MAY

House & Garden

How to create
YOUR OWN PERSONAL STYLE

Fresh points of view on decorating and color
plus ideas for kitchens • parties • gardens

PERIODICAL
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The "Hand-Engineered" beauty of upholstered furniture: Henredon is at the heart of it.

The look is luxurious. But the craftsmanship beneath this elegance is even more impressive. For instance, take a good look at the curved back on the sofa above. Those curves have been carefully "hand-engineered" and molded to cradle you in comfort for a long, long time. All Henredon upholstered pieces are hand-tailored in the same way, from the frame out. Then they're covered in a variety of luxurious fabrics that belie their practicality. There are Henredon sofas, chairs and occasional chairs of all dimensions and styles, scaled for the largest and the smallest rooms. (Many Henredon sofas can be made to the exact length you need—by the inch.) That's another of the beauties of Henredon. The occasional furniture you see in the photograph is from Folio Four. It's "hand-engineered," just like our upholstered pieces. It's the only way Henredon will make furniture.

Henredon fine furniture

For brochures showing Henredon's upholstered furniture and Folio Four collection, send $1.00 to Henredon, Department HG-5, Morganton, North Carolina.
It takes 35 steps to make sterling. We use 34 of them to make stainless.

Pick up a piece of our stainless. Close your eyes. It feels heavy and perfectly balanced. Run your finger along the edges. You hardly know they're edges. In fact, if you didn't know you were holding a piece of stainless, you'd think you were holding a piece of sterling.

And for good reasons. Our sterling and stainless are made in the same place. By the same people. To make sterling, we roll, cut, smooth, sand buff, and inspect five times. To make stainless we go through the same steps. Except that stainless doesn't need sand buffing.

Actually, a lot of what we do isn't really necessary. But if we didn't do it, we wouldn't have stainless worthy of our "IS" maker's mark. That's the same mark we use for our finest sterling. It's our way of telling you we're willing to stake our reputation on our flatware.

No matter what it's made of. You'll find the patterns you see here at your jewelers and fine silver departments. For a 50-piece service for 8, Norse is $79.95. Saturna or Today, $69.95.

For a free color brochure showing all our patterns, write The International Silver Company, Meriden, Connecticut.

*International Stainless Deluxe
On the cover: A May-December wedding of the new and the old, the living room in Mr. and Mrs. O. Kelley Anderson’s New York apartment was designed to indulge two vastly different tastes without neglecting either. Mrs. Anderson loves contemporary design and avant-garde painting. The result they achieved with the help of interior designers Seymour La Verne and Joseph Abraham is a counterpoint of styles: ornately carved woodwork versus snow-white walls, simple white sofas, a serpentine bench with a zippered stretch-fabric cover, and a fabulous abstract-painted construction called a Mrs. Anderson cold—a tree in a tub, there is little ornament (gewgaws leave "Memory Box" on the Saarinen table, and a floor-to-ceiling mobile sculpture, successfully and intensely personal in its gay as a Tinker Toy, by Mike Todd. Success! Read on. Individualistic, that begins on page 115.

TO: HOUSE & GARDEN SUBSCRIBERS

The U.S. Post Office is currently putting the new Zip Code plan into effect which would result eventually in greatly improved service. While this change is under way, your subscription copy may be late in arriving. Please be patient with us—unavoidable.
Now-Kleenex® tissues in 3 new decorator boxes
-the new look of softness

Too pretty for words—so the words pop off when the soft tissues pop out.

Top: Regular size box
Middle: Family size box
Bottom: Dispenser size box
All 3 in 5 pretty colors
We make four basic types of dishwashers at KitchenAid.

But, unlike most other dishwashers, the heart of each KitchenAid is the same.

So every KitchenAid gives you the same good performance. The same dependability. The same quality.

No matter the model. No matter the price.

For example, every single one has the same effective Hydro Sweep washing system, so good you don’t have to hand-rinse before loading.

Every one has the same thorough Flo-Thru drying system, safe for your fine china and good plasticware.

Everyone is easy to load. Spacemaker Racks hold even big things like roasters and cookie sheets.

And every one has a premium porcelain enamel interior that stays beautiful for years.

So whichever one you buy to suit your needs and your budget, you can be sure you’re getting the same, basic quality KitchenAid is famous for.

See them at your KitchenAid dealer (check the Yellow Pages). Or write to KitchenAid Dishwashers, Dept. 7DA, The Hobart Manufacturing Company, Troy, Ohio 45373.

Ask your dealer for the 52-page Better Homes & Gardens guide to better Kitchen Planning. It’s free. But supply is limited, so hurry.

By the makers of Hobart commercial dishwashers and food waste disposers,
WHAT'S THE LAST EXCUSE
YOU USED TO KEEP A GUEST
FROM SEEING YOUR BEDROOM?

It's really very easy to help cure
room neglect.
If you take care of the bed, the rest of the
room will take care of itself. And it's
only worth the $20 or $30 a new Bates bed
cost to have that happen.
For your $20 you can have our Nouveau
dthat won't send you into a cleaning
because all you have to do is plunk
the washer.
You can have our daisies that'll never wilt
use we've pressed their petals permanently.
You can have our yellow spread that's so
airy, you'd swear your bedroom had
ern exposure.
You can have our needlepoint that's English
our pattern that's Spanish and vary
t when the mood strikes you.
You can have a room that
's like it's been completely done
and all you did was remake the bed.

This is India Paisley from our famous "Designers' Portfolio." In red, gold or blue.
Twin, about $22.50; Double, about $25.00. At all stores that cure bedroom neglect.
112 West 34th Street, New York 10001.
Questions & Answers
By Louise Ade Boger

I would appreciate any information you can give me about this chair. It is very crudely made. The seat seems to be fashioned from a slab of wood sawed from a tree trunk. J.F.—Philadelphia, Pa.

What you have is a barber's chair or a shaving chair. The additional crest rail served as a headrest. It is probably English, made in the second half of the eighteenth century.

This urn has been in our family for years. It has four parts: top, base, side, and pedestal. The mark is worn, but you can see a distinct block E. What can you tell me about it?

W.O.F.—Great Falls, Mont.

The shape and decoration of your vase is typical of the porcelain for which Vienna was long noted. The block E., however, indicates that your piece was made at the porcelain manufactory established at Eichwald, Bohemia, in 1871.

Have you any idea of the origin of this mahogany corner cupboard which we purchased in Massachusetts? It is in two parts, base and cabinet top, with serpentine front. The piece is extremely heavy and supposedly belonged to a Plymouth sea captain sometime in the eighteenth century.

R.M.C.—Chicago, Ill.

Your cupboard is either of Dutch or Portuguese origin. It is not possible to determine from the photograph whether it was made in the late-eighteenth or mid-nineteenth century.

Continued on page 12
Why not on yours? Could be you haven't heard of Village Green. The people at World Carpets have just brought it out for you who love the look of grass, but hate to mow it. To water it. To seed it. To fertilize it. Where does Village Green go? On lawns, patios, tennis courts, boat decks, around swimming pools. Funny thing is, some of our customers even use it in the kitchen. They swear it keeps them cool while they're slaving over a hot stove. Can you beat that? How do you clean Village Green? Simple. Hose it down. It dries off quicker than you can say crabgrass. It's colorfast. Mildew-proof. Non-allergenic. Unaffected by weather. And costs much less than you think. Put down Village Green. Make the grass greener on your side of the fence.
This is a pattern without a precedent. A design for your day and age... for the modern art of living to the fullest. Unique in its contrasts of smoothly polished sterling and the jewel-carved faceting of every leaf and petal. So delicate, so precise that each piece scatters notes of dancing brilliance from every angle. Fresh and feminine in its elegance. A look that Lunt has brought to a flourish of perfection in Belle Meade.

Lunt celebrates America's return to elegance in brilliant modern terms

**NEW Belle Meade** by LUNT

For information, write Lunt Silversmiths, Dept. HG-1, Greenfield, Mass.
WHY DO SO MANY MARKET EXPERTS CHOOSE CADILLAC?

For almost as many reasons as there are Cadillac owners. To those who place performance first, Cadillac delivers response, handling ease and roadability unique among luxury cars. To those who expect the highest degree of safety features and the utmost dependability, Cadillac stands unsurpassed in its field. When selection is a consideration, Cadillac, with its twelve distinctive body styles, is unapproached in the luxury field. And to those who think in terms of sound and lasting value, Cadillac simply has no equal. Whatever your pleasure in cars, your authorized dealer will show you why Cadillac is the overwhelming choice of fine car buyers everywhere.

Standard of the World

Cadillac
Why reupholster when you can buy Moore for less?

When you reupholster, you still have the old frame, the old filling, the old springs. In fact, the old chair. Why make do when you can select an all new Moore chair for less. And, you get a new frame! New filling! New springs! Pre-selected decorator fabric with soil resistant finish! Rich-Lux® urethane foam cushioning to give you that extra comfort!

Yes! Moore will have both you and your budget sitting pretty.

These and other Moore chairs are available at fine furniture and department stores. Or, write Sam Moore Furniture Industries, Department HB 4, Bedford, Virginia.

*Prices may be slightly higher west of Mississippi.
Write us for a free sample of this Armstrong cushioned vinyl floor.
Armstrong, 6705 Maple Ave., Lancaster, Pa. 17604.

Underneath that tough surface, there's a thick cushion of vinyl foam. It gives when you step on it. Makes you feel like you're walking on air. In fact, you are. The name of this extraordinary, new floor is Armstrong Cambrian Cushioned Vinyl Corlon! See it now at your Armstrong retailer's, or write to us for a free sample.
APROPOS, THE COLLECTED LOOK:
LOUIS XV, LOUIS XVI, REGENCY,
CONTEMPORARY—A HARMONY OF
DESIGN CONTRASTS EXPRESSED IN MORE
THAN 70 PIECES...PROPORTIONED
FOR TODAY'S MORE INTIMATE ROOMS.
LOUIS XVI CABINET $719; REGENCY
ARM CHAIR $244; LOUIS XVI TABLE $449.

TOMLINSON

BROCHURE $1.00. DEPT. HG-57, TOMLINSON FURNITURE,
HIGH POINT, NORTH CAROLINA 27261

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

ANTQIUES
continued from page 6

This is a signed Schneider lamp and the glass is
blue, shading into red. Could you tell us more
about its background? B.L.G.—Springfield, Mo.

Gustav Schneider was Viennese. His shop was in
Vienna, but his work was sold through a French
representative. He was active from 1900 until
World War I, and his glass artifacts are highly
regarded as period pieces. Your lamp was prob-
ably made between 1900 and 1910. The coloring
is quite unusual for a Schneider lamp.

SCHNEIDER LAMP

These sketches are of my ladle and its
hallmarks. Can you identify the ladle
further?

M.S.—Austin, Tex.

BAILEY & CO.

Your ladle is coin silver, made by
Bailey & Co., of Philadelphia between
1846 and 1850. The firm eventually be-
came one of the leading Philadelphia
jewelers, Bailey, Banks & Biddle.

SILVER LADLE

My pipe rack is made of unglazed plaster of paris and the faces are very
lifelike. I would appreciate any information about it.

R.C.M.—Arlington Heights, Ill.

Your rack was made in America and dates somewhere between 1895 and
1915. Such racks were very popular and were made by a number of firms
specializing in figures and ornaments.

ORNAMENTAL PIPE RACK

Can you judge the age of this
carriage? It is made of wood
and leather. There are no
marks on it.

R.D.A.—New Brunswick, N. J.

I would date your American-
made baby carriage around
1850-1870. With its collapsible
top and leather-covered dash-
board, it is an exact copy in
miniature of the one-horse
buggy, and was probably made
by some carriage builder of
that era.

AUTHENTIC BABY BUGGY

This clock, which has been in our fam-
ily for five generations, has "S. Thomas,
Plymouth, Conn." engraved on the
works. Could you give me the approxi-
mate date of its manufacture?

O.M.C.—Magnolia, Ark.

If your Seth Thomas shelf clock has a
wooden movement, it dates before
1837; if the movement is brass, it dates
between 1837 and 1845. Seth Thomas
worked in Plymouth, Conn.; the name
was changed to Thomaston in 1866.

SHELF CLOCK
Your every day china can be so fine, most people will think it came from rich Aunt Hattie.

The trouble with the china that does come from rich Aunt Hattie is you hardly ever get to use it. It's so expensive, you're scared to death you'll break a plate. So you secret it away in some nook or cranny where nothing can happen to it, and look for something you can use.

We understand all that at Royal Doulton (we've been in the fine china business for a long time), so we've made a fine English china that looks good enough to be the china in the closet, but doesn't cost much more than plain old everyday dishes. It's called Royal Doulton English Translucent.

We have 25 patterns in all. They cost from $9.95 to $16.95 for a five-piece place setting. And you can tell from the one here, our $13.95 Tapestry, how fine a china it is. Every plate, cup and saucer is hand circled in pure gold.

We think it makes a beautiful second set of china. And if you decide to make it your one and only, we think it's fine enough for that too.

If you'd like to have our lovely brochure, so you can see all the Royal Doulton English Translucent patterns, send 10¢ to Doulton & Co., Inc. Dept. HG, 11 East 26th Street, New York, N.Y. 10010.
All Together Now

**FRESH FROM THE CANNON ROYAL FAMILY**

New three-part harmony from Cannon to make your private rooms serene and well-ordered. Sheets, towels and bedspreads that are beautiful complements to each other. Collect them, live with them, enjoy them for the elegant and supremely well-bred adornments that they are.

Shown here, the Cheltenham Garden sheet, towel and bedspread. A queen's ransom in flowers of gold and green. A subtle green sheet with a flowering border. Sheared terry towel with rich, soft depths. The bedspread is a great sweep of color and opulence. See the new Cannon threesomes and other Fashions from the Four Winds at fine department stores. Cannon Mills, Inc., New York 10020
Total Commitment in Sterling

BEAUVOIR by TUTTLE

Not everyone is equal to the luxury of Beauvoir. Some find it overwhelming; some awe-inspiring. To those with the stature to command it, Beauvoir can be a never-ending source of proud distinction, sterling of rare character.

At fine jewelry and department stores. Name of nearest on request.

TUTTLE SILVERSMITHS
Lancaster, Penna.

“Pine Tree Shilling Hallmark”
“Presidential Datemarks”

TIMESAVING SPECIALISTS FOR THE KITCHEN

Each of these somewhat eccentric-looking gadgets performs one utilitarian function brilliantly and takes the fuss and muss out of culinary chores.

To shell and devein shrimp—a thin-bladed stainless-steel knife with a serrated edge and handle large enough to grasp firmly. $1.98. At the Village Kitchen Shop.

To shape a cookie—a cutter that rolls over dough like a tiny lawn mower and makes four different designs with a quick change of cutting forms. $3.50 at La Cocina.

To snip off an egg top—a chicken-shaped scissors with a cutting blade of stainless steel, handles of copper-plated nickel. $7.98 at Paprikas Weiss.

To segment a hard-cooked egg—an aluminum cutter that makes six neat edges. $1.69 at Macy’s.

To cut potatoes for French frying—a stainless-steel knife with eight teeth, from France. "Pomfritt," $1.50 at Bazaar de la Cuisine.

To slice an apple or pear—a stainless-steel blade that quickly divides the fruit into twelve equal slices, removes core at same time. $1.39 at Macy’s.

Continued on page 20
Estate BY UNITED

English in inspiration - Continental in mood - Elegant always

AUTHENTIC IN TRADITIONAL DETAIL, ESTATE IS MASTERFULLY CRAFTED OF FIGURED VENERS

25c FOR BROCHURES SHOWING A REPRESENTATION OF THE UNITED COLLECTIONS. UNITED FURNITURE CORP., DEPT. E, LEXINGTON, NORTH CAROLINA

1967
people who know...buy Bigelow

Tiptoe through the soft, leafy beauty of Glen Arbor. 100% Bigelow Approved olefin: Polycrest® pile. Shown: Golden Bronze. 15 colors. You can buy a Bigelow with confidence because, unlike many carpet companies, we make and dye our own yarns...from fibers we first torture-test ourselves.

Polycrest®
Polycrest is UNIROYAL's Reg. T.M. for its olefin fiber
Work in comfort! Housekeeping tasks are easier when your home is pleasantly cool, healthfully dry. And, with York air conditioning, your home is quieter, cleaner; you close your doors and windows on noise and airborne dirt, dust, pollen.

FREE AIR CONDITIONING ESTIMATE!
Mail the coupon today for name of Authorized York Dealer near you. He'll make a FREE air conditioning estimate of your home... tell you how easy it is to have York comfort conditioning the year around. Ask him about York's convenient payment plan for homeowners. No down payment... up to five years to pay!

YORK CORPORATION
York, Pennsylvania 17405

Yes, I'd like more information on York air conditioning, and York's convenient payment plan.

NAME

ADDRESS

CITY

STATE

ZIP
FLORENTINE CANDLESTICK. Beige crackle Italian faience candlestick, two tone blue floral decoration. Shade—antique beige vinyl with matching two tone blue braid. Overall Height 34". Retail Price $89.50*.

TIMESAVING SPECIALISTS continued from page 16

To mince parsley—a roller with ten round razor-sharp blades and a black wooden handle. $1.25 at the Village Kitchen Shop.

To vary cookie design—a delightfully offbeat gadget that cartwheels over the dough and leaves five differently shaped cookies in its wake. Made in Germany. $1.98 at Paprikas Weiss.

To grate anything—a brass turtle as decorative as it is functional. Can hang by tail when not grating. $10.50 at Pampered Kitchens.

To separate an egg—a plastic device that catches yolk in center, allows white to flow through to bowl. 75¢ at Bazaar de la Cuisine.

To grind pepper—an aluminum mill that can be refilled as quickly as you can say "more peppercorns," by feeding them into the handy hopper on its side. $7.95 at the Village Kitchen Shop.

To strain tea—a sieve that swivels over cup to snare leaves, then back over stand to drip. $1.25 at the Village Kitchen Shop.

FOR STORE ADDRESSES, SEE PAGE 176.
Why don’t you become a professional Interior Decorator?

It’s a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited... even if you use only part of your time. You can train at home without interrupting your regular duties.

By Janice Trimble

N’t think there is another profession that offers more pleasure or greater joy to a woman than that of interior decorating. It is the ideal place to put your natural love of beauty to practical use. You can prepare one of the many attractive positions available to you. Decide if you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings of a successful career as a professional decorator, even if you've done no decorating, you are one of many women with unsuspected talent just waiting to be uncovered.

A tremendously expanded field is available to be that only wealthy people employed professional decorators. That’s no longer true. Increasingly large numbers of makers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Decorating offers you the chance to work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive stores filled with treasures. You move in a world of fashion, creativity and ever-changing style. Signining and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

Decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That’s why the profession has grown so enormously.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today’s decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

The LaSalle Course in Interior Decorating is backed by more than half a century of leadership in the field of adult education. More than 1,000,000 people have trained for success through home study with LaSalle.

Mail attached card for free booklet

If you are seriously interested in the new opportunities offered by a career in Interior Decorating—if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals—send attached post-card for free LaSalle booklet. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

If card has been removed, mail this coupon

LASALLE EXTENSION UNIVERSITY
A Correspondence Institution
417 S. Dearborn, Dept. es-005, Chicago, Illinois 60605

Please mail me your free illustrated booklet “Careers in Interior Decoration.”

Name ____________________________
Address ____________________________
City & State ____________________________
Zip No. ____________________________

Age ______ Working Hours A.M. P.M. $______

1967
The first truly feminine anti-perspirant proved effective in 105° heat!

Super Biodorant by Helena Rubinstein
...the fragrant, flow-on anti-perspirant for women who have worrisome perspiration problems.

No ordinary deodorant or anti-perspirant can even begin to match Super Biodorant. It stops perspiration anxieties cold even in humid, summer heat. Offers you the driest underarms ever.

Super Biodorant is good news for your beautiful clothes too. Use it faithfully and feel really secure.

Peggy Duell, word-fancier and party-giver extraordinaire, called her last affair a "Jubilation of Jubilees," because by glorious coincidence, her parents' wedding anniversary, her husband's birthday, and a son's graduation from college all fell within days of each other. It was an obvious cue to celebrate triumphantly, honoring three generations at once. So, Peggy staged a gala.

A marquee was erected over the swimming pool which had been transformed into a sylvan fairyland. It was divided visually by means of a freely curving "path" of moss-covered plywood, not, of course, meant to be walked across. Around the pool, in free-form arrangements, were masses of potted primulas, tulips, and geraniums masked by all manner of greens, ferns, pachysandra, and ivy. The two main supporting poles of the marquee were camouflaged with real bark, and live branches hung with fake fruit were wired to the tops to create the effect of two giant trees. The marquee, of course, covered much more than the pool itself—it was large enough also to shelter numerous little tables, a small dance floor, and two buffets. And the lights of the pool gave a lovely shimmery, diffused glow to the scene. There was no obvious artificial lighting, just candles on the tables, hurricane lamps on the buffet.

The receiving line at the beginning of the party was a kind of prelude to the whole temper of the evening: three age groups melded into one united family bravissimo. Even the smallest nieces, nephews, and grandchildren joined the throng for the earlier part of the evening, and Peggy saw to it that they had their own little table at one side and their own special menu. This combination of generations provided a far more interesting variety of people than you usually run into at a big party—plus more scope for the toasts and a general ageless gaiety.

For years we have kept extra party glasses on hand for those times when we had more guests than we could serve with our best crystal yet not enough of a crowd to warrant a rental service. Naturally, we had replacements waiting in the wings, and when it became apparent that replacements were in order, I was very pleased to find that I could buy genuinely attractive Tiffin-Nutcracker and also shells Brazil nuts perfectly.

Super soups, or those extra touches that turn ordinary canned soups into party fare: sour cream and grated coconut on curried chicken soup; paper-thin raw mushroom slices in chicken broth; canned sliced baby tomatoes floating on bisque tomato; crumbled bacon with clam chowder; lime slices with black bean.

Notes for the Hostess
BY DIANA BRYAN

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For years we have kept extra party glasses on hand for those times when we had more guests than we could serve with our best crystal, yet not enough of a crowd to warrant a rental service. Breakage, naturally, has reduced the supply, and when it became apparent that replacements were in order, I was very pleased to find that I could buy genuinely attractive Tiffin-Nutcracker bar glasses at quite reasonable prices. I got 11-ounce Mayfair tumblers and 8-ounce English on-the-rocks glasses in a heavy handsome design that looks as if it with such precision that you get the whole unbroken nutmeat each time. It is a jet-age-looking contraption, but it works. This gem from Georgia is called the Imp-Nutcracker and also shells Brazil nuts perfectly.

Super soups, or those extra touches that turn ordinary canned soups into party fare: sour cream and grated coconut on curried chicken soup; paper-thin raw mushroom slices in chicken broth; canned sliced baby tomatoes floating on bisque tomato; crumbled bacon with clam chowder; lime slices with black bean.

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Super soups, or those extra touches that turn ordinary canned soups into party fare: sour cream and grated coconut on curried chicken soup; paper-thin raw mushroom slices in chicken broth; canned sliced baby tomatoes floating on bisque tomato; crumbled bacon with clam chowder; lime slices with black bean.

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When couturiere Adele Simpson saw Philadelphia's "Plymouth Valley" carpet, she just couldn't help herself.

Reaction to Philadelphia's Plymouth Valley is naturally creative. And emphatically individual.

Witness the inspired creation of fashion designer Adele Simpson!

What bright new home-decorating inspiration will Philadelphia's Plymouth Valley carpet spark in you? You'll have to see it: inviting, dense sheared plush. Subtle lattice tracery of random loop-pile tips. A spectrum of 17 colors with "English Manor" overtones.

And the reassurance of these names on the label: Acrilan® for its resilient, hardy, easily cleaned acrylic pile; Philadelphia, for the 120 years of quality carpetcrafting behind it.

PHILADELPHIA Carpet Company
Since 1846, the quality of elegance underfoot
NOW! CHOICE OF 7 FRIGIDAIR
WORK-SAVERS
HAND-SAVERS • TIME-SAVERS
HEALTH-SAVERS • FROWN-SAVERS

they're the 1967 SUPER SURGE mobile dishwashers

4 front-loading Dishmobiles
3 top-loading mobile models

7 new dishwashers, sized and priced to fit your needs and budget

They're WORK-SAVERS because exclusive Super-Surge Washing Action in each of the 7 models drenches dishes really clean. And they handle big loads. Models shown hold 16 table-settings (NEMA). Racks roll right out on all Dishmobiles. And the special swing-up top rack on the top loader (shown) locks in place ... makes loading and unloading simpler, too.

They're HAND-SAVERS. See if your skin isn't smoother soon.
They're TIME-SAVERS because you simply roll the dishwasher to the sink, load it, hook it up, turn it on. No need for pre-rinsing at all.
They're HEALTH-SAVERS because they get dishes a lot cleaner than hand washing, and a hot water wash helps sanitize dishes for the whole family.

They're FROWN-SAVERS because they carry our EXCLUSIVE YEAR WARRANTY—1-Year Warranty for repair of any defect, plus a 4-year Protection Plan (parts only) for furnishing replacement of any defective part in the motor, pump or water circulating system. Save yourself for nicer things than doing dishes! See all 7 models and pick your favorite at your Frigidaire Dealer's... soon!

P.S.—An extra convenience with all 4 Dishmobiles... each one can convert to a built-in any time later.

move up to SUPER SURGE Dishwashing this Spring!

FRIGIDAIRE
PRODUCT OF GENERAL MOTORS

Model DW-CIML, shown in Two-Tone Tahitian Green. Available in other colors.
Model DW-ITL, in Snowcrest White.
THE TRAVELER'S $100 MISUNDERSTANDING or how to keep up with the customs of the country

Travel, it has been said, is better than to arrive. Certainly the typical vacationer abroad often finds the most trying time of the whole trip is the arrival home and not so much for the immediate customs ceremony that he or she has inadvertently run afoul of some customs ruling. It must be admitted, however, that changes in regulations are as well advertised as they ought to be. You have to keep a sharp eye on travel columns or consult some well-informed professional in order to get the latest word. Sometimes the changes are to the shopper's advantage; for instance, the important new tariff is that which gives antique status to certain jewelry, accessories, silks, and so on, over 100 years old (formerly they had to be made before 1830). Here, then, is a report on the customs status quo.

Exemptions and Exceptions

The $100 customs exemption that went into effect October 1, 1965, applies to every returning resident (regardless of age), and a family can pool all its purchases and fill out a single form. (For example, a family of four can bring a total of $400 worth of merchandise, regardless of who did the actual buying.)

Warning: the exemption applies only to articles you actually bring with you. Anything shipped or mailed is considered dutiable unless, of course, it is an item that carries no duty) and on arrival will be examined by the Mail Division of Customs, the duty assessed, and the sum collected by the mailman. You can still mail gifts to friends duty-free, provided that the retail value is under $10, and that it does not contain tobacco, alcohol, or perfume valued at more than $1.

The $100 exemption is based on the current retail value of merchandise, regardless of who did the actual buying. Duty applies not just to purchases, but also to gifts you get abroad and to repairs or alterations to property taken with you. Even duty-free items, if the total is over $100, have to be listed in the written declaration. So do items not intended for personal use (commercial samples, goods to be resold or used for business purposes, anything bought back for someone else).

Certain products are not admitted at any cost. These include merchandise from North Vietnam, Communist China, North Korea, and Cuba. No items may be brought in from Hong Kong unless they are accompanied by the Comprehensive Hong Kong Certificate of Origin, a government certificate that proves they were not brought over from Communist China. Also prohibited are switchblade knives, lottery tickets, wild bird feathers and eggs, liqueur chocolates, obscene material, narcotics and drugs containing narcotics (which might be quite innocent-seeming cough syrups or headache remedies).

You can claim the $100 exemption provided you have been out of the country for at least forty-eight hours (there is no time limit for Mexico or the U. S. Virgin Islands) and that it does not contain tobacco, alcohol, or perfume valued at more than $1.

Continued on the next page

New Dishwasher all with built-in spot removers

strips away the invisible film that causes water to spot.

What causes water spots? An invisible film. It clings to glasses, silver, dishes. Water drops stick to it and dry into spots. New Dishwasher all with its built-in spot removers penetrates this invisible film, strips it away. Everything in your washer comes out sparkling clean.
for a room
marked personal

Furniture of elegance executed in hand
carvings, lustrous finishes and rich fabrics,
to express a gracious way of life.

ATLANTA  BOSTON  BUFFALO
CHICAGO  DALLAS  LOS ANGELES
NEW YORK  SANFRANCISCO  SEATTLE

Send 50 cents for Kittinger Portfolio, 1887 Elmwood Ave., Buffalo, N. Y. 14207.

TRAVELER’S MISUNDERSTANDING continued from preceding page

allowance; families cannot group purchases) and include any of
these items: fifty cigarettes, or ten
 cigars, or ½ pound of tobacco, 4
ounces of liquor or perfume con-
taining alcohol. If you go over this
limit, and try to deduct the $10
from a $20 purchase, all leniency
disappears and duty is levied on
everything.

Since October, 1965, only 1
quart of any alcoholic drink can
be claimed on your $100 exemp-
tion, and then only if you are over
twenty-one. You can also include
100 cigars and an unlimited
amount of cigarettes. There is no
age requirement for tobacco, but
you may find other obstacles in
your way. Check with state and
city officials to see if there are any
local ukases. New York City resi-
dents, for example, are allowed
only two cartons of cigarettes tax-
free; beyond that, a form must be
filed with the city tax bureau and
tax paid on the excess.

More Liberal Laws

Now for the brighter side of the
picture. Happy exceptions to the
$100 straitjacket are the U. S.
Virgin Islands, Guam, and Ameri-
can Samoa. Travelers returning
from these favored spots can bring
in $200-worth of acquisitions and
1 gallon of liquor. If, however, you
pick up the usual $100-worth of
goods and 1 quart of liquor in
some other country before or after
you visit these places, this is
counted as part of your total and
you will only be allowed $100 and
four more bottles of liquor. You
should have sales slips and receipts
to back up the value and origin of
all your purchases.

The list of things that carry
no duty at all is really exotic. Pic-
ture, if you will, a traveler with
a duty-free cargo of authenticated
antiques; original works of art;
original prints; maps over twenty
years old; foreign-language books
and books printed over twenty
years ago; natural (uncut, unpol-
ished, unset) precious or semi-
precious stones; typewriters; truf-
flies. You might say that regula-
tions are on the side of the con-
noisseur since art reproductions
are dutiable at 9 per cent.

It was the new tariff law that
became effective February 1, 1967
that brought about the liberaliza-
tion in the definition of an an-
tique; it now includes rugs and
carpets that previously qualified
only if they predated 1701. In ad-
dition, the law frees a wide range
of more esoteric items from duty:
collector’s items in scientific
fields; films, microfilms, and
slides of educational, cultural, and
scientific value for approved insti-
tutions; music in book or sheet
form; maps, atlases, and charts;
scientific instruments and equip-
ment for non-profit use, and all
kinds of printed material, from
tourist literature and catalogues
to periodicals of current litera-
ture.

As there may well be a differ-
ence of opinion between you and
a customs officer on what is and
what is not an authentic antique
or work of art, be prepared with
a form or letter signed by the dealer,
gallery owner, or artist verifying
the age and artistic merit of your
purchase. You will have to fill in
and sign customs form 3307,
Declaration for Free Entry of
Works of Art, Artistic Antiquities,
Original Paintings, Statuary, etc.,
and if you are art-minded, it might
be smart to get a supply before
you leave. One section, relating to
works of art produced by Ameri-
cans temporarily living abroad,
has to be completed by the artist
himself. The trick here, it would
seem, is to catch your artist while
(and if) you can.

Coming

Going places, finding things on

The Italian Riviera

HOUSE & GARDEN
Start it with carpet by Modern

HOW TO DRY FLOWERS
for enchanting, long-lasting bouquets

BY DORIS A. FROEHLLICH

The preservation of garden flowers, leaves, berries, grasses, and colorful weeds is fascinating because of the wide variety of materials you will find to work with, easy because it requires no elaborate equipment or previous experience, and highly rewarding because of the lovely, lasting arrangements you can make. From early spring until late fall, the gardens, fields, and woods are alive with wonderful possibilities. Select your materials carefully, keeping in mind the results you are aiming for. The colors should blend, and the individual elements of each bouquet should be of the same scale. Be sure to harvest plenty of flowers along with an adequate supply of background and filler materials.

When and what to harvest
Most garden and field flowers will dry well if they are harvested properly. It is extremely important to gather them at the proper time. Generally speaking, flowers should be picked at their prime or slightly before—just as they reach, or are about to reach their full color, since the flowering often continues during the drying process. Flowers picked after they have reached their prime may become shattered blooms when they dry. The blossoms should be crisp—never wilted or droopy—and the petals should be as free of moisture as possible. Late on a warm, sunny afternoon is the ideal time for harvesting them. Early morning dew or a summer rain will leave them too wet for successful drying, while extreme heat might make them limp.

How to dry blossoms
When flowers have been harvested, they should be cut to the proper stem length (6 to 8 inches for the smaller flowers, 10 to 12 inches for the larger ones), stripped of their foliage, then dried by either of two methods. The oldest, dating back to the days of the American colonists, is to hang the plant materials upside down in bunches in a dry, dark storage room. The room should be slightly warmer than the outdoor temperature and as dark as possible so that the flowers will retain their color. An attic or spare room will make an excellent drying room, but do not use a garage or basement, as they are likely to be damp. The windows should be covered with heavy paper or dark cloth. A wire or heavy cord, strung taut from wall to wall, will hold many bunches of material. Flowers, grasses, or weeds should be tied securely with string into small bunches and hung upside down from the wire. Drying time will vary from a week to a month depending on the plants. They can remain hanging longer than that with no loss of beauty. A well-designed cart comes from our thru-the-home Tribune Collection. The best, handsiest thing a hostess ever had on wheels. Burl panels, brass fittings, and a gorgeous marble top. Two-level serving area, plus hideaway storage. Surprisingly inexpensive.

For color brochures showing all our furniture collections, send 50c to Carolyn Langley, American of Martinsville, Inc., Dept. HG-567, Martinsville, Va.
For more than a century, collectors and connoisseurs have considered pure china by Lorenz Hutschenreuther among the finest in the world. Isn't it easy to see why?

"Campagna" (shown here) is only one of many magnificent china patterns made by Lorenz Hutschenreuther in the renowned Meissen manner and prized throughout the world for perfection of their detail and the impeccable taste of their design.

"Campagna" is available at $29.95 the five piece place setting at fine stores everywhere. Take this advertisement to your nearest store or send 25c for an illustrated brochure to Paul A. Straub & Co., Inc., 19 E. 26th Street, New York, N. Y. 10010.
Lovely to have between parties

A handcrafted punch service by Smith Glass is so often the conversation piece of the party; but the real pleasure of owning one lies in the luxury it adds to any room, day after day. Between parties, it is your guarantee of the widest possible selection and part of the party; but the real pleasure of owning one lies in the luxury it adds to any room, day after day.

Our collection of handmade punch sets is the largest of its kind. Patterns range from the simple elegance of 'Old Dominion' to the quaint delicacy of 'Daisy-and-Button' or the prismatic brilliance of 'Pineapple.'

When choosing your punch service, ask for Smith Glass by name. It is your guarantee of the widest possible selection and true handcrafted quality. Prices are from $310.00 to 220.00; slightly higher

- 'Pineapple'
- 'Daisy-and-Button'

Write for our free Punch Recipe Book, giving dozens of famous recipes and showing several punch sets from the SMITH GLASS collection.

THE L. E. SMITH GLASS CO., MT. PLEASANT, PA. 15666
Over a Half Century of Fine Handcrafted Glass

For "WHERE YOU CAN BUY" see next to last page.
The solid color carpet you could never call plain.

An expanse of plain wall-to-wall can make a room look uninspired. No eye appeal to an already ankles.

Alexander Smith shows it. It's a one-color design to do the job of adding excitement that room come alive, with its brings personality.

It's all with texture. Imagine thick, plushy flagstone. You'll be close. Alexandrian illustrates high-low sculpture, never looks dull. dimensional abstract, it enhances with your prints and gives a warm welcome.

This sense of welcome is basic to decorating success. The most important rule to remember is that your home must express your family's personal taste and warmth of hospitality.

Keep a sense of flow. It's simple—let your carpet do it for you. Unity the entrance way, the living room, the dining room, and provide a sympathetic setting for a variety of furniture styles.

We made it in Creslan® to last. Alexandrian gives you a lot more than expert styling. It gives you fine workmanship and the best materials. Deep pile of Creslan® acrylic and modacrylic fibers will call for a minimum of maintenance, while giving you maximum wear. Springy resilience. A soft, luxurious surface that will stay new looking for a long, long time.

See and feel it for yourself. See our new Alexandrian of Creslan in all fourteen fashion colors, at Alexander Smith dealers. Excellent long-range value at about 12.95 a square yard. So put a little personality on your floors. A personality that wears well. So much more fun to live with than just plain carpet.

Creslan®

Alexander Smith
Decorate Your Home with Light
Free New Booklet Shows How.

Connoisseur's Corner

A BATTERY OF CANISTERS

Wonderfully useful containers that can make charming decorative accents for your kitchen

Earthenware crocks from France that might have come from a Provence farmhouse. 11-inch high, $8; 9¼-inch, $5.50; 7½-inch, $4; and 5½-inch, $3. From Hall's.

Gleaming copper canisters to complement hanging pots and pans, copper molds. 8, 7¼, 6¼, and 5-inches high. Set of 4, $20 at Bloomingdale's.

White ceramic jars, contemporary in design, with slanting covers and big graceful letters in orange (on 11-inch size), yellow (9¼-inch), blue (8-inch), and olive (6½-inch). Set of 4, $25 at The Pottery Shop.

Paisley-patterned containers in black and white to accent any color scheme. Oil painted tin with all-black tops, 8, 6, 5¼, and 5-inches high. Set of 4, $6.98 at Azuma.

Connoisseur's Corner

Answers such questions as—
Which lighting and furniture periods go well together?
How high above a table should a chandelier hang?
How to install a pendant without digging up the lawn.
How to hang a lighting fixture where there is no outlet.

This free new 40-page color booklet answers your lighting questions and offers helpful lighting suggestions. For your complimentary copy of this valuable decorating guide, simply tear out attached coupon and mail to The Ruby Lighting Corporation, 128 Fifth Ave., New York, N.Y. 10018 ...

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House & Garden Cook Books
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Grand Central Station
New York, N. Y. 10017

Please send the following:
Binders @ $2.00...
Cook Book Inserts (Checked Below) @ $.25...
(Postage & Handling) $.25...
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Please send the following:

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□ Spanish
□ In-A-Pot
□ Middle East
□ Egg
□ Sausage
□ Man's
□ Southwest
□ Pudding & Pie
□ Pot Roast
□ Scandinavian
□ Provencal
□ Gourmet Diet
□ Wedding
□ Roast Meat
□ Greek
□ Tart & Tartlet
□ Savory Stuffing
□ Winter Vegetable
□ Dinner-For-Two
□ Fruity Desserts & Cookies
□ Soup and Salad Supper

NAME
ADDRESS
CITY
STATE ZIP CODE

Allow 3 weeks for delivery.

Continued on page 38
When you're over 30 and your tummy and hips have S-T-R-E-T-C-H-E-D — and you know you should exercise BUT you just don't want to...

Do this, instead!

on your waistline, hips and tummy "itch-out-of-shape" it's often because the muscles that hold-in need exercise. Oh boy! You are over 30 — so the prospect of doing exercises" doesn't strike you as a bit of gay girlish play.

Don't you do this instead? Why don't you find out about Relax-A-cizor? It's such an easy way to do your exercises. Doesn't make you tired. You use it while you REST.

It gives just those muscles that you exercise vigorously, firming, toning, tightening exercise.

Reduces the size of your hips, waistline and tummy by exercising those all-important hold-muscles.

It! DON'T confuse Relax-A-cizor with vitamins or bicycles. It's neither. Instead, it's a modern mode of NO-EFFORT exercise that you can concentrate on the areas that need it most. Relax-A-cizor, for example, can exercise just the muscles of your tummy while the rest of you RESTS! Or do the muscles of your tummy, waistline and hips all at once. Relax-A-cizor makes those muscles move and exercise — without a bit of help from you. You luxuriate. That's all.

No weight loss! Relax-A-cizor is different! A completely different way to reduce the size of those troublesome figure areas.

Here's how it works! Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, abdomen and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

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FREE!

Relax-A-cizor, Dept. 20-662
988 No. La Cienega Blvd.
Los Angeles, California 90064

Please rush me full, free information on how to reduce size of hips, waistline, abdomen and thighs. No cost. No obligation.

NAME

MISS

MRS.

MR.

ADDRESS:

CITY

STATE

ZIP.

PHONE.

I am under 18. I am over 18.

Y. 1967
The people who built your dishwasher recommend that you use something besides a detergent to prevent water spots. They recommend:

**LIQUID JET-DRY**

for dishwashers with automatic dispensers for JET-DRY

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

**SOLID JET-DRY**

for dishwashers without dispensers for JET-DRY

SOLID JET-DRY is now available for dishwashers not equipped to dispense LIQUID JET-DRY. It dries dishes just as spot-free and sparkling (and just as automatically) as LIQUID JET-DRY does in dishwashers equipped with automatic dispensers. SOLID JET-DRY comes in the form of a bar which is neatly encased in a plastic basket. You simply clip the basket to any corner of the upper rack of your dishwasher. Remember to buy JET-DRY. At grocery stores and dishwasher dealers.

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

---

**CANISTERS continued from page 34**

Classic blue-and-white-striped Cornishware crocks, labeled in black for quick identification: flour (7 inches high), coffee (6½ inches), sugar (7 inches), and tea (6½ inches). Set of 4, $27, or individual sizes can be purchased separately. The matching salt shaker, $3.50. All available at La Cuisinière.

Portuguese ceramic replicas of burlap bap-., with orange trim for a pop-art touch. Trompe-loeil lids for identification: walnuts, $10; tea, $10; sugar, $12.50; coffee, $7.50. Maison Glass.

White basket-weave ceramic containers with *faux fruits* tops that look almost edible. Oranges (10 inches high, $20); lemons (8½ inches, $18); plums (7½ inches, $15); and strawberries (6½ inches, $13). All from The Island Shop.

Printed ceramic canisters with gay basket-of-flower motif in striking colors on white background. Blue (8½ inches high); red (6¼ inches high), and gold (5½ inches). Set of 3, $15. Available at Mayhew.
Jessica was born with an Oneida spoon in her mouth.

There's been Oneida tableware in Jessica's family for ages. So when Jessica's One-and-Only made his appearance, Jessica just naturally thought of only one tableware: Oneida. Her choice was "Woodmere," from Oneida's Community® Stainless collection. (That's it above.)

Jessica adored the inviting texture. The delicate etching of leaves on its handle. The satisfying heft and balance. Whatever your taste in stainless, silverplate and sterling, Oneida Silversmiths makes something you'll want to own. (And want your daughter to be born with.)

Do you have a “dream of a vacation” in mind... a place where you can relax, have fun and treat yourself to the finest food? Read House & Garden’s travelog and make that dream come true.

**HOUSE & GARDEN**

**FINE HOTELS AND RESORTS**

**COLORADO**

**WOODLAND PARK**

Paradise Guest Ranch
Planned Western Entertainment at the foot of Pike’s Peak, just 15 miles from Colorado Springs. Magnificent new lodge, Olympic size heated pool, delicious meals and deluxe service. A home for every guest, rodeos, park trips, chuck wagon dinners, stage coach rides. See your travel agent or write direct to Paradise Guest Ranch, Woodland Park 10, Colorado, for booklet.

**MASSACHUSETTS**

**MARTHIS’ VINEYARD ISLAND**

Escape to island pleasure where charm, beauty and friendliness reign supreme. Lovely old barn-town towns set like jewels in breathtaking scenery, century houses, the whispering masts, rolling cliffs, inland living, all sports. Hotels, cottages, efficiencies, motels, guest houses. Write: Martha’s Vineyard Information, Vineyard Haven, Massachusetts.

**NEW HAMPSHIRE**

**PORTSMOUTH**

WENTWORTH-by-the-sea
One of the world’s great seaside resorts. One hour north of Boston, Mass. Picturesque setting with lovely landscaping and flower beds. Olympic size, heated swimming pool & supervised children’s pool, 18 hole championship golf course. Championship tennis courts. Open May 1 thru October. Write Dept. 22, James Barker Smith, President.

**SOUTH CAROLINA**

**HILTON HEAD ISLAND**

High Hampton Inn & Country Club

**virginia**

**Williamsburg**

The Williamsburg Inn
Journey back into the eighteenth century at Williamsburg, Virginia. Watch craftsmen working with colonial tools, browse “sound shops” displaying the typical merchandise of two hundred years ago, and eat in colonial taverns. Enjoy fine accommodations at Williamsburg Inn, Williamsburg Lodge and The Motor House. Golf, tennis, swimming and other sports. For information write Box CN, Williamsburg, Va., 23188, or dial hot line: 804-220-8888. For central reservations please call Westchester Co. for Enterprise 7252; Bremo Co., 445-3651; Enterprise 4065; Enterprise 4065.

**jamaica**

**OCHO RIOS**

Plantation Inn. The charm of Old Jamaica. Each room with balcony. All facing the sea. See your travel agent or William P. Wolfe Organization.

**GoIng Places, Finding Things In ALASKA**

**By Hugh Johnson**

EDITOR’S NOTE: Alaska is in the news this year with the celebration of her Centennial, commemorating the Alaska Purchase from Russia in 1867. Among the special events will be Alaska ’67, the Centennial Exposition, to be held in Fairbanks from May 27 to September 10. As a curtain-raiser, we asked British writer Hugh Johnson to give an outsider’s view of Alaska’s main attractions.

What impressed me most, coming from a “tight little island” as I do, was the seemingly limitless expanse of Alaska, untamed, uncommercialized, uninhabited. It is a land on a scale that only the airplane can handle. It remains, in memory, a great relief map spread beneath the wings of a plane, a river-marbled, forest-fringed mountain-ridged, uncrossable wilderness, unrolling hour after hour with a strange mixture of predictability and fascination.

Any normal-length vacation in Alaska inevitably leaves you with the sense of vast distances yet to cross, whole mountain ranges and island chains yet unseen. The best you can do as a first-time traveler is to sample, and just about anywhere you land you find something to make you want to stay. You hear the seaplanes roaring in the bay, you see a tall story in a saloon about some fabulous character in the next town (only 200 miles away over glacier and firth), and off you go. Traveling is endemic to the place.

There are three main ways to get to Alaska. The first is by road. Tens of thousands of people yearly drive the 2,000-mile highway from the U. S. border through the Canadian Yukon to Fairbanks, picking up the Alaska Highway at Dawson Creek in British Columbia. The Alaska Highway has all the facilities you could want—motels, gas stations, even a drive-in movie—but you have to be a really dedicated driver as you can reckon on at least four days at the wheel. Even the majestic march of mountains and unrolling forests with the chance of seeing elk, caribou, and moose can pull after a couple of days.

For those who want to cut their arrival time to the bone, the airlines are there. And, third, for those who like to savor their arrival in a strange land, there is the ferry trip I took from Prince Rupert in British Columbia, a slow crescendo of approach to Juneau up the Inside Passage, the mother and father of all fiord scenery. For 300 miles, innumerable forested islands shelter the passage from the
Pacific—it is like a tremendous natural canal, where whales and porpoises swim among the log rafts in water as calm as a millpond.

Juneau

Of all the state capitals of the U. S., Alaska's must be the most uniquely characteristic of its region. Even the name, Juneau, that of one of the first prospectors to locate gold in the territory, is pure Alaskan. Juneau is a real outpost. Gold alone dictated its site. It clings to the foot of a mountain, feet trailing in the icy water of the Gastineau Channel, like a castaway who has just made it to shore. The houses have crept up the mountainside to form an amphitheatre above the bay. Below, the line of sea and land is blurred by countless fishing boats and seaplanes, jetties, and rafts. Above, like some improbable abstract stage set, hangs the wreck of the gold mine that started it all—now a burnt-out gallows of scaffolding hanging from the hill.

Juneau's twin city, Douglas, lies just across the bridge over the Gastineau Channel. It took only a hint in the coffee shop of the Baranof Hotel (where all Juneau drops by from time to time to see who's around) to find ourselves the nucleus of an expedition over the bridge to taste the salmon. Not that there isn't salmon as good, and as big, in Juneau itself—but Mike's Place in Douglas is the favorite local hangout. The specimen Mike produced for us weighed better than 70 pounds—Alaskan king salmon go up to 120—and tasted sweeter and juicier than any fish I have ever eaten.

By and large the best thing to eat in Alaska is the local seafood—above all, the king salmon and king crab. Reindeer and moose are worth trying; beef (imported) is good; portions are enormous, and prices, on the whole, high.

After Mike's, having fallen into the eager clutches of our Alaskan hosts, we didn't get to bed until we had seen the Red Dog Saloon, the Taku Bar, and Sweeny's Place, and then finished up at the Latchstring. The Baranof Hotel equals sophistication in Juneau and the Latchstring is its nightclub.

The place is dimly lighted at night, so it is worth a second visit by day to see its considerable collection of original paintings by Alaskan artists. Laurence and Ziegler are two names that stick in my mind—Laurence for a magnificent view of towering Mount McKinley, Ziegler for his sensitive Eskimo portraits.

Whether or not you ordinarily like museums, the one in Juneau offers a rewarding introduction to the Alaskan territory. In a region as vast as Alaska, it is essential to have (Continued on the next page)
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some kind of encapsulation of its contents. Alaska is infinitely more rewarding, and seems infinitely less empty, once you know what goes on beyond its civilized façade. The things that are most fascinating about Alaska—the astonishing variety of wildlife; the Eskimos' continual battle with freezing weather; the Indians' elaborate ceremonies and costumes (and sometimes exquisite craftsmanship); the territory's romantic early history as a land of Russian trappers and poachers—are all remarkably documented in this museum.

Although I could not find in the craft shops the rarest and most precious of the Indian artifacts on display in the museum (the shawl made from the skin and down of various colored birds, the delicate basketwork, or the lovely monochrome intricacy of carved and interwoven black baleen and white ivory), there was some very fine workmanship available. I cannot imagine anyone leaving Alaska without having bought an Eskimo or Indian carving or weaving. In Juneau, the Nugget Shop is particularly good for the local Tlingit Indians' work; the Harbor Leather Company has a fascinating variety of furs and leathers, from sharkskin to wolfskin, purses to parkas; the ANAC (Alaska Native Arts and Crafts) Cache gift shop specializes in the work of the Eskimos and Indians—baskets, ivory, carvings, masks, and beadwork. The most famous of the craft shops in Alaska is probably the Gilded Cage at Anchorage, the profits of which go to the Alaska Crippled Children's Association.

Apart from being the capital, Juneau is also a center for excursions. Going north, a fifteen-mile road leads right up to the face of what must be North America's most convenient glacier, the Mendenhall. You can walk to within a hundred yards of the vast, dirty blue wall of ice as it slowly melts and flows away in a floe-choked river. From the observation building you can see, with the aid of a telescope, shaggy white mountain goats foraging and clambering on the slopes above the glacier. We found it more exciting to take the small plane from the Juneau airport to see the glacier from above. Morning or evening is the best time to do this (weather permitting) when the great dome of ice glows pink in the low sun, and the stark peaks throw their spiky black shadows far across its un-earthly, gleaming surface.

We took the ferry north from Juneau up on the winding, steep-sided natural canal to Haines and Skagway. Haines can claim the most active center of Indian craft in the state, with a totem-carving school where the basic art form in southeast Alaska is kept alive. It also has the only road link from the southeast to the Alaska Highway in the Yukon, and hence into interior Alaska.

Skagway came into being at the debarkation point for the overland trail to the Yukon gold fields, over the Chilkoot Pass. When gold mining in the Yukon dwindled, Skagway could have easily become a ghost town, but tourism and nostalgia keep it going. In the tourist season it provides a local Sourdough Follies for visitors.

Fairbanks

Back in Juneau, we left the sea and took wings—became real Alaskans, in fact. I never saw such a variety of aircraft as an Alaskan airfield provides. Airline planes are far outnumbered by private craft, in a medley of shapes and colors—on skis, wheels, boats, and...
what looks like a combination of all three. The airline planes themselves are a different breed from the usual monsters; the handy family size is much in evidence, carrying around a dozen passengers, and a week's supplies for a village. There is the old-fashioned (or so it already seems), soul-soothing sight of propellers speeding up and slowing down, puffs of exhaust smoke, and a friendly "we'll get you up in a minute" air about the place.

I blessed the unorthodox placement of the wings of the plane above the windows as we flew from Juneau north into the Yukon, down at Whitehorse (it would take a gold strike to disen- bark me there) and then on, westward to Fairbanks, following first the Yukon and then the Tanana River into a great, empty plain. It was early May and the ice on the rivers was just beginning to break up. Aimless black fissures echoed the restless twists and turns of the stream that seemed to be looking

Continued on the next page
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for something, and finding nothing, in the emptiness around. It was hard to see where Fairbanks would turn up in this wilderness, but suddenly there it was under us. This summer Fairbanks will be a very different place from the town I saw struggling out from under the snow of 1966. Already the works for the big show—the Centennial Exposition—were under way. A huge white stern-wheeler, high and dry in a field, marked the focus of the 40-acre site. We were shown plans for a frontier town, an Indian village, sideshows, Alaskan regional museums and exhibits of natural resources, restaurants, and a place where visitors can pan for gold.

Fairbanks is also a center for side trips (by stern-wheeler on the Chena River, by automobile to the gold dredges and ghost mining camps, by train to the Mount McKinley National Park, or by plane up into the Arctic Circle). Connections with even the smallest and most remote outpost are frequent. To sample the Arctic Circle I found we could hardly do better than take one of Wien Air Alaska's day-long, bush-hopping flights, which calls on half-a-dozen Arctic or near-Arctic communities, bringing visitors, supplies, mail, and the only contact with the outside world. Such villages—village is almost too strong a word—have no roads and no vehicles. Their main street is the runway for aircraft landings; cabins line both sides of the often unpaved strip.

The most ambitious scheduled trip you can take from Fairbanks is to the farthest point north, the settlement of Barrow on the shore of the Arctic Ocean. It was still too wintry when we were there in mid-May, but during the summer season (from early June to mid-September) there are regular all-inclusive trips to Barrow, Kotzebue inside the Arctic Circle, and the gold-rush town of Nome on the Bering Sea, just south of it. I would love to have seen the lavish entertainment of visitors that Kotzebue stages in June, when the Eskimos indulge in an orgy of sled-racing, blanket-tossing, dancing, and joy-riding in kayaks and their big hunting boats, umiaks. We had to be content with fishing through a hole in the Bering Straits.

Kotzebue and Barrow are the two largest Eskimo centers of the Alaskan Arctic. There are many other smaller towns: Unalakleet, Umiat; Gambell on St. Lawrence Island, to which trips can be arranged. There is one place above all for anyone who is really interested in Eskimo life and history: Point Hope, on the remotest northwestern cape of North America. Its history as an Eskimo center goes back a thousand years and more ancient artifacts of a very high order have been unearthed there. A Point Hope, Eskimos still live in whalebone and sod igloos. In the

Continued on page 1

New forms for natural materials

1. Fur moccasins made by Tlingit Indians. 2. Eskimo bassinet, woven in traditional motifs. 3. Letter openers, craft of jade, walnut, ivory, mastodon task. 4. Eskimo mittens, of rabbit fur and caribou skin. 5. Silver pin with winking eye by Peter Seegana of King Island. 6. Basket of baleen and ivory (baleen, substance found in whale's mouth, is cut into strips, worked while wet). All from The American Indian Arts Center.
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villages with more contact with the outside world, igloos have been abandoned in favor of timber buildings.

Three days is the minimum length of time to allow for a trip from Fairbanks to Point Hope. Travel over such distances in small planes is not cheap, but the reward is well worth it: to see a nearly extinct civilization still in its authentic form. We found, incidentally, that we should take with a large grain of salt statements that Alaskan prices are the same as those in other states. They cannot be—wages are higher, and nearly everything has to be shipped in by air. It is pretty safe to figure on 50 per cent extra for everything from hotel rooms to car hire.

Fairbanks' more local tours vary from the campus of the University of Alaska, a short ride from the center of town, to Circle Hot Springs, a tiny relic of the gold rush on the banks of the Yukon River, and the northernmost point reached by a road in North America. The University campus is chiefly noteworthy for its magnificent museum of everything connected with Alaskan life, human or animal, dominated by the biggest of all the record-size stuffed bears you will see in every public building in the land. This particular bear (shot like almost all the others, as I noted with pride, by a hunter named Johnson) stands well over 9 feet. The other animals on display, from sea otter to walrus and caribou to the fabulous muskox, whose innermost wool is silkier than the finest cashmere despite an outer pelt like coconut matting, are a reminder of Alaska's unrivaled wealth of wild life.

**Anchorage**

Fairbanks is connected by road, rail, and air to Anchorage, Alaska's most important, modern, and cosmopolitan city. Many visitors make it the center for their whole Alaskan stay, for it has the advantage over Fairbanks of sea connections with the islands and towns of the south coast as well as airlines to the Arctic. The landlink with the Alaska Highway, the frequent jets to Seattle, and the stopovers made by planes coming over the Polar route from Europe to Japan make it the center of communications for the whole North Pacific. In February, each year, Anchorage holds its annual Fur Rendezvous, a ten-day bash with all kinds of parades, races, and festivities, the highlight of which is the fur auction, when buyers from Europe compete with visitors and Alaskans.

The vista of Anchorage, viewed from the top of either of the two excellent major hotels, the Anchorage-Westward and the brand-new Captain Cook, is lovely. On both sides lie the waters of the Cook Inlet (also named for the English Captain Cook who discovered and claimed the territory for England). Forming the horizon to the east are the long, low Chugach Mountains, green in summer, white with snow in spring and fall. Far to the north, it is said, Mount McKinley can be seen on a clear day. (It would have to be clear—it is a good 150 miles away!) Mount McKinley is the great, central spectacle of all Alaska, rising from base to summit something like 16,000 feet in one immense rock face. Other mountains are higher than McKinley's 20,320 feet, but their bases are higher, too. Certainly no mountain so majestic is so accessible. Anchorage—Fairbanks railroad runs in full view of it, the Park road leads to within a few miles of its base, and the regular air service from Anchorage to Fairbanks gives passengers (on the left going out, the right coming back) a magnificent view of its east face.

There are two main ways to see Alaska: the way most tourists do it and the way of the individual explorer. To touch the surface, to sample the flavor of the place, you can plan a tour with a travel agent, stay in comfortable hotels, live off the fat of the land. Or, if you have the patience, the time (and the money!), you can make your own acquaintance with this country.

Of all the travel documents we picked up during our stay in the state, my favorite was a little sheet put out by Sitka Bus Lines. It tells of native villages (Kake, Angoon, Hoonah), a hot springs where nobody lives, an island volcano—"difficult landing"—and remarks of one of its proposed trips, "consider the bear situation before you go."

This is what is unique about Alaska, what makes it really worth visiting—not the top dressing of Americana, but the great spaces where ice, caribou, endless forests, and the midnight sun have never known a man.

* * *

For additional information on travel in Alaska and a calendar of Centennial events, write to the Alaska Travel Division, Pouch E, Juneau, Alaska, 99801. For more details of the Fairbanks Centennial Exposition, write to A67, P. O. Box 1967, Fairbanks, Alaska, 99701.
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...
SPARKLING
SUMMER PUNCHES

BY PHILIP S. BROWN

On a sparkling, sunny day, nothing looks and tastes more festive and refreshing than a sparkling punch, yet all too often this delicious and versatile drink is reserved solely for wedding receptions, coming-out parties, and similar en masse entertaining. For these, it is, of course, ideal, but whether a party is large or small—a drink-and-run affair or one where guests linger to talk, eat, drink, and talk some more—a brimming punch bowl, surrounded by gleaming glasses is one of the most inviting of all sights. Nor is it necessary to have a blockbuster punch, like Artillery or Fish House. A punch for summertime sipping is at its best when gentle and light, but enlivening.

Punches are easy on the host. The preliminary mixing and ripening can be done well in advance, and since everyone drinks the same thing, there is no need to scramble for special ingredients to satisfy the exotic request of some guest. A gallon of punch fills about 40 punch cups, and, on the average, each guest will drink 2 to 3 cups of punch. So you can count on a gallon to serve about 15 people. It is important to figure in advance how much you'll need and avoid the discouraging sight of an empty punch bowl.

Here are a few general suggestions: Always use top-quality spirits and wines to ensure a fine flavor. See that your fruit juices are freshly squeezed; in some cases bottled fruit syrups may be used, but watch out for oversweetness. Do not fill the bowl with lots of cut-up fruits (your guests want a refreshing drink, not a fruit salad). For punches, a large block of ice is better than ice cubes, because there is less dilution and it is easier to work around it with the ladle. Chill all ingredients before emptying them into the punch bowl. Strips of cucumber peel or slices of unpeeled cucumber add a nice flavor to many punches, and somehow help to blend the tastes of other ingredients. They should be left in the mix only for about 15 minutes; if they stay in too long, a bitter flavor is imparted. When tea is an ingredient of the punch, make it extra-strong by using additional tea leaves rather than long steeping which imparts a bitter tannic taste. As sugar is hard to dissolve in cold fruit punch, and even more so in liquid containing alcohol, keep sugar syrup on hand. To make it, put 5 cups of sugar and 1 cup of cold water in a saucepan; heat and allow to boil hard for a few minutes; cool and bottle. The syrup will keep almost indefinitely if tightly capped and put in the refrigerator.

Champagne punches

Champagne has the happy faculty of making any occasion festive, whether it is served straight or in a punch. For drinking au naturel most Americans prefer the very dry or brut champagne, but punches a sec or demi-sec is real preferable, as the slight sweetness helps to cut the acidity of the fruit juice components. Champagne, always well-chilled, should be added just before serving the punch, so that the bubbles do not dissipate before the glasses are filled.

CALIFORNIA SUNSHINE

This is the simplest kind of punch and one of the best, especially for a breakfast or brunch party, consists of equal parts of fresh orange juice and champagne, or may be served from a punch bowl or mixed in individual wineglases. Both ingredients should be well chilled beforehand.

LAFAYETTE PUNCH

Here is another easy one. Peel oranges thoroughly, so that none of the white inner skin remains. Slice fairly thin and arrange the in the bottom of the punch bowl. Sprinkle with sugar—a cup or less—pour a bottle of chilled Mosel wine over them, and let stand in the refrigerator for an hour or more. At serving time, put a large block of ice in the bowl and add 4 bottles of champagne, or a combination of champagne and Moselle. Makes about 40 cups.

HONOLULU PUNCH

Peel, slice, and crush 2 ripe pinapples. Sprinkle them with a cup of sugar, and let stand for an hour. Continued on page 5.
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or so, then add a cup of lemon juice, a pint of cognac, and a pint of Jamaica rum. Stir well, cover, and let stand overnight in the refrigerator to ripen. When ready to serve, put the mixture in a punch bowl, add a large block of ice, and 2 bottles of chilled champagne. Makes about 50 cups.

Champagne Cup

This is a pleasantly dry punch; sugar may be added, but it is better without. Combine a pint of medium-dry sherry with the juice and zest of a lemon and 8 thin slices of unpeeled cucumber. Let stand for several hours in the refrigerator, but be sure to remove the cucumber after 15 or 20 minutes. Pour into a punch bowl, add large block of ice and 4 bottles of chilled champagne. Makes about 35 cups.

Uncle Harry's Punch

Put a block of ice in a punch bowl, and pour in 2 bottles of chilled Rhine wine, 1/2 cup each of orange juice and lemon juice, 1/2 cup each of Curacao and gold label rum, 2 quart bottles of chilled club soda, and 2 bottles of chilled champagne. Stir to mix, float a few thin slices of orange and lemon on top, and garnish with mint leaves if you can get them. Makes about 60 cups.

Fruit Bowls

The custom of celebrating May Day (or any other fine spring day) with a Maibowle is a pleasant one that would bear reviving. The first day of May has been a spring festival since Roman times, a custom eagerly adopted in the countries which the Romans conquered. The festivities lasted from midnight to midnight, and besides May dances and Maypoles, they included bouts of eating and drinking. May wine is still made in Germany in the spring of the year from a young Moselle in which the herb Waldmeister (woodruff) is steeped to impart a special flavor. The original Maibowles were made with large quantities of that herb sprinkled with sugar and steeped in a mixture of white wine and brandy. After standing overnight, the woodruff was removed and more white wine added. Today woodruff is hard to find, and fresh fruit, such as strawberries, is apt to be substituted.

Maibowle

Wash and hull a quart of ripe strawberries, but do not crush them. Sprinkle with 6 or 8 table spoons of sugar, and add a bottle of a good Moselle wine. Let them stand for several hours in the refrigerator. Put a large block of ice in a punch bowl, add the strawberries and wine, and pour in 2 more bottles of chilled Moselle and a bottle of chilled champagne or a quart of chilled club soda. Serve with a berry in each glass. Makes about 35 cups.

Peach Bowl

Another wonderful and festive drink, this is simplicity itself. Peel small ripe peaches, prick them all over with a fork, and put into large wineglasses or goblets. Fill the glasses with chilled champagne and serve, providing a spoon with which to eat the wine-impregnated fruit. Brandied peaches or apricots may be substituted.

Other Wine Punches

Just about any kind of wine may be used as a base for punch. A fairly dry white table wine is usually used, but red Bordeaux and Burgundies also make fine drinking and give an attractive color.

Rhine Wine Punch

Mix the following ingredients in a punch bowl: 1 cup of sugar syrup, 1 pint of lemon juice, 1 pint of dry sherry, 1/2 pint of cognac, 1/2 pint of strong black tea, 3 quarts of chilled Rhine wine, and 8 or 10 thin slices of cucumber peel. Add a block of ice. After 15 minutes, remove the cucumber peel. Add a quart of chilled club soda, stir, and serve. Makes about 50 cups.

Claret Cup

In a punch bowl mix 1 cup of lemon juice and 1 cup of sugar syrup, a pint of orange juice, 1/2 cup of Curacao, 1/2 cup of pineapple juice, 1/2 cup of Marsachino, and 2 bottles of claret (red Bordeaux). Let these ingredients blend and chill, and just before serving, add 2 quarts of chilled club soda. Makes about 45 cups. Variation: Burgundy Cup; substitute red Burgundy for the claret, Benedictine for the Marsachino.

Cardinal Punch

There are innumerable recipes for this punch, all of which have one thing in common: each contains red and white wines and fruit juices, but some of them call for rum or brandy or vermouth. Here are a few:

Rhine Punch

Mix the following ingredients in a punch bowl:
- 1/2 cup of sugar syrup
- 1 cup of lemon juice
- 1 cup of dry sherry
- 1/2 cup of cognac
- 1/2 cup of strong black tea
- 3 quarts of chilled Rhine wine
- 8 or 10 thin slices of cucumber peel
- A block of ice

After 15 minutes, remove the cucumber peel. Add a quart of chilled club soda, stir, and serve. Makes about 50 cups.

Claret Punch

In a punch bowl mix 1 cup of lemon juice and 1 cup of sugar syrup, a pint of orange juice, 1/2 cup of Curaçao, 1/2 cup of pineapple juice, 1/2 cup of Marsachino, and 2 bottles of claret (red Bordeaux). Let these ingredients blend and chill, and just before serving, add 2 quarts of chilled club soda. Makes about 45 cups.

Variation: Burgundy Cup; substitute red Burgundy for the claret, Benedictine for the Marsachino.

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COLONIAL WILLIAMSBURG

recalls itsheyday as the
eighteenth-century capital of Virginia

BY ANNE STAGG

You may arrive in Williamsburg expecting to step back into history, but you will be struck first by the gentle beauty of the town, by its greenness, its rural scale, and its simplicity. To be sure, over there, at the end of the leafy street, Patrick Henry thundered in the Capitol; over there, in the ballroom of the Governor’s Palace, Thomas Jefferson played his fiddle; and over there, in the spangling white Raleigh Tavern, George Washington dined. The whole town brims with memories. Yet, in your first, fresh, clear-eyed impression of Williamsburg, it is simply the beauty of the place that registers — tangible, lasting, a complete pleasure in its own right. The history, the tales, are in the mind, but the village exists in front of your eyes. And what a village it is: studded with magnificent trees (maples, lindens, hornbeams, catalpas), lined with broad streets, ribboned with gardens, and filled with one lovely Colonial house after another. There are approximately eighty-five original eighteenth-century buildings still standing today in Williamsburg, and fifty or so more that have been meticulously reconstructed on their original sites. Including cottages and Capitol, mansions and tiny shops, the village is a complete re-creation of Colonial life.

Your first moments there are to be savored and treasured. William·

liamhurst is at its best if you can somehow keep its museum aspect at arm’s length, and allow your eyes to roam free, rummaging the town for its beauties. If time allows, it is rewarding to spend your first half day or so wandering through the town at random, absorbing the feel of the place before you get down to serious sightseeing. You might stroll through some of the rustling gardens open to the public, take a carriage ride along the tree-arched streets, stop and watch the men working in the fields that patchwork the town—some ploughing with a team of oxen, some making hay ricks, some milling corn at an old post type windmill.

Everywhere you wander, you encounter the processions of perfect little houses, their variety a delight. You see houses with gambrel roofs, hip roofs, A roofs, barge roofs; houses with bow windows, round porthole windows, arch shaped windows, dormer windows; houses one-room deep; houses one-room wide; four-square houses; U-shaped houses; clapboard houses painted dazzling white, deep red, mustard yellow, gray-green; brick houses with the bricks set in checkerboard patterns. There are houses surrounded with white picket fences, with Chinese Chippendale fences, with rounded brick walls; houses that are pro-

Continued on page 54

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And can you think of a lovelier way to upset a snooty neighbor or two?
Crisely symmetrical, windows and chimneys placed in perfect balance to the centered front door; other houses that spill over into a cluster of little outbuildings — kitchen, smokehouse, laundry, stables — like a plantation compound in miniature.

The town is easy to find your way about in: a simple layout composed of three long major streets, crossed by several short narrow ones, contained within a rough wedge-shape of 130-or-so acres. Governor Francis Nicholson planned the town this way when he moved the capital of Virginia from Jamestown to Williamsburg in 1699, and so it has remained, virtually unaltered, for nearly two centuries. It is a pleasing plan, with plenty of space between the houses and a great swath of green open land, Market Square, in the center of town. Yet in spite of the spread-out quality, all distances are easily traveled on foot. (Cars, in fact, are discouraged in the old town, and abundant parking space is provided at various points around its perimeter.)

The backbone of the town is Duke of Gloucester Street, surely one of the finest streets in America. Nearly a mile long, and unusually wide, it stretches arrow-straight between the Capitol and the Wren Building (so-called because it was adapted from Sir Christopher Wren’s original design) of the College of William and Mary.

For all its countrified aspect, Williamsburg has unquestionable style. There is style, even a touch of pomp, in the approach to the Governor’s Palace; a broad sweep of green, bordered with catalpa trees, leading majestically to the Palace gates, creating an arresting, symmetrical vista of the Palace when you stand on Duke of Gloucester Street at the foot of the green. There is style in many of the gardens: unexpectedly formal, often intricate complexes of geometric, box-bordered flower beds, landscaped terraces, topiary, precise brick walks. There is style in the craftsmanship and imagination behind even the smallest objects. Tops of gate posts and hitching posts are carved in domed shapes, pointed shapes, onion shapes. Bricks pave sidewalks in herringbone patterns, crazy-paving patterns, right-angle patterns. Tongue-shaped wooden shingles hand roofs with lines of scalloped pattern. Outbuildings abound in dozens of almost playful designs. Great broad-based chimneys point up the small scale of some of the tiniest houses. Hardware — window latches, door hinges, escutcheon plates, hooks, boot scrapers — is wrought in marvelous forms, as pleasing as sculpture. The more you look, the more the town reveals its extraordinary variety. Your eyes are, without a doubt, your best sleuths in Williamsburg.

Seeing the big sights

When you have had your fill of wandering, the first place to stop is at the Information Center located near the north edge of the old town — an enormous, modern structure surrounded by expanses of parking space, a motel, a cafeteria, picnic grounds. There you can buy tickets to the seven exhibition buildings, invest 50 cents in a guidebook, pick up a free folder of Williamsburg’s events of the week (which also includes a map of the town), look at the exhibitions, buy postcards, and browse through the shelves of books about Colonial times. Finally, before setting forth, you can see a free 35-minute color film dramatizing the events in Williamsburg leading up to the Revolution, worth sitting through if only for the fine glimpses of Duke of Gloucester Street swirling with carriages and Colonials. Free buses leave the Center every few minutes for a circuit of the old town with frequent stops along the way at all major sights.

The Governor’s Palace is an impressive starting point. It is not the original building, for that burned down in 1781. But the reconstruction of the 1720 Georgian brick mansion — based on a floor plan made by Thomas Jefferson, an eighteenth-century map of Williamsburg drawn by a French soldier, and an old copper engraving tracked down in England — is superb, and you readily accept this
resent Palace as the real thing. The original Palace was the residence of seven royal governors and the executive mansion of Patrick Henry and Thomas Jefferson, the first two governors of the commonwealth of Virginia. At the entrance gates are reminders of the mansion’s royal beginnings: a lion and a unicorn on each gatepost, a large crown atop the wrought-iron gatehead.

Inside the Palace, you are led off by a farthingale-costumed guide on a tour of the sumptuous rooms. If you begin to feel a bit stifled as the guide intones a stream of facts, you can escape mentally by letting your eyes range over the treasures: Chelsea porcelains; grandiose silver urns, silver candle sconces, a seventeenth-century silver chandelier; the only one of its kind in the country; Chinese Chippendale furniture; English Tudor furniture; furniture of mahogany, rosewood, beechwood; gilt girandoles; marble mantels; crystal chandeliers; windows hung with cut velvet, damask, panels of crewelwork; walls covered with Chinese wallpapers, oiled and embossed Spanish leather, black walnut paneling. On certain evenings throughout the year, the Palace is opened for a few hours after dark for candlelight tours. Hundreds of candles—in lanterns along the front walk, in all the windows, on the mantels, in wall sconces, in chandeliers—and the great rooms come alive with flickering lights picking out the flash of a bayonet on the wall, a froth of white lace in a portrait, the gleam of silver.

Behind the Palace is a large garden—the biggest in Williamsburg—modeled on a formal eighteenth-century English garden, with geometric flower beds, boxwood-framed walks, topiary bushes, a bowling green, a holly maze copied from the one at Hampton Court, a little orchard, a kitchen garden, even a section of terraced gardens tumbling down to a quiet canal. It is a gentle place to dream away an hour of a summer afternoon.

On each side of Palace Green are two beautifully restored Colonial houses. The more modest is the Brush-Everard House, a cheerful little yellow-painted frame house with white shutters, built, about the time the Palace was going up, by one John Brush, gunsmith, armorier, and first keeper of the colony’s Magazine on Market Square. Later, Thomas Everard, a mayor of Williamsburg, lived there and enlarged the house from its original simple structure—a single room on each side of a central passage, downstairs and upstairs—to its present U-shaped plan. The rooms have a quiet charm, and several special pleasures: lovely English ceramics in the dining room; a wonderful crewel work bedspread in the downstairs bedroom; a library of 300 books assembled from a list made by Thomas Jefferson “for the guidance of a well-to-do planter of average intellectual interests.” Outside the house, behind the usual cluster of little outbuildings, you can see the oldest “dwarf box” in Williamsburg, no longer dwarf, but grown into tall, knotted trees completely obscuring the path they once bordered.

Continued on page 57

1. Reminiscent of the days of British rule, a lion and a unicorn still stand guard over gates of Governor’s Palace.
2. Clustered around the big houses, the outbuildings are often as playful looking as this lolly bell-roofed office.
3. The strictly carved flower beds of the Elkanah Deane House are typical of the formal gardens of Williamsburg.
4. Red brick Governor’s Palace is grandest, most treasure-filled house in town.
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Anyone who's housesick for the old Granny used to season food, can right this way: in the traditional brown drip-glaze, a pair of fashioned salt and pepper shakers. Giant size (4 1/2" high); ceramic seasoners have easy-to-able handles—the "plus" a hard-cook appreciates. $1.79 pr. us 30c post. Ferry House, H.G.S, obibs Ferry, N. Y. 10522.

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Tote sheer Diuron tablecloth, daintily worked with Grapes of France design, is machine-ashed and drip-dried. Oblong or oval: 52" by 72", $9.95; 72" by 96", $11.95; 72" by 108", $22.95; 96" by 120", $27.95; 72" by 144", $32.95. Round: 70" dia., $12.95; 96", $29.95. Linen napkins, 17" x 17", $1 ea. Ppd. Hagene's, H.G.S, ox 666, Englewood, N. J. 07631.

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You can lose 20, 40, 60, 80, EVEN 100 pounds and never gain an ounce of it back.

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IF you have the determination to learn the TRUTH about permanent reducing, and stick to it!

...stake the most vital fact over again. If you follow this Diet, you can lose 20-40-60-80-even 100 pounds and never gain an ounce back.

In order to repeat this statement of fact, over and over again, you have to lose weight in a scientific way. This diet is not a crash diet. It is a scientifically controlled diet, which has been scientifically proven on thousands of men and women whose excess fat is primarily on or around the waist.

You will be able to lose weight, and keep it off, all the "social eating and drinking" everyone of us indulges in....

Important — if you overeat one day, then you must lose up to 10 pounds, and never gain an ounce of it back.

Then, you begin the diet. But with THIS thought:

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For example, one woman wanted to lose 10 pounds, and as soon as she was five years before. But as she felt better away from her body, she decided to GO ON and lose 20 pounds, and be as slim as she was on the first day she was married.

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Save a full-time hour! Instantly covers a farm bush! Jet action 2-50 feet fast..sheet spray quickly reaches full size. No waiting with wetness, no need to wait and watch to prevent overspray. Ideal for trees, lawns and garden that require spot work. Adjust your Super-Surge Sprayer nozzle to meet special needs of up-to-tall insecticides, fertilizers and other disease-beating flying insects and help yourself enjoy an instant free summer. Used by thousands as a general sprayer for pets and livestock.

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Are you smile shy because of discolored, dull and unattractive teeth? Then try WTTRYN, a marvelous new "Dental Cosmetic" for an attractive, new glamour finish. Just brush on and instantly you transform discolored, yellow and dingy teeth into a sparkling white finish that appears so pearl-like and natural. WTTRYN is used by thousands as a gentle cleanser for pets and livestock.

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CASE HISTORY OF FRANK S. J., accountant. Weight: 273. Active life, although tied down to desk job. Although careful about calories, remained overweight. Doctor switched him to treatment with Carbo-Cal system: 110 pounds lost in just under 5 months. Loss of weight seems permanently retained.

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In the wonderful world of Patcraft color and Fashion-First styling in the most wanted carpet fibers. Striking new patterns in Eastman Kodel— the lively polyester— with a shag with 1½" pile that is out of this world. New color and styling in Cyanamid lan and in Dupont Orlon acrylics. Exciting colors and color combinations in nylon. Your Patcraft carpet from a full range of Fashion-First colors and styling in the wanted fibers, created by the great chemical companies... DUPONT... EASTMAN AK... AMERICAN CYANAMID and fashioned into luxurious, long wearing, economical carpets by PATCRAFT. PATCRAFT MILLS, INC., DALTON, GEORGIA
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Ever since we discovered the thong
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Faithful basket hound lends its
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porous pipe. When not at work as
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weight for letters and bills. Ke
it in mind for Father's Day. Has
in permanent burn-proof finish
isheds that need no polish.
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fayette Hill, Pa. 19444.

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Do you want to be a florist, b
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needlepoint, crewel embroidery
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Nothing pleasures proud parents
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Ceramic "masterpiece" by
created member. National Ho
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This fantastic flavor shot from an airline "catering man"
will knock your socks off. Just fold and send any size draw
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ash tray or a 5" by 5" by 2" cig rette box. Reproductions are gu
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No wonder Waverly fabrics are everyone’s favorite. The patterns are decorator designed and colored to lend elegance to every room in your home... all with an authentic design heritage you’ll cherish for years. And they’ll last for years and years too because they’re so finely and sturdily woven... then surface protected against soils and stains by Scotchgard®. For draperies, slipcovers, bedspreads and upholstery, Waverly is your most wonderful choice. You’ll love every pattern, texture and the modest prices too. Be sure to look for the Waverly name on the selvage.

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A solid chunk of crystal, polished and hand-cut at the edges in a diamond shape, makes for a paterweight with bountiful beauty. Available in sparkler dia., $10.45.

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Enchanting tea table to make any lady who enjoys entertaining a delighted hostess. It is made of mahogany with a distressed finish that blends handsomely with other woods. Two pull-out trays and a storage drawer add to its usefulness. 28" w., 18" d., 25" h. $89.50. Exp. charges coll. Catalogue, 25c.

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You might almost think you are an inhabitant of a country in Gulliver's Travels after you have applied these unbelievable pellets of horticulture formula to your garden flowers and vegetables. Speed of growth is amazing. Oversize blooms are yours at pennies per treatment. 125, $2.98; 300, $4.95.
Pp. G & D Sales, HG5, 6 Meadow Lane, Freeport, N. Y. 11520.

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Every two weeks throughout the year you will receive 16 fabric swatches gathered from the four corners of the globe!

A recent presentation, for instance, offers hand woven cottons from India, pure silks from the Orient, the finest cottons from Switzerland, France and Italy...as well as many exclusive fabrics from America's finest mills. And all at Guaranteed Lowest In The Country Prices! Should any fabrics purchased from us be sold anywhere at any time at a price lower than ours, we will refund the difference upon notification.

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And a mere dollar each. Glorious golden cane demitasse spoons.
Consider a set in beautiful Vermeil 23k gold plate as a lovely gift for a spring bride or favorite hostess.
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Picture this child atop a shell adding the cooling effect of trickling water on a broiling day. The shell she holds spills water into another and then into shell below. Pompei stone, 53" h., bottom shell, 20" w. Antique green, copper, bronze or white finish. $75 incl. pump house, pump, F.O.B. Catalogue, 25c. Tuscan Studio, 657, 163 W. Ohio St., Chicago, Ill. 60610.

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Superb quality at tiny prices. Porcelain enamel steel with Titanium white and antique Delft Blue trim. Sauce pots: 1 qt. $1.95, 1½ qt. $2.25, 2 qt. $2.95, with cover, $3.25. Covered Windsor Pots: 3 qt. $2.95, 4 qt. $3.25, 5 qt. $3.75, 6 cup Tea Kettle, $3.95.

**8 CUP PERCOLATOR $3.25**


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Enjoy your pool year-round in the new space-age enclosure. Solar-heated by day, holds in and utilizes pool heat by night. Swim in real comfort.

Patented water border perimeter seals air tight to pool deck; filtered fresh air with in keeps pool sparkling, keeps out leaves, wind, dirt, animals and insects.

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For the pierced-ear brigade: 1967 color catalogue shows 2,000 pairs of earrings. In 14 sets, they hail from all over the world including U.S.A. What’s more, savings are spectacular: 40% to 60% off the retail price. Send $1 for 28-page book—reduced on first order. (Earrings from $1.35 to $3.15.) Adco Co., HG5, Box 3046, Sarasota, Fla. 33578.

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No fairy tale this, but a fact! Proven formula with Jolen Creme Bleach... the fabulous new cosmetic that bleaches superfluous hair on face, arms, and legs. Like magic, medically approved Jolen turns dark hair pale blonde to blend with your own skin tones. Be a beauty... try JCB now!

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Black glass, highly prized by turn-of-the-century collectors, has been reproduced on plates with lacy rims and charming Mary Gregory designs enameled in white and oven-baked for permanence. Set of six 8” plates of dog or boy or girl, $28.50. $5.10 ea.; 2. $10. Ppd. Catalogue, $1. Carl Forslund, H.G5, 122 E. Fulton St., Grand Rapids, Mich. 49502.

Fiancée’s find
Terrific discovery for the man en route to the altar. Helen of Troy design engagement ring’s “diamonds” are man-made and the design is reminiscent of ante-bellum days. $194.25.

Write for free brochure.

For Bath and Powder Room

SOLID BRASS FAUCETS
Reflecting the golden elegance of a Queen’s bath, choices designed and delicately detailed. Matching tub and shower faucets available. Write for free brochure.

ORDER NOW! BRASS SET. $69.95 ppp.

REGAL X700 With CRYSTAL handles $69.95 ppp.

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Mountain weavers have loomed a hand-some, wonderful cotton cloth with true homespun charm — a cloth that never needs ironing. It is self hand-fringed, wash-fast, drip-dry and reversible. Colors: Avocado, Apple Green, Melton Blue. Apple Red, Earthware Brown. White thread forms small blocks to give a robust texture.

52” X 90” $12.50
52” X 72” $9.95
53” X 75” $11.75
62” X 98” $15.50
72” Round $19.95

FREE BOOKLET!

For that especially important place! Hand-woven, fire-resistant, low-maintenance, and always looks good. legs are reminiscent of ante-bellum days. $43.95.

To Love.

Jamaica Silverware

Here is the handsome, small drop-leaf table you have so often wanted to find—neatly right for that especially important place! Hand-crafted from solid wild cherry. It is hand rubbed to a soft patina. The graceful rope legs are reminiscent of ante-bellum days. The two drawers have wooden pull knobs.

Table accommodates 16” x 27” leaves, seats 12. $4.95 with 16” leaves up. Heights 25”, 29”, 33” at 11¢ each. Polish chips on request, No C.O.D.

$64.50, shipping charges collect

SINCE I HAVE YOU

Handmade, known for their unique beauty and ornament. Selected to Furnish the world’s finest homes. Conservative in style, this collection is just what the world needs in a scientific blend of organic materials.

Now try to buy one of these? Hard to find, and usually expensive, this brand new surplus U. S. Medical Corps stethoscope is ideal for doctors, nurses, students, makes a perfect instrument for teaching adults, and children the rudiments of the respiratory system. Lots of fun, too! Handy in the country. An excellent buy for $2.95 ppd. (Half regular price).

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exclusively designed sheets of unique beauty and ornament. Selected to Furnish the world’s finest homes. Conservative in style, this collection is just what the world needs in a scientific blend of organic materials.

A lasting expression of your love for someone special. Sterling $2.50. $1.30, 50c. SMART BRACELET: Sterling $3.50. $2.25. $1.10.$ . . .

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SMX Standard (wading one side) .... $1.95
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MX Deluxe plain face frame (not shown) .... $3.95
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So proudly shines in friend's or doctor's headlight.

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Provincial touch
When the décor of your home is delightfully provincial, keep it that way with switchplates and outlets designed in the charming provincial style. Cast metal finished in antique gold. Single plate, $1.50; 3 single plates, $3.98; double plate, $1.98. Double outlet, $1.50; 3, $3.98. Add 25c post. Annabel, HG5, 7840 Rugby St., Philadelphia, Pa. 19150.

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With this ring
A wedding ring handmade in Thai-land designed in the most intricate and delicate manner. It is exquisitely made of platinum-like rhodium. Glass prisms catch the light in my-er unusual shadow accents. Cut 8.54, HG5, 5395 Chamblee Dun-lin Plantation with metal pari- in bronze- in; sizes. Gift wrapped. $6 ppd. Race the feminine finger. Send

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Let's face it: perspiration plays a favorite, plagues us all. Tested in the tropics is a magical product from Charles of Fifth Ave. Amazing Magique anti-perspirant keeps underarms nice and dry up to on week on one application! Cost just $3 ppd. Charles of Fifth Ave Inc., HG5, P. O. Box 98, Cedarhurst, N. Y. 11516.

Old fashioned white
Crisp two-inch ruffles trim frees white seersucker tieback curtains. We think there's nothing lovelier for summer; they're a dream to wash and a breeze to touch up with the iron. 72" wide. $5.40, 54", 63" or 72" long, $8 a pair; 81" or 90" L, $10 a pair. Ppd. Country Curtains, HG5, Stockbridge, Mass. 01262.

Colonial style file
Just because you like to work at home, your work area need not look like the Pentagon. Kiln-dried knotty pine cabinets have drawers that slide on steel rollers. 39" h x 19" d. Honey pine or maple finish $49.95 ea. Kit ready to assemble and finish, $29.95. Shipping chargess coll. Index inserts, A to Z, for $4.95 ppd. Yield House, HG5 N. Conway, N. H. 03860.

Three-way show-off
Look, it's a locket—it's a charm—it's a pin. It's all three! Smartly-designed locket opens to hold two photos; detachables to wear as a bracelet charm or pendant. Put your list for every feminine teenager to her grandmother. A集体-looking 3-in-1 gold-finishable pin. By Royal Crest, it's $2.95 ppd Bon-A-Fide, Dept. HG5, 2 Park Ave., New York, N. Y. 10016.

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Yow! Ho! Ho! and a bottle of rum! How's your stowage? Add some laddies to keep your pieces of eight safe from the bandits! Stow away your favorite pillows, throw pillows, cushions, or a small sea chest. We've got a list of hardwood, trimmed with antiqued hardware. Next size, packed to fill that hole in the wall. Find out about your treasures. Price: $7.95 ppd.

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Shopping Around

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Ah MEN LOOK

Ah Men's lo-rise racer trunk in fast drying nylon/tricot with contrasting side trim and vented leg. In blue, green, gold, black or white S-M-L-XL $6.95, add 50c shipping. No C.O.D. Immediate shipment.

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(a) foam rubber swim cup, one size in black or white $2.00
(b) nylon-tricot strings $2.50
(c) foam rubber swim cup, one size in black or white $2.00
(d) nylon-tricot strings $2.50

Send $2.50 for new Summer Catalog Featuring Miss Barbara Nichols

AH MEN Dept. HG
8953 Santa Monica Blvd.
Shop for Men, Hollywood 69, Calif.

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**Southern charms**

From the horse country, a pair of farmers. The inevitable mint steep with hard fried enamel for mint and frosting. Sterling, $3.75; 14k gold, $11.50. And, the horse, course, the Kentucky thoroughly. Sterling, $3; 14k, $20. Add $4 postage for each charm ordered. Add $1 for engraving on lock. Buschmeyer & Co., HG5, 9 S. 4th, Louisville, Ky. 40202.

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Transform picture frame, plastic wares into an iridescent beauty. Metallic wax jewel colors come in iridescent form in jars. Apply thin finger tip, buff to a luster. Rose aquamarine, emerald, green amber, olive bronze, pink rose quartz, ruby, sapphire, topaz, onyxite, amethyst, $2 a jar. Treasure Jewels, HG5, Box 87, Louisville, Ky. 40207.

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Today’s wedding gifts, Christmas gifts Tomorrow’s heirlooms
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Unique gift for all occasions. 17.95 postpaid

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**LAVA LITE**

Exquisite, LINEN-LIKE Vinyl TABLECLOTH

With 6” embroidered monogram—Rolled, scalloped edges; embroidered, cross leaf corners. 100% cotton flannel backing. Ideal for dining room and patio. Sponge clean for easy care. In white, 60” x 90” only $19.95 Tomorrow's heirloom. Every $2.00 postage and handling. Send check or money order. Sorry, no COD’s.

Print monogram, underline last initial and specify thread color. Pink, red, medium blue, royal blue, aqua, yellow, tangerine, gold, emerald, apple green, and brown.

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Also available in other colors, designs and sizes. Send 25¢ for brochure. Kentucky residents add 3%.
only $3.98 a yard and it's 10 feet wide!

Decorators and architects "up end" one piece to drape the widest window floor-to-ceiling—no seems to sew or show. Seven heavy, sturdy cotton launder fluff dyed, never ironed—in primitive weaves that look handwoven. Smart, too, for slip covers, bedspreads, tablecloths. Natural, white, or custom matched to your switch or paint chip. All $1.98 per yd., and up, in our wide, wide widths.

world's widest seamless draperies!

Your choice of yardage, do-it-yourself planting materials—or precutted yardage—or complete, made to measure draperies (handsomer at low, low cost because they're seamless). For brochure and 40 samples, send 25c (or 50c for air mail reply) to Beverly Hills address.

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9" HAND CARVED SIAMESE CAT 
$1.98 PLUS 20c POSTAGE

Contemporary Interpretation of a Siamese cat is expertly hand carved of camphorwood on the island of Taiwan. Even though its cost is small you won't find finer workmanship at any price—yet $1.98.

HOMESPUN HOUSE

Beverly Hills

only $3.98 a yard
and it's 10 feet wide!

Shopping Around

Open to reflection

From faraway Spain comes a mirror set in a black wrought iron frame with hinged wrought iron gates. Delightful touch of the orient for dressing table or a she where it could reflect a love piece of china, brass or any china object. Closed, 15¾" h., 11" $10.98 plus 50c post. Foster House Dept. 105-2565, Peoria, Ill. 61602

Live donkeys!

New idea in pets: a miniature donkey! The affectionate, intelligent, gentle animal seen under the Sardinian and Sicilian sun. Not bred in this country to charm your Grows approx. 32" h., weighs about 200 lbs. Can pull a cart full of children. Write for free information to Miniature Donkey Registry HC5, 1108 Jackson St., Omaha Neb. 68102

Row, row, row

A bit too small for sea jaunts—just right for a sailor's child. Bronze boat's a true-to-tail copy of the historic whaling dory. 5' 1/3" w., it's a whale of a good ashtray, too. Bronze waves lap against the sides for an additional nautical note. $5.95 plus 25c post. Legacy Sterling Club, HG5, 999 Water St., New Bedford, Mass. 02744.

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Spice informal table settings with gay napkins bright with design and verses inspired by the Pen sylvania Dutch. Quality paper design napkins come in a packet of 3 dozen with 6 each of 6 different designs. Use a solid color cloth in blue, yellow or white and see how festive the napkins look. Pack $1 plus 15c post. Hanover House Dept. Z688, Hanover, Pa. 17335

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Attractive portable bar or music center plenty of storage space. Hardwood construction with rich walnut finish. Ideal for room, den, or dining alcove. Finished permits use as room divider. Measures 30" x 14" x 30" H. Easily assembled in under 1 hour. Satisfaction guaranteed or money refunded. No C.O.D.'s.

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Erica Wilson, the country's foremost auth­ ority on crewel embroidery, invites you to enroll in her complete and comprehensive home study course.

Beginners and accomplished needlewomen alike, have acclaimed her unique course a fountain of enjoyment and enlightenment. For complete and colorful particulars of all that is offered—send 25c today. Please include zip code.

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ISLIP QUILTING COMPANY
P.O. Box 296, HG5
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FOR ADULTS AND CHILDREN

New Dri-Pants provide safe, sure 24-hour protection against the embarrassment of wet garments and bedding. Protects by keeping bed dry and sanitary. Gives greater self-confidence, actually aids in training for improved control.

SATISFACTION GUARANTEED

You must be completely satisfied with DRI-PANTS or you may return your purchase postpaid within 30 days for full refund.

CONTOUR COMFORT DESIGN

DRI-PANTS are contour designed to provide a perfect fit. They have an exclusive cuff feature that aids in retention, helps prevent chafing. Waterproof outer lining. Double flannel interior with additional soft quilted padding for complete incontinency have an exclusive cuff feature that aids in retention, helps prevent chafing. Waterproof outer lining. Double flannel interior with additional soft quilted padding for complete incontinency.

Family shield

Your family's complete coat-arms hand-painted on cooper-Mounted on mahogany base 300,000 names: Spanish, Italian German, French, Irish, Scottish English. 8" by 5", $44.95; 10" by 7", $18; 14" by 10", $27.50; 18" by 13", $35; 18" by 14", $18. Pd. 1776 House Dept. G-14, 260 Massachusetts Ave., Boston, Mass. 02115.

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Landlubbers' and seamen's delight: an embroidered seascape Design stamped on natural Belgian linen: fill in with bright colors. (inkl.) Results like a water color! Also avail.: landscape kit. Each, with instr., $1.95 ppd. Wool frame in brown, red or blue finish 11½" by 14", $1.50 plus 25¢ post.

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When the lines of those graph are heading up instead of north is an incentive plan for your firm's salesmen's in order. Shown, one of six great prime incentives offer by Pfeifer to boost your profit. Write for free Business Service Division brochure to Pfeifer Bros. Dept. LEF, 4501 W. District Blvd Chicago, Ill. 60632.

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Sparkling white genuine elephant tusks ivory hands emphasize the finger's slimmness, look handsome with sports or street wear. Good finish rope guards are beauty. Sparkle the ivory or other rainbow in your collection. Ivory band 5", $2.50, 7", $5.; 2 guard 8", Pd. 50 cent ring size. Lion Dept. 74HG, 665 Middle Neck Rd Great Neck, N. Y. 11023.

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Here are handcrafted mocassins that fit so comfortably and stylishly to relax any foot! Over 223 sizes in stock for the gal who likes to prance around indoors, or the lad who likes to relax indoors. Like walking on air—with light bouncy foam crepe soles. Smock, White, Red Black or Taffy-light leather in full or half sizes 3 to 13, AAAA to see widths. Naturally, purchase can be exchanged—pair return to dealer for credit. Factory-to-you. $6.98 post paid.

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Tahitians revere Tiki Iti, the god of Good Fortune whose likeness is hand-carved in tropical woods and signed by the artists. Each is weatherproof, about 2' high, and accompanied by a card describing its origin, history, suggested uses. $9.95 plus 75c post. The Patini is weatherproof, about 2' high, and accompanied by a card describing its origin, history, suggested uses. $9.95 plus 75c post. The Patini is

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Patriotic giant
American eagle to hang above a mantel, over a door or against a paneled wall is made of lightweight Vacucel (a sturdy polythylene) and finished in gleaming bronze; the shield is red, white and blue. His wing spread is 33" and he's 15 1/4" h. Comes with mounting hook. $3.95 plus 55c post.

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Look out! He'll startle you into going on the wagon after the first highball! Watch this jigger with plastic flesh-colored feet take off, roam in any direction. Guests may even swear off spirits forever! Fill with whisky, wind direction. Guests may even swear off spirits forever! Fill with whisky, wind direction. Use in pairs for a jolly of color. Polyethylene. $2.98 plus 35¢ post, Foster House, Dept. 105-6218, Peoria, Ill. 61601.

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Teenagers' rooms ought to have carpeting that's just as "with it" as they are.

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Redwood garden structures are part of the house, part of the garden, and part of the family.

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How to create your own personal style

People who have done it state their cases

One of the paradoxes of living in the last lap of the twentieth century is that, while automation, standardization, and mechanization reach new highs, we are simultaneously confronted with the blossoming of an imaginative, highly personal approach to living. "Style" is no longer something to be followed, but—far more rewarding—something to be created on your own terms. People who have done it state their cases of the paradoxes of living in the last lap of the twentieth century is that, while automation, standardization, and mechanization reach new highs, we are simultaneously confronted with the blossoming of an imaginative, highly personal approach to living. "Style" is no longer something to be followed, but—far more rewarding—something to be created on your own terms. People who have done it state their cases.

Twenty-one-year-old actress Joey Heatherton wanted her very first apartment away from the parental nest to be "fresh, sparkly, a little unconventional, a bit theatrical, and, above all, chic!" This somewhat tall order was filled in a small apartment high above Central Park. "I didn't want it to look like any apartment I had ever seen except maybe like something that would make you think that Carole Lombard had just walked out of the room—or was coming in. Not that I'm anything like Carole Lombard, but I loved her. She had a kind of style no other actress has had before or since. I wanted a kind of kooky bedroom and living room full of white and fur and mirror. I couldn't describe it to Bob [Robert Scanlan, her decorator], but I knew I would know it when I saw it." When she finally did see it (you can see it on page 123), Miss Joey found she had expressed herself—far better than she thought. "I've never been so happy!"

R. AND MRS. O. KELLEY ANDERSON JR., find dovetailing two very disparate tastes—an admiration for tradition on his part, a love of things contemporary on hers—not at all impossible when the old and the new are coupled with cunning, color, and ingenuity. They live with their two children in a big, sprawling apartment in which a previous owner had installed enough baronial woodwork to shore up a small castle. Says Mr.Anderson, a Boston-born investment banker, "I like it. It's kind of grand, kind of zany. It reminds me of Boston." Says she, "I admire it, I guess, but not nearly so much as pace and air and no constraint. I love paintings and collecting them, and my idea of a perfect room is one with a minimum of furniture, a maximum of pictures, and no clutter at all. That's why I asked Kelley if we couldn't have a traditional-contemporary living room. He wasn't quite sure what that meant, but he was perfectly willing to try a merger of styles. Now he refers to the whole process as the care and feeding of a proper Bostonian." Because she wanted "nothing I don't love, nothing that doesn't make a definite statement," the finished room which you see on our cover is as fresh as a new moon—yet, because it is a singular meshing of two idioms, it has enough that is traditional about it to make Mr. Anderson quite pleased with his "care and feeding," and reasonably certain that the denizens of Beacon Hill will speak to him when next they meet.
MR. AND MRS. ROBERT B. PELTZ learned that comfort, an inducement to relax, a touch of nostalgia—all the old familiarities of tradition—can be twice as endearing when approached from a fresh, unjudged-daddy, contemporary point of view. Mr. Peltz, who trained for the army at West Point, ended up in the frozen-food industry, and Mrs. Peltz divides her time between their three children and what she calls “my old-school tie charities.” Their stand for modernity is an admitted departure from the French antiques that fill their rambling apartment. “We like them because they have character and quality and experience. But the apartment is big enough for a change of pace, so we changed it in the library—kind of by a fluke, for we had pictured it in the beginning as a nice conventional stuffy room. We told David Barrett [their decorator] to panel it and oak it, and when he asked if we wanted rocking chairs, too, we said why not? Then we had a little lesson in progress. David gave us what we wanted, but with an added dimension of his own. Instead of a nice stuffy room, we got this, and we adore it.” (You can see their antidote to stuffiness on page 121.) “We do everything here—cocktails, games, read, talk, just sit. It’s like living in a garden, and although some people hate it, most people love it. It’s also a working library, and whether it looks or not, it’s practical from tip to toe—a must in this grimy city. And it’s so gay. As David says, it had to be, because we’re just not old enough to live in the Oak Room at the Plaza!”

**“To be really interesting, a room has to change—as people change.” This is MR. AND MRS. JAMES P. COHEN’S credo. “We wanted practicality, comfort, and a kind of informal elegance, but most of all, we wanted a sort of chameleon background that would give us a change of character whenever we feel like it.” Almost newlyweds, and young enough to look like children, they live in a middle-aged but completely updated apartment fringed with terraces. He is president of Carol Craig, a couturier firm; she is studying at Columbia University for her Master’s Degree in speech therapy and plans very seriously to work in that highly demanding field. Both are engagingly eggheadish, and Mr. Cohen both plays the piano and paints. Quite untrained, but a gifted copyist (“I could always draw”), he works from black and white photographs of his favorite impressionists. The drawing is identical, but the colors are entirely his, “I make myself forget the original palette and, just for fun, make up my own.” His wife thinks there is nothing funny about it at all. “Don’t you think his colors are better than Vlaminck’s?” she asks. Both the Cohens are enormously aware of color, but have no intention of saddling themselves with one color scheme forever—particularly in their living room (page 119) where they entertain. “When we’re alone, we really live in our bedroom, which is half sitting room,” she explains. Mr. Cohen paints in what will one day be a nursery; Mrs. Cohen does her painting in the living room—with flowers. “I love to run up yellow and orange and white bouquets, but whenever the itch for a different effect hits me, I pile the room full of iris and lilac and, if I can get them, violets. Somehow, all that purple makes the room terribly serene and less youthful, which is very nice. It’s like turning on a special kind of twilight.”

**“The clutter is all cool”**

Basically black and white, the Henry Koehlers’ sitting room is adroitly steered away from starkness by off-whites, off-whites. To lower and make a warm umbrella of the too-lofty ceiling, they had it painted a deep taupe, cyma recta molding and all. Instead of being ebony black, the fabric on the long sofa has the glint of midnight blue, and instead of white fur rugs, fox skins of tawny, creamy gray cover most of the floor. Although there is no compromise about the black-and-whiteness of the paintings and prints, the curtains of India cotton—a simple fabric, elaborately draped—are lined with tender green and hung on fabric-covered poles with ceramic artichoke finials (almost the only artichokes in the house Mr. Koehler did not paint). His wife liked this touch of green so much that she stepped it up with potted shrubs and a clutch of green cushions for the Italian settee. But the antique elegance of that piece is unexpectedly countered by a pair of simple director’s chairs fancied up with black leather and faux bamboo painting, a painstaking labor of love by her husband.

Omnivorous, insatiable collectors of anything and everything they think beautiful or curious or amusing, MR. AND MRS. HENRY KOEHLER have discovered that the way to live happily amid a flood of smallpossessions is to use color as a double-edged tool—to accent similarity and to unite diversity. They live with their two boys and a dog pag in the top three floors of an old town house with a not-on-light, a blessing to Mr. Koehler who is a painter best known for his portraits and his study of race horses, polo ponies, and sailing craft, the moment, in his spare-bedroom studio, is painting, like mad, a somewhat less sporty subject—artichokes in all sizes, all colors, genera. “Of course, I like to eat them, but to paint them simply because they’re a most beautiful vegetable in the world.” If Koehler is an interior designer, and, with his double-barreled flair for delight, they have built room after room around an endless potpourri of wonderful stuff superbly arranged his husband. “You do it as you paint a picture,” he says, “start in the center and fan out.” Mrs. Koehler nods and adds, “I supply backgrounds, which I love to do, but I absolutely refuse to kibitz on the arrangements. one can do those like Henry.” Their way a color is either to lay it on in great swatches the red and green library, page 118—or to do it on like perfume—the black and white sitting room nipped with green, OPPOSITE PAGE. Sentimentally, but seriously, they love their house. “It’s all ours, not in the pride-of-possessive sense, but because everything in it—book, every picture, every tiny bit of whatever—has a deep, enormously personal meaning.
I do it as you paint a picture

Every fabric could make a lady’s coat

The James Cohens’ living room, deliberately neutral with bright accents, is as much a study in textures as it is in their favorite browns and yellows. Fabrics are very much a part of Mr. Cohen’s business life, and it tickles him to think that almost any furniture covering in the room could be made into a lady’s coat—the gray flannel on the Spanish sofa, the suede on the Louis XV armchairs, the hop sacking on the tufted scoop chair. As a catalytic underpinning for these textures, Angelo Donghia, the Cohens’ decorator, suggested a rug patterned in stylized hound’s tooth checks. He also designed the brass étagères in answer to Mrs. Cohen’s request for “unbookish” bookcases. The room’s amenability to change is based on the fact that all intense color is concentrated in cushions, flowers, and accessories—removable items that can be replaced in a different palette when the Cohens feel so inclined, to effect a complete change of ambiance.
"We live in the kitchen and love it"

Seeing no reason why practicality and elegance should be divorced, even in their kitchen, Mr. and Mrs. Bradford H. Walker cook and dine in a room full of gentle color and eighteenth-century English furniture. Although their apartment is not large and has no formal dining room, their kitchen is a whopper and, in its present dual role, the most used room in the house. Ranged along one wall, the kitchen appliances alternate unobtrusively with louvered doors under louvered shutters. The rest of the room is pure dining room, almost grandly so, with old mahogany furniture, old prints on the lemon-colored walls, silver and crystal accessories, a handsome chandelier.

For practicality's sake, the floor is of quarry tile; for a touch of whimsy, there is a pair of wicker screens—contemporary, but with the handcrafted texture of an Edwardian pony cart.

"Once I decided not to be a scaredy-cat..."

In essence, Mr. and Mrs. Robert Peltz's library is everything such a room should be—bookish, deeply comfortable, truly cozy. But overlaying these highly desirable qualities is a Joseph's coat of color so brilliant as to make the Peltzes' observation that "they read in a garden" an understatement. A beautiful, almost flamboyant fabric pattern with Chinese flowers in luscious enamel colors is used with triple-as a wallcovering above a wainscoting, as curtains, and to cover the sofa. And like a garden, the room's exuberance is calmed with—green ceiling, rug, woodwork, and two chairs that look perfectly straightforward, but conceal good old-fashioned platform rockers in their leather skirts. These were interior designer David Barrett's bow to library convention and the Peltzes' love of comfort, but the velvet chairs were Mrs. Peltz's idea. "Once I had decided not to be a scaredy-cat, I asked David for the warmest yellow he could find. After all, this is a dark room, and a good garden has to have sun!"
"Nothing in it that can be hurt"

Enormously fond of intense color, but doggedly insistent on durability, Mr. and Mrs. Michael M. Thomas coupled these admirable qualities in a family room, above, that is vividly dramatic, yet reasonably impervious to the onslaughts of two small children and a large basset hound. Although the room is comparatively simple with “nothing in it that can be hurt,” it is not naive. The sweep of color on walls and floor and the sharp patterns of a tough, leafy chintz and a zebra rug have the sophistication of a Gauguin painting. In contrast—and because there is a formal living room next door—the furniture is comfortably squashy and homey to the point of including a little rocking chair and a Victorian dining table cut down to sofa-seat height. A champion needlepointist, Mrs. Thomas designs all her own cushions, an accomplishment recorded in Henry Koehler’s portrait over the sofa of her and her stockbroker husband.

"Something a little bit theatrical"

The color in Miss Joey Heatherton living room, opposite page, principally Miss Joey Heatherton. Although she loves bright, intense hues and has them in her bedroom, her living room is a whimsical, mirrored setting for her own vivid blondness. It is a wonderful room to be alone with an oversized sofa upholstered in stylized leopard spots where she curls up like a kitten, a sheepskin rug of outraged luxuriance (lovely for bare feet and constant music from hidden speakers hidden under the draped tables. It is not, however, a little girl’s room. There is great elegance in the plaster palm tree torchieres, the collection of Thai ornaments she “hand carried from Bangkok, the shells and crystal in the polished chrome étagère against a mirrored wall, the Venetian glass sofa mirror.

As her mother said to interior designer Robert Seana of W & J Sloane, “I didn’t think it was possible but you’ve captured Joey...
Daring architecture, open spaces, panoramic views, high-priced design at moderate cost, the chance to live as you please and enjoy community benefits, too—all this is attracting today's individualists to lively modern communities like California's Sea Ranch and Virginia's Reston.

**THE LURE OF LIVING IN CLUSTERED HOUSES**

To have your own house standing free of its neighbors on its own plot of land—this coveted goal, perhaps more than any other, has made Americans a nation of achievers. But now, suddenly, in many places across the country, our traditional idea of what a home should be is challenged by a fresh and contrary concept. A great number of families are deciding that their houses (indeed, their castles) need not stand apart from all others. They are being won over to "cluster housing."

The merits of this new way of living appeal to both the practical and poetic sides of our nature. Simply stated, cluster housing strikes an intriguing bargain with its residents. If, goes the bargain, you are willing to give up a little land, then you and everyone else in the community may enjoy in common a great deal of land. In principle, the land you are asked to yield would be of little use to you—the wasted side yards and extravagantly large front yards that are typical of the sprawling, land-devouring suburbs. And the land that you and your neighbors in cluster housing would gain—again, in principle—should provide you with an abundance of trees, walkways, recreation areas, and perhaps many other civilizing amenities.

Today this principle is no longer hypothetical. Already thousands of families are enjoying the results in numerous cluster-house communities from coast to coast. Among the most fully developed are The Sea Ranch, a hauntingly lovely community of vacation houses on the wild and rocky Pacific Coast above San Francisco; El Dorado Hills, an all-year venture near Sacramento; Heritage Village in Southbury, Conn., just 75 miles north of New York City; the Rossmoor Leisure Worlds in Maryland, New Jersey, and California; and Reston, designed to offer urbanity in the woods of Fairfax County, Va. Most ambitious of all is the future community of Columbia, Md., near Washington and planned for more than 100,000 people.

What does it really feel like to live in a house clustered with others? There is a newness about the idea that induces an exhilarating sense of pioneering. "On pleasant weekends, we may have hundreds of visitors," says a town house owner in one of these new communities. "We're not always sure of how they feel, but we feel very proud. We love the modern architecture and the spirit of liveliness here."

Almost always they speak with pride of their houses, but when you ask them whether it was the house itself or the community that exerted the greater attraction, most of them answer, "The community, of course." A young European-reared housewife sees living close to other families as a reassuringly old-fashioned idea. "Even though our town is brand new and modern looking," she remarks, "it has a European kind of atmosphere. When you travel in Brittany or the English Channel islands, you see this same pattern in towns that were built three hundred years ago—the little fishing ports with all of the houses snuggled near each other, and the castle or church right in the middle of things."

To the uninitiated, living in such close proximity looks as if it might be suffocating. Yet families who have made the plunge believe they enjoy more true privacy in an attached house than in a conventional one. "I used to think I'd love a house in the middle of a lot," says a former city apartment dweller. "But now I wonder how suburban people can stand being able to look into each other's windows. They must feel they have (Continued)
more privacy, but it looks like a very false kind of privacy to me."

Even in vacation communities where a tight cluster of houses may be surrounded by acres and acres of uninhabited land, families generally shun the contrived, kaffee-klatch form of sociability. Architect Charles W. Moore, who not only designed the ten condominium units at Sea Ranch but also owns one of them, maintains that his fellow vacationers are no more social there than they would be anywhere else. Says Mr. Moore, "My neighbors are people of considerable inner satisfactions. They have plenty of resources without constantly having to ask each other in for cocktails. Sometimes they work, sometimes they just walk along the coast."

It is a small paradox that the bunching of houses near each other inspires more, not less, walking. With footpaths meandering through wooded or open green spaces, children and grownups alike walk everywhere—to visit friends, to shop, to go to school, to play golf, or simply to recapture the obsolete pleasure of walking for its own sake. Consequently the pace decelerates and everyday living seems a little more manageable.

Families accustomed to the variety of architectural "looks" in suburbia are sometimes put off by the design uniformity of some cluster houses. The counter-argument runs that uniformly well-designed clusters provide a much better environment than a subdivision of ill-conceived houses by mediocre designers. Today, the developers of planned communities with cluster housing are more apt to hire outstanding architects, land planners, and landscape architects. You probably could not gather such a team to design a homestead solely for your own family; few top designers accept commissions to do modest individual houses and landscapes these days, and their fees would be prohibitive.

But for a price you can afford, you can buy a cluster house of uncommon architectural quality—perhaps with (Continued)

To stroller on Sea Ranch road, sea and land seem his alone. Cluster houses designed by architects Moore, Lyndon, Turnbull & Whitaker
dramatically proportioned living areas or skillful zoning that separates not only a family's waking and sleeping hours, but the older and younger generation's activities, too. Another advantage of houses built in clusters is the view: most of them provide dramatic vistas of water, woodland, or mountains that are increasingly hard to come by and expensive to buy.

There is no rule that says clustered houses must be attached to each other, but they usually are. In such cases, sound control is critically important, but in the test communities it has been satisfactorily solved. A town house owner in Reston tells of a considerate neighbor who advised him that a pianist son was coming home on vacation and asked to be informed if his playing proved a disturbance. A few days later when the musician's father asked, "How are you bearing up under the racket?" he was told, "I didn't even know the boy was home."

The new town committed to cluster houses seems almost to have been invented for children. Brave efforts have been made to put the automobile in its place, well removed from the open spaces and walkways where youngsters can safely stretch their muscles and their imaginations. Just being able to let children romp unfettered is a bonanza for parents. "It's not at all like living in the city, where you must take them to the park," says one emancipated Reston mother. "Here, the children play all over. They go fishing, they jump in the lake with their clothes on, they play under the plaza fountain."

Parents, too, take to the active life. A young husband, for example, tries out for a part in the next production of the little theatre, and he gets it. "It's something he'd always wanted to do," says his wife. "But before, it would have meant making a special effort, like driving two hours for rehearsals." Meanwhile, she joins the chorale group.

A good part of the time spent on leisure pursuits represents hours saved by not having to do the manifold tasks normally connected with home ownership. In cluster housing, there are no screens to put up or storm windows to take down. A professional leaf-raker rakes the leaves, a snow-shoveler removes the snow, a lawn-cutter mows the grass. For a modest monthly fee these character-building chores are done for you. Once a busy breadwinner has sampled freedom from time-stealing menial jobs about the house, he wonders why so many suburban homeowners put up with them. A one-time suburbanite notes, "It's curious that so many men allow dreary chores to use up the time they could otherwise spend on things they really like to do. The house and lot have become dictatorial."

For another modest fee most cluster-house (Continued)
families can throw themselves, almost literally, into recreation of every stripe, including swimming, horseback riding, sailing, golfing, tennis. And there is no holding them back.

It is neither surprising nor shocking that converts to the cluster house rank community first in family importance, ahead of the house. For, as the shapers of planned communities view the environment today, it is distinguished primarily by its formlessness. They believe—and so do many social scientists—that in the frantic rush to provide houses during the postwar period, a sense of community was all but ignored. However important a house may be, it cannot of itself surmount the burdens of paralyzing traffic, haphazard shopping facilities, sub-par public services. The planned community is one hopeful answer.

As pioneers in cluster house living, some families wonder about the future. “More people will move in, and there will be a few less trees and a little less space,” admits a town house resident. “But as we can see from the start, it will all be according to plan. I have faith that it will work.”

Opening directly to the fairway, a big room for any purpose you fancy
To other individualists, privacy and freedom mean living in the seclusion of woods in a house designed for them alone. Starting here are two examples

**Art and an Open Kitchen**

In the midst of a hundred acres of woodland in Litchfield, Conn., where clapboard Colonial houses are the almost inviolable rule, stands the second house that architect Marcel Breuer has designed for Mr. and Mrs. Rufus Stillman. With their three children, who are now in college, they had lived in the first house for sixteen years. When they decided to build another, they made only two requests of Mr. Breuer: they wanted one really large room and a sunny courtyard. The 3,500-square-foot house of rough stucco and fieldstone that Mr. Breuer designed for them is built in a precisely angled U around the south-facing court. One whole arm of the U consists of the children’s bedrooms, two-thirds of the other arm is taken up by their parents’ bedroom, dressing room and bath, and between these two wings is the pride of the house—one large, high-ceilinged 35-by-20-foot room, which is the living room, dining room, and kitchen.

“I like to cook,” Mrs. Stillman explains, “but cooking is a lot more fun when you can do it in the same room where people are sitting around the table or talking by the fire.” So the kitchen, although it is neatly confined to one wall, is wide open to both the dining area and the living area near the fireplace at the other end of the room. “Of course, you have to be a fairly orderly person,” Mrs. Stillman says, “or it won’t work.” Directly behind the cooking wall is a workroom almost as large as the kitchen itself, which contains a freezer, a flower-arranging sink, and storage space for staples. At the same time the wholly visible kitchen contributes warmth and coziness to the big comfortable brick-floored room with its stunning collection of paintings and sculpture by Arp, Calder, Miró, Ernst, Caesar, and Kepes.

Fieldstones in foundation of house once formed a dry wall on a nearby farm

Most of the windows, except those facing the courtyard, recessed in the stucco exterior walls, and their large sliding panes slide back across niches in plastered interior walls.
Sun-pocket courtyard with fieldstone wall becomes an outdoor dining room as early as April.

Ledge around living room provides extra seating, space for sculpture.

One-wall kitchen is augmented by an island countertop cabinet.
Living and dining areas both open to a long deck across south side of house; maple cabinet divider contains bar and music equipment.

On the far side of the chimney is Mrs. Parsons' study.

Fireplace is dark slate; chimney is paneled with maple stave boarding.
On a three-acre wooded knoll in New Canaan, Conn., the Samuel Allen Parsons' house rests as lightly as a bird. Strictly geometric in outline, its roof and four walls are flat planes, broken only by recessed windows, but the bottom is sharply angled to fit the contour of the site and to allow for one extra room below the main floor. Designed by architects Hugh Smollen and Associates, the white-painted wood house actually hangs from the four dark steel columns that support it on each side.

Inside, the space has been so cannily planned to suit the personal style of the Parsons and their fourteen- and fifteen-year-old sons that it gives the illusion of being almost double its 2,600 square feet. You enter on the lower level, pass the secluded guest room, then ascend immediately to the main floor. There a small foyer opens into an enormous room that stretches the full 44-foot length of the house, but is divided visually into three areas. Because they like to give seated dinner parties, the Parsons wanted a distinctly separate dining room, which the architect simply but effectively created by screening off one end of the space with a maple divider cabinet. Because Mrs. Parsons is a writer and needed a place to work, a small area at the other end of the room is screened by a freestanding fireplace and chimney. All three areas share a dramatic view over the treetops on the steep south side of the knoll.

Kitchen and bedrooms are ranged across the north side of the house, and the exterior wall of each is lined from corner-to-corner with a bank of closets topped by a continuous series of ceiling-high sliding windows. Thus the other walls are wholly freed for furniture, or, in the kitchen, an abundance of counter space, an important point since both Mr. and Mrs. Parsons are dedicated amateur cooks.

Space-saving plan gives equal privacy to parents, children, and guests
Almost every family, on moving into a house not specifically planned for them, yearns to re-design the kitchen to suit their own modus operandi. But sometimes this poses a problem: if you build kitchen equipment into a rented house or one you might have to resell in a few years, you risk having to abandon your investment one day or dispose of it at a loss. But today there is another, happier alternative.

With the recent proliferation of movable kitchen components, you can fully equip practically any kitchen with appliances and cabinets that can be hoisted right into the moving van along with your tables and chairs. Literally everything but the kitchen sink can now be found in the form of movable components, eight of which H&G used to equip the kitchen-family room, opposite page. The roster includes: a plug-in appliance center, a storage cabinet (which you would probably need in multiple), a mixing center, an undercounter refrigerator plus an auxiliary cart refrigerator, a washer, a dryer, a dishwasher. Even the floorcovering in our kitchen can be rolled up and moved to another house, and the plywood wall paneling, held in place with Velcro tape, can be demounted and taken along as well.

If, in your next house, you find no place in the kitchen proper for the auxiliary cart refrigerator, you would doubtless find it equally convenient in the family room or on the terrace. If you lacked kitchen space for your full complement of storage cabinets (or if the new kitchen happened to have adequate built-ins), you could use some of them in a hall or family room or children's room since nothing about their design marks them as exclusively for kitchen use. And when the day comes that you are ready to install a permanent kitchen in a house you have good reason to believe you will be living in for years, the movable components will give you a head start on a second kitchen for teen-agers, perhaps, or for guests. Or they might be moved into the kitchen of a vacation house.

On page 139 are three plans that show how this movable equipment might be arranged in various but quite typical kitchens, and each plan is keyed to the eight individual components that start below.
2. TALL STORAGE CABINET is assembled from two base cabinets and a small overhead cabinet. Built of oak to match the appliance center, it would not look out of place in other rooms than the kitchen, and takes up only 3-by-2 feet of floor space. You can order several other finishes. Lockable casters can be mounted under base. Del Mar-Mengel Kitchens.

3. MIXING CENTER with butcher-block top contains all the appliances used for precooking food preparation—mixer, blender, juicer, meat grinder, salad slicer-shredder, coffee mill, and ice crusher—plus a knife and scissors sharpener. Any of them can be set into the countertop power unit which folds away flush with the counter when it is not in use. Cabinet measures 18 inches wide by 25 3/4 inches deep. By Ronson.

4. CART REFRIGERATOR supplements undercounter model, makes extra ice cubes, brings cold drinks to wherever the party is. Door of walnut-patterned vinyl would be presentable in any room or on the terrace. 19-by-22 inches; capacity, 2.1 cubic feet. General Electric.

5. UNDERCOUNTER REFRIGERATOR, also on casters, needs no air space at the back, nor door clearance at the sides, so you can line it up this side with a row of other appliances. A 2 5/8-inch butcher block laid on the top would bring it up to the same level as the mixing-center's butcher-block counter. Takes 23 1/4-by-24 inches of floor space. General Electric.

6. AND 7. WASHER AND DRYER can be mounted on lockable casters instead of being anchored to floor as vibration has been eliminated. Washer 25 1/4 inches wide, dryer 28 3/8, both 27 inches deep. Maytag

7. MOBILE DISHWASHER with butcher-block top provides another use for the space counter, is grooved against spills. 23 inches wide by 24 inches deep. Frigidaire

You will find more candidates for the practical kitchen on page...
square kitchen
with only three walls

Many small houses one whole side of the kitchen is
open to a breakfast room, family room, or even the
living room. In such a plan the mobile plug-in ap­
nance center (1) might be used as a room divider
pushed a few inches forward or backward when
want more foot room. The mixing center (3) and
undercounter refrigerator (5) could be lined up with
never built-in countertop cabinets might already
be, and the extra storage cabinets placed in the
next door. Shaded areas indicate movable com­
ponents; the dotted line, existing wall-hung cabinets.

Long narrow
apartment kitchen

The simple expedient of having the superintendent
over the stove and refrigerator, you could set up
the movable components in a galley-type apart­
ment kitchen just the way you like them. Wherever
quite built-in storage exists (unshaded blocks),
you could leave it and amplify with your own. The
plug-in appliance center (1) flanked by two match­
storage cabinets (2) would make a handsome
up along one wall, yet for breakfast cooking, it
8 be pulled over to breakfast table by window.

Open one-wall kitchen in a
weekend house

Movable components would be admirably adaptable
to a country or seaside house where the main living
area is one big room with a completely open kitchen
at one end. The oak-paneled plug-in appliance center
used as a room divider would make a partial screen
for the main working center along the wall. The
tops of the mixing center (3), undercounter refrig­
erator (5), and dishwasher (8) provide counter space,
while the tall oak cupboards give the wall a non-
kitcheny aspect when seen from other end of big room.
How to make **BIG SPLASHES** in little gardens

People must love little gardens, to paraphrase the Lincoln aphorism, because so many of us have them. There would be nothing wrong with most little gardens if only they were more exciting to look at, to live in, and to take care of. The simple fact is that many small gardens are just plain dull. But here are ten designs, together with planting plans, that have excitement and individuality without being freakish. They are generally easy to plant and to maintain, and above all they sing with color—several of them the whole year through. In addition, a special bonus comes with each—the bonus of utility. Each design serves a mundane purpose of the kind that so often must be coped with on small lots and is not always coped with successfully. One decked out with tiny lights could be the terminus for a garden vista. Another design hides a garage, yours or your neighbor's. A third fills an empty corner with tall accent color the year-round. One paints a gallery picture on a garden slope. Still another fills a terrace with evening fragrance. All ten do double-duty in one way or another. A little work with paper and string will help in laying out some of them. Little more than a shovel and wheelbarrow are needed for the rest.

**THE PLAN:**

1. **CONTORTED HANKOW WILLOW**
   (Salix matsudana 'tortuosa')
2. **BEACH PEBBLES**
   (1-inch diameter up)

**TWINKLING BACKDROP** of "grain-of-wheat" electric lights, leafy green in the summer sun, will, on a winter evening, delight the eye of every beholder. The oddly graceful trees are contorted Hankow willows standing in a prim row in a bed of pebbles surrounded by flagstones. A simple timber bench garnishes the front edge, hides a weatherproof electric outlet.

**DESIGNED BY JAMES FANNING, LANDSCAPE ARCHITECT, DRAWINGS BY RAY HORTON.**

HOUSE & GARDEN, MAY, 1954.
Tree Magic can be performed by anyone with a discriminating eye and a strong hand on a shovel. The real secret of this planting is the selection of species that are either handsome, or exciting to look at, or both, all year-round. There is a sturdy evergreen to anchor the planting, and among the rest, a variety of flowers, seedpods, berries, patterns, and bark.

**THE PLAN:**
1. **RED-CEDAR** (*Juniperus virginiana*)
2. **ORIENTAL DOGWOOD** (*Cornus kousa*)
3. **STEWARTIA**
4. **CORYLUS** (*C. avellana atropurpurea*)
5. **HARDY ORANGE** (*Poncirus trifoliata*)
6. **FRANKLINIA** (*F. alatamaha*)
7. **SMOKE-TREE** (*Cotinus coggyria*)
8. **PRICKLY-PEAR CACTUS** (*Opuntia vulgaris*)
9. **BRONZE-LEAVED AJUGA**

**SERVICE COURT CURTAIN** (to help stamp out rubbish barrels!) actually hides the fence that hides the service area. The fence itself owes its own special decorative character to the staggered rows of clematis on poles that camouflage it and the bright-berried fire thorns that are trained against it. This form of defense in depth is, of course, appropriate to many other ends than simply helping to conceal an unsightly view.

**THE PLAN:**
1. **ESPALIERED FIRETHORNS**
2. **CLEMATIS ON POLES**
3. **BEACH PEBBLES**

**WER PAINTING** in the grand manner requires a steady hand with a garden line and tape measure and the ability to combine Mondrian's eye for pattern and color with a gardener's common sense. The annual flowers are all simple to grow from seed or to order as transplants from a garden center. Individual beds can be divided by invisible metal edging strips. Two main paths are paved with black stone chips.
**FLOWER-FAW**, equally suitable for cascading down a wall or clothing a trellised framework, consists of an array of plant boxes, each with tapered front boards so that light will reach into every box. If the boxes are made of redwood or rot-proofed pine and provided with drain holes, they will last for several seasons. A depth of 8 inches is adequate, but construction must be strong.

**EVENING FRAGRANCE** lends its special magic to this simple square-flagged terrace after dark, and during the day, the soft green of the old-fashioned flowering tobacco plants relieves the simple stone wall. On the ledge-stone coping, pots of summer geraniums, alternately red and pink, are placed at about 2-foot intervals. Paving stones fitted around a circle (or forming a simple square) confine an oxydendrum with summer flower sprays, autumn seedpods.

**DRESSED-UP DOORWAY** demands nothing more elaborate in the way of horticulture than four common species (the berberis is evergreen) and three sets of assorted flue-lining sections from the local building supply yard. The pleasant setting is formalized to the extent that containers hold the plants yet without the sometimes troublesome limitations that pots or boxes impose in terms of watering and care.
Burning bushes figuratively and almost literally brighten any corner, accent a background of less spectacular boundary plants.

As with the tree planting on page 141, the choice of species and varieties is designed for a multi-season show. Again, one of the key shrubs—leucothoe—is evergreen, as is the groundcover. The clusters of the dogwood have winter branches of bright claret red.

Three-layer screen is provided by successive ranks of planting that add to the positive occulting effect of branches and foliage, the simple distraction to the eye that a good design ensures.

This planting module could be repeated at will along a boundary line. Not the least of its attributes is the underlying pattern of white and black pebbles that draw the eye to the ground at all seasons, even when the leaves and flowers are off the deciduous trees, leaving the evergreens to form a winter barrier.

Wheels within wheels form a pattern of annual flowers designed to suggest a blending and mixing of hues and shades within a unifying circle of green and white. This is strictly a summer scheme, akin if only in spirit to the intricate floral clocks that have long been spectacular attractions in European parks and botanical gardens.

The basic design is neither complicated nor hard-and-fast. But a careful eye and a willingness to play with stakes and string are prerequisites.
HOW TO CREATE A NEW LOOK

with up-to-the-minute furniture and dashing surprises

It is a common and notably hollow delusion that unless everything in a room is designed to order, true individuality is hard to achieve. It need not be. There is a wonderful world of ready-mades and enchanting accessories crying out to be used to dispel stuffiness without making you bankrupt. All you need to do is rev up your imagination, dream up a surprise or two in your choice of colors, materials, and scale, and arrange your room with as much daring as you feel becomes you. To prove it can be done, here are three new looks, all achieved with a new collection of furniture that Kroehler Manufacturing Company calls the “In Group.” The first is lavishly elegant (but far from expensive), the second is a sheer kicking up of heels, and the third is a bright play on pattern with a nod to art nouveau. Each room has a clearly established theme (which can go a long way to make up for the absence of priceless objets), and the accessories help importantly to carry it out. Whatever they cost, and most of them cost comparatively little, they can sometimes be the greatest fun of all.

NEW LOOK: SILVER AND FROSTY WHITE

Although it may seem logical, when you are faced with a small room, to think small, it can be much more exciting to think big. This living room looks twice its size because it holds only two large pieces of furniture and four small ones set against a background of silver vinyl—as space-doubling as mirror. Sofas and mobile ottomans covered in creamy white Naugahyde sustain the elegance of a color scheme that was once impractical and often perishable. Today, with these armored materials, its care is a damp-sponge whoosh. Nothing here purports to be anything it is not, yet the general glitter is as good as the Kohinoor’s—the crystal bead curtain at the window; quartz, crystal, and plastic bibelots on glass tables lighted from beneath like aquariums to intensify their diamond-like sparkle. Beadangle crystal curtain, rug by Regal. Collage by Mary Bauermeister from the Galeria Bonino.
Indestructible comfort is built into this room like an armature. Most of the furniture—the tufted, scoop-seat sofas, the fold-up bar cart, the polka-dot cube tables—is surfaced in plastic, today's answer to wear, tear, and easy upkeep. The Fourth of July color scheme, as exuberant as such things come, is kept from running away with the room by the preponderance of white and a few sizable, sobering touches of black.

**NEW LOOK: POLKA DOTS, PLAIDS, AND STRIPES**

A challenge to the intrepid, the second look has a witty wallop comprised of intense primary colors, king-size polka dots, bold stripes, geometric forms, and a sharp needling of black. In a refreshing way, with no slighting of comfort or smoothness of function, the furniture is pretty close to daring, and when there is any point in a piece being mobile, giant casters make it so. The accessories, as kick-up-your-heels as the furniture, augment the mood of gaiety, and offer no problem except that of irresistible temptation.

Black-and-white bar cart known as "Hell-On-Wheels" opens like a flower to display shelves and a cutting board. Holds paraphernalia.

Mobile pieces have hooded casters about the size of billiard balls.

**NEW LOOK: ART NOUVEAU UPDATED**

The third look is based almost entirely on patterns—florals, for the most part, with strong art nouveau overtones. Slightly sentimental, yet vibrant, they come in enough H&G Colors to satisfy a dozen preferences. The furniture is quite simple, unpedestrian in silhouette and ornament, and designed with a thoughtful regard—the chairs, particularly—for tired vertebrae. Accessories for the third look run a gamut that begins with floral motifs, goes on to a wide variety of stripes and pattern-on-pattern, and ends with the shimmer of steel and glass.

A small sitting area becomes a secluded green garden with a flower-and-grape-patterned sofa (in H&G's Parrot Green and Blueberry) and two head-welcoming armchairs. The low glass-topped table, visually bulkless, is heaven-sent for limited space. Armoire doors are made of stained glass hexagons put together in dot-and-dash stripes. All fabrics by Everfast.

Floral plate that would be dazzling on any table (along with its 44 dinner mates) or bloom nicely, solo.
Table mats, lower table, lower in a dining table, is used with Romans. Top is made of boldly dipped Italian ceramic tiles abutted a basket weave. High-back, floor-pegging polka-dot hair and matching ottoman are tet in horizontal channels. Each piece is mobile.

Vinyl table mats, as shiny as they come, are shaped like plump rectangles, come in black, white, and six clear colors—three hot, three cool.

Tôle tray stenciled in mauve and pink on lipstick red. Art nouveau motif is nostalgically chic. 14 inches square.

Standing lamp with an opaque mushroom shade (a kind of three-dimensional polka dot), its pole standard wrapped in cane, is very slick. About 56 inches high.

Black lacquer plates and covered bowls—spherical "polka dots" with lids that double as bowls themselves. Bowls in red, blue, green, or yellow.

Pattern on pattern, dashing black and sofa cushions from England. Of pure, and wonderful with pungent colors, variety of patterns, 16-inch squares.

Please turn to page 182 for the names of stores where you can see these rooms re-created wholly or in part. For shopping information, see page 176.
When you are as young and busy as Laura Cadwallader who worked all the embroidery on these pages along with managing a big house and four small children, you have pretty clear notions of the kind of handwork you are willing to tackle. It must give quick results in short snatched moments. It must be something you can pick up and put down without ceremony or even do in a car while waiting at school or the railroad station. And it must also allow you real creative freedom. Big bold stitchery on seat covers or wall hangings fills all these requirements. At the same time it is a marvelously effective way of adding your personal imprint to modern furniture and of updating family relics and thrift shop finds. And you need to know only the simplest of stitches.

Here is the list, happily brief, of the necessary supplies:

- **Upholstery fabric** in a strong homespun or basket weave (not monk’s cloth because it is too loosely woven). For best effect, choose fabric in the color that will predominate in your embroidery.

- **Yarn in a variety of weights and textures**: 4-ply wool, nylon, Orlon, blends, lustrous viscose, 2-ply mohair, or whatever knitting, needlepoint, or rug yarns you might have on hand. For flower centers (flowers are the freest, easiest patterns to work), you will need black, white, and yellow, and for petals and leaves, a variety of hues. Your initial investment in yarns, if you have none to start, may run to $10 or $15, but you will have enough left over for other projects. Even for monochromatic schemes, it is a good idea to buy from different dye lots or different manufacturers, since you may want seven or eight shades of the same color.

- **A large-eye tapestry needle**, size #18 or thereabouts, that will hold several strands at a time.

- **Chalk and a felt-tipped pen**, in case you plan to sketch or trace patterns of your own.

On page 188, you will find instructions, information on where to buy yarns, and news of a handsome kit for beginners.
For the seat of a bentwood chair, left, Laura Cadwallader designed a Paisley and floral pattern, edged it with crocheted chain.
Room changers, space shapers

AREA RUGS

Smaller than a room-size rug, but distinctly larger than a mat, regardless of specific dimensions—that defines an area rug, and there are few other things you can add to a room that will accomplish so much so fast.

- An area rug can supply the zing of pattern or a swack of color to a room that languishes from blandness. Or it can bolster the hue that needs more emphasis to bring off an effective over-all color scheme.
- Area rugs are great space shapers, too. By marking off the various parts of a room, they can, in effect, take the place of walls. They can define the extent of a room within a room. And they give you a wonderful means of engraving your personal imprint on any decorating scheme.
- Today you will find area rugs in more sizes, shapes, colors, patterns, and fibers than anyone dreamed of a few years ago. And you can lay them anywhere—on hardwood flooring, vinyl tile, wall-to-wall carpeting, on anything, in fact, but another rug.

In a small room, where all the furniture is placed against the walls, a central rug just short of room size can serve as a bond for unrelated arrangements. This bold black and white rug also supplies the punch of sharp pattern to the foyer of the James Cohens' New York apartment. Interior designer, Angelo Donghia of Burge-Donghia; Cabin Crafts rug.
IN A LARGE L-SHAPED SPACE, a trio of rugs can establish three distinct rooms without interrupting the pleasant flow of space. A semi-antique Bokhara defines the living room in Henry D. Spielman's New York apartment, and two antique Afghans, the dining room and game-room-entrance area. Although all three rugs vary in size and pattern, they are closely related in color and genre. Interior designer, Howard Perry Rothberg II.
An area rug can create a room within a room

1. A bedroom’s sitting area takes on more of a living room look when it is laid with a small area rug that contrasts in color and texture with the rest of the floorcovering. A rya-texture rug with a bold flamesitch pattern in H&G’s Parrot and Fern Greens earmarks the foot-of-the-bed sitting area in the James Cohens’ bedroom, also provides more quickly cleanable protection for a high-traffic section of the pale wall-to-wall carpeting. Interior designer, Angelo Donghia of Burge-Donghia; rug by Bigelow.

2. A part-time working area in a sitting room looks more inviting, more premeditated, if the desk stands on a well-proportioned rug. The rich pattern of a rug adapted from a Danish pillow-cover design sets off the white Parson’s work table in illustrator J. Crawford’s New York study, and makes an interesting foil to the expanses of clear color on walls and unpatterned fabrics that cover chairs and sofa. Rug handmade in Portugal for F. Schumacher.

3. A conversation corner in a medium-to-large room becomes more self-contained, more intimate in mood, when an area rug defines its limits. The brilliant colors, deep pile, and overscale marble motif of the rug in a corner of designer Inman Cook’s New York living room demarcate the space as effectively as a vertical room divider. Rya-textured wool rug by Monarch.

4. An island of comfort for the bed can be created by an area rug in a bedroom with a floor that is really too beautiful to hide. In Mr. and Mrs. Steven Mallory’s New York apartment, a soft white cloud of a rug makes a cool transition between the brilliant fabric on the bed and the warm rosewood finish of the parquet floor. For unexpected accent, Mr. Mallory, a partner of the Mallory-Tillis interior design team, painted the tall handsome window frames to match the fabric, framed the fireplace in red faux marbre. Rug by Aldon.

5. A fireside retreat as cozily confined as an inglenook can be created by an area rug of really important scale. A good third of the floor space in designer Joseph Braswell’s New York living room is visibly reserved for toe-toasting and conversation by an overscaled loop-textured rug in H&G’s Pompeian Red. The deep-seated sofas are placed just beyond the fringe. Spanish-inspired rug by Karastan.

6. A dining room’s welcome is dramatically underlined by a bold-patterned rug under the dining table and chairs. The flamboyant art nouveau design of this large area rug, laid over wall-to-wall carpeting, imbues the stately eighteenth-century furniture with the fresh, lively look of today. The rug’s motifs are emphasized by a deeply sculptured pile as well as by brilliant color. Rug by Callaway.

For shopping information, see page 176.
BALANCE AND UNITY can be achieved by a pair of area rugs even when they don't exactly match and are not, in fact, placed symmetrically. In Mr. and Mrs. Carl Fisher's living room, the two facing furniture arrangements, although entirely different in composition, are made to seem equivalents by placement of two orange, gold, and black Moroccan rugs. And the strip of polished floor between leads the eye to the room's one symmetrical element—the fireplace. Interior design, David Barrett.
AREA RUGS
-how to choose and place them

To help you make the most of the space-shaping, room-changing talents of area rugs, here are some do’s and don’ts:

**Be sure the rug is large enough** in proportion to the total size of the room, the size of the area, and the scale of the furniture. In a very large room, even a 6-by-9-foot rug may seem insignificant. To define a room-within-a-room, a rug should either be large enough to go under all the furniture, or just the right size to fit closely the space between the major pieces. For a dining area, the rug should be large enough to accommodate the chairs as well as the table: when the chairs are pulled out for seating, they should still be comfortably on the rug. Rule of thumb: allow for 3 feet beyond the edge of the table top.

For a bedroom, a rug to be placed under the bed should be sufficiently larger than the bed to relate to it in scale and to guarantee comfort. Allow for at least 3 feet of rug at each side and at the foot.

When you choose two or more rugs in the same room, be sure they are related in color and pattern (they need not be identical) and that the pile heights are fairly uniform.

Place an area rug carefully. Line it up parallel to the walls. Never kitty-corner a rectangular rug.

Use area rugs only where there is a reason for them in relation to your furniture arrangements. Even when rugs are used primarily to bring color or pattern to the room, they should not be placed at random. Do not interfere with traffic patterns by placing an area rug across a natural path; it is both psychologically distracting and physically risky.

Always use a pad under an area rug, however small, to keep it from creeping and sliding.

Place each piece of furniture entirely on the rug or entirely off it—never half and half.

The newest area rugs come in any shape you could ask for
FURNITURE FINDS
New, snappy, and under $50

Nineteen great furniture finds, each, in its own original way, a dashing example of up-to-the-minute news in design and materials. Not one costs more than fifty dollars, and some not much more than a song.

The familiar Chiavari chair, looking as new as tomorrow with a stainless steel frame, woven plastic seat. $24 at Be Seated.

A fluted ceramic drum, to use as a side table, or as an occasional perch, patterned on the top with yellow and black, rope molded on the sides. $45 at Mayhew.

Spanish spoke chair that comes in bright red or shiny black and looks marvelously modern because of its slim lines, zingy color. $49 at Be Seated.

Ready-to-paint bench or table, as you wish, of beechwood with turned bamboo legs. 21 inches square by 17 high. $39 at Bloomingdale’s.

White molded plastic drum table embellished with a silk-screened architectural drawing of an Italianate cathedral. Table is 16 inches across, 18 high. $45. By Drexel.

Pedestal table with a glass top, chrome rod and base, rosewood handle. Top is 15 inches across. $30 at Interiors Etc.

Rattan table, or bench, light enough to tote about, low enough to slide under another table. 25 by 18 inches by 15 high. $50 at Bloomingdale’s.

A see-through sling chair with a chrome-plated frame, covered in clear, heavy gauge vinyl. $50. By the Design Group.
Casilian-looking wrought-iron double bench to place in a foyer, or at a bed, perhaps. 38 inches wide. $40 at Gimbel's.

Three-panel screen made of hardwood, painted black and covered with black, white, and yellow flower-patterned cotton. $29 at Jensen-Lewis.

Library steps of wrought iron with a pretty balustrade of woven straw. $40 at Peter Lewis.

Wicker stool topped with a black-and-white-checkered cushion. 17 inches high and 15 wide. $35 at Be Seated.

An unpainted bentwood bar stool that would take nicely to a coat of bright, glossy enamel in any color you like. $40 at Bloomingdale's.

Mini-table of molded plastic, light but sturdy, to use almost anywhere. In black or red. 9 inches high. $45 at Design Research.

Three-panel screen made of hardwood, painted black and covered with black, white, and yellow flower-patterned cotton. $29 at Jensen-Lewis.

Library steps of wrought iron with a pretty balustrade of woven straw. $40 at Peter Lewis.

T-square table covered in black and white flamelstitch-patterned paper, with an alcohol-proof finish. 30 by 14 inches by 14⅜ inches high. $50 at Lord & Taylor.

Mini-table of molded plastic, light but sturdy, to use almost anywhere. In black or red. 9 inches high. $45 at Design Research.

An unpainted bentwood bar stool that would take nicely to a coat of bright, glossy enamel in any color you like. $40 at Bloomingdale's.

See-through table with glass top and shelf, chrome legs and rosewood trim. $45. By Raymor.

Curvy, Castilian-looking wrought-iron double bench to place in a foyer, or at the foot of a bed, perhaps. 38 inches wide. $40 at Gimbel's.

T-square table covered in black and white flamelstitch-patterned paper, with an alcohol-proof finish. 30 by 14 inches by 14⅜ inches high. $50 at Lord & Taylor.
Festive Breads

Bread comes to the table in new party guises: imaginative centerpieces, serving platters, and similar fancies wrought from dough or baker's breads, some to be eaten, some for show.

Baker's breads: inspired by H & G to design a compote sculpted from a round loaf of straight and ring rolls; a croquembouche of miniature brioches speared on Styrofoam. Basket of braided bread was made from dough.
buffet table

for a housewarming einm paaum (and good companions) has the earthy richness of a Vermeer. Platters and basket are fashioned from plain and braided bread, candle towers from hollowed-out, cut-out, undiced sandwich loaves. "Seville" china by Syroese; "Spanish Provincial" sterling by Toule; Westmoreland glass.
bridesmaids' luncheon

Table looks as delicate as a spring morning set with a sheer cloth that reflects the opalescent tints of a collection of Tiffany vases. But the pieces de résistance are the small lidded casserole daintily molded of bread, and the circles of bread girding the napkins. For details of making them, see page 162.

"Constantine" china by Franciscan; Sterling Reed & Barton "Diadem"; Fostoria glass; Tiffany vases from Lillian Nassau.

wedding breakfast

Rings a delightful change on an ancient custom: in place of a wedding cake, a fanciful tower of sweet fruit bread decked with bread decorations awaits the newlyweds on the fern-garlanded table. To wish them a long and happy marriage, a ring of bread, symbol of continuity, is set on the napkin at each guest's place. "Golden Dawn" china by Oxford. Champagne goblets, Lenox. "White Paisley" sterling by Gorham.

For shopping information, turn to page 176.
baking decorative breads... to celebrate festivals and other special occasions is a charming, centuries-old custom that you can adapt dozens of different ways to give your parties personal style. You can shape bread into handsome trays, baskets, and casseroles, or mold it into engaging little forms to serve as both decorations and favors. As malleable as clay, unbaked dough offers a stimulating invitation to the creative impulse, as you will see in our Festive Breads Cook Book, starting opposite page. But if you are not tempted to try your own hand at shaping the dough, you can take your ideas to a baker, especially one with a European background, and ask him to carry them out. Or you might buy some of his special breads and construct tours de force such as those on page 158. Here are some of the fine points of the party breads on pages 158-161 and other ways you can adapt them.

HOUSEWARMING BUFFET
To symbolize companionship at a party given to warm a house and welcome new neighbors, the galantine and cheeses are served on bread platters and the crudité in a bread basket. (To protect the surface, line with plastic wrap.)

The platters can be made from Harvest Loaf dough (cook book, page 170), and the basket and all the braided parts from Italian dough (recipe, page 172; braiding technique, page 167).

You shape and bake the basket over an ovenproof glass dish and drape the handle over a similar dish. The dough will pull away from the dishes while baking, but halfway through the process, you can press it back firmly, using two pot holders.

Butter can be as festive as bread when formed with old English butter molds.

When sandwiches are part of the party fare, Yours Truly, a Portland, Ore., caterer packs them prettily in a hollowed-out loaf of turtle-shaped pumpernickel. A wool bow attached with toothpicks serves as a handle for the lift-off top.

FESTIVE BREADS continued

BRIDESMAIDS' LUNCHEON
The small lidded casseroles of bread used as if they were fine china are made of Italian dough (cook book, page 172) shaped and baked over ovenproof glass bowls. (When half baked, urge the dough back to the molds with the help of pot holders.) The lids are cut from flat sheets of the same dough, decorated with dough strands (see Harvest Loaf Decorations, page 170), baked on cookie sheets.

Wait until the last moment to fill the dishes with Lobster Newburg (or any similar cooked, creamed luncheon dish) so the bread will not get soggy. Since it is perfectly edible, some guests will doubtless want to eat it, too.

You bake the napkin rings (more Italian dough) around a firm tube of rolled foil. When the rings are done, crush the foil and gently slide it out. For a class anniversary party, top the ring with a class emblem, for a children's party, with a never-never animal.

For that matter, why not let the children have a whack at creating their own bread fantasies? At the start of the party, give each small guest a piece of ready-to-bake Kipfel dough, let them shape mushrooms, owls, or what they will (see cook book cover), then pop them into the oven. After forty minutes of pin the tail on the donkey, et al., the bread will be ready to eat—or to take home if it seems too precious to demolish.

WEDDING BREAKFAST
Three loaves of Panettone (cook book, page 172) make the towering wedding bread that H & G designed as a festive variation on the traditional wedding cake. The loaves were baked in 8-, 10-, and 12-inch molds, then firmly secured with wooden skewers.

The panettone molds, upturned on cookie sheets, their outer edges thoroughly greased, also served as bases to control the dimensions of the Italian braids that circle each tier of the tower. The braids and decorative bows, doves, and flowers were all pinned to the panettone with toothpicks.

When the moment comes to cut the wedding bread, each tier is removed to a separate platter.

In the little white take-home boxes are more surprises: for the guests, doves of Kipfel dough (page 171); for the bridesmaids, hearts of Harvest Loaf dough (pages 170-171), for the ushers, lover’s knots of a pastry-like croissant dough.
When she's too old for bedtime stories this floor will still be beautiful. Why? Built-in cushioning...

Congoleum-Nairn's revolutionary new invention

*The only cushioned vinyl floor backed by five years of proven experience... insist on it.

It's the new vinyl miracle invented by Congoleum-Nairn. The beautiful floor that takes wear and traffic — then bounces back to its original beauty. Its unique "cushion sandwich" absorbs punishment. Makes it scuff, scratch and slip-resistant. Easier to care for, too. Warm, quiet, more comfortable underfoot. Choose from over 100 beautiful color-pattern combinations in 4 price ranges... the widest selection and finest quality in cushioned vinyl floors. Insist on Congoleum-Nairn... the world's most experienced manufacturer of fine floors. Shown, the beautiful Cushionflor® pattern #8049. For free sample and decorating booklet, write Congoleum-Nairn, Box 217, Kearny, N.J. See the yellow pages for dealer nearest you.
Bread is one of the simplest, oldest, and most vital of foodstuffs. As such, it has been regarded as sacred and symbolic since pagan times, worthy of playing a significant part in religious rituals and holiday festivals. Although the first rough loaves are believed to have been made some 10,000 years ago, the ancient Egyptians are credited with originating the type of bread we know today, for they invented the oven and added fermented liquid to make the bread rise. The Egyptians, Romans, and Greeks honored their gods and the dead with offerings of bread animals and flowers, a custom that still continues in many Latin countries, where figures are baked, decorated, and presented to both the dead and the living on All Souls’ Day. These bread images and the naive, decorative, traditional wedding breads of Europe have attained the status of folk art. Some festive breads, meant to be admired and preserved rather than eaten, are made with excessive flour or salt that turns them hard as clay.

For weddings and other happy celebrations such as Christmas, Easter, and harvest time, bread has a special significance; it represents life, fertility, plenty, and continuity. Festive breads are found throughout the world, wherever wheat is a staple and bakers have been inspired by tradition and fired by imagination to turn plain dough into both realistic and fantastic shapes. Given the plasticity of dough, which can be shaped, cut, pressed, and formed as fancy dictates, plus a knowledge of the techniques of bread making, you can devise your own festive breads to suit today’s joyous occasions.

**MAKING, BAKING, AND SHAPING BREADS**

**Ingredients**

The majority of the recipes in this cookbook require all-purpose flour, sifted before measuring. All-purpose flour contains a large percentage of gluten, and gluten is the ingredient that makes the yeasty bubbles elastic enough to stretch without breaking. In most cases, butter is specified as the shortening because it gives the bread a special flavor, but you can substitute flavorless shortenings if you prefer. You can use either sweet or salted butter, but with sweet butter or unsalted shortening the amount of salt in the recipe should be increased by about ⅛ teaspoon for each ⅛ cup of shortening.

For a light, tender bread, the dough should be full of bubbles, contain the least possible amount of flour that will enable it to hold its shape, and be allowed to rise until it has stretched its bubbles almost, but not quite, to the breaking point. It should be made with live yeast, either compressed or dry. The expiration date on the dry yeast packages should be scrupulously observed, and only fresh compressed yeast used.

Yeast multiplies and flourishes at a temperature of about 80°-85°. Since this is higher than the kitchen temperature most of the year, a special incubating heat must be provided if the dough is to rise well. If you use a gas stove, you will probably find an area of the stove top that is moderately warmed by the pilot light. This is a good place to set dough to rise. You get the same gentle warmth if you put the bowl on an electric heating pad set at low or medium. The rising time depends on the amount of yeast in the dough, and also on the temperature. If bread is left to rise at room temperature (70°), it will take approximately twice as long to rise. Times given in this cookbook are approximate, and should be taken only as an estimate of the time it will take to make a particular bread.

Breads are sometimes greased during the rising, to prevent the formation of a dry crust over the top of the dough. (However, a stiff dough will form a crust even though it has been greased, and some of the doughs used to make ornamental loaves must be quite stiff.) Grease on the surface of dough will also prevent it sticking to another piece of dough, something it must do if you are making sculptured forms. Instead of greasing, closely cover the top of the dough with plastic wrap during rising. (Waxed paper does not work as well as plastic wrap: it softens when moist, and becomes hard to remove.)

**Baking**

All breads in this cookbook are baked in a preheated oven. The conventional oven takes at least 15 minutes to heat, a brick oven longer. A good oven thermometer is helpful in checking the thermostat of a conventional oven; it is essential in preheating a brick oven.

The walls of a brick oven take longer to heat than metal oven walls, so allow at least 30 minutes for preheating. As they also cool more gradually, the entire baking time in a brick oven is done at the same temperature.

The flavorful, crisp bottom crust that is the result of hearth baking can be made only in a brick oven, but your home oven can easily be adapted with lightweight firebricks, which come in a variety of sizes and shapes and can be purchased from any building supply company where fireplace materials are sold. Measure your oven, and buy enough bricks to cover one shelf, leaving at least 1" at each side to allow the heat to rise. To arrange the bricks, place the shelf in the lowest position. In an electric stove, this will be just above the heating coils. In a gas stove, remove the oven floor before setting the bricks on the bottom shelf.

Bake bread or rolls directly on the bricks. A baker uses a long-handled wooden shovel to slide his bread into the deep brick oven. In a home
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oven, you can use an open-ended cookie sheet. Grease the pan well and coat it liberally with cornmeal before the shaped loaf is set upon it for the last rising, and it will slide off easily. Use a separate cookie sheet for each loaf. Brush accumulated cornmeal from the bricks after each baking.

Breads should be baked as near to the center of a conventional oven as possible, and if the back of your oven is hotter than the front, you will need to shift loaves during baking to make them rise and brown evenly. If you are making an exceptionally tall or long loaf, measure your oven before you start, to be certain that you will have enough room. The risen loaf should be at least 2" away from any wall to ensure uniform baking.

Loaves with crisp crusts require a different baking temperature, line lowest shelf with foil around the loaf. If the sweet bread is to be iced, do this after, not before, it is reheated.

Loaves that are to be frozen after baking, line lowest shelf with aluminum foil, or use a separate cookie sheet. Brush the loaf with a little melted butter before, and again after, baking. For a crisp top crust, fill the oven with steam during baking by placing a pan of boiling water on the lower shelf.

Freezing

Breads can be successfully frozen after baking, but do not keep them more than three months, and be sure that the wrapping is completely air-tight. Use only the best freezer-wrap paper and carefully exclude all air. For a crisp top crust, fill the oven with steam during baking by placing a pan of boiling water on the lower shelf.

Kneading Bread

Basic long or round loaves are shaped by the pressure and direction of your hands when kneading the dough. The shaping should be done with the greatest possible economy of motion, since overworking of the dough can make the bread tough. The principal kneading of almost all breads is done as soon as the ingredients are first combined, and subsequent periods of rising not only tend to make the dough light, but also give it the gluten a rest so that it may lose some of its rubberiness.

The first kneading, which develops the elasticity of the gluten, gives the bread its chewy texture, is a job that requires muscle. The dough must be pushed, pummelled, stretched, and folded until it is thoroughly homogenized and the gluten has reached a rubbery peak. To knead the dough, push it away from you and into the bread board with the heels of your hands, your arms at a 45° angle to the board. Half-a-dozen such pushes will cause a stiff dough to elongate across the board. Give dough a quarter turn clockwise, fold it, and start the kneading process over again.

A few braids are made with a dough so soft that it will not hold its shape and remains sticky throughout the kneading. Such a dough may be kneaded either in the mixing bowl or on a board. It should be stretched and kneaded until it becomes elastic enough to leave your hand almost clean, when your fingers stick slightly out of the dough.

After dough has been vigorously kneaded, it tends to snap back into a round form from any shape you try to make. If you intend to make fancy designs, knead the dough, allow it to rise and rest, punch it down, and allow it to rise and rest again. The manipulation involved in making the shapes is sufficient to break down any large bubbles in the dough, and further kneading is not only unnecessary, it makes the dough much harder to shape.

Shaping Bread

For a long loaf, knead the dough gently but firmly away from you, cupping your hands over the top of the loaf and moving them along to exert pressure on the thickest part of the mass. When the loaf is long enough, point the ends by rolling the whole loaf away from you with your hands over the ends, your fingers outstretched and flat. If you prefer to round the ends, cup your hands around the ends of the loaf for the last three or four kneadings.

To make a large round loaf, cup your hands around the sides of the dough as you knead until it forms a round ball.

Small round forms of 1" or less in diameter can be made by rolling the dough between the palms of your hands. If the dough is very stiff, cracks and folds sometimes develop. Spread the mass gently until the cracks disappear. Medium-sized round forms—those more than 1" in diameter, but smaller than a loaf—may be made by holding the dough in your hand and folding the edges under until the top is perfectly smooth and round. Use the last method for forming the tops of bread mushroom (see page 171).

To form a ring, you can take a long loaf and bend it to join the ends, but the joint usually does not seal well and the loaves bakes crookedly. A more perfect ring starts with a round loaf shape. The shaping procedure is much like that used by bakers when they start to make a pot on his wheel.

First shape the dough to form a flattened ball. During the entire balance of the operation this ball should be kept moving in a circular motion, as if it were on a wheel, to prevent it sticking to the board. Turning the dough between your hands, gradually press downward with your thumbs toward the center of the loaf to make a well. Continue to press and turn until your thumbs touch the board and go through the dough to make a hole. Now put the fingers of your left hand into the hole, and support the dough on the outside with the fingers of your right hand as you continue to turn. Press both the inside and outside of the ring as you go to enlarge the hole.

Make the opening at least twice as large as you will want it when the loaf is baked, because in rising the dough will swell much more toward the center than toward the outside of the loaf.

A ring loaf may be baked on a cookie sheet, on a pizza pan, or in a funnel tin or ring mold. To make a rope, roll the required amount of dough between your palms until it is somewhat cylindrical, then place it on a floured board, and with your fingers outstretched and palms flat, roll it toward you, moving your hands apart as you roll. Certain loaves and many bread-on-bread decorations are made by rolling, braiding, knotting, or massing and twisting long ropes of dough. Very thin ropes to be used for stems, etc., can be made more even by finishing them under a flat tool, such as a pancake-turner.

Braided Bread

High on the list of traditional and festive breads come the braided breads—the Jewish challah, the Italian or Greek Easter breads with colored hard-cooked eggs tucked in the folds, the Scandinavian Christmas breads, and the star-shaped Swiss Christmas bread. Braids are made from ropes of dough, and once you have the techniques of braiding, from a simple 3-strand to a more complex 8-strand, at your fingertips, you can make up simple braided loaves and rolls or, more adventurously, experiment with the braids, piling them in varying sizes on top of one another or shaping them around the outside of a mold before baking so that they form baskets or compotes for buffet party tables.

To Make a One-Strand Braid

1. Using a little over half of long bread rope, make bend, and form large loop.

2. Pull long end through, making knot.

3. Twist open end of loop to form figure eight, pull long end through upper half of loop from underneath.

4. Tuck in loose ends to get braided loaf.
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FESTIVE BREADS COOK BOOK continued

TO MAKE A THREE-STRAND BRAID

1. Arrange three ropes crisscross in a cookie sheet.

2. Braid from crossover-end.

Tuck ends under Braid from other end.

Braiding

For a one-strand braid, shape a rope 3½ times as long as you want the finished loaf to be. Using little more than half the rope, make a bend and form a large loop. Pull the long end through the loop to make a simple knot. Turn over the open end of the loop, to form a figure-8, and carry the long end through the upper part from underneath. Ease the tension in any part of the rope that was unduly stretched.

For a three-strand braid, shape three ropes, each 1½ times as long as you want to make the completed braid. Lay one of them lengthwise on a cookie sheet and place the other two across it at 0° angles. Braid from the crossover to the end, and tuck the ends of the ropes under the braid. Turn the pan, and repeat at the other end. If you wish to make a braided ring, bring the ends of theraid together and weave the ends, finishing each end underneath the braid.

For a five-strand braid, make five ropes of any desired length, but no more than ⅝" thick. Lay them on the bread board, joining the ends farthest from you and radiating toward the near ends, like rays in a sundial. Number their positions, 1 to 5. Each time a strand is moved, push the others along to occupy all five positions. Thus, if 1 is moved over 3, 2 moves into the number 1 position, 3 into number 2 position, and 1 is now number 3. The moves in weaving a five-strand braid are: 2 over 3, 5 over 2, 1 over 3. Repeat this sequence until theraid is completed, and join ends.

For an eight-strand braid, make eight ropes, and join farthest ends as for the five-strand braid. The same rules apply here as in the previousraid, except that some moves go through two positions. The first move, which is not repeated, is 8 under 7 and over 1. Then 2 under 3 and over 8, 1 over 7 and under 6, and so on. Repeat these four moves to the end of the braid, and join ends.

Stir in ⅔ cups of the flour and stand the bowl in a warm place until the mixture is light and lively, about 1½ hours. Add the oil, eggs, and the balance of the flour and turn out on a floured board to knead. This should be a fairly stiff dough, sticky when first kneaded, but quickly working up into a manageable mass that needs no additional flour on the board. Return to bowl, cover with plastic wrap, and let it rise until double, about 1½ hours. Punch down, and allow to rise again. Turn out on a floured board and divide the dough to make two loaves.

Professional bakers braid challah in a multiple-strand braid of 5, 6, or 8 strands. This recipe uses the easiest form made with two three-strand braids, a small one piled on top of a larger one. Divide the dough for one loaf into four equal parts. Take three parts and form each one into a rope about 15" long, slightly tapered at the ends. Braid them according to directions for a three-strand braid and arrange on a baking sheet, ends tucked under.

Divide the fourth part into three equal sections, and form each section into tapered 15" ropes. Braid these smaller ropes in the same way. Press the edge of your hand into the center of the first braid, creasing it slightly from end to end. Lay the small braid into the depression in the large one, and tuck all ends under. If the braids were perfectly uniform from end to end, with no undue tension at any point, the second braid would remain exactly on top of the first. In the lower braid was somewhat uneven, it will rise unevenly and may tip the small braid off on one side or the other.

Allow the braided loaves to rise for about 45 minutes, or until doubled. Brush them with egg wash, and sprinkle with poppy seeds. Bake in a preheated 425° oven for 15 minutes; reduce heat to 350° and bake 45 minutes longer.

SHAPEP AND SCULPTURED BREADS

The art of decorating and shaping bread is almost akin to sculpture, with the dough your clay. Some of the most delightful (although not so edible) festive and wedding breads are those decorated with applied bread-on-bread decorations of raised designs or three-dimensional figures of birds, flowers, fruit, leaves. The techniques are not as difficult as you might imagine. Applied decorations can be cut or shaped from thin sheets of bread dough, moistened with water, and attached to a plain loaf. The three-dimensional figures mostly start with a ball or rope of dough which is then flattened, molded, or twisted with the hands into the desired shape. Once you have mastered the art of working with dough, you can invent your own decorations.

Ukrainian Paska

3 tablespoons plus 1 teaspoon sugar
3% package dry yeast
4 cups flour
1 ¼ cups lukewarm milk
8 cups flour, sifted
3 eggs, slightly beaten
1 ½ spooned salt
1 egg beaten with 1 tablespoon water

Put the 1 teaspoon of sugar and the yeast in a 3-quart bowl and dissolve in water comfortably hot to the hand. Stir in the milk and 2/3 cups of the flour. Allow to rise in a warm place until light and bubbly, about an hour. Then add the eggs, the 3 tablespoons of sugar, butter, salt, and 5 cups of the flour. Turn out on a lightly floured board and knead until elastic. Divide the dough into two portions, ⅔ in one portion (this will be used for ornamenting the leaves) and ⅓ in the other. Return the larger portion to the bowl, cover it with plastic wrap, and set it to rise in a warm place. Spread the remaining flour on the board and knead until smooth of it into the smaller section as is necessary to make a simple knot. Turn this to rise in a second bowl, closely covered with plastic wrap. When the two doughs have risen to double their size, punch them down and allow them to rise again.

Turn the larger portion of dough out on a board and shape into one large or two small loaves. This amount of dough fills one deep 10" or two smaller round pans. (Saucepans with metal handles are good substitutes.) Allow the loaves to rise about halfway before decorating the tops.

Paska is a traditional Easter bread so the decoration is always a cross or a fancy variation on the cross shape. Most of the variations take the form of scrolls on the ends of the cross arms, or crossed braids, or crosses embellished with rosettes, holly, or flowers. To make a scrolled cross, form two ropes one about little longer than the other, and join one at the center of the cross and one in each space between the arms. With scissors, snip the tops of the chains at about ¼" intervals to make the rosette petals. To ensure even rising of the loaf in the oven, the loaves are dotted with regular 1" intervals around the edge of the loaf, as close to the pan as possible.

Bake for 15 minutes in a preheated 425° oven. Remove from the oven and brush with the egg wash. Reduce heat to 350°, return to the oven and bake 45–60 minutes more. The time will depend upon whether the loaves are large or small. The bread will shrink from the pan when finished. Watch the loaves while they finish baking, the high spots on the decoration may become too brown. When they have browned enough, cover the finished portions only with foil to prevent scorching.

TO DECORATE PASKA

1. Lay rope across paska, slit each end of rope with scissors.

2. Turn back cut ends to form scrolls. Repeat for cross.


4. For even rising, snip loaf edge at 1" intervals.

E & GARDEN, MAY, 1967
Harvest Loaf

Until quite recently it was the custom in some European countries to set aside the last sheaf of wheat cut in the field to make the harvest loaf. This loaf was intricately decorated, and displayed at the harvest festival both to celebrate the crop and to honor the deity of the grains. After the festival, the loaf was usually kept as a decoration, and since it was seldom eaten, it mattered little whether it was somewhat dry and tough. The following dough can be used for plaque shapes such as the harvest loaf, a sunburst, a Valentine heart, or brood figures and other shapes of your devising. It is important when working with this dough to keep it, except for the portion being shaped, closely covered to prevent it drying out. Leftover dough can be formed into round or long rolls or leaves and baked in the brick oven at 425°, with or without steam, depending on whether you want the crust to be crisp or not.

1 teaspoon salt
2 cups warm water
1 package dry yeast
1 cup sifted flour
2 tablespoons melted shortening
1 egg beaten with 1 tablespoon water

Put the salt in a 3-quart bowl and dissolve in water comfortably hot to the hand. Sprinkle yeast over the surface. When dissolved, add 2 cups of the flour and allow to rise in a warm place until bubbly, about 1 hour.

Add the balance of the flour and the shortening, and knead until very smooth and elastic. This will be a very stiff dough. Put in bowl, cover closely with plastic wrap, and allow to rise in a warm place until doubled, about 1½ hours. Remove the covering and punch down. Cover again, and allow to rise once more, about 1 hour. At the end of this period the dough will be ready to shape.

To make a harvest loaf or plaque, roll out resting dough ¼ inch thick. Transfer the dough to a greased cookie sheet. Lay an inverted floured plate on it and cut around the plate with a sharp knife. Remove the excess dough and the plate. Set aside to rise at room temperature while you prepare the decorations from excess dough. Make all the pieces for your design before you apply any of them to the loaf. As each piece is formed, put on a plate and cover with plastic wrap to prevent drying. When all are ready, assemble the composition, moistening either the loaf or the pieces with water to make them stick. Immediately place the completed loaf in a preheated 425° oven. After 10 minutes in the oven, the surface should be dry and set. Take loaf from the oven, and carefully brush the surface with the egg wash. Return it to the oven to brown.

Harvest Loaf Decorations

Leaves: Roll sheet of dough ¼ inch thick. Cut out leaf shapes with a sharp knife or leaf cutter. To apply leaves, moisten the undersides with a drop of water and lay them on the loaf. Press them into place and mark the center veins at the same time by making a dent with the back of a knife blade.

Wheat: Make wheat stems according to directions for ropes, rolling each stem ⅛ to ⅜ thin. To assemble the sheaf, pile moistened stems on top of each other, and bind together with a small dough band or braid. Form wheat heads like leaves, but press them into firm contact with the loaf by marking a herringbone pattern in each head with a sharp, pointed knife. Position heads after the stems have been put on the plaque, allowing some of them to overlap.

Fruit: Roll dough between your palms into balls of the required size. Flatten or elongate each one to represent a particular fruit. Moisten its underside to make it stick and place it on the loaf. Cut a sharp hole in the bottom of the fruit to represent its blossom end. Add stems and leaves. Grapes may be made by forming a cluster of marble-size balls. Give each bunch a grape leaf, a stem, and a tendril, made by spiraling a thin stem.

Sunburst

Greas the flat bottom of a 12" pizza pan, but not the rim. Roll a sheet of harvest-loaf dough % thick and large enough to cover the pan. Trim it to fit within the rim. Insert a floured 9" plate in the center of the pan and, with scissors, snip the dough from the inside edge of the pan up to the plate at ⅛ intervals. As each segment is cut, twist it over in one complete turn and press its end to the rim of the pan. Remove the plate. For the sun’s eyeballs, roll two round dough balls about ⅛ inch in diameter, and point them at each end. Place them about 1½ apart in the center of the dough plaque. To make eyelids, cut two ⅛ ellipses from a ⅛-thick sheet of dough. With a knife blade, press the upper edge of each lid to make it thin. Moisten the bottom edge and set the eyelid in place. Press and moisten the top of the joint to blend it into the plaque. Make a tapered rope about 3/16 thick at the center and about ½ long. Place it, ends curling upward in a smile, where the upper lip would be. Moisten and press the upper edge into the plaque. Make a slightly thinner tapered rope about 3" long, moisten and press it into place for the lower lip. Put the completed plaque immediately into a preheated 425° oven. After the dough is set (about 10 minutes), brush the entire top with egg wash. Return to the oven to brown.

To Make Sunburst

1. Lay dough on pizza pan, plate in center. Snip uncovered dough at ⅛ intervals, twisting strips.
2. Remove plate. Make eyes, lids from dough balls, strips.
3. Make thin tapered ropes for two lips, press into place for mouth.

Bread hearts, newly minted from the oven, make an enchanting centerpiece for a Valentine’s Day, engagement, or anniversary party. The hearts (to be looked at, then taken home as souvenirs) are heaped on a cutting basket tied with a flourish of red ribbon, ringed with cœur de crème baskets filled with ripe strawberries, to eat with powdered sugar as dessert.

Valentine Heart

Make a heart-shaped paper pattern about 9" to 10" across, and 9" to 10" high. Roll harvest-loaf dough % thick and a little larger than the pattern. Lay on baking sheet and tightly trace the heart pattern on it with a dull knife that will not cut the dough. Using a cutter about 1⅛ inch in diameter (a cap from a gallon bottle is good for this purpose), cut scallops just within the heart outline, removing excess dough as you cut. Cover the heart with plastic wrap and allow it to stand at room temperature while you make the stems, roses, and leaves, putting them on a plate covered with plastic wrap until all are made. To assemble the valentine, moisten each decoration before positioning—a small amount of water on a fingertip is sufficient, if you use too much, it will tend to make the decoration lose its form in baking. After the decorations have been added, bake the valentine immediately in a preheated 425° oven. Bake for 10 minutes or until the top of the dough is dry and partly set, then brush with egg wash. Return to the oven until brown.

Valentine Decorations

Stems: Make 5 ropes ¼" to ⅜" thick and 4" or 5" long. Place the stems on the heart first, and make a bowknot of the same size rope.

Roses: For each rose, cut 4 circles from a sheet of dough % thick. Moisten the bottom half of one of the circles, and roll it into a tight cylinder, pinching the bottom to make it stick. Moisten the outside bottom edge of the cylinder and wrap another circle around it, leaving the top edge of the second circle free. Turn the bud around, and repeat with a third circle on the other side. Turn again, and add the fourth circle. Bend back the free top edges slightly, like the curling petals of an unfolding bud. Press the bottom portion of the bud firmly together, moisten the back, and press it into the top of one of the stems on the heart.

TO MAKE SUNBURST

1. Lay dough on pizza pan, plate in center. Snip uncovered dough at ⅛ intervals, twisting strips.
2. Remove plate. Make eyes, lids from dough balls, strips.
3. Make thin tapered ropes for two lips, press into place for mouth.

HOUSE & GARDEN, MAY,
Leaves: Cut three or five elliptical pieces, each 1 1/2" long, for each compound rose leaf. With the tines of a fork, prick indentations along the edge of each leaflet. Moisten the back of the leaflet, lay it on the stem, and press it into place with the edge of a fork or the back of a knife, marking the midrib at the same time.

**TO MAKE VALENTINE HEART**

1. Trace heart shape on dough. Cut out edge in scallop shapes.

2. For rose, roll dough circle into cylinder; wrap other circles around it for petals.

3. Decorate heart with dough roses and leaves. Press leaves to stem with edge of fork.

4. Bake the heart at 375° as it is decorated.

**Bread Figures**

To make a bread girl, roll three graduated balls of harvest loaf dough for the head, bodice, and skirt. Flatten balls and position on a greased cookie sheet, moistening surfaces where they meet. Make ropes of the correct length for arms, small balls for feet and eyes. Use an applied bit of dough marked with fork tines for hair, and small balls for feet and eyes. Use an applied flat midrib at the same time.

**Kipfel Dough**

This dough, which is more flavorful than the harvest-loaf dough, is good for sculptured forms such as doves, frogs, owls, fish, and many animals. If you use it for forms, take care not to brush with butter any parts that you want to stick together. Tops may be brushed with butter or made with a whole egg beaten with 1 tablespoon water, before baking.

1/2 cup warm water
1 package dry yeast
1 cup milk
6 tablespoons butter
1 teaspoon salt
1 tablespoon sugar
4 cups sifted flour

Put the water in a 3-quart bowl and sprinkle the yeast on top. While the yeast softens, heat the milk with the butter until the butter melts. Add salt and sugar, and, when the milk is cool enough, the yeast. Stir in 1 1/2 cups of flour, and allow to rise in a warm place until light and bubbly, about 1 hour.

Add the balance of the flour and turn out on a floured board. Knead for 1 minute. Return to bowl and cover closely with plastic wrap. Allow to rise until double.

**Dove**

Start with a ball of kipfel dough about the size of a large egg. Roll out with a rolling pin to form a triangle about 8" on the longest side and about 5 1/2" deep. This should give you a sheet about 3/4" to 1/2" thick. Do not cut to shape—make the triangle entirely by rolling. Fold over each of the points adjoining the long side so that they overlap, moistening the inside of the last edge to seal. Lift the resulting wedge-shaped figure and turn it over, placing it on a greased cookie sheet. The point of the wedge-shaped section will be the dove’s head. Lift the head, pinching the point to make the bill and bending the neck back over the body about 1/2" behind the point. Moisten the dough in the crease, and press the head into place, still holding it by the bill. With the edge of a fork, crease the back sharply to mark the wings, cutting entirely through the last inch of the dough to free the wing tips. With the back of the fork press tines down to make a feather pattern on the dove’s tail. Brush the dove with a mixture of 1 egg beaten with 1 tablespoon water and bake immediately in a preheated 450° oven until browned all over, about 20-25 minutes.

**TO MAKE DOVE**

1. Roll dough triangle. Fold over points at sides so they overlap. Moisten to seal.

2. Turn dough over; placing it on a well-greased cookie sheet.

3. Lift point and bend back to make the head. Pinch point for bill.

4. With edge of fork, make creases for wings, cutting through last inch of dough.

5. With back of fork, press tines to make tail feathers.

**Owl**

Take a tablespoon of kipfel dough, and roll between your palms into a pear-shaped ball. Place it on a greased cookie sheet, and flatten it with the heel of your hand. Pinch two ears at the top of the small end, and two feet at the bottom of the large end. With the tines of a fork, prick a pattern to indicate feathers piecing almost through the dough to the cookie sheet. Press two hollows with your fingertips to make the eye sockets, and fill them with moistened 1/2" balls of dough. Brush with a whole egg beaten with 1 tablespoon of water, and bake immediately in a preheated 450° oven until brown.

**Fantasy centerpiece for a children’s party:**

a twig tree laden with solemn owls and fluttering doves, both made from bread (owls are attached with strong glue, dowels with ribbons). Forest floor sprouts bread mushrooms, a carpet of parsley moss, paths of pebble candles. Bread initials are take-home favors.

**Breadstick Dough Mushrooms**

1 package dry yeast
3/4 cup warm water
2 cups sifted flour
3/4 cup milk
1 teaspoon sugar
1 teaspoon salt
3 tablespoons melted butter

Put yeast in a 3-quart bowl and soften in water comfortably hot to the hand. Stir in 1 cup of the flour and knead until smooth on a lightly floured board. Return to the bowl, cover closely with plastic wrap, and allow to rise in a warm place until doubled, about 1 hour.

Combine the rest of the ingredients and knead lightly on a floured board until smooth. Add the yeast dough, and knead the two together until they are thoroughly blended. Return to the bowl, cover, and allow to rise until doubled. Punch down and allow to rise again.

Divide the dough into 24 pieces. Roll 6 of the pieces under the hands, making ropes about the size of pencils. Cut each stick into 3. Place on buttered baking sheets about 1" apart. Form the remaining 18 pieces into round balls by tucking the edges under the chunks of dough until the tops are perfectly smooth. Place them 2" apart on cookie sheets. Brush sticks and tops of balls with milk, allow to rise again. Bake sticks in a preheated 425° oven for 10 to 15 minutes, or until crisp and golden, and the balls in a 450° oven for 15 minutes. As soon as they come from the oven, make a small round hole in the bottom of each round roll and insert a breadstick into it.
Italian Bread

2 cups warm water  
1 tablespoon salt  
1 teaspoon sugar  
2 packages dry yeast  
6½ cups sifted flour

Pour the water into a 3-quart mixing bowl. Add salt and sugar, and sprinkle yeast over the surface of the water. When dissolved, stir in 2 cups of the flour and allow to rise in a warm place until bubbly, about 1 hour.

Add the balance of the flour and turn out on a floured board. Knead until smooth, and until the dough no longer sticks to the board or your hands. Return to the bowl, cover with plastic wrap, and allow to rise in a warm place until doubled. Punch down and allow to rise again.

Divide the dough in half, and shape in 2 long or 2 round loaves. Put each loaf on a greased cookie sheet strewn with cornmeal, and allow to rise. Five minutes before it is ready for the brick oven, slash the loaves — round loaves in an X-pattern, long loaves diagonally at 4” intervals. Slide the loaves onto firebricks preheated to 425°. Bake for 35–45 minutes, depending upon thickness of the loaves.

The loaves may be baked with a pot of boiling water in the oven for true Italian bread crispness. Another way, used by French and Italian bakers to get a crisp crust, is to perform the entire shaping operation with water. This is a difficult feat for the amateur because each loaf must be shaped with the least amount of handling. If you want to try it, a tile table or stone slab is the best surface on which to work. Flow water over it, wet your hands, and dip the dough briefly in water before shaping. Italian dough is also good for making braided shapes.

Panettone

Italian panettone, like American coffee cake, may be made with a slightly sweetened bread dough, or it may be very rich and heavily fruited like the one below. At Christmas the Italians bake their Panettone di Natale, one of the richer versions.

2 packages dry yeast  
1½ cups warm milk  
8 cups sifted flour  
5½ pound butter  
1 cup sugar  
3 egg yolks  
6 eggs  
1 teaspoon vanilla  
1 cup black seedless raisins  
1 cup white raisins  
2 cups mixed candied fruit  
Sliced blanched almonds

Soften the yeast in the warm milk in a 3-quart bowl and add ½ cup of the flour. Stand in a warm place until the sponge is light and lively, about 1 hour. Cream the butter and sugar until light in the large bowl of the electric mixer. Beat in the egg yolks, one at a time, and the vanilla. Add the yeast sponge and 3 cups of the flour, and beat at low speed for 5 minutes. Stir in the fruit by hand, then 3½ more cups of flour. Turn out on a board spread with the remaining cup of flour, and knead in as much of it as is necessary to make the dough leave the bowl clean. Return to the bowl, cover with plastic wrap, and allow to rise in a warm place until double, about 3 or 4 hours.

Butter two 9” ring molds, Turk’s-head molds, fluted molds, or turret molds. Arrange slices of almonds in a pattern within the molds. Divide the dough, and shape to fit the molds. Allow to rise until double, about 2 hours.

Bake in a preheated 425° oven for 10 minutes, then reduce the heat to 350° and continue to bake for 35–50 minutes longer, depending upon the size and shape of the loaf.

Meanwhile make a glaze by mixing 2 table­spoons melted butter, 2 tablespoons brands, 2-3 tablespoons heavy cream and 2 cups sifted confectioners’ sugar until smooth. As soon as loaves come from the oven, coat them with the glaze and decorate with candied fruits and nuts if desired.

Kulich

Kulich is a traditional Russian Easter bread, baked in a tall cylindrical loaf. In Russia, the initials KV (the first letters of words meaning “Christ is risen”) were incised in the top of the loaf. You may decorate your cake with initials, if you wish, or follow instructions for decorating the top with a flower.

½ cup warm milk  
1½ packages dry yeast  
1½ cup sugar  
1½ cup melted butter  
1 teaspoon vanilla  
1 teaspoon ground cardamom  
Grated zest of 1/2 lemon  
Pinch of saffron  
1 teaspoon salt  
3 egg yolks, slightly beaten  
4½ cups sifted flour  
1½ cup blanched sliced almonds  
1 cup mixed candied fruits  
½ cup confectioners’ sugar  
1 tablespoon lemon juice  
Cherries, nuts, etc., for decoration

Put milk in a 3-quart bowl and sprinkle yeast over it. When the yeast dissolves, add the sugar, butter, vanilla, cardamom, lemon zest, saffron, salt, and egg yolks. Remove ¼ cup of this mixture, and knead in ½ cup of the flour. Put this portion, which will be used to make the flower for the top of the loaf, into a small bowl. Cover it closely with plastic wrap, and set it in a warm place to rise. Add the nuts and fruit to the balance of the liquid, and gradually stir in the rest of the flour. Turn out on a floured board and knead until elastic. Return to the bowl, cover with plastic wrap, and allow to rise again.

Grease a 2-pound coffee can or other tall container. The utensil should be tall enough (or be built up with an aluminum foil collar) to hold a little more than 2 quarts. However, the height of your oven may be a limiting factor; don’t make the loaf higher than the oven.

Make a cylinder of the fruit dough, and slip it into the greased pan. Push it down to fill the corners, and flatten the top. Make a flattened ball of the plain dough, its diameter 1½"–2" less than the diameter of the pan. With scissors, snip 5 equally spaced cuts in the edge of the ball, each cut extending almost to the center. Place the ball on top of the loaf. With thumbs and forefingers, pinch both edges of each petal, turning the corners inward, to make a depression in side each corner. Finally, push a deep depression in the center of the flower.

Pain d’Epice

Prunes, candied cherries, currants, pineapple to decorate fluted mold  
3 tablespoons butter  
¾ cup dark brown sugar  
1 egg plus 1 egg yolk  
1 cup brown corn syrup  
¾ cup strong black coffee  
1½ teaspoons cinnamon  
1½ teaspoons soda  
1 tablespoon salt  
5 cups sifted flour  
2 cups mixed chopped raisins, currents, and almonds

Soak the prunes overnight. In the morning remove the pits, being careful not to spoil the shape of the prunes. Arrange prunes, cherries, and pineapple in a well-buttered fluted 3-quarter mold, filling the hollows in the bottom of the pan with the fruit.

Blend the butter and brown sugar in the large bowl of the electric mixer. Add the egg and egg yolk and beat until light. Mix the corn syrup and the coffee in another bowl. Mix and sift the cinnamon, soda, and salt with 4½ cups of the flour. Mix the chopped fruits and nuts with the remaining ¼ cup flour. Add the sifted dry ingredients to the egg mixture alternately with the liquids. When thoroughly blended, fold in the raisin-nut mixture. Spoon the batter carefully into the prepared pan. Bake in a preheated 325° oven for about 1½–1¾ hours, or until the bread shrinks from the sides of the pan.

DECORATIVE FRUIT BREADS

While the doughs in the previous recipes have been simple, straightforward, and malleable, there is another category of festive breads especially suitable for birthdays, anniversaries, weddings, and any occasion when they might, in fact, be called on to replace the conventional cake. These are the luscious rich fruit breads. While they do not lend themselves to shaping with the hands, they can be baked in molds that give them form, glazed, and decorated before or after baking. One of the most famous of these is the Italian panettone, which we show on page 161 tiered and decorated for a wedding breakfast.

Cherries, nuts, etc., for decoration

Put milk in a 3-quart bowl and sprinkle yeast over it. When the yeast dissolves, add the sugar, butter, vanilla, cardamom, lemon zest, saffron, salt, and egg yolks. Remove ¼ cup of this mixture, and knead in ½ cup of the flour. Put this portion, which will be used to make the flower for the top of the loaf, into a small bowl. Cover it closely with plastic wrap, and set it in a warm place to rise. Add the nuts and fruit to the balance of the liquid, and gradually stir in the rest of the flour. Turn out on a floured board and knead until elastic. Return to the bowl, cover with plastic wrap, and allow to rise again.

Grease a 2-pound coffee can or other tall container. The utensil should be tall enough (or be built up with an aluminum foil collar) to hold a little more than 2 quarts. However, the height of your oven may be a limiting factor; don’t make the loaf higher than the oven.

Make a cylinder of the fruit dough, and slip it into the greased pan. Push it down to fill the corners, and flatten the top. Make a flattened ball of the plain dough, its diameter 1½"–2" less than the diameter of the pan. With scissors, snip 5 equally spaced cuts in the edge of the ball, each cut extending almost to the center. Place the ball on top of the loaf. With thumbs and forefingers, pinch both edges of each petal, turning the corners inward, to make a depression in side each corner. Finally, push a deep depression in the center of the flower.

Allow the dough to rise until doubled. Bake 34–45 minutes in a preheated 350° oven. Allow to cool for 10 minutes before turning out of the container. When cool, cover the top with a glaze made of the confectioners’ sugar and lemon juice. Decorate the top with cherries, whole almonds, etc. This loaf is sliced in rounds, starting with the bottom and working up to the decorated top.
Jellied Orange Consommé

2 envelopes (2 tablespoons) unflavored gelatin, 3 cups rich chicken broth, 3 cups strained orange juice, 2 cloves, 1 orange, thinly sliced.

Soften the gelatin in 1/4 cup cold water. Heat the chicken broth, orange juice, and cloves. Add the softened gelatin and stir until dissolved. Remove the cloves. Chill until firm. Break up the jellied soup with a fork and serve in bouillon cups. Garnish each cup with orange slices. Serves 6.

Variation: For hot orange consommé, omit the gelatin.

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THE PACKABLE KITCHEN

Page 134:

Refrigerator, walnut vinyl door; custom-made mobile cart; portable television, 12" screen, $99.95, all by General Electric.

Table, butcher-block top, 36" diam., 291/2" h., molded cast iron base, $110.50; Bentwood chairs, $16.95 ea., J & D Brauner, 296 Bowery, New York, N. Y., 10012.

Tablecloth fabric, "Quinterno" 48" w. cotton and rayon, $2.50 yd., Penco Fabrics.

Coffee pot, "Pressure Perk" chrome on copper, walnut handle and finial, flavor-control settings, 10-cup, $38.95, Westinghouse Electric Corp.

Automatic toaster, $30, Braun Electric.

Waffle iron/sandwich toaster, Teflon-coated, $29.98, Dominion Electric.

Adjustable Hi-Low television pole stand, brass-plated, $10.95, Holiday Gifts, 7635 Raritan St., Dept. 305-B, Denver, Colo., 80221.

Danish stoneware plates, $7.50 ea.; coffee pot, $20; flatware, stainless steel with teakwood handles, 6-pc. place setting, $14.75, Bonniers, Inc., 605 Madison Ave., New York, N. Y., 10022.

Striped earthenware bowl, $3.50, La Cuisinière. Danish stoneware covered casserole, large, $30; small, $12.50 ea., Bonniers. French stoneware mugs, $5 ea. 2 qt. pitcher, $8.50, La Cuisinière.

Ceramic porcelain cookware: "Normandy" 10" chicken fryer, $14; 10" fry pan, $9; 5-qt. casserole, $14; 21/2 qt. covered saucepan, $11. All from the Prestige line by Columbian Enameling & Stamping Co., Inc.

Covered ceramic casserole, 11/2 qt., $37.50, Hammacher Schlemmer.

Top right:
Food Preparation Center, enameled metal cabinet, wood chopping block top, includes mixer, blender, beater, juicer, meat grinder, salad slicer, shredder, coffee mill, ice crumb er, knife and sharpener, 18" w., 251/2" d., 365/8" h., $335.95, Ronson Corp.

Bottom left:
Portable refrigerator, walnut-finish vinyl-covered door, mobile cart custom-made, General Electric.

Games from Abercrombie & Fitch.

Bottom right:
Refrigerator, "Compact 7" 31/4" h., General Electric Co.

Mobile washer-dryer, 36" h., Maytag Co.

Custom Imperial Dishmobile, white enamel, cherry-wood top, 37" h., Frigidaire.

THE NEW LOOK

Pages 144 & 145:
Tufted sofas upholstered in "Zodiac" Naugahyde, 80" l., $300 ea.; mobile benches, 28" sq., $72 ea.; glass and steel tables, lamp table, 24" sq., 181/2" h., $79; cocktail table, 36" sq., 15" h., $99, all from In Group by Kroehler. Rug, "Sembio" nylon and Zefran, 43/4" x 65", $125, Regal Rugs, Inc.

Room divider, "Beadangles" clear plastic beads, 16 ft., Alano Ind.

Wallcovering, Mylar silver vinyl, 40" w., $3.50 yd., Industrial Plastics Supply Co.

High-intensity lamp, "Lytegem," $18.95, Lightolier.

Collage, "Writing" by Mary Bauer, from Galeria Bonino. Collage, "Sembyo" nylon and Zefran, 48" w., $99, all from In Group by Kroehler.

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Continued on page 178
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Page 145, top left: Sofa, upholstered in Naugahyde, 59" l., $260; bar on casters. "Hell-On-Wheels," laminated plastic; opens to 66" l., 19" w., $225; $119; plastic "dice" tables, 17" e., $30 ea.; glass and steel lamp table, 24" sq., 15/4" h., $79, all from the In Group by Kroehler.

Rug, "Desert Shadows," Capralon nylon, 6' x 9', $300, Regal Rugs, Inc.

Window shade from the Calcula Collection by Illinois Shade Co.

Stainless-steel ice bucket with wood top, 8" h., $30, Design Research, 53 E. 57th St., New York, N. Y., 10022

Danish tea cutting board with knife, $15, Bonniers, 605 Madison Ave., New York, N. Y., 10022

Mirrored cube boxes, 13 es., Scarabaeus, Ltd., 223 E. 60th St., New York, N. Y., 10022

Bottom left: Dinner plate, "Watson" stoneware, 45- pc. set, $69.95, Block Chima Co.

Bottom right: Armoire, 43" w., 19" d., 72" h., $399; tuxedo sofa covered in Everfast Fabrics' "Kalita" cotton print, 88" l., $320; high-back lounge chairs on casters, 45" h., $164 ea.; glass and steel cocktail table, 36" sq., 15" h., $99, all from the In Group by Kroehler.

Rug, "Desert Shadows," Capralon nylon, 6' x 9', $300, Regal Rugs, Inc.

Vertical blinds of Colony "Textina" shade cloth. Stanfield Chemical Co.

Mercury glass lamp, pleated paper shade, 23" h., $95, Willmar.

Basket, $15.50, Raymor.

Ceramic ashtrays, 16 e.; mirrored cube boxes, 13 es., Scarabaeus Ltd.

Page 147, top left: Chow table, ceramic tile top, 61/4" l., 16" h., $200; ottomans with vinyl upholstery, 21" sq., 12" h., $75 ea., from the In Group by Kroehler.

Yves saint laurent coffee maker, aluminum, 3-esp., $15.50, Design Research.

Laquered round tray, 111/2" diam., $2.30, Azuma, 666 Lexington Ave., N. Y., 10022

Diced-shaped card box, $15, Hammarber Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Mirrored cube box, $13, Scarabaeus.

Top center: Table mats, vinyl with foam backing, 12" x 18"., $1 ea., J. Stotter, Inc.

Black and white saucer, $5; pitcher, $8.50, Raymor.

Second row left to right: Filled chair on casters, 39" h., $330; matching bench, on casters, 28" sq., 14" l., $72, Kroehler.

Mushroom floor lamp, 56" h., $89, Raymor.

Laquered plates, $2.30 ea., covered bowls, $2.60 ea., Azuma.

Third row, left to right: Glass and steel cocktail table, 36" sq., 15" h., $99, Kroehler.

TRAY, 14" sq., $4, Scarabaeus. bottom row, left to right: Pillows, "JRM" cotton, 16" sq., $12 ea., Scarabaeus.


Lamp, "Ray-Glo" 6" sq., $15.50; 9" sq., $19.50, Raymor.

Rug, "Checkerboard" Capralon nylon, 6' x 9', $225, Regal Rugs, Inc.

AREA RUGS

Page 150, left: Area rug, "Harlequint" Acrilan, 9' x 12', $765, Cabin Crafts, Inc.

Page 150, right: and page 151: Antique Afghan and Bokhara rugs from M. H. Nahigian Inc.*

Page 152, top left: Area rug, "Flame Stitch" Avietta quality wool and nylon, 4' x 6', fringed ends, $59.95, Bigelow.

Top right: Area rug, "Danish Pillow" needlepoint pillow design, handmade in Portugal, F. Schumacher & Co.*

Bottom left: Area rug, "Regency" Fordey and nylon, 6' x 9' with double-knotted fringed ends, $59.99, Akdon Rugs, Inc.

Bottom right: Area rug, "Porteous" wool Wilton rug, with fringe, 6'10" x 9'10", $170, Karastan Rug Mills.

GALLERIES

Page 153, left: Area rug, "Caribe Capri" wool, designed by Pipan Saarinen Swanson, 4'6" x 6', $500, Monarch Rug Mills.

Bottom: Area rug, "Le Mistrall" wool, 8' x 12', $890, Gallaway Mills, Inc.

Page 155, top to bottom: "Infinity," Acrilan acrylic and modacrylic, 3 sq., $139, Cabin Crafts, Inc.

"Cally" wool, designed by Dorothy Liebes, 4' x 6', $235, Bigelow Custom Carpet.

"Radiance" Capralon nylon, 7 diam., $355, Regal Rugs Inc.

"Waltz" Capralon nylon and linen, 4' x 6', $175, Regal Rugs Inc.

"Trellis" Acrilan, 49" octagon, $44.50, Cabin Crafts, Inc.

FESTIVE SEDRES All festive breads made for H&G by Helen Fringold.

Pages 158 & 159: Flatware, "Spanish Provincial" sterling, 6-pc. place setting, $51; salad servers, $19.50; meat fork, $18.50; serving spoon, $16.25, Towle.

Dinnerware, "Seville" 16-pc. starter set, $42.50, Syracuse China, Inc.


Wooden salad bowl, 14" diam., $18, Hammarber Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Tablecloth, linen, 90" diam., $20; napkins, 75c ea., Leacock & Co. Louis XV chairs, Midtown Antiques, 1066 Second Ave., New York, N. Y., 10022


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SHOPPING INFORMATION continued from page 178

lani & Cohn, Inc.
Flatware, "Diadem" sterling, 6-pc. place setting, luncheon size, $52.75, Reed & Barton.
Settings featuring "Diadem" sterling will be on display at Gump's, San Francisco; Shreve, Crump & Low, Boston; C. D. Peacock, Chicago; Georg Jensen, New York.
Dinnerware, "Constantine" china, 5-pc. place setting, $27.95; Franciscan Fine Dinnerware.
Glassware, "Firelight" iridescent hand-blown water and wine goblets, $45.00 ea., Fostoria Glass Co.
Tiffany vases, $250 to $525 ea., Lillian Nassau, 927 1/2 Third Ave., New York, N. Y., 10022
Biedermeier side chairs, Doris Des- sauer Inc.*

Page 161:
Flatware, "White Paisley" sterling, 4-pc. place setting, $38.50, Gorham Silver Co.
Dinnerware, "Golden Dawn" china, Oxford Bone China.
Champagne goblets, "Brilliance," $10.05 ea., Lenox Inc.
Biedermeier side chairs, Doris Des- sauer Inc.*

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Connoisseur's Corner, Furniture Finds
Timesaving Specialists for the Kitchen
AZUMA
666 Lexington Avenue
New York, N. Y., 10022
LA BAZAAR DE LA CUISINE
232 East 52nd Street
New York, N. Y., 10022
REI CÉDÉ
43 Greenwich Avenue
New York, N. Y., 10022
BLOOMINGDALE'S
Lexington Avenue at 59th Street
New York, N. Y., 10022
DESIGN GROUP
126 West Kinzie
Chicago, Ill., 60610
DESIGN RESEARCH
53 East 57th Street
New York, N. Y., 10022
MARIAN CAOFL.
North State Street
Chicago, Ill., 60601
GIMBELS
Broadway at 33rd Street
New York, N. Y., 10001
HALLS
1114 Grand Avenue
Kansas City, Mo.
INTERIORS ETC., LTD.
250 East 51st Street
New York, N. Y., 10022
THE ISLAND SHOP
Hilton Head Island, S. C., S928
LA COCINA
718 Greenhill Avenue
Wilmington, Del., 19905
LA CUISINIÈRE INC.
903 Madison Avenue
New York, N. Y., 10021
PETER LEWIS
6 East 48th Street
New York, N. Y., 10022
LORD & TAYLOR
Fifth Avenue at 38th Street
New York, N. Y., 10018
Macy's
Herald Square
New York, N. Y., 10001
MADISON GLASS
52 East 58th Street
New York, N. Y., 10022
MATHEW
603 Madison Avenue
New York, N. Y., 10022
PAMPERED KITCHENS, INC.
21 East 10th Street
New York, N. Y., 10003
PAPIRAS WEBB
1546 Second Avenue
New York, N. Y., 10028
THE POTTERY SHOP
30 Rockefeller Plaza
New York, N. Y., 10020
VILLAGE KITCHEN SHOP
338 Bleecker Street
New York, N. Y., 10014

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See next to last page for "WHERE YOU CAN BUY."
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Start a Study
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A new selection of paint colors for young-minded home decorators of all ages! Chosen for 1967 from the Colorizer spectrum of 1,322 paint colors. See these new colors in a brochure packed with lore on decorating, antiquing, interior and exterior color schemes. For your copy, send 25¢ to Colorizer Associates, 345 N. Western Avenue, Chicago, Ill. 60612.

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**STORES DISPLAYING ROOMS WITH A NEW LOOK**

The following stores are re-creating the Kroehler "In" Group rooms on pages 144 to 147 . . . in full settings and vignettes.

- **ARIZONA**
  - Levitz Furniture Co. • Phoenix
- **CALIFORNIA**
  - Barker Brothers • Long Beach
  - Barker Brothers • Los Angeles
  - Breunor’s • Oakland
  - Breunor’s • Sacramento
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- **COLORADO**
  - American Furniture Co. • Denver
- **CONNECTICUT**
  - H. M. Bullard Co. • New Haven
- **FLORIDA**
  - Maas Brothers • Tampa
- **ILLINOIS**
  - City Furniture Co. • Chicago
- **INDIANA**
  - William H. Block Co. Inc. • Indianapolis
- **IOWA**
  - Younker Brothers, Inc. • Des Moines
- **LOUISIANA**
  - Maison Blanche • New Orleans
- **MARYLAND**
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- **MASSACHUSETTS**
  - Jordan Marsh Co. • Boston
- **MINNESOTA**
  - Donaldson’s • Minneapolis
  - Donaldson’s • St. Paul
- **NEBRASKA**
  - Nebraska Furniture Mart, Inc. • Omaha
- **NEW JERSEY**
  - Bamberger’s • Newark
- **NEW MEXICO**
  - American Furniture Co. • Albuquerque
- **NEW YORK**
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  - Dey Brothers • Syracuse
  - Gimbel’s • New York
  - Hess & Kelly, Inc. • Buffalo
  - Mansur’s • Rochester
  - Nehl’s Furniture, Inc. • Troy
- **OHIO**
  - Mahony & Carrow • Cincinnati
  - The May Company • Cleveland
  - The M. O’Neill Co. • Akron
  - Rike’s Downtown • Dayton
- **OKLAHOMA**
  - The Evans Company • Oklahoma City
  - Mays Furniture Co., Inc. • Tulsa
- **OREGON**
  - Meier & Frank • Portland
- **PENNSYLVANIA**
  - Hahn Furniture Co. • Pittsburgh
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- **TEXAS**
  - American Furniture Co. • El Paso
  - Finger’s Furniture Center • Fort Worth
  - Finger’s Furniture Center • Houston
  - Joffe Furniture Stores • San Antonio
  - Rick Furniture • Dallas
- **WASHINGTON**
  - The Bon Marché • Seattle
- **WASHINGiON, D. C.**
  - Curtis Brothers • Washington, D. C.
- **WISCONSIN**
  - Gimbel-Schuster’s • Milwaukee

**COLONIAL WILLIAMSBURG**

A jam-packed sightseeing trip to Colonial Williamsburg, you will probably want to spend at least two days (or a long weekend) there, but if your time is short, you can certainly see a lot in a day. In spring, the gardens burst with tulips, Sum­mertime is redolent with a rich tapestry of colors. And, a visit to the Abby Aldrich Rockefeller Folk Art Collection, a marvelous, voluminous roundup of oils, watercolors, drawings, carvings, sculptures by American folk artists, housed in a brick building next to the Craft House, and displayed in a series of rooms done up to sug­gest nineteenth-century interiors.

When to go: To take in all the dozens of sights and surprises of Williamsburg, you will probably want to spend at least two days (or a long weekend) there, but if your time is short, you can certainly take a lot in a day. In spring, the gardens burst with tulips, Sum­mers, quite naturally, are the most

Continued on page 184
More beasts than beauty in your garden?

Get Antrol.

Antrol rose spray
Fill your Japanese beetles, aphids, mealy bugs, spider mites with this simple-to-use spray. Controls black spot and mildew, too. Antrol—for a more beautiful garden.

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Controls brown rot, mildew, blight, scab! Kills aphids, mites, earwigs, beetles! Use on flowers, fruits, vegetables. Easy to apply. Antrol—for a more beautiful garden.

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Great new spot-killer for sheep sorrel, chickweed, plantains, sumac and many other common broadleaf weeds. Convenient to use. Efficient. Antrol—for a more beautiful garden.

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CREATOR OF NEW DIMENSIONS IN AIR CONDITIONING
FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

BUILDING INFORMATION

Materials and equipment used in the house with an illusion of double space

(see pages 134-135)

Structure
Foundation: Reinforced concrete slabs.
Framework: Wood stud and beam construction supported by eight 3-inch by 6-inch outrigger steel posts by U.S. Steel Co. Anchored in concrete piers, four posts outside each side wall carry the weight of the house like a suspended box.

Exterior of house
Walls: Vertical cedar siding by Georgia-Pacific Corp. with white paint finish by Benjamin Moore & Company.
Roof: Flat roof covered with five layers of roofing felt and bituminous coating.
Windows and doors: Aluminum sliding glass windows and doors by Arcadia Metal Products.
Insulation: 4-inch blanket of glass fiber in exterior walls, roof, and roof overhangs by Johns-Manville.

Interior of house
Walls and ceilings: Dry wall construction with "Sheetrock" wall-board by U.S. Gypsum Co. All panels taped, with white paint finish by Benjamin Moore & Co. In bathrooms, matte finish tile and narrow maple boards on walls. In the living room, fireplace chimney paneled in narrow maple boarding.
Floors: In major rooms, narrow width maple stave boards by Coughlin Flooring Co. In entrance hall, gray slate, waxed. In guest bathroom, matte-finish tile. In master bathroom, maple stave flooring.

Fireplace: Black slate hearth. Damper by Donley Brothers Co.
Interior doors: Flush type, hollow core doors by U.S. Plywood Corp.
Hardware: Lock and latch sets in satin chrome finish by Schlage Lock Co.


Plumbing fixtures: In kitchen, stainless steel sink by Elkay Manufacturing Co. In bathrooms, fixtures by Briggs Manufacturing Company.

Mechanical equipment and appliances


Heating system: Forced warm air heating system with thermostatic controls. Furnace by Carrier Corp.
Hot water heater: 80-gallon capacity by Westinghouse Electric Corp.

CONTRACTOR: Varian Construction.

COLONIAL WILLIAMSBURG continued from page 182

tourist crowded. Autumns are busy with candlelight concerts and eighteenth-century plays. Winters are usually gentle and, in December, full of Christmasy doings.

Where to eat: In the old town itself, there are three re-created eighteenth-century taverns—Chowning's, Christiana Campbell's, and King's Arms, in ascending order of expensiveness—where you can try such Colonial and Southern concoctions as peanut soup, Brunswick stew, fried chicken, Sally Lunn bread, fig ice cream.

Where to stay: The Williamsburg Inn and the Williamsburg Lodge are right on the lip of the restored area, only a few minutes walk to Duke of Gloucester Street. The Inn is elegant and comfortable and the more expensive of the two. Through the Inn, you can also make arrangements to stay in one of the little Colonial houses in the old town itself, which the Inn has turned into guesthouses. The Lodge is good for large families, and has a coffee shop. There is also the Motor House, a large motel next to the Information Center.
How to buy a can opener

Ask these questions about an electric:

- Is it automatic?
- Really automatic?
- Can you press a lever, then keep hands off?
- Will the opener turn off its own motor?
- Will it open any shape can—even cans with dented rims?
- How about a magnet to hold the lid high and dry? Is the magnet removable for cleaning?
- What's up front? A stand-out, show-off chrome face?
- Does it carry a 5-year guarantee?
- Does it store its cord when not in use?
- "Hide" the extra length when operating close to the wall outlet?
- Does it come in a choice of kitchen-cued colors?
- Need a strong right arm to pierce the lid? Or will it power-pierce?
- Will it do other tasks? Sharpen knives?

This new Can-O-Matic rates a nod on all counts. Just press the lever; it does the rest. Shears the lid off, leaves a smooth edge. Shuts off its motor, holds the can in place, with lid high and dry, and waits for you. The knife sharpener with separate switch hones any non-serrated blade to a fine edge.

Now that you know which electric can opener to buy — what color would you like? White, yellow, turquoise, sandalwood, avocado, coppertone? Count on Can-O-Matic to have them all.

5-year guarantee covers cost of repair and parts (except misuse and cord) on return to Rival or service station.

America's Number One name in can openers is CAN-O-MATIC

RIVAL MANUFACTURING COMPANY, Kansas City, Mo. 64129

In Canada: Montreal

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

CONTINUED ON THE NEXT PAGE

A BRANCH LIBRARY FOR YOUR GUEST ROOM

BY MARY MOON HEMINGWAY

One of the warmest ways to welcome an overnight or weekend guest is to cosset him with a thoughtful, intelligent selection of bedtime reading material—books to soothe, books to provoke, books to re-read, books to savor, books just to look at for esthetic or nostalgic delight. The inner man deserves to be fed with as much care as a concerned hostess lavishes on her cuisine. But it takes more than a handful of unloved novels or out-of-date travel books to turn the trick. A guest room is an excellent place to set up a real branch library. If the room is big enough, why not keep quite a lot of your books there for others to enjoy? You can always borrow them back for yourself.

National Library Week, April 16-22, which reminds us of the food for thought served up the year round, might be a cue to check the guest room literary fare as well as your own. Obviously a visitor's weekend reading moods are somewhat special. Long serious tomes are hardly for guest room browsing—that calls for books that may be savored in short takes, possibly borrowed for further rumination, or later purchased as permanent additions to the guest's own library. Since any selection of specific works is bound to be highly personal, the titles suggested below should be taken solely as examples of the types of reading a guest is likely to enjoy.

Look At's

Before turning out the light at night, many people like to relax over a handsome picture book. This is also a pleasant way for a fast dresser to entertain himself, well out of the hostess' way, during those last fifteen minutes before the first couple arrives for a dinner party. A well-chosen selection should be varied in subject—for instance:

America and Americans by John Steinbeck (Viking Press); Flowering of the Middle Ages by J. Evans (McGraw-Hill); An Age of Barns by Eric Sloane (Funk & Wagnalls).

Books bring genial warmth to a guest bedroom.
Reflection and Inspiration

In the course of a gay, busy weekend, fifteen minutes of contemplative reading at bedtime can be a blessed antidote to the tension that builds up when you are catching up with old friends and meeting dozens of new ones. Some possibilities: Brother Piotre’s Return (Image Paperbacks); Markings by Dag Hammarskjöld (A. Knopf); The Gospel According to Peanuts by R. L. Short (John Knox); possibly one beautifully designed volume of a single book of the Old Testament such as Ecclesiastes, Proverbs, or the Song of Solomon.

Poetry

Poetry fills a similar place for some people. For others, a short spell away from home might be the one time they would be tempted to read poetry. Here again, variety is called for—perhaps Tell Me, Tell Me by Marianne Moore (Viking Press); Quertettes by T. S. Eliot; small volumes of Robert Lowell, Rilke, or Gerard Manley Hopkins.

Non-fiction to Read in Bits and Pieces

When you are not in the mood to tackle a serious work, it can be satisfying to dip into a book from which you can glean some nugget of wit, wisdom, or information. For instance: The Second Tree from the Corner by E. B. White (Harper); Anti-Americans, a Journey Beyond the Prestige Gap by Thomas B. Morgan (Holt); Alice in Womanland, the Feminine Mistake by Margaret Bennett (Prentice Hall).

Mystery and Suspense

The only full-length fiction likely to be finished in the course of a weekend, a whodunit will provide dependable portable entertainment for the guest who would rather stretch out in a chaise than tramp around the golf course, as well as companionship in the small hours for the guest who has trouble sleeping in a strange bed. No guest room should be without something by Josephine Tey, Dorothy Sayers, Helen MacInnes or Eric Ambler—or without that granddaddy of the whole genre (which too many of today’s readers never heard of) The Moonstone by Wilkie Collins.

Old Favorites

When the reading mood is not too serious, lots of people like to pick up a book they have read and loved long ago—maybe Conrad’s Heart of Darkness or Mark Twain’s Huckleberry Finn. A particular delight to aficionados of such writers as Twain, Henry James, Dostoevsky, Melville et al., is to come across some of those authors’ shorter works (published two or three to a volume as a rule) which they might have overlooked and can easily finish in a day or two.

Current Fiction

While there is nothing dustier looking than a bestseller of ten years ago, a really current novel is always tempting. The minute you have finished a good one yourself, you might make a point of depositing it in the guest room (and at the same time removing one you put there last year). A book shared always makes for good conversation.

Manuscripts

House & Garden assumes no responsibility for unsolicited manuscripts, photographs, drawings or house plans. All material must be accompanied by postage for return.
In a punch bowl containing a block of ice mix a cup of sugar syrup, a pint of lemon juice, the grated rind of 2 lemons, a quart of orange juice, and 2 quarts of red Burgundy. Let these blend and chill and add 2 quarts of red Burgundy. Let this mixture blend and hill and add 2 quarts of chilled club soda. Makes about 40 cups.

SHERBET PUNCH
The youngstors will like this, and it is a cinch to make and to replenish. Put lemon or orange sherbet or water ice in a punch bowl, and add ginger ale—1 quart for each pint of sherbet. Stir and serve. Pineapple, raspberry, or other flavors may be substituted. A quart of ginger ale with a pint of sherbet makes about 15 cups.

ANGEL PUNCH
Mix together a cup of sugar syrup, a pint of lemon juice, a quart of strong green tea, and 2 quarts of white grape juice. Let stand in the refrigerator for an hour or two, then pour over ice in a punch bowl and add 2 quarts of chilled club soda. Makes about 50 cups.

CRABMEAT PUNCH
Mix together a cup of sugar syrup, 3 cups of lemon juice, a quart of orange juice, and a cup of pineapple juice. Pour over ice in a punch bowl and let chill thoroughly. Add 2 quarts of chilled ginger ale. Garnish with slices of orange and lemon. Makes about 40 cups.

The way the Dutch do. With world-famous Bols® Liqueurs. 29 flavors, one to suit every need. Sizes? Regular, and the neat new 8-ounce Host Size. Get several. The price won't pinch your purse. How about a Dutch treat tonight?

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Send 50 cents to Department G for brochure, "Furniture for Gracious Living"

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At leading stores everywhere. Permanent displays may be seen through your dealer or decorator at Decorators Mart. 425 E. 53rd Street, N.Y. C. Merchandise Mart. Chicago. 9000 Beverly Blvd., Los Angeles. Furniture Industries Mart, Philadelphia.

Send 50 cents to Department G for brochure, "Furniture for Gracious Living"
BIG BOLD STITCHES continued from page 149

How to make your own
flower-embroidered wall hangings, pillows, chair seats, upholstery

TO PLAN A STITCHERY PATTERN

On your fabric, outline in chalk the area you plan to embroider. With a felt-tipped pen (preferably a Speed-Dry Studio Magic Marker, since its marks won’t run when you shampoo the embroidery), draw the shapes of flowers, centers, leaves. The pattern need not be detailed. Brush off the chalk. Your embroidery will cover up the pen markings.

If you want to copy a pattern, such as a Paisley, or a floral pattern to match printed curtains or upholstery you may already have, trace the design on white paper, rub the back of the paper with chalk, place it on the fabric, and go over the traced lines with a heavy pencil or crayon. If necessary, touch up the transferred design with a Studio Magic Marker.

If you plan to cover upholstery fabric with embroidered flowers all the same size (as on the settee, page 148), scatter evenly spaced dots as centers around which you can work the small flowers without the help of chalked or penned patterns.

HOW TO GET STARTED

Thread your needle the easy way: around the head, hold an end of yarn and pull as light as you can to create it. Slip the needle away and hold the creased stub between finger and thumb. Now press the needle’s eye against the crease in the yarn until the eye slips over the stub. Pull the yarn through until you have two even strands. For faster coverage of flowers you can use four strands of equal length: simply take one long strand, fold it in the middle and crease and thread as before.

Knot the initial strand and push up from the underside of the fabric. Hereafter you can skip the knot and simply anchor new strands under previous stitches.

EMBROIDERING PETALS AND LEAVES

If you are working your flowers around evenly spaced center dots, embroider all your flower petals first, leaving open centers to be filled in later. Working from the center out, first lay on (eight or more evenly spaced spokes in establish the flower shape. Gradually fill in petals until you have two to three layers. One technique, the surface satin stitch, makes the petals quickly and does not waste yarn on the underside.

THE SURFACE SATIN STITCH

The first layer can be a different but related shade of yarn if you are short on a shade you want to have show on the surface. Keep turning your cloth to make sure the petals radiate outward like spokes of a wheel and not at a false slant. If you find that the cloth tends to draw up or pucker, pull the thread over your thumb each time to keep the stitches loose and puffy. To avoid twisting your yarn, you can draw it all the way under before you bring the needle back up, even though you are bringing it up close to the spot where it went in. For your leaves, first make a
center vein with one long satin stitch, then add oblique stitches at the sides in lengths that will give the leaf a graceful shape.

EMBROIDERING FLOWER CENTERS

A variety of techniques—simple or French knots, bullion knots, whipped or woven spiderwebs—will add interest to your stitching. You might vary them according to the proportions of each flower, and vary the colors, too. Thread your needle with a strand of black and a strand of brown, or different shades of yellow. Put some small black dots on white centers, small white dots on black or yellow centers. Laura Cadwallader's designs on pages 148 and 149 will give you ideas.

THE FRENCH KNOT

To make a French knot, bring your needle all the way up from the underside through the fabric and twist the thread once around the needle’s point. Then push the needle back into the starting hole, or just next to it, and make sure the coil fits snugly around the needle before you push it all the way through. (For large knots, you can use more than one coil.)

THE BULLION KNOT

To make a bullion knot, pull needle and thread through fabric. Push needle back into fabric a little to right of thread and out again a little to the left of it, as if to make a back stitch. Twist thread around needle’s point enough times to cover the length of this back stitch, then pull needle through fabric and return to underside through hole at right, taking care not to let the coils slip out of place as the needle passes through them.

THE WHIPPED SPIDERWEB

To make a whipped spiderweb center, make an even number of satin-stitch spokes. (If you make them straight across a large center area, link the spokes where they intersect.) Then, working from center out, whip yarn around each spoke (or around two at a time) in ever-widening satin stitches all the way out until the web is filled. Dot the web, and outline, if desired, with a contrasting color.

THE WOVEN SPIDERWEB

To make a woven spiderweb center, work an uneven number of satin-stitch spokes. Then, working from center out, weave your needle and yarn under and over the spokes, as if you were making a reed basket, until the whole web is filled. Dot the web and outline, if desired, with a contrasting color.

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

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

Use the order form below to send for your H&G COLOR KIT.

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P. O. Box 1910, Grand Central Station
New York, N. Y. 10017

Please send ______ H&G 1967 COLOR KIT(S).
Enclosed is my □ check □ money order for:
________ LARGE COLOR CHIPS and POCKET DIRECTORY—$5.50 complete.
________ MINIATURE COLOR CHIPS and POCKET DIRECTORY—$1.50 complete.

Name ____________________________ (please print or type)
Address __________________________
City ____________________________ State ______ Zip Code ______

COMING NEXT MONTH:

HOUSE & GARDEN'S GOURMET DIET COOK BOOK #IV
NEWEST WRINKLES IN CLEANING EQUIPMENT

Weapons for the never-ending battle against dirt, dust, and grime are constantly acquiring new power, efficiency, economy

Non-electric floor sweeper switches from carpets to any hard flooring without attachments. Even picks up sand. “Gemini” by Bissell, $16.98.

All-purpose vacuum is a rugged unit you can use in basement, patio, or workshop as well as living areas; sucks up nails, broken glass, wood chips. Power cord is 18 feet, hose 6½ feet, with all-purpose nozzle. Wands, other brushes sold separately. Regina’s “Powerhouse,” $64.95.

Disposable-head dust mop cleans your floors, walls, ceilings, with spun cellulose pads that collect stubborn hairs and threads as well as ordinary dirt. When one side is soiled, you switch to reverse, then throw it away. Mop, $2.69; 3 refills, 89c, Bissell.

Canister vacuum cleaner retains its hose for storage. You simply wind it around the 15-inch diameter machine. With attachments that clip, piggyback, to lid, $69.95 by Eureka.

Rug cleaner and floor conditioner has high speed for cleaning rugs and polishing floors, low for scrubbing and waxing. Dispenses foam without soaking rugs. With wardrobe of brushes, $49.95, Sunbeam.

Royal Worcester Flameproof Porcelain looks so lovely by candlelight it’s hard to believe it slaved in a hot stove all day

Cook in it. Serve in it. But please don’t eat those luscious fruits that grow all over it. They’re for decoration. Not dessert. The Royal Worcester collection of Flameproof Porcelain consists of casseroles, ramikins, baking dishes, and souffles in all sizes and shapes. All in white. The better to show off the sun-ripened colors, individually fired in the great English tradition. From $2.00 to $45.00 at stores that serve only the best. Casserole shown, 2¾ qt., $25.00. Also available in Canada. Write to Royal Worcester, Dept. HG-F-5, 11 East 26th St., New York 10010 for a free Flameproof folder.

FOR “WHERE YOU CAN BUY” SEE NEXT TO LAST PAGE.

Colonial Charm! MARKET SQUARE by Taylor-Jamestown

The extraordinary skill of Early American cabinetmakers is reflected in the graceful MARKET SQUARE bedroom group in solid Northern hard maple. Note the carefully rounded edges of tops and corners . . . the beautiful finish of the hand-rubbed, solid maple.

You’ll find just the pieces you want in the MARKET SQUARE bedroom group . . . dressers and chests in various sizes . . . an ample selection of bed styles.

See MARKET SQUARE at your Taylor-Jamestown dealer’s or send 50c (in coin, please) for booklet showing the complete Taylor-Jamestown line. Address Taylor-Jamestown Corp., Dept. HG-5, Jamestown, New York.
Packable Kitchen continued from page 139

A battery of plug-in appliances
for range-less cooking,
and other portable accessories

Set of four folding tables with woodgrain plastic tops includes a lightweight storage rack. Measuring 23 by 15 inches, when open, the tables give ample leg room. When folded onto rack, they fit in a closet corner. Hamilton Cosco, $39.96 the set.

A pair of nylon tapes holds games and puzzles on the wall. You attach soft pile tape to wall, and stiff burr-like hook tape to game. Pressed together, they cling like burdocks, but peel easily apart without damage. Velcro.

Plug-in steamer with cover has three food pans in which fresh or frozen vegetables or other foods cook over boiling water. Cooker turns off automatically and a bell rings to signal you. $29.98 by General Electric. On wall behind steamer, sectional wine racks of iron, each holding six bottles. $10 a section, Sawdust Gallery, 133 East 56 St., N. Y., N. Y., 10022.
Electric fry pan with a pull-out warming tray below and a high dome lid roasts a chicken or bakes a cake, in addition to ordinary frying and stewing. The fry pan itself can be used to keep cooked foods warm. $32.95 by Hoover.

Left: portable rangetop, with one general cooking element, and one for extra speed. $29.95 by Presto.
Right: rotisserie-broiler and bake oven with glass door, timer, removable spit. $89.95 by Black Angus.

Electric casserole, thermostatically controlled, has a removable 2 1/4-quart Teflon insert to end sticking and make cleaning easy. Stews, bakes, and keeps food warm. $21.95, Mirro.

Left: coffee maker in design inspired by Early American silver. Flavor strength control, 4- to 10-cup capacity. $38.95, Westinghouse.
Right: toaster having six color gradations, $30, Braun.

Smokeless electric broiler-rotisserie, imparts cook-out flavor indoors with infrared heating element. Adjustable spit brackets, compact turning motor, stainless-steel reflector pan. $39.95 by West Bend.

For those who prefer tasteful simplicity, Spode presents two truly exceptional undecorated designs. Chelsea Wicker and Jewel Embossed represent the understated elegance of Spode exclusive of expensive decoration, hence the appealing price. Most appropriate for the traditional table; excellent foils for contemporary serving. Write for booklet 22.

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How to Protect Your House Against Fire

New all-purpose fire extinguishers and easily installed alarm systems will give you peace of mind if you understand their use

Most people, once they have given a few minutes' thought to the unpleasant but very real possibility of a fire at home, want the peace of mind that emergency equipment will give them. One or more general-purpose fire extinguishers, always at the ready, will provide considerable protection against fires caused by small accidents. But if you live in an old wooden house and have young children, you will probably want the additional protection of an electric alarm system which sounds a warning at any significant rise in room temperature.

Whatever the equipment, if it is in working order and its use thoroughly understood (so that no one has to puzzle frantically over operating instructions while the bacon grease is blazing), it can become a dormant part of the family defenses, like the phone number of the police department that you keep posted near the telephone.

Any fire extinguisher must be filled with the correct chemicals and fully charged at the proper pressure level. Some extinguishers have a pressure gauge that you may have to check at intervals even though you have not used it. In most models, however, refilling and recharging is necessary only after the extinguisher has been used. It is important to remember, however, that any use—even two seconds worth of a ten-second supply—means that the extinguisher is no longer set for further use until you have re-readied it. Refilling and recharging is something easily done at home with extra cartridges. Choosing the right kind of extinguisher has become quite simple since the all-purpose or A-B-C dry chemical extinguisher was invented. The letters refer to types of fires and the difference is significant. The A type of fire is fueled by paper, wood, cloth, or rubber. Although such fires can be put out with water, dry chemicals also will extinguish them, and in addition form a fire-retardant coating that prevents another flare-up.

Class B fires occur in the vapor-laden air above the surface of such flammable liquids as...
fats, oils, and gasoline. The all-purpose dry chemical extinguisher will smother this kind of fire as well. Certain other extinguishing agents are also effective, but water is dangerous for this class of fire because it may spread the flammable liquid without inhibiting the flames.

Class C fires occur in electrical appliances or building wiring. Since water conducts electricity, it is the last element that should come into contact with such a fire. Water might not only cause severe damage to the electrical equipment but can also injure or kill the person fighting the fire as well. For such fires, only dry chemicals are safe.

Learning how the extinguisher works is second in importance only to buying it. Many safety experts suggest that when you first acquire one, you and every member of your family who is old enough to understand go outdoors, spread some newspaper on the ground, and actually work the device. Such a test will mean an immediate refill and recharge, but that cost will be a small price to pay for an actual firsthand demonstration. If you feel you can adequately rehearse without actually spraying the chemicals, be sure everyone in the household rehearses with you.

Should a fire occur, remember, while you are wielding the extinguisher, to tell another member of the family to phone the fire department and explain what is happening, since they may want to take over. The fire department almost certainly will want to be in charge if wiring is involved.

Alarm systems

It is easy to equip your house with an alarm system that will alert you with a loud persistent sound when it is triggered by exposure to air heated above a certain temperature. You mount the boxes containing the heat-sensitive mechanism and the buzzer or bell high on the wall in strategic places such as the kitchen, a hallway close to bedrooms, and the furnace room. These electrical alarm devices either run on batteries or plug into your household electric system. If you are building a new house, you can have the wiring run inside the walls so that only the alarm outlet boxes will show. Otherwise you run the wiring along baseboards and door frames as you do for other appliances.

As with an extinguisher you must know how an alarm system works, although it is only a simple matter of becoming familiar with the noise so that you can recognize it in emergencies. The dealer from whom you buy the alarm system will show you how to test the sound. Dealers for both extinguishers and alarm systems include large hardware stores, housewares departments in department stores, and the catalogue chain stores.
A luxurious air of leisure for living in a master suite furnished with Courtyard. Richly carved solid oak and hand-matched veneers enhance the generously scaled pieces. A triple dresser for madame, an ingenious armoire for organized storage of master's haberdashery. Dozens of open-stock designs to match your whim, at fine stores.

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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

First of a series

H&G's PRIMER ON ORIENTAL RUGS TODAY

Some time around the turn of the fourteenth century, European traders started to import rugs from the Middle East and the Orient, and they have been objects of curiosity, delight, and enviable intrinsic value in the Western World ever since. Naturally their popularity has fluctuated along with changes of taste in architecture and design. History, politics, and the development of transportation have affected them, too—increasing or diminishing the supply or shifting it from region to region. At the moment, interest in Oriental rugs is running high, and because of the comparative scarcity of information on contemporary Orientals, H&G, with the cooperation of the Oriental Rug Importers Association has compiled a primer on Oriental rugs today. We start with answers to the basic questions most often asked by readers and shoppers.

What is an Oriental rug? Or, to put it another way, is it the design, the weave, or the place of origin that makes a rug a true Oriental?

Design has nothing to do with it. To be considered an Oriental on today's terms, a rug must meet two criteria: it must be handwoven (or "hand-knotted") and it must have been produced in some country of Asia or Asia Minor, i.e., East of Suez. A French Aubusson pattern handwoven in India or an unpatterned rug handwoven in Japan is as much an Oriental as a traditional Persian design handwoven in Iran. But no machine-loomed rug may be said to be a true Oriental regardless of the design or where it was made. Nor can any rug handwoven in the United States, Latin America, Europe, or Africa, even if its design is recognizably Oriental in origin.

What are the main differences in the rugs made in different parts of the Orient?

The first and most obvious differences are in the design. In Iran rugs are almost never made in America, but the traditional designs of immediate locality, whereas India—also in Japan, Hong Kong, and Taiwan—rugs are woven in a tremendous variety of patterns. Persian, Chinese, Moroccan, traditional French and Spanish, all original contemporary design. The second fairly easily discernible difference is in the texture of the wool. Carpet woods vary from country to country with the sheen and the climate; tradition also governs the choice of wool for certain designs, especially in Iran. The third difference, and one quite impossible for the average shopper to detect, is the manner in which the yarn is knotted around the warp. The rug makers of Western and Central Asia use the Ghiordes or Turkish knot and the Senne or Persian knot. The latter is often used in the Far East, too, but far the most usual construction there, especially in India, is a Chinese knot, which creates an exceptionally heavy pile suitable for carving.

How many different types of Oriental rugs are there?

Liberally hundreds. In Iran and Central Asia alone, each village or nomad tribe has its own characteristic design. But the average shopper in an American store's showroom is unlikely to be confronted with more than two or three types, often fewer. These would probably include the well-known Persian varieties—Kermans, Salaks, Kazvins, Kashans, Tabriz, Hamadans, Herizes, Ghoums, plus a selection from Pakistan and Afghanistan and some from India.
and Japan. Even among the most commonly encountered types, however, no two rugs are ever exactly alike.

Who designs Oriental rugs?
The tribal designs of the nomads have been handed down from generation to generation, with each weaver adding personal touches of his own. (The more intricate and sophisticated patterns found in the carpets produced in the Persian cities are also traditional or variations of the traditional. But they have to be drafted in full scale on graph-like paper, with each knot indicated by a square—a method first developed by the artist craftsmen of the sixteenth century under the sponsorship of the shahs.

Do all the motifs have a special meaning?
In the Persian nomad patterns, the better part of the motifs are simply stylized flowers, leaves, fruits, animals, etc., and have no deep significance. Such designs are always rendered in geometrics for the nomad has never mastered the art of weaving in the sweeping curvilinear lines of the more skillful city weavers.

Carpet designs from Mohammedian areas are made up largely of arabesques, since the Koran forbids the representation of living forms. In such rugs the center panel may be pointed at one end like the roof of a house which indicates that it was made for use as a prayer rug, to be laid with the peak pointing toward Mecca. In Persia, it is unthinkable that a carpet could be designed without a border, but this is merely a convention.

Many of the motifs in Chinese rug designs have a symbolic meaning well understood throughout the Orient—the Cloud Band, the swastika-like figure symbolizing long life, the round medallion containing a geometric maze which means happiness, and many others. Since these symbols are far more ancient than any carpet-weaving techniques, they sometimes crop up in Persian designs as well.

Why do Oriental rugs have such deep strong colors?
Not all of them do. The rich deep hues usually associated with Persian carpets were those which could be derived from plants, roots, charcoal, small insects, walnuts, shells, etc., and had the practical advantage of resistance to the sub-tropic sun. Today's Oriental rug

yarns are dyed with modern chrome dyes painstakingly developed to match the natural ones. But all dyes, natural or chemical, soften with time and use, which is one reason why some people prefer old Orientals in which the colors have softened and faded.

Are true Orientals ever made in pale colors?
Yes, indeed—and they have been for generations. The best known are the Kermans which have always been made with grounds of ivory or pastel turquoise, rose, apple green, pale gold, or beige. But until recently, the American demand was for Kermans in deep regal blues, crimsons, golds, and burgundies. The same is true of Kazvins, Kashans and Sarouks, usually thought of as having red or deep blue grounds, have also been made for centuries with ivory grounds. Indian and Far Eastern rug makers have long made Aubusson and Savonnerie patterns in the pastels typical of eighteenth-century France, while Ming and other Chinese designs are often worked in the pale tints of old porcelains.

What is the main difference between an Oriental rug and an Oriental carpet?
The British say it is a matter of size: anything smaller than 40 square feet is a rug; anything larger is a carpet. And most authoritative books on antique Orientals adhere to this precise definition. But in the U.S., any floor-covering woven in a single piece and not cut to fit the dimensions of a room "wall to wall," is usually called a rug, regardless of its size. In fact there is a tendency, especially with Orientals, to use the two words interchangeably.

Why are Orientals made in such odd sizes and proportions?
What we have come to accept as standard sizes and proportions for domestic rugs are comparatively recent conventions, governed largely by the widths of the broad Axminster, Wilton, and Velvet looms and to an extent by the average sizes of rooms in modern houses and apartments. Loom sizes also govern, in part, the sizes of Oriental Rugs made by nomad weavers, for instance, are usually small—never much wider than 4 feet—because the loom must be small enough to be packed up and carried about when the tribe moves from place to place. But even in the cities where carpets of great size are woven on...
PRUNING—the two basic techniques

SCISSORS CUT, CLOSE AND CLEAN

The most basic of all pruning cuts (1) is used primarily to direct the shapes of young plants by inducing new growth from specific buds (removing the tip of a young apple tree, for example, to induce the formation of a spreading crown). You make a slanting cut slightly above a bud that promises to develop in the desired direction. To remove side branch (2) secateurs should be held so that clean scissors cut parallels trunk. Big loppers (3) are used to make a similar cut on larger branches, to avoid the rot-inducing stubs (4) and the tangle of dead limbs (5) that always follow neglect of tree care.

The whole practice of plant pruning can be reduced to the simplest terms imaginable: you make a scissors cut to remove unwanted growth, or you make a saw cut. Which kind of cut you make depends on the bulk of the growth you wish to remove: small twig and branch, the scissors cut; big branch or limb, the saw cut. Whether the part you remove is alive or dead makes no difference—although the state of your muscles may. Secateurs (one-hand shears), loppers (two-hand shears), and handsaws are the three kinds of tools you are most likely to use.

What you prune—as opposed to how—depends on the kind of gardening you do: whether you leave most of the plant-shaping and dead-wood elimination to nature (and nature is a poor excuse for a gardener) or whether you believe in training your plants to serve your own best esthetic ends (which is, in the final analysis, what we all want). In (Continued on page 206)
Branches that are too big to cut with secateurs or loppers are best cut with a pruning saw. And if they are all that big, they should be removed in a three-step process, to prevent the ripping of bark and wood tissue as the branch falls away.

First saw cut (6) is made several inches away from the main trunk and on the underside of the limb to be removed. Cut until the saw begins to bind (the new super-Teflon-coated blade will stick less readily than plain steel blades). Second saw cut (7) is made from above, and an inch or two further away from the trunk than the first one. Cut until the branch breaks clean away (8). If it is a large branch, or far from the ground, it should be lowered with a rope snubbed over a higher branch. Third cut close and parallel to the trunk (9 and 10) is simply the removal of the stub. Such a final cut will promote development of new cambium over the raw wound from either side. Tree wound paint, most convenient to apply from an aerosol can (11), will help promote healing.

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THE CHOICE IS YOURS IN SHAPES AND COLORS ... AND ALL AVAILABLE WITH MATCHING SOFT-PILE COVERS!
Notes for May gardeners

Once the seasonal die is cast, gardening becomes a matter of refining:

First weekend

A red flannel hedge. It does not have to be red, of course, and usually is not. But, as a hedge, it has all the varied ingredients of good old-fashioned hash: some privet, perhaps a couple of kinds of maple, a few ordinary dogwoods, perhaps a few beeches or Carolina hornbeams, gray birch, and scarlet hawthorn. Plant them in random combination and let them fight for a place in the sun (they will, and they will accommodate themselves to one another). Then when the hedge is as tall and wide as you want it, prune it to conventional hedge form. "Trash hedge." Some people call this. But the individual plants are anything but trash. And in combination, even though you might not expect to believe this, the result can be both varied and esthetically pleasing. Speed of growth and the quality of the massed foliage will vary with the species you select for your hedge. Beech is probably the slowest growing of the lot. Red and silver maple and birch will grow rapidly once they get their roots down (ordinary ash will race ahead, if you care to risk so coarse a plant). Dogwood is intermediate, as is hawthorn. We have seen these red flannel hedges (in the autumn the red part really applies) everywhere from New England to California and south to Peru (composed of their own or Asiatic species without a single one of ours). Although under ideal conditions of soil and exposure, each of the "trash" species would be likely to receive different care, all will prove surprisingly compatible in one common, well-dug and moderately fertile trench. (An extra fertilizing each spring is advisable.) Wherever you live, you will find familiar tree species that will lend themselves to this communal culture. It would be well, however, not to attempt strict shearing of such hedges. Two or three major shapings a year—say in early spring, perhaps again in midsummer, and again in September—would be all that such a hedge could tolerate in good health.

Second weekend

Tulips on tap. You can look through the autumn bulb catalogues until you are blue in the face and you will not get a tenth of the real information about varieties you can pick up by looking at the growing, blooming plants right now. Catalogues, however, are indispensable reading for gardeners, but they are great levelers—often to the extent that the best half-dozen varieties in a given color range will look alike in even the truest color printings. But in the carefully labeled plantings of botanical gardens, some

civic parks, and collections that offer access, the small, as well as the great, are ready to evaluate the monstrosities you might have been taken in by, and, probably, the very old, all waiting for the few months needed for their bloom, perhaps three inches above the soil. Get them while you can. These things are so variable, including the cold, that the reds and mostly doubles are the surest bet. As a rule, all tulips are care-free. One caveat: do not take your favorites into the house—once used to those cool, cold conditions, they often will not bloom the following year. In the carefully labeled plantings of botanical gardens, some

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Indeed, if you place your order early in the season, it is quite likely that your own shipment, under the dealer’s label, will come in directly from abroad, unless you purchase only from among the most popular varieties. So early orders (which our May selection trick is devised to make simpler) will assure you of top-notch bulbs.

Third weekend

Tree wells. The best kind of well to build around the base of a big tree when the surface grade above the roots has to be changed is no well at all. Even when extensive cutting and filling are necessary, the conventional well, lined with stones or cesspool tile or cement blocks, can usually be avoided. The alternative, of course—if there is space enough—is to create swales or gently graded valleys that will leave the ground immediately around the tree trunks and over the feeding roots substantially unchanged. Sometimes a combination of a swale or series of swales and crescent walls to hold the steepest parts can be created. Not the least of the virtues of the swale approach is the pleasant and often dramatic shadow effects that can be achieved beneath the trees. The changing play of light on curving surfaces is invariably more attractive than the simple shadows that are cast on level surfaces. It should not be forgotten that the critical area around trees is the area under the branch spread. To be sure, earth should not be piled up for long around the base of the trunk itself, lest the bark rot and the tree subsequently die. But removal (as by a shovel, dozer blade) or the addition (by the same) of more than a very few inches of earth above the root spread can guarantee an even quicker trip to the wood pile. Susceptibility of different trees to different scarpings and heavings varies. In general, of course, open, sandy soils will permit air and water to penetrate farther to reach roots than heavy soils will. So an overfill of 1 foot above some tree roots will be less harmful than 3 inches above other trees. When it comes to the cutting away of soil above rocks, the effects are likely to be uniformly harmful in all soils, although if one species has deeper feeding roots than another, it may (repeat, may) be able to stand a suddenly reduced depth better than some whose roots usually claw the surface.

Fourth weekend

The laughing wall. One of the delights of the spreading lawns before the great portico of Mount Vernon is the ha-ha wall you cannot see at all. Normally, a ha-ha wall (ha-ha, some say, because it fools the eye from above and sheep and cattle from below) is best adapted to sloping ground, where a low retaining wall—say of 3 feet—can be easily erected without major alterations to the basic grade. But ha-ha’s can be and have been built on level ground—with the top of the wall flush with the “up” grade and a swale-like ditch sloping down to meet the base of the wall on the “down” side.

Now we are suggesting still another kind of ha-ha, which may be constructed on either a slope or on level ground. This kind of wall is designed to make a change in grade but not to keep sheep and cows from straying onto the living room terrace. The up side of the wall, which may be as low or as high as circumstances require, can and usually would be flush with the normal grade above it. The lower side of the wall may be concealed by planting (perhaps concealed is not the proper word; adorned might be better), either by hedge plants or by informal shrubbery, or by a combination of woody plants and garden flowers. Orientation of the site and individual preference will decide that. In other words, from above, the ha-ha serves its original function of virtually concealing a change in grade. From below, it provides a splendid background for garden plants in pleasant array.

One advantage of concealing the wall by planting is that the construction material may be of the humblest—poured concrete, plain cement blocks, or almost any kind of dry-masonry construction that is convenient. Another and not inconsiderable advantage is that from above the effect of space can be enhanced for a small lot and from below a whole new area of garden interest can be added and exploited.

Not every building site affords the elbowroom to accomplish with easy and graceful grading what normally has to be done by means of straight side walls a few feet from the trunk and by radiating tile drains out over the root spread. But when you can turn the trick, it has a pronounced aesthetic as well as practical value.

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What is the difference between "used," "old," "semi-antique," and "antique" Orientals?

Since the new U.S. Customs regulations went into effect a few months ago, the popular and the legal definitions of "antique" coincide: an antique Oriental is one made over 100 years ago. Rugs fifty to a hundred years old are called "semi-antique," "old," and "used" are interchangeable terms for rugs that may be anywhere from a few years old up to fifty. But the majority of those offered in department store "sales" of "used" Orientals are about twenty-five years old and come mostly from estates or from dealers who have picked them up at auctions or private sales.

Are the "old" Orientals better than those made today?

That depends. A good Oriental carpet is made in much the same way today as a good carpet of the same type produced forty years ago, but an old carpet, of course, has already had ten, twenty, or thirty years of wear. Among a group of old carpets in good condition, however, you may find a design you like better than anything you have seen in a new rug, or you may even discover one which is not made any more. You may also prefer the mellowed, slightly faded colors of an old rug.

Where is the best place to buy an Oriental rug and how can I be sure I am getting my money's worth?

A quick rule of thumb is: know your rug or know your dealer. If you are a connoisseur of long standing, you can afford perhaps to haunt the byways at home and abroad, or gamble at auctions in hopes of picking up the rare bargain. But if you are buying your first Oriental, you had better know your dealer—not in person, necessarily, but unquestionably by reputation. This might mean going to the Oriental rug department of a large store that has proved reliable in other respects. Or it might mean going to an individual dealer who has been doing business for a long time at the same stand (figuratively at least, if not literally the same address). When you set out to buy an Oriental, you may be surprised to come across customs which do not necessarily apply to other types of home furnishings. A reputable Oriental rug dealer, for instance, will never use the hard sell or hurry you to buy. He will be happy to have you bring in your spouse or your decorator to look at a rug you are interested in. Or he may advise you to wait until a new shipment comes in. And, as a rule, he will send or bring a carpet to your house so that you can see how it looks on your floor before you make a final decision.

Why is there such a wide disparity in price among carpets of the same size and type?

Like anything else that is handmade, Oriental carpets vary in artistry and workmanship. Rugs of approximately the same design, executed by different weavers, may differ widely in quality, hence the difference in price. Expert buyers judge the value of an Oriental by the quality and silkiness of the wool, the clarity of the colors, the excellence of the design, and whether the weave is straight and free from faults. And they apply the same criteria to the types generally considered more valuable—such as the Kermans, Sarouks, Tabrizes, Kanshas, et al.,—as to the usually less expensive Herizes, Hamadans, and Bokharas. When it comes to value, a fine example of an "inexpensive" type is likely to be a better buy than a mediocre specimen of one of the more glamorous types.

ORSAL OFFERS continued from page 197

large roller-beam looms, the human factor present in all hand-craft operations defies standardization. One supposedly 6-by-9-foot rug will come out to be 5 feet 11 by 8 feet 10, and the next will be 6 feet 2 by 9 feet 4, simply because one weaver works his design a little more compactly than the other. In addition, there is an unpredictable amount of shrinkage when the finished carpets are washed.

What seems to us to be a sorry proportion is explained by the manner in which the carpets are used in the country of their origin. The long, narrow Persian runners, for instance, are usually part of a four-piece set. In an Iranian home the major rug, which may be rectangular or almost square, is placed near the center of the room with a long runner on each side. At one end, a secondary carpet, usually about twice as long as it is wide, is laid at right angles to the major piece. This arrangement is practical to the Iranians because the set may be adjusted to fit larger or smaller rooms, and the four pieces, all related in design, are more manageable than one large carpet. Some Oriental rugs, of course, are designed to be used as wall hangings, couch covers, camel rugs, saddlebags, etc., and sized and shaped accordingly.

When is a carpet ready to have its major rug washed? If the carpet is used as a runner, the major rug should be cleaned directly to the Feeder Roots—where it is liable in other respects. Or it may be washed as wall hangings, couch covers, camel rugs, saddlebags, etc., and sized and shaped accordingly.

What is the difference between "used," "old," "semi-antique," and "antique" Orientals?

Since the new U.S. Customs regulations went into effect a few months ago, the popular and the legal definitions of "antique" coincide: an antique Oriental is one made over 100 years ago. Rugs fifty to a hundred years old are called "semi-antique," "old," and "used." How can I be sure I am getting my money's worth?

A quick rule of thumb is: know your rug or know your dealer. If you are a connoisseur of long standing, you can afford perhaps to haunt the byways at home and abroad, or gamble at auctions in hopes of picking up the rare bargain. But if you are buying your first Oriental, you had better know your dealer—not in person, necessarily, but unquestionably by reputation. This might mean going to the Oriental rug department of a large store that has proved reliable in other respects. Or it might mean going to an individual dealer who has been doing business for a long time at the same stand (figuratively at least, if not literally the same address). When you set out to buy an Oriental, you may be surprised to come across customs which do not necessarily apply to other types of home furnishings. A reputable Oriental rug dealer, for instance, will never use the hard sell or hurry you to buy. He will be happy to have you bring in your spouse or your decorator to look at a rug you are interested in. Or he may advise you to wait until a new shipment comes in. And, as a rule, he will send or bring a carpet to your house so that you can see how it looks on your floor before you make a final decision.

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Continued on page 206
What's new for living

THE BLOND RENAISSANCE in furniture woods. Not since the years immediately following World War II has there been such a wave of pale-tone furniture. Classic modern designs in oak, ash, and laurel were introduced recently by prominent American and Scandinavian manufacturers. Another variation of the blond theme is natural pecky pecan rubbed with white. A welcome revival to anyone who prefers neutral furniture tones as a foil for the lively bold colors in today's fabrics and decorative accessories.

DO-IT-YOURSELF EMBROIDERY PILLOWS. A new felt embroidery kit promises novices to the art of appliqué and embroidery big results with little effort. The first one to come with personalized monogram appliqués, the kit also includes enough felt to cover one 17-by-12-inch pillow, embroidery thread, Wilhold glue, patterns and instructions; and the bold monogram and art nouveau patterns provide a bright way of introducing colorful accents to a room. Available in your choice of many jewel-like colors. Monogram kit is $4.50, postpaid; others slightly higher. For information, write to: Happy Crafter, P. O. Box 4668, Los Angeles, Calif., 90048.

WEATHERPROOF CARPETING WITH PATTERNS. Outdoor carpeting impervious to the vicissitudes of rain, sun, and dripping bodies is now being produced in patterns very much à la mode, including a Moorish-tile pattern called "La Costa" and a cracked-stone "Carv-Tone."

KNOCK-DOWN IRON that eliminates having to send the appliance back to the manufacturer for minor repairs. Proctor's "Lifelover" spray/steam/dry iron is made up of five components which you can easily dismantle and reassemble yourself without tools. Dealers and Proctor-Silex replacement centers plan to have a complete supply of components on hand—it should not even be necessary to take the broken component back to get a replacement. Another appealing feature of the iron is its detachable cord which is adaptable for either right- or left-hand users. $16.95 for the iron; replacements from $1.50 to $6.95 each. A knock-down toaster and automatic glass percolator are also available. Proctor-Silex (SCM), 700 West Tabor Road, Philadelphia, Pa., 19120.

UY RIGHT! BUY REO! BYE, BYE TO LAWN CARE BLUES

Let Reo add hours of leisure to summertime mowing. Choose from America's largest selection of Reos that's right for you - rotaries, reel types, mow as you go the first time through — no skips, no double cutting - Automatic mowers - Work saving self-propelled power mowers - More new quality features per dollar invested with Reo.

Let Reo for everything you want in mowing equipment. First with the newest in mowing to make lawnkeeping faster and easier for you. Fold down, fold over handles for compact storage. And grass catchers for every power mower is offers. Mowing capacities from 18" to 32". Dependable string every time. Instant adjustment sets cutting height of four wheels simultaneously. Wonderful safety features such as hill brakes and wide track stability, even on in-ines. Automatic Reo-Matic Drive to make mowing as easy as driving your car. Easy reach controls on all models. Precision mowing to crew cut uniformity—smooth, even, trim. Save now — buy Reo now. See your Reo dealer. He's listed in the Yellow Pages. The last word in mowing is yours with a Reo. Write for full color brochure. Wheel Horse Products, Inc., 422 West Ireland Road, South Bend, Indiana.

UY RIGHT! BUY REO! BYE, BYE TO LAWN CARE BLUES

The carpeting of Herculon fiber comes in twelve striking colors and in 3, 9, and 12-foot widths, $5.95 a square yard. By Oroco Industries, Inc., 295 Fifth Avenue, New York, N. Y., 10016.
BUILDING & REMODELING

1. ALL KINDS OF CEILINGS are discussed in a packet of material from Armstrong Cork Co. There are 12 specification sheets that show various ceilings in room vignettes, 5 specification sheets on suspended ceilings, plus a booklet on how to install ceilings.

2. KITCHEN FLOOR PLANS—five of them—are a feature of a full-color, 38-page booklet from I-XL Furniture Co., that also has sections on appliances, counters, floors, walls, and cabinets that look like furniture. $1.

3. HOW TO SELECT A PUMP to suit your particular water needs is the subject of a 10-page booklet from F. E. Myers. Accompanying material includes folders on water treatment, submersible pumps, soft water, as well as a test kit to check the hardness of water in your home.

4. BE COOL FROM THE TOP of your house down, with a power attic ventilator, suggests a folder from Kool-O-Matic. It gives eight advantages of the ventilator, describes its operation and installation, and includes specifications.

5. HISTORY IS REPRODUCED in a packet from Kittinger that has a 40-page booklet on Williamsburg furniture reproductions, plus a folder showing exact copies of the work of Newport's famous cabinetmakers. Other folders are on occasional and dining room furniture, reclining chairs, 50¢.

6. GOOD TASTE IN DINING furniture is stressed in a full-color folder from the Dinaire Division of Dornier that pictures several groupings. Space saving corner nooks and harvest style are featured; dimensions are included.

7. NEW WINDOWS DECORATING booklet from Graber Drapery Hardware has 40 pages, four sections covering tips on window decor, problem windows, odd jobs for rods, a guide to basic rods and accessories, 50¢.

8. CREATE ELEGANT ROOMS with versatile Victorian furniture, the advice of a booklet from Peltz Shell and Leckie that shows their new collection called Empress Eugenie. Full-color room vignettes picture 5 pieces; specifications are given.

9. ROCK, REST, AND RELAX in one chair, suggests a folder from National Furniture Mfg., that features 1 reclining chairs in full color. Regular and convertible sofas are also pictured.

10. TRICKS FOR CLEANING creatively are given in a 22-page booklet from Eureka Williams Co. In all, there are 52 tips for saving time and energy by using vacuum cleaner attachment to clean everything from plants to golf bags, 10¢.

11. TIPS ABOUT FREEZING specific foods are given in a folder from the Dow Chemical Co. It includes pointers on how to wrap for freezing, ideas for getting more use from your freezer plus a chart on storage time for frozen foods.

GARDEN EQUIPMENT

12. THE 1967 LINE OF POWER equipment from Bolens is put through its paces in a 32-page booklet.
13. MORE TIME FOR LEISURE
For you is the aim of the lawn and garden power equipment pictured in full color in a 30-page booklet from Simplicity. Specifications are also given for a complete line of attachments.

14. TO CARE FOR YOUR LAWN, there are ten Reo power mowers—rider, rotary, and reel—shown in a full-color folder from Wheel Horse. A companion folder describes ten tractors, plus attachments. All specifications are given in detail.

15. TO SAVE TIME AND WORK, the Ariens Co., suggests three models of rotary tillers in a folder that also pictures snow throwers and rider mowers.

OUTDOOR LIVING

16. A GUIDE TO WATERING your lawn and garden is offered by the Gates Rubber Co. It covers timing, rate, and frequency for watering trees, grass, shrubs, and plants. 10c.

17. THE USES OF AWNINGS are pictured in a booklet from Glen Raven that also shows patio covers, sunshades, and canopies. A companion booklet lets you punch out awning styles and mount on miniature windows.

TRAVEL

18. FOUR SEASONS OF FUN are to be found in Tennessee, points out a full-color booklet from that state's Tourist Department. Special events, historic sites, mountains, lakes, and state parks are listed by area.

19. A VACATION PACKAGE is offered by the State of Georgia Tourist Dept., in the form of nine booklets that cover such areas as: history, state parks, places to visit, accommodations. The official highway map is included.

20. GO WHERE THE FUN IS—that's the advice of a full-color folder from Apache Trailer that pictures six models for family vacations. Features, specifications, and prices are given for these trailers that enable you to take your accommodations with you.

21. TRANSPORTATION PLUS accommodations are both taken care of by the Wanderlodge, the buslike family cruiser that is pictured in full color in a booklet from Blue Bird Body Co. Specifications and optional equipment are included.

A POTPOURRI

22. FACTS ABOUT FIBERS are given in a 20-page booklet compiled by Servicemaster. Properties of both man-made and natural fibers are detailed and there is a comparison chart. Tips on caring for carpets are featured. 25c.

23. WHAT WINE WITH WHAT? A handy little booklet from Browne-Vintners Co., tells you how to serve wines and describes the characteristics of over fifty of them.

24. WORLD'S NEWEST JEWEL—the Chatham-Created Emerald—is described in a folder from Created Gem Stones, Inc. Thirty-two pieces are shown in full color; a chart compares these emeralds and natural ones.

ORDER COUPON FOR BOOKLETS—

May, 1967

Circle the number of each booklet you want, and enclose check, money order or currency in amount indicated for those requiring payment. A charge of 25c for postage and handling must accompany each coupon. Stamps not acceptable. Allow up to four weeks for delivery.

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Lighted dial • Built-in FM and AM antennas. Control • Precision slide-rule vernier tuning • instant operation • Big 7" oval speaker • Automatic Frequency Decorator styled cabinet in Antiqued Provincial Fruitwood ve­

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PRUNING continued from page 199

Are contemporary Orientals a good long-term investment?

Naturally they cost more than ma­chine-made rugs. But apart from their immediate decorative and functional value, they have certain assets not shared by most other things you buy for your home. Some of the finer rugs are rated as works of art, and even the less dis­tinguished examples depreciate far more slowly than most other homefurnishings, which lose a large part of their value the mo­ment you acquire them. Since the demand for Oriental carpets has long exceeded the production, the rug you buy today may actually in­crease in value.

Is it true that Orientals never wear out?

Not quite true, although in the Orient, where people remove their shoes when they come into the house, carpets do last for genera­tions. Even in American homes with all the traffic of heavy shoes, high heels, and tracked-in dirt, Oriental rugs not only last two or three times as long as good machine-made carpets, they are likely to outlive their owners. The secret of this longevity is the fan­tastic amount of tightly packed wool, most of which is out of sight, buried in the structure of the car­pet. Even the thinner types of rugs with short velvet pile have this inner strength worked into their myriad knots. You can see this especially in very old rugs in which most of the pile is worn off, but the design remains.

Why are the different types of Oriental rugs spelled so many dif­ferent ways?

Our English spellings were origi­nally phonetic renderings of the Arabic, Turkish, or other names of the places where the rugs were made. When the sound was dif­ficult to reproduce exactly, differ­ent authorities used different spell­ings. For instance, carpets made in the city of Choum are also re­ferred to as Kum and Qum (all pronounced the same). You will also find Kirman and Kirman as well as innumerable other names in two or three variations. Strictly speaking, all are equally correct, but for the purposes of consistency H&Cf has adopted the spelling used officially by the Oriental Rug Im­porters Association.

The nurture of plants is such a completely unnatural and man­oriented business that all the man­developed techniques of plant care —and all the tools by means of which the techniques are carried out—are proper parts of the gar­den’s armory.

The basics of pruning are ac­tually this simple. The ramifica­tions, however, are all but endless, reaching out into the realms of fruit production, of espalier train­ing, of flower encouragement (on such plants and vines as roses), of hedge shaping and shearing, and of course, of topiary, where the fine points of pruning are all-im­portant.

The nurture of plants is such
A Special "Where You Can Buy" Service for House & Garden Readers
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Here’s how to find the store nearest you that sells the “Whereabouts” merchandise in this issue of House & Garden

1. Note the page number and name of advertised merchandise identified by the “Whereabouts” symbol.
2. Call telephone number NEAREST you.
3. Give operator page number and name of advertised merchandise. She will advise you what stores in your vicinity have this merchandise.
4. Service for the May issue starts April 18, ends May 17, 1967
The notes of a happy housekeeper

BY MARY ELIZABETH FAULTER

My children are great ones for keeping scrapbooks and doing what I, perhaps pompously, call découpage and collage (they call it "pasting up junk we like"). So I've found it useful to keep a supply of good old-fashioned wheat paste or wallpaper paste on hand. It's very inexpensive and can be mixed fresh each time. The children just fix the amount they need in a little saucepan and when the pasting is finished, whatever is left can be rinsed off under a faucet. No mess, no dried-out paste pots, and no frustrations for the budding artists.

The Coxes seemed very pleased with the present we gave them for their new baby—a little basket made of plastic with a padded surface for the baby to lie on. What attracted me to the Cosco Cradle was the variety of positions it can take. The adjustable outer frame can be used as a handle for carrying the basket, or to prop it up into a feeding and sitting position, or it can be lowered to a rocking position or hooked on to a straight chair for feeding. In every case the baby is very well supported and there are safety straps to anchor him securely. Needless to say, all surfaces are quickly cleanable with a damp cloth. When last we visited the Coxes, the baby was lying in it cooing contentedly, so I guess the present could be a success all around.

In spite of all the magical new household products on the grocer's shelves, I sometimes find the old tried-and-true methods work just as well. For instance, I know two ways of getting rid of food odors which I learned from my mother (and she from hers) and they really can't be beaten: if the refrigerator needs refreshing—perhaps from a strong-smelling cheese or a vegetable like broccoli—I just put two tablespoons of vanilla in a cup in the middle of the refrigerator. The odor is gone within a matter of hours. To remove the lingering aroma (1) of fish after I've prepared it, I dust my hands with dry mustard before washing them. Dry mustard also removes fish odors from pans and dishes.

The only fault I've ever been able to find with Teflon is that it doesn't tend to stain, and your Teflon-lined pans begin to look somewhat disreputable after a while. Recently I found a stain remover called Stain-Aid, which has rejuvenated even my oldest skillets. Even the pans with permanent stains caused by overheating look much better now that I have treated them, and those with only superficial spots look brand new. I also use Stain-Aid on the newest permanent Teflon finishes to remove the white film that detergents sometimes leave on the pans.

Supposedly the dishwasher made dishpan hands as obsolete as the sadiron. Nice theory—but the fact is any kind of housework takes its toll on your hands, and probably always will. No matter how careful you may be—even to the point of wearing gloves—the constant use of soap and water, scouring powder, and metal polishes does have effect. But there are excellent hand creams and lotions on the market to remedy the damage, and there are detergents that are mild, but wonderfully efficient. The one we use is Palmolive Dishwashing Liquid because I find it does the job well. I want on my pots and pans, and yet actually seems to help soften my hands. It cuts grease and dirt, and leaves a pleasant, fresh odor. Daughter Sally, who is my chief weekend dishwasher, has found that a little of this detergent added to a sinkful of warm water makes a quick and effective pre-rinse for the dishes that go into the dishwasher. Then she uses only half the usual amount of detergent in the machine, and the results are really sparkling.

While baking cookies the other day, Tina hit on another use for plastic sandwich bags: they are great for greasing cookie sheets, or cake or muffin tins. Slip your hand inside a bag, dip into the shortening, then go to work. Much better than a piece of waxed paper or paper toweling for doing the job thoroughly and evenly.
The Fieldcrest Guide To Hybrid Roses:

The Queens Garden Rose. A Floribunda. Developed for Fieldcrest's new One-Look collection. A unique Eugenia Green flower that does beautifully when the ground is snowy. Here, on a sheet and pillowcase set.

Briarcliff. Though over 30 years old, this large, tulip-shaped blossom remains highly popular.

The Queens Garden Rose—scattered over a sheared terry towel—upholds its reputation for not fading even when dampened often. Particularly effective with Eugenia Green Lustré II towels.

Happiness: French. Developed in 1949. A scarlet flower with double-rolled petals; it does best under glass.

The Queens Garden Rose flowers blossom for bedding. The bedspread day and night on a 100% cotton blanket. An offshoot of the same family: a blanket of 00% virgin acrylic in solid Eugenia Green.

Tropicana: A Floribunda. Of upright habit, it bears a profusion of orange blossoms.

My Love. Developed by Anderson's Rose Nursery. Tall and free-flowering. the yellow blossoms are elegantly urn-shaped.

The Queens Garden Rose lends its color to this reversible Lustré II bath rug. Of 50% nylon and 50% polyester.

The Queens Garden Rose blooms in pink, blue or gold, too. And on shower curtains, window draperies and bath mats. Available for early planting at good stores.

Queens Garden by Fieldcrest
Think ahead. Think “ZePel.”
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The hidden beauty of Johnson/Carper products is quality. These new contemporaries are deep upholstered, with the sink-in softness of six inches of pure latex foam rubber.

Fabric-covered coil springs. Sofa $250, the love seat $180, the Mr. and matchie chairs $120 each, the Mrs. chair $110, ottoman $40. At good furniture and department stores.

Better Things for Better Living . . . through Chemi

SEE NEXT TO LAST PAGE FOR “WHERE YOU CAN BUY.”

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