two dates.

STEEPLE-CASE CLOCK

I would appreciate any information you can furnish as to the age, origin, and style of this cherry sewing stand which originally belonged to my great, great-grandmother.

I.W.—Durham, N.C.

Late Sheraton is the style of your sewing table mounted on a turned pedestal with four splayed supports. The table was made in America, probably around 1810-1830.

SHERATON-STYLE SEWING TABLE

Excuse the rough sketch as I can't get a clear picture of my miniature glass goblet. It has a design of divided hearts around it, but there is no mark. Could it be an antique? It has been in the family for years.

J.B.—Parma, Ohio

You have an antique goblet of American pressed glass in the Broken Heart pattern made by the Boston and Sandwich Glass Co., about 1865-1875. Full table settings were made in this pattern, but few pieces have survived.

PRESSED GLASS GOBLET

I would certainly appreciate your identifying this chair for me. We have a pair of them and they are decorated with colorful fruit and gold acanthus leaves. They have been in our family for years.

F.R.—Plainview, Tex.

Your chairs are American Hitchcock-type fancy chairs and were probably made around 1820-1850. From your description of them, they seem to have retained their original decoration, which is most unusual.

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Just months ago
all I could talk about
was babies and recipes

...then The National Observer came into our home,
bringing fascinating new food for thought
—and conversation—for the whole family.”

Soon after Carol Sue was born, I found my
hole life was absorbed by her. All I could
ink about was her needs. All I could talk
out was babies and formulas and recipes.

“When friends dropped in, and the conversa-
tion turned to world affairs, or the new books
and plays, I had absolutely nothing to say.

“Of course, I love my family and I wouldn’t
range places with anyone on earth. But I was
eginning to feel very sorry for myself, so left
out of things!

“Then I decided to take a friend’s advice and
set aside time for myself to catch up with the
world. I subscribed to The National Observer.

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...why some people in Pennsylvania are
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tect their homes
...why people 65 and over are still buying
health insurance, despite Medicare

...why Pop Art’s best days may be still
ahead
...why the ancient art of bagpipe playing is
undergoing a renaissance

“So you see, I have lots to talk about these
days, besides Carol Sue. And that’s a good
thing. Because pretty soon Carol Sue will be
talking for herself!”

Today, thousands of families everywhere are
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you in quickly on important trends in business
and industry.

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almost every week in “Food for Thought.” And
for both you and your youngsters, there’s a
weekly news quiz, plus “Current Events Class-
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ground on such topics as how the Federal Re-
serve Board exercises its power and protects
itself from Administration control ... the mys-
tery of certain Unidentified Flying Objects for
which the United States Air Force has no ex-
planation ... and much, much more. “A Chat
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when a pocket watch was a major status sym-
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(RCH, 1967)
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CHI, 1967
Started to notice little dry skin lines?

Helena Rubinstein

Collagen I'lolein with Moisture Cream Skin Dew

24 hours a day.

Those little lines aren’t the end of the world. Just a warning to take the fastest action possible—Skin Dew by Helena Rubinstein.

In the morning, slip into Skin Dew Moisturizing Emulsion. Its precious moisture seeps deep. Works invisibly to help dispel dryness. Leaves the barest, silky mist over skin so make-up flows on with ease—stays fresh longer.

At night, re-dew with Skin Dew Moisture Cream with exclusive Collagen Protein (a natural substance comparable to the proteins in young skin). Its rich emollients, moisturizers and softeners—all conspire to help fight wrinkles, keep skin soft, supple, smooth.

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

Helena Rubinstein

©1967, Helena Rubinstein, Inc.

Skin Dew helps dew away dry skin lines 24 hours a day.

When it comes to feeding large crowds, it is the consensus of most of us who do this from time to time for good causes that if the numbers exceed fifty, you are better off renting all the china, glass, and silver from a party outfit, rather than trying to assemble enough of your own and your neighbors (unless, of course, the party is informal enough to make paper plates acceptable). Not only does rented china provide a kind of decorative unity, but it also gives you a sense of security against breakage or loss.

Don’s chess club, which meets fortnightly at the house of one member or another, is going to hold its semi-final play-off at ours. A very dedicated, all-male group, they like to get together after an early, light supper at home, and play on and on—usually until about midnight—after which they’re ready to eat again. But they like to be left alone and don’t want any hostess rushing in to provide a sit-down dinner. Nor are they interested in any decorative froufrou.

Don has asked for a large pot of mulligatawny soup—that marvelous hot curried concoction. To go with it I’m going to have a large platter of thinly sliced hot pastrami, a cold vegetable salad, and a tray of no-nonsense breads—pumpernickel, homemade white, seeded rye. I’ll put bowls of mayonnaise, hot mustard, horseradish, sweet butter, and relish in my lazy Susan. My plan is to set the whole thing up beforehand at the breakfast end of our kitchen, leaving the soup in a cast-iron pot in the oven, and covering the rest of the food with plastic wrap. Nothing goes better with this kind of meal than cold, cold beer and Don wants a good supply, both light and dark, of German, Danish, and Dutch brews. That ought to relax them after the tenseness of their match.

Last year’s chess tournament prize was a box of man-sized frozen shell steaks and who won but my own Bobby Fischer, alias Don Bryan.

Notes for the Hostess

BY DIANA BRYAN

We received eight magnificent steaks, individually wrapped and packed in a Styrofoam cooler that kept them in perfect condition. The steaks were soon wolfed down but I still use the cooler for other purposes.

The meat was air-shipped Pfaelzer Brothers and I was impressed with its succulence. I ordered several of their other meats for special dinner parties—prime filet mignons, crown roast, pork hams, and dishes from my hibachi—all cuts of a quality that is not always easy to find.

My cousin Madeline came back from her trip to the Near East talking about the way they serve after-dinner coffee in glass cups set in metal frames. She said it keeps the coffee hotter and adds a little extra glamour. So for her birthday I bought her some nice.

Occasionally there is an early TV spectacular that the whole family wants to see, and since we tend to have a late dinner with lots of conversation, there is not always time to serve dessert in the dining room before the show begins. This minor problem I have now solved by putting in a stock of La Vile dulcipur cakes. Delicious and bite-sized, they make grand little token desserts with coffee in the living room. For the grand finale of a special dinner, I serve larger helpings with lots of whipped cream.

FOR STORE ADDRESSES, SEE PAGE 192.

HOSTESS BY DIANA BRYAN

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The meat was air-shipped Pfaelzer Brothers and I was impressed with its succulence. I ordered several of their other meats for special dinner parties—prime filet mignons, crown roast, pork hams, and dishes from my hibachi—all cuts of a quality that is not always easy to find.

My cousin Madeline came back from her trip to the Near East talking about the way they serve after-dinner coffee in glass cups set in metal frames. She said it keeps the coffee hotter and adds a little extra glamour. So for her birthday I bought her some nice.

Occasionally there is an early TV spectacular that the whole family wants to see, and since we tend to have a late dinner with lots of conversation, there is not always time to serve dessert in the dining room before the show begins. This minor problem I have now solved by putting in a stock of La Vile dulcipur cakes. Delicious and bite-sized, they make grand little token desserts with coffee in the living room. For the grand finale of a special dinner, I serve larger helpings with lots of whipped cream.

FOR STORE ADDRESSES, SEE PAGE 192.
The design explosion is Fiberglas®: draperies will never be the same!

1967 is the year something happened to sensible, practical, no-iron, long-wearing Fiberglas draperies—color!

Color, zingy and hot, laced with pales and cools.
Color, with wild, wonderful designs on Fiberglas.
Ka-powie!
Fiberglas will never be the same.
Neither will draperies.
**Only One Meal Today...**

**CHUNG HAE KYUNG**

KOREAN...AGE 6

MOTHER DEAD

FATHER TB

ONE OF THREE CHILDREN

MOTHER DEAD

FATHER TB

CARED FOR BY ELDERLY GRANDMOTHER

HELP TO HAE KYUNG MEANS HELP TO WHOLE FAMILY

Thousands of children as needy as Hae Kyung anxiously await "adoption" by you or your group. Choose a boy or girl from Greece, South Korea, Viet Nam, Hong Kong, the Philippines, Colombia, Ecuador or Peru. Your child receives $8 a month of your money in cash as well as blankets, household equipment, clothing, medical care—and education. EVERY PLAN CHILD MUST ATTEND SCHOOL. You receive a case history and photograph. Each month you write and receive a letter (original and translation). Learn how your "adoption" benefits the entire family. Soon, through the regular letters and progress reports you and your child develop a warm, loving relationship.

CHECK YOUR CHARITY! PLAN never employs professional fund-raisers. We eagerly offer our financial statement upon request because we are so proud of the handling of our funds.

PLAN is a non-political, non-profit, non-sectarian, independent relief organization, approved by the United States Government, registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the Agency for International Development and filed with the National Information Bureau and the National Better Business Bureau in New York.

**H&G'S ALMANAC OF FLOWER SHOWS**

As delightful and inevitable as spring and the ubiquitous robin, flower shows, garden tours and festivals are in full swing. For more detailed information, write to the addresses listed below.

**FLOWER SHOWS**

**FEB. 18-24**

Greater Detroit Builders Home Furniture and Flower Show

Gobo Hall

Detroit, Mich. 48226

**FEB. 22-28**

Connecticut Valley Flower Show Exposition Grounds

West Springfield, Mass. 01089

**FEB. 25-MARCH 5**

Cleveland Home and Flower Show Cleveland Public Auditorium

Cleveland, Ohio 4414

**FEB. 28-MARCH 5**

American Flower and Garden Show

Municipal Auditorium

Kansas City, Mo. 64113

**MARCH 3-9**

National Capital Flower and Garden Show

National Guard Armory

Washington, D. C. 20006

**MARCH 4-12**

Southeastern Flower and Garden Show

Charlotte Merchandise Mart

Charlotte, N. C. 28205

**MARCH 4-12**

International Flower Show New York Coliseum

New York, N. Y. 10019

**MARCH 4-12**

Indiana Flower and Patio Show Manufacturers Building

Indiana State Fairgrounds Indianapolis, Ind. 46220

**MARCH 8-12**

Northwest Flower and Garden Show

Multnomah Exposition Center

Portland, Ore. 97230

**MARCH 11-19**

Spring Flower Show Philadelphia Civic Center

Philadelphia, Pa. 19104

**MARCH 11-19**

Dallas Flower and Garden Show World Exhibit Building

Dallas, Tex. 75226

**MARCH 11-19**

Chicago World Flower and Garden Show

McCormick Place

Chicago, Ill. 60603

**MARCH 16-23**

New England Spring Flower Show

Suffolk Downs

Revere, Mass. 01604

**APRIL 4-9**

Garden Home and Flower Show

Cincinnati Music Hall

Cincinnati, Ohio 45206

**APRIL 4-9**

Chicago Spring Flower Show

352 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010-Founded 1937

**PARTIAL LIST OF SPONSORS AND FOSTER PARENTS**

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Sen. Robert F. Kennedy

Dr. Howard A. Rusk

Mr. & Mrs. Robert W. Sarnoff

Gov. & Mrs. William Scranton

Sen. John G. Tower

**HAYA**

In this fanciful playhouse a child's imagination can take wing when the pleasures of a sandbox pall. He can even pull the ladder up after him and consider the world well lost. The simple A-frame structure of redwood highlighted the exhibit of the Lake Mahopac, N. Y., Garden Club at the Forty-ninth International Flower Show held in the New York Coliseum.

CABIN IN THE SKY

**HOUSE & GARDEN**
like mother...like daughter...

d grandmother, too. The favorite of four generations of America's art homemakers, Roper Ranges today are the finest value ever. Roper Twin Cook & Keep gives you fully automatic oven cooking is an automatic timed top burner. New Roper-Ramic Broiler is faster and smokeless. Beautifully styled in Early American or Modern . . . with Mirror Windows that show only a reflection of ir kitchen until oven lights are on. Disposable oven linings you s away. It's the finest time for you to join the Roper "family" now!

for dad...for the whole family

The rust-proof Roper Gas Broiler/Grill has Perma-Bricks that you never change, never clean. No ashes to fuss with. No hard starts. No hot spots. All the flavor and lots more fun. Choice of permanent or portable installation.

America's smartest values in gas and electric ranges

GEO. D. ROPER SALES CORPORATION Kankakee, Illinois

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."
The elegant pedestal of Director heralds a new form in furniture with the trumpeting grace of polished aluminum supporting a new chair, a new table. Here is lasting beauty, longer worry-proof life. This pedestal is also available in white, and table tops and chairs come in a great selection of colors and textures.

from the **DECORABLES 1967 SELECTION**

To get a colorful brochure of Chromcraft Selections and the name of the dealers nearest you, send 10¢ in coin to Department M-2, Chromcraft, Inc., Senatobia, Miss. 38668.

PRESIDENTIAL. You may have your choice of several Chromcraft bases, and many upholstery colors and designs when you choose Presidential for your living area furniture. Shown here, an innovation in finishes—Woodgrain.
It just cover up odors! Lysol Spray kills odors. Really clears the air. Kills germs, too!

When you use ordinary cover-up room deodorizers, you're just covering up odors with another odor—a heavy, perfumy odor at that. Lysol Spray* is different, scientific—it actually destroys odors as it goes through the air. Kills cooking odors, odors from garbage pails and odors from drains. And unlike these other room deodorizers, Lysol Spray is a disinfectant—prevents mold, mildew and the odors they cause.

Lysol in kitchens, bathrooms, baby's room, everywhere—kills odors on surfaces, helps make your whole house fresher and healthier!
THE BARONESS
16" high
About $13.50
at better stores

THE PRINCESS
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HER MAJESTY
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14" high
About $10.00
at better stores

In 24 Authorized House & Garden Col
Frankly fake... but pretty and practical too. These per
manent, carefree floral arrangements will add exci
color accents to your home. Each of the four arran
is available in six color harmonies featuring Spring's s
"Sunshine Colors." Put a bit of sunshine into your ho
or gift-please a friend.

Look for the Inarco House & Garden tag on the arran
ments ... at your florist, gift shop or the decorative ac
sory shop or your favorite store.
EXPERIMENTAL SUBSCRIPTION to the BOOK-OF-THE-MONTH CLUB will demonstrate how membership insures you against missing books you promise yourself to read and own.

YOUR CHOICE OF ANY THREE FOR ONLY $1

THE SUGGESTED TRIAL: You simply agree to buy three Club Selections or Alternates within a year at members’ prices.

A home-library building plan every reading family should know about: BOOK-DIVIDENDS

- EXPERIMENTAL MEMBERSHIP suggested here will not only prove, by your actual experience, how effective membership in the Book-of-the-Month Club can keep you from missing, overlooking or overbusyness, books you really intend to read; it will also demote a further important advantage enjoyed by members: Book-Dividends. Through this unique profit-sharing system members can regularly receive valuable dividends simply by buying books they would have, in any case, found worthwhile.

- Since the inauguration of the Book-Dividend system, $375,000,000 worth of books (retail value) has been earned and received by Book-of-the-Month Club members through this unique plan.

- Members through this unique plan have been able to build a well-rounded personal library.

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Selection or Alternate you buy, a Book-Dividend Credit. Each Credit, upon payment of a nominal sum, often only $1.00 or $1.50—somewhat more for unusually expensive volumes and sets—entitles you to a valuable Book-Dividend which you may choose from over a hundred fine library volumes whose retail prices now average $7. This is probably the most economical means ever devised for building a well-rounded personal library.

- Since the inauguration of the Book-Dividend system, $375,000,000 worth of books (retail value) has been earned and received by Book-of-the-Month Club members through this unique plan.

- The SUGGESTED TRIAL: You simply agree to buy three Club Selections or Alternates within a year at members’ prices.

A home-library building plan every reading family should know about: BOOK-DIVIDENDS

Selection or Alternate you buy, a Book-Dividend Credit. Each Credit, upon payment of a nominal sum, often only $1.00 or $1.50—somewhat more for unusually expensive volumes and sets—entitles you to a valuable Book-Dividend which you may choose from over a hundred fine library volumes whose retail prices now average $7. This is probably the most economical means ever devised for building a well-rounded personal library.

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Introducing...

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Official 1967 House & Garden Colors. 1400 custom colors in all. We mix 'em fresh. Mix to match your swatch of carpet, drapery or upholstery fabric while you wait.

Here it is: a superior paint with the tested and proven ability to give your home a sparkling new personality. Quickly. And easily.

No thinning. No dripping. No lap marks. TRU-TEST SUPREME flows on fast with brush or roller. Dries in 20 minutes. Leaves no odor. Cleans up in a jiffy with soap and water.

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Welcome to the wonderful new world of TRU-TEST. Where the hardest thing about decorating is deciding the color.

New TRU-TEST Paints are sold exclusively by Professional Hardware Dealers.

Suggested retail price

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Connoisseur's Corner

DESSERT PLATES

The delicious surprise that ends the meal with a flourish deserves plates dashingly different from the ones that you use for earlier courses.

Teak plate, an apt companion for our natural desserts like pears and Camembert. Teak, a particularly non-absorbent wood, if washed and dried with care, will prove happily durable. 7 inches. $4.75 from Bonnigton.

White ceramic plate from Italy with a leafy foliage border that will show up to special advantage on bright hued table linens. 10 inches. $4 at Saks Fifth Avenue.

Shell plates from Portugal, muted deep-water shades of green-blue, and green—a lovely background for a bunch of blue grapes. 8 inches. $4 at Altman.

Pop art by Roy Lichtenstein in black and white on hotel-weight, dishwasher-proof china. Six-piece place setting including 8½-inch dessert plate, $50 at Leo Castelli Gallery.

Cut-crystal plate of the greatest elegance in the Kensington pattern, originally designed for an eighteenth-century Russian czarina. 7½ inches. $60 from Baccarat.

Continued on page 34

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."
Walk into the store. Browse around the Bassett furniture display. Touch everything you see. The rich veneers and selected hardwoods. The delicate carvings that tingle your fingers. And the hardware. Heavy. Authentic designs. And now open a drawer. Almost floats open, doesn't it? Oh, it's a wonderful way to spend an afternoon. Better still, spend your lifetime with Bassett. To help you decide, write us for brochures on decorating and our many styles. Send 25¢ to Bassett, Dept. C73, Bassett, Va. 24055.

Bassett

The CHIMNEY CORNERS Early American bedroom and dining room collection in Harvest Tone. Charming accent pieces in Hearth Red and Dominion Blue.

Furniture designed by Leo Jiraneck, A.I.D., J.D.E.D.
The care and safekeeping of COOKWARE

How to preserve Teflon, ironware, ceramic, and other culinary stalwarts

Many professional chefs are said to feel so strongly about their favorite cookware that they carry it with them whenever they change jobs. Even the most amateur cooks are inclined to form personal attachments to certain pots and pans, firmly believing they can perform better with them than with others. Therefore keeping these prized culinary objects in top shape is of vital importance—although today the work actually required is quite casual. New materials and new finishes make cooking with and caring for pots, pans, and skillets easier on both the cook and the utensil. Cookware made of copper, stainless steel, or aluminum is cared for in much the same way as any object made with these materials (see H&G, November 1965 for copper; January 1966 for stainless steel and aluminum). But many utensils are now being made of materials that require special techniques for keeping them in prime condition. Most manufacturers pack directions for care and maintenance with their product. These valuable hints should be read, followed faithfully and filed for handy reference.

Teflon

Despite its hardness, coated cookware must be properly cleaned and cared for from the very beginning if it is to give its best service and remain stick-free. Some manufacturers recommend that Teflon-lined cookware be washed thoroughly in warm water and dried well, then given a light wiping of cooking or salad oil before the first use. (The oil should be wiped off well with a paper towel.) Fry pans and griddles should be preheated before using, but never let them remain empty over high heat. (In fact, always beware of using too high a heat or your pan may become stained.) Be sure to allow Teflon-lined pans to cool before plunging them into cold water, as sudden temperature changes may cause them to warp.

Teflon-lined utensils tend to show scratch marks from kitchen tools, and manufacturers advise using wooden spoons and rubber spatulas on them. And of course you should never cut food in a coated utensil. Rarely, however, do scratches affect a pan’s non-stick efficiency, only its appearance.

Some cake mixes, because of their high sugar content, have a tendency to stick even to Teflon-lined baking pans. Experience has taught us which to beware of, thus adding a little shortening to the mixes will help overcome stickiness.

The recommended way to clean Teflon-coated utensils is to wash them in soap and warm water, rinse, and dry. Never scrub with steel wool, metal scouring pads, or harsh cleaners. Automatic dishwashers will not harm coated utensils, although hand or other uncoated surfaces may become discolored from the detergents, high temperature, or mineral content of the water. If deposits do accumulate on a coated pan from too casual washing, they can dissipate the non-stick property. To remove such deposits, boil the panel in the utensil for 5 to 10 minutes. A solution of 1 cup water, 2 tablespoons baking soda, and ½ cup liquid bleach. Wash the pan thoroughly after the boiling, dry carefully, then wipe out with cooking or salad oil.

Today there are a number of new Teflon finishes that are virtually indestructible. Utensils with these finishes can take much harder treatment, including scraping with metal tools. Sharp knives or forks may “scalp” off small pieces from the finish (the finishes have rougher surfaces but this does not damage the surface enough to be noticeable and does not affect the stickiness.) Manufacturers claim that the major problem with the harder finishes is burned carbon residue on insufficient cleaning, allowed to build up, this residue could in time decrease the non-stick quality. You must sponge the utensil with a mild detergent after every use, and not yield to the temptation just to rinse it.

Cast iron and porcelain enamel iron

Cast-iron cookware is preseasoned at the factory, but manufacturers do recommend that you give it a thorough washing with mild soap before using it the first time. (Repeat, mild—not strong soap, nor detergents, for they will remove the factory seasoning.) New Dutch oven or chicken fry pans will function better if a little more grease than usual is added the first few times you use it. This is an extra rust preventative, as these utensils are prone to rust if not oiled. Continued on page 4.
Coffee won’t.
The next time your neighbor spills black coffee on your gold carpet, be sure it’s carpet of 100% Herculon* olefin fiber. Then it will wipe clean with a little detergent or cleaner. And so will 65 other nasty household stains. Herculon will also wear and wear for years and years. On stairs. In halls. Under kids and pets. And it’s so extravagantly beautiful all the Joneses will be keeping up with you.

Write to us, Hercules Incorporated, Dept. J7, Wilmington, Delaware for names of stores nearest you.

Since when?
Since Herculon.*

* Herculon

Stevens Gulston Windrock carpet in nugget gold.
You'll find an S. Bent chair that's just perfect for your dining room.

There's an S. Bent Early American chair that will fit just perfectly in any room of your home.

If you don't see the exact style you've been looking for . . . send for the free booklet showing our entire collection of dining and occasional chairs. Oh, and you needn't worry about matching your present furniture. S. Bent chairs are available in a variety of DuPont's Delux® Maple perfectly with any Early American chair.

Of course, some folks prefer to add a bit of color-coordination by selecting our color-coordinated finishes.

For your free booklet, write S. Bent 
& Bros., Gardner, Massachusetts.
We want to test your writing aptitude"
CARE OF COOKWARE continued from page 38

moisture condensation. In fact, while a cast-iron utensil is still new, it is a good idea to give it a coating of unsalted fat (e.g., suet) before use and after washing. (But before using the utensil, remember each time to wipe off the old fat with a paper towel in case it has become rancid.)

Always remove the cover from a new pot if it must stand a while after the cooking is finished so that condensing steam does not rust the sides. (This could happen with stews or soups, for example.) Cast iron should not be scoured—this can remove the seasoning and also leave a metallic taste in the pan. If some scorching is absolutely necessary, do it quickly and with a light touch, and the next time you cook with the utensil, add some extra grease.

Never store cast-iron pots and pans with their covers on or they may sweat, then quickly rust. Do not store them in a damp, moist place. Don't worry if they become spotted with use; spots will eventually darken and meld together to become invisible.

If you have a tried-and-true cast-iron pot that suddenly begins to show signs of rust and to discolor food slightly and give it a metallic taste, the seasoning has probably worn off. You can reseason it by this simple method: first scour thoroughly (this is the only time to scour) with fine steel wool or a metal scouring pad. Wash and dry carefully. Then coat the utensil with unsalted fat and place it in a moderate oven for about two hours. Remove (remember, it is hot) and wipe grease out with paper towels. Cool completely before using or storing. A pot or pan should give many more years of additional service after this treatment.

Cast iron finished with porcelain enamel is both attractive and sturdy, can be used over burners as well as in the oven, and is chip-resistant but not indestructible (it will chip if knocked against something hard). Let an enameled grill pan become quite hot, without grease, before you put food in to cook. Then once the food is in, reduce the flame. Never cook at high heat. Since enameled cast-iron cookware spreads heat evenly and holds the heat longer—a boon when the meal is ready, but your family is not—it should be allowed to cool before washing. It washes as easily as glass or china and can be put in the dishwasher, for it does not rust as plain cast-iron pots tend to.

Soaking before washing will loosen most cooked-on foods. A swish with a mild detergent should suffice—never use harsh or abrasive cleaners which will mar the surface. New enameled cookware with a dishwashing, however, should be washed before use with a mild detergent and water, well on difficult spots. Scouring pads are not recommended for use on porcelain enamel. If you sponge a blemish of your utensils with a mild detergent after each use, should never be burned or overcooked. These same cleaning procedures are recommended for the lighter weight cookware of porcelain enamel on steel.

Ceramic cookware

In performance, the many types of ceramic cookware vary from another. It is perfectly safe, for example, to bring a prepared sauce of glass-ceramic from the freezer directly to the oven. Some cookware warn against sudden changes of temperature. Some, but not all, ceramic pots go on an open flame on a range, as well as in the oven. A ceramic consensus seems to be that it is best it put on a glass or tamerate good idea. And some ceramic can go on a gas range should be set directly on electric burners. None, by the way, should be lowed to sit empty over high heat. (This is generally true for kinds of cookware.) The course is to read very carefully as far as manufacturers' instructions with every piece and by them to the letter, including the fine print.

The words "flameproof" or "ovenproof," incidentally, are synonymous. Flameproof means that the top of the range or in the oven, and while flameproof automatic cookware warn against sudden temperature changes. Some, but not all, ceramic can go on a gas range should be set directly on electric burners. None, by the way, should be lowed to sit empty over high heat. (This is generally true for kinds of cookware.) The course is to read very carefully as far as manufacturers' instructions with every piece and by them to the letter, including the fine print.

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The easiest color tuning ever:

new Admiral Color TV with
Color Sonar remote control!
Now, from across the
room, you merely push buttons
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channels, adjust volume...
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do it easier and more accurately
than any other way. See it,
try it, on this new Admiral Color TV,
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hand-finished cabinetry. Purest,
brightest picture you can buy.
Famous Admiral dependability
for long-life viewing. See Admiral
Color, from $350.
The first in a series on Museum Villages, living re-creations of America's heritage and history that have sprung up all over the country. Each has all the elements for a different, fascinating, and enlightening weekend excursion for the whole family.

THE FARMER'S MUSEUM

AT COOPERSTOWN, N.Y., MIRRORS

THE COUNTRY LIVING OF ANOTHER CENTURY

All it takes to make a country village is a few dwellings, a shop or two, a church, and perhaps a tavern along a road. Cooperstown, on New York's Otsego Lake, has several small structures (lawyer's and doctor offices, print shop) cluster between the old Farmer's Museum and the new (circa 1820) church.

A museum, by dictionary definition, is a place where objects of permanent interest in the arts and sciences are preserved. A village is a small aggregation of houses in the country. Put the two together and you have a museum village—a small aggregation of houses and objects of interest to the arts and sciences, in the country. The village at the Farmer's Museum at Cooperstown, N. Y., fits the definition perfectly. But it contributes as well something dictionaries fail to take account of—a sense of life. Life past; life present, if you have a lively sense of nostalgia; life future, if you sense the air of peace that settles with the dappled sunlight on the village street.

There is a fitting and proper museum by the shore of Otsego Lake at Cooperstown in a huge barn that once served an estate since...
The village is not, however, a restoration in any sense. It is a living community, rich in the history of the northern Catskill Mountains and the older valley. The museum consists of many complete exhibits, each comprising the tools, materials, and artifacts connected with a single craft or phase of rural life in the region a century and more ago. The harness shop, the smithy, the carriage shed, the locomotive’s offices, the general store, the toll worker’s bench, the cooper’s establishments, these are all arranged as they might have been in necessary use. Because they’re still working exhibits, their effect is simple, direct, and altogether absorbing.

Outside the museum barn and down the dirt road a piece, below the wooded hill and beneath great shade trees (not many), lies the village street. People lived here, you feel—not many, but enough. As you walk past the tavern, the small shops and offices, the general store, you glimpse the lovely image of the meeting house inverted in the still surface of the village pond—the church itself a second later, as you see the reflection first. (You don’t enter the church before passing the tavern, the small shops and offices, the general store, these are all near to the church—so your first glimpse of the meeting house.) The village street itself is a simple legend, a story.

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Four Winds dining room in Desert Sun finish. Table $179, Chairs $59 each.*

Early American living room from the Cape Cod Collection. Sofa $289.*

The Diana Collection of luxurious Classic Designs. Sofa $399, Chair $189.*
Get your Kroehler dealer help work variations on a color

When you need just the right tones and shades for a decorating plan, you'll love the color choice available in Kroehler chair and sofa fabrics. There are hundreds of eye-catching Kroehler fabrics, each available in many different colors. So, if you know what you want, you're sure to find it at your Kroehler dealer's. If you don't know, he can help you find it. To help you, your Kroehler dealer has an imaginative and experienced staff. Talk to these people. Let them tell you their ideas. Or just give them a direction—they have the professional techniques to expand your preferences into a decorating plan. Go in, even if you're 'just looking.' Kroehler dealers encourage browsing.

You and Kroehler. You and the furniture more people joy living with than any other. Doesn't that make sense?

For the name of your nearest Kroehler dealer, look in the Yellow Pages under Furniture.

Modern Avant Designs. Sofa $249.*

Early American bedroom from the Cape Cod Collection. Cannon Ball Bed $129, Chest $169.*

*Suggested retail prices may vary slightly in different areas due to varying transportation costs and fabrics selected.
New York in the first half of the nineteenth century or before. The result is so convincing that you expect the friendly populace to greet you around the next turn. As a matter of fact, there is a friendly populace to greet you. The people who work there have the air of also living there, even though you know that after 5:30 when the entrance gates are closed, they all go separate ways to other homes.

Early of a crisp autumn morning, however, when the leaves of the maples are beginning to smolder before catching fire, and when the mists are rising from the big lake and the little pond, you become, however briefly, fellow inhabitants of a friendly and inhabited place.

You nip into the public room of the tavern to warm your fingers and exchange a civil word with the proprietor. You cross the way to the general store, half bowing to the inscrutable Indian on the loading platform as you enter. There, to be sure, the museum atmosphere threatens for a moment to close in on you, until the amiable man behind the cracker bars engages you in conversation. Then you simply shift gears and speed back in time (you are already there in place). You were afraid at first the store was going to be overstocked, as many such stores are likely to be. But it is not. Everything you see you could conceivably use or have used at one time or another.

Main Street is really the only street

Without lightening your purse, you move on down the street, stopping in at the lawyer's office (the lawyer later became a notable judge) and the print shop (the type cases and the smell of the ink and the presses and the journeyman in charge are all authentic; you know because years ago you worked as a printer's devil in a shop much like this—learned your type case, there, too, before you had gotten through the third reader). Feeling almost shamefully hale, you drop in at the doctor's office. He has just stepped out. But the door is on the latch and there is a cheerful fire in the iron stove in the front room. In back you find shelves of professional-looking tomes and many jars of herbs and simples (you know instinctively they must be herbs and simples). Then you recall that the doctor, more often than not in small villages of this sort, was his own apothecary. Indeed, there on the sunny window sill beside his desk are the unreplaceable fingers (now belong to the harness maker's?). Substituting for the irreplaceable fingers there is a heavy hook. Plain, serviceable, and unadorned, all the greater its authenticity. There, to be sure, the museum atmosphere threatens for a moment to close in on you, until the amiable man behind the cracker bars engages you in conversation. Then you simply shift gears and speed back in time (you are already there in place). You were afraid at first the store was going to be overstocked, as many such stores are likely to be. But it is not. Everything you see you could conceivably use or have used at one time or another.

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Magnified cross section shows Duragard's grain underneath vinyl.
THE FARMER'S MUSEUM continued from page 50

Many feet and many winters have left their mark on the farm, and the farm is a monument to the work of the past. The sun is warming in the sun now, but not rapidly enough. Besides, smoke rises at the top of the farmhouse chimney. You knock hesitantly and are hidden to enter, immediately to be greeted by warmth and the smell of fresh gingerbread. Not only the smell, but the thing itself—brown, friable, fresh from the big Dutch oven on the kitchen hearth. As you enter other rooms, you understand why your pleasant hostess wears a couple of bulky sweaters. The heat from the kitchen fire is only too central, and you half expect an icicle instead of a slow stream to emerge from the curving spring pipe in the pantry sink. And it seems not one whit incongruous to top off the motel breakfast with a chunk of fresh gingerbread in an eighteenth-century farm kitchen.

A donkey's bray and the gobble of turkeys draws your attention behind the house. In the fenced space between the house and the hill pasture you encounter hens, geese, ducks, and dog and cat or two, a pair of massive and impassive swine—and the so-innocent turkeys (Thanksgiving is still weeks away). The horses and cattle have come straight from the Ark, grouping themselves by two's up the slope. Now the sun is climbing above the ridgepole of the barn, and the animals stand quietly, inviting its warmth to their willing backs.

The museum village—an American institution

Elsewhere there are scores of similar small villages that capture the spirit of their own American past. Cooperstown contains but one, although there are other museums in the town (not the least the Baseball Museum) and in the Fenimore House one of the finest collections of Early American folk art anywhere. These re-creations of American life require only a little looking for off the important superhighways between here and there. Some are simple, like Cooperstown; some pretentious. Many of them are capable of filling a child's day, or a man's, with awareness and delight. From time to time we shall drop in on other villages.

Cooperstown, N.Y., lies southeast of Utica some 25 miles south and east of the Herkimer exit of the New York State Thruway (write Cooperstown Chamber of Commerce and check with your gasoline company's road map). As for the Museum itself, it lies just north of town on the west side of Otsego Lake. You can't miss it. Admission is nominal. It is open the year-round. There is a combined ticket for both the Farmer's and the Fenimore Museums, too. While you cannot get full-blown meals at the museums, you are only a hop, skip, and jump from half-a-dozen pleasant eating places, several good motels serving meals, and at least one good hotel.

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Get this brand new book and learn how to create exciting personality at your windows. Whatever your color scheme or style of decor, scores of color illustrations will help you use these fresh window decorating ideas.

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WRISTWATCH TRANSMITTER with which you can send vocal or signal instructions to any nearby AM-FM radio or a special pocket size receiver. This, clearly, is for the man-on-the-move who has to communicate with his staff—maybe a scoutmaster on a hike, or father at the zoo. This jet-age version of the walkie-talkie measures only 1½-by-2-inches is constructed with the new mini-circuits and mini-batteries, and equipped with a telescopic antenna to ensure good transmission $375. Soon the maker plans to introduce a two-way watch transmitter/receiver. (Shades of Dick Tracy!) By Contintental Telephone Supply Co., Inc., 17 West 46th Street, New York N. Y., 10036.

OFF-BEAT COMBINATIONS OF PRINTS, a current decorating trend. Sometimes it is a matter of quantity rather than mixture—i.e., one pattern used to cover everything from the sofa and the walls to the lamp shades. Sometimes several different prints are used in juxtaposition. Or sometimes a single pattern is used throughout the house, varying the colorings from room to room, or even a single pattern in different colorings in the same room.

ENTREE TO ROME'S MAJOR CHRISTIAN MONUMENTS, a service the Foyer Unitas offers to non-Catholic visitors to The Eternal City. This private organization, founded by a Dutch priest, is housed in a Renaissance palace on the Piazza Navona. Upon your arrival in Rome they will arrange tours of historic places normally inaccessible because of red tape such as the Vatican Palace (including the Pauline Chapel in the Papal Apartment where Michelangelo's last two paintings hang); the excavations under St. Peter's; outstanding Renaissance palaces. Their guides are multilingual and well qualified to impart the history and lore of Rome. If you are lucky, you might even be able to arrange for lodging at the Foyer's headquarters in the Piazza Navona. For further information, write to: Foyer Unitas, Via di S. Maria dell'Anima 30, Rome, Italy.
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WHEN IN ROME

Do as one experienced resident does and visit two out-of-the-way places that capture the spirit and exuberant vitality of Italian life

BY WILLIAM WEAVER

EDITOR'S NOTE: William Weaver, an American writer, translator, and music critic who calls Rome home, has a special interest in the bygones to be found at the local flea market—he is busy remodeling an old Tuscan farmhouse.

I consider myself—like so many Greeks and Gauls and Huns before me—an adopted Roman. I first saw Rome on a lead-gray, drizzly evening in the fall of 1947. Even in the ill-lighted, melancholy atmosphere of that post-war period I fell in love promptly and permanently with the city and have lived there almost ever since.

Being a Roman obviously has its pleasant side, but there are also drawbacks or, shall we say, responsibilities. The chief of these is the visiting Friend and, even more frequent, the visiting Friend-of-a-Friend. The phone rings and I'm asked the best place to buy gloves, the Italian word for toothpaste, the right price for a hand-embroidered blouse, and where you can get a Volkswagen serviced quickly. Over the years I've learned most of the answers, and if I don't know them, I invent them. Friends-of-Friends seldom demand more.

But with real friends, or with the rich maiden aunt, or with the publisher, I'm expected to go a bit further. I'm often asked for a private, personally conducted tour.

Now I always feel that something really great never falls. I'm always willing to take a stroll in the Forum, fight the crowds in the Sistine Chapel, watch the sunset from the Belvedere of the Pincian Hill. But I do get tired of trying to drive my car through Roman traffic and trying to park in the center of town, where the only kind of car you can park would be a Tinker Toy. So when the friend of the rich aunt or the publisher leaves the choice up to me, my tastes tend to include several places on the outskirts of the city. I have two special favorites.

One of these is the E.U.R., a stark, modern suburb between Rome and the sea. There are some ugly Fascist buildings (the whole area was originally chosen by Mussolini as the site for a big world's fair to be held in the 1940's; for obvious reasons it never came off) but there are also some handsome...
Do you honestly feel that plain color all-to-wall expresses the real you?

...we see you differently. Alexander Smith, of all as anything against plain make beautiful ones. curious. patterned carpets are all fun.

puts your personality into it, as effectively as the picture and odd pieces you fun tracking down.

this room, for example. it with plain carpet. it lose? Patterned car-

the whole room together, to life with a bold, unex-

Now imagine pattern in your own bed-

Or if you start fresh with one of the patterned carpets from Alex-

and Smith's Designer Gallery Collection—at only $11.95 sq. yd. —you open up untold possibilities.

**Pattern with pattern doubles the excitement.**

Just keep your different patterns in the same color family, though you may use a variety of textures. Here, our Designer Gallery carpet (in the "Sylvan Glen" pattern) sets the mood with many greens—rich, vibrant, yet invitingly restful. The chair and small pieces pick up the twinkle of blue from the carpet. The bedspread, in subtler shades, is the one large scale design you can allow yourself.

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constructions by Pier Luigi Nervi made for the Roman Olympics of 1960, and some museums. The Museum of Roman Civilization contains plaster casts of Roman art, and scale models of Roman buildings from all over the world, here arranged according to themes like “Medicine,” “The Family,” “The Arts.” Particularly fascinating is the large plaster scale model of Rome at the height of the Empire. You look down on it from a kind of balcony, and the sport is trying to figure out where the Hotel Excelsior would be.

Even more fun is the Museo Nazionale delle Arti e Tradizioni Popolari (I translate all this simply as “the folklore museum”). Here, side-by-side, you find an engaging collection of odds and ends, true works of art and wonderful junk, which give you an idea of Italy’s varied and continuing folk tradition. On the ground floor, as you come in, you see various intricately carved farm wagons and cars. Then you go on to lighted glass-windowed cases containing three-dimensional miniature reconstructions of popular festa of the past: a tournament in Piazza Navona, a regatta in Venice, races and football games of many centuries ago.

Upstairs is the museum proper. A first section is devoted to the “cycle of the year”: an elaborate Neapolitan eighteenth-century creche (Christmas); Commedia dell’arte figures in traditional costumes (Carnival); woven palm fronds in elaborate designs (Easter). Then comes the “Cycle of Human Life”: embroidered hands with which Italian children were wrapped in pre-diaper days, with mottoes like Gioia Mia and Caro Mio Bambino woven into them; traditional gifts of girls to their betrothed (handkerchiefs with embroidered mottoes: “When you wipe the sweat from your brow, think of my love”); costumed manikins in wedding processions; and various prints and objects of a funereal nature.

Sample rooms, carefully reconstructed, display all sorts of traditional objects: carved wooden butter molds; ceramic pots, candlesticks, and wine jugs; handwoven rugs; carved dowry chests; copper kitchen utensils; even amulets and talismans against everything from the evil eye to body lice. For the casual visitor to Italy, who is unlikely to get out of the big cities, a visit to this Museum is a quick and easy way to comprehend a whole area of Italian life (which still continues like this in rural localities) that he would never see otherwise.

Some of the folk-art objects—the candlesticks and the pots and jugs—turn up, and can be bought, at my second favorite out-of-the-way place for visiting friends. This is Porta Portese, the Roman version of the flea market, in the southern part of the city, not far...
For a bedroom as fresh as the first morning sun—
just ask for the Thomasville look

For "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.
from the Tiber.

Officially, the market at Porta Portese is open only on Sunday mornings, but in the last few years some of the more adventurous vendors (those who come up from Naples with truckloads of wares) have taken to setting out their array of merchandise late Saturday nights, and for the real habitués (including some of Rome’s best-known antique dealers) this is the time to pay the market a visit. It has become the smart thing, after the movies or the opera, to go out to Porta Portese. In winter, it is an especially dramatic sight. Trucks are lined up on either side of a broad, deserted street. In cold weather, the vendors huddle in the cars or collect around bonfires on the sidewalks. And the shoppers, many in evening dress, peer down at the objects, trying to tell real from fake by the light of the fire or—the more foresighted—by the glaring beam of a flashlight.

On Saturday night only antiques (some perhaps no more than a week old) are on sale, but at the Sunday market you can buy anything from a spare part for your car to a live puppy (“genuine German shepherd”). The old-clothes market also does a blooming trade, and you see G.I. items discarded—or traded for rings—by some departing dogface twenty years ago.

In the daytime, the market is much vaster and much more crowded, especially in spring and summer. Then it takes on the mood of a country fair in rural America. Card-sharper try to inveigle you into the old shell game. A one-man band or a fire-eater occasionally turns up. And you can buy ice cream and cola as well as the traditional refreshments of the Italian poor like sweet olives, lupines, salted watermelon seeds, and strips of fresh coconut.

The flea market must cover something like twenty-five blocks of sidewalk (traffic is diverted on Sundays), and these are divided into sections and departments as carefully as if this were Macy’s. But the various sections are punctuated by record stands, blaring the latest pop singers. The voice of Italy’s teen-age idol is likely to be heard in at least half-a-dozen places at once, singing different songs—a weird echo effect. These records, mingling with the transistor radios of the ambulant vendors, form the acoustical background of the market, embelleshed by cries of barkers and babbies, irritated voices of buyers haggling with sellers, or husbands arguing with wives (“I won’t have that in my house!”)

Every regular Porta-Portese-giver has his favorite bargain story. An elderly lady, a distinguished member of Rome’s British colony, claims to have found a Rubens there. It may not be a Rubens, but it’s a nice picture and a good buy. Other tales are even less credible, but there are some I can vouch for.

A friend bought a handsome French Empire ormolu-and-biscuit clock for $15 and has refused $150 for it. Running through a pile of old books, I found a rare first edition of the piano score of Verdi’s Aroldo. It cost me $1.50, and it sells—when it can be found—for about $75. An antique dealer I know won’t tell me exactly what he paid for a stupendous fourteenth-century copper cross with gold and silver ornamentation, but it was under $200. He’s asking around $5,000.

These, of course, are the exceptions, the windfalls, and they never happen when you’re taking a friend who’s in Rome just for a few days. However, the friends I’ve steered to Porta Portese have often come away with attractive and cheap purchases, useful objects or simply curiosities. Colorful earthware jugs from Porta Portese are now lamp bases in a friend’s London apartment. All sorts of majolica plates, candlesticks, ewers, tall gilded wooden candlesticks from old churches, cleverly faked Etruscan pots, painted panels from Sicilian orts, old bottles in the form of busts of Caribaldi and King Victor Emmanuel II are the kind of things to be found every Sunday and they make appreciated presents.

It is hard to establish rules for haggling, but haggle you must. If the seller won’t make an offer, then force him into it by offering any ridiculously low sum. Then offer half of the sum he names first. Compromise somewhere in between. Some of the Neapolitan vendors speak a wartime G.I. brand of pidgin English. But the best course is to take along an Italian or an Italian-speaking friend as interpreter. I’m in the phone book, but I am just about to leave town for an extended trip.
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Fashion's in the kitchen with Cannon

Scoop the cream of Royal Family fashion with the new and stunning jacquards. Softly carved, woven patterns that reverse themselves to make two looks instead of one. In deep-drinking cotton terrycloth; just one group fills a cupboard full of fresh new Cannon towels and accessories for your kitchen. Cannon Mills, Inc., N. Y. 10
There is no such thing as an all-purpose hanger, any more than there is an all-purpose fabric for your entire wardrobe. Furs, chiffons, knits, suedes, dresses with wide necks or shoulders, thick tweeds all need hangers of a special kind, or else day-by-day storage will constitute a wear and tear ranging from temporary wrinkles to permanent sags.

Charles Kleihacker, the custom couturier, says the sooner you get the cleaner’s bags off your clothes the better, as the bags press them and make folds. For most clothes, especially dresses, sleeves, Mr. Kleihacker favors heavily padded or lined hangers, slightly curved. He thinks it is unfortunate that many people ignore or even remove the loops that are sewn inside the shoulders or at the waistline. They should be, he says, with a plastic hanger that is slotted to hold the waist loops are often put in evening dresses, so that you hang them with the bodice turned inside out.

For a heavily pleated skirt, Mr. Kleihacker likes a trouser hanger that grips the whole waistband. He also recommends a fabric cover over the shoulders of dresses, jackets to keep dust from settling on the top, thinks tissue paper (Continued on the next page)

Every good fur coat deserves a hanger with really wide shoulders to preserve its shape and a long hook to keep space between the collar and the closet pole. This fat black plastic hanger would be good for a fur-collared coat, too. $1.39, Altman’s.

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No wonder it's recommended by every leading dishwasher manufacturer.

Try new Electrasol—by the world's largest maker of dishwasher detergents.

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Pamela was born with an Oneida spoon in her mouth. Pamela's mother always had sterling by Oneida. So Pamela just naturally grew up with a taste for the delicious things in life.

She chose “First Frost” for herself, from Oneida’s Heirloom® Sterling collection. (That’s it, above, $36.50 per four-piece place setting.) She out-and-out adored the elegant swirl of the handle. The delicate beauty of the leaves against the textured background. The rightness of the weight and balance.

Whatever your taste in sterling, silverplate and stainless, it’s likely that Oneida Silversmiths makes something you’ll want to own. (And want your daughter to be born with.)

Patterns, left to right: Vivant, Damask Rose, Grandeur, Belle Rose; $34 per four-piece place setting.
HANGERS
continued from page 68

Two useful new hangers are especially designed to keep certain kinds of dresses from sliding to the floor: a painted plastic hanger has turned-up ends for evening gowns or other shoulder-strap dresses, Tsc.; a clear plastic hanger has clips to clamp wide-neck dresses. Four $5. Henry Hanger.

wooden hangers with long center poles to help her reach the rod. For skirts, she uses a wooden hanger with clips.

Many plastic hangers are also notched or shaped for narrow shoulder straps of sleeveless dresses, but very wide-necked dresses present another problem and can easily land on the floor with wear. It is against plastic-bag storage for any suede or leather garments also against plastic-bag storage for any suede or leather garments. Bonnie Cashin, who uses so much leather in designing her shoulder-straps of sleeveless dresses, but very wide-shoulder-strap dresses. The a clear painted plastic hanger has turned-up dresses for evening gowns or other high shoulders. It can take tempera

cation (to avoid scratches, preferably with the pieces not touching (to avoid scratches, dents, or chipping).

One satisfactory and decorative way to keep pots, pans, and skillets is to hang them on the wall or even from the ceiling. Special hanging racks and hooks made for this purpose are available in most household departments and kitchen specialty shops, as are hand-made reproductions of old French and Spanish equipment. There are also interesting old racks and hooks to be found—or improvised—by the eagle-eyed antique hunter.

Tiered standing racks of wrought iron or aluminum make good show-off storage for pretty utensils, as do open shelves. Sel-dom-used pieces such as big party casseroles, soufflés, and seasonal dishes or those for special-occasion cooking can be stored on high shelves or even, if necessary, elsewhere than in the kitchen.
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sling made in Italy with

A new classic. Our two-tone

$7.00.

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delicate strap, quadrant

AMERICAN CRAFT

Pegged and slotted

In a timely inspiration: this heirloom kitchen clock has its same famous flower pattern while background. Made of pine, 14k gold: sham $19.95; clover, $23.95. Ppd. loge free. Send 10c hand Charm & Treasure, HG3, Ave. of Americas, N.Y. 10039

Floral fantasy

"Flower Arranging Made Easy" features 44 arrangements for month of the year, holidays, terpieces, tables, windows, hanging baskets. Explained step by step and illustrated in full on 48 pages include triangle, square, round, traditional, crescent, arch shapes. 50c ppd. Farley Publishing Co., HG3, 15 E. St., N. Y. 10010

Diogenes' find

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Time was when only Grandmorn's cherished china was decorated with the clover pattern. Not any more! Now, at a timely inspiration: this beautiful crystal kitchen clock has its same famous flower pattern on white background. Made of styrene. 6" sq. U. L. approved 50c. Charm $4.95 plus 35c post. Helen Gallagher, Dept. 103-61 Peoria, Ill. 61601.
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hands of the Heritage finisher scour, sand and massage the coarse grain. And oak is brought to low beauty. When a table, or any piece of furniture, takes on a dimension that only the hands of can produce, only more money can buy it.

It be able to find a table that this for around $95. But be buying the same table at's even close. If you're close look or a fingertip run the grain will tell you so in room. Most times, though, you've bought the table... right scratch shows up new finish.

Heritage cocktail table costs $75. Or $80 more than its ke. The finish on this table me in a one-coat kit. It was from bleached wood, stained, fixed with a sealer, sanded, glazed and lacquered. This was the surface the Heritage finisher shaded... highlighting the turn of the grain, adding depth to the curves of the carving, pitting and specking the surface. Another coat of lacquer, a scour with steel wool and a wax brought the wood to its bottomless glow. The hands of the Heritage finisher had developed a beauty unknown to raw oak... and unique to the grain of the table. When wood is given new beauty like this, a table costs more money. The higher price on this table—any other piece of furniture we make—reflects deep-seated qualities only more money can buy. Not just a finish unmatched by machine or shortcut method. But the stretching, stitching and shaping that holds the lines of a Heritage sofa. The way we'll finish a leg on a sofa... whether or not it's meant to hide behind kick pleats.

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End-grain Cutting Blocks by Adams beginning at $7.50

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In the home of Mr. and Mrs. John Nyberg of Ontario, interior designer Antone Dalu selected ceramic tiles for kitchen, bath and dining room floors. It is also used for vanity tops, walls and counter tops throughout an unusual circular house designed by Mr. Nyberg, a registered architect, of the firm of Nyberg & Bissner.

Whether you're building or remodeling, look into American made ceramic tile to create exciting new areas in your home. Contractors such as C&D Tile Co., South Gabriel, California, who installed ceramic tile for the Nybergs, can show you what's new in ceramic tile. Ask them about Certified Quality Tile. It bears the certification mark of the Tile Council of America to prove that it has been tested to meet federal government standards...your assurance of ceramic tile that will provide long-lasting and care-free beauty. Tile Council of America, Inc., 800 2nd Avenue, New York, N.Y. 10017.

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HOUSE & GARDEN

102
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DEPT. 48

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LOOKING AND LISTENING
FINDING YOUR WAY THROUGH MODERN MUSIC
BY FAUBION BOWERS

To many people the words "modern music" are a little terrifying. They see a specter of something grotesque and exceptionally difficult to comprehend. The conviction that they will not, cannot, ever hope to enjoy such music seems irreversible. Nevertheless, more and more audiences today are determined to come to terms with the music of our time. Where once they withdrew from anything smacking of the modern, they are now willing to hurdle the differences that time has inexorably brought about in our music. One motivation is simply to keep up with the times, but far more important is the genuine desire to increase the pleasure obtainable from a catholic choice of music. Those good old days in which musical snobs used to say "I never listen to anything written after 1827" (Beethoven's last quartet) are over—and should be.

First, let it be said in deference to the purists, such words as "modern" and "classical" mean little. Today's modern is, hopefully, tomorrow's classic. And since it is a two-way thoroughfare, students continually delight in finding amid the antique modernistic forewarnings, such as the grating (and forbidden) parallel fifths in Bach, the master, and the raucous consecutive sevenths in Guillaume de Machault (which were borrowed by Debussy six centuries later), as well as the hints of a 12-tone scale in the works composed for the virginal by the Elizabethan, John Bull.

Although the classical days were pretty strict as to what sounds were considered agreeable, for around 250 years now the criteria have been fairly lax. No matter what conjunction of tones were assembled, everything seemed to be all right if it resolved into a familiar, sweet-sounding consonance. Next thing we knew, the moderns were giving us the discord and not bothering with the resolution. The strident, unmuffled clash of notes was suspended in place. Where we had been used to hearing triads and concords of three harmonious sounds, as example as C-E-G, suddenly, it seemed, composers were using every note in the scale—sometimes all twelve of them at once—each defying its "classical" gravitational pull toward its next-door neighbor.

To complicate matters, vertical complexity of harps (or discordant, if you prefer) glommerations was splintered rhythmic subtleties so unfamiliar as to be unintelligible. Gone are the um pah pah, tiddly tum, which made music so pleasing to listen to. Now, with the (i.e., expected) notes time fractured into uneven 5's and 9's, and worse, changing ever other measure, many an ear is unwilling to the new music quickly his way.

But to develop an ear modern music—or at least to out what it is all about—you don't need to have leap all at once to music of today's avant-garde. These electronic resources we are shooting our music into the outer space of sound. Instead, with an easy and painless way of approaching "modern" music, we normally think of it—a those pieces of its repertoire we are today being called "classic".

The history of so-called modern music begins with the turn of the twentieth century when so indeed grew harsher, more diagnostic— even discordant. Most composers whose lives spanned two centuries made a tremendous shift from old to new, convention to iconoclastic, classical to romantic. Not all of them course. Some were exceedingly cautious. A timid listener and begin with these latter and in gradually to the more adventurous composers. Any number Janus-headed works—romantic music by composers who look back to the past and simultaneously to the future—are being frequently performed. Our youngest contingent of artists—reviving them on their program Any musical explorer, no matter how reluctant to listen to avant-garde, will be honey in the organic melody but, since in time in which they were written the twentieth century, the brat inventing oxygen of modern music is also present.

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plex and gratifying "Variations and Fugue on a Theme by Brahms" by semi-modernist Max Reger, André Watts, the sensation-al young Negro pianist, made his New York City concert debut not long ago with arch-romantic Rachmaninoff's rare but detectable "Variations on a Theme by Correlli"—of course, having lived more than a century earlier than Rachmaninoff. Richard Goode and Peter Serkin of the Marlboro Music Festival in Vermont recorded this year a fascinating masterpiece: "Fantasia Contrapuntistica for Two Pianos," (Columbia ML-6291/MS-6891), by that eccentric giant of conservative-modern music, Ferruccio Busoni. In it he extravagantly finishes Bach's unfinished, final fugue.

Other composers—Richard Strauss and Jean Sibelius among them—while moving with the changing times, and even helping to change them, never really relinquished the romantic allegiance of their youth. Both are excellent composers for the neophyte to study in order to move from the musical past into the present and future. Two of Strauss's operas, Elektra and Salome, for example, (finely excerpted by soprano Inge Borkh on RCA Victor LM 6047) dispatch crashing, clashing layers of strident disharmonies. No music in its day was more advanced and no vocal line considered more unsingable. Still the music is romantic in that it is emotional and expressive of ideas and therefore palatable, with careful listening, to the most classically attuned ear. The music suits the lyrics and engenders the emotions which the composer is trying to arouse. (How could the grisly situations to be found in Elektra and Salome possibly be conveyed with the thorough bass and plagal cadences that Bach and Beethoven used in their conventional church or concert music?) The music of Sibelius, that mighty Finn, is the most influential, yet in its day was more advanced and no vocal line considered more unsingable. Still the music is romantic in that it is emotional and expressive of ideas and therefore palatable, with careful listening, to the most classically attuned ear. The music suits the lyrics and engenders the emotions which the composer is trying to arouse. (How could the grisly situations to be found in Elektra and Salome possibly be conveyed with the thorough bass and plagal cadences that Bach and Beethoven used in their conventional church or concert music?) The music of Sibelius, that mighty Finn, is the most influential, yet in its day was more advanced and no vocal line considered more unsingable. Still the music is romantic in that it is emotional and expressive of ideas and therefore palatable, with careful listening, to the most classically attuned ear. The music suits the lyrics and engenders the emotions which the composer is trying to arouse. (How could the grisly situations to be found in Elektra and Salome possibly be conveyed with the thorough bass and plagal cadences that Bach and Beethoven used in their conventional church or concert music?)

P. Hanson

15 East 26th Street
New York 10
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* Slightly higher in South and West

MODERN MUSIC continued from page 122

For Sibelius, of course, is the most unamiable giant of modernism. If you haven't Bernstein's stirring record of The Firebird (Columbia ML-5182/MS-6014)—or any other conductor's for that matter—you should get one for both enjoyment and education. After you listen to it, immediately play Stravinsky's Threni (Columbia ML-5383/MS-6056), a cris-cross twelve-tone work for chorus and orchestra written half a century after The Firebird. You will think the pieces are composed by two different men, and in a way they are. The latter Stravinsky is at least a hundred years more expert, sophisticated, and aware of the further sheres of modern music. The most influential, yet in

Continued on page 218

COLOR PROGRAM... and backed by the authority of H & G Color Program, no celebrating its twentieth year!
Bring in the sunshine with color

The place to put color today is anywhere. The place to start a new color scheme or revitalize an old one is wherever you like. As we move further and further away from standard decorating formulas, we are discovering innumerable ways to fill a room with color, wondering, perhaps, why we never thought of them before. Where once, for instance, the quest for color might have sent us shopping for paint, it is likely now to make us turn first to fabric, especially printed fabric. Some decorators rely on fabric alone—perhaps a single print, perhaps two—to carry the whole color theme of an otherwise neutral room. Some like to mass color at the windows where its glow seems to magnify the morning light. The vivid fabric that covers the chairs and sofa may cover the walls, too. Or the walls may be drenched in pure color as lively as H&G's Parrot Green or Goldfinch, and the same sparkling hue repeated on the floor. For as the simplified one- and two-color schemes that H&G highlighted last September continue in full swing, there is more often reason for matching paint to carpeting, wallpaper to fabric, printed fabric to plain, or any of them or all (which is where H&G Colors can be of such help).

As spring comes in and daylight lasts longer, all colors seem to recover their snap. But some seem to carry sunshine with them, generously shedding stored-up sparkle even when the sun itself lurks behind a cloud. H&G's 1967 palette gives you six of these clear light hues: Azalea, Goldfinch, Parrot Green, Peppermint Pink, Sunflower, Aquamarine Blue. Where could you start more logically to bring their sunshine into a room than at the windows?

For fresh new ways to do that and solve your window problems, too, turn the page
Window wizardry

Wonderful new ideas for colors, designs, materials, and optical illusions

The first thing you notice when you walk into a room is very likely to be the windows, since you are almost sure to be facing them. Hence the effectiveness of the window treatments can easily mean the success of the whole room. If its proportions are less than pleasing, the window treatment can correct them. If the view is uninspiring, curtains or blinds can obscure it. If the furnishings have no common bond, an aptly designed window treatment can provide unity. And if the room is short on color, the windows offer an excellent place to introduce it or to bolster whatever colors are there. No rules limit the ways or the means. You can frame the windows in more of the same vivid print that covers your chairs and sofas. Or you can restrict pattern to the windows, choosing for your curtains or shades a print that repeats every solid color in the room. If you prefer unpatterned fabrics at the windows, you can continue the wall color, thus boosting its strength. You can veil your windows in the room’s major accent colors, or, in a room confined for the most part to wood tones and white, you can settle on the window areas as the only spots for color. Starting here are twenty-four fresh ideas for curtains, shades, and blinds, among which color plays every imaginable role at every imaginable type of window.

* A frame of sunshine colors softens the aspect of the sliding glass doors in Mr. and Mrs. Edwin Earl’s poolside party room in Pasadena, Calif., without impeding either the view or traffic to the terrace. The overcurtains in H&G’s Azalea, Goldfinch, and Parrot Green are permanently tied back, and form daytime shields for the sheer white curtains that are drawn across the glass at night. Fetching detail: the shape and cutouts of the Goldfinch-lined valance is repeated in a second, all-Goldfinch valance at the outer edge of the porch roof. Interior designer, Jamie Ballard of The Staircase, Inc. Paisley-patterned sailcloth in curtains and upholstery by Woodson. For shopping information, please turn to page 192.
Sliding screens paneled with closely gathered fabric span one wall of the Louis Stirlers’ New York City living room, masking the unstimulating view of a nearby apartment building. But the fabric—a drip-dry polyester in H&G’s sunny Goldfinch—is sheer enough to admit plenty of light and easy to whisk off the rods (mounted on backs of screens) for washing. The screens, finished to match barn-siding wall paneling, also conceal radiator and air conditioner. Interior design by Robert Moore. Tergal voile by Bloomcraft.

A false wall with openings designed to match the panels of the adjacent oak boiserie gives entirely new proportions to three unsymmetrical windows in a living room. Floor-length curtains printed in Blueberry and brown are fixed in place, but café curtains slide back for easy access to the radiator and hi-fi equipment they screen. When Roman shades are drawn up during day, the window areas they expose are the same size although actual windows are not. Interior designer, Renny B. Saltzman. Printed linen by Brunschwig & Fils.

Wood frames marry curtains to architecture

PHOTOGRAPHS BY ECKERT, GRIGSBY, YEE, MAYA
**Striped Roman shade** brings a Sunshine Color—H&G’s Goldfinch—to the window of a study where bookshelves would crowd floor-length curtains. Interior designer, David Eugene Bell of Bloomingdale’s. Fabric by Brunschwig & Fils.

**Balloon-puffed curtains** and a slashed valance of taffeta frame silk moiré shades in Mr. and Mrs. Herbert Lane’s dining room in Forest Hills, N. Y., blend window bay with room. Interior designer, Angelo Donghia, Burge-Donghia. Clarence House silk.

**Pull-up and pull-down shades** at a window are a highly flexible means of adjusting light, providing privacy. In H&G’s Antippe they make a quiet transition from outdoor colors to vivid indoor hues. Interior design by Paul Krauss. Joanna Western shades.


**Twin curtains and shades** plus a pair of armchairs, all in a print echoing the Tangerine burlap on walls of a study, blend into background the one awkwardly placed window. Interior designer, Angelo Donghia of Burge-Donghia. Brunschwig print.

**A shaft of chintz** to match the covering of the sofa shades a ceiling-high slot of a window which was added to a Long Island game room to bring more light to a dark corner. Interior designer, Melvin Dwork, Clarence House fabric.

**You can use shades with or without curtains**
Lauver-like folds of fabric held in place by wrought-iron rods with decorative finials keep out the sky glare from fashion designer Anne Klein Rubinstein's Manhattan penthouse living room. Since the window looks out on a terrace high above the neighbor's view, no adjustable shades are needed for privacy. Interior designer, Burt Wayne. Dan Cooper fabric.
Simple fold-back shutters of natural pine control the light in interior designer Joseph Braswell's New York living room without competing in any way with the beautifully proportioned floor-length windows. Well-scaled frames were painted white for maximum contrast with Black Pearl walls. Shutters by Jerret Installations, Inc.
A handsome window; mask an awkward one

**Sheer curtains** printed in blue, Empire Green drapery across the French doors in the William M. Meuhans' East 81st Street dining room, but stop short of the top of the window added to expand garden view. Designer, Jessica Rummel, Eagle Linen Industries.

**Sheared horseradish** covered with shiny black vinyl stand in lieu of 14 in front of three small windows in Mr. Hubbell Pierce's New York apartment. Screens are pulled together to hide the black wall. Vinyl by Gilford, Inc.

**A modern hand-woven shade** of cotton, linen, hemp, and wood is the only hanging at the arch-framed window in Mr. and Mrs. Elias Pinto's New York library. Arch is cut in a false wall, shade mounted in back. Interior designer, Edward M. Benesch.

**Papiered panels** flanking ordinary drop-curtains suggest overcurtains, the room's color accents: Goldfinch Ives, Bronze Green of carpet. White curtains create illusion, windows go from ceiling to floor. Interior design by Alman's.

**Treillage and sunshine color** reshape the windows of a former sun porch. Goldfinch curtains draw back of vertical panels of treillage; areas behind other panels are painted same color. Interior designer, Melvin Dwork of Burge-Donghia. Batiste by Henry Cassen, Inc.


 accent a handsome window; mask an awkward one
Seven great ways to brighten your window with H&G's Sunshine Colors

Free-hanging unpleated panels of fabric that slide back and forth on ceiling tracks can frame a window with color by day, cover it completely by night. This method of hanging is a particularly good choice for a bold pattern that might be obscured by folds—such as the tropical bird print in Parrot Green, Lemon Peel, and Sunflower that covers chairs and sofa and is repeated at the window of this country game room. Curtain tracks are concealed by bamboo framed rattan cornices to match the painted rattan furniture that fills the room. Cyrus Clark fabric; Paneltrac hardware by Kirsch.
A pleated Roman shade in a sunny print to match the slipcovers makes a quick-switch summer window treatment for a living room. When the Goldfinch and Parrot Green covers are removed from the Fern velvet loveseats, the tall floor-standing screen and its mate can be moved close to the window to flank alternate shade of heavy white silk banded in Fern. Waverly fabric.

Bright striped curtains to match the wallcovering give a fresh, crisp, bandbox-lining look to an entrance hall. The curtains are made with strap headings, and the same Goldfinch and Sunflower stripe is used for the tiebacks and to cover the curtain pole and panels of the front door. Ceiling-to-floor curtains also frame doorway to living room. Bloomcraft fabric.

For shopping information, turn to page 192.
An exuberantly shaped valance gives importance to curtains that must stop short at a window seat. The sheer fabric in Aquamarine Blue printed with Azalea, Jade, and Forget-Me-Not is gathered very full in the draw curtains and again for the bed skirt. Fortrel print by Cohana.

Identical curtains with swag valances both window and bed in a softly feminine bedroom. The Dacron fabric printed in Azalea and Peppermint Pink is sheer enough to tie into soft bows, and so washable that it can be used lavishly without an aesthetic problem. At the window: a broad shade in the paler tones of the print. Printed fabric by Cohana; shade by Breuer.
Floor-length café curtains enlarge the scale of small windows that actually stop at a high sill. Sheer Sunflower batiste admits a sunny glow of light even though it covers the window for privacy. Stationary overcurtains of Sunflower and Lemon Peel print, hung from short poles mounted close to ceiling molding, make room look much higher. Dacron batiste and sheer Dacron print by Berkshire-Hathaway.

A clean sweep of one fabric from ceiling to floor and wall to wall provides an uninterrupted background of pattern for a study in which all the other furnishings are plain and tailored. The Parrot Green and Aquamarine Blue flame-stitch print covers the box frame around the windows as well as the wall between, and makes the shirred floor-length curtains at each side. Printed Fiberglas by David & Dash.

For details on the curtain hardware used on these and the two preceding pages, please turn to page 202. Shopping information, page 192.
A talent for living
THEY LIVE
wo things to aim at in life, according to the late philosophical essayist, Logan Pearsall Smith, are first, to get what you want; and after that, to enjoy it. The second calls for considerably more talent, but it is a talent with which Carolyn and René di Rosa are bountifully endowed. It took them a while to know what wanted and longer to get it, but their enjoyment began the day, about three years ago, when they moved from San Francisco to the old Napa Valley winery they had bought and rebuilt, and set themselves up as grape growers, dog breeders, geese raisers, peacock fanciers, and art collectors. Their dogs are Labrador retrievers, but instead of being called Nanook or Joe, each is named after a regional grape. The di Rosas fancy peacocks because they’re pretty, and geese because they’re clowns. They love modern sculpture, collect it as some people collect coins, and keep most of it outdoors in a parade that begins at the entrance gates and seems never to stop. Mad for bountiful oddments and contemporary painting—op, pop, anything that titillates them—they buy like eager children and display their prizes with the skill of a Bernard Berenson. They care nothing about genre, but hang or display what they like, where they like, and somehow, like perfectly tossed dice, the result is a winner. (Continued)
Feeling “hemmed in” in San Francisco, the di Rosas bought the Napa property to build a country pied-à-terre, only to discover that they were caught in a tender trap: a place to put down roots—their own and, later on, those of the grapes that were to become a passion. Since it will be three years more before the vines come to fruition, they are devoting the waiting period to an intense brushing up on their enology. Their previous knowledge of wine assured them of ordering the right years in restaurants, but was quite bereft of the answers to such sticklers as how many vines will grow on an acre (540), or exactly how you operate a tractor-mounted auger.

As detached as scientists about their grapes, they are utterly relaxed about their other possessions. Because of their love of miscellanea, their furniture is riotously polyglot—Spanish, Italian, French, a bit of Early American. And they see no reason at all for not hanging eighteenth-century Italian altar cloths on a spiral iron staircase that once curled up to the slightly blowy dressing rooms of the Alcazar theatre in San Francisco. It now goes up to a balcony, down to the wine cellar. (Continued)
ABOVE: As a background for their lively and highly diversified collection of paintings, the di Rosas had one wall of the living room paneled in pale redwood board-and-batten. The balcony’s balustrade they literally snatched from the wreckers when, one lucky day, an old campus building at the University of California gave way to something less Edwardian.

RIGHT: Tucked into a corner of the living room are two sofas—one for him, one for her—covered in natural linen. But when the mistral is blowing and the di Rosas want to toast their toes, they warm up baronially on the antique Spanish settle, square in front of the fireplace.

BELOW: Water pump looks not so much like a pump as like a moon rocket. Camouflage is by a friend, artist Tom Nuzum. “We have to have it, but pumps are not a thing of beauty.”
RIGHT: Sunday is the di Rosas' favorite day for entertaining. They put Spanish benches and tables end to end in the living room to form a board with the pleasantest groan in the valley. By themselves, they dine at one end of one table—always with Robert Arneson's ceramic sculpture, "Six-Pack," as a centerpiece.

BELOW LEFT: Walnuts are a local delicacy, and at nutting time the di Rosas hoard them away like squirrels—fodder for a winter-long succession of Mrs. di Rosa's justly famous tarts and cookies.

BELOW CENTER: In the kitchen, the di Rosas breakfast at a little Queen Anne table partnered in typical "non-match" fashion with French Provincial chairs. Mrs. di Rosa puts lost peacock feathers in a Tiffany vase, yellow daisies in a silver pitcher. Mysterious rope in doorway goes up to the bell the couple installed in the tower. A good yank brings dogs and their master to meals.

BELOW RIGHT: Between chores, Mrs. di Rosa takes a breather on the deck. Poised for a double gainer is Pinot Chardonnay, one of the blonde retrievers (his black counterpart is Pinot Noir). Off in the distance, the di Rosas have planted a sculptured fantasy of metal by David Lynn.
In his cellar-museum, René di Rosa cocks a speculative eye at a siphoned-up sample of wine still aging in its cask. To a true enologist, the color of wine is quite as important as bouquet.

Typical di Rosa still life, old wine vat and French demijohns in woven wicker overcoats.

Thoughtful gift to the vintners from their good friend, sculptor Nancy de L’Arbre, was the dr of bottle panels she designed to flank two old Spanish doors. Right bottom, between the foyer and living room. The bottles (real ones) are moored in sheets of opaque glass like flies in amber.

When Carolyn di Rosa, who is the artist of the family, isn’t working on a collage or a piece of sculpture (or doing the laundry), she turns chef in the grand manner. “Except for Chinese cooking, which I had to take a course in,” she is self-taught and has developed on her own the expertise of a Cordon Bleu. There is always a kettle of ambrosial soup simmering on the back of the range, and fresh bread just out of the oven. If guests are coming, there may also be that despair of so many cooks, a croquembouche, throned like royalty on a shelf. “If you can make one of those, you can make anything!”

Her husband’s atelier is the old cellar, where he has his office, his collection of old wineasks and corksers, and “because they make me chuckle,” a stately trio consisting of an ancient doctor’s carriage, a hunter’s carriage, and a tatterdemalion old surrey, fringed to the ears.

The house itself, designed by architect Francisco Centurion and built on the old winery foundation, retains as much of the original stonework as could be salvaged and strengthened with concrete posts and beams. The century-old stones have walled not only the original winery, but a granary, a mill, a mushroom cellar, and finally, until revenue agents drummed it out of business, a highly successful but illicit brandy mill.

(Continued)
Up with the birds, the di Rosas go about their appointed tasks like joyous demons. He may spend the day on a tractor while she waxes floors, bakes bread, or cuts out a new dress. Lunch may be a quick picnic by the lake, and dinner—much more leisurely—fairly early. By eight thirty, they are in bed, blissfully tired. Never, however, are they fanatic about work. They take little respites to swim, play with the dogs, cosset the geese, or simply laze away an afternoon in the sun. Once every two months or so they drive to San Francisco to shop, sample a new restaurant, go to the theatre, or visit friends. Because they have a crew and an expert foreman for the vineyard, they can spread their wings whenever they feel the itch of wanderlust. You may see them in the village one day, buying grape stakes, and two days later in Rome, dining at Tre Scalini. They have learned that the simple life is best when it is spiced a bit with the quickened rhythm of change.
Neither a narrow lot nor limited cubage faze ingenious planners who know how to stretch space and open up views by building upwards.

There is always room at the top.

The architect's model reveals open-air core of house with outdoor terraces ascending like steps—at least one at each level.

In three-story plan, rooms are arranged unconventionally to take maximum advantage of the Bay view to rear. Third floor extends only half as far back as others, giving music room and its terrace a view of the Bay as well as the courtyard, and allowing more light to reach sitting room and guest room below.

One of the basic and most welcome achievements of contemporary design is the way it has opened up house to the outdoors. But for this fulful indoor-outdoor entente, you need plenty of land, and as every site soon discovers, desirable land is becoming a very scarce commodity. How can you make generous living space, privacy, accessibility to the outdoors, too, when confined to a city lot only 25 feet square? This San Francisco town house presents an elegant answer.

Although the 25-by-137-foot lot on which it was designed commanded a view of San Francisco Bay to the front and an almost completely walled-in courtyard to the rear, the architect Charles Porter and Robert Steinwedell, did up—the three stories street level. At the same time, the managed to give almost every room in the house not merely a wide view, but access to outdoor living space.

The key to their accomplishment was the central courtyard with a 15-by-20-foot swimming pool which every room —dining room and kitchen overlooks—wises, the house occupies every inch of the site from lot line to lot line. In front, the second and third stories have been pleasantly extended by twin bays, swimming pool, bordered with potted plants and fed by a spouting swan, has become an indoor water garden although it is completely open to the sky and its impoundment of light for rooms that face it. It are glass-walled galleries that connect and back rooms. From master bedroom race, a spiral staircase descends to the outside living room so swimmers can go down to pool without going through it.

Swimming pool,
If = 1
The other end of the living room, above and right, is also opened up by floor-to-ceiling sliding glass doors which are possible on this constricted site because it slopes downward toward the rear and because a vest-pocket balcony could be built outside for safety and privacy. Door frames lacquered black provide sharp accents to the gray-walled room with its nicely detailed white moldings and antique stone mantel. Panels on each side of the fireplace are barely detectable doors to closets designed to house firewood and books.

The house opens to two vistas—one natural one man-made

The house is the home of a singer who concertizes as much in Europe—perhaps more—as in the United States. He entertains a great deal in a variety of ways, and the house gives him a variety of rooms each admirably suited to a different need. For musicales, he uses the first floor living room which enjoys two contrasting outlooks—from one end an intimate view into the flower-and-water-filled court; from the other, the spectacular panorama of San Francisco Bay and the Golden Gate Bridge. There are two pianos in the house, one here, one in the music room, and one or the other is being played most of the time. (Continued)

At one end of living room, below, sliding glass doors lead out to a palm-filled terrace which looks across pool to guest bedroom and, above it, the balconied sitting room
The location of the sitting room next to the dining room on the second floor makes that floor the equivalent of a self-contained apartment (see plan, page 148). Paneled in pale straw-colored ash, the sitting room gives the host an inviting place to welcome dinner guests and serve pre-dinner drinks. The high, wide window opens to a balcony overlooking the pool court. Curtain tracks are neatly concealed between the ceiling cornice and the panel above window. Floor, like most of those throughout the house, is of walnut-stained oak. The paintings, except for the two largest, Elizabeth Charleston's "Evening Floral" and a Voyet still life, are the work of the singer as a boy of twelve.

On the second floor: a cozy sitting room and minuscule bar

The bar, which is equidistant from dining room, sitting room, and serving pantry, conveniently doubles as a wine cellar. Measuring only 24 square feet (and every inch of it painted firecracker red), it is nevertheless big enough for mixing and washing up and contains an abundance of storage for glasses and liquor as well as racks for wine.
Even the dining room has an open-air annex

Although the dining room is at the front of the house and, like the kitchen, has no view of the pool court, it, too, has been endowed by ingenious planning with a tiny terrace—a porch actually, since most of it is recessed within the perimeter of the house. But at the front it is enlarged by a projecting oriel-bay of the type of temporary architects are using increasingly to expand space, as H&G reported last month. In this instance, however, the tall openings, screened from the street by trelliswork, have no glass, so the space is in fact outdoors. At one side is a door to the kitchen and, opposite the trelliswork, a wide sliding door to the dining room.

In fair weather the dining terrace is a lovely place for breakfast—a sun-dappled spot to enjoy, the cloistered Moslem women do, the pleasure of being able to look out without being seen. For inclement days, there is an alternate breakfast area behind glass in the twin oriel window which opens up one end of the long narrow kitchen. The other end of the kitchen opens to a pantry ell which almost as large again as the kitchen proper.

The dining room, lacking a view to give visual excitement, is rich with color. Its longer walls are covered with rosy burlap stenciled with raspberry red pineapples, and four short diagonal walls that cut across the room's corners are painted raspberry. In dramatic contrast, the master bedroom on the other end of the second floor is mostly white and, like the living room below it, flooded with light from two sides.

(Continue)
Master bedroom opens wide, has privacy, too

Courtyard end of bedroom, like the living room beneath it, is extended by a flower-bordered terrace which can be used for sunning in complete privacy, since outside wall of pool court is topped by a latticework fence. Brass mantel is flanked by concealed cupboards for books and logs.

Sliding glass doors at the Bay end of bedroom open to another of the little balconies that make glass to the floor practical. Built-in bookshelves are topped by cane-fronted niches that hold the speakers for the music system. Old French armoire opposite the beds houses a record player and TV.
The top floor is ingeniously planned for music—live, written, recorded.

One of the advantages of going up for space is that you can have as much as you can climb or ride to. In this house, an elevator next to the stairwell takes you to the third floor, which consists of one huge 24-by-33-foot room plus a sizable terrace overlooking the pool. Here the singer has established a Parnassus devoted entirely to making, recording, storing, and listening to music. Since his collection of discs, tapes, sheet music, opera scores, and books on music is fantastic, it called for mammoth storage facilities. The answer was four walk-in storage stacks, one in each corner of the room. Shaped like a G (or a G in reverse), each stack is specifically designed to accommodate one type of thing or another on both its inner and outer walls. And every last item cached so neatly in the four stacks is meticulously indexed. Because so much time is spent in music room, it is not only a musical and efficient workroom, but a comfortable living room as well. A scotia molding emphasizes the room's massive scale and makes the tray ceiling of white-painted rough-sawn fir seem to float above the door-high stacks. Acoustically, the combination of non-sound-reflective walls (because broken up by book-filled stacks) and moderately reflective ceiling are close to perfect for the musician. His favorite piano has plenty of room to itself between the pair of pitched bay windows overlooking the street.
Storage is varied but concentrated

At terrace end of room, above, storage stack at right shares the sublime with the pragmatic. Here are recordings, books, and several bookshelf feet of bound press clippings. But hidden in the curl of the stack is an unmusical core—a kitchenette from which lunch is often served to the work table facing terrace.

Stack in opposite corner, left, near staircase, holds more recordings, catalogues, musical biographies. On its outer wall is a bulletin board for announcements; programs, et al., and a series of drawers—small ones for index cards, big shallow ones for musical scores and manuscripts.

Stack, below, near piano keyboard, houses scores for every operetta Victor Herbert ever wrote, plus oratorios and more LP’s. Companion stack at street end of room (see opposite page) is recording center, includes built-in record player, tape deck, tuner, controls. The tapes are stored in the lower drawers.

Diagram, left, shows how neatly each stack fits into a corner of the room. Built-in speakers for music system are located high in wall on each side of fireplace.
A box house unboxed
by adroit juggling of heights

By approaching the allocation of space in a fresh way, archi
Moore, Lyndon, Turnbull & Whitaker have come up with a
derfully fresh house in Monterey, Calif., for Mr. and Mrs. Sam P.
and their three daughters. Outside dimensions of 28 by 30 feet do
as a rule, offer the ultimate in spaciousness. Most houses of this siz
up as boxy little structures with small, low-ceilinged, claustroph
rooms. The Karas house does not. Modest in cost, with cedar-shi
exterior walls and roof, and interior walls of rough-sawn redwood
wood, the two-story house is laid out around a central core consis
the kitchen, a bathroom, and the fireplace chimney. This arrangemen
not at all unusual. What is unusual is the way the architects have cre
a low-ceiled area around the fireplace, then allowed the ceiling
the adjoining areas to soar up to 17 and 26 feet in height. The stair
to the second floor ends in a wide, mezzanine-like landing that bri
the high areas, and from there a ladder climbs to a little crow’s-nest.
As a result, the family can enjoy either the exhilaration of height
cozy-cave sense of shelter in less than 1,500 square feet. (Continu
"Sun-catcher," *left*, is a little shingled bay built around a big north window, *below left*, in the library. Smooth inner surface of wall projecting above roofline is painted with a great golden sun on a white background—a reflecting board for the southern sun whose rays hit the catcher and bounce down into the library and the mezzanine landing. Some of this stolen sunlight is also psychological: the Karases find that just to stand beneath the window and find a "sun" so close at hand is wonderfully cockle-warming.

On the two-story plan, shaded sections indicate areas and rooms with conventional 8-foot ceilings. These include living and dining areas, kitchen, baths, and bedrooms. Unshaded sections are the areas with soaring ceilings—26 feet high in the library, 17 feet at the foyer end of the living room.

The lofty library adjoins the balcony-landing (at parties, a guitarist is sometimes stationed here like an old-time minstrel) and the piano end of the living room. Two built-in bunks were designed for the older Karas daughters, both away at college. Books on top shelves are knocked down with a long pole (everyone ducks) until enough accumulate to be put back in place from a ladder.
Windows of various sizes and shapes were placed without any concern for symmetrical arrangement. They are where they are to meet the need for sunlight, air, and vista most strategically. This one, at one end of the living room, is 12 feet high. Mrs. Karas calls it her "picture" because it frames a thick plantation of pines, always beautiful, and a view of Monterey Bay.

Kitchen is very simple—an 8-foot wall with basic appliances hugging it like a glove and a huge Roman shade to mask them from view. The house specialty is meat barbecued in the living room. Dining area is a quiet spot called the "round table" corner. Because of its view of the woods, it is used as much for a study as it is for dining: "It feeds the spirit."

A BOX HOUSE UNBOXED continued

"We never feel lost in the height or confined in the square"

Having lived most of their married years in a conventional house, the Karases find life in a "high-low type" so exciting they feel as young as their children. Mrs. Karas teaches English composition at Monterey Peninsula College, Mr. Karas is in the wholesale meat business (hence, says his wife, his skill as a barbecuer), and the whole family is stage struck. Judy, age nineteen, also writes poetry and works hard at it; the crow's-nest loft was designed especially for her courting of the muse. The family loves parties and gives all kinds, although dinners are usually limited to ten guests who dine in the library. Mrs. Karas' favorite recollection is of an indoor barbecue for a group of Russian women who were fascinated by the house, but politely refused to believe that the Karases lived in it. To them, it was far too light-hearted for anything except entertaining. "What nicer house could you have?"

Kitchen is very simple—an 8-foot wall with basic appliances hugging it like a glove and a huge Roman shade to mask them from view. The house specialty is meat barbecued in the living room. Dining area is a quiet spot called the "round table" corner. Because of its view of the woods, it is used as much for a study as it is for dining: "It feeds the spirit."

A BOX HOUSE UNBOXED continued

Exterior shingles will weather to soft gray of surrounding Monterey pines.

Top-of-house loft is an aerie, a sanctum, and, at times, a handy guest bedroom.

Two stories high, the library is both a book room and, when older daughters are at college, a guest room served by the floor bath under the balcony. Beautifully bright, the room is lighted by the sun through a window in the long wall and the end wall, a clear sheet of glass that starts at about door height and rises 6 feet to frame the treetops, sky, and stars. Cabinet in corner holds china, glassware, and, on top shelf, "white elephants"—chest against wall is for table linen and flat silv
Surprise is always an enlivening ingredient in the decoration of a house. Even when the rooms are linked by a coherent theme, an occasional unexpected twist adds leavening. But few houses offer surprise as ceaselessly and effectively as the one where Mrs. Davies Lewis lives with her small son and daughter in San Francisco. There, moving from one room to another is a continual adventure, for Michael Taylor, the interior designer who planned them, made a point of creating a different ambiance in each. Colors—largely from H&G’s 1967 palette—change swiftly from a quiet play of neutrals in one room to a vivid rainbow in the next. Curtains, blinds, and hangings (most of them masking ungainly windows) run all the way from the austerely simple to extravaganzas as ebullient as the canopy of many colors on the bed on our cover. Yet nowhere in the house do you experience shock—simply a delightful sense of discovery.

The entrance hall is muted

As you walk down the hall, from the front door toward living room, you get no more than a hint of the exuberance that awaits in some of the other rooms. The colors are quiet white plus neutrals like Mushroom and Putty—and furnishings are few. But there is nothing timid about the scale: the French façade in the stairwell is 10 feet high.

The party room has a festive air

At the other end of the hall comes the first big surprise: a large room splashed with bright strokes of Goldfinch, Parrot Green, Purple Iris, Azalea, and bright blue. Designed specifically for entertaining, it is finished to serve variously as a game room, auxiliary dining room, or a place for dancing. Both the checkerboard floor and the chairs in eighteenth-century Venetian style (their caring swags are bolstered by steel enforcer pads) contribute to the room’s festival mood. But the background is quietly elegant: soft neutral walls accented with white molding and fretwork at the French doors. Roman shades that seem to be an integral part of the architecture...
The dining room is warm, genial, relaxed

As you walk through the double doors from the party room to the dining room, the atmosphere changes instantly. The big round table and the rich colors of the Jacobean documentary chintz suggest the hearty hospitality associated with an English manor house. Even the shades of the chandelier are dressed permanently in the chintz. The ceiling-to-floor curtains and the woven wood shades were carefully designed to create the illusion that the windows reach up to the molding.

Subdued elegance marks the living room

One rich warm color at the windows—a slightly darker version of H&G's Coral—gives the living room an opulent air although almost everything else except the antique Oushak rug that inspired the scheme is quietly neutral. Tempering the contrast between the overcurtains and the atmospheric tints of the view are undercurtains of off-white taffeta. The windows have been made to appear ceiling-high by the use of blinds and by the one-sided drape of the curtains at fireplace windows.
A little girl's room:
fresh as a snowdrop

A sparkling expanse of white-walls, curtains, carpet, furniture—is the surprise that greets visitors to ten-year-old daughter Lucy's room. The white fabric on bed, chairs, and window seat is striped with light blue, and sprigged with blue and green nosegays, and the same blue accents the moldings and door panels. The armchairs that seem to belong perfectly to little-girl scale are actually adult designs, but uncommonly low. Lucy's dressing table, below, is a little girl's dream complete with flounces and a baroque mirror.

Master bedroom:

a folie simply framed

Minus the bed's glorious canopy, which you see in color on our cover, Mrs. Lewis' room would seem more like a softly feminine but unfussy sitting room. There are no curtains at the windows—simply wood shutters—and the furniture, mostly Italian antiques, might easily be used in any other room in the house. The canopy crowns not only the bed, but visually the whole room. Its taffeta sections are shirred onto a rectangular steel frame and completely cover the curved steel arms and the straight posts at the corners of the bed that support it.

The guest room:

inviting comfort

Everything that could make a visitor feel welcome is at hand in the guest room—easy chairs, a breakfast table, books, a real desk. And visually the room is both cheerful and restful—cheering with the glow of HaG's Red Apple again white, restful because of the simplicities with which the two-color scheme is carried out: of the fabric used for everything; the same two colors in rug; red moldings on the walls. Chinese wood elephants by fireplace are one of several animal duos you come upon unexpectedly throughout the house.
Lively sheets
you can put many uses

And new patterns simulating the kings of exotic animals have catapulted the shy sheet into unaccustomed prominence. Their robust scale hearty colors clamor to be seen in other places than on the bed and in other rooms than the bedroom. You could use any of them, for instance, make café curtains or a zingy slipper. There are also numerous other things it would be fun to make from these remarkably unbedroomy sheets.

Peacock's feathers, right, in Hag's Fern, Antique Gold, and blue, make spicy accents for an all-mast bedroom, especially when the sheet is bed with a bright yellow blanket. To give the room more scope, a twin-size sheet was cut up for window shades, then laminated directly onto shade cloth. Interior design by J. Steven Doktor.

Giraffe's patches, opposite page, combining Antique Gold with shades of brown, are bold enough to their own with a Tangerine blanket on a Tan-lacquered bed in a man's room. For a some-younger man, below, a giraffe-patterned sheet join forces with an Antique Gold sheet to a sleeping bag for a safari that halts for the lit in the living room. Interior by Daren Pierce.

Sheets and pillowcases from "The Animal King" created by Larsen Design Studio for Stevens.
Lively sheets
continued

The jungle cat’s brown and black spots on a sheet with a bold black border offer a lively pattern for a black-and-white bedroom, above, and blend well with a bottom sheet in H&G’s Antique Gold. Two more sheets in the twin size have been stitched up into a table cover, left, elegant enough to consort with oriental antiques in the corner of a living room. The cover is made of four pie-shaped segments mitered at the center, and finished around the edge with a self-covered roll. Interior design of the bedroom by Melvin Dwork. Living room accessories from Doris Dessauer.
The stripes of the zebra could look no more at home on the veld than in this masculine bedroom, left, with its walls, windows, and valances covered in earthy brown corduroy. Since the zebra is no stranger to the living room, the same sheet, backed by a bright blanket and bordered with bands from a black sheet, makes a dashing throw, above, for a Tangerine covered couch. Below, still another role: three twin sheets, stitched up into shower curtains, hung over a plastic liner. Interior by Angelo Donghia of Burge-Donghia. For detailed instructions for making a sleeping bag, table cover, and other things from sheets, please turn to page 195. For shopping information, see page 192.
Greenhouses tend to mature, even as people do, and sometimes the rejuvenation of the former can abet the rejuvenation of the latter. One suburban Long Island family made this discovery last spring, when the relatively small wood-frame Orlyt greenhouse they had erected at the end of World War II next to their dining room began to show its age. Having decided it was time for rejuvenation, they called Lord & Burnham, who had put up the greenhouse in the first place, to see what improvements had been developed during the past two decades. On these and the next two pages are the answers they found, the most dramatic of which is the new livability that today's greenhouse can offer—livability for people as well as plants.

First, of course, the family was eager to enjoy all the mechanical aids currently available to make a greenhouse easier to run without doing away with all the fun. Second, they wanted to take advantage of a new design in home greenhouses just about to go into production—an aluminum-alloy-framed structure with vertical rather than sloping sides which would provide about 3 feet more growing space at shoulder height than the prevailing slant-wall types. The new design was so handsome, with its curved eaves, and so spacious in places where extra space could best be used—2 feet above the plant benches—that its most important and exciting attribute—livability—emerged almost of its own accord. Providing space for people as well as plants, however, required a good deal of back-of-the-envelope planning and some sacrifice to greenhouse tradition. The result was a clear floor area of approximately 7 by 10 feet—enough for three chairs, a table, and a ceramic stool, or as much room as many patios and porches afford. This space was dedicated to lounging, relaxing, even entertaining (drinks before dinner, coffee afterward, Sunday morning breakfast) —all in a balmy sub-tropical atmosphere.

Once it became apparent that the greenhouse atmosphere would be pleasantly livable, the family sought to make the space decorative as well. Their search for a floor material more inviting than the secondhand bricks of the original greenhouse, or the plain cement slab laid for the new one, led them to a new glazed tile, the first American-made ceramic tile to be produced in a four-tile-repeat pattern with a distinctly Mediterranean look (see page 173). They used it in two different finishes. On the floor they laid one version that has a built-in abrasive to prevent slipping. On the sides of the plant benches, they used the same pattern in a version with no abrasive. Applied with waterproof mastic and grouted in the conventional manner, the tiles are really the decorative making of the greenhouse (not forgetting the plants, of course). In addition, the tiles are not affected even visibly by water from the greenhouse hose, and can be swabbed down in moments with an ordinary plastic sponge mop. The calculated slope of the floor helps drainage. (Continued)
AFTER
New straight-sided aluminum greenhouse offers greatly increased head room, ample living space, new garden door

Inside, the environment most favorable for semi-tropical plants is fine for people, too.
Before the summer was over, what had begun as a simple greenhouse renovation program became an adventure in providing a new kind of living for a pair of dedicated gardeners. Having started out with the latest heaters, humidifiers, thermostats, and related gadgets as their prime concern, they had become absorbed in transforming a working greenhouse into a place in which to loaf and invite their souls.

Not that the horticultural aspects were neglected. Where it was difficult in the old greenhouse to maintain a properly humid and "buoyant" atmosphere for plants, a relative humidity of 50 per cent is easily within the capability of the new automatically controlled humidifier. Where the original hot-water heating system, assembled from scrap parts at the close of the war, was barely able to maintain a night temperature of 50 degrees in winter, the new gas heater—about as big as an ordinary television set and built into a concrete block wall—can easily maintain a night temperature of 60 degrees. New automatic ventilator motors (improvements on the original models) can air the whole greenhouse quickly and effectively without drafts when the temperature rises to 72 degrees so. So the plant collection, with a little juggling and many happy changes, is well taken care of (Gardener's Monthly, page 206).

The donkey work of potting, repotting, propagating, and general routine care was necessary and subject to compromise. Potting was relegated to the tool shed and the basement of the main house. Hose and sink, which were indispensable, were prettied up and left where they were. Sprays, pruners, plant ties, labels, and the like are now stashed away in a new shallow cabinet happily camouflaged by the diamond lattice on which flowering vines are trained. (Continued on page 212)

Relaxing amid ferns and foliage, blossoms and hanging baskets is a sybaritic delight

For shopping information, see page 192.
Vinyl floorcovering in roll form, left, laid in a pattern designed by HaCa, gives character and depth to a dining room. We used the same stone-chip pattern in three different colors to create a bold room-size geometric design that would not have been feasible with vinyl tile. It can readily be adapted to a room of any size, since the contractor can easily plot the corner curves with his beam compass, using the corner of the room as his pivot point. Vinyl Corlon by Armstrong Cork.

Paving blocks of baked clay, below left, make a smooth transition from an outdoor terrace to an indoor garden room. These new 4-inch blocks are set here with untinted mortar in a fish-scale pattern. Whitacre-Greer.

Parquet of walnut veneers, below right, reproducing a design Thomas Jefferson used in Monticello, gleams in an apartment entrance hall. Each 9-inch square consists of five separate pieces, pre-assembled, stained, and finished at the factory. Wood-Mosaic.

BRAVE NEW FLOORS
Floors, no longer of a neutral and retiring nature, are taking their place as important design elements, enlivening rooms with brave new patterns, interesting textures, and a spectrum of brilliant colors. Elaborately patterned ceramic tiles that used to come only from abroad are now being made in the U.S. as well. Beautiful parquet floors that were disappearing at the same rate as the skilled craftsmen who knew how to lay them piece by piece are now reappearing in a new form: easy-to-install squares, pre-assembled at the factory. And like several new varieties of hard flooring, these squares come prefinished, require no further staining or varnishing, and offer minimal upkeep.

Today, long-standing notions about what kinds of flooring may be used where are disappearing. Vinyl in sheet form had humble beginnings in kitchen and pantry, but now it is being used in any room in the house. Paving blocks and ceramic tiles are no longer restricted to dining rooms or semi-outdoor areas. And some of the new prefinished hardwoods are hardy enough to be used in the kitchen.

There is no single source for all types of flooring. To buy wood you must go to a lumberyard or a building-supply company. Vinyl is available from flooring contractors or, for do-it-yourselfers, at many retail stores, but you have to visit several to see the complete range. Ceramic and quarry tiles, brick, slate, and marble are most easily obtained through building contractors. Before you decide on any of these heavier flooring, however, remember they require special support—easy enough to provide in building a new house, but sometimes difficult in an older one. If this poses an obstacle, however, don’t give up. All these heavier materials have been excellingly reproduced in lightweight vinyl—accurately colored and realistically textured.

Ceramic tiles are now made in the U.S. in a dazzling selection of patterns and colors. 1. Tile of classic Moorish shape in pale mottled pastels. Cambridge Tile Mfg. Co. 2. Japanese-inspired, incised chrysanthemum pattern on a 12-inch tile in brown or creamy white over brown. Interpace. 3. Another version of the Moorish shape in brilliant fire-flashed red or royal blue. Styloon. 4. Stylized flower, highly glazed, in green, white, yellow, blue, and brown. Outlines are rough-textured to make tiles skid-resistant. Interpace.

Vinyl tiles in fool-the-eye patterns now simulate every material imaginable. A small sampling:
1. Pebble pattern designed so that pebble motifs form a larger over-all pattern. Vinyl asbestos by Atroneck. 2. Nine Moorish tile motifs arranged in a raised pattern on a 12-inch square. Kentile. 3. Parquet pattern grooved to simulate wood, and heavily beveled at joints to increase the illusion. Amico. 4. Granite pattern in several neutral shades. Tile comes with adhesive on back protected by a peel-off coating. Flintkote.
Double damask is bursting forth in clear, fresh, positive colors that offer an exciting palette for imaginative table settings. Long limited to white and politely muted pastels, damask’s grand luxe has been restricted for the most part to conservative, color-shy tables. Now, with no loss of elegance, this weave has been adapted to contemporary Scandinavian designs in Tampella linens that make marvelous foils for vivid china and do wonders to bring out the quieter colors of subtle patterns on white.

Azalea, H&G’s buoyant pink, is the unify color accent for a variegated series of individual luncheon tables, left, above, set up in the sunny gallery of interior designer Richard Nelson’s New York apartment. Plain linen napkins of Azalea link rosy goblets to the table colors—Fern, Blueberry, Curry, Red Apple—and patterned place mats of the same hue are tucked over the slip seats of the ottomans. Bright idea for a buffet meal: 12-inch plates instead of dinner plates. Calyx Ware by Adam Gorham “Fairfax” sterling; Imperial goblet.
ueberry damask, seconded by blue-stemmed
ets, gives a newly vibrant look to the delicate
eties of blue-patterned white china. (The deli-
blues found in so many traditional china pat-
often need a color boost to snap them to life.)
contrast, the napkins are embroidered linen,
stead of a centerpiece, five cachepots march
the center of the table, three filled with bloss-
two with lacy greens. Royal Copenhagen china
ue Fluted Plain Edge”; Colony “Britannia”
ts; Reed & Barton’s “Burgundy” sterling.

cer gray etched in strong lines on white dam-
ask is as elegant as a white tie, as contemporary
as the Parrot Green dinner plates and the gleaming
silver bowls lined in brilliant green enamel. The
centerpiece, purposely emphasizing greenery rather
than blossoms, is echoed by more greenery, banked
for visibility, just above table level. “English Pro-
vincial” sterling and enamel-lined silver bowls by
Reed & Barton. The same cloth reversed, right,
ents an expanse of glossy pewter—a wonderful
plement for bright blue and glimmering crystal.

ALL LINEN DAMASK IMPORTED FROM FINLAND BY MATOUK
FOR SHOPPING INFORMATION, PLEASE SEE PAGE 142
A TRAVELER'S GUIDE TO THE NATIVE DRINKS AND WINES OF ITALY

BY ROBERT NEVILLE

EDITOR'S NOTE: Robert Neville, an American writer who has taken Rome as his home and one of its citizens as his wife, is a regular contributor to U.S. newspapers and magazines. An ardent gourmet and wine-taster, he works off calories by playing golf in the afternoon hours more usually dedicated to the calm of the siesta.

All manner of delightful adventures await the traveler in Italy with a receptive palate and a willingness to experiment. The Italian peninsula literally flows with interesting liquids calculated to excite the taste buds, and sampled on the spot they are also inexpensive.

The Italians do not normally favor long or strong drinks. They prefer them short and weak. Only the international set drinks such concoctions as whiskey-and-soda and gin-and-tonic. Most bars and homes in Italy do not even possess a man-sized highball glass. The usual aperitif, mostly of the vermouth family, is served in little more than glorified thimbles.

Practically all Italian bartenders, those in private homes as well as public places, are stingy with ice. The legend somehow persists here that refrigerated drinks are bad for the stomach. Electric refrigerators come in minuscule sizes; about all a customer can ever wangle is one tiny ice cube per glass.

Drinking in Italy usually converges on a meal. Even the shortest aperitif is likely to be accompanied by a tidbit. There is a wide variety of aperitifs (Aperol, Bitter Campari, Carpano, Cynar) and an equally long list of after-dinner liqueurs. Most of the latter, however, are copies of French drinks, two of the notable exceptions being Strega and Sambuca. The latter, made from elderberries, has a licorice flavor and is always served with one, three, or five (never an even number) whole coffee beans at the end of a meal. It is called a digestivo, an aid to digestion. In the trattorie of Rome and Central Italy, Sambuca is always on the house. Just ask for it.

Many of the larger monasteries and big abbeys in Italy have their own liqueurs. At the great Carthusian monastery of Pavia, a short distance south of Milan, the traveler can inspect their spectacular complex of buildings and at the same time quaff a bottle of a liqueur called Cura-Car, distilled on the spot by the resident monks.

The wanderer in Italy should always be on the lookout for improvised seasonal drinks. The best of these is perhaps the Bellini, a delicious concoction which in its sophisticated form consists of crushed fresh peaches and champagne or spumante, the Italian sparkling wine. There is also a country version of the Bellini in which simple, inexpensive local white wine, usually dry, is substituted for champagne. A glass of Bellini at a roadside stand will cost all of 100 lire, or less than 2 cents. In peach-harvest time around late July and all of August for the north of Italy, the Bellini is drunk at any hour.

There is little guzzling per se in Italy. An Italian drinker rarely gets reeling and almost never passes out, although alcohol-induced gaiety is common. Statistics prove that the national average consumption of alcohol is good for three times that of the United States, coming second only to record-breaking France, but this is due entirely to the fact that almost every man and woman and many children take wine at meals.

To all rules there must be exceptions. The general Italian aversion to strong drink is belied with a vengeance in the Veneto, the region that stretches from Lake Garda to the Gulf of Venice. Here they go in for a local firewater called grappa. Grappa, which can rise to 75, 80, and even 85 per cent alcohol, or 150 to 160 proof, is potent stuff, especially when consumed, as it so often is, with breakfast expresso.

The grappa capital of Italy is a pleasant, picturesque city in

Continued on page 187
If you can spend weekend after weekend in the country rooting around antique shops (and can spend plenty for it when you finally find it), chances are you can have stoneware as handsome as this someday.

If you can't, just take $10.95 to any good store and ask for Gourmet Stoneware by Pfaltzgraff — the 150 year old York, Pennsylvania pottery.

(You'll get a 16-piece starter set for 4, which you can add to any time you like from the Gourmet Collection of 68 distinctive, brown drip glaze, oven-cookable, dishwasher-safe pieces priced as low as $1.00. And don't take anything except the original, stamped like this, with the Pfaltzgraff mark.)

Stoneware by Pfaltzgraff
Write for free brochure to The Pfaltzgraff Co., York, Pa.
The soup-and-salad meal has the infinite flexibility and built-in convenience that suits the way we live today. It is just right for a casual or informal luncheon when you need something more than a sandwich and less than a banquet—and for the kind of easygoing open-house buffet at which guests are invited to eat as and when they please. A steaming soup and a cool salad are an unifying stimulus to appetite. The savory odors of soup tantalize the taste buds, the flavors of salad are the perfect follow-through. There is probably nothing more evocative of the warmth and comfort that good food, well prepared, can bring than homemade soup, yet all too often it is either completely eliminated from menus or given cursory attention when there are other courses to follow. Salads, too, get short shrift when regarded merely as side dishes. In the soup-and-salad inclusions in this cook book, each teamed with a complementary roll, or cracker, both dishes are accorded the prominence they deserve, and show how superbly they can hold their own.

As most soups are improved by reheating, they can be made ahead and refrigerated or frozen until needed (this applies mainly to thick or clear soups; those with cream in their constitution should not be held, unless the cream can be added at the last minute, during reheating). When it comes to serving soup-and-salad meals, there is no limit to the ways you can present them attractively. Offer hearty vegetable or oxtail soups in big enameled or earthenware pots and the suaver, creamier kinds in tureens, chafing dishes, and pottery bowls. And don't overlook the insulating qualities of ice buckets for either hot or chilled soups. Salads call for molds that give them shape and design, or decorative, imaginative containers—hollowed-out vegetables or vegetable-shaped dishes, leaf plates, and platters. As to the myriad garnishes, from chopped herbs to croutons, that make a plain soup or salad a feast for the eyes, rely on your sense of taste and color.

LIGHT SUPPERS

MUSHROOM BOUILLON

TUNA SEBASTIAN

HOT CHEESE BALLS

Mushroom Bouillon

and fresh mushrooms, chopped
all onion, diced
all carrot, diced
1t. celery, minced
parsley
th each of tarragon and thyme (optional)
2/4-ounce cans beef or chicken consommé
black pepper to taste
1/2-cup dry Madeira or sherry

Choose a shapely cabbage with good, green outer leaves, and wash and drain it thoroughly. Make a salad bowl of the head by hollowing it out with a sharp boning knife, leaving a shell about 1/2" thick. Spread the green outside leaves open, rose-petal fashion. Shred enough of the removed cabbage leaves to measure 2 cups. Toss the shredded cabbage with the onion, green pepper, and tuna. Add mayonnaise, using a bit more or less if you like, to bind, and season with lime juice, salt, and cayenne pepper. Heap into the cabbage head and garnish with the olive slices. Chill well before serving. After use, the "bowl" can be washed and the remains of the cabbage shredded and cooked as a vegetable side dish for an entrée.

*ALL RECIPES SERVE 6 EXCEPT WHERE OTHERWISE NOTED.

Tuna Sebastian

large head cabbage
1 medium onion, minced
1 green pepper, finely chopped
ounce cans white meat tuna, drained and flaked
1/2 cup mayonnaise
gt. of 1 small lime
cayenne pepper to taste

Choose a shapely cabbage with good, green outer leaves, and wash and drain it thoroughly. Make a salad bowl of the head by hollowing it out with a sharp boning knife, leaving a shell about 1/2" thick. Spread the green outside leaves open, rose-petal fashion. Shred enough of the removed cabbage leaves to measure 2 cups. Toss the shredded cabbage with the onion, green pepper, and tuna. Add mayonnaise, using a bit more or less if you like, to bind, and season with lime juice, salt, and cayenne pepper. Heap into the cabbage head and garnish with the olive slices. Chill well before serving. After use, the "bowl" can be washed and the remains of the cabbage shredded and cooked as a vegetable side dish for an entrée.

*ALL RECIPES SERVE 6 EXCEPT WHERE OTHERWISE NOTED.

HOT CHEESE BALLS

1/4 pound Cheddar, Monterey Jack, or Edam cheese, finely grated
1/4 cup butter
1 tablespoon bacon or sausage fat
1/2 cup sifted flour
Pinch each salt and cayenne pepper
1/2 tablespoons cornstarch, currypow, or sesame seed

Blend the cheese thoroughly with the butter and fat in a mixing bowl. Work in the flour, along with the salt, cayenne, and seed. Chill the dough in the bowl for 3 hours. Roll into 1" balls between the palms of your hands and place on an ungreased cookie sheet. Bake in a preheated 450° oven for 15 minutes. Serve hot. Makes about 2 1/2 dozen balls.
Turtle Soup

The one prepared soup that is almost the equal of homemade is clear turtle. Depending on the brand, turtle soup may be condensed and need diluting, or be ready to serve. Allow at least 1 cup per serving. Serve it as the label directs, adding a scant tablespoon of Madeira or sherry per cup if the makers haven’t beaten you to it, but don’t drown the turtle in wine.

Asparagus and Ham Mimosa

3 pounds fresh, green asparagus
1/2 teaspoon salt
2 cups Sauce Vinaigrette
6 slices boiled ham, 1/4" thick
3 hard-cooked egg yolks, sliced

Snap the tough portion from the asparagus; wash thoroughly under running water, and trim off any hard scales. Tie into six bundles of equal size and set them on end with tips up in the bottom of an asparagus steamer or a large double boiler half full of water. Add the salt, cover the steamer, or invert the top of the double boiler as a lid, and cook the asparagus over high heat about 10 minutes, or until the thicker portions are just tender. Drain thoroughly; place in a shallow dish, and pour over the Sauce Vinaigrette. Let the asparagus marinate about 2 hours, turning occasionally. When ready to serve, cut the string from each bundle and wrap in a slice of ham. Place on a chilled plate and sprinkle with sieved egg yolk.

Sauce Vinaigrette

1/2 cup olive oil
1/2 cup wine or cider vinegar
1/2 teaspoon salt
1/2 teaspoon each white pepper and sweet paprika
Pinch dry mustard
1 small clove garlic, minced or crushed

Shake or stir all ingredients together briskly until mixture turns cloudy and thickens slightly. If crushed garlic is used, remember to remove it before serving. Makes 2 cups sauce.

A good accompaniment to this light soup and salad is Melba toast, packaged or homemade.

Bacon and Tomato Surprise Salad

6 large tomatoes, ripe but firm
Salt
9 rashers bacon, fried crisp and crumbled
24 pimiento-stuffed or ripe pitted olives, sliced
Sour Cream Boiled Dressing
Romaine lettuce leaves

Cut thin slices from the blossom ends of the tomatoes. Stand them up in the pan, not salted, nor chilled, on the lettuce leaves.

Sour Cream Boiled Dressing

2 eggs, slightly beaten
2 cups sour cream
6 tablespoons cider vinegar
1 tablespoon sugar
10 teaspoons salt
1 teaspoon each dry mustard and sweet paprika
1/2 teaspoon white pepper

Put the eggs, cream, and vinegar into the top of a double boiler. Add the seasonings, then cook over simmering water, stirring constantly, until thick and smooth. Let cool slightly, then chill. This makes about 2 cups of country-style dressing, which will keep well in the refrigerator. Use in any vegetable or fish salad.

Soft, round poppy seed rolls go well with these dishes.

Featherbed Rolls

1 cup milk, scalded
1/2 cup vegetable shortening
1 envelope dry (or 1 cake fresh) yeast
1/4 cup sugar
1 teaspoon salt
1 egg, well beaten
2 1/2 cups (approximately) sifted flour

Melted butter

Pour the milk into a large mixing bowl and stir in the shortening until completely dissolved. Combine mixture aside to cool slightly. Dissolve the dry yeast in 1/4 cup lukewarm water at the temperature indicated on the package, then stir into the cooled milk mixture. (If using fresh yeast, crumble into the water, stir to dissolve then add to the cooked milk mixture.) Add the sugar, salt, egg, and sufficient flour to make a moderately stiff dough. Mix thoroughly, then knead in the bowl for 2 minutes. Fill greased muffin cups 2/3 full with the dough. Let rolls rise out of drafts in a warm place until doubled in bulk. Bake the rolls in a preheated 425° oven about 20 minutes, until golden brown. Remove the rolls from the pan immediately and set them on a rack. Brush tops with melted butter. Makes about 1 1/2 dozen.

Eastern Point Salad

2 1/2 cups cold, cooked fanmail haddock, cod, halibut, or fresh haddock, flaked
2 cups each shredded red and white cabbage
1 small onion, grated
1 green pepper, minced
3 tablespoons evaporated milk, drained
1 cup Beer Dressing
1 tablespoon prepared horseradish
1/2 teaspoon each celery seed and salt
1/2 teaspoon white pepper
Bibb lettuce leaves

Toss the fish flakes thoroughly with the shredded red and white cabbage. Add all other ingredients except the lettuce and mix well. Serve cold, not chilled, on the lettuce leaves.

Beer Dressing

3/4 cup white wine vinegar
3/4 cup beer
3/4 cup sugar
1 teaspoon salt
1 teaspoon dried mustard
3/4 teaspoon freshly ground white pepper
1 cup evaporated milk, undiluted
3 tablespoons flour
2 eggs

Combine the vinegar, beer, sugar, and seasoning in a saucepan and bring to a boil. Beat the milk flour, and eggs together in a small bowl until smooth and well blended. Add the egg mixture very slowly to the boiling liquid, stirring with whisk constantly. Continue to beat while cooking over medium heat for 5 minutes, until the mixture is thickened and smooth. Chill before using, and store in refrigerator. Makes about 3 cups.

A light tray supper of Consommé Belle Vue and Eastern Point Salad becomes very special when the soup is served from a Chinese hao ku (charcoal in base keeps liquid hot) into a handled glass. Roll and napkin (folded like a water lily) are to be removed, replaced by salad.
**Cream of Crab Soup**

4 scallions, green tops included, chopped  
3 thin slices ginger root  
2 tablespoons peanut oil  
1½ cups flaked crab meat  
3 tablespoons French vermouth  
½ teaspoon salt  
¼ teaspoon each Chinese powdered five spices  
2 tablespoons strained lime juice  
2 tablespoons prepared horseradish  
8-ounce can pimientos, drained and  
2 Clips boiling water  
2 tablespoons Louisiana-style hot sauce  
3 cups chicken broth  
¼ cup minced garlic  
1 large clove garlic, minced  
1½ cups grated or flaked coconut  
1 egg  
1½ tablespoons cornstarch  
1½ teaspoons salt  
1 teaspoon white pepper  
¾ cup evaporated milk, undiluted  
3 tablespoons melted butter  
3 cups sifted flour  
1 tablespoon baking powder  
1 cup chopped celery  
1 cup chopped onion  
1 cup minced parsley  
1 cup minced green pepper  
1 cup chili sauce  
1¾ cups chopped celery  
1 egg  
1 teaspoon salt  
1 cup chopped green pepper  
1 teaspoon each Chinese powdered five spices  
Salt, sweet paprika, and black pepper  
1 tablespoon beefsteak sauce

**Crème Olivette**

6 tablespoons melted butter  
1 cup mayonnaise  
1 cup chili sauce  
½ cup India relish  
2 tablespoons minced celery  
1 tablespoon horseradish sauce  
1 teaspoon each minced green pepper,  
1 pimiento, and chives  
Salt, sweet paprika, and black pepper to taste

**Avocado Balls in Pimiento Ring**

2 envelopes unflavored gelatin, softened in ¼ cup water  
2 cups boiling water  
8-ounce can pimientos, drained and  
coarsely chopped  
¾ cup each chopped green scallion tops  
and parsley  
2 tablespoons prepared horseradish  
2 tablespoons strained lemon juice  
½ teaspoon salt  
¾ cup sour cream  
1 large clove garlic, minced  
¾ teaspoon Tabasco  
2 large avocados, ripe but firm, cut into balls  
Salt to taste  
Minced chives or scallion tops

**Cold Shrimp in Beer**

1 quart beer or pale ale  
5 allspice berries  
1 small bay leaf  
2 dried, hot red chili peppers  
3 dozen jumbo shrimp or prawns, unshelled  
Watercress  
Lamaze Dressing

**Lamaze Dressing**

Bring the beer and seasonings to a boil, then  
cool about 5 minutes. Add shrimp and bring to a  
rolling boil. Simmer 3-5 minutes. Remove from  
heat and cool in the liquid at room temperature.  
When cool enough to handle, shell, leaving tail  
shells on, and devein. Return shrimp to the  
liquid in the refrigerator. When ready to serve,  
drain thoroughly, garnish with watercress sprigs,  
and pass Lamaze Dressing.

**Avocado & Garden Salad**

Simple soup-and-salad meals lend themselves  
to decorative touches. Down-East Squash  
and Oyster Soup is ladled into outsize chowder  
cups; tomato roses alternate with Bacon and  
Tomato Surprise Salad. Butter pools are stamped,  

**Avocado Balls in Pimiento Ring**

Prepare a pimiento ring: Add the softened gelat-  
in to the boiling water and stir until thoroughly  
dissolved. Chill to egg-white consistency. Add the  
pimiento, scallion tops, and parsley to the thick-  
e and sweet paprika, celery, and salt. Serve sprinkled  
with chives or scallion tops.
SOUP AND SALAD  SUPPER COOK BOOK  continued

Tarragon Lamb Loaf

2 envelopes unflavored gelatin, softened in ½ cup water
3 chicken bouillon cubes
3 cups boiling water
3 tablespoons strained lemon juice
3 tablespoons tarragon or white wine vinegar
2 tablespoons sugar
2 teaspoons crumbled tarragon
½ teaspoon each celery salt and coarsely ground black pepper
½ cup minced parsley
3 cups diced roast lamb

Iceberg lettuce leaves

4 peppercorns
1 teaspoon sugar
2 envelopes unflavored gelatin, softened in cup
Ice

Iceberg lettuce leaves

Cut each pair in half and refrigerate immediately under a weighted plate. When thoroughly chilled and firm, serve on lettuce leaves, garnished with radish fans. Serve with Sauce Gribiche.

Sauce Gribiche

3 hard-cooked eggs
1 teaspoon Dijon mustard
¼ teaspoon salt
¼ teaspoon pepper
1 ½ cups olive oil or salad oil
½ cup white wine vinegar
½ cup chopped sour gherkins
1 teaspoon each minced parsley, chives, fresh tarragon, and chervil

Separate the egg yolks from the whites and mash them to a smooth paste in a small bowl with the mustard, salt, and pepper. As in preparing mayonnaise, beat in a bit of the oil briskly, alternating with a small amount of vinegar, to make a smooth, thick dressing. Finally chop the egg whites and add with the remaining ingredients. Blend together thoroughly. Chill. Makes 2 ½ cups.

Small brown-and-serve biscuits, hot from the oven, split and buttered, round out this menu.

HEARTY SUPPERS

GARDENER'S CHOWDER

Gardener's Chowder

3 leeks, white part only, thinly sliced
4 tablespoons pork sausage or bacon fat
1 cup each cut green beans, green limas, peeled and sliced tomatoes
½ cup each peeled and diced eggplant, diced carrots, kernel corn, and sliced okra
½ cup sweet red pepper or pimiento, cut julienne
¼ cup each chopped green pepper and celery
2 ½ cups brown stock or 2 ½ cups water
1 cup coarsely chopped liver, ground
2 tablespoons butter, melted
2 tablespoons cornstarch

Sauté the liver pork with the mushrooms and salt. Bring to a boil, then reduce heat and drop brains carefully into the bubbling liquid. Cover and poach about 15 minutes. Remove the brains and blend immediately in cold water. Carefully remove membrane and blood vessels. Cut each pair in half and refrigerate immediately under a weighted plate. When thoroughly chilled and firm, serve on lettuce leaves, garnished with radish fans. Serve with Sauce Gribiche.

Blend the roux smoothly with a bit of the hot water and let soup cook, uncovered, 20 minutes. Add the cream and season with salt and pepper. Bring soup to just under boiling. Serve garnished with croutons.

EGG SALAD MOLD

2 envelopes unflavored gelatin, softened in ¾ cup water
3 tablespoons vinegar
1 teaspoon Worcestershire sauce
1 teaspoon salt
1 ½ teaspoons dry mustard
1 ½ cups Blender Mayonnaise
½ cup chopped celery
½ cup each chopped green pepper and pimiento
1 tablespoon chopped scallions (white part only)
8 hard-cooked eggs, coarsely chopped
Watercress, radish roses

Chili Mayonnaise

8 hand-cooked eggs, coarsely chopped
1 cup chopped sour gherkins
1 teaspoon Dijon mustard
1 cup white wine vinegar
1 cup each chopped green pepper and pimiento
1 tablespoon chopped scallions (white part only)
½ teaspoon each celery salt and coarsely ground black pepper
Salt, pepper to taste

Chili Mayonnaise

4 eggs
2 teaspoons dry mustard
2 teaspoons sugar
1 ½ teaspoons salt
3 tablespoons each strained lemon juice and white wine vinegar
½ cup olive oil
2 cups peanut oil

Put the eggs, mustard, sugar, salt, lemon juice, vinegar, and olive oil into the blender all at once. Blend 5 seconds on high speed, then switch off. On low speed, pour in the peanut oil in a steady trickle until homogenized, then whirl 20 seconds more on high. Makes a good 4 cups mayonnaise.

W hen luncheon may be delayed, a meal such as Liver Bisque and Egg Salad Mold can wait indefinitely without spoiling. Chafing dish heats up soup at the last minute. Individual molded salads on platter come from refrigerator in perfect shape.
**Ertwensoup**

**Macaroni and Ham Salad**

**Mustard Cream Dressing**

**Creole Black Bean Soup**

**Hard Bolls**

**Chicken Liver Dressing**

1. Reserve 6 tablespoons of the flour, then sift the rest with the sugar, baking powder, and salt. Stir in the wheat germ, sesame seed, and whole-wheat flour and mix thoroughly. Cut in the shortening to make a mealy mixture. Combine the milk and molasses; blend thoroughly with dry ingredients.

2. Sprinkle reserved flour over a board, then turn dough onto it, and knead vigorously until all the flour is absorbed and the dough is stiff. Pat the dough into a cylinder and cut into 15 pieces. Roll out each piece to a 6" round. Place on an even-proof wire rack—not a tray—and bake in a preheated 225° oven for 30 minutes, or until golden brown. Cool on the rack. The bread will be very crisp and brittle and will stay that way in a tightly sealed tin. Makes 15 pieces.

**Salsa Italiana**

1. Heat the oil in a large kettle, add the mussels, and cover. When ready to serve, fry the sliced mushrooms. When ready to serve, fry the sliced mushrooms. When ready to serve, fry the sliced mushrooms. When ready to serve, fry the sliced mushrooms. When ready to serve, fry the sliced mushrooms. When ready to serve, fry the sliced mushrooms.
Salsa Italiana

1 cup Sauce Vinaigrette (see recipe on page 182)
4 cloves garlic, crushed
3 anchovy files, minced
Generous pinch each oregano and thyme

Mix all ingredients together and let stand at least 2 hours before using. Remove the crushed garlic before serving.

Crusty Italian bread is needed with this luscious musso sauce and tangy salad.

**MENU**

**COUNTRY CHICKEN SOUP**

**SALADE VERONIQUE**

**DOUBLE CORN DROP BISCUITS**

---

**Country Chicken Soup**

6-pound chicken, dressed
1 ½ cups chopped onion
1 large bay leaf
Parsley
2 cloves
2½ teaspoons salt
1 small clove garlic
3 peppercorns
¼ teaspoon mace
1 cup fresh bread crumbs
1 teaspoon poultry seasoning
1 egg
4 young carrots, cut in julienne
3 stalks celery, cut in julienne
5 tablespoons flour
1 ½ cups milk

Put the whole chicken into a large soup kettle with the onion, bay leaf, few sprigs parsley, the cloves, 1 ½ teaspoons salt, garlic, peppercorns, mace, and 10 cups water. Bring to a boil, then cover and cook over low heat until chicken is tender, about 3 hours.

Remove chicken from the broth and chill it. Strain the broth and chill. Remove the layer of fat from top of broth and reserve. Cut enough chicken from the bones to make a good 1 ½ cups when ground. Mince 2 tablespoons parsley and add to the ground chicken with the crumbs, 1 teaspoon salt, and poultry seasoning, and mix well. Add the egg to bind the mixture and form into small balls.

Bring the strained broth to a boil in the kettle and add the carrots and celery. Lower heat and cook 15 minutes. Melt 6 tablespoons of the reserved fat from the broth in a small saucepan and stir in the flour, blending until smooth. Cook until thick then add the cream, stirring in small amounts. When thickened, add the chicken balls and simmer about 8 minutes before serving. Serves 8.

**Salade Veronique**

3 cucumbers (not waxed)
2 bunches watercress
1 clove garlic, scored
1/2 pound seedless green grapes, stemmed

**Mayonnaise (optional)**

Score the unpared cucumbers with a sharp-tined fork, then halve and cut into 1/2" slices. Cover with ice water and let chill about 1 hour. Wash and crisp the watercress, trimming the stems. Rub a salad bowl with the garlic clove. Drain and dry the cucumbers and toss with the watercress, grapes, and just enough dressing (add a bit of mayonnaise if you prefer it creamy) to coat the ingredients lightly. Serve in individual salad bowls.

**Double Corn Drop Biscuits**

1 ½ cups flour
1 cup stone-ground cornmeal, yellow or white
3 tablespoons sugar
2 teaspoons baking powder
1 teaspoon salt
1 egg
1 cup milk
3 tablespoons melted bacon or sausage fat
1 cup canned cream-style corn
1/4 teaspoon chili powder, thyme, or savory (optional)
Butter, whipped

Sift together onto waxed paper the flour, cornmeal, sugar, baking powder, and salt. Beat the egg and milk in a large bowl, then blend in the melted fat. Stir in the corn and season, if used. Add the dry ingredients all at once and beat, lightly but quickly, to a homogeneous batter. Drop by the tablespoonful onto a greased baking sheet. Bake in a preheated 400° oven until tops are golden brown, about 15 minutes. Serve hot with butter, whipped preferably. Makes about 2 dozen.

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**Veal Salad Russe**

3 ½ cups diced veal, cooked and cooled
1 ½ cups each boiled potato, peeled and cooled; cucumber, peeled and seeded; and salted red apple, unpared and seeded; all diced
3/4 cup diced kohlrabi dill pickle, drained
1 ½ cups Russian Mayonnaise
Minted chives
Watercress

Toss all ingredients except the chives and watercress together thoroughly. Chill well. Serve sprinkled with chives and garnished with watercress.

**Russian Mayonnaise**

2 hard-cooked egg yolks, sieved
1 teaspoon each salt, dry mustard, and sugar
1 ½ teaspoons freshly ground white pepper
Dash of beefsteak sauce
1 ½ cups sour cream
3 tablespoons peanut oil
1 tablespoon vinegar
1 teaspoon lemon juice, strained
1 teaspoon each minced fresh tarragon, flat (Italian) parsley, and chervil

Rub the yolks to a smooth paste with the salt, mustard, sugar, pepper, and beefsteak sauce. Blend in the cream, a little at a time, working to a smooth, thick sauce. Stir in the oil briskly. Add the vinegar and lemon juice, stirring well to combine thoroughly. Add the fresh herbs and chill before serving. Makes about 2 cups.

A loaf of good pumpernickel is the natural companion for this Russian menu.
ITALIAN DRINKS AND WINES continued from page 178

... Dolomites called Bassano del Cinema, Bassano in itself is worth the trip, but for those interested in fine wines, the region you strike is Piedmont. Its capital is Turin which is Italy's Detroit, but some forty or fifty miles south of the city lies what I believe to be by far the best eating-drinking region of all Italy. This is a strip of Piedmont called the Langhe, an untranslatable term which implies the foothills of the Maritime Alps, and it produces the finest red wines of Italy.

To make things relatively easy, most of the Piedmontese wines begin with the letter B—Barolo, Barbera, Barbaresco, Brachetto—and which customarily the best is Barolo. (Some excellent non-B Piedmontese wines are Grignolino, Dolcetto, Nebbiolo, Freisa). Dead center of this wine district is an oversized village named, naturally enough, Barolo, but the largest and best-known place is a spot called Alba.

Alba is noted among gourmets, Italians and otherwise, for its white truffles. With the first light of the moon in October, Alba stages a truffle festival and literally reeks with the distinctive odor of this precious delicacy, dug out of the ground with the aid of a corps of specially trained and muzzled mongrels.

The fall truffle season is also the very climax of the good-eating season, and good food in Piedmont inevitably spells good wine-tasting, which brings us back to Barolo. This superb wine is produced in ten small townships to the east of Cuneo and south of Alba, all reached by good, although winding, secondary roads. Barolo is robust and strong, dark, and soft, with a velvety taste and a bouquet suggesting violets. It should be brought to room temperature and opened a few hours before serving.

There are perhaps 300 separate brands of Barolo in all, not to mention the other wines of the district, and it is no secret that in some years certain estate managers find their production so short of commitments that they doctor the genuine stuff with lesser wine such as Barbera.

A few years ago, a company friend of mine said challengingly, "I doubt very much whether you have ever tasted an undiluted Barolo." By that he meant, of course, a Barolo unmixed with other wine. But since then, I have. During a few days of snooping about the best eating places in the hilltop towns of the Langhe, I came upon modest but productive vineyards belonging to the family of one of Italy's noted postwar statesmen. It is now managed by two extremely capable spinsters...
ITALIAN DRINKS AND WINES continued from preceding page

who jealously make up the lists of
those privileged to buy their prod-
uct. Some of the great homes of
Italy get a yearly consignmant.
Quirinale Palace in Rome, the
President's residence, is favored,
as is the Apostolic Palace where
the Pope lives. Almost none goes to
mere mortals. By luck I was
eventually allowed not only to
taste the unadulterated Barolo
now coming to maturity, but also
permitted to buy a few bottles.

The same vineyards produce
seven different types of wine of
which only six have been sold. The
seventh type used to be consumed
entirely by the estate help who, for
lack of a better name, always
called it Tocai, although it has
nothing to do with Tokay grapes.
I tasted it and found it superb.
The estate managers have now decided
to market it and are casting about
for a suitable name. It will no
doubt soon be added to the list of
finest wines that can only be ac-
quired by perseverance.

Similar situations exist all
over Italy. The truly fine wines,
the genuine simon-pure undiluted
product, are invariably produced
on small, family owned plots.

Moving quickly across the
northern tier of Italian provinces,
the enologist can safely skip Lon-
bardy, except perhaps for the
Frecciarossa wines of Casteggia,
and proceed to Verona, in the
Veneto. This city is the center for
the production of two excellent
wines, the white Soave and the red
Valpolicella. They come in well-
known brands, always safe to or-
der, but there are also scores of
local versions. Here is the place to
do some indiscriminate sampling
and comparing. A bottle of local
Soave or Valpolicella in most of
the country trattoria (where the
food is also good) will cost no
more than 70 or 80 cents.

The white wine belt
Further east and north is the
kingdom of the white wines. Tre-
viso is the great center of produc-
tion, but a detour first into the Alto
Adige and then to Gorizia, up in
the northeastern corner of the
country, is warranted. At Mezzo
Corona there can be found an excellent
white called Terlano, made by
mixing the juices of four different
kinds of grapes—Terlano, Ries-
lung, Pinot bianco, and Pinot
grigio. Gorizia also produces two
excellent white wines, usually made
lively from Pinot bianco and Pinot
grigio grapes. The production is,
again, extremely limited, but a re-
quest accompanied by a smile at a
local restaurant will lead to all
sorts of wonders.

Heading south, the next
portant wine belt might be
scrutinized as running from
Adriatic coast south of Venice
and the Tyrrenhian coast south
of Genoa. One of Rome's best
tastastors, who is so
sidered to exaggeration, insists
that from Porto Potenza, between Ancona and Pescara,
and the Adriatic, comes the best
wine in Italy. This wine, made
tirely from Merlot grapes,
esto sufficiently high that he
selected it as the one Italian
worthy of being bottled in num-
ems for his establishment.

A quaint alcove for breakfasting
in a local restaurant will lead to
all Italy and a genuine sparkl-
ing wine called Lambrusco. Even
the most hurried traveler should
stop and eat at a restaurant called F
or Modena, virtually on Bologn
outskirts. A meal should
naturally, with
torteiiini, the local
pasta, followed by either
either a smoked sausage served hot,
scallopini (here's one vote for
callopini). A most accom-
paing this repast is a bottle of Lam-
brusco. The Lambrusco should
from SForbara, it should be dry
it should be bottled for Fini.

What's in a label?
The story is much more co-
nplicated south of Genoa. The
best wine thereabouts is called Ca-
quatterie. It is supposed to con-
traverse the vineyards of five tow-
sips on the Ligurian coast be-
 tween Genoa and Spezia, but
much Cinqueterre is now on sale
as is the suspicion that has grown that
original five lands have been ex-
anded to at least fifty. It takes
true detective to come by this
thing, but again the search can be
rewarding, since Cinquaterre has
quite a subtle flavor with an ar-
matic bouquet.

To the south lies Tuscany, the
region with perhaps the most beau-
tiful countryside in all Italy (excels-
groves and vineyards) and with
the most controversial wine—
Chianti. The original Chianti area
is the Chianti Valley, between Flo-
rence and Siena is not more than
150,000 acres. Not even the ar-
dent Tuscan patriot would mainta-
ain that more than a tiny fraction
of the liquid sold under the Chian-
label comes from here. The secre-
be long since out that the coarse
red wines from Apulia are

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now on display at leading homefurnishers.
Tuscany en masse to
with the original Chianti.

The genuine Chianti is delightful in color, not heavy with
ol (around 12 per cent), with
bouquet. It is a joy to drink,
ripped away habits, it is
served with pasta. In fact, Tus-
is not just pasta country.

The wine-growers of the Chi-
Valley have tried to protect
iselves by using the label of a
ockerel to indicate the true
ut, but even so there are li-
holes. Black-sheep Chianti
ey farmers (and there are a
ber) can still import lesser
from Apulia and lend it
their own and nobody can
est or prosecute.

Truly Chianti is, indeed, dif-
It to find. The lugger home-
Chianti Valley certainly have
nd a pleasant
nuono di ritorno
le psychological moment at a
trattoria
can easily open up
ock of the genuine wine.

Italy, in brief, is a place where
the only sure guide to good drink-
ing is an educated and adventur-
ous palate. Italians, howe-
that a visitor, especially
American, shows interest in
their wines. A pleasant salutation
will usually open wide the gates of
wine-drinking hospitality.

Coming Next Month:

HOUSE & GARDEN'S
DINNER
FOR TWO
COOK BOOK
BY ELAINE ROSS

ON YOUR NEWSSTAND, MARCH 16
Hardly anyone bothered with the caviar at Pearle’s last party.

Pearle’s people discovered a new divertissement. Poppycock. They ate it before dinner. After dinner. Probably would have eaten it instead of dinner but Pearle balked. (What would she do with the squabs?) Poppycock is irresistible. A melange of whole toasted almonds and pecans and puffy white pieces of popcorn. All gathered up in a caramelized crunch made with butter. Butter, my dear. And more butter. In some circles this gorgeous golden stuff is known as the millionaire’s popcorn. And we must admit that it does help to have a buck or two in the bank to afford it. You’ll find Poppycock, priced at $2 a can, mostly in fancy food shops and in better department stores.

H&G’s gourmet’s guide

Quick Gourmet Recipe of the Month

Stuffed Mushrooms

1 pound mushrooms
1/2 pound ground raw pork
1/4 cup minced water chestnuts
1/4 cup minced green onions
1 egg
1 teaspoon shoyu sauce
1/2 teaspoon salt
Freshly ground pepper
Melted butter
Sesame seeds

Select mushrooms of uniform size—those with caps about 1 1/2" in diameter are ideal. Remove and chop the stems. Mix with pork, water chestnuts, green onions, egg, shoyu, salt, and a little freshly ground pepper. Mix well and stuff mushroom caps with mixture. Dip in melted butter, dip stuffed part in sesame seeds, and arrange in a baking dish, stuffed side up. Bake in a 350° oven for 35 minutes. Serve hot, as an appetizer.

SPODE BONE CHINA AFTER-DINNER COFFEES
FROM $10.00 FOR CONSUL (RIGHT) TO $18.75 FOR KENT (FOREGROUND)

The collector/hostess puts her hobby to elegant use when she serves the after-dinner coffee in Spode Assorted. It is a delightful custom indeed, using a different Spode pattern for each guest at dessert. The larger-than-usual demitasse cups nestle securely in the deeper-than-usual saucer wells. Matching dessert plates also available. At better stores in your community.
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A round table cover (page 168)

Determine the desired diameter by totaling the diameter of the table and twice the distance from the top of the table to the floor. Then add an extra inch for a rolled hem. Choose a sheet of the necessary width (you will lose some of the length) and remove the borders. Next, the simplest procedure is to fold the sheet into quarters by folding in half once, then in half again the other way. Measure a string half the length of the diameter you want, allow an extra inch for knotting, then cut and tie the string around a pencil. Get someone to hold the end of the string at the four-fold corner for you while you pencil an arc on the fabric. With heavy scissors cut along this line through all four layers.

Your round table cover will look more professional if you follow another, although more difficult, method: after folding the sheets into quarters, cut and sew together four separate pie-shaped pieces to make a cover mitered to the center. To do this, join two of the pie shapes together, sewing from the center out. Join the other two pie pieces in the same way. Iron seams flat. Now put halves together, carefully matching the seams and again sewing from center out. Floor-length cloths made by either method will hang better if you baste a soft, thick cord along the bottom edge, then roll and sew the hem over it.

A bed or sofa throw (page 169)

Cut off borders of a twin-size or larger sheet depending on the size you want the throw to be. Back the sheet with a layer of Dacron fiber-filled batting (you will find Stearns & Foster washable batting at most department stores) and a bottom sheet cut the same size; remember to put the right side up for the top sheet and the right side down for the bottom sheet. To make your throw more luxurious, have the top sheet's pattern outdone for the bottom sheet. To keep drawn all day, you might sew the fabric to a white shade. Remove it from the roller and cut your fabric an inch or so wider than the shade; fold over the narrow excess along each edge and machine-stitch it to the shade on the back. Staple it to the roller. The reveal of the window frame will keep the edges from showing outside. Caution: If you are making several shades, be sure the pattern runs the same way on each one.

LIVELY SHEETS continued from page 169

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Cat. crystal, "Austrelitz," dessert bowl, $25; plate, $32; water goblet, $16.50. Sectional centerpiece, clear crystal, curve shape (2 curves placed together to form an "S" shape), $80 each. Baccarat Inc., 55 E. 57th St., New York, N.Y., 10022

SOUTH Andres-SALAD SUPPER COOK BOOK
Page 151:
French bottle dryer, wrought iron, 10¼" high, 3 tiers, 28 spokes, $7.50, Hammacher Schlemmer, 145 E. 57th St., New York, N.Y., 10022

Stone jugs, made in France, dark brown, 9½" tall, 2 qt., $10; 7½" tall jug, 1 qt., $7.50, La Cuissinière, 903 Madison Ave., New York, N.Y., 10021

Hottelette, thermostatically controlled at 200°F., 8½" x 6½", brass anodized finish with walnut handles, 110 volts, AC, $5.50, Salton.

Page 152:
Huo Kuo—Mongolian Cook Stove, brass with tin lining, 2 qts., outer dish with chimney, grate for holding charcoal, bottom part holding water, and cover, $32.50, East Norwich House, 166 E. Main St., Huntington, N.Y., 11743

Salad dish, "Spica-Ribib," made in Sweden, 7¾" x 7½", $8, Scarab n. 54 E. 54th St., New York, N.Y., 10022

Hostess handled glass, set of 8, $15, Hammacher Schlemmer.

Page 153:
Electric soup tureen, 3 qts., creamy white china with built-in heating element, cord set removable for washing, 110 volts, AC, 88.50, Hammacher Schlemmer.

Ceramic chowder cups and saucers, cup 9½" dia., made in Italy, $5 ea., Mayhew, 603 Madison Ave., New York, N.Y., 10022

Bamboo woven basket, 29c, Azum, 666 Lexington Ave., New York, N.Y., 10022

Page 154:
Copper chafing dish with brass handles, cover has wood and brass trim, alcohol burner heat stand, 2 qts., $45, Hammacher Schlemmer.

Two-piece covered soup dish, white ceramic with green daisy and petal cover, made in Italy, cover can be used as plate, $5, Bloomingdale's, Lexington Ave. at 59th, New York, N.Y., 10022

Cracker tray, ceramic, made in Italy, 8" long, 66, Mayhew.
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to whom others look

Someday, a relative, a dear friend, is going to turn to you in
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And you will go. To be help­ful. To be close. With the warmth
of your love.
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will be particularly grateful for
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presence of your clergyman . . .
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- Madison: Manchester
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- Mexico City: Galerias Chippenda

BUILDING INFORMATION

Materials and equipment used in the house with room at the top 

(see pages 181-155)

**Structure**
- Foundation: Reinforced concrete slabs and footings
- Framing: Standard wall and roof construction of wood studs and rafters

**Exterior of house**
- Walls: Cement stucco with integral coloring by California Stucco Co., applied over wood framework
- Roof: Flat roofs covered with layers of tarred felt and bituminous coating
- Insulation: Batts of sisal fiber between studs and rafters of wall and roof
- Doors: Panelled wood entrances
Materials and equipment used in the box house unboxed

(see pages 156-159)

Hardware: Brass, dull chrome, and oil rubbed bronze-finish hardware, by Schlage Lock Co., and McKinney Manufacturing Co., plus some made-to-order designs.

Kitchen cabinets: Custom made wood cabinets, painted white. Countertops of hardwood and ceramic tile.

Plumbing fixtures: Kitchen sinks by Kohler Co. Bathroom fixtures by Crane Co.

Mechanical equipment and appliances


Heating system: Hot-water heating system with boiler and custom designed convec-tor-type radiators. Automatic controls by Honeywell.

CONTRACTORS: C. M. Peletz Co.

The Duro-Lite “Flamescent” bulb is no ordinary light bulb. No Duro-Lite bulb ever is. They have extra-life—three to five times more than any of those ordinary big name bulbs. They glow with a gas light charm no other bulb can duplicate. Comes in three decorator shapes...chimney, torch and standard. They’re shatter proof and weather proof.

Indoors, “Flamescent” bulbs add a subtle beauty. Dining rooms, living rooms, foyers, sconces and chandeliers take on an aura of elegance.

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Can any ordinary bulb match all this??

And Duro-Lite makes extraordinary bulbs for every use.

The rainbow-hued “Sparkleolent” and “Globe-light” bulb that’s really a fixture, the jewel-like “Crystal-light,” and the Frosted, “Tru-White,” and “Tru-White” multi-bulb windows...available at Department Stores, Lighting Showrooms or wherever light bulbs are sold.

After all the others have failed—Duro-Lite glows on and on and on...
How does an old favorite keep right on being favored?

Davis furniture grows old gracefully. Its Solid Wood starf does give it an edge. It means it stays around long enough to be appreciated. Like our Lillian Russell collection, pictured above, the oldest suite in continuous production in America.

For "The Story of Solid Wood Furniture" send $1.00 to Dept., HG-3, Davis Cabinet Co., Nashville, Tenn.

FREE-HANGING PANELS OF FABRIC slide independently, aluminum tracks, above, that come with one to six channels, one channel for each panel. When drawn aside, panels hang one behind the other, each from a slider equipped with a fiber-glass baton for pulling it back and forth. Front of slider, above right, is surfaced with Velcro and complementary mesh-faced strip of Velcro is sewn to top of panel so it can be pressed in place on slider and ripped off for cleaning.

In this case, Paneltrack channels are attached to top of a wood cornice covered with woven rattan that comes by the yard.

ROMAN SHADE fabric is interlined with stiff buckram, lined with Milium, then permanently pleated (a professional workroom job). Every 18-24 inches across back a vertical tape is sewn to inner creases of pleats, and rings are attached to tape at same points. Cord tied to bottom ring runs up tape and through a metal eyelet screwed into back of board to which top of shade is attached. All cords join at top, are operated in unison by cord at one side. When shade is drawn to top of window, hound's-tooth edge hangs flat, forming a little valance.

STRIPED CURTAINS WITH STRAP HEADINGS cut along the stripe lines hang from a rod of 1½-inch-diameter polished brass with acorn finials. In this case, rod is covered with tube of curtain fabric; tiebacks are cut from same fabric (with stripe running in same direction as in curtains), stiffened with Pellon, and finished with small rings that slip over Conso Expand-A-Screws, above right. Brass rod by Kirsch.
CURTAINS WITH SWAG VALANCES hang from rod screwed to underside of ¾-inch pine board mounted 3 inches above window frame. Valances with jabots are attached by means of Velcro to the board's three free edges, and bows are fastened in place with pushpins. Shade fixtures are screwed to window frame.

SHAPED VALANCE is cut from plywood with fret saw, padded, then covered with fabric to match curtains. Traverse rod for draw curtains is mounted on inside of valance. This arrangement would make an excellent camouflage for standard undercurtains required by some apartment houses to give uniform appearance to exterior. Traverse rod by Eastern.

FLOOR-LENGTH CAFÉ CURTAINS are shirred on a 1-inch-diameter brass rod installed at a point three-fourths of the distance from the floor to the top of the window. Printed overcurtains hang from large wood rings on a walnut-stained wood pole mounted as close as possible to the ceiling. Curtain pole by Graber.

CURTAINS OF FLAMESTITCH PRINT hang from narrow rods mounted on inside of fabric-covered box frame or lambrequin. Wood frame is 10 inches wide, projects 5 inches from wall, extends to floor. Fabric that covers frame and wall between the windows is seamed together, pulled taut, and stapled permanently in place. Fixtures for woven wood shades on spring rollers are mounted on window frame. "Lattishade" by Illinois.

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Chippendale Rattan has all the welcome warmth of spring sunshine. As accent pieces, it adds that special touch of elegance so desirable in today's sophisticated interiors. Write for descriptive literature and name of nearest dealer.

FLOOR-LENGTH CAFÉ CURTAINS are shirred on a 1-inch-diameter brass rod installed at a point three-fourths of the distance from the floor to the top of the window. Printed overcurtains hang from large wood rings on a walnut-stained wood pole mounted as close as possible to the ceiling. Curtain pole by Graber.

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TAMBOUR CURTAINS

In the seventeenth and eighteenth centuries, European ladies fashion who occupied their time with embroidery worked exquisite and fanciful designs on sheer muslin or bobbinet to make filmy, elegant curtains. The embroidery was done on a large hoop called a tambour because it resembled a tambourine; hence the designation: tambour curtains. A century or so later Alpine villagers began to recreate the tambour embroidery using small hand-guided sewing machines. This cottage industry flourishes today in such tiny Swiss villages as St. Gal and St. Margrethen, especially during the snowbound months. Sheer curtains are still embellished with the traditional baroque borders, elaborate scrolls, meandering flower and leaf designs which look as fresh and contemporary today as they did 300 years ago.

Tambour curtains are particularly delightful at windows where the sun shines through them, emphasizing their delicate designs. The simpler styles, which come in a variety of lengths to fit almost all standard windows, have finished headings. Those with more elaborate hem and border patterns come in 112- and 130-inch lengths with unfinished headings so they can be adjusted to an exact dimension. They can be finished with strap headings, pinch pleats, or hung on simple pocket rods.

TAMBOUR CURTAINS IN AN 1805 BEDROOM

Tambour embroidered white muslin curtains with little strap headings hang on slim white-painted rods in Elizabeth Dykman's bedroom at Boscobel, the charmingly restored early nineteenth-century house by the Hudson River, near Garrison, N. Y.
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15 ca.

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25 STRAWBERRY PLANTS—BLAKEMORE OR
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29 ea.

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BLUE BELL
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79 ca.

FRUIT AND NUT TREES

CONCORD GRAPE VINE
45 ca.

DELIcIOUS APPLE; Red, Yellow, 21 to 4 ft.
55 ca.

PEACH TREES; ELBERTA, J. H. MAE, BELLE
OF GEORGIA; 2 to 3 ft.
35 to 1 ft. 45 ca.

4-YEAR-old Varieties on tree. 3 to 4 ft.
24.9 ca.

PLUM; Burbank, Methley; 2 to 3 ft.
49 ca.

PEAR; Kieffir, Bartlett; 2 to 3 ft.
98 ca.

MONTMORENCY CHERRY; 2 to 3 ft.
1.15 ca.

ENGLISH WALNUT; 2 to 3 ft.
1.25 ca.

SHELl BARK HICKORY; 1 to 2 ft.
98 ca.

APRILICOT; 2 to 3 ft.
49 ca.

BUTTER NUT; 1 to 2 ft.
39 ca.

HAZEL NUT; 1 to 2 ft.
69 ca.

HARRY PECAN SEEDLING; 1 to 2 ft.
88 ca.

CHINESE CHESTNUT; 1 to 2 ft.
69 ca.

PAPERSKILL PECAN; 3 to 4 ft.
2.49 ca.

25 LOMBARDY POPLAR; For Hedge for 2.00

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We cordially invite you to examine a copy of the long-awaited totally new House & Garden Cook Book. Without risk. Without obligation.

Above all a useable book, the House & Garden Cook Book will help you turn your own cooking skill into the art you want it to be. There's good reason.

The House & Garden Cook Book is based on the very best recipes from the magazine's monthly series of "Cook Books"...plus those from a truly impressive roster of guest contributors: James A. Beard, Julia Child, Craig Claiborne, Helen Evans Brown, Dione Lucas, and Myra Waldo, among others. Because the Cook Book comprises the cream of House & Garden's huge collection—1,000 recipes culled from 5,000—and represents 10 years' editorial achievement in acquiring, approving or rejecting dishes, it is bound to be the year's most important cook book. 

There is a complete section on the basic techniques of cooking. Many cook books on the market today merely give you recipes and minimal cooking instructions. Others touch superficially on techniques of food preparation. But House & Garden's Cook Book actually pictures and explains even intricate gourmet techniques. Drawings or photographs of the actual performance by Dione Lucas, for example, show you precisely how to line a flan ring with pastry, how to make thin cake layers for a torte, how to lend a roast of meat.

THE MAGIC OF IMAGINATION APPLIED TO PRESENTATION OF FOOD...

Another especially intriguing section illustrates some ideas that might not occur to most people. Food should be presented imaginatively. You might not only surprise your guests with a delicious Swiss Lentil Casserole, but also with its recipe lettered on their napkins as a delightful take-home souvenir!

Ideas like this spring up throughout this wonderful new Cook Book, as examples of the recipes. Try some of the ideas. Learn a few of the techniques. This way you won't be buying just "another new cook book," but also a "pig in a poke" you know nothing about. You'll know what you're getting. Only after you've had a chance to try it, without cost or obligation, in the privacy of your own home, will you know what you're getting. Only after you've had a chance to try it, only then—

THE MOST REWARDING

Light, perfectly balanced meals... Usually you find very little information about how to construct a meal. How to balance all its elements. "Balance" isn't just a matter of being careful not to serve a cream soup, cream sauces and a creamy dessert all in one meal. It means, rather, to try for variety in flavors, textures and colors. It means achieving contrasts of taste...sweetness vs. sharpness...pungency...tenderness... Benign, its aim: to make the entire meal more interesting, more enjoyable. The basic philosophy of balance determines the tone of the House & Garden Cook Book: plain, every day common sense. And because most people prefer lighter meals these days, the menu-planning and, in fact, most of the recipes are predicated on modern, lighter eating.

ALL THESE REQUIREMENTS Fulfilled—and More!

A really good cook book should contain:

**A really good cook book should contain:**

**Basic and advanced information about cooking methods and techniques.** 
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**Imaginative, colorful ideas about recipes for special occasions: dinner parties, cocktail parties, outdoor entertaining... in a word: for the way we live today.**

**No undue emphasis on certain foods: too many cakes, cookies and desserts and not enough pot roasts, casseroles, soups.**

**Ingredient listings clearly specified to show what and how much to include and how many people the recipe will serve.**

**Careful descriptions of equipment, explanations of its use; details on sizes, measurements and capacities.**

**Complete cooking information. For example: differences between simmering, boiling, stewing; whether to stir or not; how food should look at different stages of the cooking process.**

The House & Garden Cook Book alone meets all these requirements.

FEW PEOPLE CAN JUDGE A COOK BOOK BY SCANNING ITS CONTENTS...

That's why we invite you to reserve a copy of the House & Garden Cook Book, so that you can have it in your own home, in your own kitchen for a trial period of two weeks. Try some of the recipes. Try some of the ideas. Learn a few of the techniques. This way you won't be buying just "another new cook book" or a "pig in a poke" you know nothing about. You'll know what you're getting. Only after you've had a chance to try it, without cost or obligation, in the privacy of your own home...only after you've had a chance to watch your own culinary skill develop into an art...only then—

YOU DECIDE TO BUY IT

YOU'LL SAVE $2.55 (YOU NEED SEND NO MONEY NOW.)
First weekend

Fix spring steps. March is take-off time for lawn upkeep. And of the six (count 'em, 6) niggling chores we suggest to start the outdoor year with, three are concerned with turf. First, check your chickweed—not to see if it is doing well, because it undoubtedly is, but rather to discourage if not eliminate it. You can apply all-in-one packaged materials to turf now that will theoretically accomplish everything that needs to be done. But why pay for those measures you may not need to adopt? If you have a bluegrass-escape lawn, you also have chickweed, and its pretty lowers should be fully open now. Test specific for chickweed: products containing Silvex or 2,4,5-T. Get it on right away. Second, mow (spread seed on) peckish-looking lawn patches before night freezing (followed by daytime thawing) has ended for the season. Unless the turf is choked up with dead grass or other fluff, the seed should get down to germination level on its own. Third, apply fertilizer and pre-emergence selective crab grass preventer all at once. Use a good mechanical spreader. If you have sowed lawn seed either late last autumn (some of it surely is still unprunted), or this spring, use a selective chemical that will not prevent the germination of desirable grasses. Compounds of siduron will accomplish this trick. Fourth, clean up your woody plants—trees, and shrubs. That means not raking the ground beneath, but removing dead limbs and stems, cutting back stubs, eliminating such winter debris as might harbor disease and uneasily decay or that simply constitutes an eyesore. Fifth, plant bare-rooted trees and shrubs as soon as you can dig the ground (wait a bit with the evergreen material). Sixth, clean up the rose garden, prune back dead stems to live wood (no farther for another few weeks), and spray thoroughly with a ferbam mix against the overwintering spores of blackspot.

Reading notice. A book that has particular value especially because there are not many on the same subject on the garden shelf is Alan Bloom's *Moisture Gardening* (Branford, $7.95). This is not to damn the book with faint praise, but to note the fact that it is written for Great Britain. So American readers must make some accommodation for differences between British bog gardens and American ones. That said, we add that it is a simple, knowledgeable book, carrying the mark of the interested and literate gardener on its pages.

Second weekend

Forgotten fruit. The publicity calisthenics by which our attention has been called to the 150th anniversary of the founding of Stark Bro's nursery firm, suggests that it is high time to set out some fruit-bearing fruit trees. Home orchards seem to have been languishing in recent years, in part perhaps because the insect problem has been increasingly difficult to cope with, in part because the production of edible fruit has come to be a discredited by-blow of ornamental horticulture. But with dwarf apples and pears (not to mention pet-size peach trees) readily available and dependable without expert care, fruit growing deserves more attention. This is not to suggest that you need to sing Happy Birthday to the Stark family, but rather that raising a few fruit trees in your garden or on your lawn will prove doubly rewarding in the space of a season or two. The rules are simple: buy varieties grafted on Malling IX rootstocks (the smallest), prune back the stems of the year-old "whips" above the graft union to two-thirds of their original height, shorten side branches at least one-fourth, and spray thoroughly with a ferbam mix against the overwintering spores of blackspot.
Try our economy model: milled neoprene Ebonettes, 79c. Or for total protection, get insulated knit-cotton lined Bluettes. They're 1.69.

That's because they're made of neoprene. Yet Super Ebonettes are soft on hands. That's because these liquid-and-chemical proof household gloves are cotton-down lined. All for 98c. Too much?

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Ten Reos in all. 18-inch to 32-inch cutting capacities. Popular priced rotaries, riders and reel type. Fully equipped—with grass catchers on all models. Dependable starting—smooth, even cutting action. Easy access controls. Quick, easy mowing height adjustment. When it's time to mow—go Reo. America's finest mowing equipment. See your Reo Dealer. He's in the Yellow Pages. Write for full color brochure. Wheel Horse Products, Inc., 422 West Ireland Road, South Bend, Indiana.

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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.
and glazed by the manufacturer's men. Gas connections would have called for the proper experts in any case. But all the rest of the work could have been done during a summer by any able-bodied family team. The family, in fact, did do all the wiring (meeting code requirements), painting, and tile laying themselves.

Here is a detailed roster of the special features and new equipment that make the greenhouse livable the year round.

On the horticultural side:
Dyna-vent automatic gas heater, using outside air for combustion but recirculating the separately warmed greenhouse air. BTU capacity of the model chosen is easily up to maintaining the desired 60-plus night temperature, even in below-zero weather.

Automatic humidifier, with hygrostat, capable of maintaining a relative humidity of better than 75 per cent if necessary.

Automatic ventilation, including thermostat and four motors capable of opening and closing the two full-length ventilating sashes along either side of the ridge. Switches installed on the vent side of the thermostat permit putting either east or west ventilators, or both, under automatic control. (This can be important when winter winds or occasional storms from either direction are strong enough to cause damaging drafts.)

Sink and running water (remaining from the original greenhouse).

Emergency alarm thermobattery by means of which a battery-operated gong inside the main house will sound a warning when a preset high or low temperature is exceeded within the greenhouse (especially valuable in case of power failure, and even more with this type of space heater, which permits rapid cooling if the heater is not operating).

Comforts and conveniences:

Door from greenhouse to garden, originally requested of the manufacturers as a custom feature, but now available from them on an optional basis.

Glass jalousies (with summer insulating screens) to facilitate passage of summer air from the north end of the garden through the kitchen and dining room of the main house.

New concrete block walls set on old footings are painted with epoxy masonry paint. Concrete cap was troweled around sill after house was framed and glazed. Louvers aid roof vents in providing full summer ventilation. Gas-fed heater protrudes as corner.

New greenhouse is of extruded aluminum alloy members pre-drilled and bolted on site. Glass is set, puttyless, in plastic strips.

Old center bench was really a raised brick ground bed, had to be cleared by sledgehammer to make new floor space.

White Birch

Cabot's BLEACHING OIL
When applied to untreated wood surfaces, Cabot's Bleaching Oil imparts a delicate gray tone which, in the span of a very few months, weathers to a beautiful natural driftwood gray... a color effect ordinarily found only in seacoast areas after years of exposure to salt air. This remarkable product, while actually bleaching raw wood, preserves it by protecting against mildew, insects, and decay. Cabot's Bleaching Oil, easy to apply and economical, will not crack, peel or blister... is an ideal finish for all exterior wood surfaces where the driftwood look is desired.

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"Elevator," the effortless way to climb from floor to floor in any home. A must for people who can't climb stairs, a convenience for every member of the family. And, "Elevator" is available in a variety of color-coordinated designs that will match any home decor.

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INCLINATOR COMPANY OF AMERICA
2300 Paxton St., Harrisburg, Pa. 17105

COLOR IN YOUR HOME

1. ACTUAL PAINT SWATCHES are included in a 12-page booklet from Colorizer that features full-color room settings from the pages of House & Garden. There are also tips on antiquing, plus suggested color schemes for inside and outside the house. 25c.

2. COLOR AND PERSONALITY is the theme of a 12-page booklet written by Dr. Joyce Brothers for Mapco Carpet Co. The emotional impact of color is discussed and major considerations when decorating your home are outlined. 25c.

3. BE YOUR OWN DECORATOR with Royalco paneled and House & Garden Colors is the advice of a full-color booklet from Masonite. Color schemes are suggested to go with 16 kinds of paneling. Directions for measuring a room and installing paneling are included.

4. CREATE COLOR SCHEMES with the suggested color coordination plans featured in an 18-page booklet from Azrock. Tips on designing a floor are given, along with a color wheel and decorating suggestions. 25c.

DECORATING

5. START YOUR DECORATING with a picture, advises a folder from the Dearborn Glass Co. It covers the arrangement of pictures, two types of arrangements, matting, and framing.

6. FROM A GRAND ENTRANCE to the remodeling of an old kitchen is the range of material in a 30-page booklet from U.S. Plywood. Over two dozen room settings in full color illustrate how Wetherwood prefinished paneling helps to give rooms individuality. 25c.

7. HOW TO DECORATE WITH COLOR is explained in a colorful 64-page let from Yorkraft that pictures decorations and accessories inspired by America's past. They range from portraits to coat racks. $1.

8. COVER A BOOK OR A ITEM WITH Con-Tact brand using the 200644c. that gives in a leaflet that on many other things you can do with versatile self-adhesive vinyl. A view of available patterns and is pictured.

WINDOW FASHION

9. A NEW LOOK IN WIND is shown in a booklet from Bem that has 31 pages of tips on how to decorate with shades. Room setting full color are featured, along with instructions on measuring for shades and caring for them. 50c.

10. FOR SEAMLESS DRAPER a folder from Charles Bloom and Tergal, the sheer polyester voile on silk looms of Lyons, France actual swatch is included, and available colors are listed throughout with full-color settings. 40c.

11. MAGIC WITH DRAPES and curtains is the subject of a 32-page booklet from Eastern Drapery Hardware. This new guide by decor authority Mary Davis Gilles is illustrated throughout with full-color settings. 40c.

CLIMATE CONTROL

12. YEAR 'ROUND COMFORT hours a day, is covered in a color brochure from Day & Night Mfg. that describes how their full-house door climate control system works, what air conditioning systems are available for home use.
19. PLANTATION BREAKFASTS. Southern luncheons and dinners, and party fare built around famous Virginia Ham are featured in a 14-page recipe booklet from Jordan's Old Virginia Smokehouse. Cooking and carving instructions are included, 25c.

20. A COOK AND DRINK BOOK is offered by Paul Masson Vineyards. It's a 50-page booklet that has recipes for cocktails, punches, hors d'oeuvres, and gourmet dishes, as well as tips on how to serve and store wine.

21. A GUIDE TO CANADA—province by province—has been compiled by the Canadian Government Travel Bureau. The 50-page booklet has 144 colorful pictures that depict the places to see and the things to do in this vast vacation wonderland. A schedule of annual events is featured.

22. YOUR CHILD AND A PIANO are discussed in an informative booklet from Everett Piano Co. It outlines the benefits to be derived from piano lessons, and answers questions about readiness, talent, practice time.

23. TWENTY CHINA PATTERNS are pictured in a colorful folder from Pickard China. It also has the four tests for finest china, pointers on taking care of your china, plus a price list, 10c.

24. THE INVENTORY VALUE of your household goods and personal effects can be recorded on a special form offered by Government Employees Insurance Co. Information on insurance rates is included.

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MARCH GARDENERS continued from page 211

half. You are in business.

Old-time fruit growers complain that the best flavored varieties are no longer obtainable. There is some truth in this, but not enough to discourage you. Some varieties do make better table fruits than others in varying climates. Suggestion: ask your state experiment station what fruit varieties are best for table use in your climate; then check the specialists' catalogues for the best of those varieties that are obtainable in dwarf plants. And happy birthday, Stark's, anyway.

Book note. F. H. Brightman and B. E. Nicholson have produced without fuss or flurry, but with impeccable attention to detail, The Oxford Book of Flowerless Plants (Oxford, $10). The marvelously precise color drawings are Nicholson's; the equally precise text paragraphs are Brightman's. Everything described is illustrated and vice versa. And the organization is excellent and convenient. While this is a British book, it will serve admirably as a reference book of American or other English-speaking devotees of ferns, fungi, lichens, liverworts, mosses, and seaweeds (quite an order).

Pseudo-espaliers. Traditionally, says H. C. N. Cowley, 1965, espaliering is a rigidly circumscribed art almost as stylized as the dancing of the filliu in England. In point of gardening sense, it is best that espaliering can teach may be applied effectively to an enormous number of plants in great number of ways. The (or essence of) the espalier technique is the kind of plant training that will produce maximum results in smallest (two-dimensional) space. Freely adapted to any plant that can be trained flat against a wall, fence trellis or other support, espalier pruning techniques—which call into play all the laws governing a plant's growth habits and production of fruits, flowers, and ornamental parts—can be invaluable. In some respects, the proper training of woody plants may be downright unespalierish. The way branches are borne along a main stem, the manner in which bud initiation takes place (and when), the sizes in which certain types of growth are most active—all these things govern almost as stringent an espalier technique as the kind of plant stiffened training that will produce maximum results in smallest space. Freely adapted to any plant that can be trained flat against a wall, fence trellis or other support, espalier pruning techniques—which call into play all the laws governing a plant's growth habits and production of fruits, flowers, and ornamental parts—can be invaluable. In some respects, the proper training of woody plants may be downright unespalierish. The way branches are borne along a main stem, the manner in which bud initiation takes place (and when), the sizes in which certain types of growth are most active—all these things govern almost as stringent an espalier technique as the kind of plant stiffened training that will produce maximum results in smallest space.

Fourth weekend

Thinning harvest. "What you lose on the roundabout," runneth the old English maxim, "you gain on the swing." Bear this in mind when you (a) prune or thin your spring-flowering shrubs or (b) cut branches of spring-flowering shrubs to bring into the house for pre-season color. All or part of what you prune for therapeutic or esthetic reasons, in other words, may be placed in water in the back of the garage for a few days, then brought into the living room where it should burst into bloom forthwith. (Actually, most of the early spring plants such as forsythia, flowering quince, apple, peach, almond, cherry, and hawthorn could have been harvested for the house a month ago. So they are ready to pop now.) The problem is not in bringing spring branches into flower indoors; it is in deciding which plants should be pruned and how. Forsythia, for example, is most effectively pruned by simply removing at ground level all superannuated or crowding growth (then the upper parts with buds can be taken inside). Certain other plants, especially the small or bushy fruits, to be pruned rather than thin in their entirety. It is important to remember in either case that pruning, or thinning of young growth will lessen the flowering of the plant. On the other hand, a member that a few flowering shoots or sprays in the house in late winter can lift your spirits amazingly long, too, that judicious training and thinning, done preferentially during plant dormancy, is part of good husbandry.

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THE LIVABLE GREENHOUSE continued from page 213

house and out through the south greenhouse door to the woods beyond.
Three 110-volt floodlights for night work and eight electric outlets (of the three-wire type in weatherproof boxes) to operate heating cable for the propagating case, humidifier, coffee percolator, radio, vacuum cleaner, summer connection for garden lights, etc. The two separate branch circuits serving the greenhouse also allow for future installation of fluorescent tubes under the plant benches if desired.
Low-voltage Loran lights, operated through a 12-volt, step-down transformer and so placed that they illuminate the wicker table, bromeliad tree in the far corner and the angled south and west benches. The Venetian glass lantern and Tiffany shade (see pages 172 and 173) are party propped up as occasional dictats form high roof rafters on heavy aluminum plant hooks.

MODERN MUSIC continued from page 124

many aspects the least rewarding, of our quartet is Arnold Schoenberg. With an early opus written in 1899, the sensuously re- splendent Verklärte Nacht (Transfigured Night) (Columbia ML-294/M25-604). This poem for strings transmutes mortal passion into velvety ethereal sonority. Then you might try his “Three Little Orchestra Pieces” (in the same album of his complete works) written only twelve years afterward but cons later in terms of modernity. The sounds will probably scratch at your ear abra- sively. The intellect guiding the music’s deliberations may well be invisible and almost unbearable. The tones sound as scattered as mud flung at a newly painted fence by a child. There may be nothing here for you—at the moment—except distress and unrest, so put this later Schoenberg away. Come back to him another time. You may never like his ice-cold emotionless music, but if you persevere, you will at least come to respect it.

By now you should be ready for more recent landmarks of modern music—the twentieth-cen- tury masterpieces of our own day. The most tutorial and easily accessible is Béla Bartók’s “Concerto for Orchestra” (Columbia ML-6215/MS-6615). Here a certain formalism keeps you oriented, while the voluptuous texture of sound involves you emotionally. In similar vein is the handsome “Violin Concerto” (Columbia ML-6113/MS-6713) by Paul Hindemith as played by Isaac Stern.

You should also listen to the music of Charles Ives, America’s only really great composer. Although his life work places him with the early pioneers of modern music, he lived in unique isolation. First his career as a businessman, selling insurance, and later his health kept him from entanglement fully into the world of musi- cal sophistication. But no composer advanced or more daring. On now has the public begun to cat- up with him. The best starting point in the bewildering labyrinth of Ivesiana is his “Music of the 18th Century” conducted by George Szell (Columbia ML-6321/MS-6921). On this record we hear samplings of psalms, harve- choras and thrilling portrayals and pictures in sound.

Among the current composers of modern music, two men, Olivier Messiaen and Alberto Ginastera, stand in a particularly glamorous and fashionable position. Each is a member of a superhumanly, something of a super- or superbly creative artist of the romantic and modern eras of contemporary music.

These, then, represent the highest peaks of the Himalaya of the range of modern music. By studying them, you are sure to get their strangeness, familiar. Many of their strangest—first with the easiest compositions, gradually listening to the more difficult, you will build a foundation that will stand in you good stead when listening to a composition that you have never heard before and one that will help you to appreciate what it is the composer is trying to convey. If you have let the sounds of some of these experiences of modern music sink in, you will auto- matically have a sense of modern musical geography and you will never lose the way, no matter how “advanced” or “disagreeable” the new, new music may be to you.

No one can make you like ca- chophony, necessarily, but at least you now know just how much you are willing to go. If you know that, then you will also be able to tell the spurious from the genuine—the great convenience in this world where the accumulating centuries give us more to enjoy each day.
It all begins with Karastan

You take your first step toward creating memorable rooms when you choose Karastan. This treasured name in carpet offers a wealth of styles, tones and textures that will inspire you to design a decor as unique as your own personality. Luxurious all-wool Apropeau, above, is a broadloom of textural and color excitement—a shade to express your every mood. Beginning with the beauty of Karastan assures a room of truly distinctive elegance. In 17 colors, $21.00* the square yard, or as lavishly fringed area rug in a variety of sizes: 9x12 only $315.00*.
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For a booklet collection of Drexel's furniture styles, send 50¢ to Drexel Furniture Company, 202 Huffman Road, Drexel, North Carolina.