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60 PAGES OF EXCITING NEW IDEAS

ENCHANTING NEW LOOKS FOR YOUR ROOMS

ASCINATING EXPERIMENTS WITH SPACE AND COLOR

ROVOCATIVE NEW PLANS FOR KITCHENS

SOTTOS AND PILAHS COOK BOOK
This year think colorful thoughts.

Think of the deepest, richest, loveliest blues you've ever seen. You're thinking of new blue Armstrong Montina Vinyl Corlon, shown on this kitchen floor.

By day, this blue Montina is bright and cheerful. At night, it takes on a deep, pearly glow, helps create a smart, elegant atmosphere.

Day or night, the gently textured surface gives this floor a rich, handcrafted look, helps hide heel and scuff marks.

And because it's vinyl, it's the easiest floor in the world to keep beautiful.

The new Armstrong Time Payment Plan makes it easier than ever to own this floor. Ask your retailer about it. He's listed in the Yellow Pages under "Floors."

And, when you buy, remember to look for the Armstrong name on the roll. It's your assurance of quality.

Free! 24-page color booklet of decorating ideas for all the active rooms in your home. Write to Armstrong, 6801 Maple Avenue, Lancaster, Pa. 17604.
What would your judgment be?

Here are two paintings, both of the same subject, and both discussed in the first portfolio of the Metropolitan Museum Seminars in Art program. The one at the left, Pierre Cot’s *The Storm*, was held in the highest critical esteem in the 1880’s. Today it would be dismissed by most critics as mawkishly sentimental. The other painting, Oskar Kokoschka’s *The Tempest*, was damned as degenerate in the early part of this century. Now it is considered to be one of the finest examples of expressionist art.

If you were unexpectedly asked to judge these paintings, could you express a well-reasoned opinion about them? Or would you be tongue-tied, unwilling to say anything because you’re afraid you do not know enough?

A surprising number of otherwise cultivated persons have a blind spot so far as painting is concerned. Visiting a museum, they stand before a respected work of art and see nothing but its surface aspects. It was to help such people that New York’s Metropolitan Museum of Art and John Canaday, art critic of The New York Times, created the Art Seminars in the Home, a unique program of assisted self-education in art appreciation.

Each seminar comes in the form of a handsome portfolio, the core of which is a lecture devoted to one aspect of painting. Each is illustrated with many black-and-white pictures and twelve large separate full-color reproductions of notable paintings. As you compare these masterpieces side by side, Mr. Canaday’s lectures clarify their basic differences and similarities, and so reveal the fundamentals you should look for in any painting you see.

Soon paintings will be more than just “good” or “bad” to you. You’ll be able to talk knowledgeably and form your own educated opinion when you visit a gallery or museum. And parents will find themselves sharing their understanding with their children, thereby providing a foundation for a lifelong interest in art.

**Examine the first portfolio without charge**

You can study the first seminar by mailing the coupon on this page to the Book-of-the-Month Club, which administers the program for the Museum. You will receive the first of twelve portfolios, *What Is a Painting?*, for a two-week trial examination. Subsequent portfolios, sent at the rate of one a month, are devoted to realism, expressionism, abstraction, composition, painting technique, and the role of the artist as social critic and visionary.

If you choose not to continue, just return the portfolio without paying the invoice, thus canceling your subscription. But if you are convinced of the program’s worth, you pay only $3.75, plus a small mailing charge, for this and for each of the remaining portfolios you accept.

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c/o Book-of-the-Month Club, Inc.

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JANUARY, 1968

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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

I DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

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It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

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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.

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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 for the free booklet offered in the coupon below. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

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A Correspondence Institution
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Address
City & State
Zip No. County
Occupation Age
Working Hours A.M. P.M.

JANUARY, 1968
let's go Dutch

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?

SHERATON-STYLE TABLE

My great-grandfather bought this table in the early nineteenth century from a family on their way west from Maryland. The center section is solid mahogany with handmade brass screws. Can you identify it further?

F.E.S.—Leawood, Kan.

Your pedestal drop-leaf table, with its splayed quadruped base ending in brass paw feet and casters, is in the late Sheraton style. It was made in America sometime between 1810 and 1830.

ROCKINGHAM TEAPOT

I would appreciate anything you can tell me about this teapot. It is honey brown in color and the printing under the figure reads “Rebekah at the Well.”

J.E.B.—Souderton, Pa.

The “Rebekah at the Well” teapot, made in brown or Rockingham glaze, was designed in 1852 by Charles Coxon for the E. & W. Bennet Co., of Baltimore. He adapted it from a Parian jug.

NEW ENGLAND WINDSOR

Ever since we inherited this chair from my husband's family, we have been curious as to its origin. It is constructed with pegs, except for the rockers.

S.D.—Villa Park, Ill.

Your particular type of Windsor chair is called a New England Windsor armchair. In chairs of this type, the back and arms are made of a continuous piece of bent wood. Because of its bulbous turned legs, the chair is identifiable as a relatively early example, dating about 1775. It is apparent from the photograph that the legs did not originally end in rockers; they must have been added in the nineteenth century.
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"Darling, you're a great cook!"

Are you the kind of woman who gets a special satisfaction out of winning compliments for your cooking? Do you get a thrill when the man in your life raves about your Crepes Suzette or when dinner guests “oooh” and “ahh” over your Panamanian-style Arroz con Pollo? Do you love to curl up in an armchair with a good cook book? To find exciting new uses for your blender, mixer, electric fry pan, pressure cooker? To make a low-cost or low-calorie dish that is like a gourmet banquet? Then here is an important opportunity just for you!

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Any 3 of these wonderful cook books for only $1.89

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4. THE HORN OF PLENTY, Peggy Harvey. The "cook book of cook books"—a famous food writer's favorite recipes from books of James Beard, Honor. Loort, Craig Claiborne, Louis D'Itri, and other well-known authors. Publisher's edition, $7.00

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This decorative chart, suitable for framing, tells you everything you want to know about 27 popular spices...where they come from, when to use them, and more.

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Incredible kitchen calculator lets you "scale up" or "scale down" your favorite recipes in seconds—gives you exactly the right proportions for larger or smaller servings.

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How this new book club can help you win compliments galore—and save you 20% to 50% on every cook book you buy

Now you can find out about fascinating cook books you never dreamed existed, and collect the ones you want at savings of 20% to 50%!

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That's the big idea behind this new book club, THE CULINARY SOCIETY. The editors have surveyed literally hundreds of recent cook books by all publishers, select the most interesting ones, and order a large printing of each.

Each month you receive a detailed description of the forthcoming selection and a number of alternates. You can simply let the selection come if you want it, or you can request one of the alternate selections instead. In fact, you don't have to buy a cook book at all that month if you want to start by choosing any 3 cook books over the next two years, at savings of 20% to 50% of the price of the publishers' editions. (A small charge is added for shipping and handling.)

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The Culinary Society.

This decorative chart, suitable for framing, tells you everything you want to know about 27 popular spices...where they come from, when to use them, and more.

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This decorative chart, suitable for framing, tells you everything you want to know about 27 popular spices...where they come from, when to use them, and more.

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Impressive kitchen calculator lets you "scale up" or "scale down" your favorite recipes in seconds—gives you exactly the right proportions for larger or smaller servings.

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How can you save so much on cook books? By paying your purchasing power with thousands of others, as members of a consumer co-operative. Instead of buying a single copy of a cook book you want, you join together with thousands of other women who want the same book—and together you order thousands of copies, naturally at each lower price per copy.

That's the big idea behind this new book club, THE CULINARY SOCIETY. The editors have surveyed literally hundreds of recent cook books by all publishers, select the most interesting ones, and order a large printing of each.

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With each month's announcement you get an important "extra" absolutely free—a copy of THOUGHTS FOR FOOD, THE SOCIETY's monthly newsletter. It's packed with exciting, gourmet food preparation secrets and shortcuts, and gracious serving ideas. As you continue to collect these handsomely-printed newsletters, you'll gradually build up a valuable "cooking book" which will have cost you nothing.

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If you want to get more cleaning power out of your dishwasher, put more cleaning power into it.

New fortified Electrasol now has extra power... 20% more active cleaning ingredients than any other leading brand. That's what it takes for brighter, more sparkling dishes.

The notes of a happy housekeeper

BY MARY ELIZABETH FALTER

The post-Christmas season is a fine time to make a busy-box for the small fry in the house. A busy-box is a sturdy box filled with small items that can be made into necklaces, or doll-house furniture, or wrapped up as tiny gifts. Tina loves to wrap presents, so this year I saved all the leftover bits of Christmas paper and ribbons, and all the remaining tags. To these I added buttons, beads, old costume jewelry, empty spoons and thimbles, matchboxes, tiny jeweler's boxes, anything I could lay hands on that was miniature in size. To complete the box I put in a pair of blunt scissors, a tube of paste, a box of Q-tips for applying the paste, and a roll of Scotch Tape. A really complete busy-box makes a nice birthday gift, while a simpler version is good to have tucked away for the stay-in-bed days that are apt to be all too frequent between now and spring.

Among the things I always remember about my grandmother's house were the wonderful smells. Ginger cookies baking in the kitchen, camphor in the cedar closet, and the clean, fresh scent in the living room after the furniture had been cleaned and treated with lemon oil. I had forgotten all about lemon oil until I noticed a new Johnson wax the other day when I was in the hardware store. "Favor," the company's new spray wax, contains not lemon oil, but a generous amount of lemon wax. It cleans furniture woods as it polishes, leaves a hard protective coating, and best of all, that lovely subtle scent.

In most kitchens, the one thing that always seems to be in the way is the trash container. In spite of the fact that most garbage goes down the disposal, our trash basket fills to the brim in no time at all, and nobody could call it a thing of beauty. So when we did over the kitchen, Tom decided to get it out of sight by incorporating it in a bank of cupboards. The builder made a tip-out holder for it: two curved boards that hug the rim of the tall plastic container are attached to the inside of a wood front finished to match the adjoining cabinets. The front is hinged at the bottom so it can be opened wide enough to remove the basket easily. And we picked a spot for it that's within easy reach of the sink, the main work counter, and the stove so there's no need to trauma across the kitchen just to get rid of an empty cracker box.

Since we seem to be blessed with a constant succession of pets around our house, I was very happy to learn from Marge Williams about a new first-aid treatment for rugs and carpets. Marge, who has been using it while training a new puppy, says that her rugs and carpets came through quite unscathed. Whenever an accident occurred, she attacked the spot with paper towels, then sprayed on a liberal amount of Doggie Valet, the sooner the better. It dries to a white powder that takes every trace of spot and odor with it when you vacuum it up. The preparation can be used on grease and other kinds of spots, too.

I use my enameled casseroles and baking dishes constantly, and I've been concerned because the many scourings they've been given have tended to wear the finish. But now I've discovered a very fine non-abrasive cleaning powder called "Email" that can be used safely on all types of porcelain fixtures and enameled utensils and appliances. With this at hand, I can zip through the regular clean-up with no concern about the finish of my pots and dishes. Email is imported from West Germany by Paprika-Wolfs, 1546 Second Avenue, New York, N. Y., 10028.
WILL THE REAL JOHN SMITH PLEASE STAND UP?

The title to your home may be subject to a serious legal challenge from someone you don’t know at all, but whose name is identical to that of the party from whom you bought your property. As a result, it might even turn out that you will lose all the money you’ve put into your house. Happens more frequently than you think—EXCEPT it never can happen to the wise home buyer who is protected by an Owner’s Title Insurance Policy.

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

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

Artichoke plates have many uses. They are dandy for fondue Bourguignonne, the center well to hold the cubes of uncooked beef, the petit depressions, for the various sauces. These plates also make wonderful dishes for serving whole strawberries with their stems, the center to hold the powdered sugar for dipping. And they are pretty handy for a first course of individual hors d'oeuvres, each artichoke leaf to be filled with one serving ranging from Russian eggs to celery root.

January is a month of resolutions. January is also a time for "quieting down." Hospitality becomes more intimate—the amiable Sunday luncheon, the leisurely high tea, the elegant small dinner party. It is pleasant to entertain on a small scale. You can use your best of everything. You can afford the luxury of very special menus if only a small group is involved. This is the season when it is an excellent time to take some of the fall shooting bag out of the freezer and invite six or eight for a pheasant feast.

Game birds deserve deference and a handsome setting. Wedgwood's "Ulander Powder Ruby" pattern has a special affinity for a dinner. Wild fowl somehow seem to demand rich, bold china. In contrast, however, the tablecloth can be very pale—perhaps a fragile pink, possibly a fragile blue. The flowers should be discreet—the lighting soft.

An entree first course is oysters on the half shell, when you can get them; if not, oysters creamed in a rich sauce laced with sherry and served in croustades (toasted bread tinhales). The roasted birds may be served surrounded by an inner ring of chestnut purée, abundantly wreathed by an outer ring of watercress—two textures and tastes that give just the right accent to the delicate quality of wild fowl. A good accompaniment is whole tiny carrots cooked with Malaga grapes (added just at the last simmering moment) and brown rice. For a finale, a light lemon mousse served with current jelly sauce would be just right.

For the special anniversary, for the friend with the green thumb, for a memorable house gift, the perfect present may well be out-of-the-ordinary bulbs, botanical orchids, or rare miniature plants from J. N. Girldian's Oakhurst Gardens, in Arcadia, Calif. Choosing the gift is almost as much fun as giving it because the catalogue that bills itself as "40 Years of Catering to the Collector" is handsome, informative, highly amusing, and gives almost anyone the courage to try his hand with Moth Orchids, Butcher's Broom, Pineapple Lilies, or miniature Cyclamen—commonly called Madonna's Bread. You can scarcely resist ordering for yourself while ordering for friends. All of this flora is sent lovingly to any part of the United States.

Anent things botanical, parsley can be a very entertaining and decorative house plant if used with a sense of humor. You can plant it in a round terra-cotta dish, a garden container, a wooden chopping bowl—anything that is suitably earthy. The surprise touch is to plop right into the middle of the "garden" a medium small white iron or lead-like bunny or other bird or beast that might tickle the fancy. As the house plant grows, so does its charm. What's more, you can trim it to size for culinary use whenever the occasion arises.
STOP LETTING YOUR BEDROOM EMBARRASS YOU.

You can help cure bedroom neglect. You can have a room that looks like you spared no expense to get it right, but you won’t have to go to great expense or fatigue to do it.

All you have to do is put a Bates machine washable, permanently pressed Piping Rock® on your bed. It’ll change the room to an all-American dream, and it’ll only cost you about $10.

At that price you can even afford more than one of them. You can start up a collection and switch them around when you switch the sheets. After all, you have 18 different colors to choose from.

You can have one to match the rug and one to match the throw pillows and one to clash with the curtains.

You can have yards and yards of bbing that laugh at pressing problems because of Bates' No Press finish, and that don't need a trip to the cleaner because they wash in the washer and dry in the drier.

You can have a room that makes change for the better every time you change the bed.

This is Piping Rock® in 18 beautiful bedroom colors. Twin size, $10.98. Also in doubles, bunks, kings, studio throws, draperies and cafes.

112 W. 34th St., N.Y. 10001.
Little Kim was abandoned by her mother in an alley of Seoul, Korea. She was found curled up behind a box, shivering, hungry and frightened.

Her G.I. father probably doesn’t even know she exists. And since Kim is a mixed-blood child, no relative will ever claim her.

Only your love can help give little Kim, and children just as needy, the privileges you would wish for your own child.

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

The cost? Only $12 a month.

Can sponsors have found this to be an intimate, person-to-person way of sharing their blessings with youngsters around the world.

Litt le Kim and children like her need your love—won’t you help?

Sponsors urgently needed this month for children in Korea, Taiwan, India, Brazil. (Or let us select a child for you from our emergency list.)

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

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

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

Since 1938, thousands of American sponsors have found this to be an intimate, person-to-person way of sharing their blessings with youngsters around the world.

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Write today: Verbon E. Kemp

CHRISTIAN CHILDREN’S FUND, Inc.

Box 511, Richmond, Va. 23204

I wish to sponsor □ boy □ girl in (Country) ________

□ Choose a child who needs me most. I will pay $12 a month.

I enclose my first payment of $ ________. Send me child’s name, story, address and picture.

I cannot sponsor a child but want to give $ ________. □ Please send me more information.

Name __________ Address __________

City __________ State __________ Zip __________

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Canadians: Write 1407 Yonge, Toronto 7

EDITOR’S NOTE: Eugenia Bedell spends half the year traveling, the other half gardening and translating her trips into articles. She admits to being an islandophile, a yachting enthusiast, and a collector of old maps commemorating the places she has visited.

"Corsica," an astute friend recently remarked, "is like a fantasy place you may have dreamed of, a place you knew—with that certain common sense that sometimes masterminds dreams—couldn’t exist." But it does.

The fantasy world that is Corsica is a rich amalgam of aloof, lonely mountains, vast pine and chestnut forests, deep, utterly remote valleys, and other-world escarpments. Somehow its mountains seem too big for its over-all size, its sandy beaches too long. Surely its towering, tortured, rouge-red cliffs (calanques) at Piana are too fantastic, too monumental to have been earth-spawned. Here, in 3,396 square miles (Corsica ranks fourth in size in the Mediterranean, after Sicily, Sardinia, and Cyprus), are more than fifty mountains over 6,000 feet, eight over 8,000, all topped by Monte Cinto at just over 9,000.

The ubiquity of mountains assaults not only the eye, but also the reaches of the imagination. Gazing down from an Air France Caravelle as it swept over the coast of Corsica, it occurred to me for the first time that getting about might not be as here-today, miles-farther-on-tomorrow as I had surmised. I began, too, to get my first inkling of what all the French mainlanders had meant when I had mentioned my forthcoming visit to the island. Invariably they had intoned, interest sparkling in their eyes, "Ah, La Corse! C’est très sauvage, très, très, sauvage."

Because of the mountains and the frequently cliffy coastal roads, getting about in this little country isn’t easy—and this turned out to be one of its tremendous charms. You don’t, you can’t get about quickly from one community to another. Neither can its inhabitants, nor have they, over the centuries. The island is insular not only within the Mediterranean, but also within itself, a series of charming pockets of civilization (Continued on page 12)
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set down more or less where nature has dictated a sensible (even, here and there, precarious) location. You will find a cheese with the same name but a different flavor in almost every area, the wines varying within miles of each other.

Napoleon's birthplace

I came first to Ajaccio, Corsica's capital, its second largest city, and the landfill for most modern-day travelers. The city is remarkable primarily for its provocative native son, Napoleon Bonaparte, and for its huge sweep of mountain-backed bay. One of the best sites from which to appreciate truly the beauty and magnitude of this vast bay is from the Château de la Punta; high on a hill outside the town. The château, a replica of a pavilion of the Palace of the Tuileries, was actually constructed of stones from that same building, brought to Corsica after the original burned down in the late 1800's.

Within quietly gay Ajaccio there are many vestiges of the Little Corporal. There is also Casa Corsa, a small museum laid out and furnished as a typical Corsican dwelling was, and sometimes still is, and filled with all manner of hunting and cooking implements, rough-hewn yet handsome furnishings and traditionally costumed figures. It is a fine introduction to the time-honored crafts of an earlier era, vestiges of which you may see, as you go about, in inns, or in an occasional house.

After a few days in Ajaccio, I found my streak of wanderlust stirring, beckoned by the looming mountains and thoughts of what lay beyond. I was anxious to be off and away, to see some of the many other small cities, the great forests, and furnished as a typical Corsican life in the countryside.

As I traveled about I soon became aware of certain notable constants: the adorable, pint-size island donkeys; the Tibet-like landscapes with, here and there, a lovely, seemingly deserted stone house used by a shepherd only at certain seasons of the year; the old men in their black trousers and jackets, white shirts, and bright, wide, red cummerbunds; gardens in pots (the land slopes too steeply for true gardens).

Even in July there was snow in the high passes, and the air was heady with the odor of pine, of eucalyptus, of indefinable sandalwood scent, and the definable jasmine-like perfume of yellow mimosa. The landscape ravishes the senses: cool, stately cypresses, silver-green olive trees, miles of vineyards, acacia, mimosa, pell red poppies, those golden-flowering plants the French call aloe and we call Candle of St. Jude or Candle of Heaven, sweet peas in every shade of red from palest pink to deepest magenta. And everywhere is the maquis, the famed, even fabled, low undergrowth composed of shrubs liberally laced with numerous flowers and herbs: sage, lavender, wormwood, honeysuckle, mimosa, cyclamen, hawthorn, mint, thyme, myrtle, rosemary, pistachio, arbutus, fennel, juniper, and lavender, a white heather from the big, knobby roots of which the world gets its briar pipes. The scent the maquis sends forth is enough to turn the head of all but the most insensitive. It so impressed Napoleon that he once said he would recognize Corsica with his eyes closed, "just from its fragrance." (It set me planning, come spring, to plant a scented plot that would waft just such a delicious fragrance through my garden and house.)

It is not only the heavenly odors that have made the maquis famous. Long ago Corsica's history of invasions began. The Carthaginians, Phoenicians, Pisans, Genoese, Romans, Saracens, Aragonese, Vandals, and others came to conquer, and some to settle. So the Corsicans took to the hills, and more specifically the maquis. They became so adept at hiding out that in later years the bandeitii (escapists from vendettas, rather than from robbers and like crimes) could and did stay hidden for years on end. Perhaps in recognition of their prowess and success the members of the French Underground in World War II took the name Maquis.

Arts and crafts

With all the invasions and incursions, the Corsicans, frequently on the move, noting along what was movable, in time abandoned any practice of prettifying things. Corsica does not have a long, broad tradition of art. It is only in the last half-dozen years that the people have turned to recapturing lost arts and creating new ones. So today's visitor is to speak, in the ground floor. Certainly Corsican sculpture, woodcut, and tapestry can't be mistaken for work from any other area. The colors are for the most part subdued, often monochromatic, and the designs have what I can only call a sophisticated simplicity.

The renaissance of Corsica's crafts came about through Cynne Ar, a recent movement began by local artisans in concert with painters, sculptors, and craftsmen from abroad who holiday or have settled in Corsica. All deplored the lack of arts and crafts, particularly as they felt the islanders showed...
First the chicken is browned, starting each piece skin side down.

Next shallots are swirled in the same skillet until golden.

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strong signs of latent talent. Through the efforts of Cyrne Art a number of creative centers are flourishing, and the crafts they produce can be found in shops—particularly those named Corsi­cana—in Ajaccio, Bastia, Sotta, Pigna, and Calvi. But I found it more rewarding to visit the work­shops. With the exception of a Cyrne atelier in Bastia, these are in small, often quite remote towns and villages. Here I found local artisans making embroidered tap­estries, furniture, ceramics, and enamels, looming wooden fabrics, weaving baskets, working with wrought iron and olive wood, and doing mosaics.

Some ateliers work in all me­dia: at others the emphasis is on one particular craft. There are workshops at Corbara, Palasca, Pigna, and Cassano (all in the vicinity of Ille-Rousse and Calvi), Orezza and Folelli (near Cervione, on the east coast, south of Bastia), Afa and Marato (near Ajaccio), Serrano (east of Corte) and Morosaglia (northeast of Corte). I found the little hilltop town of Serrano especially interesting. Tiny though it is, it can claim a remarkable, recently restored tenth-century church and the dis­tinction of being the center of both the traditional Corsican mu­sic and a new, highly original art movement, art Galtique, in which artists work with objets trouvés, interestingly shaped pieces of wood and beautifully colored local stones that they find and turn into graceful figurines, no two alike. These generally range in price from $3 to $5 and make unusual gifts.

Hearing Corsican music is one of the true adventures of a visit to the island. Highly individual, dat­ing back to times truly unknown, it is noticeably influenced by both Saracen music and the Gregorian chant and has managed to survive virtually unchanged despite the invasions and the Corsican’s no­madic life. In recent years the gui­tar has replaced the zither and simple pipe as an accompaniment, but it is the singing that holds the attention. In the mountains there are groups which still sing in pag­hietta, a three-part form performed only by males. Many of the songs are sad, dealing with the departure of men to battle, of widowhood, of violent death and revenge. But there are also lullabies, the work­ing songs of muleteers, woodcut­ters, and others. In the eastern coastal areas there is a lighter touch to the music, influenced by the proximity to Italy. At night, almost everywhere on the island, you can easily find cafés and wine cellars where the music is fine.

Corsican cuisine

Nor could the invaders destroy the Corsican way with food, al­though they certainly influenced it. (On one menu you may find tomatoes prepared à la Grecque, fish and rice à l’Espagnol, cake à l’Arabe.) Unique and truly out­standing, is the pâte de merle, made from blackbirds. The cheeses, which vary in flavor and consistency from region to region, are a continual delight. Corsica’s fromage de brebis is made, like Roquefort, from ewe’s milk. In some areas it is mild, in others fort. Brocciu, a light, fresh, white cheese of almost angel-food cake consistency is good with fresh fruits or dried figs, with chestnat-flour fritters and in a tartlet called embrocciata. It is also delicious in an omelette that has been flavored with fresh mint. But our favorite way of eating it was in still an­other local manner: a sizable wedge sprinkled with sugar, with marc (local brandy) poured spar­ingly over it.

Even the choosy continental French have only the highest praise for the raw hams and the sausages of the island, for the Corsicans feed their pigs on chest­nuts and smoke their meats over fires of aromatic herbs.

Seafood and pork are good Continued on page 22
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ANUARY, 1968
and plentiful year-round, and in season you can feast on partridge, woodcock, and wild boar. If you are fond of trout, Corsica has them in abundance, fresh-caught from the crystalline, rushing streams. Among my memorable moments in Corsica was the time when, weary at day's end, we stopped at a rustic inn set among tall pines beside a rushing brook and dined on trout and more trout, so sweet, so fresh we strongly suspected it had been whisked from the stream after our order was taken.

I discovered quite early that driving is not easy on the island. The visitor is warned not to go much over 100 miles a day, and not, in any case, to drive above forty kilometers (about twenty-five miles) an hour. The reasons soon became clear. Not only are the roads too splendid to rush past heedlessly, but the roads are so winding and narrow, so up and down, you simply can't go faster.

After Ajaccio, the most popular resort on the island is Calvi, which has been a favorite of the British for several years and is now a haven for refugees from the teeming Riviera. It has a pine-shaded beach which stretches on for five miles, and a magnificent medieval Genoese town on a peninsula. Many of the nightclubs and some shops are in charming, ancient buildings, and locals will insist on showing you the ruined house where, they say, Columbus was born, and statues and jewels of his birth. Columbus was a Corsican (Calvi was under Genoese rule at the time of his birth).

Two other favorite spots for people who prefer seaside headquarters are Ille-Rousse and pretty St. Florent. Newly and very quietly famous in its area is Porto Vecchio where members of the Dubonnet and Hennessy families, Belgian royalty, Swiss bankers, an Italian count and other wealthy Europeans are finding or building hideaway places in which to enjoy the beaches and pine forests in an ordered seclusion. Then there is Bastia, the island's most populous city, a sort of bastion of friendship between the north and port for many of the ship services to the island. Travelers use it as the jumping-off place for Cap Corse, the island's twenty-five-mile-long peninsula, with its corniche road and dozens of charming fishing villages and tiny castle towns. In the extreme south there is another bastion city, Bonifacio. The huge, fantastically eroded chalk cliffs and remote-in-time feeling of this twelfth-century city (traces go back to that era, although it is much older) have caused it to be called "the strangest town in all of Europe."

Corsican treasures

Antiquities abound in Corsica. There are Pisan churches, Baroque churches, medieval baptistries, and, here and there, tenth- and eleventh-century churches, some with very interesting, ancient frescoes. At Aleria, a Graeco-Roman city founded about 560 B.C., and destroyed by the Vandals in 450 A.D., an excavation project in the works and a museum displays many fascinating finds. Most interesting of all are the mysterious dolmens and megaliths in the countryside in the south, relics of an unknown civilization of approximately 5,000 years ago.

But this is only a part of what there is to discover in Corsica. Little mountain towns and hideaway fishing villages lie scattered throughout the island, each a fresh delight, and there are interesting things to buy in the most unlikely places. We stopped to peak at a little town by the sea: little Sotta, a village some seventeen miles north of Bonifacio and upon the road of Octave and Armance Comil, handsome, lined sheepskin rugs made from the silky fleece of the rare, long-haired yard, and encrusted stuffed toys—donkeys, dogs, and rabbits—of furry lambskin.

And everywhere there are, of course, the Corsicans: kindly, fiercely independent, reserved, yet on association warm, friendly, and delighted you have come to visit their island. Like most islanders they have seemingly accepted outside influences, then gone quietly about adapting these to their own ways. Definitely French by citizenship (Corsica is a department of France), they speak Corsican as well as French, and on the east coast the influence of nearby Italy is strong. Is Corsica, then, French in feeling? Or Italian? Neither. It is totally, uniquely Corsican. And to one traveler, at least, it appears that perhaps this little island encompasses the best of both worlds.
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BEAUTIFUL NEW FREE CATALOG—100 PIECES Finished and unfinished furniture in friendly Pine.

Field House
Dept. G18
North Conway, N.H. 03860

OLD SOUTH

MAIL BOX STAND

Dress up your mailbox stand in a pretty petticoat of cast aluminum that will give your home the appearance of a lovely country estate. Mailbox, napkinpleat and stand combine as illustrated. $49.95 ppd. Style meets all postal regulations. Mailbox measures 8" wide, 10" high, and 20" deep. Send for free catalog of aluminum products for the home and garden.

Pierce Whitney Co.
MOULTON, GA.

SPECIAL SAMPLE SURVEY OFFER!

24 KT. ELECTRO-PLATED GOLD TEA SPOONS

SET OF 4 ONLY $3.00 OR $0.75 EACH

These spoons are a treasure you'll cherish forever. Classically designed golden teaspooes for desserts and drinks. In a few months, this heavily electro-plated gold set will sell for $10. Short questionnaire enclosed to obtain a quick reaction to new American Golden Heritage flatware (solid stainless steel crafted by famous International Silver Company). All four spoons only $3. Limit, two sets per family. Insure postal delivery. Satisfaction guaranteed.

GOLDEN SPOONS, Box 156,
Hyde Research Bldg., Dept. E7, Meriden, Conn. 06450

Electro-plated by one of America's leading specialists.

Show topper
"Tapa Topper" Pake jacket steals the show—it's colorful sanforized cotton that uses symbols of Polynesian legends to form a striking hand print. Button front, mandarin collar, 2 pockets. In shades of blue, blue-green with dashes of white, gold, navy, S, M or L for $129.50 plus 55c post. Nichols Imports of Carmel, HG1, Box 1355, Carmel, Cal. 93921.

One for all
Caddy supplies the storage space for all sorts of bath supplies—such as shampoo, bath salts, tub toys, bottles. A towel bar's there, too. Hooks over soap dish handle, suction cups cling to the wall. White or green vinyl-covered wire won't rust or chip. 18½" by 8½" by 5½". $7.95 ppd. Graceful Living, Dept. 1019, East McKeesport, Pa. 15133.

Call for order
When things seem to accumulate faster than the allotted space allows, it's time to call the house to order—and there's no better answer to that call than pigeon holes. Stack them side by side or one atop the other. Heavy wood grainfiber board. Each, 15½" by 6½" by 10½". Set of four, $2.98; two sets, $5.85. Ppd. Downs, HG1-1307, Evanston, Ill. 60204.

Saccomharine server
What's especially good about this goose is that it's the golden gift to enjoy at table. Give it to any host or hostess or the weight-watchers brigade. It's a great way to hold the saccharine. To boot, tongs are included. Gold plated metal, "5," long, $2.50 ppd. A little treasure from Holiday Gifts, HG1, 7953 N. Raritan St., Denver, Colo. 80221.

ANTIQUE Cuttle & Scoop

This really reproduced antique holds up to 16 golf balls and neatly stores collection in 4 small compartments. Its front is hinged. Shape of the golf balls. $12.95. Washinaton, 0. C. 2003G.

ANTIQUE WORLD GLOBE KIT

A kit, fun and easy to assemble into a cherished collector's item that you can show off in any room. The accurate six inch diameter globe stands 11" high in its 4-inch leather appearance. Complemented by authentic spool and latitude rings. The crate parts are solid hardwoodsanded and ready to assemble. All components and materials included in the kit to complete your globe as a prized possession. Satisfaction guaranteed.

$9.95 plus 55c postage.

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Plants a-plenty

To toast their troth
Start togetherness with a toast from this unusual Marriage Cup. Groom drinks from lacy bridal gown skirt; bride, from smaller swivel held atop figure. To recapture that happy day, repeat this cherished ritual each anniversary. Silver-plated cups lined in gold. 8½" h. $18.95 ppd. Ziff, H.G1. Box 3672 Merchandise Mart Plaza, Chicago, Ill. 60654.

Capital gain
A truly elegant tablecloth made and used for White House banquets. Sardinian lace pattern on Egyptian cotton in white or natural, 54 by 72" $23.63 by 83" $23.95, 72" round $23, 72 by 90" $24.95, 72 by 108" $31.95, 72 by 126" $44.95, 72 by 144" $59.95, 83 by 160" $66.95. Add 1/2 post. Eldridge's, H.G1, 597 Farmington Ave., Hartford, Conn. 06105.

Farewell, fumbling!
Push down the tiny button—the keyhole will be bathed in light, easy to find! Device throws light downward where it's needed, comes with battery, bulb, name engraved on brass plate (specify). 3½" l. 2½ w. Brass-plated and lacquered metal. $1.95 ppd. Lillian Vernon, H.G1, 560 S. Third Ave., Mt. Vernon, N. Y. 10550.

Look Out
and you won't catch cold! One peep from your window is all that's required to determine how to dress yourself and the kiddies today. This sleek precision instrument by HONEYWELL tells both temperature and humidity. Amazingly accurate summer or winter, it can be mounted easily and quickly outside any window by its aluminum mounting bracket. Clear acrylic face makes it especially easy to see the scales and pointers. Weather proof construction. 9½" high, $14.50 plus 50c postage from TERRY HOUSE, 15 Coventry Court, Lafayette Hill, Pa. 19444. send for free catalog

Shopping Around

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LET US PROVE that you can learn to draw and paint—at home, in your spare time. We will send you the valuable free book, “Art for Pleasure and Profit,” and tell you how you can receive, free, a beautiful folio of two art lessons from the renowned Washington School of Art. This generous offer is made to dramatize how quickly and enjoyably our training can get you doing professional drawings, paintings, even profitable advertising art, fashion illustration, and TV graphic art.

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WASHINGTON SCHOOL OF ART
Port Washington, New York 11050
(Est. 1904, Accredited Member, National Home Study Council.)
Paradise House, Dipt 18, Box 773, Church St., N.Y.C. 8
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Every color and kind imaginable! Everything guaranteed to live and bloom in
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for people who hate to get out of the shower.

A shower feels marvelous. Until you turn off the water.

Then, brrr. And you hate to get out. But maybe you wouldn't if you had something almost as soothing to step into.

Now you do. The Wamsutta towel. It's extra soft and absorbent. So luxurious, it feels almost as good as the shower itself.

Of course, we can't promise that the Wamsutta towel will make you love to get out of the shower. Or bath. It'll just make the job a lot easier.

Wamsutta
Heritage Towel Collection
For those heavy sets

They misalign "perfectly".

For heavy sets, "measured" to fit, in a color-model. If rolls or swivels one-handed for big or centers. Full of room to

In a living-space—enjoy TV anv

where. Stores huge supply of maga

azines, newspapers, etc., too. Hand crafted of solid pine, rapped with felt. In honey tone pin or white.

Color White & Black

For antique pine or walnut finish. 29'/2' long, 27'H. 14"D. Nine, rugged birch legs. In honey tone pine or maple, (25'/4' between legs). Shipped flat for economy.

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V$ OR H$ (1/2" x 1/2") FOR 10-50 MEDALS ... $0.75 .95

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Name, rank, branch, dates and history, school or sport designs! Glass or black, antique gold or silver, hand finished. 24k white or black, matte or satin, black, gold or silver, hand finished.

The subject is hose

Practically priced by Gracious

Pai'r. 8'/2-9; 9'/2-10; 10'1/2-11.

Diana is noted for her arch-ery, and so is the Diana shoe. Hence good looks and long-wearing com

fort. Size assures perfect fit. Baby calf: black, gray, white, flrott, brown, with chocolate, bone, oil with light blue: AAAA to EE 2'/10 to 10; $17.95; 10'/11 to 12, $18.95. 50c post. Free catalogue. Solby Bayes, HG! 45 Winter St., Boston, Mass. 02108.

Mini-minutes

A miniature clock for your bedside table. Pretty and practical 3" high ornament comes in red, black, white or green (specify) ornamented with gold and multicolored flowers. Dial's white with black numbers. Wind it every 24 hours. Comes in plastic case. $10.95 plus 25c post. World Co., HG! 1 Park Ave., New York, N. Y. 10016.

Flower bowler

The bedroom’s a veritable indoor garden with an eggshell quilt with blue design—an interpretation of a colonial motif. Colorfast blue applies for you to apply (following the design on the quilt) plus embroidery thread, inst $13.95 for double-size quilt, $6.95 for quilt back. Add 75c post. A creation to treasure! The Stitchery, HG! Wellesley, Mass. 02181.

Stroke of luck

A different kind of pencil-tole de

signed to suit the golfing buff to a tee. Metal cart caddy has a true-to-life vinyl golf bag strapped on. Three plastic tees, and golf club head to fit onto pencils (not incl.). Bag and cart stand add $4.98 plus 50c post. G & K Sales, HG! 46 St., New York, N. Y. 10017.

The subject is hose

Wonderful two-way support hose allows you to go and go, free of tired legs and achving muscles. In ultra-sheer white or beige, they are 15% Lycra-Spandex and 85% nylon. 8'/2-9'/2; 9'/2-10; 10'/2-11. Pair, $2.98; two pairs, $5.98. Practically priced by Gracious Living, Dept. 1097, Berkeley, R. I. 02964.
Catch quicksilver...a sheer gauze lighted with ANTRON®

Now—"Antron" nylon from Du Pont lends a special shimmery quality to new fabrics for your windows. Fabrics you can easily convert into exciting sheer curtains, casements and draperies.

Waverly's "Quicksilver" gauze shown is 80% Dacron® polyester, 20% "Antron" nylon. Easy to sew, easy to care for. Remarkably long wearing.

See them in the fashion fabrics department of your favorite store. In a beautifully wide range of delectable prints and coordinated solid colors or snowy white.


Better things for better living...through chemistry
Three to get ready

Serve sauces, dips, salad dressings, and preserves in this triple treat gourmet server while you are off attending to the rest of the dinner. Three removable cups make entertaining easy. Maple finished wood rack with copper tone cups and ladles. 10 1/2" rack. $2.98 plus 50c post. World Co., HG 1, 1 Park Ave., New York, N.Y. 10016.

Proud family

Beautiful coat of arms is handcrafted and deeply sculptured in antique brass with the family name in classic English hand lettering. Shield mount is walnut finished to a patina. Specify family name, pewter or brass finish, 9". $9.00 plus 50c post. Garrett-Marliison Corp., HG 1, 7 W. 30th St., New York, N.Y. 10001.

Crewel calendar

Adjustable calendar for all seasons nestles amidst a woodland scene of a vernal mood. Kit includes design on linen, crewel wool in bright colors to fill in the design, the calendar, brown wood frame, instr. Great for gifting, fits' 13" by 10 1/4", $5.95 plus 50c post. The Stitchery, HG 1, Wellesley, Mass. 02181.

Auto pet seat

Add safety to car traveling when pets go along for the ride. Allows them to enjoy the view atop a comfortable foam padded upholstery in nylon frieze. Plated metal parts won't mark car. Height adjusts. Red, beige, brown, turquoise (specify). 12" by 15". $11.25; 13" by 17" $12.75. Ppd. Sides avl at $3.50. Free catalogue. P-W Co., HG 1, Box 6481, Dallas, Tex. 75206.

Get organized in '68

If you're like us, you've resolved to do something about your Christmas card list before Yuletide '68. To wit: this red, green and white mas card list before Yuletide '68. For giftinig, $1.25 by 5" by 3"; $1.50. Ppd. Bruce Bolind, Dep. HG 1, Boulder, Colo. 80302.

Field of Daisies

A material to brighten any room—it is gay, young and light hearted. Daisies dominate the entire design. Tones of white, grey and green with a bright cheerful yellow center. Repeat is 16". 48" wide. 100% cotton. Hand wash. Design is inspired by the original price samples, postcards and stationery. Write today for discount price. Sorry, no C.O.D.'s.

Edith Chapman

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$11.90 51 B.C. 11.85 11.80
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Enjoy the comfort and satisfaction from these shoes that won the hearts of millions of women.

- Shoes that made Portsmouth famous. Style available BLACK, RED, BLUE, and WHITE soft crushed kid.

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Springmaids look just as pretty the morning after.

“Morning Garden.” Springmaid’s way to greet the day. Pink, blue or yellow blossoms on a white ground, edged in pastel lace. Springmaid sheets from $3.49 to $13.99. Springs Mills, Inc., New York, N.Y. 10018.

Complement your Springmaid sheets with beautiful Morgan-Jones bedspreads and blankets.

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GIFT BOXED: 3 cakes packed in size of 2 cakes both size of 5 cakes large guest size or 10 cakes guest size to 8.50. postpaid.

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Handle handbag
Bermuda bag with a creative bent...for embroidering a monogram in needlepoint. Specify brown, green or navy wool felt; pink, light blue or natural homespun. Bag, already assembled, has wooden frame handle, print lining. Comes with needlepoint canvas, yarn, monogram chart, instsr. $8.95 plus 50c post. The Stitchery, H1, Wellesley, Mass. 02181.

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What more could anyone ask of a clock than to tell the precise time in a clever, clear way? Nifty pla Cards with big black numbers fill without a sound. In gray, honey or white (specify), 8x5 1/2" by 2 1/2" by 2 1/2", clock for a busy executive or housewife. Has built-in diffused light, $24.95 ppd. Breck's, Z32 Breck Bldg., Boston, Mass. 02210.

Spinning reel
Tape dispenser in an early American design looks right in any surrounding, be it traditional or contemporary. Base is weighted to stay put on the desk. Holds standards 108' roll of 3/4" tape. Practical plastic has antique wood finish look. $1.25 ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Calif. 90213.

Terry treads
Walk along in terry comfort about the house or round the pool. Co-ightly softens sport compact sponge-foam rubber soles. They're lined and faced with terry for the house or "round the pool. They're lined and faced with terry for the express purpose of keeping a foot dry. Specify his or hers; small, medium or large. In white. $2.25 ppd. Woodmere Mills, Dept. 63, Hamden, Conn. 06514.
**Shopping Around**

**Lucky leprechaun**
The luck of the Irish will be with you when a 14k gold or sterling silver "little one" sits on your charm bracelet. In 14k gold, $16.95; sterling silver, $2.95. A touch of the Blarney Stone couldn't bring you more happiness than this little fellow! Charm & Treasure, HGl. 1201 Ave. of Americas, New York, N.Y. 10036.

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Art work on stationery involves a deft black and white sketch of your house printed on fine white stock (50 sheets, matching envelopes with address only), $2.35 ppd. Send photo. Subsequent orders less than half original price. Playing cards, matches, avbl. Send for samples and prices. Robert Crooker, G-18, Box 265, Cold Spring Harbor, N.Y. 11724.

**Soakup safety**
Absorbent mat marks the end of the hazardous oil-spot era. Put it on the garage floor to catch the oil. It doesn't absorb water; therefore freezing presents no problem. Made to take dripping--from the strongest, the loveliest. $15. Each 2. $12.95. Add 75c post. House of Goodspeed, Dept. SUT, Federal Sq. Bldg., Grand Rapids, Mich. 49502.

**Dramatic drip-dry**
What's the sheerest of them all—the strongest, the loveliest? Lacy, drip-dry cotton curtains never need stretching, starching, little ironing. All 90" wide. 63"L, $11.95 pair; 72"L, $12.95; 84"L, $14.95; 96"L, $16.95; 108"L, $20.95. Ppd. White or shell. Swatches 25c, curtain catalogue 40c. Hildegarde's, HGl, 597 Farmington Ave., Hartford, Conn. 06105.

**It pays to advertise**
Salaries are good in the advertising profession, and if it is your wish to enter this fascinating field, send for free advertising career kit which includes book, "Opportunities in Advertising." Sample lessons, job opportunities chart, and home business details. North American School of Advertising, HGl, University Plaza, Newport, Cal. 92660.

**Spanish Step**
Display your plates, mug, mugs, objects of art or sentiment on this handsome wall shelf. Finished Spanish style, in antique wrought iron, in the bathroom for her paint and primer. Dark brown wood and ivory, hand carved, conform wrought iron. This smart shelf measures 15" x 4.5" high x 3.5" long.

 henry r. smith studios &
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JANUARY, 1968
**A Carolina Original**

**Plantation Candle**

Send 25¢ for catalogue of CAROLINA Scented Gifts.

**Candle King**

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- $1.96: 2 for $3.50; 3 for $5. Ppd. Na-Find, HS-1, Box 205, Church St. Sta., New York, N.Y. 10008

**Supreme storer**

For sheer storage space, a reproduction of the Victorian side chest that’s a veritable treasure—it boasts four drawers, ornamented with hand-carved rose and leaf pull. Of solid mahogany with an Italian marble top, 19” w., 15” d., 28” h., $99.95 exp. coll. Catalogue of Victorianna with fabric samples, 50¢. Magnolia Hall, HG1, 726 Andover, Atlanta, Ga. 30327

**Fabric frames**

Decorative custom-made frames in several designs are easy to install, ready to paint or stain as you wish. Hardware is included. Fabric insets are not included. Send for free brochure and information on how to measure and install. Town & Country Woodcraft Co., Dept. G1, 219 N. Carpenter St., Chicago, Ill. 60607

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**New winter glory**

Let Morton’s fur restyling specialists transform an old fur into an elegant jacket, cape or stole. There are 45 styles to choose from in their free Fur Style book. Job includes remodeling, new lining and interlining, cleaning, glazing and new monogram. Fully insured.

- $27.95 ppd. Morton’s, Dept. A-6, Washington, D.C. 20004

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**kids get hung up on leo**

...and their clothes will, too! With Leo and his three animal friends (in full color), parents make it fun, hanging clothes will become a pleasurable habit, rather than a chore, for your children. These colorful hangers are made of sturdy pressed board, have long-life plastic hooks and knock-out slots for trousers and belts. There are 50¢ in coin with coupon to Breneman, Inc., Dept. I, Box 10036, Station V, Cincinnati, Ohio 45210

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Protects Mail from Wind and Weather

Holds Largest Magazines Without Folding

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**HEADLINE NEWS**

Dashing Swiss Alpine Hat of soft 100% Alpaca is the "in" hat for sports or street wear. Warm and snug, it's lined with cotton, trimmed with attractive cord. May be worn as a cloche. Comes in Lodens (Charcoal Green) or Black. For men, women, children—specify hat size. Immediate delivery. Material guaranteed. $7.95 ppd.

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Dept. G18, Lake Success, N.Y. 11040

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**POP HANGERS.** We also have a set of four screen greats: Harlow, Garbo, Gable and Bogie in actual-photo hangers. Fine party gift, as well as for kids. Priced as above. Ppd. $3.50 plus 35¢ postage and packing.

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** HOUSE & GARDEN**
Butterflies a-flutter
Three separate 2" by 2" designs on one 14" by 16" piece of linen can be divided to put behind oval frames, under coasters, atop little boxes. Kit with design on linen, crewel yarn to work design in shades of red, blue, yellow, green and lavender, inst., needles, stitch chart, $3.85 plus 20c post. The Stitchery, HG1, Wellesley, Mass. 02181.

Smoker's delight
A sure-fire sensation on a coffee table: a table lighter whose base is artistically carved in India of Shisham wood. Flip style lighter with quality mechanism, 4" tall. $9.95 plus 25c post. Handsome in a gentleman's domain but equally appealing to the ladies. Order from Harriet Carter Gifts, Inc., HG1, Plymouth Meeting, Pa. 19462.

Added touch
Something new adds up to something pretty and practical. White enameled wrought iron extenders with scalloped gallery widen sills to show off plants, bibelots. Use together or separately. Cover sills to 44" 1. 6" w., 22" high. Set of two. $2.95; 2 sets, $5.45. Add 75c post. Henry R. Smith, HG1, 39 Crestline Rd., Wayne, Pa. 19087.

Marble marvel
To banish stains, remove rings and discolorations from marble, we recommend this Marglo kit. Stain remover, polishing powder, marble sealer wax, wood and felt buffing tool and instructions. $5.95. Sealer wax that protects and beautifies, alone, $2.95. Postpaid. A thoughtful gift for marble lovers! Marglo, Dept. 166, Box 114, Niles, Ill. 60686.
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**Clothes Hamper Table**

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**UNPUSHED**

**TALL OR BIG MEN**

**MAIL ORDER EXCLUSIVE**

**FAMOUS BRANDS GO KING-SIZE**

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Iron-on stay-ons
Cloth labels to iron on clothing, towels, blankets. Great for children who go away to school, camp or off on weekends with other youngsters. Each label may have three lines of printing on it. Stick tight through washing and dry cleaning. 50, $1; 100, $1.75; 200, $3.25; 500, $7.25; 1000, $13. Ppd. Handy Gifts, HG1, Box 509, Culver City, Calif. 90231.

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Help your child do better in arithmetic—especially in the New Math—by getting him these new multiplication records. Modern Math teachers insist on children memorizing their tables. Now even children of pre-school age can easily learn all the tables from 2's through 12's simply by playing these records.

No urging needed from parents. Children love these records. Each table has its own catchy tune and jingles. And the man on the record points your child to the tables stick in his memory. He must know his tables to learn long division, fractions and decimals.

Send No Money. Just send coupon and the records will be mailed to you postage paid. If returned within two weeks after receipt, you owe nothing. If kept, pay only $9.95, price in full. Bremner Records, Dept. HG1, Wilmette, Illinois 60091.

School Principal writes: "Your records have a unique teaching approach and a good one. Our pupils are taking new interest in their tables. Excellent as a home-teaching aid."

A. Blair Grates, Principal, Lewiston Elementary School, Lewiston, Pa. Parent writes: "All three of my children root your records and in 6 weeks had learned all the tables from 2's through 12's. Best investment I ever made."

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MUSICAL MULTIPLICATION RECORDS
Teach all the tables from 2's through 12's as easily as the words of a song!

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64" x 2", fits horseharness

Plus 3¢ postage each.

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Switch to beauty in your home with III’s cost without extra flapper for a bolder look. Durable, dependable, handsome. Available in single, double, triple, combination. Choose from many colors. REG. $1.50, 60% off. $0.60 each. Plus 5¢ postage each.

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See how easy it is to be fitted Direct via Mail in Shoe-craft Farmed Fifth Avenue Shoes. Great Values now priced as low as $7.00.

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Make this your garden year-round
Garden hobbyists who own an L&B green- house say nothing matches the pleasure, creative leisure, and family fun that a garden yields when it blossoms all year under glass. And no wonder, for you can hasten Springtime with a headstart on azaleas and tulips brighten Winter days with carnations, mums, snaps and rare tropical plants. You can lengthen Summertime far into Autumn with bromellias, calendula and geraniums. Orchids, African violets, tulips ... more than 200 different plants ... flourish year-round because you control the weather. L&B makes greenhouse gardening practical and economic with dozens of greenhouses and plans to match your needs, from model C-1600 at $360 to greenhouses in 10-ft. sections up to 20-ft. sections.

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DOUBLE THE REGULAR SIZE
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DOUBLE DUTY. Smashing rope design Coasters. 24 kt. gold-plated. Large enough for "at the rocks" glasses, double as ashtrays as shown. Only $1.08 each. Write for FREE catalogue.

Send for FREE catalogue FOR THE GIFT YOU'D LIKE TO KEEP VISIT OUR STORE Sawdust Gallery 123 E. 56 St., N. Y., N. Y. 10022

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INSTANTLY! Like a Movie-Star smile* with new Cosmetic Enamel! Do you smile shy because of discolored, dull and unattractive teeth? Then try WYTEN, a marvelous new "Dental Cosmetics." WYTEN removes the cause of discolored teeth—yellowing and staining of enamel and dentin. In 10 days, WYTEN will make your teeth sparkle white finish that appears so pearl-like and natural. WYTEN is used by thousands as a chemical bleaching agent and is harmless for natural as well as false teeth.

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Walls take on a lavish look with Italian provincial switchplates with baroque-style curlicues. El- egant accents in cast antique brass; electroplated tarnish-resistant fin- ish. Come with screws. Single or double outlet, 3 1/2" sq. $5.95 each; $4.95 (double), $5.95 (trip- le), each 6 1/2" by 5 1/2". Add 45c postage. Postamat Co., Dept. HG168, Lafayette Hill, Pa. 19444.

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Cook and serve those sizzling steaks right at the table. This smokeless electric Hibachi seats juises and flavor in food. 750 watt, infra-red element is self-cleaning; other parts are dishwasherable! Nor- mal polished fret, 21" by 20" by 10". Weights 25 lbs. For chops and hoss deoeures, too. $12.95 ppd. Taylor Gifts, HGL, 226 W. Wayne Ave., Wayne, Pa. 19087.

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Sleek boots with smooth buckled in- step strap are terrific with tweeds, stretch pants or pants-suits. Genu­ ine cowhide with sturdy sole and heel. White, black or bison leather or natural deerskin. Sizes 5 to 10 and M: 1/2 sizes, too, $8.95 plus 50c postage. Order from Old Pueb­ lo Traders, 600-HCB-5. Country Club Rd., Tucson, Ariz. 85716.

Elegance at ease


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Elegance at ease

We're hooked!

We've fallen completely for these enchanting little flower hooks. They're antiqued white metal, topped with natural green leaves and lifelike colored assorted flowers. A touch of spring to cheer a wintry room. 5" high. $1.95 each; $3.75 a pair. Ppd. Artisan Galleries, HG1, 2100 N. Haskell Ave., Dallas, Texas 75204.

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Weaver's light
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Picture this
Your needle glides as gracefully as Degas' brush over this ballerina embroidery portrait. Instructions bring her to life in mauve shades on oyster Belgian linen. Choose standing or bending dancer, $1.95 ea. Mahogany finished or white gilded frame 9" by 12", $1.95. Add 35¢ post. Classic Corner, 12th Water St., Bryn Mawr, Pa. 19010.

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Vagabond model T's a comfortable transport in black, brown, bone or white smooth leather. Wonderful laced look up front. Small width AAAA, AAA, AA from 6 1/4 to 10; medium width, A, B, C from 4 1/2 to 10; wide D, E from 4 1/2 to 10. Heel's 1 1/4", $8.95 plus 55¢ post. Portsmouth Shoe Co., HG1, 1007 Gallia St., Portsmouth, Ohio 45662.
It's the IDEA that COUNTS

"Well!" sniffed the lady after her tour of a very modern architect's very modern house, "I could never live here."

"But Madam," said the architect, with a worried look, "I haven't asked you to."

We all have our own idea of what we can and cannot live with, which is as it should be. But if we use that yardstick on an all-or-none basis, we are likely to miss a great deal that we could live with very happily.

For instance: the idea of reshaping interior space so that you move delightfully from a cozy low-ceilinged hearthside to a soaring shaft high as a tower. You may not be enchanted with the first example you come upon (no one is asking you to live there). But don't pass up the idea until you see how different a look it creates in a different ambiance.

Another instance: the idea of reaching upward for daylight so that your rooms enjoy a lively play of light from two or more directions (and more usable wall space in the bargain). If you are not carried away by the effect in one house, just wait a minute. The same idea can be worked quite differently.

And still another: the idea of walls that disappear, that seem to be there one minute, gone the next. If that strikes you as eerie, be assured that no one is asking you to live in a box lined from top to bottom with mirror or silvery plastic. But how about the fairy-tale sparkle of a single, shimmering, constantly reflective surface to open up one end of a room and lead the eye to romantic infinity?

Every new idea, no matter how strange its form, has its roots or its counterpart in the past. And every idea that has proved sound in the past reappears periodically in contemporary dress. So it matters not whether your taste runs to the daring and the revolutionary, or to the romantic flavored with a touch of nostalgia. It's the idea that counts. Lurking behind the look "you could never live with" may be the solution you have been searching for—a solution that can be shaped to your own taste and carried out in your own special way.
HOW TO CREATE
A FRESH AMBIANCE

SIX
NEW LOOKS
IN THE ASCENDANT

To Samuel Johnson, style in writing was no style at all unless it was "...familiar but not coarse, and elegant but not ostentatious..." Two hundred years later, this excellent yardstick could be used very aptly to measure today's newest trends in decorating. Familiar, as we use the word today, has connotations of nostalgia—one of the pleasantest qualities a room can have. Elegance, of course, means the same thing to us as it did to Dr. Johnson: refinement, quality, stylishness. Coupling the two, we have the kind of ambiance most people want today—an elegance gently tempered by nostalgia, by fantasy, by romance.

The interesting thing about these temperings is that, although they are all stylish, they have nothing to do with being "in style." Unlike the miniskirt, they are wholly individualistic. The new country look, for example, compounds comfort with sophistication, and can exist in the city quite as well as in a remodeled farmhouse. In a comparable about-face, penthouse dwellers are embracing the romantic look and turning their rooms into gardens. Some individualists, indulging an appetite for fantasy, are finding their elegance in the extravagance of glitter and fur. Others, of different temperament, have rediscovered the characteristically masculine elegance of leather and tweed. Exuberant pattern is brewing excitement in some rooms, peaceful pattern is bringing serenity to others. You will find all these looks on the pages that follow. And in the sitting room on our cover, you will see the most joyous look of all, a revival of the magic of red, white, and blue.

Fur by the mile builds
a look of snug opulence

A dozen different kinds of pelts in fur designer Jacques Kaplan's old millhouse in Dutchess County, N. Y., add up to a magnificent, alluring plushiness. Used both for rugs and furniture covering, they suggest a Sybaritism sinewed by rough wood beams and a craggy fireplace. Bons mots: wildly colorful paintings by Ernst Leyden and Kiki Kogelnik, sculpture by William King.
SIX NEW LOOKS continued

Mirror, always a splendid *maquillage*, proves its virtuosity in a New York living room by covering and framing a looking glass, then paving, jewel-like, every inch of a commode. The glitter is softly, romantically echoed by the gleam of silver wallpaper in the foyer, and by the two polished chrome *étagères* that define it. All pattern is concentrated in the bold-scale chintz on the big comfortable chairs and sofa. Interior design by Robert Scana-Pieco of W & J Sloane.

Today's romantic look is a subtle sophisticated blend of contemporary motifs and materials with pleasantly nostalgic overtones—the gemlike sparkle of silver walls and mirrors, enchanting floral patterns

Sliding wood panels, delicately filigreed in the Moroccan manner, mask an entire glass wall in Mr. and Mrs. George W. Headley's romantic garden room in Palm Beach, Fla.—dimming the tropical glare, dappling the floor with checkered pattern. Against them, Venetian falcons carved of limewood take permanent shelter under a panache of flowers—always, when possible, in the same colors as the nasturtiums (charming, nostalgic blossoms) that powder the chintz on the sofa and lounge chairs. Interior design by Falasco-Smith of Palm Beach.
Unabashed comfort in a tiny guest room takes the form of a daybed—a plump old sleigh type with arms made removable for leg leeway at night. But the look of country ease is enriched with velvet, embroidery, and romanticized hues of red, white, and blue. Reflected in the mirror is a second bed—a fold-out French Regency chaise covered in striped canvas, the same fabric used unstriped for the Athey window shade. Furry note: on the pale bleached floor, a rug of palomino pony skins, curried to a high sheen. Interior design by Joseph Braswell.

SIX NEW LOOKS continued

The new country look pays no heed to geography or bucolic clichés, but a great deal of attention to old-fashioned country-house comfort enhanced by the worldliness of silk, velvet, and fur.

The simple, appealingly crude fireplace opening, suggested by the roof of a kraal hut in the African veldt, gives a decidedly rural look to the Louis Bemoists' guest house in Alta Vista, Calif. But Western concepts of comfort prompted luxurious cartridge-tufted sofas with silk and cotton coverings, Thai silk cushions. Zebra hides make dashing accents, are used both as rugs and as seat covers. Interior design by Michael Taylor.
Patterns so quiet you hardly know they are there, in colors that run a monochromatic gamut, were furniture designer Paul M. Jones' choices for the living room of his New York apartment. The walls and sofas are covered with stripes as gentle as the natural soft striping of the kit fox rug. (Only for the covering of one chair did he use a bolder stripe.) And the subtlety of the pattern is encored by subtle colors ranging from pale vermouth to sable, enlivened by the luster of a smoked mirror screen and the glitter of a steel and glass coffee table. The paintings—a Paul Pollaro, at the left, and a Margit Beck—are both from the Babcock Galleries.

Pattern is handled as the means to an end: the subdued-pattern look to foster serenity, the exuberant multipattern look to brew excitement.

Frenetic pattern sets a tiny terrace-party room sizzling with tiger stripes (the banquette), baby cheetah spots spotted in turn with medallions of tiny Chinese gentlemen (everywhere), a flower-and-paisley confection (undercurtains), and striped corduroy (the table cover). This gay hubbub which is also in Mr. Jones' apartment, might have been utter chaos had he omitted to take a vital precaution: the only colors you are really aware of are orange and black.
The warmth of men's-wear fabrics, the gleam of brass, the gloss of capeskin give a tweed and leather look to artist Ralph Du Casse's bedroom-library-sitting room in San Francisco, Calif. Every single inch of the walls is upholstered in herringbone tweed—nubbly, sound-deadening, bright with the glint of brass moldings. In the reading and writing area, above, one wall is spanned by stout bookshelves and served by library steps that, turned about, double as a display easel. The leather-lopped desk with Lucite feet, designed by Jean Michel-Franck in 1938, was perhaps the first example of plastic used in furniture. Soft glove leather covers the loveseat and chairs in the sitting area opposite the book wall, left, and their legs are carved to resemble gnarled branches. (The painting is by Mr. Du Casse.) Dominating the whole room is the very modern, very masculine four-poster that stands in an ell, opposite page. Made of iron pipe railings polished to a pewter gleam, it is trimmed, like the walls, with brass. The bedcover, which reverses to camel-colored cashmere, is of the same tweed as the walls, although the nested Parson's tables are covered in a fine French tapestry. There are no curtains, only a crocheted cotton shade. Interior design by John Dickinson.
WHAT'S NEW FOR LIVING

Starting here, H&G's report on the most exciting new products and projects. Some are frankly experimental, but beneath the blatant shapes and dazzling surfaces lurk sound ideas that can be extracted and adapted to add verve to the way we live today.

The constant shimmer of mirrors obliterates the walls of a room designed by Lucas Samaras. Paved with mirror inside, above, and outside, below, it is furnished with a mirrored table and chair, and lighted to sparkle like a sea of living diamonds. Gift of Seymour H. Knox to Albright-Knox Gallery, Buffalo, N. Y.

Dancing reflections on billowing silver combine real and reflected motion in "Slipcover," a phantasmagoria designed by Les Levine. Blowers hidden behind the sheets of mirror-finished polyester (which are loosely mounted on wood frames) make them expand and contract, while carousel projectors throw moving scenes of New York night life on the surging silver.

ENVELOPES-FOR-LIVING

A favorite field for exploration among today's more adventurous designers is the creation of an interior environment (in square parlance, a room) that is continually in motion, continually re-shaping itself. In some of their experiments the motion is real; in others it is an effect produced by projected light or simply by the shimmering reflections of the room's moving occupants. However it is achieved, the aim is to create an ever-changing envelope-for-living in which walls as such seem to disappear and space seems to expand endlessly.

Another approach to the non-static environment uses means that are quite the opposite. In this case, everything you need for your daily activities is built into a cube which can be opened up on all four sides to take visual advantage of whatever surrounding space is available. Or it can be closed up and moved, when the fancy strikes you, from one part of the room to another, or from room to room, or from house to house. Naturally, this method of changing environment would require some physical effort, but considerably less than remodeling your house or moving a roomful of furniture. You might, for instance, arrange your cube to take in one view during the summer, another in winter. Or, you could push the whole thing off into a corner to clear space for a party.
"The Super Cube," a practical whimsy designed by architect Lester Walker for toy importer Stephen Miller, is a self-contained environment engineered to fulfill all living and working amenities for one person, except those of kitchen and bath. Set in the center of a one-room apartment, left, it looks like a playhouse (8 by 4¼ feet by 7½ feet high) until its front is opened to become the wings of a full office, right. You can open it from the back in the same manner, to reveal a bed-sitting room, above. One side of the cube folds down to offer dining facilities, the other swings out to make accessible a fully shelved closet. Special order from 1-2-Kangaroo.

For shopping information, please turn to page 134.
High-relief rugs and carpets designed by Piero Gilardi are carved by him, quite like sculpture, in polyurethane, which he saturates with plastic dyes until he achieves the intensity of sixteenth-century Flemish painting. Soft as velvet to walk and lie on, the rugs are almost unbelievably true to nature. In a watermelon patch, above, a melon has been picked, then dropped to split into scarlet jaggedness. Deep in one of Mr. Gilardi's forests, left, skunk cabbages, ironically one of the prettiest of spring's heralds, are pushing their way through a blanket of snow. A dry river bed, below left, is paved for 40 feet with rocks and pebbles intertwined with reeds to make a runner. Fischbach Gallery.

Pre-decorated shower owes its stylistness and news value to the elegant canework paneling suggested by H&G and colored in H&G's own Nutmeg. Molded in one piece for easy installation, stall has fiber-glass walls and floor. From Universal-Rundle.

Fantasia of lights designed by lighting expert Robert Goldstein for his living room is an experiment in environmental fun—half art, half entertainment. The lights flash on and off, pictures are projected on screens, mirrored balls glitter, music plays, everybody dances.

INGENIOUS MAGIC WORKERS

Although the work of today's tradition-shy artists and craftsmen varies as night from day, the designers all have the impetus of a common challenge: to bring freshness to the too familiar, to build, in short, a better mousetrap. Here are a dozen new accouterments designed for the house, all generically well-known, yet all innovative in form. For the floor, there is three-dimensional carpeting that looks like sculpture, and in a way it is. For the bath, there is a shower stall with built-in decorative pattern. For anywhere, and imbued with new importance, there is lighting designed for total decoration or to stand in for the sun—or captured in new shapes that permit precise, specialized focus. Even more specialized is the furniture. Some of it is designed to perform as whole rooms-without-walls. Other, simpler designs have been slimmed down to a wonderful compactness and, to stress that advantage, blessed with the mobility of roller skates.

Home ripener: tabletop device to ripen immature fruit under the artificial sun of a circular fluorescent lamp. Sylvania.

Spotlight tree: 6-footer solo with five adjustable eyeball fixtures to use singly or as a quintet. Wonderful way to focus light anywhere in a room, or on a painting, a book, an easel, a piano and its score. At George Kovacs. For shopping information, please turn to page 134.

Sit-in for a room: Clorioso chair and ottoman, half “study,” half leather-covered haven. Designer Cini Boeri provides a telephone, reading stand, light, headrest, memo pad, book pockets. Moreddi, Inc.

Rolling kitchen designed by Joe Colombo is only 42 inches long, yet houses a refrigerator, two electric burners, a breadbox, dish cupboards, vegetable bins, a chopping block. Ash sides, teak top. Design Research.

Beautifully slim mobile desk of rosewood closes to a thickness of only 6 inches. Flip-down writing surface has tooled leather top and built-in lighting in stationery recess. At Vladimir Kagan.

Theatre in the round, a radio/color TV/stereo record player composite designed by John Kopf. The walnut and teak drum, 33 inches high, swivels 360 degrees for viewing from any angle. Andrea.
**PAPER POWER**

If it were invented today, paper would doubtless be hailed as the miracle material of the century. There is a decidedly modern miracle quality to the new ways we are using it: witness the furniture, lighting, flooring, even housing in the “Made with Paper” show at New York’s Museum of Contemporary Crafts, which you can see through January 7, or later on its nationwide tour. Paper’s myriad properties include moldability, strength, lightness in weight, either disposability or permanence depending on how it is constructed, compatibility with innumerable finishes, plus easy availability since it can be made inexpensively from many fibers—wood, bark, rags, straw. Everything on these pages except the table setting is from “Made with Paper.” Some designs are already in production, others still experimental.

**WHAT’S NEW continued**

- **Tote chair** made of die-cut, riveted, heavy paperboard, colored, then plastic coated. 22 inches tall. Designed by Herbert Yates.

- **Plaff lump** of durable corrugated cardboard, bolted together. Designer Frank Siemon.

- **Table and stool** of folded heavy illustration board, designed by Malcolm Peach. Caning on the lighted panels is made of twisted brown paper.

- **Play tunnel** of durable corrugated cardboard, bolted together. Designer Frank Siemon.

- **Chair and ottoman** of cardboard cylinders invisibly riveted together. Designed by Donald Lloyd McKinley. Above it, a lamp made of stapled paper cups designed by Douglas Deeds. The ceiling is hung with an expandable paper honeycomb, the floor is covered with a grassy paper rug.

- **Playhouse** of corrugated cardboard gaily striped. By Fred Bassetti, from Papier Maché, Ltd.

- **Japanese washitiles** for walls or ceiling handmade of vegetable fiber. 6 inches square, ½-inch thick. A papier-mâché bowl by Tamara Melcher.

For shopping information, please turn to page 134.

To walk on:

- a sheet of tempered glass supported by a checkerboard of paper shapes, some folded from corrugated board, some composed of molded spools and spindles. Designed by the Container Corporation of America’s Center for Advanced Research in Design.
BECAUSE OF HABITAT  its architect, Moshe Safdie has been commissioned to design a variety of experimental urban clusters in the United States. There has also been stepped-up interest in other architects' experiments with a building-block type of construction. As noted architect Paul Rudolph points out, there is nothing new about large piled up clusters of housing—for instance, the early Italian hill towns. Twenty years ago, Le Corbusier, among other architects, designed models, top of page, for constructing buildings by assembling prefabricated units. But before Habitat, prefabrication amounted only to shortcuts in conventional building methods, like bringing to the site windows already set in their frames. Habitat proved that an entire small apartment or half of a larger one could be precast of concrete, provided with utilities, a package bathroom and kitchen, then hoisted into place. The possibilities of using other materials for the building blocks has already inspired Jones & Laughlin Steel Corporation to commission Cleveland architects Dalton-Dalton Associates to design clusters-for-living composed of mobile homes. The architects envision arranging these components in a variety of ways: for example, piled to make a three-story townhouse complex, above right, or stacked around a steel skeleton to form a high-rise apartment, right. Paul Rudolph's "megastructure," below, is another design based on mobile homes. If it is built in Manhattan in 1972 as planned, it may be the next major example of building-block houses.

Model of Paul Rudolph's "megastructure"
Three arcs arranged in a concave sided triangle frame three place settings for luncheon on a round marble-topped table. Plates of H&G's Azalea establish the color theme, bring out the rosy hues that abound among the papier-mâché blossoms. Surprise touch: the single bloom placed on each napkin.

A serpentine centerpiece composed of all four arcs, below, wends its way down the length of a rectangular table covered with vividly colored ceramic tiles. In this case the white base of the surtout joins with the white plates, white napkins, white chairs to create a strong foil for the vivid colors of the table top.

A full circle of four arcs wreaths a cluster of votive lights on a dinner table where all else is pale green. Here the clear colors of the papier-mâché flowers provide the color accents.
The marvelously versatile surtout de table—a sectional set of long low flower holders with which you can create a whole repertoire of centerpieces—is as germane today as it was in the eighteenth century. If you are not lucky enough to own an antique surtout of fine china, you will discover that contemporary designs in glass or pottery can also be effective. A delightful variation on the classic invention is this papier-mâché set, created especially for H&G by Gretchen Dow, that bears its own perky everlasting blooms. The four quarter-circle arcs and two straight sections can be arranged and rearranged in many ways for a series of tables.

A long balanced arrangement of two arcs and two straight sections, above and right, is the tie that binds into an intimate group four place settings on a table big enough for six. The same plates—Italian faience in H&G's Lemon Peel—and the same silver are used in both settings. But the switch of tablecloths from patterned to plain, and of glasses from amethyst to clear gives the whole scene, including the centerpiece, a quite different color effect. Sterling silver on all five tables is International's "Crystal" pattern.

For shopping information, see page 134.
TODAY'S HOUSE BREAKS OUT OF THE BOX

When house design breaks free from the conventional rectangular shell and conventionally shaped rooms all of the same height, exhilarating possibilities open up. Today's new house—its multilevel floor plan spreading outdoors to decks and balconies, its ceilings varied in height and pitch—is not a shape that you grasp at a glance. Instead, it entices the visitor to explore it, and yields surprise and delight at every turn. To the people who live there, it offers constant delights: indoor bridges, see-through stairways, bay windows, some rooms as low-ceilinged as lairs, others as lofty as castles. And this interior variety is reflected on the exterior by walls that jog in and out and roofs that differ in level perhaps for each major room. Windows, too, take varied shapes and are placed with unprecedented freedom. Punched into walls and roofs wherever the need arises, they lavish the interiors with cross-light and an ever-changing play of chiaroscuro.

As mysterious in shape as a castle

When the Marvin Corwins sat down with architect Jay Sears to plan their weekend house at Quogue, Long Island, they talked first about mood. "We want a house that is like a castle, with lots of interesting, mysterious things going on, a house that invites you to explore it." They also wanted a blue-ribbon example of modern architecture, and, not incidentally, privacy for themselves and their two-year-old son, Kip; generous views of the water; easy upkeep.

As you approach the three-story house, in a populated but uncrowded beach community, the complex design stands out as unique. Yet, the sharp, strong lines seem wholly appropriate for an open site near the sea, blown by winds pungent with salt, pine, and bayberry. From the road, you see a jagged façade, above, extended by winglike fences. The fence at the left, pierced with playful geometric cutouts, screens the front door (see plan, page 98), and the one at the right protects the big polygonal deck at the back of the house, opposite page. (Continued)
of the Box: Mysterious Shape continued

The exterior lines of the house clearly reveal the shapes of the interior spaces. At any given spot, for instance, the height and angle of the roof reflect the shape of the room directly below it. The windows, too, are placed with no concern for condition. And to break up the flat planes of the white-stained cypress siding, many of the windows are framed by "eyebrows" of blackened shingles like the roof and framed at the sides by projecting fins.

The mood of the house is summed up in the living room, "the spiritual heart of the house," says Mrs. Corwin, "and my twentieth-century idea of medieval." Rough plaster walls, tall arched doorways, a dramatically pitched five-story ceiling, and lots of white contrasted with dark-stained cypress create the romantic effect that she had hoped for. (Continued)

Gently angled walkway screened by fence leads to front door of paneled oak.

Varied windows and roofs create a fascinating complex

Cross section reveals varied shapes of interior spaces. Study and dining room ceilings slope in opposite directions; living room ceiling slopes at right angles to both.
Irregular plan takes full advantage of the view

The perimeter of the first floor plan jogs in and out wherever the shapes and relationship of the interior spaces require it. On the second floor are two bedrooms and baths, and on the third, an L-shaped studio that enjoys a panoramic view.

The living room is also the physical heart of the house. From it radiate the entrance hall, the study, the big outdoor deck, and the dining room. Although not quite as lofty as the living room, the dining room ceiling slopes upward to 16 feet. But a quartet of lamps hung low over the dining table create a warm pool of light that gives the room a sense of pleasant intimacy after dark.

Study, living room, dining room, and deck all face the best view: a low-lying Dutch-style landscape around an inland bay. And as the house climbs upward, its multishaped windows take in more and more of the panorama.

The dining room’s glass doors, above left, open directly to the deck, left, and its arched doorway to the living room, making for easy indoor-outdoor circulation of traffic during summer parties.

For building materials and equipment, please turn to page 135.
Despite its large dimensions and lofty ceiling, the living room has the intimate air of a much smaller room. The raised hearth of the corner fireplace, extending along the adjoining walls, seems to suggest a pair of welcoming arms. Throughout the room there is a continual play of textures: rough plaster troweled onto the wallboard walls; the glass of the doors; the oak and cypress planks of floor and ceiling; the slate top of the hearth; plus the rug, the soft nubby fabric on the sofa, the wicker chair frames.
2. A cluster of skylighted towers

The upward thrust of this house in Fairfield County, Conn., and many of its details, as well, grew out of the character of its site—the edge of a ravine surrounded by tall hemlocks. A family property for many decades, this was the spot where a young father of two girls and a boy, all under ten, used to camp out when he was a boy, and this was the spot where he and his wife decided they wanted to live. The height and numerousness of the trees decreed that the house climb high and open wide to bring in the daylight, and several exhilarating views determined the placement of many of the windows and decks.

When the couple discussed their plans with architect Edward Larrabee Barnes, they also asked for a separate wing for the children where they could be easily supervised yet their play would be undisturbed and undisturbing. (Continued)
Each of the three towers has a massive vertical skylight.

The architect's solution to these disparate requirements was a house consisting of three contiguous towers, each peaked and skylighted but facing in a different direction. One contains only the living room (see previous page). Another includes dining room and kitchen on the lower floor, parents' bedroom and bathrooms above. The third is the three-story children's tower, which rises from utility rooms at ground level.
level to a big, balcony, generously cross-lighted playroom at the top. The exterior walls of the house are vertical cypress siding, left unfinished (except for a preservative) so that it will weather naturally in a soft silvery tone. The pitched roofs of the towers are copper, oiled to prevent change of color. Most of the interior materials, too, were chosen for easy maintenance. Oak sheathes the walls that children’s unwashed hands might smudge: those in the entrance hall, the upper stair hall and playroom. Ceramic tile covers the floors of the kitchen, the mud room, and, in more decorative style, the living room. The floors in the children’s rooms are sound-deadening cork; those in the remaining rooms are stained oak which has been treated so that a once-a-year professional polishing keeps them shipshape. (Continued)
The children's tower climbs to the treetops

Just inside the outdoor entrance to the children's tower is the mud room where they can dive themselves of snowsuits and muddy boots, then wash up in the adjoining lavatory. Along one wall is a long bench for changing footwear and, beneath it, deep drawers for stashing boots. Often the room doubles as a downstairs playroom where the children can be conveniently supervised from the kitchen. On the floor above are bedrooms for the little girls and their nurse and a halfway leading to the parents' bedroom. The boy's room is on the top floor, next to a guest room and the big playroom with its broad deck. As high as the old hemlocks, this sunny spot has all the romantic quality of a tree house.

ABOVE: Plan of complex three-story house is workable because of corridors that bisect the two lower floors, terminating in stairways at each end.

OPPOSITE PAGE: In the top floor playroom, a long sofa built against stairway balustrade faces sliding glass doors of deck. Light pours in from both the deck and from vertical skylight high up in opposite wall.

*Building materials and equipment, see page*
For the fourth time in four years, H&G has the pleasure of reviewing the constantly shifting scene at Blair House, the White House guest house for visiting dignitaries. The principal stagehand of the latest shift undertaken by the Blair House Fine Arts Committee and the State Department was Dr. Richard Howland, Chairman of the Department of Civil History at the Smithsonian Institution. Cornered in the new American Renaissance room at Blair House, he described its origin and growing pains.

"You know, it occurred to us that when it came time to do over the rooms on the third floor (room by room, of course, things move slowly around here), we might re-do each room in an important style of American cabinetry, continuing the example House & Garden set in the American Empire room you installed on the second floor [see H&G, January, 1965]. After all, this place is a kind of museum. Everyone liked the idea, but we couldn't get things started until one day a generous lady offered the Smithsonian enough Civil War uniforms to outfit a platoon, plus two monumental pieces of American Renaissance furniture. We were delighted. We took the lot, and that was the beginning of this room."

"American Renaissance furniture is usually called Victorian just because it was made during Victoria's reign, but it's too individual to hide under that bushel. It is a combination of Gothic and classic elements strained through the sieve of Philadelphia cabinetmakers, and I must say the blend came out a lot fancier than it went in. Just the same, the style was all the rage in its day, and the two major pieces here at Blair House—the bed and that dressing-bureau—were exhibited at the 1876 Philadelphia Centennial as the ultimate in total luxury. They were! Today, of course, the stuff is so outrageously grandiose that, out of context, it's a bit too bizarre for the average person's peace of mind. But surrounded by its own kin, it can be pretty splendid—as long as everything dovetails. That's why we asked Bill [interior designer William Pahlmann] to help us. After he recovered from the shock of his first exposure to the furniture, he took a shine to it and went to work." (Continued on page 144)

The bedroom, splendidly caparisoned and faithful to the period in every detail, is dominated by its Brobdingnagian bed.
For the first time in fifty years or more, contemporary craftsmen are once again turning their talents to the objet de vertu, that delightful tradition enriched over the centuries by master jewelers from Cellini to Fabergé. Since today's jewels for the house are not all made of precious materials, their prices range from the magnificent to the modest. But like their fabulous predecessors, all are marked by extraordinary craftsmanship, and all are designed to be placed about so that your gaze, resting for a moment, may alight on something beautiful. Their worth is measured not in karats, but in joy—the joy of owning a tiny piece of idle beauty, of letting your wondering eyes caress it again and again, then suddenly discovering some new and marvelous detail.

Two English silver fr...
Back of the house has been opened up with glass walls through which you can see the variation of interior levels. Slanting glass door to the cellar turns the basement stairs into a mini-greenhouse.

Three two-story towers were set into holes cut in the floors. First tower just inside the front door adjoins the stairs down to the study. Second tower, at side, rises from living room to top of house. Third tower, at the back (see also opposite page), ascends from basement-level kitchen to roof of first floor extension. Second and third towers have skylights.

Traditionally, architects and designers have used their own homes as laboratories for their experiments with space and visual effects, but few have done it as wholeheartedly as Charles W. Moore, chairman of the department of architecture at Yale. Soon after he moved to New Haven, he bought and remodeled a century-old frame house in a slowly redeveloping downtown area a short stroll from the university and his offices. A bachelor, with no family's tastes or needs to limit him, he was free to try out any proposition that seemed worth developing, so his house has become a constantly changing, probably never-to-be-finished workshop for himself and his students, a crucible where ideas are born, theories tested, and form given to whimsy. "Instead of faking the facade and gutting the interior," Mr. Moore explains, "I used the existing house as a shell, cut holes in the floor and filled them with what I call 'tubes'—some people call them towers—to break up the space into several small rooms or sections of rooms, some low-ceilinged, some very tall. What we are concerned with here is space, finding new ways of seeing it and experiencing it. Most people, when they remodel a boxy house, think in terms of opening up the space horizontally, but you can also open it up vertically."

This might, of course, mean sacrificing floor space, but in this case, the square footage (Continued)
Spectacular ostrich egg, right, whose knobby-kneed parents must surely feel tinges of pride. Carefully blown and intricately painted in mysterious Africa, it now balances on a brass bamboo tripod from France. From Henri Bendel.

Two gold birds, left, one in gay enamel plumes, both singing raucously from vine-wrapped lapis or quartz perches, while a butterfly listens from his amethyst. All three become pins between choruses. At Van Cleef & Arpels.

Solid rocks of intricately knotted knitting wool for softhearted saxatilists, and a box made of gem-encrusted gold and coral twigs. Rocks by Dominic di Mare. Arthur King box.

Clear acrylic-plastic box tightly sealed around nine painted batteries and a cluster of grain-of-wheat lights that twinkle in endlessly varying patterns. By William Crover, from the Martha Jackson Gallery.
AN ARCHITECT PLAYS GAMES

continued

Cutouts in the walls make space seem endless

lost by cutting holes in the first and second floors was compensated for by salvaging almost all of what had formerly been an unlivable cellar.

The house is like a magic show—now you see it, now you don't. Mr. Moore and his students have put together so many varied shapes of varied scale that it is hard to distinguish what you see from what you think you see. Among these devices are geometric cutouts in the plywood walls of the three towers that stand just inside, but clear of, the walls of the house.

"The glimpses of other spaces and other colors and patterns that you get through those cutouts," he points out, "tease the eye so that it registers like a movie camera rather than taking in a simple static picture. You can see that the space extends, but you don't know how far, so you unconsciously assume it extends to infinity. Some of those arcs have the radius of an 18-foot circle—much bigger than anything the house could possibly hold. But you forget that, and, impressed by the size of the segment, imagine the whole space is much larger than it really is."

Another of the space-shaping devices is color, which has been used partly to deceive, partly just for fun.

"We painted the inside walls of the house that green-beige in order to make them disappear as much as possible. But we painted the insides of the tubes stark white because we wanted a sharp background for the strong colors of those plywood shapes we set behind the cutouts. The color combinations have even more punch when they are set off by white—they actually seem to move."

Most effective of all in fooling the eye are the divergencies of scale among the objects that fill the house:

"By contradicting preconceived ideas about the relative size of one object to another, these tricks of scale make you look at space in a new way. (Continued)"
Light from glass wall at back of house, above, pours down into kitchen and through a collection of toy-filled plastic boxes ranged on table in adjoining dining room to make a centerpiece.

From the front stairs down to the study, left, you can look across living room to back of house. Family portraits hang in front tower.

Tower at side of house, right, thrusts upward over one side of living room in dramatic contrast to the low ceiling of the rest of the room.
Light from many sources is more exciting

You stop taking things for granted—you have to stop and think. For instance: the Ionic columns in the kitchen are only 5 feet tall, but that man's figure at the top of the stairs is a lot larger than life. And all those car models suggest a world of still another size.

Mr. Moore and his students play with light as well as space—and with the way light affects space.

"Multiple sources of illumination, each pinpointed to fit a space, are far more exciting to live with than a general glow. When you reach upward for daylight, the effect becomes quite different than when all the light comes in through windows in the side walls. In my kitchen, for instance, light comes partly from the skylight at the top of the tube, partly from the glass wall which is well above eye level. The living room gets light from four directions—directly through the front windows, indirectly through the openings in the skylighted towers and in the back wall facing the glass wall at the back of the house." At night, artificial light is not beamed over broad areas, but focused for the most part on art objects so that your eye is led from pool to pool.

The result of Charles Moore's experiments with space is a house that is great fun to be in and to live in. Each tower has acquired a name. The study is called Howard, for a friendly dog in New Orleans, Ethel is the no-nonsense name of the kitchen, and the living room answers to Barengaria. "I chose it because it has such a lovely sound, not because it was the name of Richard the Lion-Hearted's wife." Everywhere you look there is a joyous conglomeration of lively spaces, shiny vinyl, cherished inheritances, found objects, playthings.

"I believe a house should be a personal environment," he says. "It should be filled with things that give the owner pleasure and create an individual esthetic climate that separates him and closes him off from the visual deprivation of most city settings."
Mini-greenhouse on former cellar steps, visible through glass door, makes a pleasant adjunct to the kitchen and breakfast corner.

Three sides of living room are lined with broad couches. Opening in wall at right of the windows overlooks the front staircase.

Telephone is usually kept out of sight in one of Mr. Moore's set of super-sized baskets.

Toys and other objects are displayed in wall-hanging cabinet. Bank of continuously glowing bulbs at top was designed by one of students.

The old basement walls are covered by plywood panels with access cutouts for switches.

Octagonal clock case was lined with mirrors, filled with toy soldiers, topped with glass to make table; painted wood disc makes another.

Night, colored light ricochets off slowly turning mirrored ball high in the front tower.

Larger toys and folk art are displayed on sills of the cutouts in double-walled front tower.

Chandelier over dining table (see below) consists of a cluster of sockets, plugs, and bulbs—was designed by student Bill Grover.

In guest bedroom, end of headboard that overlaps the window was painted a different color to make clear that the misfit was intentional.

Dining table that doubles as work and conference table was made by placing 3-by-12-foot butcher-block top on sculptured concrete base.
H & G designs

A GREENHOUSE - BATHROOM

Think the Romans had the right idea but the wrong setting. For their exercises, invigoration, and relaxation they flocked to the public bath, but we like to pursue these quiet, private places. That is both readily accessible (so we can take advantage of those scraps of time snatched from busy schedules) and visibly delightful (so we can enjoy them). H & G believes this type of personal private refuge is possible even in a built-for-life house.

Given a free hand by Scholz Homes, Inc., we converted the master bathroom dressing area in the Mark 67 model house in Rudgate-in-the-Woods, Toledo, Ohio, into a private health spa-greenhouse. (Although larger than average, the room is not as expensive as those in many of today's individually designed houses.)

In the dressing area, which includes a walk-in closet, we allocated space for stash-portable exercise aids and installed a wall-to-wall lavatory. In the bathroom proper, a second lavatory counter and a toilet compartment screened by a bead curtain. Adjacent to the adjoining wall is a 6-foot sunken tub, no longer a luxury now that its installation is simpler and more widely understood. A built-in tile-covered bench spans the end of the room, and against the wall opposite the tub we installed another built-in which would be a valuable addition to any bathroom with a few feet of extra space: a six-inch-high tile-covered platform that can be used variously as a place for bathing the feet, for doing exercises, or for catnapping after a warm bath. In our bathroom, it can be used for sunbathing. Since a 4-by-7-foot plastic dome skylight turns the room into a solarium for pampering people, as well as a greenhouse for pampering plants.

Versatile built-in table-platform makes a fine place, left, to bathe the baby. Plastic tub stays in dressing-area closet between splash sections. Quick switch, below: Terry mat and pillow ready table for basking under sunlamp on wall above. In side of platform are niches where towels can be stored and add color to room.

Portable bicycle and folding slant board are easy to tote from closet, fast to set up. Plants thrive under skylight in moist atmosphere. Exercise aids, Diversified Products.

For shopping information, see page 134.
Kitchens take new shapes

The equipment and storage facilities that make up today's kitchens are so adaptable that the kitchens themselves can be as varied in shape as pasta and still work beautifully—witness the four kitchens on these and the following pages. In each case the unconventional shape of the room was prompted primarily by an imaginative house plan designed to conquer a special site problem or meet special family needs. And the result has not only proved as efficient as the squared-off kitchen, but actually offers welcome advantages.

TRIANGULAR KITCHEN: A STEP-SAVER

A triangle is a trim shape for a small work area because it offers as much wall space as the more conventional U-shape, yet takes much less floor space. The triangular form of the kitchen in a Long Beach, Calif., house designed by architect Paul Edward Tay, evolved naturally from its location at the crux of three main wings of the house. One side of the kitchen is wholly open, above a peninsula counter, to the family room. An adjoining wall borders a service corridor that includes laundry, pantry, and extra storage space. A sliding door in the third wall leads to the dining room, and the open end of the triangle faces sliding glass doors to the terrace overlooking the pool. Although the kitchen itself measures only about 172 square feet, its openness and 10-foot-high ceiling make it seem much larger.

Counter-high peninsula is all that separates kitchen from family room, making the small kitchen seem large. Over the range is specially designed long shallow hood that also houses fluorescent. Vent pipe is painted lavender in decorative contrast to French blue countertops, walnut cabinets, white walls and floor. Interior designers, Roger Billingsley and Bruce Plummer.
ROUND KITCHEN:  
A LOGICAL DELIGHT

The circle is a cozy, friendly form, and when used for a kitchen, it also is a convenient one because it brings the various work areas closer to each other. Building a round kitchen involves no special problems: you simply arrange standard squared-off appliances around the curved walls, then top them with curved counters.

The round tower kitchen in the Leonard Bernsteins’ house in Norman, Okla., was inspired partly by the shape and location of the house site which is just off the circular turnaround of a dead-end street. “Immediately in my mind the tower came out of the site,” says architect Dean Bryant Vollendorf. Add to that Mrs. Bernstein’s enthusiastic response to H&G’s semicircular Wheel-About Kitchen with its mobile work island (see February, 1966): “That idea is just right for me—I enjoy cooking and I like my tools to follow me around.”

The kitchen is about 17 feet in diameter, but it gives you a feeling of limitless space, thanks to a huge U-shaped window that overlooks the children’s play area, then soars through a cutout in the ceiling up to skylight, capturing a dramatic view of roving clouds in the distance.

Well-separated areas for laundry and ironing, food preparation and casual meals make it easier to organize the work.

Equipment includes: 1 mobile storage-and-work table; 2 refrigerator; 3 oven; 4 cabinets; 5 range; 6 double sink; 7 dishwasher; 8 pantry; and 9 breakfast table.

Essential to the round plan is the mobile island that holds the most frequently used tools and provides a work surface that goes wherever Mrs. Bernstein wants it. Shelves above the wall cabinets have pockets for potted plants as well as room for simple porcelain light fixtures that provide overall illumination. Color scheme includes white ceiling and walls for coolness, yellow counters, light wood tones, and beige brickwork.

Kitchen’s only window admits a tremendous amount of light and air. Glass panels flank a series of vents and lead into a skylight.

Kitchen is enclosed in round brick tower facing entrance court.

The brickwork of the tower continues indoors, past a glass wall at the front of the house, and solidly separates the kitchen from the dining room.
KITCHENS TAKE NEW SHAPES continued

WIDE-ANGLED KITCHENS: SPACE-EXPANDERS

Rooms with walls that join at angles wider than 90 degrees are likely to be wonderfully unconfining places to work because wherever you stand, the walls seem to open up rather than hem you in. The two kitchens on this and the opposite page take full advantage of this psychological effect. The one above in a hexagonal house designed by Tivadar Balogh for Mr. and Mrs. Marshall Field, Jr., in Long Grove, Ill., is essentially a two-wall kitchen, but one end, like a funnel, opens up into a wide-angled area furnished for household planning and informal dining. Since there is no rigid demarcation between the relatively small kitchen and the large family room adjoining, the kitchen proper seems much larger than it really is.

The kitchen, opposite page, designed by architects Seminoff-Bowman-Bode for Mr. and Mrs. Lowell D. Clark in Oklahoma City, Okla., is a complete hexagon—a shape that automatically promotes a well-organized plan since it offers six walls that can be allocated to different activities. In this case, one wall consists of sliding glass doors to the terrace, but there is an additional work center in the form of an hexagonal island permanently installed near the middle of the room.

Funnel-shaped kitchen, at its open end, is divided from family room by six-sided dining table that also guides traffic. In working area of kitchen hood for range lowers from the wall cabinet above it.

Household planning and dining facilities are at social end of kitchen near the family room, while work centers are confined to two wall space leading to: 1 desk; 2 counters; 3 range; 4 undercounter oven; 5 built-in refrigerator; 6 double sink; 7 dishwasher; 8 table for informal me
Hexagonal kitchen has abundant wall space and no hard-to-use corners. Hexagonal island that houses the range is conveniently distant from related food-preparation areas. Range is vented through the floor and when not in use can be closed flat to provide additional work surface. Jenn-Aire rangetop.

The two walls nearest the dining room form a party center with a bar-counter, party sink, brick barbecue.

Hexagonal plan allows easy flow between kitchen, dining room, and deck-terrace, encouraging guests to circulate during informal parties. Layout provides:

1. Storage pantry
2. Oven
3. Counters
4. Refrigerator and freezer
5. Double sink
6. Dishwasher
7. Bar-counter
8. Party sink
9. Brick-faced barbecue
10. Rangetop island.
PORTABLE TOPIARY

With classic pruning techniques, you can turn ordinary potted plants into peripatetic ornaments for your winter patio or summer terrace

All the great gardens of Europe and many in this country (including Colonial Williamsburg) contain at least a few examples of the familiar classic topiary—landscape shrubs and trees trained to assume fanciful shapes, from the Euclidean to the zoological. But topiary that is potted, boxed, or tubbed for relatively easy transporting to seasonably desirable locations offers a wholly new kind of incidental garden adornment. And to the gardener it offers new gardening pleasures since trimming and training potted plants combine elements of creative sculpture and horticultural expertise with a touch of mechanical high jinks.

There are two types of portable topiary: plants that are supported by armatures (frameworks) of one sort or another, and those that have enough inherent stability to support themselves. The former type are best suited to vines, fine-leaved species, and those with weak or trailing stems. The latter include shrubs or small trees that are not required to conform to intricate shapes. And some examples involve modifications of both types. All, of course, require some fussing with on a more or less regular basis, which is part of their charm. But none is beyond the reach of gardeners of reasonable ingenuity and patience—for proof, turn to Gardener’s Month, page 136.

Numerous beguiling examples of portable topiary accent Mr. and Mrs. Charles D. Webster’s gardens at Islip, Long Island. LEFT: A spiral of ivy, guided rather than supported by heavy iron wire, ascends to spread its plumage over a sphagnum-bodied chicken. OPPOSITE PAGE: 1. Two tapered trees of English ivy have inner supports enclosed by outer wrought-iron frames that spiral to an iron acorn finial. 2. The small and appealing fowl, formed from a dwarf Eugenia microphylla or clove tree, stands unsupported in a shallow wood box, its body kept neatly trimmed over a saddle of wire mesh. 3. An evergreen privet’s triple-cloud effect depends only on a naturally stout main trunk. 4. H&G, just for the fun of it, shaped and planted the arrogant goose—for all the hows and whys, see page 136. 5. In another corner of the Websters’ garden is a flop-eared rabbit with a body of English ivy rooted in sphagnum moss and supported on a post.
Wines of the Rhine and the Moselle

By Hugh Johnson

German wine, by definition, is something rather special. Far from being the spare-time occupation of every farmer, as it is in Italy, or the country's biggest industry, as it is in France, wine making in Germany is a highly localized, highly specialized, calculated risk. The risk, the expense, and the sustained effort needed to be justified by extraordinary quality. If the net result were only rin ordinaire, the growers would go out of business. It is virtually true to say, therefore, that there is no such thing as a German wine. If wine is German, it has to live up to a certain standard of excellence. To a grower, this represents a very useful guarantee.

No one could say that the wines of France or Italy all fall into one category. Dry, lemony, luscious, golden, purple, tawny, ruby, near-orange, nutting, violet—all are good and reliable. They tend to be a little sweeter and softer than unblended wines selling for much the same price. To understand just what it is that they lack in comparison with natural wine it is only necessary to taste both. The extra quality is called by many names: finesse is one, breed another. It consists of a balance of sweetness against acidity reminiscent of ripe fruit. Without the sweetness the acidity would be unpleasant, but without the acidity the sweetness would taste soft, flat, and dull.

Given a year when the grapes ripen to perfection, a German grower does not stop at making one good standard wine. His opportunity for experiment (and, if he is lucky, considerable profit) comes with a warm fall. His object is now to ripen the bunches further and further, if possible, until the grapes begin to shrivel on the vines. With his sweater and sweeter grapes, he can begin to make the really premium wines of Germany, wines which can be sold not only as unsugared, but also for the price-raising tags of higher and higher quality.
Risottos and Pilafs
PRINCIPLES OF THE RISOTTO AND PILAF

The Raw Materials

To make a perfect risotto or pilaf, it is absolutely essential to use a rice that will absorb the cooking liquid properly and give the right end result.

The short-grain rice from the Piedmontese region of Italy is always used for risottos because it has the capacity to absorb an unusual amount of liquid. Short-grain rice is seldom sold in supermarkets, but it can be bought or ordered from Italian or specialty stores (see listing on page 134).

Long-grain rice, more commonly known as Carolina rice, is the type used for pilafs of all kinds. This is available in supermarkets, but be sure you get the plain Carolina rice—the converted or precooked type will definitely not do.

The cooking capacity of short- and long-grain rice differs distinctly. When completely cooked, long-grain rice will triple in bulk and have a fluffy, yet somewhat moist, texture. Short-grain rice cooked for a risotto does not expand quite as much, and the consistency is softer and creamier, although the fat little grains remain separate.

Stock—canned or homemade chicken or beef stock, or lamb stock—is the usual cooking liquid for all pilafs except the Persian variety. Occasionally tomato juice and stock are mixed, half and half, to color the pilaf and give it a slightly different flavor.

Chicken stock is the standard cooking liquid for risotto, plus white wine, which is first poured over the rice and allowed to boil away quickly before the stock is added. If seafood is part of the recipe, fish stock or bottled clam juice, or a combination of white wine and clam juice is substituted for chicken stock. (Pilafs that include seafood should also be cooked in fish stock.)

For both risottos and pilafs, the stock should be well seasoned with salt and monosodium glutamate (this intensifies the flavors), allowed to simmer a little before it goes into the rice, and always added while hot.

When butter is called for in a recipe, it should always be sweet, not salted.

Saffron is often included in risottos, to color and delicately flavor the rice. Powdered saffron, which dissolves easily, is preferable, but if you can't find this variety, you may use the saffron filaments and crumble them with your fingers, or crush them in a mortar and pestle or with the back of a spoon. In a pinch, you can substitute 3/4 teaspoon turmeric for a pinch of saffron.

Coarse bulgur, or cracked wheat, may be substituted for rice in many pilaf recipes, except the Persian and Indian. Well-seasoned chicken or meat stock is again the cooking liquid, and the proportions are the same as for rice.

The stores listed on page 134 sell, and will mail, ingredients needed for risottos and pilafs.

Basic Risotto

1/4 teaspoon saffron, powdered or crumbled
4 cups well seasoned chicken stock, canned or homemade
5 tablespoons sweet butter
2 cups Italian short-grain rice
1 cup chopped onion
1 cup dry white wine
Salt, if necessary

Add saffron to stock. Bring to a boil and keep warm over very low heat.

Melt butter in a 3- or 4- quart pot. Add rice and stir until well coated with butter. Do not allow rice to brown. As soon as the butter begins to bubble a bit, add the chopped onion and stir until onion is wilted and soft. Add wine, all at once. Raise heat as high as possible and stir constantly until white wine has almost evaporated.

Add three-quarters of simmering stock and stir. Cover pot tightly, turn heat as low as possible, and cook about 25 minutes, stirring at 5-minute intervals. At end of cooking time, the rice should be tender, the consistency creamy, with the grains still retaining their shape. If the rice is not tender enough, add remaining stock and continue cooking, stirring once or twice. Taste for seasoning, and add salt, if needed.

Serves 4-6 as a first course, or as an accompaniment to an Italian cotoletta or veal chop.

Note: Any desired combination of cooked ingredients may be added to the basic risotto. See page 131 for suggestions.

Risotto Milanese

In this elaboration of the basic risotto, bone marrow and Parmesan cheese is added. In the traditional recipe, raw bone marrow is usually added at the beginning of the cooking, but I find this makes it shrink so that it is barely discernible in the finished dish. I prefer to add it near the end of the cooking time. Ask your butcher to split the marrow bones lengthwise; the marrow is then easily removed from the center with the tip of a small, narrow-bladed knife. If you cannot buy marrow, add melted butter to the risotto just before serving, to give the necessary richness.

Basic risotto recipe
1 cup raw bone marrow, diced, or 4 tablespoons melted sweet butter
1/4 cup freshly grated Parmesan cheese

Follow the basic recipe. When rice is tender, stir in the marrow and continue to cook over low heat for no more than 10-15 minutes.

Stir in the grated Parmesan cheese (and the melted butter, if marrow was not used) and serve at once. The cheese may be served separately, if desired. Serves 4-6 as a first course, or 4 as a luncheon or supper main dish.
Spanish Pilaf with Shrimp and Chorizo

Double the recipe for the basic rice pilaf, but use 4 tablespoons land instead of the butter or oil. Add a large pinch of saffron to the hot stock to color the rice bright yellow. While rice is cooking, prepare the following ingredients:

1 cup sweet or hot chorizo (Mexican or Spanish sausage) or Italian pepperoni
1 cup olive oil
1 onion, chopped (about 1 cup)
4 cloves garlic, finely minced
1 large green pepper, chopped (about 1/4 cup)
1 large tomato
1 pound red, seedless small shrimp (the kind that run 16 to the pound, or smaller.
If unavailable, cut large shrimp into 1” slices)

While the pilaf is cooking, put the chorizo in a saucepan with water to cover. Bring to a boil. Reduce heat and simmer 10 minutes. Drain and cool. (It is not necessary to cook pepperoni.)

Slice 1/4” thick and reserve (if you use pepperoni, slice very thin.) The chorizo is easiest to slice if it has been cooked and chilled ahead of time.

Heat 3 tablespoons oil in a skillet, the onion, garlic, and green pepper and saute until just soft and wilted, adding the remaining tablespoon of oil if necessary. Stir the sliced chorizo or pepperoni into this mixture. Skin the tomato, halve it, and squeeze out the seeds and juice. Chop the pulp and reserve.

When rice pilaf is cooked, dry it out a little as directed in recipe for basic rice pilaf. Add uncooked shrimp and allow to stand a few minutes, or until the heat of the rice has turned the shrimp pink, an indication that they are cooked through. Add the chorizo mixture and toss all lightly together. Add the tomato pulp to the pilaf just before serving. Serve as soon as possible.

If the dish has to be held, place the rice pilaf in a 200° oven, covered with a folded towel, but keep warm in a bowl.

To serve, place rice pilaf just before serving. Serve as soon as possible. If the dish has to be held, place the rice pilaf in a 200° oven, covered with a folded towel, but do not add the raw shrimp until a few minutes before serving or they will overcook. Serves 6.

Armenian Lamb Pilaf

(Shown on cookbook cover)

Double the recipe for the basic rice pilaf, using a heavy 4-1/2 quart pot with a tightly fitting lid. While it is cooking, prepare the following additional ingredients:

3-4 tablespoons sweet butter
1 tablespoon olive oil
3 pounds loin lamb chops, or good shoulder chops, boned and cut into 1/2” pieces
1 large onion, chopped (about 1 cup)
1 green pepper, chopped (about 3/4 cup)
4-6 cloves garlic, finely minced
1/2 cup shelled pine nuts
1/2 cup shelled pistachio nuts
1/2 cup currants, washed and drained
1 teaspoon cinnamon
1/2 teaspoon ground allspice
1 teaspoon monosodium glutamate
Freshly ground black pepper, salt to taste
1 tablespoon chopped fresh mint leaves, or 1 teaspoon dried mint leaves

Heat 3 tablespoons of the butter and the oil in a large heavy black iron skillet. (If the lamb chops are lean, you may need the additional tablespoon of butter. If they are fat, you will not need it.)

When butter and oil mixture is hot, add the lamb, a few pieces at a time, and brown well on all sides

(if you like your lamb well done, cook longer). Depending on the size of the skillet, brown the lamb in 3 or 4 batches; the pieces should not be crowded or they will steam rather than brown.

When lamb is cooked, drain on paper towels and keep warm in a bowl.

If necessary, add remaining tablespoon butter to pan, add the chopped onion, green pepper, and garlic until soft and wilted. Add the pine and pistachio nuts, currants, cinnamon, allspice, monosodium glutamate, and pepper.

Add the drained lamb and mix all together. Season to taste with salt. Stir in the mint.

When pilaf is cooked, add lamb mixture, toss lightly, and serve immediately. Serves 6.

Calamares en su Tinta

(Squid in its Ink)

This dish, which is Spanish in origin, is based on the pilaf method of cooking rice. The ink from the squid is added to the rice both to give it a delicate flavor and to turn it dark, almost black. A little chopped parsley, although not traditional, makes a colorful garnish for this delicious dish.

3 pounds squid
1/2 dry red wine
1 tablespoon (approximately) salt
2 teaspoons monosodium glutamate
Clam juice
6 tablespoons olive oil
2 cups long-grain rice
1 large onion, finely chopped (about 1/2 cup)
5 cloves garlic, finely minced
1/2 cup chopped green pepper
Chopped parsley, for garnish

Clean the squid as described in the recipe for Venetian Seafood Risotto, but in this case—and this is most important—locate, remove, and reserve the small black ink sac which is usually among the tentacles. (If you anticipate difficulty in finding this, your fish dealer can tell you where to look for it. Sometimes, depending on the variety of squid, the ink sac is inside the squid itself.) Measure the ink and add enough red wine to make 4 cups liquid.

Cut cleaned squid into 1” squares and place in a heavy 3-4 quart saucepan. Add the wine-ink mixture and season with the salt and monosodium glutamate. Bring to a boil, cover, and simmer over low heat until squid is very tender—this will take from 40-60 minutes. (This may be done as much as 2 days ahead and refrigerated.)

Just before starting to cook the rice, drain squid, reserving both cooked squid and liquid. Taste for seasoning and add more salt to the liquid if necessary, remembering it will be used to cook and season the rice. Measure liquid. You will need 4 cups to cook the rice. Add clam juice, if necessary, to bring it up to that amount. On the other hand, if there is too much liquid, boil down to 4 cups. Keep liquid hot in a saucepan until ready to use, barely simmering so that it does not reduce below 4 cups.

Heat oil in a heavy 4-1/2 quart pot with a tight-fitting cover until hot, but not smoking. Add rice and stir until well coated with oil. When oil begins to sizzle, stir and add onion, garlic, and green pepper. Cook until vegetables are wilted and soft and then add simmering liquid. Cover pot tightly and cook rice slowly over low heat for 30-40 minutes, or until all liquid has been absorbed. If it still seems very moist, uncover and place pot in 300° oven for about 15 minutes, or until fairly dry.

Add cooked squid and flour rice with a fork, tossing squid at the same time. Sprinkle with parsley, if desired. Serves 6-7.

Baked Orzo

Orzo, sometimes called manestra, is a pasta sold in Greek stores which resembles rice in appearance. Orzo is used throughout the Middle East in soups and also in a dish which is prepared in the same manner as a pilaf. After cooking, orzo has a moist, succulent quality, much like a good risotto, but it does not expand as much as rice. It is important to watch the pot toward the end of the cooking time because the orzo may stick if it is not stirred once or twice toward the end. As with pilafs and risottos, all sorts of odds and ends can be added at the last minute to make Baked Orzo into a main dish.

Follow the recipe for basic pilaf, substituting orzo for rice, and using more garlic than in pilaf—3 or 4 finely minced cloves. Use % cup stock and 1/2 cup tomato juice for the liquid and season the liquid well.

Pour the simmering liquid over the orzo after it has been lightly sauteed in olive oil or butter with onion and green pepper, as in the pilaf recipe.

Cover the pot tightly and bake in a preheated 350° oven for 25-30 minutes. After 25 minutes, uncover the pot and stir gently. Taste the orzo. If it is tender and all the liquid has been absorbed, remove it from the oven and serve. Otherwise, continue to bake until tender. Stir in 2 or 3 tablespoons chopped parsley and anything else you wish—such as leftover diced cooked lamb—before serving. Serves 4.

Variation: Cook the orzo in 1/4 cup melted sweet butter. Use well-seasoned chicken stock for the liquid. Add cooked, leftover chicken and 2 or 3 tablespoons chopped parsley before serving.

ADD THESE TO RISOTTO, PILAF

The variations on the basic risotto or pilaf recipe are limited only by your imagination. Here are a few suggestions for ingredients that may be added to either one to make it a delicious and satisfying main dish.

1. Freshly sauteed chicken livers and mushrooms, some extra sauteed onion and garlic crooutons. For croûtons, cut white bread into 1/4” cubes and saute until golden and crisp in sweet butter, add sauteed onion, and stir toward the end of the cooking time. Add the croûtons to the rice at the very last minute so that they won’t become soggy.

2. Cubed cooked chicken or roast meat with additional sauteed onion, sauteed mushrooms, extra sauteing (such as 1/2 teaspoon dried tarragon per cup of raw rice), and chopped parsley. This is a good way to use up leftovers.

3. Cooked, sliced Italian sausage, diced onion, and green pepper strips which have been sauteed together in olive oil, pitted and quartered blackolives. (Get flavorful black olives, preferably Greek or Italian, as they make a great difference to the taste of the dish.)

4. Cooked diced tongue, ham, or good corned beef, alone or in combination. Mix gently into the rice. You may also, if you wish, stir in at the last minute a diced, not too soft, avocado.

5. Cooked artichoke hearts, quartered and lightly sauteed in butter or olive oil with a little minced garlic. You may use the canned artichoke hearts if you like, but be sure that they are well drained, rinsed, drained again, and dried on paper towels. This, with a little cubed leftover meat or chicken, makes a good hearty lunchtime or supper dish.

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Egg Pilaf

1 cup sweet butter
2 cups long-grain rice
1 large onion, chopped (about 2 cups)
2 green peppers, chopped (about 1 1/2 cups)
1 or 2 small hot green peppers, seeded and finely minced, or 1/8 to 1/4 teaspoon cayenne pepper
6 cloves garlic, finely chopped
2 tablespoons finely chopped fresh or pickled ginger
2 teaspoons crushed (unsalted) seeds
3 tablespoons ground cumin
2 tablespoons ground coriander
1 tablespoon turmeric
1 teaspoon ground cumin
1 teaspoon ground coriander
1 teaspoon cinnamon
1/4 cup yellow raisins washed
1/2 cup black pepper
1 cup blanched, sliced almonds
1 cup dried apricots, coarsely chopped
4 cups vegetable stock (vegetable bouillon cubes or powder dissolved in water or liquid from canned vegetables)
Salt
7 eggs
1/2 cup buttermilk or yogurt
1/2 cup yellow raisins, washed
2 tablespoons chopped fresh coriander (cilantro or Chinese parsley), or
If not available, regular parsley
3 hard-cooked eggs, diced

In a 4-quart heavy pot, melt 1/2 cup butter. Add rice and stir. As soon as rice appears translucent and butter begins to form around rice, add onion, sweet and hot green peppers, garlic, and ginger. Cook until soft. Stir in all the dried spices.

In the meantime, bring stock to a boil in a separate pot, seasoning it well with salt. Keep stock boiling, but not rapidly simmering. Pour boiling stock over rice all at once and simmer over very low heat for 40-50 minutes, or until liquid is absorbed.

Just before the end of cooking time, melt remaining butter in a skillet. Beat eggs as for scrambled eggs. Heat in buttermilk or yogurt using a small wire whisk to make a fairly smooth mixture. Season to taste with salt.

Add eggs to warm melted butter in skillet. Keep heat low and stir eggs as if for scrambled eggs until very soft set. The heat of the rice will finish the cooking of the eggs.

While eggs are cooking, remove lid from rice and allow it to drain over very low heat, so that the rice will not be too moist. Add scrambled-egg mixture to rice. Fluff gently with a fork, adding raisins and half of cilantro or parsley at the same time. Garnish top with diced hard-cooked eggs and remaining cilantro or parsley. Serves 6-8.

Basic Persian Rice or Chelo

Persian rice or chelo (also called poulou and pilaf) is considered a type of pilaf, although it is not made in the conventional manner. For this pilaf, as for most others, long-grain rice is used. The finished dish may be as elaborate or as simple as you like. In almost all Persian pilafs, it is essential to use a good deal of butter.

Salt
1 cup long-grain rice
1/4 cup sweet butter

For this dish, the raw rice should be cooked in plenty of boiling water. For 1 cup of rice, which will just about serve 4 as an accompaniment to a main course, bring to a boil 6 cups of water seasoned with 2 tablespoons salt.

When the water is boiling rapidly, sprinkle in the rice. Keeping the heat high, stir the rice occasionally so that it won't stick to the bottom of the pot. Stir until the water begins to boil rapidly again, then cook the rice, without stirring, about 8 minutes, or until it is just slightly more than half cooked.

Pour the rice into a colander and rinse with very hot water. Let all the water drain off.

While the rice is draining, pour 1 1/2 cups melted sweet butter into the pot. Sprinkle rice lightly on top of butter, forming a sort of pyramid. Pour remaining butter over rice.

Cover the pot with a clean, folded cloth, then clamp the lid on tightly. Place pot over low heat on top of the stove for 45 minutes to an hour, keeping the heat as low as possible. Remove lid from pot and allow rice to dry out for 5 minutes. Sprinkle with a little salt and fluff with a fork.

The very bottom of the rice will be somewhat crisp, and should remain undisturbed if served from the pot. Scrape up a little of the crisp part and put on the top of each serving.

If you do not have a suitable range-to-table pot, pile the fluffed rice in a serving dish, then scoop out the crisp part and garnish the top with it. Serves 4 as a side dish with meat and poultry.

Persian Rice with Lentils and Chicken

1/2 cup dried apricots, coarsely chopped
3 tablespoons salt
4 cups lentils
1/2 cup blanched, sliced almonds (or coarsely chopped salted pecans)
1/2 cup (approximately) sweet butter
1 medium onion, chopped
1 1/4 cups long-grain rice
1 teaspoon pepper
1 teaspoon monosodium glutamate
3 whole chicken breasts, boned, skinned, boned, and cut into 1/2" cubes
3 teaspoons fresh chopped dill

Cover chopped apricots with warm water and allow them to soak for half-an-hour before cooking time unless they are very soft, in which case soak them only when you begin to cook.

Bring 3 cups water to a boil in a large pot, seasoning it well with 1 tablespoon salt. Add lentils and cook until they are slightly more than half done. (It is difficult to give timing for this because lentils often vary, but it should take about 30-12 minutes.) When cooked, keep warm in a colander under warm running water.

Saute nuts in 1/4 cup butter until golden. Remove from pan, leaving any remaining butter in pan. Saute onion in this butter, adding a little more butter if necessary, until they are soft and just beginning to brown lightly. Remove from heat and set aside with the almonds. Meanwhile, bring 6 cups water to a boil and season with 2 tablespoons salt. Sprinkle in the rice. Stir with a wooden spoon, so that the rice doesn't stick to the bottom of the pot, until water begins to boil again. Then boil without stirring for 7-8 minutes, or until it is just about half cooked. Pour into a colander and rinse with very hot water.

Drain both rice and lentils well, combine, sprinkle with pepper and monosodium glutamate and toss lightly with 2 forks so that the lentils are mixed through the rice.

Melt remaining cup butter. Pour 1/4 cup of the butter into a heavy 4-quart pot. Sprinkle in the rice-lentil mixture very lightly, forming a sort of pyramid on top of the butter.

Pour remaining melted butter over mixture. Cover pot with a clean, folded cloth, and a tightly fitting lid. Place over very low heat for about 1 hour. Remove lid and allow rice-lentil mixture to dry out for about 5 minutes. Taste for salt and sprinkle more if necessary.

In the meantime, drain apricots, squeezing out water with your hand. Have raw chicken cubes at room temperature. Add chicken to rice mixture and toss in gently with a fork. The heat of the rice will cook the chicken sufficiently.

As soon as chicken is mixed into the rice, add the nuts, sauteed onion, apricots, and dill. Toss in gently without disturbing the crisp bottom layer of rice and lentils.

Serve at once, scooping up a little of the crisp bottom layer to top each serving. Serves 6-8.

Steps in Basic Persian Rice

1. Bring water to a rapid boil. Sprinkle rice on it, stir, then cook about 8 minutes.

2. Pour semi-cooked rice into a colander, rinse with very hot water and drain well.

3. Pour 1/4 cup melted butter in pot. Sprinkle rice on top in pyramid. Pour remaining melted butter over rice.

4. Cover pot with folded cloth and lid. Cook over lowest heat for 45-60 minutes.

5. Pile cooked, dried, and fluffed rice on serving dish. Top with crisp rice scraped from bottom of pot.

Cooking Demonstrations

Recipes from this cook book will be demonstrated during January in the following stores:

Burdeins, Miami and Dadeland, Fla.—January 8
The Higbee Co., Cleveland, Ohio—January 8
The Hudson Co., Detroit, Mich.—January 15
The Higbee Co., Cleveland, Ohio—January 22
The John Wanamaker Co., Philadelphia, Pa.—January 15
The John Wanamaker Co., Philadelphia, Pa.—January 22

Dayton's, Minneapolis, Minn.—from January 18.
degrees of sugar in the grapes and it can label it Auslese (selected gathering) or Beerenauslese (gathering of selected grapes). Ultimately, and very rarely, the sun goes shining until the grapes wither where they hang. The juice evaporates, leaving a concentrate of super-sweet essence. If he can hang on for long enough to pick individual berries, he will call an Auslese (selected degree of sugar in the grapes and sive wine in the world, is known as Trocken (dry)beerenauslese.

So delicate are the degrees of differentiation between these grades of quality that a grower, rather than lower his standards for, let us say, an Auslese, will call a superior Spätlese wine a Feine (fine) or even Feinste (finest) Spätlese or Beerenauslese, net, which can be translated as "Private Reserve," before it moves up a whole step. The elaboration and delicacy of these subtle distinctions sometimes seem to get beyond bounds, like the courtesies of a Mandarin dinner table. It is common in Germany for a grower to specify the particular number of the cask a bottle has been drawn from. No two casks are alike: each, to its maker and a few devoted connoisseurs. It is an individual. No wine is based on any particular kind of grape par excellence. The names of the best Palatinate villages are among the most famous in all German wine growing: Deidesheim, Forst, Wachenheim, Ruppertsberg. To my taste, fine Palatinate wine has a certain character with very reasonable price.

For the normal consumer broader distinctions must be made. It is safe to say, for example, that Trocken- and Trockenbeerenauslese wines are too sweet to drink with a meal, but are good for after-dinner wines. Even Auslese wines are for people who like their wine rich. For normal dining the wines to buy are Spätlese, for special occasions, and plain Natur wines for every day.

The Green and the Brown

Ripeness creates the horizontal classification of German wine. The vertical is, as in every other wine country, by region. As all Germans say, the finer vineyards are in one or another of her river valleys, so the broad regional names are river names. Broadest of all, the basic division, are the wines of the Rhine and the wines of the Moselle. By coincidence, the vineyards in this great region are in a green belt, where the two come in bottles of different colors. Better still, the colors of the two bottles suggest their character. There can be no difficulty in remembering the basic difference between Rhine and Moselle once you have mastered the symbolic fact: Rhine wine bottles are brown; Moselle bottles are green.

WINES OF THE RHINE AND THE MOSELLE continued from page 126

If brown suggests to you autumnal ripeness and richness, in the second grade, to the springtime freshness of green, you are on the right lines. I like to think of these wines in terms of a ripe, lush peach, glowing pink and gold, in contrast to a crisp, green apple. If you like wine as dry as possible, you are looking for Spätlese wine. I like it round and full (although still not exactly sweet), you can happily stick to the Rhine.

Vines on the Rhine

The Rhine vineyards cover a much bigger area of much more farmable land than those of the Moselle. They accompany the river for sixty or seventy miles of its course with hardly a break. Only in three specific areas, however, do they really produce premium exportable wine. In order, going downstream (from south to north), we have the Palatinate, Rheinhessen, and the Rheingau. Farthest south, in the foothills of the Haardt Mountains (and set back from the river by a fruit-growing plain), are the Palatinate vineyards which give the richest, tastiest, most pungent of the German wines. Their tendency to spiciness (a tendency that, when not carefully handled, can make them coarse) is encouraged by the growers. Grapes with pronounced flavor are used, as well as the peerless Riesling, the German grape par excellence. The names of the best Palatinate villages are among the most famous in all German wine growing: Deidesheim, Forst, Wachenheim, Ruppertsberg. To my taste, fine Palatinate wine has the character, flavor here is at its strongest and most memorable. As wines for midday drinking the very top wines will do more than make it a nice to any savory dish except the most red-blooded or highly seasoned. The middle wines have fallen away, and down the mountainside roll waves of tall, green grapes, to and reflections in the Moselle far below. The Moselle wines are green for most of its length, wriggling back and forth like a rattlesnake on an ice rink. Now on this side of the river, now on that, where the banks face south, wines are planted from brink to crest. One characteristic, in different degrees of quality, is common to all these wines: crisp freshness, more or less backed up with the sweetness of a fruit or wine. The names of the best part of the river, known as the Middle Moselle, are Uerzig, Erden, Zeltingen, Wehlen, Graach, Bernkastel, Brauneberg, Wintrich, and Piesport.

Here every vineyard, even the best, is known by its village name, followed by its individual name: Bernkasteler Doktor, Wehlener Sonnenuhr (which means sun-dial), Brauneberger Juffer. Wines of the Auslese class and better from such vineyards are probably the most highly scented wines in the world; nothing compares with the flowery freshness which the Riesling grape, grown here in well-drained gray slate, achieves on the Moselle's best sites.

The Meandering Moselle

It is a good thirty miles farther down the most famous and spectacular part of the whole Rhine Valley, where improbable castles perch on impossible looking crags over the water, to the point where the Moselle contributes its harge-laden stream. Before the Moselle, there is another, lesser known tributary, whose wines are not modest in any way. They combine both high quality and distinctive character with very reasonable prices. The river is the Nahe. Its top wine names are Kreuznacher (from Bad Kreuznach, one of Germany's more swinging spas, spanning the river), Schloss Böckelheimer, from a village further upstream on the site of an old Schloss, or Castle, and Niederhüsen, the State Domain, the most important and one of the best quality estates in every part of Germany, has magnificent vineyards. State Domain wines are recognized by a rather formidable label of a black eagle on a white ground. A Nahe wine from the State Domain would give you a fine example of the sort of perfume and balance to expect from this up-and-coming region. Geographically it lies halfway between the Rheingau and the best district of the Moselle; gastronomically you could say much the same thing.

The overland journey from Rhine to Moselle takes you through some of the most beautiful, remote, and sleepy country in Germany. You have to cross the Hunsrück, a range of timber-clad mountains with slate roofs and walls over every pinnacle and dell. The forest daydream is suddenly interrupted by an unforgettable sight: the trees end, the ground falls away, and down the mountainside roll waves of tall green grapes, to and reflections in the Moselle far below. The Moselle winds through high hills for most of its length, wriggling back and forth like a rattle-snake on an ice rink. Now on this side of the river, now on that, wherever the banks face south, wines are planted from brink to crest. One characteristic, in different degrees of quality, is common to all these wines: crisp freshness, more or less backed up with the sweetness of a fruit or wine. The names of the best part of the river, known as the Middle Moselle, are Uerzig, Erden, Zeltingen, Wehlen, Graach, Bernkastel, Brauneberg, Wintrich, and Piesport.

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At the more everyday level, Moselle is emblematically the wine for salads, shellfish, cold food of all kinds, for taking on picnics (provided you have a means of cooling it) or for dressing a sauce. Do not partner it with hot, rich foods—they may make it taste a little thin and insubstantial. Continued on page 135

JANUARY, 1968
WHAT'S NEW FOR LIVING
Argentine fox throws, 4' x 6', $175 ea., Pinata Party, 129 Dougald St., New York, N. Y., 10012
Pillows, $6.95 ea., Be Seated, 43 Green Ave., N. Y., N. Y., 10014
Page 86: Painted and dyed polyester carpet, Fischbacher Gallery, 29 W. 57th St., New York, N. Y., 10023
"Uni-Shower" one-pc. Fiber glass shower unit with integrated floor and walls, custom order from Universal-Rundle.
Page 87: Eclipse lamp, 7" h., $90, by Moredelli, available at Bloomingdale's, Lexington Avenue at 59th St., New York, N. Y., 10022
Chrome cylinder lamp, white interior, black base, 13" h., $45, Koch & Lowy.
Sun Bowl Home Ripener, 14" h., 9½" diam., $165, Sylvia.
Floor lamp, 6 ft. tall, $500, George Kovacs, 831 Madison Ave., New York, N. Y., 10022
Chair and ottoman, leather upholstery, chair, 37½" w., 36" h., with attachments, $2,200; ottoman, 25" sq., 16" h., $440, imported from Italy by Moredelli, Inc.
Component kitchen, ash sides, teak by Design Research, 53 E. 57th St., New York, N. Y., 10028
Component kitchen, maple sides, utility area, imported from Italy for special orders
Plantation rug, "Seascape", 4' x 6', $35, Regal Rugs, Inc.

 Expanding paper honeycomb, Union Camp Corp., 233 Broadway, New York, N. Y., 10007
Page 87, top left: Paperworks "Woodgrain" paper tablecloth, 60" x 90", package of 2, $8; curtains 36" x 90" l., with tiebacks, $6.50 pr.; matching plates available later, Bloomingdale's.
Flatware, "Shinyine" stainless steel, service for 8, $30, Epic.
Soup bowls and plates, earthenware, $16 per bowl and plate, Souqoun, 147 E. 70th St., New York, N. Y., 10021
Glassware, "Tuileries", earthenware, $4.95 ea., Bloomingdale's, Lexington Avenue at 59th St., New York, N. Y., 10022
Bentwood chairs, caned backs and seats, $25 ea., Be Seated Inc., 43 Green Ave., New York, N. Y., 10014

THE SWITCH-ABOUT CENTERPIECE
Paper-mache centerpieces, curved sections, $50 ea., straight sections, $40 ea., Wilbur Inc., 193 Fourth Ave., New York, N. Y., 10003

Page 92, top left: Plates, "Caribbean", dinner, 33¢ ea., bread and butter, $2 ea., Bloomingdale's, Lexington Avenue at 59th St., New York, N. Y., 10022

Bottom left: Plates, "Blanco", dinner, $3.75 ea., bread and butter, 33¢, Block China.

Ceramic tiles, "Kashmir", Pomona Tile Co.
Chairs, bent-iron frame, iron mesh seats, vinyl cushions, $60 ea., Bloomingdale's.

Center: Belgian linen tablecloth, 52" sq., $4.95, Leacock & Co.
Plates, "Caribbean", dinner, $3 ea., bread and butter, $2 ea., Bloomingdale's.

Page 93, top right: Belgian linen tablecloth, "Tahiti", 60" x 80", 811, Breadwater Linens.
Dinnerware, "Provincial", dinner plates, $3.75 ea., soup bowls, $1 ea., Bloomingdale's.
Bottom right: Belgian linen tablecloth, 62" x 104", $11.50, Leacock & Co.

JEWELS FOR THE HOUSE
Page 103, top left: Gaube of gold wire, 1½ x 2½", $150, Henri Bendel, 10 W. 57th St., New York, N. Y., 10019
Top right: Turtle, gold-plated, plastic body, $82, Neiman-Marcus, Texas, all stores.

Large clamshells, $20 and up; china shell soap dish, $3.50, Shellashells Unlimited Inc., 590 Third Ave., New York, N. Y., 10022
Tank tray, $2.50; ovaly accessories: oval soap dish, $3; square soap dish, $20; glass, $3, covered jar, $6; small bottle, $5; large bottle, $6, Marion Wieder Inc., 969 Third Ave., New York, N. Y., 10022
Apothecary jars, 15" h., $7.50 ea., Bloomingdale's, Lexington Avenue at 59th St., New York, N. Y., 10022

Bottom left: Cast-silver sports car, $600, Brent Kingston, 721 Illinois Ave., Carterville, Ill.
Bottom right: Strawbale plant, earthenware, $600, Tiffany.

Page 109, left, top to bottom: Enameled 18k gold on a lapis base, $1,600; 18k gold on white quartz, $357; butterfly on amethyst quartz, $390, Van Cleef & Arpels, Inc., 744 Madison Ave., New York, N. Y., 10022
Plastic box, $150, Martha Jackson Gallery, 32 E. 69th St., New York, N. Y., 10022

Right: Hand-painted ostrich egg from Africa, 7½" h., $145; brass tripod from France, 6" h., $42, Henri Bendel.

A GREENHOUSE-BATHROOM
Pages 116 & 117:
Sink and fixtures, Rorg-Warner Corp.
"Dini-Shower", chrome-plated brass, porcelain enamel cast iron, $189.50, Desoware Corp.

LeCreuset saucepan, 2-qt., porcelain enamel cast iron, wood handled, $109.50.
Pyrex two-cup measuring cup, 96c, Corning Glass Works.
Knife, black wood handle, carbon steel cook's knife 10", $11.95, J. A. Henckels Twinworks, Inc.
The following stores sell well, and will mail, ingredients needed for risottos and pilafs.

NEW YORK CITY

Trinacria Importing Co., 415 Third Avenue, New York, N. Y., 10016
Italian short-grain rice, spices, pine and pistachio nuts, $8.95 ( minimum for mail orders)
R. Roth & Son, 1577 First Avenue, New York, N. Y., 10028
Spices, salmon, shelled nuts of all kinds ( $4 minimum for mail orders, plus postage)

Univit Foodland Inc., 2620 Broadway, New York, N. Y., 10025.

Large pickled ginger
Kassos Bros., 570 Ninth Avenue, New York, N. Y., 10036
Orzo, Greek olives ( $10 minimum for mail orders)
Casa Moneo, 218 West Fourteenth Street, New York, N. Y., 10011.
Chez, saffron, black beans, canned chilies ( $5 minimum for mail orders)

WESI COAST

Jurgensen's, 601 S. Lake Ave., Pasadena, Calif., 91101. Italian short-grain rice, spices, pine and pistachio nuts, $8.95 ( minimum for mail orders)

Kosher Inc., 590 Third Ave., New York, N. Y., 10022
Snap in Store plastic measuring cups, set of 5, $.90, measuring spoons, set of 4, $5.95, Fedex Covered Dutch oven, 6 qt., porcelain enamel cast iron, $109.50.

Pyrex Corning Glass Works.
Knife, black wood handle, carbon steel cook's knife 10", $11.95, J. A. Henckels Twinworks, Inc.
The following stores sell well, and will mail, ingredients needed for risottos and pilafs.

WEST COAST

Nob Hill or a 10001.

MIDWEST

Orzo, Greek olives ( $5 minimum for mail orders, shipped COD only)
Materials and equipment used in the house mysterious in shape (pages 94-99)

Structure
Foundation: Concrete block and poured concrete slab.
Framework: Wood frame wall and roof construction.
Exterior of house
Roof: Red cedar “Certigrade” shingles laid with 5-inch exposure to weep holes.
Insulation: Two-inch glass fiber batts in walls and floor, 6-inch glass fiber batts in ceilings.
Windows: Fixed glass panels and wood casement sash by Andersen Corp.
Doors: Sliding glass doors with insulating glass by Andersen Corp. Louver and flush hollow-core wood doors by Morgan Corp., and Mohawk Door Co. Custom-made paneled front door with dark stain. Translucent white glass fiber garage door by Wagner Manufacturing Co.

Interior of house
Floors: In living room, dining room, and study, oak strip flooring by E. L. Bruce Co., with dark walnut stain. In entrance hall, cut black slate. In kitchen, Amico vinyl tile in charcoal brick her-ringbone pattern by American Bitulite Rubber Co. Ceramic tile in bathrooms by Mosaic Tile Co.

Lighting fixtures: Recessed ceiling spotlights, hanging cylindrical fixtures, wall brackets and luminous ceiling bathroom fixture by Lightolier, Inc. Living and dining room lights on dimmers.
Hardware: Brushed aluminum and pewter plated by Kraft Cabinet Hardware Co.
Fireplace: Brick and concrete block with stucco finish.
Kitchen cabinets: Custom built of birch, and enameled.
Countertops: Ceramic tile by Morgan; Tangerine plastic laminate by American Cyanamid Co.; wood chopping block counter by Kraft Cabinet Hardware Co.

Mechanical equipment and appliances
Music system: Two stereo speakers on stair hall spice. Tuner by Fisher Radio Corp.; turntable by Garrard.
Heating system: Baseboard and floor electric heating units by Electromode. Electric Heat controlled individually by thermostats in each room.
Contractor: Vern Ben Warner.

BUIDING INFORMATION

WINES OF THE RHINE AND THE MOSELLE
continued from page 133

Tributary Wines

Separated from the main part of the Moselle vineyards, but none-theless considered part of the same region, lie two small subsidiary areas on two tiny tributary streams; the Saar and the Ruwer. Although their districts are small and their climates rugged, the Saar and Ruwer can be put no-where but in the top classification of German wines. In poor, sunless years their crop is often a total write-off; it is too acid to be made into anything but sparkling wine (known in Germany as Sekt). In hot summers, however, Willingen, Ayl, and Oberemmel on the Saar, Eitelsbach and Kasel on the Ruwer, command the Moselle’s highest prices. Two vineyards, Scharzhofberg and Maximin Grünhaus, are regularly mentioned in the top lists such as Montrachet and Château d’Yquem as the world’s greatest white wines.

Vintage Advice

The most commonly seen vintage of German wine at the present time is 1964. Stocks of earlier vintages still exist, but they are low. In any case the three years before 1964 produced few wines which one would now buy in preference to ’64s even if there were a choice. The best known and probably the greatest vintage for a long time was 1959. The summer was hot, grapes ripened readily, the wines tended to sweetness and heaviness—sometimes even too much so. Only very good quality 1959s are a safe buy today.

1960 was a poor year which produced a huge quantity of weak wine. 1961 was better, indeed good, but not great. Expensive ’61s are still good to drink. 1962 and 1963 were on a par with ’61: today their best wines are at their best; cheaper ones can be disappointing. 1964 was a fine vintage. The cheaper wines are delicious at the moment; the more expensive will be better still in another year or two. You can buy ’64s without hesitation.

The year 1965 was a bad one on the Rhine, worse on the Mo-selle. There are plenty of adequate verbokeiser wines about, but many fine vineyards made no estate-bottled wine at all. It would be a mistake to pay a high price for any of those of 1965.

The 1966 vintage showed every sign of being very good, until the rain began just as the grapes finished ripening. Some excellent wines were made on the Rhine, less so on the Moselle. Auslese and better wines are exceptional, but good reliable wines are plentiful. They are just beginning to come on to the market at the moment; there is no hurry to drink them until the ’64s are all gone.

I have been to a wine tasting in Germany where a merchant was showing ninety-five different wines from one township. It has been calculated that in all there are about 52,000 different wine names in the whole country. Under the circumstances it is impossible to know more than a handful of the best.

Yet within the handful of the finest growths which have been selected for shipping to the United States, there is the richest imaginable choice. The prices range from $8 to $50 a bottle; the flavors from finity to syrupy. Whether you try them right across the board, or stick to one proven favorite, the experience of German wine is like no other. It is one of the most worthwhile in the whole fascinating world of taste.

Materials and equipment used in the house of skylighted towers (pages 108-105)

Structure
Foundation: Poured-concrete slabs on concrete footings.
Framework: Standard wood frame wall and roof construction.
Exterior of house
Walls: Vertical cypress flush boarding treated with “Woodlife” preservative by U.S. Plywood Co.
Roofs: Copper sheathing applied over building paper and wood sheathing; built-up roofing over plywood.
Insulation: Glass fiber batts in walls and roof. Insulating board around foundation.
Wet zones: Sliding glass sash and fixed glass panels.
Doors: Flush type oak doors. Flush overhead wood doors manually controlled in garage.

Interior of house
Walls: Plaster in major rooms; vertical oak paneling in natural finish in halls and playroom; ceramic tile in mosaic patterns in bathrooms.

Ceilings: In playroom, oak paneling in natural finish; In kitchen, plaster and acoustic plaster; in other rooms, plaster.

Floors: In living room, Welsh quarry tile; in kitchen, pantry, and mud room, 4-inch-square blue Belgian quarry tile; in bathrooms, cork and vinyl tile. In other rooms, oak strip flooring.

Lighting fixtures: Recessed cylindrical ceiling fixtures.
Hardware: Brushed chrome.
Countertops: Maple block counters.


Mechanical equipment and appliances
Appliances: Four-burner two-oven range, dishwasher, refrigerator, freezer, washer by Frigidaire Division of General Motors Co. Ventilating exhaust fan by Trade Wind Division of Robbins & Myers, Inc.

Heating system: Forced warm-air heating system with radiant heating by air in living rooms. Gas installation for future cooling.

General Contractor:
August Nelson, Inc.

JANUARY, 1968

135
**Step by step: Portable topiary you can create from scratch**

Topiary is the art of training and trimming plants into special shapes—as well as the plants that are so trained. These may be grown in open ground in the usual way, in which case they may be formed into extra-large shapes as are many of the classic geometric and zoological examples found in the great gardens and arboreta of Europe and in such public gardens as Williamsburg in this country. Or the plants may be raised in pots, boxes, or tubs, like all those on pages 124 and 125. Such tours de force may be moved about from place to place on your grounds and from season to season as your needs—and the plants’ needs—suggest. Here is a report on H&G’s excursion into the realm of instant topiary—the creation of an ivy-feathered goose, from making the armature, potting, and stuffing the bird with sphagnum moss to the final planting and fastening of the plants. We chose this particular kind of topiary because, starting with the basic ingredients, we could achieve the most conspicuous results in the shortest time. For another kind of portable topiary, one making use of plants stiff enough to require no support other than the structure of the plant itself, see page 140.

**Instant topiary: How to stuff a wild goose**

1. To make the armature for our nearly lifesize bird, we collected the following materials:
   - three 6-foot lengths of very stiff iron wire;
   - a coil of finer soft iron wire for fastening;
   - a few yards of 2-foot-wide chicken-wire mesh; the cast-iron base of an inoperative lawn sprinkler;
   - and a large but shallow clay pot with an inside bottom diameter sufficient to accommodate the sprinkler base. With the aid of a pair of heavy boots to hold the base, we twisted the rods through and around the base to form stout legs, each long enough to hold the finished bird at proper height above the pot rim. This done, we curved the "keel" of the bird around and up, binding the ends together with soft wire to form the tail. In the same way, we formed the breast supports, using two pairs of heavy pliers to shape the head and beak, which were then wired like the tail. The third length of wire was shaped to outline the back and wired to the tail and to the neck just below the head.

2. Forming the actual body frame of the goose was greatly simplified by cutting strips of chicken-wire mesh varying from 3 to 6 inches wide and curving them over the basic armature one at a time. By this expedient, although there was some overlapping of sections, we achieved a much smoother and cleaner shape than we could have done by simply squeezing large pieces of mesh over the supporting wires to the desired form. The cut ends of the mesh segments made possible an almost continuous interlock of the body segments. Soft wire ties did the rest. Only the head and upper neck had to be squeezed into shape. Clean joining of the mesh segments was important in the light of the considerable weight of the stuffing the bird was to hold.
Once the body had been wired in place, the whole armature was set in the pot and weighted with stone chips. The chips did double duty: holding the iron sprinkler base steady and supplying essential drainage at bottom beneath the soil mixture.

The remaining space in the pot was filled with a mixture composed chiefly of leafmold, loam, vermiculite, perlite, and delayed-action lawn fertilizer. One of two plants of trailing small-leaved English ivy was set beside one leg to suggest the final arrangement of the bird (see page 125).

Stuffing the goose was the only tiresome part of the whole operation. Approximately two bushels of long-fiber sphagnum moss were soaked overnight in a solution of water and soluble fertilizer, then drained for several hours. Stuffing was done with fingertips, from top, sides, front, back, and bottom. Body was carefully tested for all-over firmness.

Once body of goose was packed with fertile sphagnum, individual fronds of ivy from two plants—the second plant set alongside the bird's far leg—were rearranged evenly over the whole body including tail, neck, and head, and fastened with ordinary wire hairpins. When nodes of ivy are held against sphagnum filling kept constantly moist, new shoots will root and spread.

Freshly made goose is proud but moulting slightly pending development of side shoots from pinned down nodes. Kept in moderate greenhouse over winter, bird should be in nearly full plumage by spring, when it will be moved out to the edge of a terrace in the dappled shade of big trees.

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(House & Garden)

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January, 1968

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Rockford, Ill.

From big blob to spiral in half-an-hour

Orthodox trimming often constitutes all the preliminary shaping a topiary boxwood needs. The original plant, above, needs only cleaning up before the first or "pilot" groove is made. Cut the pilot groove from top to bottom, above right, setting the angle of the spiral by eye. To ensure even spacing of the remaining spiral grooves, measure around the circumference of the plant at its widest spiral grooves. Then cut remaining grooves to follow general line of pilot spiral. Because spiral segments between grooves are convex, not concave, basic shaping of plant, right, is quickly done.

Pair of boxwood clouds

While vines may be trained on inner supports to form completed topiary in a fairly short time, plants strong enough to be trimmed in special shapes without support must be of fairly mature growth to begin with, such as those boxwoods and the evergreen privet on page 125. Careful snipping over a season or two, above, then regular maintenance, will produce the double "cloud" or globe effect, right.

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Notes for January gardeners
A few suggestions for busy-making house-mouse jobs and a quick look at new flowers

First week
Plant seed news. More and more, basic landscape and garden plants tend to emerge from tin cans rather than from seed packets—that is to say, as started plants grown usually in large nurseries and shipped to garden centers. But there are still new varieties of vegetables and flowers that can only be bought initially as seeds in a dealer's packet. The thais can only be bought initially for two or more successive years. This year the AAS Silver Medal winners include two hybrid pelargoniums, 'Carefree Scarlet' and 'Carefree Deep Salmon,' and a zinnia, 'Wild Cherry.' All these names make the catalogue writer's task easier if only because they do describe the flower colors involved. (Actually the rosy color of the big cactus-flowered zinnia is that of an unripe cherry, not a ripe one.) There is a new 'Golden Triumph' celosia, with 2-foot plume spikes at the center of many smaller flowers. kommtomits? Of course, this year as every year. Not the pure white one that has been filling David Burpee's dreams for fifty years, but bright yellow 'First Lady' and big 'Orange Jubilee.' Verbena 'Blaze' makes brilliant splashes of color as a dwarf edging plant. And of course there is a raft of new petunias, although none promoted by the AAS committee. These amiable flowers get better if not different all the time, being now resistant to the blight that formerly ruined so many fine ones and succumbing only to the depredations of slugs in neglected dog-day borders.

Fortunately, there are still gardeners who grow their own vegetables—or at least some of those for which no market produce can possibly make a good case (peas, beans, sweet corn and beets, for example). If you are among the true amateurs, save a place in the food patch to try the AAS cucumber 'Spartan Valor.' It should be worth growing if only because of its name.

Second week
At home with the insects. Most of the predatory insects of the outdoor garden have gone to their reward, except for the hardier few that hibernate or otherwise survive the winter. A few have rashly come indoors, thinking to find there a warm and friendly haven in cold weather (usually to no avail). Some seem to develop a special winter life of their own,, bothering no one and actually bothered by almost no one. Then, of course, there are the truly troublesome pests—carpenter ants, the wasp tribe, household moths, termites, and silverfish that are normally unfriendly to man and inimical in his environment. About the latter group, stern measures are sometimes called for—plus a special kind of sanitation that is part of keeping a clean year-round house. Either you, with readily available poison sprays and baits, or a professional exterminator can take care of them. About the others, we say let nature take its course. Most garden insects—even ants—that stray indoors will eventually eliminate themselves according to nature's broad timetable. Spiders, which seem to multiply indoors in winter, do so because they thrive in dry, warm atmospheres. Since you cannot very well hose down your attic, you can go after the cobwebs with a broom or, better yet, forget the whole business. Black widows are not found indoors and tarantulas no longer come with the bananas. In winter, flies buzz against warm window panes and then curl up their toes. Millepedes and other earth-borne species may infest storage cupboards for a few weeks, then vanish without help from you. Two pests, of course, that survive in your house only because you let them are roaches and bedbugs. You can acquire them by accident, tolerate them only out of slothfulness. But where most common insects are concerned, a good motto is: Live and let die.

Book note. Among the considerable grist of books that has come from the publishing mill, two others deserve special note: George F. Hull's _The Language of Gardening_ (World, $4.95) and William C. Grimm's _Familiar Trees of America_ (Harper & Row, $5.95). The first is a clear and detailed glossary of practical garden terms and phrases. The second is a glossary of another sort: it relates to the habitats, ecology, growth habits, and landscape uses of our best known trees. Maps and drawings greatly enhance Mr. Grimm's text, which is reasonably elementary but generally informative for readers at any age and stage.

Third week
Group potting. This is the season when small plants with a future are being brought into the sunny windows or ranged on greenhouse shelves. The hope is, of course, that little plants in January will change into big ones by June, when the terrace will be crying for adornment. Similarly, hanging baskets are getting their start now, and none too soon. But however much a small plant may grow in five or six months, it will never make the same kind of showalone as it will if grouped with others of its kind in a single pot. For one thing, however much you may push a plant with light, heat and fertilizer, it will never be big enough for an oversize pot. Put three little plants in one sizable pot, and they will accommodate themselves very well to the larger quarters, and remain in good growth there for as long as you are likely to want them. For example, small rooted cuttings of sempervivens begonias, or fuchsias will always make a braver show if bunched in threes—even five if you want a huge display—will actually grow better in a group than they will alone. Naturally, this companionage arrangement is best adapted to plants that start small and grow singly, and suits equally well such plants commonly raised from seeds as petunias, browallia, and the trailing campanulas. Watering and fertilizing are both easier and more effective when you are dealing with larger pots and volumes of earth.

Fourth week
Plant basting. The problem involved in effectively fertilizing house plants remains, as always, troublesome. The days are gone when a ladleful of weak liquid manure could be applied fortnightly to each 4-inch pot. But soluble fertilizers are available in a variety of formulations, all relatively odorless, stable and easy to mix. The only difficulty, now as ever, is in how to apply the stuff to potted plants. We have tried—and recommended at various times—the use of proportional siphons attached to hoses (for greenhouse use), small hand-spray guns, without diffusing nozzle (for window-sills), and watering cans (for any kind of indoor plant collection). Now we suggest (and this idea is an outgrowth of a solution we hit on for feeding-watering our topiary goose, pages 125 and 136) an ordinary basting syringe such as is used in the kitchen for oven roasts. In the case of the topiary goose, the nozzle of the syringe is actually inserted in the constantly moist sphagnum along the head, neck, and back of the bird. With potted plants, especially small ones, application of a modest dose of plant food is easy with the basting syringe. (The reservoir for supplying the syringe is, of course, an ordinary bucket or watering pot or pitcher filled with the appropriate solution.) With most modern fertilizers, even those containing nitrogen in organic form, deterioration of the solution is negligible within a matter of weeks, so a quick dip can be made into the stock supply to satisfy the individual needs of a few plants. And the nozzle of the baster is a lot easier to direct accurately than the spout of the average watering can. Its transparent plastic barrel makes fairly accurate measurement possible. Of such expedients, the gardener knows no end.
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GARDENING

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2. THE CARE OF YOUR PLANTS as well as proper planting tips are featured in the 38-page catalogue from Pikes Peak Nurseries. A wide assortment of evergreens, shade trees, fruit and nut trees, shrubs, hedges, vines, and groundcovers are listed.

3. GARDENING HANDBOOK from Biswell, 129 pages of garden planning, landscaping, and maintenance; selection and care of flowers, vegetables, shrubs, vines, trees. Included are suggested gardening tools to buy plus pest-control information. 30c.

4. PICK YOUR ROSE GARDEN from more than 250 varieties in hybrid teas, grandiflora, Floribunda, climbing and tree roses as described in the 1968 catalogue from rose specialists, Melvin E. Wyant Nurseries.

5. AWARD-WINNING ROSES that promise blooms from spring until freezing weather in Jackson & Perkins new 1968 catalogue. Featured is the Rose of the Year, plus 48 pages in full color of old favorites as well as new strains and varieties.

6. ALL AMERICA AWARD winners are shown in Breek's of Boston 50-page 1968 catalogue. Also included are flower and vegetable seeds, flower bulbs, plus every product necessary for starting and nurturing a garden—right down to the tools you will need.

7. SPRING PLANTING garden subjects are described in Wayside Garden's 30-page full-color catalogue, including everything from annuals to trees, 25c.

8. YOUR 1968 GARDEN BOOKS from Wayside contains 224 pages of shrubs, trees, flowers. Many are illustrated in full color. Old favorites and new varieties are offered as well as new varieties.

DECORATING

9. HISTORY, HUMOR, UTILITY for every room is the theme of the Month. Standard Screw Company brochure highlighting bathroom shower and faucet fixtures and kitchen faucet fixtures.

10. EVERY HOME IS MODERN with Moon is the theme of the Month. Standard Screw Company brochure highlighting bathroom shower and faucet fixtures and kitchen faucet fixtures.

11. FOR CUSTOM CARPETING a brochure from Philadelphia Carpet Company suggests their Designer Series that enables you to select the color, size, and shape carpet you want for any size room—including free-form shapes and custom sizes. 30c.

12. A PRIMER ON DECORATING in Early American is offered by Tel City Chair Co., in a hardbound 88-page book. Dining tables, chairs, and accessories are shown individually and in full-color settings. Graph paper and furniture outlines included for making floor plan. $1.

13. HOW TO BUY FURNITURE is the subject of Basset Furniture's 38-page booklet, showing furniture for every room. Included are a glossary of furniture styles, furniture finishes, and room colors.
Placing decorator colors, graph paper, and furniture cutouts for making plans. 25c.

SOLID CHERRY FURNITURE

Cherry veneers are shown in a 19-page portfolio of furniture by the Drew Furniture Company. Many are shown in full-color room settings. Highlighted combination bunk and trundle bed, high chest, armoire, and deacon's bench. 50c.

A REMINDER OF SPAIN and the rich past is expressed in the Casa Blanca collection shown in a large booklet from White Furniture Company. A full description of individual pieces for each room is given. 25c.

DESIGN CHARMING ROOMS

A full description of various size room settings, plus a handy chart for choosing wallpaper shown in full-color room settings. High-graded coverings coordinated to match color schemes is illustrated in a booklet by Shaw. It includes the backdrop for varied vacation activities. Fish, golfing, swimming and riding facilities. New Seabury, Mass.; Architect: Royall Barry Wills & Associates, Boston; Development: Emil Haslil, New Seabury; Cabot's Stains on siding, shingles, and interior woodwork. 10c.

TOTAL LOOK OF FASHION

Very size mattress and bed frame in 25 colors are shown in a booklet from White Furniture Company. A full description of individual pieces for each room setting includes wallcoverings shown in full-color room settings. High-graded coverings coordinated to match color schemes is illustrated in a booklet by Shaw. It includes the backdrop for varied vacation activities. Fish, golfing, swimming and riding facilities. New Seabury, Mass.; Architect: Royall Barry Wills & Associates, Boston; Development: Emil Haslil, New Seabury; Cabot's Stains on siding, shingles, and interior woodwork. 10c.

FIVE STEPS TO FOLLOW in planning kitchens in full color are featured in a booklet from White Furniture Company. Many are shown in full-color room settings. Highlighted combination bunk and trundle bed, high chest, armoire, and deacon's bench. 50c.

22. PERSONAL PROPERTY can be itemized in a handy inventory booklet offerd by the Meilink Steel Safe Co., that also describes Hercules furnace-tested home vaults for fire and theft protection of valuable papers and keepsakes. 50c.

23. UTAH'S MOUNTAINS FORM the backdrop for varied vacation activities suggests a colorful folder from The Homestead. It describes fishing, golfing, swimming and riding facilities; pictures mountain peaks 5,700 feet high. 25c.

24. WHEN IS YOUR HOUSE DRY? This is just one of the questions answered in a booklet on humidity control by Research Products Corp. In addition to checkpoints to use in buying a humidifier, there is an outdoor-indoor relative humidity conversion chart. 25c.

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The search began with the Smithsonian storerooms where we came up with a washstand and a night stand. Then we found a desk and a pair of side chairs, all of the same period, as well as a desk chair and a fine old armchair that I had picked up years ago on Pine Street in Philadelphia. They set the Smithsonian back exactly $75, but the bargains ended right there.

Blair House funds for refurbishing, you know, aren't exactly Mycenaean, so it was only through the generosity of private donors and persuadable manufacturers that the room got to be so grand.

“Both the bed and the dressing-bureau are made of two kinds of walnut, the plain kind, and Circassian burl, the fancy kind. The workmanship is superb. The cabinetmakers loved columns and used them every which way as ornaments. They’re fairly classic, a little over-romanticized as to capital—slightly Philadelphia than Greek—but still elegant. Those cabinetmakers loved paneling, too, that’s where they used the burl. And they loved incised decoration picked out in gold. You’d think that would be enough, but then they added those droopy little wood dollops that look like spaniels’ ears.

“To keep up with all this invention, Pahlmann designed those handsome curtains, silk taffeta, just fussy enough, and hung them over embroidered muslin. Then somewhere in a book he found a motif of the period and had it woven into the rug—at least it appears to be a rug, but it is really wall-to-wall carpeting. That beige border, which looks like floor, sort of fills all the jogs and crannies and melts into the walls. Very neat trick.

“The flocked wallpaper is a reproduction, so is the border. Isn’t it wonderful? Imagine thinking up a frieze of sphinxes mulling their secrets in Napoleon III cartouches. All the porcelain in the room is French or English and I guess about a hundred years old. And with three exceptions, the pictures are all prints and mostly on loan from the Prints and Photographs Division of the Library of Congress. The gentlemen in the corner are the signers of the Declaration of Independence, en masse. They’re engraved, but they look like a graduation photograph. That’s the Shoe and Leather Building at the Centennial, and those scenes by the window, if you look closely, are jigsaw puzzles made from prints of the Exhibition. Visitors bought them as mementos and took them home to the children. Pahlmann found the puzzles—what a stroke of luck—as well as the two still lifes painted on porcelain. But almost everyone’s favorite picture was the one given by Marjorie Merriweather Post, who found it in her attic. It’s the needlework bird and flower thing, part gros point and part the kind of chenille embroidery called cut-and-tufted. Outrageously difficult but marvelous. How nice for us that the ladies in those days had so much available time on their hands to sew such fine seams.”

Right
Souvenirs of the Centennial: tinted views of the exhibition cut into jigsaw puzzles. Although elementary compared with today’s 1,000-piece labyrinths, these were taken home to amuse the children.

Below
A Louis Philippe mirror in the Venetian style flanked by prints of the Philadelphia Centennial, and still lifes painted with exquisite care on plaques of porcelain.