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From Revlon
Early works of a great modern master... Liberman in retrospect... Super survey of Architecture USA... An off-key Ragtime... Mysterious Mozart

ART
BY MARY ANN TIGHE


There is no question that environment plays a crucial role in innovation and discovery. Certain things seem possible only in certain places, locations that offer freedom, support, stimulation, opportunity. Like so many Russians at the turn of the century, Wassily Kandinsky was attracted to Munich as the city where the conservatism of his homeland might be escaped and the new directions in European culture encountered.

Liberalism and artistic ferment were certainly in evidence in 1896 when Kandinsky arrived in the Bavarian capital. The decision to leave behind the security of a developing career in law and economics and begin, at the age of 30, to study art full time was a radical redirection of his life, and for Kandinsky relocation had to be part of the plan. His artistic ambitions could only be achieved in a community that valued new ideas.

Now the Guggenheim Museum has begun an ambitious multi-year project that will reassemble, in a series of exhibitions, the visual and intellectual stimuli that informed Kandinsky's work throughout the artist's career. This first exhibition deals with the early and decisive years in Munich when Kandinsky assimilated a diverse body of influences—the German version of Art Nouveau, which was called "Jugendstil," late 19th-century symbolism and romanticism, Russian and Bavarian folk art, theatrical presentations in cabarets, and the German concept of the Gesamtkunstwerk, a major statement that synthesizes all of the arts.

In an effort to conjure up the milieu in which Kandinsky formed his first mature aesthetic concepts, the Guggenheim is displaying not only paintings by the artist, his teachers, and colleagues, but also furniture, textiles, and designs for stage sets. And by way of homage to the ideal of the Gesamtkunstwerk, The Yellow Sound, an opera created by Kandinsky, will be given its world premiere with Gunther Schuller conducting. Kandinsky felt that a strong bond existed between color and music, and this performance should offer the most complete realization to date of Kandinsky's theories on the synthesis of the arts.

It would be most beneficial to museum-goers if this exhibit starts a trend away from the encyclopedic retrospective devoted to a single artist—which is a form of display that few careers can withstand—toward a more inclusive approach that explores the period, the locale, and the creative community as they relate to a particular body of work. This is not a call for more or lengthier wall labels, but rather the suggestion that, though a painting may well be able to stand alone, it is only enhanced by being placed within a context—and this context is best done visually rather than with descriptive labels.

And Kandinsky, with his startling innovations and complex theories, is the right artist with whom to begin this fuller method of presentation. Reconstructing his environment makes Kandinsky's work no less impressive, for though this exhibition makes the strands of influences more easily discernible, their combination and transformation remain a major achievement.

Wassily Kandinsky's 1907 woodcut Vögel ("Birds"), done during the Russian-born artist's sojourn in Munich.

Alexander Liberman
By Barbara Rose
Abbeville Press: $85

We employ different languages in public and private situations. The grammar and vocabulary of the board room–office are quite distinct from the style in which amorous feelings are phrased, emotions expressed. These reflections come to mind while reading a major study of the work of Alexander Liberman by the American art historian Barbara Rose.

The aspect of Liberman's art that most of us first encounter is the enormous public sculpture (see page 74). The works are difficult to miss since their bold, bright red geometry is a permanent part of the American landscape in so many cities. Honolulu's University of Hawaii has the Gate of Hope. Rockford, Illinois, recently commissioned Symbol—and in the Osborn Building Plaza in St. Paul, the United National Bank... Continued on page 10
BRAND NEW ROSES! Featuring FASCINATION, the 1982 Rose of the Year — the tropical-coral hybrid tea that's the talk of rosarians everywhere. FRENCH LACE, the 1982 All-America floribunda that fills your garden and home with classic ivory-white blooms. LOVE, HONOR and CHERISH, our history-making trio that swept the 1980 All-America Rose trials. This catalog offers page after page of the world's finest roses...

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Liberman's new directions...

ART

continued from page 8

Building in Miami, at the University of Pennsylvania, in Sunset Hills, Missouri, the smiling, public face of the artist can be seen.

It's hard to connect the soaring clarity of the sculpture with the passion and tumult of Liberman's paintings. The sculpture's signature is its huge cylindrical forms, smooth surface, machine-made precision, suggesting that an architect possessed of some wit and a cavalier indifference to the laws of gravity has been at work. The paintings, however, come from the other side of the brain—layers of color splashed onto the canvas, confessing with every movement of the brush an allegiance to Abstract Expressionism. Rhythm takes the place of order. It's a curious combination to have emerged from a single sensibility, and for a number of years critics have felt it necessary to take sides—which is the real Liberman?

In general, the sculpture has received the praise. It is, simply, easier to love. Its open forms involve the viewer; the emotions it evokes are the exhilarating ones of awe and delight. But the confessional mode of the canvases has proved more troublesome. Their expression of raw feeling is disquieting, and then too, paintings suffer more from fluctuations in taste than sculpture does. Liberman has been defiantly out of step with fashions in painting styles for several decades now. When painterliness was the rage, he tapped out hard, clean edges for his forms. Now that we're all accustomed to seeing primary colors in elementary shapes at the galleries, he goes the other way.

So the lines in Liberman's work seem clearly drawn between public and private images, and Barbara Rose, in her handsome, lucid prose, describes the forces that effect this dichotomy—the artist's Russian background, his exposure to both European and American modernism, his twin lives as a major figure in the publishing world and as a painter/sculptor/printmaker deliberately removed from the mainstream. What makes this a particularly propitious moment to review Liberman's career is that in his most recent work, a change seems to have occurred. The 1981 canvases illustrated in the book have, in the midst of the still-active field of paint, the strong outline of a gate. This portal shape, so familiar from the sculpture, has become a means for focusing and concentrating the activity in the paintings. In turn, the sculpture is no longer made up of clear, geometric forms, but is instead a giant latticework of steel cutouts, meandering curves of metal painted white and resembling fantastic towers cut from paper by a child. The sculpture has borrowed expressiveness and spontaneity from the painting, and, in turn, the two-dimensional work has found a single, strong compositional element in the sculpture. It is an interesting time in Liberman's art. The work has achieved resolution without stasis. He has managed to suggest a fresh synthesis without losing the tantalizing promise of new directions.

ARCHITECTURE

BY MARTIN FILLER


Anchor Press/Doubleday, hardcover, $29.95, paper, $14.95.

I am a man and nothing human is alien to me," said the Roman Publius Terence over 2,000 years ago. That statement might be rewritten "I am an architect and nothing architectural is alien to me," by G.E. Kidder Smith, the architectural photographer, author, and lecturer whose The Architecture of the United States shares the Roman's tolerant attitude. Over the past 12 years, Kidder Smith's survey of American architecture has taken him to all 50 states. He has driven over 135,000 miles and photographed over 1,300 buildings, which are illustrated and discussed in three massive volumes totaling over 2,300 pages.

This staggering act of endurance may account for Kidder Smith's broad-minded view of American architecture. His major organizing principle was to cover only buildings open to the public. Obviously a firm believer in the necessity of visiting architecture in order to fully understand it, Kidder Smith, by ruling out those buildings that are still in private hands, eliminated some of our greatest buildings. But Smith's huge work is not about great architecture; it's about what's out there, and for better or worse he has captured a representative sampling of our built environment.

Unlike some critics, Kidder Smith has Continued on page 14
You be the judge. Discover why more V.O. is bought than any other imported distilled spirit in America. More than any Scotch, Canadian, Rum, Gin, Vodka, Tequila.

Regular: 8 mg tar, 0.6 mg nicotine—Menthol: 9 mg tar, 0.7 mg nicotine av. per cigarette, FTC Report Mar.'81

Virginia Slims remembers when men earned the letter and women knit the sweater.
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Lights

In the crush-proof purse pack.
A dazzling panorama of American architecture...

Throughout these three volumes, Kidder Smith's involvement with his subject matter is no less passionate. And while we might disagree with a few of his individual evaluations, there can be no doubt that this labor of love has been well worth its author's enormous effort.

MOVIES

BY DAVID DENBY

You know you're in trouble when a movie called Ragtime begins with a couple dancing a waltz. Ragtime is not a disgrace, but it's dull, overemphatic, awkward, a movie betrayed by a variety of bad judgements. Perhaps producer Dino De Laurentiis should never have fired director Robert Altman (Nashville) from the multimillion-dollar project. Altman might have brought a denser, riper, wittier social texture to the movie; he might have reproduced Doctorow's portrait of the American colossus before World War I—a country still very young and bursting with energy, a country in which the divisions between rich and poor could be dissolved, as if by magic, in a chance social encounter.

The team that De Laurentiis hired—director Milos Forman (One Flew Over The Cuckoo's Nest, Hair) and writer Michael Weller—have lost most of what is wonderful about the book. They don't seem to have understood that Doctorow's marvelous fantasy of Emma Goldman massaging Evelyn Nesbit into ecstasy with rubbing oil?)

The filmmakers have concentrated on the two families whom they must imagine epitomize American destiny: Father, Mother, and Mother's Younger Brother in their New Rochelle fortress; and Coalhouse Walker Jr., the black musician-turned-revolutionary, his poor Sarah, and their illegitimate child. As Father, a severe Yankee with an implacable sense of moral rectitude, James Olsen gives a painfully sincere performance; you watch Father's slow melting into decency with sympathy but not with much excitement. The lovely comedienne Mary Steenburgen is largely wasted as the generous-hearted Mother, and Brad Dourif is almost unbearable as Younger Brother. Blue eyes staring fervently, head thrust forward on crane's neck, Dourif stops the movie cold every time he appears. He is so wretchedly unappealing that you don't want to see him put his hands on beautiful Elizabeth McGovern, who plays Evelyn Nesbit, the socialite beauty whom Younger Brother follows around obsessively.

Howard E. Rollins, who plays Coalhouse Walker, is at least attractive, but Coalhouse's story has been conceived too simply. When his new Model-T Ford is defaced by some racist volunteer foremen in New Rochelle, Coalhouse applies for redress from the law; when he doesn't get it, he turns, by degrees, to violent revolution. Doctorow brought out the craziness as well as the nobility in Coalhouse's search for justice. But in the movie, Coalhouse is completely noble, an exemplary black man—respectful, immaculate, proud—while virtually all the whites are racist clowns. In brief, Forman has turned the material into a simple morality tale, or exercise in liberal consciencelessness.

Coalhouse's destiny is played out with leaden obviousness right to the end, in which he's tricked and betrayed by white authorities. We pray that the
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Great book, botched movie... Evelyn Waugh takes to TV

MOVIES
continued from page 14

appearance of Jimmy Cagney, as New York police commissioner Rheinlander Waldo, will pick things up, but Cagney looks silly in his pasted-on moustache, and he's obviously reading his lines from a script on the table in front of him.

What an embarrassing botch! The only things that work are a few of the performances. Elizabeth McGovern is lovely as the silly, sensual Evelyn Nesbit. McGovern's soft upper lip is downy, and her eyes seem blurred, as if Evelyn's brain had been dulled by too much sex. And Mandy Patinkin (he was Che Guevara in the New York production of Evita), has mastered a wonderfully funny pidgin English as Tateh, the Lower East Side Jewish silhouette artist who becomes a movie producer.

Hours after seeing Ragtime, when the movie's mediocrity was lying on me like a stone, the thought of Patinkin's performance made me laugh out loud.

friendship with Sebastian introduces him to the life of the aristocracy, the wonder of Venice, and—for a while—bring Charles a great deal of happiness.

In John Mortimer's careful adaption of Waugh's witty dialogue remains intact and his introspective prose becomes Charles's narration. Waugh's memorable characters are vividly brought to life. Jeremy Irons is a natural Charles as he grows from impressionable youth to cynical army captain. Anthony Andrew successfully self-destructs as Sebastian Flyte, while Diana Quick believably grows into maturity as his sister, Julia. The supporting cast includes Laurence Olivier as Lord Marchmain; Claire Bloom, his estranged wife; Stephane Audran, his mistress, Cara; and John Gielgud, a droll Edward Ryder.

The story flashes back to 1922. Charles is at Oxford despairing of his middle-class existence when he meets the flamboyant Sebastian Flyte, the second son of the Marquis of Marchmain and a fellow student. Charles's ensuing

friendship with Sebastian introduces him to the life of the aristocracy, the wonder of Venice, and—for a while—bring Charles a great deal of happiness.

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Television like Brideshead Revisited is rare. Creativity with Bill Moyers (PBS) Begins Friday, January 8

If creativity is impossible to define, a Bill Moyers is the first to admit, then how did he go about making a series of it? Employing some creative technique of his own, Moyers sets out to debunk the idea that creativity belongs only to select few; to that end, he has chosen 1 creative individuals that includes not only artists but also tomato growers and garbage recyclers. From each person he tries to find out the forces, incidents, or people who played important parts in their work.

In the premiere episode, he accompanies writer Maya Angelou to her childhood home in Arkansas and urges her to speak intimately of the place where she was "terribly hurt and vastly loved." The return visit, says Moyers, "was no nostalgia about the past but insight into how the roots of creativity can grow from a culture of adversity."

In another segment, Moyers flies with Fred Smith, the founder of Federal Express, and learns that the force behind the successful courier service was no frustration with the mails but Smith's own creative way to rechannel energy he felt he misused as a soldier in Vietnam.

Moyers's findings result in fast-paced well-edited half-hour profiles of fascinating people and ideas. He may not have "defined" creativity, but more important, he clearly shows that creativity is any individual's particular way of thinking, seeing, and problem-solving and thus the vital key to the changes that affect the quality of our lives.

Continued on page 1.
The Mysterious Mozart

It has been 40 years since my first published article, and in those years I have written more words on the matter of Wolfgang Amadeus Mozart and his music than on any other. I don't think that among music critics I am alone in that regard. It is the enigma of Mozart's music, even more than its heart-stabbing magnificence, that disturbs and exalts anyone within its range.

On virtually any level, personal or artistic, Mozart presents us with a seething complex of contradictions, none of them readily resolvable. One such contradiction, and not the least of the many, runs through the current popular play Amadeus. Peter Shaffer's ingenious and loquent gloss on the legendary rivalry between Mozart and his colleague Antonio Salieri. The Mozart in Shaffer's play is an obscene, prancing, shriveled vulgarian given to foul speech and manner. This is not Shaffer's invention out of air; the vile language can be found in Mozart's own letters, the physical ugliness from hundreds of personal accounts of the time. Could such a man compose the G-minor Quintet, or the music for Sarastro in The Magic Flute, which Bernard Shaw would describe as the only man-made music worthy of the mouth of God? Whether or not he could, we know that he did, and with his halfway answer we must be content.

In all of Mozart, there are few easy explanations. How, to propose another familiar enigma, could such a man, stuntedly poor and ailing from what- ever finally killed him at the tragically early age of 36, compose the sublimely wise merriment of The Magic Flute? Where did the young Mozart, ensconced in the provincial, conservative society of his native Salzburg, find the license to rage that slow movement of the Sinfonia Concertante for Violin and Viola, whose accents of stark tragedy beyond words can still reduce today's listener to tears? How, in an age dominated by a passion for logical symmetry can so many surprises lurk around every turn in Mozart: sudden changes of key from solid ground to somewhere in the middle of next week, unexpected new themes out of place in the symmetric, classic form?

Where would one start to assess the enigma of Mozart? Again, no easy answer comes to mind. It is generally agreed, however, that the essence of Mozartian mastery lies in the operas, especially in the wise comedies of the mature years. Listen to the Act II finale of The Marriage of Figaro to hear, once again, how Mozart flies the words of Lorenzo da Ponte's text into realms where words become puny. Hear the way the Count's stern words explode out of the orchestra like shafts of lightning, and then hear how, when that same Count is tricked a minute later, he can sound no more than a baffled monotone.

After you've assimilated the wonders of Figaro, move on to the masterpieces of Mozart's purely orchestral writing, the last dozen or so piano concertos. Listen how the piano and orchestra engage in exactly the same kind of dialogue as happened between the singers in that Figaro scene. Listen to the piano as the ardent singer of lovesongs in that slow movement from the C-major Concerto, both immortalized and desecrated in the movie Elvira Madigan, the way the pianist's melody seems to unroll without seam, without stop, and the way the listener (at least with a superior performance, like the one by Murray Perahia on Columbia) discovers at the end of the movement that he, too, like the music, has forgotten to draw a breath.

Nothing underlines the Mozartian enigma better than a quick trip through the more than half-century's worth of recorded performances that show the huge change in interpretive styles. There is Arturo Toscanini and the New York Philharmonic in a 1927 RCA recording of the Haffner Symphony, bloated, rotable almost beyond recognition. There are concerto recordings by Robert Casadesus from the '30s and '40s, fleet, elegant, a musical translation of crystal chandeliers; Artur Schnabel's recordings of the same works, made at the same time, are slow, perhaps ponderous, but laden with mysticism. There are today's performers, the supremely wise Perahia, in a whole series of concerto recordings, the lively blend of scholarship and iconoclasm in Christopher Hogwood's ongoing recording of all the symphonies.

Performing styles change, of course, partly because listening styles change. A generation ago Mozart's operas were virtually unknown in the major houses; now even lesser-known pieces are being restored—sometimes, as in the case this season of La Clemenza di Tito—even televised. Go to five movies with any kind of intellectual pretension and you'll hear Mozart on the track of at least one. Only the enigma remains constant.
One-stop banking is an idea whose time has come—to brokerage houses, amazingly enough. Merrill Lynch Pierce Fenner & Smith was the one that started it all with its Cash Management Account (CMA). And now other brokerage houses around the country are following suit. In fact, the idea has become so popular that even old-fashioned bankers are picking up on cash management programs.

A cash management program is a regular brokerage house account that's linked to a money-market fund and a Visa or American Express card. Here's how Merrill Lynch's program, considered the prototype, works:

You need at least $20,000 in cash or securities to open a Cash Management Account (some other cash management programs require less of an ante). There is no minimum balance required after the account has been set up. However, your account will be reviewed once a year. If your balance falls below $10,000, your broker at Merrill Lynch has the right to ask you to close it out.

Chances are that you won't be kicked out of a CMA program if you have been buying and selling securities. As long as your broker is making some commission income from your account, he or she will most likely let you keep your CMA—regardless of how low your balance falls.

There are three major components to the CMA account—a regular securities account for stocks and bonds, a money-market fund with check-writing privileges, and a Visa card.

Your stocks and bonds are handled in the same way as a regular marginable securities account. That means you can increase your stock and bond market purchases by buying on margin—borrowing from your broker. Generally, you can buy stocks on 50 percent margin, paying 50 percent of the stock's current price and borrowing the rest. Corporate bonds can be bought on 70 percent margin. (You only have to put down 30 percent of the bond's purchase price.) And government bonds can be bought on 90 percent margin.

The interest rate on margin loans is now 1/2 to 2/1 percent higher than the call-money rate—the rate banks charge brokers on the money used to finance margin accounts. Because the call-money rate is usually far lower than the prime rate, margin loans are one of the cheaper ways of borrowing money.

Of course, there is a risk. That's because the securities you own are used as collateral for the margin loan. If the value of the security falls, you will be asked to make up the difference. That's known as a margin call. For example, let's say you want 50 percent margin on 100 shares of a stock that's selling at $10 a share. At 50 percent margin, you could buy $1,000 worth of the stock for just $500. However, if the stock falls to $5 a share, your collateral will be worth only $400. So, the broker will ask you to kick in another $100 to keep your margin intact. If you don't, some of those shares will be sold off so that your margin can be brought back to a 50 percent limit.

Any cash deposited in the Cash Management Account is put into a money-market fund. You can choose between a regular money-market fund or a tax-exempt fund. The tax-exempt fund generally makes sense only if you are in a very high tax bracket. For example, as this was being written, the regular fund was yielding 16.5 percent, while the tax-exempt fund was yielding a little less than 8 percent. Even if you were in the 50 percent tax bracket, the regular fund would give you a slightly better after-tax return than the tax exempt fund.

Stock dividends and interest from bonds, as well as the proceeds you receive when you sell securities, are automatically deposited into a money-market fund for you. Generally, the dividends or interest payments you receive will be transferred on the first business day or each week. (That's still faster and more convenient than clipping coupons and mailing in the proceeds.) Proceeds from the sale of securities will be invested into the money-market fund on the day they are received. And if you make a cash deposit of $1,000 or more, you can ask that it be deposited in the fund on the next business day.

When you set up a Cash Management Account you will get a Visa card as well as some checks from Bank One of Columbus, Ohio. Unlike standard credit cards, the Visa card you get is really a debit card. Every time you use it to buy something, Bank One will notify Merrill Lynch of the charges. (That usually takes about a week.) As soon as it is notified, Merrill Lynch will pay the charges for you by drawing from an interest-free cash balance in your account. If there isn't enough of a cash balance, it will tap money you have in your money-market fund. And if there still isn't enough money available, it will automatically tap your line of credit by margining some of your securities until there's enough to pay the debit on the Visa card. Checks, which can be written for any amount, are paid in the same order.

As you can see, the CMA program gives you an automatic line of credit. (What's more, borrowing from your broker is usually cheaper than borrowing from a bank.

Even though the money is drawn in the least costly way possible—from idle cash balance to money-market fund to margin loan—it's still not as good as getting a 25- to 30-day free credit ride that's possible with regular credit cards. Hence, you would be wise to consider using your regular credit cards instead of the one issued by a cash management program. For one thing, you'll get longer interest-free credit ride. For another, you can always pay off your credit cards with checks drawn against your cash management program. Since the check takes time to clear, the money will continue working longer for you. In some cases, you might get an extra two or three weeks of interest by using this gambit.

The program is also a bookkeeper's delight. Each month you will receive a convenient statement that lists the current market value of your stocks and...
PEND 20 MINUTES SAYING "I MISS YOU."
MONEY
continued from page 20
bonds; the dividends and interest received that month; projected values of your stock and bond market holdings; deposits to the money-market fund; a chronological list of the checks you've written against the money-market fund; and all the charges made against your Visa card. Finally, all of your accounts will be totalled to give you a closing balance for the month.

At right is a rundown of some cash management programs that regional brokerage firms are either offering now or plan to introduce soon. As more and more of these programs are offered, the minimum amount required to open an account will probably fall. And chances are that newer programs will offer some extra bells and whistles to distinguish them from other programs.

This is just the start. A number of banks and national brokerage houses are racing to set up cash management programs for their customers. If the deals the banks set up come close to what the brokerage houses are offering, they may yet win the race for deposits. After all, banks offer mortgages and installment loans. Brokerage houses don't. And since banks give their customers better terms than noncustomers, it pays to stay on the good side of your banker.

Even Sears, Roebuck & Co. is getting into the act. Sears, which has 24 million credit card customers, recently announced that it was going to buy Dean Witter Reynolds. Dean Witter, one of the largest brokerage houses in the country, is already setting up a cash management program.

Where do you bank? The answer soon may be at Sears. It already sells insurance, has a brand new real estate subsidiary, and now will have a major brokerage house. It also has a huge number of stores. If each has a brokerage office, Sears could well wind up with the largest network of outlets for its financial services.

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Source: The Gambit Guide to Money-Market Investments, P.O. Box 378, Planetarium Station, New York, N.Y. 10024. *If you write more than six checks a month, Schwab may ask you to close your account. You will earn 7 percent on the first $1,000 you have on deposit, 11 percent on the next $4,000, and money-market rates on anything over $5,000.

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BY SIMMONS

I would like to know who made my bowl and something about the material of which it is made.
—E.R., Plantation, Fla.

The mark on your bowl, dating about 1900, was used by the Homer Loughlin Company of East Liverpool, Ohio, on its White Granite ware and represents the supremacy of the American Eagle over the British Lion. White Granite is one of the various names given to ironstone china, patented in 1813 by the English Staffordshire potter Charles James Mason. Its heavy, durable white earthenware body was a staple of English and American potters and was extensively employed for dinner and dessert services for daily use. Today's so-called "hotel wares" are closely related to the Victorian ironstone-type wares.

Please tell me who made my communion pieces and when. Also, the flagon needs replating. Will this lower its value?
—D.M., Burke, Va.

Simpson, Hall, Miller and Company made your plated silver communion pieces, comprising a flagon with a domed and molded cover surmounted by a finial and a circular plate, in the last quarter of the 19th century. When you replate your flagon, you are restoring it as closely as possible to its original condition and it actually adds to its value. However, if you were to alter the original condition of the flagon, either by adding to it (such as engraving your initials or a decorative pattern on its surface) or taking from it (such as changing or losing the finial), you have lessened its value.

We bought this copperware piece at a pharmacy and want to know what it is and its use.

You have part of a still, which is an apparatus for heating substances and condensing vapors. The apparatus comprises three parts: the retort or still, in which the substance is heated; the condenser or tube, in which the vapors are condensed; and the receiver, in which condensed vapors are collected. Your still or retort is possibly of early 20th-century American manufacture.

Continued on page 26
It's new. It's beige.

More Lights 100s

Box 8mg

More Lights 100s

menthol

regular

It's more you.

Our wooden figures are about 5 feet tall. We'd like to know something of their background and how they were used.
—J.F., San Angelo, Tex.

Your dummy board figures, or board figures, as they were otherwise known, were fashionable in Europe in the 17th and 18th centuries. They consist of flat boards painted in oils with human and other figures, and sometimes inanimate objects, and then shaped to the contours of the subjects represented. In making these figures, the outline was first drawn on the wood, which was cut out and beveled from the back and then painted. These figures were not intended to serve any practical purpose, being simply objects of fancy. It has been said they were placed in castles when empty to make the rooms appear as if filled with guests. In many cases, they were originally designed to stand directly to, or at a very short distance from, the wall, attached to it by staples and hooks. The majority of figures found in England at the present time are fixed on blocks, so as to stand independently.

Please tell me something about the style of my old chair. Is it very old?
—C.H.P., Huntsville, Ala.

Your open armchair with a raked and arched tall back, down-curving arms terminating in volutes designed to harmonize with the scrolled armposts, legs of scroll-shaped profile solidly joined to an arched x-form stretcher composed of four scrolls has been copied from a distinctive late 17th-century French Louis XIV-style “scroll”-type armchair of imposing size and strength. The back and seat of your chair have been completely covered with no wood showing, as is usual in the original examples. Your chair is probably less than 100 years old.

This “Empress of China” punch bowl will be part of the loan exhibit “American China Trade, 1784-1850” at the 27th Annual Washington Antiques Show benefitting Thrift Shop charities of the District of Columbia. The exhibit features porcelain, furniture, silver, and paintings. The show, January 6–10, will be held at the Shoreham Americana Hotel, 2500 Calvert St. N.W., Washington D.C. 20008. The catalogue is $5 at the door, otherwise $7 (write Mrs. Robert Wilbur, 3200 Woodley Road N.W., Washington, D.C. 20008).
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BY NANCY RICHARDSON

Last Minute Party Feasts

For several years now non-cooks, lazy cooks, and those who work have been able to pick up an entire dinner party from a new kind of neighborhood food shop. Word of Mouth in New York, for example, right, has soups, imaginative pastas, crisp colorful vegetable salads, steamed vegetables with a sauce, fillet of beef, ham, casseroles, first-rate mousses, mounds of cookies beckoning from huge refrigerators—all with a distinctly homemade, rather than catered, look and taste. This impromptu dinner can go on the table all at once, Chinese style, doing away with the need for a centerpiece. WOM founders Eileen Weinberg and Christie Finch say their food looks best in oven-to-table white Corning serving dishes.

Scene Stealing Scent

We have all experienced the powerful effects of pleasant smells. One whiff of a certain smell and our minds are flooded with associations. Scent is all-important for Diana Vreeland’s costume exhibitions at the Metropolitan Museum. Balenciaga Lavender for the Hapsburgs, Guerlain’s Mitsuko for the Diaghilev exhibition were sprayed daily around the galleries to evoke the mood of the period. For her own dinners Mrs. Vreeland fetes a guest’s sense of smell as well as taste and touch. The feeling that the party has already started begins in the elevator—a special scented oil burning just inside Mrs. Vreeland’s front door seeps into the hall and even the elevator shaft. Pot-pourri, Rigaud candles, people-perfume used as a room spray, paper-white narcissus planted in big clay pots, the heady exoticism of Guerlain’s “Plantes Marine” are other old-favorite room scents. Some new wrinkles on the theme: Jean Laporte’s scented oils—burnt in a copper ring on a 50-watt light bulb—enhance food aromas. He has something different to go with French, Chinese, and American menus (Ambiance Parfums, Bloomingdale’s). For a new treatment of room candles, Ronaldo Maia has designed a stone cylinder and cube to hold his candles. With lids on, these are pure decoration. Another idea: scented votive candles dropped into blue and white Oriental tea cups.

Word of Mouth’s abundant daily fare—hearty colorful dishes, some of which don’t even need warming.

Flower Shop Glamour

When giving parties at home becomes more fuss than fun, it can be easier to give a dinner elsewhere—ideally somewhere as pretty as home. With many flower shops developing into wonderfully arranged settings to show off a dazzling range of flowers and plants, it’s tempting to move a party right into a shop, where the lighting has been carefully worked out, the plants are in profusion, and everything smells fresh and moist. Thomas B. Marshall of New York recently arranged a dinner in his shop, the ground floor sitting room of an old brownstone, which he lined with mirrors to reflect the profusion of flowers, branches, trees, and plants on hand. Two stripped pine tables rented for the evening were set with pretty cloths for dinner, later moved against the wall to double as bar tables. Glorious Foods cooked dinner ahead, warmed it up in a little basement kitchen, Marshall and Co., 321 East 60th St. in New York City.

Ronaldo Maia’s pinky gray stone candle holders come in three shapes
In today's world of fine book illustrators, there is one name that stands out among the rest — Tasha Tudor. An artist who, for almost fifty years, has been capturing the hearts of millions with art that is happy, innocent and filled with old-fashioned charm. With delicate use of colors and a wealth of detail, her illustrations create a magical world of make-believe with characters as lovable as they are unforgettable.

Now, to celebrate the 150th anniversary of author Louisa May Alcott's birth, Tasha Tudor has created her very first works in porcelain. A collection of limited edition “Little Women” sculptures that are sure to be of exceptional interest to collectors.

“Jo,” portraying Louisa May Alcott's high-spirited heroine, inaugurates the collection. Crafted in fine, hand-painted porcelain, it is a thoroughly delightful work of art. And it will be issued at the very modest price of just $90—which may itself be paid in four convenient monthly installments.

The figure that Tasha Tudor has designed is so vivid, so alive, it’s as if “Jo” had suddenly sprung from the pages of “Little Women” to pay a quick but special visit. From the clutter of ink pens in her pinafore pocket to the beloved manuscript book clutched close, she’s the very picture of the dedicated, aspiring author. A captivating and compelling sculpture as distinctive and full of personality as Louisa May Alcott's heroine.

To ensure that every small detail of Tasha Tudor's art — every nuance of expression — is faithfully captured, each sculpture will be individually crafted by master porcelain artisans in Japan. Each sculpture will be hand-cast... hand-assembled... and meticulously hand-painted with uncompromising care.

In the tradition of classic works in fine porcelain, “Jo” will be issued in a single limited edition, reserved exclusively for those who order from the collection by November 29, 1982 — the 150th anniversary of Louisa May Alcott’s birth. When all valid orders from these individuals have been filled, the edition will be permanently closed.

“Jo” will bring her own personality and charm to your home and any room in which you choose to display her. And in time to come, this engaging work of art is likely to become a treasured family heirloom, lovingly passed on from mother to daughter.

To acquire your own hand-painted fine porcelain sculpture of “Jo” by Tasha Tudor, it is important to act promptly. Please be sure to mail the accompanying advance reservation application by January 31, 1982.
The fresh appeal of old linens and lace

White on white always looks fresh. That's one reason so many people are collecting “whitework” antique linens and laces. “Today, people appreciate workmanship, quality, and detailing more than ever—in their houses as well as in their clothes,” explains Barbara Milo Ohrbach of Cherchez (864 Lexington Ave., New York 10021), a shop devoted to selling old textiles for home and dress. She and her husband opened the shop six years ago to lessen a burgeoning personal collection. Since then the store has twice doubled in size; clientele includes Jackie Onassis and Valentino, plus regulars from as far away as South America.

What are people doing with all those frills and furbelows? Layering them on tables and beds for wedding-cake-like richness or showing them off hung on a wall. Mix the sleek with the fussy for now-appeal: a platform bed with lacy bolsters and crochet spread (detail, bottom left); a modern dining table with embroidered napkins and runner.

To care for fine linens, the Ohrbachs say use them (except textiles of museum quality; check with a local museum). Between uses, hand wash and store them—un-ironed, rolled or flat—on shelves. Special tissue and soaps for this are available through the shop.

Do people today really want to spend time to take care of such things? “More than you might think,” Barbara says. “I’m totally at peace ironing a dozen linen napkins.”
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Now's the time for variegated plants

Green-leaved with yellow-white veins or edges, the variegated varieties create a splendor of their own.

By Richard Langer

After the profusion of color associated with the holiday season, this might be a good time to think about plants that catch the eye with their simplicity. One such group comprises those odd plants known as variegated, in which, for some reason not yet fully understood, the normally green leaves have developed yellow-white veins or edgings. Almost tailored in their neatness, these plants are identical to their common cousins except for this one feature. And yet this slight difference, this touch of light, can make the difference between day and night in visual impact.

Many standard house plants are occasionally seen in variegated forms—pittosporum, ivy, philodendron, peperomia, the jade plant, and holly, to name a few. The curious thing is that no one knows when, how, or why a normal plant suddenly decides to send out variegated leaves, a feat not unlike a black Morgan horse taking on a zebra's stripes.

Essentially all that is involved is a change in pigmentation. Chlorophyll is green. A plant's leaves need chlorophyll to convert light into energy and food, so leaves are green. But there are also other pigments in a plant's leaves. Normally the green chlorophyll dominates and we have the expected green plant. In some cases, however, the chlorophyll is present in smaller quantities in certain areas of the plant. Here other pigments show themselves, thus giving a variegated effect. From a plant-grower's point of view, this is of more than visual interest. A variegated plant needs more light than its monochromatic twin. Without it, the plant will slowly revert to plain green.

This brings up the second unusual feature of growing variegated plants. A regular plant may suddenly develop variegated leaves. The periwinkle at the front of our house, for instance, suddenly decided to send off a host of variegated shoots this fall. Unfortunately, these taken from the flowers were not variegated stems will not produce variegated plants. Put them in pots and keep them in plain Jane as soon as the shoots grow. Why that happens remains a mystery.

tery, because cuttings taken from the same variegated shoots will produce variegated plants. Only asexual reproduction continues the design.

Any number of plants can develop into variegated varieties. Perhaps the most common is Ficus sagittata 'Variegata.' The wavy stems covered with slender pointed leaves have aerial roots, making the plant ideal for training vertically. Ceiling-high growth is not difficult to achieve. The marbled leaves act as a splendid background for other plants. Warmth and moisture are prerequisites for good growth.

Aglaonema, the Chinese evergreen, comes in two-toned models such as A. brevispathum hospitum from Thailand and A. commutatum elegans from the Philippines. Known for their tolerance of low light conditions, they will nevertheless put on a better show given more light. One surprising thing about this genus is that it tolerates drafts. This means slower growth, however, in a plant not exactly known for zipping along when it comes to adding new leaves.

Pteris cretica 'Albo-lineata' is the variegated Cretan brake, a ruffle of green and white with taller arched fronds above.

One thick-leaved tree, strikingly different, is the jade plant. By now a rather common indoor shrub, it tends to be passed by. But the variegated jade plant, Crassula argentea 'Variegata,' being rather unusual, is quick to draw the eye with its dappled leaves that gleam almost as if polished. Give it several hours of direct sun all year round except during the summer, when just a little morning sun will be fine.

The aralia Fatsia tsubomi 'Variegata' has large leafy leaves with thinly variegated borders. P. fruticosa 'Diluviana,' a midget aralia, has finely divided bright green leaves with white margins. Warmth and moisture make these plants grow luxuriantly.

Whereas most of the variegated plants mentioned here are tropical, Ilex Aquifolium 'Albo marginata,' the variegated English hollies, can also be grown as house plants. Locate them in a cool spot and keep them in pots proportionately rather larger in size than what you would use for most plants. They need lots of root room and moisture.

Another handsome evergreen shrub that does very well indoors is Pittosporum Tobira 'Variegata,' and like most of the plants mentioned here, it can easily started from cuttings. As in the case of most plants, any healthy shoot will root well, although those flower tend not to grow as readily. To snip plant, Sanseviera trifasciata, presents a special, and rather interesting, case. First of all, you can't take a stem cutting, since the plant is all leaves. You'll have to take a leaf cutting. In the curious aspect of the matter is that leaf cuttings of this plant tend to go into the plain green variety upon maturing—unless you use the section of the leaf containing the base. Make sure the base includes a piece of the root. Then you will end up with a new variegated version. To maximize the effect of the and any other variegated plant, set it temporarily against a dark background there it will provide a momentary ray from the visual extravaganza of the holiday season, and later on, add a touch brightness to dark winter days.
Q. I’m painting a wood floor with a design—a blue and white meandering with a doily—and the project is taking much longer than I expected. Are polymers the same as polyurethane that I’ve heard about? I’m just giving the white a second coat. I would appreciate any help you can give.


A. According to the National Paint & Coatings Association in Washington, D.C., polyurethane, like varnish, has a yellowish cast that deepens when it is exposed to sunlight. An alternative is to paint the floor with a clear sealer, but although it theoretically eliminates the yellowing problem, it is not nearly as resistant to abrasion as polyurethane. For this reason, relatively few paint stores stock clear acrylic floor sealers. Avoid making vis-à-vis in vain, query local paint stores by telephone.

Q. How often should silver-plated metalware be replated? Should it ever be quadruple-plated?

—A.J., Boston, Mass.

A. Silver-plated flatware or any plated dish that is to hold milk or acid drinks or pods such as cooked fruit must be replated as soon as it shows signs of wear. An alternative is to paint the floor with a clear sealer, but although it theoretically eliminates the yellowing problem, it is not nearly as resistant to abrasion as polyurethane. For this reason, relatively few paint stores stock clear acrylic floor sealers. Avoid making vis-à-vis in vain, query local paint stores by telephone.

Q. Please tell me how to duplicate the exquisite bed canopy shown on page 95 of your August 1981 issue.

—W.S., Stamford, Conn.

A. To give the canopy bed an ethereal, feminine look, interior designers Phyllis Rowen and Robert Mentzer lavished it with silk chiffon—"softer and more drapable than organdy, lighter than eyelet." For this king-sized bed, they (and a professional drapery workroom) used 32 yards of 60-inch-wide chiffon. To adapt their drape-and-tie method, cut two pieces of chiffon for the sides of the bed, two proportionately shorter pieces for the head and foot. Each piece must be sufficient length for two swags and corner curtains. Lay each length of fabric over a canopy crossbeam parallel to the floor, so 30 inches of fabric hangs down on either side. With a narrow satin ribbon, tie the midpoint of the fabric to the midpoint of the crossbeam. Drape the chiffon on either side into twin, symmetric swags. At each corner post, gather up the fabric, wind it around the finial—scarf style—and let it flow to the floor.

Continued on page 44
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Tracking Thurber in Bermuda, dinosaurs in Utah. Plus: medical prep for travelers

travelers to Bermuda follow in the footsteps of the late American humorist James Thurber, who first came to the island in 1936, and see a side of Bermuda that's just as worth indulging in as its glorious sun and sand. Bermuda has loved and been loved by many writers, most notably Thurber—no mere vacationer, he wrote a large number of stories for Bermuda that to this day can only be read on the island.

Thurber had a taste for gracious houses and for the more rural areas of the island. From time to time he stayed in a cottage that is now part of the Lantana Colony Club, which occupies a cozy nook by the turquoise water of the Great Sound. Lantana is a first-rate example of the Bermudian hotel concept of a cottage colony—a cluster of small houses scattered on landscaped grounds. Visitors can choose from Lantana's 25 pink cottages, including Bikini Garden, the 200-year-old cottage where Thurber and his wife, Helen, used to stay.

This cottage houses a photograph of Thurber by Snowdon and was where Thurber wrote "The Thirteen Clocks." (Peak season visits—spring and fall—should be booked at least 10 months ahead. Lantana Colony Club: 809-29-40141.)

Thurber also stayed in a classic 18th-century house called Waterville, in Paget Parish, which was in his time a guesthouse favored by many other authors, including E.B. White, who used to communicate with Thurber through the guestbook. Part

Continued on page 42

WHERE THE DINOSAURS ARE

One of Utah's many curiosities is a dinosaur quarry, part of the Dinosaur National Monument, 20 miles east of the town of Vernal. Here, the 140-million-year-old bones of the brontosaurus, diplodocus, stegosaurus, allosaurus, and eight other dinosaur species can be seen where they were found embedded in sandstone, which has been chipped away to expose the skeletons. The face of the quarry is housed in a glass-walled building that's open all year. For information on the Dinosaur National Monument, (801) 789-2115.

IRCUS MAN'S COLLECTION

A show called "500 Years of Decorative Arts from the John and Mable Ringling Collection," a collection by the man who put together "The Greatest Show on Earth," will be on display through March 28 at the Ringling Museum in Sarasota, Florida. In addition to the Ringling Museum of Art, where the 150-piece exhibition will be housed, visitors to the Ringling complex can also see the Circus Museum, filled with circus memorabilia; an 18th-century court theater brought here from Asolo, Italy; and the Ringling house, Ca' d'Zan (shown here), an architectural hybrid built in the 1920s that combines the features of the Doge's Palace of Venice and the original Madison Square Garden—two of John Ringling's favorite buildings. Information: (813) 355-5101.

Edited by Diane Welebit
of the bottom floor of the well-preserved pink stucco house is now the office of the Bermuda National Trust and open to the public; the rest is private.

Although other writers including Mark Twain, Sinclair Lewis, William Hervey Allen, Eugene O’Neill, and Noel Coward found sanctuary in Bermuda, it was Thurber who left the island its richest literary legacy. “The Extinct Animals of Bermuda” (Thurber’s illustrations of them are shown here) and “The Story of Sailing” are Bermuda-related stories familiar to Thurber readers. But Thurber also contributed some 40 short and funny pieces of The Bermudian, the island’s own 51-year-old magazine, that have never been published outside of Bermuda. A trip to the offices of The Bermudian in Hamilton is to discover Thurber treasure: bound volumes of back issues of the magazine with Thurber stories. Thurber enthusiasts are welcome to come and read and can also find a set of the magazines in Bermuda’s public library in Hamilton.

Thurber’s gift to Bermuda also includes the stories about him—one I heard described Thurber bounding up a hill to give a grazing cow a big hug. Like the stories Thurber wrote for Bermuda, the islanders’ stories about him are

something you have to go there to find.

WARD MOREHOUSE

For more on Bermuda: Bermuda Dept. of Tourism, 630 Fifth Ave., N.Y., N.Y. 10111-0068

□ the weekend life of a New York hotel

Vista International is a shiny new hotel that stands between the twin towers of the World Trade Center in New York City’s born-again financial district. During the week it leads the business life—even the televisions in the hotel have a channel that continuously shows stock market figures. But on weekends it goes strictly nonbusiness, offering its guests pleasures more unusual than just its lower rates—like weekend packages that include expertly guided architectural walking tours of nearby historical neighborhoods. One tour takes in the “cast-iron district,” an area in SoHo named for its rows of late 19th-century buildings with elaborate cast iron façades. The tour points out such important buildings as one designed by Calvert Vaux and another by Richard Morris Hunt and also allows time for visits to SoHo’s galleries and shops. Another weekend architectural tour includes the historical Heritage Trail, the South Street Seaport Museum, and a lively nar-
What cigarette brand is the lowest in tar?

Don't say Carlton. Because it isn't. Though we couldn't blame you for thinking so. Carlton's been advertising itself as lowest for a long, long time. And in fact, it used to be.

But today? Just take a look at the chart on the right. In it are a number of very interesting numbers.

Showing current tar levels of different brands.

What's the Ultra Lowest Tar™ brand?

Now Soft Pack 100s have less than half the tar of Carlton Soft Pack 100s.

Now Box 100s are the lowest cigarette available, bar none.

And no cigarette, matched length for length, is lower in tar than Now.

Quick! What cigarette brand is the lowest in tar? There's only one answer—Now.

**NUMBERS DON'T LIE. NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.**

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All tar numbers are avg per cigarette by FTC method, except the one asterisked (*) which is avg per cigarette by FTC Report May 81.

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DEAR H & G

continued from page 39

Q I'm planning a garden, and searching for sources for some of the plants I want is very frustrating indeed. Is there any directory that indexes nurseries by the various plants they carry?

—A.H., Los Angeles, Calif.

A The Mailorder Association of Nurseries has published just such a booklet for its 59 member nurseries. Called "Gardening by Mail—Where to Buy It," listing over 300 plants, seeds and nursery items, from accessories to yucca, it tells you how to order catalogues for detailed shopping information. For a copy, send a self-addressed business-size (#10) envelope with 37¢ in stamps to the Mail-order Assoc. of Nurseries, Dept. MB, 210 Cartwright Blvd., Massapequa Park, N.Y. 11762.

Q Our wood-burning stove has one drawback: Its door handles become too hot to touch comfortably. Do you know where we can buy insulated gloves?

—G.K., Cincinnati, Ohio

A Keeping the home fire burning is hot work. Some helpers can come in handy: We've heard of several types of long "one size fits all" gloves that are well enough insulated that welders and foundrymen use them, and they can be used by owners of wood-burning stoves, fireplaces, or charcoal barbecue grills. Pick whichever style best suits your needs, but remember to open the stove door with caution—and only when the fire is out or has burned quite low. These gloves, after all, help protect only your hands and forearms.

• Grayish-green leather, with flannel lined "hand"; 13½ inches long; $16.50 ppd. the pair—specify item #14067—from The Vermont Country Store, Weston, Vt. 05161 (catalogue 25¢ or, with order, free).

• Rust-color leather, lined at the cuff with plaid material; 13 inches long, with loop on cuff for hanging; $19 ppd. the pair—specify item #7594—from L.L. Bean, Freeport, Maine 04033 (free catalogue).

• Dark green leather, lined with flame resistant jersey and wool; 14 inches long. From Trellos Products (free flyer). For details, see House Sense page.

Two types of welders' gloves whose "one size fits all" applies to women's hands: Blue-gray leather, with flannel lined "hand"; 12½ inches long; $18.50 ppd. the pair—specify item #75804. Less insulating "light-duty welding" gloves of orange cotton terrycloth treated for flame-resistance. With canvas cuffs 11¼ inches long; $9.50 ppd. the pair—specify #TW5803. Both from American Working Women's Supply Co., P.O. Box 100, H, Deer Park, N.Y. 11729 (enclose 25¢ for a brochure).
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---

“Everything needed to be upholstered. I had a wonderful excuse to make whoopee”

By Dee Hardie

The living room, long and awkward and always a problem, has finally become a lady. Dressed in a new cover of chintz blooming with abundant English cabbage roses, it took two women, both born in the 19th century, to get it all together—my mother-in-law and Edith Wharton. One gave the family furniture, the other the inspiration.

Mrs. Wharton, author of fashionable novels about early New York society, and friend to Henry James, will never know the decorative impact she has had on one small farmhouse in Maryland. And it’s all because I once saw, and never forgot, a photograph of her living room in New York. Everything was coming up roses, even the lampshades. The same bold cabbage-rose pattern climbed the walls, curved at the windows, covered the tufted Victorian chairs. I loved it. I wanted it. And it has taken me 25 years to turn our living room into a much milder replica of that Wharton scene.

Since I was married to an only child, the furniture would someday come our way, but I never thought about it—nor did I want it. I needed space more than heirlooms. With four children using it, the living room, the largest in the house, was often a gymnasium, sometimes a bowling alley, and on rainy days, a campsite. In with the card table, down with the tent flaps (made from a heavy blanket). No indeed, there was no room at camp for a Chippendale chair.

When the fine furniture arrived about a year ago, it was a challenge—and a tug. What do you do with the sofa you bought as newlyweds, the wing chair, your first important treasure, the furniture already in residence, your old friends? Well, you play house a lot, you move it around, taking it upstairs, downstairs, out into the barn to save for Beth, and into U-Hauls for your other children’s houses. You forget emotion and get practical.

Once the inherited furniture took its prime place in the living room, I realized how it grew in London. Well, it grew, I found, almost half price in its native land. This I could afford. And my English friend Audrey bought it for me, 27 meters, and gave it to my visiting American friend Jane, who fortunately always travels light, to carry home to Thornhill Farm.

The odyssey of my chintz was complete, from first love to London and back. I had accomplished my mission. And having won a victory, I began to think how I could get some of this English chintz. I wondered how it grew in London. Well, it grew, I found, almost half price in its native land. This I could afford. And my English friend Audrey bought it for me, 27 meters, and gave it to my visiting American friend Jane, who fortunately always travels light, to carry home to Thornhill Farm.

The odyssey of my chintz was complete, from first love to London and back. I had accomplished my mission. And having won a victory, I began to wonder how this hard-earned chintz would really look on our furniture, a mixture of ancestry, some from the North, upright and proper, but more from the South, curvaceous, tufted, one chair that literally embraces you. For one fleeting very short moment I thought, shades of a New Orleans bordello, 1910. But now that it’s all together, beautifully upholstered by Mr. Patterson, a whiz at matching patterns, I have a garden of roses all year round, a living room that is indeed a lady.

Now what about the dining room? Edith Wharton went so far as to carry her same cabbage-rose pattern right into dinner. I guess you just have to know when to stop.
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SOLAR HOUSES takes up where the first generation of solar energy books leaves off; showing through photographs, interviews and practical information what the new solar life style involves, how owners are reacting to it, and what the economic factors are. Providing a nationwide look at residential solar applications, the 48 energy-saving designs in the book include passive and active solar systems, prefabricated and mail-order plans, underground houses, remodeled and new custom-designed houses.

The book's author is Louis Gropp, editor-in-chief of House & Garden, who has been criss-crossing the country over the past several years keeping up with the multi-faceted new solar architecture. His text, plus easy-to-follow plans and diagrams, give us—whether layman or expert—a clear idea of how each of these solar houses work, while the many handsome architectural photographs document the wide spectrum of design possibilities that exist within the solar context.

A handsome record of a profound and exciting change in architecture, SOLAR HOUSES has been chosen as a Book-of-the-Month Club hardcover alternate; a main selection by both The Library of Urban Affairs and the Architects Book Club, an alternate by the Designer’s Book Club, and, in paperback, by the Quality Paperback Book Club.

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LOOKING GOOD, FEELING FIT
BY MARY SEEHEAHER

FOCUS ON FRAGRANCE: Evangeline Gouletas-Carey
“One of the many reasons I love her,” says the Governor of New York about his wife, Evangeline, “is that she always smells so good.” Mrs. Hugh L. Carey loves perfume, and uses it all over. She has more than one favorite, and prefers light, subtle fragrances. A drop or two of perfume scents the handkerchief in her purse, and she travels with a solid perfume compact. “I also love the scent of freshly cut flowers,” adds Evangeline Gouletas-Carey, “and often wear them in my hair for festive occasions.” Bouquets abound at the Governor’s Mansion in Albany, for family and visitors to enjoy. A look into Mrs. Carey’s clothes closets reveals pomanders, and sachet packets and scented soaps are tucked into the corners of linen closets and bureau drawers.

...Now there’s a woman who cares about herself.” That’s what special purse accessories proclaim. One of the prettiest: a tiny hand mirror with frosted pastel frame, its handle bound with thin golden wire. Lilac, pink, blue, or white, in a drawstring pouch. By Alexandre de Paris for Schildkraut, $15. At Zitomer Pharmacy, New York.

...and for quick touch-ups or magnified perusals, you’ll appreciate this lighted makeup mirror that runs on batteries. Perfect for car, office, train, or plane, it’s lightweight and portable. Only 12 inches wide, it fits easily on a shelf, in a purse, or drops into a desk drawer for storage. Simulated tortoise or mother-of-pearl finish, in a quilted suede-like pouch; $58. By Schildkraut, at fine drug and department stores.

Here’s an exercise bike with built-in incentive. The handlebars pick up your pulse rate and display it on a digital console, along with your exercise time, distance, and speed. The challenge: to raise your resting heart rate to its target rate. Do this on a regular basis (an accompanying booklet helps you plot an appropriate training program), and you can improve the efficiency of your heart and lungs in a matter of 8 to 10 weeks. The Pulse-Data stationary bike by Huffy, under $300. At Caldor, K-Mart, Montgomery Ward, J.C. Penney.

What travels flat, ties together instantly, and warms up any hotel room? “My fabric trays,” says Mrs. Armand S. Deutsch, who dubs them “my most important traveling helpers. They’re the first thing I unpack when I arrive.” On dressers, tables, or the edge of the bathroom sink, they’re perfect for holding jewelry, cosmetics, loose change. “And they’re so pretty, they make any room feel more like home,” says Mrs. Deutsch, a consultant with The Rodeo Collection, the 30-million-dollar shopping complex being built on Rodeo Drive in Beverly Hills.

Shown here, French cotton “poches” (translation: to empty your pockets); $10 and $20. At Pierre Deux shops across the country.
I have to feel this fresh all day, every day. My job depends on it."

A shower and powder and Lightdays® PantiLiners. That's what keeps me feeling fresh all day.

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The current spirit of decorating is vigorous individualism and inventiveness. We've refined our appreciation of the past, borrowing from it selectively to enrich the present: We've learned that simple country-pine furniture or even ornate Victorian can co-exist happily with sleek contemporary pieces. We're finding new purposes for old things, time-honored uses for new ones. Tradition—in decorating, collecting, entertaining, even travel—has become a point of departure for our own individual style.

We find a lot of decorators looking at the 19th century for ideas now—but not just in furniture and fabrics. Interior decorator Arthur Smith's bedrooms are adorned with animal art—his "silent friends"—and Sotheby Parke Bernet reports that interest in Art Deco animal sculptures and 19th-century animality art is growing. Paintings of sporting animals are preferred in the U.S., while Europeans favor farm animals.

 makers of reproduction furniture are showing keener interest in authenticity—in two divergent directions. Refined: Formal, 18th-century English styles—like Baker's "Stately Homes" collection, painstakingly reproduced pieces from the houses of England's aristocracy. Rustic: Country pine continues to charm the country, and now natural finishes are joined by furniture stained in pretty Americana colors, such as mustard yellow, barn red, blueberry, slate blue, sage green. The Lane Company and the Museum of American Folk Art have teamed up to produce Lane's new "America Collection." Thomasville's answer to tradition: The "Replicas 1800" collection. More reproduction news: upholstery fabrics are more opulent, sensual. Soft leathers. Gold-flecked fabrics—and fabrics with shine: lustrous velvets, silky shantungs and tweeds, glazed chintzes (with new snap in solid colors), even practical parachute cloth, mercury colored, to turn a down-filled sectional into a shimmery cloud.

And dressmaker details are back: skirts with ruffles or print borders, cigar welts, tucks, pleats, button-tufting, ruching, bows. The big color news: mauve, plum, smoked salmon, plus periwinkle. A new interplay of pastels with lacquered dark colors or tinted neutrals—mauve-y grays, taupe, ivories, putty, cocoa, and cafe au lait.

Keep your eyes out for designer boutiques in department stores—selling a total look, from china, glass, and table linens, to rugs, sheets, and towels. Boutiques to debut this spring: Angelo Donghia, Katja. Schumacher Images, Jay Yang, even a shop with things that looked very much like the "40/4" American armless stacking chair designed by David Rowland for GF Business Equipment of Youngstown, Ohio. But then, it's hardly just a chair. It's also an elegant piece of minimalist sculpture. Both the Louvre and the Museum of Modern Art have 40/4s in their permanent collections.

Life's little luxuries are getting easier to come by: "American-grown" caviar (see Wine & Food), new Californian pistachio nuts and wild rice—larger-grained than Minnesotan, due to the longer growing season.

The sky's the limit for the newest day-tripping sensation: Ballooning. In California, Adventures Aloft and Balloon Aviation of Napa Valley offer dawn balloon rides over the vineyards—with champagne after "touchdown." Next October, hundreds of balloonists from around the world will converge on Albuquerque, New Mexico, for its 11th annual Balloon Fiesta. A 199-year-old sport puts on its biggest skyshow ever—and that's only one of many reasons for looking up in the year ahead.
An Exuberant Hospitality

By FRANÇOISE DE LA RENTA

To celebrate the season of hospitality, our Special Guest Editor takes us on a very personal exploration of the art of entertaining.

Entertaining should be a pleasure. So let’s do it with fantasy, gusto, and enthusiasm, let’s invent or copy, but let’s do what we are best at. It can be tea, lunch, or dinner, but the atmosphere is the number-one ingredient for success—it should be relaxed and exuberant. You will express yourself in your house whether you want to or not and you must make up your mind and add seriousness to frivolity—the fun of entertaining is that every woman does it differently. We take it for granted that the home is always a woman’s. A man may build, decorate a beautiful house, but it remains for a woman to make a home of it for him. “I beg to assure you that she is a sorceress who is doing magical work in this horribly incompletely house. She’s changing rags into Gobelin tapestries and rude logs into chairs.” Voltaire said of his beloved Emilie du Chatelet.

Your house, your environment, will dictate what works best for you. Let’s take tea, for instance. Nothing is more welcoming than a delicious tea: The hour is perfect, after work, before theater, the ingredients are your choice, from simple bread and butter to the abundant tea of Nicolas Nabokov’s childhood (Bagázh, The Memoirs of a Russian Cosmopolitan). Or inspire yourself from Balzac’s vivid imagination: He proclaimed that his tea came from the garden kept by mandarins only for the Emperor of China. It was picked by virgins at sunrise and they presented it to the Emperor on their knees. A little was sent by caravan to the Tsar of Russia and Balzac had been privileged to have a supply of it through the Ambassador. ... You know that one always asks you what tea you are using and where does it come from... so...!!

But however enticing the tea table, dinners are probably the most popular way of entertaining. Small or big, dinners to me are agreeable sitting down around round tables. It’s best for the conversation and easier for the service.

Like giving two dinners in a row, it works well for me. I use the same flowers, use the uncorked wine and sometimes even leftovers that can be worked with. (That’s very French, but very good.) I have a tendency to crowd tables around and on top. I fit 12 when others fit eight, but I find it’s better for the conversation. (Continued on page 60)
Exuberant Hospitality

I seat people the way I want. I’ve worked a lot to give that dinner...I’ve invited with great care so I want to do my own directing, it’s my theater, my dining room. I’m seating my actors the way I think they will have the best time, the way I think they will enjoy themselves the most and also give me pleasure. Around a round table conversation is rarely dull, you can listen to someone brilliant, you can butt in, you can talk left, right, but you are never left alone, which is the idea of having a good time.

“MY DINING ROOM IS MY THEATER. I’VE INVITED WITH GREAT CARE AND I SEAT MY ACTORS THE WAY I THINK THEY WILL ENJOY THEMSELVES THE MOST”

On the table, I put everything I can, wine, of course, water, breads, bonbons, fruit—I love a crowded table, I think it looks festive, it looks gala. In the center, I use fruit, flowers, or a porcelain or silver tureen. It all depends on the mood that I want to give, which china I’m going to use, which glasses, decanters....It depends also on how many I have for dinner. My maximum is 22. That’s two tables. But I don’t have 22 soup plates alike so I’ll use 10 and 12. I’ll do the same for glasses and decanters, but the mood of the two tables will be the same.

And you know that after all that work the only thing that really counts at a dinner is the conversation. The conversation takes over everything: food, beauty, everything. So actually my dream is to stay around the table forever, having coffee, bonbons, drinking champagne really until it is time to go home. Because conversation then becomes brilliant, and everyone can listen and participate. One of Balzac’s heroines would never think of moving her guests from the table to the drawing room. “It breaks the moment, the charm and the brilliance of the conversation. When they leave the table, is when it is time to go home.” That is the way I feel.
ABUNDANCE—ABUNDANCE OF FRUIT, WINE, BREAD, INTELLIGENT CONVERSATION, LAUGHTER—IS THE ESSENCE OF A WONDERFUL PARTY.
Exuberant Hospitality

LUNCH AT BETSY AND ALFRED BLOOMINGDALE’S

Betsy photographs all her tables — lunch, dinner, small, big — and she keeps records of them. “What we had to eat, who was sitting next to whom, which flowers were on the table.” It helps her, she says, to go back, pick old ideas and renew them.

SATURDAY LUNCHES — MEN AND WOMEN BOTH HAVE THE TIME TO RELAX — WORK VERY WELL IN CALIFORNIA

For the table decoration, Betsy only uses flowers from her garden — she’s famous for her dahlias and green zinnias. And she does the flowers herself. Sometimes for a big party she will have David Jones help her, but he knows her taste and does them as she does.

Table for six
in a latticed patio of the
Bloomingdale’s house in Los Angeles.
Fresh crisp painted linen cloth, a bouquet that’s what bouquets should be: low or very high. She does two more plus a rooster. Betsy has “a cupboard where I always find something that will look good. I wanted something to put in front of the flowers, and there was the old rooster.”

Charles White
Exuberant Hospitality

Assortment of blue and white on black lacquer table. Françoise de la Renta collects Japanese teacups for flowers, plants, or candles.

The gaiety of blue and white...easy to buy, amusing to collect, and sometimes difficult to see the difference between good and mediocre.

Dinner at Pat and Bill Buckley’s

Cocktails are never longer than 45 minutes. We sit at table at 9 o’clock—it’s an ironclad rule. I will not keep my guests waiting and it’s terribly unfair to the cook.

Patricia Buckley arranges her three King Charles spaniels before sitting at table. “Their sofa in the dining room and always sit very proper.”


Marcia Schott’s perfect table, above, with its wonderful collection of blue and white, lacquer boxes, crystal, white linen can seat twelve or three.
A big dinner with two or three tables I find a big effort, but one table of 12 is easy. Friends are terribly important to me...I could not get along without them, so for them I will make the effort.

Dinner for Beverly Sills before she left for China. The table had Chinese decorations and presents, the meal paella... "I thought she'd have enough Chinese food where she was going."
When someone invites me to dinner, I write thank-you notes by hand rather than telephoning. I feel it means more. It's a bigger thank you.
Exuberant Hospitality

EATING OUTDOORS AT FRANÇOISE AND OSCAR DE LA RENTA’S

When dining on the lawn, put a rug under table and chairs to protect from humidity.

Breathe the air and take your meals outdoors whenever you can... it gives a new dimension... allows different table settings, and it’s healthier.

FRANÇOISE DE LA RENTA

Pure clean mood for a square table—clean, uncluttered setting, green pottery, orchid plants, and starched white linen.
I love wooden tables on the oblong wood one with its fitted bench at our Santo Domingo house, paella in a covered tureen, glazed terracotta plates, glasses, pitchers filled with coconut water and lemonade, the thermos filled with cool white wine.
Put a good listener next to someone who is very vivacious and who talks a lot... Henry is interested in who is seated with whom.”  

Nancy's table for eight, a rare occasion. Her dinners for 40 are her standards. She does the flowers herself. “I'm not a natural cook, but I can add as I go along. I am very much into Julia Child.”

Try to find out if there is anything guests absolutely loathe. And if somebody is just getting off a plane, I try to have easily digestible food.”
The key ingredients are flowers, fruit, candles, music....
I bring all the candles out.... I try to have no other light.

Cut crystal wine decanters, individual water carafes, fruit in silver presentoires, Worcester tureen on the de la Rentas' round blond wood table in town.

I like live music, the players are sensitive to the mood and they play accordingly. Here, part of the Santa Fe Chamber Orchestra

Arianne Stassinopoulos

...I like the first course to be on the table so guests don't have to wait. In the centerpiece I put grapes and radishes so that people can nibble at them between courses.... Mutsuo Tomita did the flowers.
The colossal sculptures... evoke images of ruined cities with heir falling and rusting columns... Seeing these works in progress, before they are finished and given a gleaming coat of bright red paint that identifies them as symbols of community is like visiting the overgrown and moldering Mayan ruins of Palenque...” writes Barbara Rose of the Connecticut field where Alexander Liberman’s public sculptures come into being. “I like rust. I like Earth. I like rocks. The quality of a primitive forge anchors a modern mind to the earth,” replies the artist. Photograph and words are from the handsome, fascinating book *Alexander Liberman*, by Barbara Rose (Abbeville Press, $85).
Visions
Inside the Lesser Stables of the King By Turbeville

Versailles—in the beginning a humble royal hunting lodge, transformed by the Sun King into the mammoth palace that mocked the splendor of heaven; tampered with again and again over a hundred years of royal habitation; ornate rooms abandoned, entire wings forgotten, emptied of all but memories—yet the memories hold sway. Others have recorded visually the still-public parts of the palace, but in *Unseen Versailles* (Doubleday, $40), photographer Deborah Turbeville's vision shows us a Versailles that few could have imagined.
In their highly readable and evocative introduction to Audubon's *Birds of America*, Roger Tory Peterson and Virginia Marie Peterson write: "John James Audubon . . . came to America with a fresh eye when it was still possible to document . . . our unspoiled wilderness. Audubon's real contribution was not the conservation ethic but awareness. That in itself is enough; awareness inevitably leads to concern." Few among us, even those intimate only with robins or mocking birds, are unaware of Audubon's artistry, but no book published before this massive Audubon Society Baby Elephant Folio has given us his bird paintings so exquisitely reproduced (Abbeville Press, $150).
Above: An Amish quilt, a Lichtenstein painting focus a rich city bedroom. Left: Egyptian marble head, Malevich gouache, English mochaware mug, and exotic red orchid form a bedside still life.
n the city, it’s daring color. In the country, calm neutrals. The bedrooms in decorator Arthur Smith’s New York apartment and country house are completely different, yet unmistakably alike. Although “each room reflects its own surroundings,” it’s Mr. Smith’s sense of style and surprise that gives the same power and verve to both.

The city bedroom “is like a Ferrari,” says Mr. Smith. “The rich lacquer red is an apt accompaniment to the urban bustle outside.”

In the country, a softer mood prevails—yet the same sense of purposeful placement and edited possessions is well evident. Creamy tones and black accents mirror the outdoor tranquility. A bold mix of textures keeps the neutrality alive. Everywhere, Mr. Smith’s sun-si symbols roam.

By Mary Seehafer.
Editor: Babs Simpson

Above: On the far wall, painting on an old stringless zither. Regency bookcase holds French bronzes by Barye.
Right: Lioness resolutely presides over a Jacobean dresser with Indonesian lacquer boxes, an M. Prost Art Deco bronze, and the surprise of a perfect sunflower.
It's as if Victoria were hobnobbing with Liza Minelli. In this 107-year-old house, gloriously old-fashioned rooms adjoin spare contemporary ones. There's late-19th-century sensuousness in the foyer, living room, and sun porch, 20th-century cleanliness in the dining and music rooms. "The young owners very much wanted a romantic living room with the beauty and fun of the Victorian era—nothing stuffy," says interior designer William Diamond. "And they wanted a functional dining room with space-age freedom for themselves and their two daughters. They wanted to enjoy the whole house." The oldfangled rooms are hindsight Victorian, done with love for the era's warm colors, full curves, and cushiony shapes, its clutter of detailed accessories, its humor in retrospect. The modern rooms rely on contemporary classics and a few Italian modern pieces. "Back to back the eras give each other incredible vitality," says Diamond. "My partner, Pauline Feldman, and I have often talked about what would happen after minimalism. Where would design go after art became totally reductive, and decorating became minimal, too? We think one answer for today is this juxtaposition of the best of both worlds—living in the 1980s right along with history."
Victorian plus

Victorian makes friends with very modern Zographos

Wide archways connecting the rooms heighten the quick-change of centuries. "The beauty of the house is that it's so open. The flow is marvelous," says the woman of the house. For the owners, taking the house back to its past while also bringing it up to the minute has been a long-term project that began, she explains, while they were still living in a New York apartment. "We wanted a house that made a statement—extremely modern or extremely old. The minute I walked in the front door I knew this house was it. Lovely fireplaces, original plaster moldings, all that space and charm." After buying the house the couple waited for their budget to recover and then started the decorating from scratch. "We had no qualms about getting rid of our second-hand apartment leftovers. For a while our new living room was totally empty—our daughters rode their bikes in there."
Downtown, the only carryover from the family's past is the piano. Fortunately, when the owners began seeking period furniture three years ago, "the Victorian aesthetic hadn't yet become popular again," says Diamond. "American Empire furniture was considered junk. We went to wonderful junk shops and antiques stores nearby and picked up things for very little—a small pedestal table, Belter-style chairs, two pure-Victorian marble-topped chests." Some were not in great condition, but the couple bought a find when they saw it and put off reupholstering and refinishing until a later date.
How lovely to relax in a Victorian oasis, with wicker, plump cushions, and tea.

The Victorian-era medleys include antiques, almost antiques, and period-inspired designs produced today. When designer Diamond could not find the right sofa for the living room, he sketched one and had it made, and two 19th-century-type chairs have the same history. "The only true reproductions we used are the Williamsburg mirrors over the foyer chests," he says. "I rubbed shoe polish into the frames to make them look old, then hung them with ribbons like those on old ladies' hats." — By Edith Sonn Oshin. Editor: Carolyn Sollis
Everyone has impossible dreams, and now one of mine—to own an old-fashioned general store in the country—has come true,” David Pottinger says with obvious pleasure. By the end of 23 high-pressure years as a Detroit plastics manufacturer, which had brought him into the Indiana countryside on selling trips, he had become an avid collector of local Amish quilts and antique American furniture, and he was looking for a major change in his way of life.

“With perfect timing,” as he tells the story, an Indiana Amish couple he had come to know invited Pottinger to take over a general store in their community. It had been closed for 13 years, forcing the farmers to travel six miles by horse and buggy to get their provisions. Pottinger quickly and happily sold his business and embarked on two new ones: the store and antiques dealing.
Quaintness is not David Pottinger's style; authenticity is. So his store is "not a charming restoration where we dip candles." True, he brought it back to the turn of the century, but in an Amish village that is not far to go. The Plain People, as they are sometimes called, use no electricity, no automobiles or tractors, and very little readymade clothing. The store provides them with necessities of home and farm life and would offer nothing to a tourist in search of the picturesque. Its owner says, "It makes me a part of the life of these private people, so that I am not myself a tourist among them."

The house David Pottinger built behind and above the store, with the help of architect Mark Steele, is modest in two ways. The exterior blends unobtrusively into the original structure; the interior is an ample, comfortable, contemporary background—for the display of quilts and furniture, for a casual family life with visiting children.
TAKING A DREAM, MAKING IT REAL

"Ohio Star" is a circa-1913 quilt worked by Polly Bontrager of Yoder Corner, Indiana, in the hard-to-find crib size — 48 inches by 38 inches.

The Amish use horses for transportation and as power for their farm work.

The star piece of the living room is the circa-1820 settle against the far wall. It is unusual in its combination of bamboo-turned Windsor-chair styling from the seat up, with early Sheraton legs; also unusual is the high straight back. Paintings above settle: a Vermont Family.

A "Schoolhouse" quilt, only rarely made by the Amish, is especially well balanced in this 1910 Midwestern version.

A time-honored practice, living over the store, is carried out with unusual refinement in clean-lined rooms built to set off important decorative art.
This is the scenery David Puttenger sees from the gondola of his hot-air balloon. He views the world as a small-craft pilot does, with the bonus of fresh air and sunshine.

**TAKING A DREAM, MAKING IT REAL**

An Indiana quilt dated “July 19, 1934” in the quilting stitches. Pattern has no known name.

Joshua Greene

Above: Amish neighbors gathering to help launch the balloon. Right: Aloft!
Among the pleasures of a new bucolic life: floating in light airs over peaceful pastures and fields.

The master bedroom contains some choice antiques: a circa-1800 Pennsylvania cupboard painted in a “variety of sponge and thumb graining,” an 1808 portrait of a Maine man by John Brewster, its surface “absolutely untouched.”

David Pottinger’s Amish neighbors love to see him drifting over their farms in his hot-air balloon, and several of them have become his volunteer ground crew. “As soon as I take the equipment out, a few friends will appear, and they tend, as I do, to watch for our brisk winds to die down in late afternoon.” A balloonist’s optimal winds do not exceed 5 miles an hour. When asked why this new activity so engages him, David Pottinger replies, “It is the silence and the solitude.” An experienced airplane pilot, he knows what it is to be constantly aware of other aircraft, motor sounds, tower radios. In the balloon, he hears only the creak of the ropes, the wind, and the intermittent popping of the propane fuel. And he looks down at farms innocent of power lines, through unpolluted air.

Pottinger is free to go ballooning, to raise horses, to seek out, collect, and sell American folk art and furniture because he has an excellent Amish store manager and staff. His antiques are sold at regional shows and at the Marna Anderson Gallery, 40 East 69th St. in New York City.
The new country dweller seeks purity in his environment, as well as in art and design.

TAKING A DREAM, MAKING IT REAL

This “Hour Glass Variation” quilt by Mrs. Daniel J. Yoder of Topeka, Indiana, circa 1915, has hearts quilted in the outer border.

Joshua Greene

Among the store’s wares: food, a few items of clothing such as hats and men’s jackets, fabric for dresses.
Purism is a personal matter. To David Pottinger, when he is buying antiques to live with, it means finding “the best in the category.” His wide hallway (see page 93) is a gallery of bests, with its 1720 ladderback day bed bearing the original paint, a fine country Queen Anne highboy from Connecticut, circa 1740, a Queen Anne splat-back armchair from New England, a tripod tea table with birdcage attachment, and a decorated bride’s chest from New England.

Materials, workmanship, and styling are important criteria when David Pottinger chooses a table or chair for his house, but his perfectionism is revealed by his firm rule, “I will not have a refinished piece.”

What then, when the ideal piece has been found? Love it and look at it and let it alone. Give it lots of space, a non-competitive background, an occasional dusting, and no hard use. “I treat my antique furniture as decorative objects, as sculpture. To sit on and eat on and store in, I choose practical, nondescript furniture. I have lived in an authentic 18th-century setting, and it is not comfortable.”

David Pottinger has also built an important and unique collection of Indiana Amish quilts dating from the late 1800s through 1930. One hundred of these form a major gift to the Museum of American Folk Art in New York City. The museum plans an exhibition of the Pottinger gift in the fall of 1983, accompanied by a book and a film. All individual quilt illustrations in this story represent quilts in that group. ■ By Elaine Greene. Editor: Babs Simpson
Two suburban acres transformed into a secluded landscape with a different garden at every turn.

The illusion of two rooms, one indoors, one out, with terrace doors framing a garden picture that changes with the seasons. From early spring to late fall the palette is a blaze of pinks—a natural complement to the room inside.

Emerick Bronson
Planning a garden where there's no view is a challenge. Luther Greene's response in designing this Long Island garden for LuEsther Mertz was to create the views himself. With a broad border of trees, he planted two busy roads and six close neighbors out of sight, sound, and mind. Within that border he laid out a tapestry of smaller gardens: a pink garden, a white garden; a perfect lawn that leads down to a pond full of fish and frogs; a cutting garden; small conifers; woodland walk laced with primroses and ferns. Luther Greene wove them all into one cohesive landscape, relying on his discriminating eye, 25 years of experience in the theater, and some very clear ideas about gardens and their design.

Spring and summer enchanting close-eye-catching vista

Top left: 'Silver Imperial' lilies in the white garden catch the summer sun's sparkle. Pink 'Elizabeth Arden' tulips, top right, are grown in pots and slipped into place when they're in their prime. The brilliant background is a bank of 'Hahns Red' azaleas. Center: From a perimeter path, a view of the cutting garden, conifer collection, and garden pond. Bottom left: Luther Greene's special touch with variegated foliage—euonymus and caladiums. A single-file path lined with Exbury azaleas, bottom right. The rustic bridge, opposite top, with railing of andromeda branches. Opposite bottom: Rhododendron 'Scintillation' on the terrace, with pink dogwood and azaleas beyond.
In a small garden, a simple stone bridge arcs gracefully over a gently flowing pond, surrounded by lush vegetation and flowering shrubs.
The garden began with a wall—not of stone, but of topsoil, trees, and shrubs, built up to buffer the gardens inside from the noise and neighbors beyond. To create a sense of spaciousness, Luther Greene cleared out the center. Next, he created a series of garden rooms. Wall-less, but clearly defined, they are nestled close to the perimeter. Each small area has a character all its own—and the result of the rich variety is that the entire space seems much larger than it actually is. Neat transitions and a strong sense of continuity are the secrets, and they are the rewards of Luther Greene's unique approach to creating a garden—one that he attributes to a potential handicap turned into one of his greatest strengths: “I do not draw, so I can't hand my plans to a contractor. I am in and out of the garden all the time, checking combinations and patterns. That way, I can create a more unified picture.”

Rich textures and bold juxtapositions of color are just a few of the benefits of having Luther Greene on hand at planting time. Another is that his involvement is ongoing. His gardens continue to expand and improve long after the initial work is done; last fall, for instance, a rustic pavilion was set on the far edge of the pond. And there may be an orange garden in the works. Mrs. Mertz has always loved the color; and Mr. Greene would undoubtedly welcome the chance to plant its many shades.

By Susan Littlefield

Editor: Margaret McQuade

Benson & Hedges

& Surprises & Me

Because the pleasure lasts longer.

Benson & Hedges Lights
A hundred years ago on the night of January 30, a very proud husband and father wrote in his wife's diary, "At quarter to nine my Sallie had a splendid large boy. He weighs 10 lbs., without clothes." Thus James Roosevelt recorded the birth of his son, Franklin. Sixty-two years later, the subject of that joyful journal entry had become a man old before his time, weighed down by the cares of the Second World War and worn out by a dozen years as President of the United States. A few weeks before he was to receive his party's nomination for an unprecedented fourth term in office, the President sent a letter to the chairman of the Democratic National Committee informing him that he would indeed serve again if called upon. The letter was businesslike and to the point, but from the midst of the tersely worded phrases one poignant sentence leapt out: "All that is within me," Franklin Delano Roosevelt wrote, "cries out to return to my home on the Hudson River."

Above: FDR on the front terrace at Hyde Park, circa 1920, flanked by the two dominant women in his life: his mother, Sara Delano Roosevelt (known as Sally), left, and his wife, Eleanor (whom he called Babs). The library, right, preserved as it was during FDR's lifetime: his cocktail shaker sits on a table between his leather swivel chair (which he used as governor of New York) and his mother's cut-velvet armchair.
HYDE PARK RECALLS A TIME
WHEN THE RICH SAW VIRTUE IN THRIFT

Life-size bronze of FDR in 1911 at the age of 29

This was no calculated political posturing—which FDR was quite capable of on occasion—but rather a yearning expressed directly from the heart. For no one who knew Franklin Roosevelt ever doubted the sincerity of his love for Hyde Park. His self-identification with Hyde Park was complete: He was it, and it was he. Of course, other Presidents of the United States have had deep attachments to their homes. George Washington’s Mount Vernon, Thomas Jefferson’s Monticello, and Andrew Jackson’s Hermitage are inseparable parts of their lives and legends. But those grand estates were more symbolic of what their owners had become rather than representative of what they always had been.

Hyde Park was Franklin Roosevelt’s home from his birth until his death, and it played a central role in shaping his character and defining his sense of who he was throughout his eventful life. James and Sara Delano Roosevelt’s son was born and raised to rule, and his domestic domain exemplified that unquestioned expectation. His upbringing was more like that of a 17th- or 18th-century European aristocrat than that of a 20th-century American. His unshakable confidence was the outgrowth of his patrician background, and it turned out to be a great asset in leading America through its two most difficult tests of modern times: the Great Depression and World War II. Thus the real twist to the otherwise unsurprising outcome of his career was that President Franklin Delano Roosevelt eventually became the architect of sweeping social welfare programs that revolutionized the role of the Federal government in American life.

Actually, FDR’s self-image was several hundred years in the making. On his mother’s side he was descended from the De La Noyes, a French Huguenot family who settled in Plymouth in 1621, a year after the Pilgrims disembarked from the Mayflower. His father’s ancestors got a relatively late start, arriving in New Amsterdam during the 1640s. The Roosevelt family eventually settled in the mid-Hudson River Valley, and the days of the Patroons—the great Dutch landowners who ruled their vast estates like feudal fiefs—must have seemed not that long ago to young Franklin. In 1867 his father bought the house in Hyde Park (about 80 miles north of New York), the latest in a series of estates his family had owned in the region. The house enclosed an older, smaller structure originally built in the early 1800s, and by the time of FDR’s birth it had been gradually remodeled into a rambling, wooden Victorian affair with verandas, bay windows, gables, and a widow’s walk. The surrounding lands were also added to over the years, and finally totaled 188 acres.

Built on a bluff overlooking a bend in the Hudson River known since Dutch colonial times as Crum Elbow, the Roosevelt house had little in common with the showy mansions that rose in the vicinity of Hyde Park between the Civil War and the turn of the century. The Roosevelts had the imperturbable assurance of the socially established, and in their home they took no account of any need to impress anyone or to cater to any tastes other than their own. In contrast, just up the Albany Post Road from the Roosevelt house, Richard Morris Hunt—the first American architect to graduate from the prestigious Ecole
des Beaux-Arts in Paris—designed the turreted, château-like Crumwold Hall for the Rodgers family. Slightly farther to the north, the palatial and grandly colonnaded Vanderbilt mansion (designed by the New York firm of McKim, Mead & White) set a standard of unbridled opulence that the Roosevelts considered pretentious and vulgar. To them the Vanderbilts were no more than nouveaux riches, for no matter how much money they had accumulated, they had come by it only earlier in the 19th century (200 years after the Delanos and Roosevelts first established themselves on these shores) and, worst of all, the Vanderbilts were much too eager to let people know they had it.

In contrast, the Roosevelt house, which is still preserved as it was during FDR’s lifetime, has a rather dowdy and even somewhat shabby atmosphere that could be easily misinterpreted outside the context of the old-money American aristocracy of the late 19th century. In those days, good furnishings and substantial household objects were bought at the start of a marriage to fill out what could not be provided from existing family holdings. (“People who had to buy their own silver” was one of the most devastating put-downs of the period.) But interior decorating, except for regular maintenance, was not given that much thought thereafter. Things that were too new or that called too much attention to themselves were decidedly suspect. Sara Delano Roosevelt (“Sally” to her family and friends) subscribed to that theory, and she passed it on to her only child.

But even after his father’s death in 1900 and his own marriage in 1905, Franklin was still the son, rather than the real master, of the house. For one thing, Sally always retained control of the family fortune—her father left her $1,338,000 in his will—and she used it, as parents often do, to control her child. The complex family dynamics at Hyde Park were described by FDR’s outspoken cousin, Alice Roosevelt Longworth (recorded in Michael Teague’s new book, Mrs. L.): “He was overprotected by his formidable mother, Cousin Sally, who was a domineering tartar.” It was not an ideal matrix for Franklin’s marriage to his inhibited, insecure fifth cousin, Eleanor (whom he called Babs, though no one else did). “Eleanor had a lot to put up with from her,” recalled Alice. “She used to call her Mama with the accent on that syllable. Cousin Sally had many dislikes and disapprovals. So did Eleanor, although she disguised them better.” What Eleanor could not disguise was her unconquerable unease at Hyde Park.

Sally continued to hold forth in the Snuggery, her small and very Victorian sitting room on the first floor of the house, and quarters were quite tight, both physically and psychologically. In 1916, the house was expanded and given a new front façade, and the focus of family activity shifted to the spacious new library. But while FDR and his mother sat next to each other in high-backed chairs near the library’s fireplace, Eleanor often sat by herself on a sofa apart. If Hyde Park encouraged FDR’s professional success, it did nothing for the success of his marriage.

A chill settled over Eleanor and Franklin’s relationship...
SALLY, FRANKLIN, & BABS

TO FDR’S IMPERIOUS MOTHER, ENTERTAINING ROYALTY SEEMED IN THE NATURAL SCHEME OF THINGS

Portrait of the formidable Sara Delano Roosevelt as a young woman, top. Her prized Dresden clock, above, strikes an uncharacteristically sybaritic note in the otherwise understated atmosphere of Hyde Park.

after 1918, when she discovered his affair with her social secretary, the pretty, adoring, and undemanding Lucy Mercer. And although Sally vehemently and successfully opposed the idea of a divorce, one cannot help but think that the permanent rift between Eleanor and Franklin suited his mother’s unconscious desires quite well. When it came to her son, Sara Delano Roosevelt was something of a blueblood Sophie Portnoy; the memoir she wrote after Franklin Delano Roosevelt became President was revealingly

(Continued on page 132)

The Dresden Room, right, has china chandelier and mantelpiece garniture acquired in Germany by FDR’s father in 1866. Piano lid is cluttered with photos of notables, including King George VI and Queen Elizabeth of England, whom the Roosevelts entertained at Hyde Park in 1939. Flowered chintz curtains and upholstery were part of Sara Roosevelt’s rare redecorating spree just before the royal visit.
A turn-of-the-century stable is transformed into a house that keeps the secret of its age during the late 1960s, the eastern tip of Long Island was nicknamed “Arrogancet” because of the rash of large, aggressively modern vacation houses that were then all the rage. Now the Shingle Style, which flourished along the Eastern seaboard from about 1880 to 1920, has become a popular alternative in the area. But the trick has been how to make it fit contemporary needs, for without that fit it could seem as awkward and irrelevant to contemporary life as a bustle on a dress. Susana Torre’s remodeling of a circa-1910 carriage house on eastern Long Island shows how she has penetrated through the surface trappings of tradition right to the heart of the matter, finding the essence of that which makes a building what it ought to be.
In a simplified form, the modern additions capture the spirit of the original house. Stairway up from entrance, far left, is marked by a bold modern banister, painted a contrasting blue-gray. It leads to the spacious, open living area, near left, under the beamed, wood-paneled ceiling. Created by the interaction of the house's four elements. The kitchen is set off by a starkly contrasting white schematic "house" facade, which separates work area from dining area. Open door and pass-through window allow easy conversation while owners are cooking.
his house is respectful of tradition, but it is also unmistakably contemporary, honoring the past without nostalgia.

“This is a modern house,” Susana Torre makes clear from the outset, “a modern house whose point of departure is an existing architectural object, one that had grace, integrity, and elegance—and rather more character than refinement.” This latest work by one of America’s best young architects had its first incarnation as a stable designed about 70 years ago by the fashionable New York architect Grosvenor Atterbury on a large estate a quarter of a mile from its present site. It was recently moved by its owner to its new location and was there remodeled by Torre. How does her seemingly traditional scheme vary from the Shingle Style revival houses being designed from scratch today by several of her contemporaries?

“The main difference is that one never really tried to be ‘correct.’ The manipulations between old and new take place in the so-called ‘interface,’ where the house by Atterbury touches the house by Susana Torre. Obviously, there had to be some elements in common to both the Shingle Style and the modern house. One of them is the overscaled arched window. On one hand, it produces a transparency of space that is actually quite modern, but at the same time the shape of that window does relate to what we understand as the Shingle Style.”

But aside from questions of history and modernity, this house is above all a very pleasant place to be in, especially on the second floor, which has been made into a large, open, multipurpose living area. The cross-shaped floor plan divides conveniently into separate entrance, sitting, dining, and kitchen areas. The dramatically pitched wood-paneled ceiling creates the atmosphere of an old-fashioned vacation lodge, but the simple, informal furnishings prevent any feeling of stuffiness. Exposed brick, wood beams, and plank floors delineate the existing shell of the house, but Torre’s additions—including a new bent-pipe handrail for the staircase and a small but efficient kitchen—are given clear contemporary emphasis. Old and new coexist with surprising harmony and support Torre’s wise decision not to pantomime the past.

It seems quite likely that this house will improve with age. The new cedar shingles on the exterior have already begun to weather to a mellow, silvery sheen, giving the house the classic Shingle Style color. And after a few summers, vines will work their romantic magic on the trellis that screens the front door. Then only parts of the cross-hatched framework will be visible through the leaves, resulting in the organic equivalent of the layering the architect has made the theme of this project.

The word she uses to describe the effect is “palimpsest”—a term dating to ancient times when an unwanted manuscript on precious vellum was erased and the parchment reused, leaving tantalizing traces of the old text still legible underneath the new. In the same way, Susana Torre has altered the original text of this house with a skill that reads quite clearly indeed. (For details, please see Building Facts.)
No. 4 Lettuce tell you about lettuce.

Iceberg is the "head" of the lettuce family. And the one with the most crunch. It's also what most folks mean by lettuce.

Curly Endive is chicory has narrow, twisted leaves, a pale yellow heart and is just as bitter as it sounds. Mix it with iceberg for a mellower salad.

Boston or butterhead has big, velvety leaves with a taste as smooth as...yes, butter. It does a lot for any salad (when you can find it) and deserves a lighter, more delicate dressing.

Bac-Os. Pick a lettuce, any lettuce. Just be sure you pick it up with Bac-Os. Because the great bacony flavor and crunch of Bac-Os bring out the best in any salad. (And any lettuce!)

Romaine has a long head with coarse spoon-shaped leaves and a flavor so pungent it'll make your salad curl. Toss it up with Bibb lettuce.

Bibb is the aristocrat of the lettuce world, with small, delicate leaves and a rich (expensive) taste. Keep the leaves whole.

Make a better salad. With Bac-Os.
There's only one way to play it...

Wherever the music is hot, the taste is Kool. Because there's only one sensation this refreshing.
Playful: An appealing salad of bay scallops, string beans, raw mushrooms, and fresh salmon roe—one of a seemingly endless number of new dishes inspired by American caviars. Plate. Tiffany.
The Americanization of

CAVIA R

A new wealth of domestic sturgeon, whitefish, and salmon roe has not gone unnoticed by some of our cleverest chefs; dishes both simple and contrived based on these luxurious fresh ocean tastes are very much in style.

By Sharon Boorstin

Rolls-Royces and sable coats. Château Lafite Rothschild. Fresh black truffles. That other black delicacy (at its best, actually a pearly gray) to be included among these symbols of refined taste and out-and-out hedonism is fresh beluga caviar from the Caspian Sea. The roe of the giant sturgeon, one of the most primitive—and frankly, one of the ugliest—fish in the world, has long been prized for its delicate flavor and texture. In the Russia of Peter the Great, the amount of caviar a host offered his guests directly reflected both his own wealth and the guests' importance. Such traditions indicate caviar's historical position as one of the world's great luxuries, but recent circumstances—pollution of Russian rivers and the U.S. boycott of Iranian goods among them—have reduced the world supply and driven already heady prices even higher. Russian caviar is now going for from around $150 a pound for small-grained sevruga to as much as $300 for large beluga. And those are the lighter, 14-ounce Russian "pounds."

The state of the current foreign caviar market has inspired American importers to dip into our own waters for a new source of this unique delicacy, and the domestic yield is now in excess of 30 metric tons. The best news is Continued on page 128
Four Seasons, New York

The ultimate sandwich: A thick slice of sour cream and plenty of beluga roe between rounds of crisp rösti potatoes. Plate, Hadeland.

Fournou's Ovens, San Francisco

Restyled classic: Tiny new potatoes, baked in coarse salt, deep fried, and filled with sour cream and whitefish roe. Plate, Tiffany.

The Mansion on Turtle Creek, Dallas

Pale beauties: Barely cooked oysters and silky leeks are neatly set off by a generous portion of fresh sturgeon roe. Plate, Schott-Zwiesel.

An-Louis, Washington, D.C.

Renaissance: Carefully arranged lox, black truffles, and a spinach-wrapped package of roe suspended in consommé. Plates, Tiffany.

The Mansion on Turtle Creek, Dallas

Horns of plenty: Contrasting tastes and textures in cream-filled smoked salmon cornets topped with caviar and mounted on endive. Plate, Mikasa.

Windows on the World, New York

Quick treat: Sautéed scallops in a brandy-spiked cream sauce lavishly garnished with salmon roe and black sturgeon caviar. Plate, Lalique.

A Folie, New York

Surprise inside: Smooth-as-satin smoked salmon mousse with a rich cache of coal-black caviar at its center. Plate, Schott-Zwiesel.

Ma Maison, Los Angeles

California dreamin': Rich, ripe avocado with sour cream and a trio of native roes: sturgeon, salmon, and whitefish. Plate, Tiffany.

Michael's, Santa Monica

Pristine: Pigeon Point oysters and sweet, golden whitefish roe. Plate, Mikasa. Details, see Shopping Information. Recipes, page 129.
A San Francisco cooking teacher, Loni Kuhn’s grandest adventure was remodeling the kitchen in her 1920 house to accommodate her expanding school. “This big, open classroom makes everything at Cook’s Tour go smoothly,” says Loni. “The organization is built in.” Because of the strategic arrangement of separate work areas, the kitchen works three ways: for cooking alone, for teaching participatory classes of 12 students, and for hosting cooking demonstrations for 25.

Loni found inspiration for remodeling when she visited friends who have an architectural and interior design business—Gilbert and Bonnie Oliver—and saw the efficient, modular kitchen they’d built after touring Milan’s Eurocucina trade fair. She saw how the cabinet widths, in multiples of three inches, could give a kitchen a made-to-measure look and allow a few last-minute changes without undue expense. She was told how the knocked-down system went together (or could be taken apart) with just a screwdriver, thanks to “invisible” metal and plastic clamps, connectors, and clips. Loni admired the sleek cabinet doors, but says “the innards were even more beautiful. For example, movable mesh baskets offered much more storage per inch—with much less chance of the stored items breaking—than my old flat undercounter shelves. As a hardware manufacturer’s daughter, I was absolutely hooked.”

She asked the Olivers to redesign her inefficient kitchen from scratch. By removing the walls between it and a pantry, breakfast room, and a seldom-used bathroom, they created a sunny new kitchen three times as big as the original—18 by 37 feet.
nocciola and granita make a fitting finale to a luncheon of asparagus pizza and marinated vegetables (seen with Lomi, upper left), pasta burro rosso, and seafood spiedini or kabobs.
Shades of blue play down the size of the room. White adds serenity, red a bit of spice.

Comanding center-stage is a butcherblock-topped cooking island. For Loni's solo cooking, "core" appliances are located Pullman-style on one short step-saving aisle between the island and back door: the electric range, ovens, refrigerator, freezer, plus one of the kitchen's two dishwashers and one of its three sinks. For classes, students gather around three sides of the island, pulling out the stools stored beneath its overhang. When Loni has students prepare a complete meal in class, the kitchen takes it in stride. One group can grill meat or fish on the charcoal barbecue ("my kitchen jewel—I grew up on a ranch"). Other students can pare vegetables at the second sink or work at two oversized gas burners—each big enough to hold a stockpot or, at the highest setting, hot enough for Oriental stir-frying in a wok. A fourth cooking contingent can prepare pastry near the third sink.

Everywhere a woman's wisdom is evident. The two dishwashers are placed at right angles so that one person can stand between them and easily load both. Warm pockets of space near a heat duct became separate closets for drying pasta and aprons. Just as the kitchen was tripled in size, so, approximately, were the number of electric circuits—and a channel system was installed along all counter backsplashes and the underside perimeter of the island to put plenty of electric sockets at hand height. A "week's worth" wine cabinet saves trips to the cellar downstairs. Loni chose top-of-the-line consumer appliances because "they look warm, approachable, unrestauranty. Students should learn on the same type of equipment they have at home." Loni's teaching repertoire includes Italian, Mexican, Middle Eastern, Chinese, Thai, and American cuisines, plus pantry-stocking skills like canning and sausage-making. See Building Facts.

By Margaret Morse. Editor: Barbara Portsch
A peninsula with twin gas burners and drawers for pots can double as a buffet and dining counter, with stools on the far side.

Adjustable space-stretching shelves make a pretty overhead pantry: A paper-towel dispenser is tucked behind the herb "steps."

Across from the pastry area is a compact recipe research center: desk, stool, and floor-to-ceiling bookshelves.

"Cook ahead" is a way of life for Loni and her students; mesh bins help everyone find the right storage container.

Bi-fold door wraps around a corner. With triple-tier revolving shelves, nothing gets lost in the shuffle.

Corner cubby has semi-circular shelves that rotate, then slide out. Heavy containers are easy to reach, hard to tip over.

Second buffet counter boasts both an overhead and a tray food-warmer, insulated wine case with plastic-pipe bins.

In the pastry-making corner, sugar and flour drawers free up needed counterspace.

Top door swings right to reveal oversized pots. An easy-lift hinged door hides the microwave oven.
The taste of vodka

Cloaked in legend, premium vodkas claim individual identities. To taste them together is to be surprised

By Barbara Ensrud

Think all vodkas taste alike? Many do. Designed to be neutral, they make the best of all possible mixers for martinis, Bloody Marys, or gimlets. But the increasing number of people who order vodka neat or on the rocks have made imported and super premium vodkas, with their intriguing hints of citrus, vanilla, or chili pepper, an exciting new trend.

It started a few years ago with Stolichnaya, the Russian vodka that still commands 80 percent of the import market. Lately, however, a flurry of interest in vodkas from Poland, Finland, China, Turkey, and elsewhere has caused a stir. Can one really taste identifiable differences in various vodkas? To find out, House & Garden put together an eight-member panel for a blind tasting of 12 premium vodkas.

The likeliest place to do it seemed to be the Russian Tea Room, a Manhattan landmark on West 57th Street. "We stock every imported vodka that is obtainable in New York," states Faith Stewart-Gordon, who has run the restaurant for the last 14 years. "Long before vodka became a big deal in America, it was our number-one seller, because people like vodka with Russian food." The Russian Tea Room currently offers 14 imported vodkas, all chilled and at the ready to accompany the menu of Russian-style appetizers: beluga, sevruga, and osetra caviars; salmon roe; smoked salmon; pickled herring; and other savories that wash down so well with iced vodka.

The Russian Tea Room serves vodka neat and chilled in Vodka Imperials, tiny little carafe-like shot glasses nestled in a wineglass of crushed iced. (The idea can be adapted at home by using shot glasses and balloon wineglasses.) On the day of the tasting in the upstairs cafe, 12 Imperials were lined up at each taster's place. Tasting 10 vodkas of 80 proof and two of 100 proof was a formidable task. And even with spitting buckets handy, it still was a heady experience that inspired a great deal of banter between periods of serious concentration.

The results were fascinating and proved only that different vodkas suit differing personal tastes: Some of the vodkas were preferred for smoothness and balance, others for the percussive effect of their potency. The ones with the most bizarre or aggressive flavors quite naturally provoked the greatest controversy and most fervid reactions. Pertsovka, for instance, the burnished-amber, pepper-flavored vodka from Russia, stood out blatantly because of its color. Some people loved it. "Incandescent," noted one taster, who ranked it high among his preferences. "Exciting and exceptional," wrote another. Several panel members, while intrigued, found Pertsovka so odd they felt it should have been judged apart from the others—literally in a class by itself.

The smoothness of Turkish Izmira won favor with a number of the tasters. There is a detectable subtle sweetness in it, as well as a touch of vanilla and fruitiness. The Danish vodka Sermeq, with its light and refreshing hint of citrus, also proved popular. Russian Stolichnaya released its usual fusillade of flavor. "A fist-banger," one taster wrote (presumably in response to a first neat hit, which has caused many to bang the table with clenched fists). The 80-proof was milder of course, "rich, round, and clean," noted one taster, and similar comments were registered for the delicate and rather elegant-tasting Finnish Finlandia and Absolut from Sweden, which also exhibited a hint of vanilla.

Smirnoff de Czar and the Russian Tea Room Vodka, both made in the U. S. and clearly modeled in the Russian style fared quite respectably among the tasters. The Russian Tea Room plans to market its popular "house" vodka on a limited basis late this year. It is balanced and elegant, round and smooth, delicately perfumed. The top-of-the-line Smirnoff harks to its origins in old Russia. There really was a Vladimir Smirnoff, who fled Russia at the time of the Revolution. Settling in Paris, he began producing his vodka there on a modest scale. Eventually an American firm purchased American production rights, later selling the formula to Heublein. Vladimir, unfortunately, died before Smirnoff became a household name among American vodkas.

According to statistics, Polish vodkas are gaining popularity rapidly. The 100-proof Wyborowa's pungent flavors ricochet down the throat, and appeal to...
some tastes, while others are attracted to the more subtle 80-proof. The other Polish vodka, Polonaise, was unavailable at the time of tasting. My personal favorite and one of the best vodkas produced is Zubrowka, zestfully flavored with herb-like buffalo grass, a blade of which floats in the bottle. Zubrowka is now banned in the U.S. because our government forbids the importing of foreign "weeds" into the United States. But you can still get it in Europe, and its bracing flavor makes it a vodka worth looking for.

As with so many edibles and potables, several countries claim the invention of vodka, and there is general disagreement about whether its origins are in Russia, Poland, or some other corner of Eastern Europe. But there can be no dispute over vodka's historical validity in Russia, where it first surfaced as a medicine in the 14th century. By the early 1700s vodka had become such a fixture in Russian life that Peter the Great, on one of his sojourns in Paris, wrote to his wife, "There is only one bottle of vodka left: I don't know what to do . . . ."

Purity of water and careful filtration are considered keys to excellence in vodka. Stolichnaya, for instance, claims to use only the cold, soft, and mineral-free water from Lake Ladago. Distilled from wheat, the spirit is filtered through sand quartz and charcoal from Russia's beloved birch trees. Smirnoff, based on selected grades of corn and other grain, goes through an 8-hour process of filtration through activated charcoal, which removes virtually all the congeners, like fusel oils, esters, and aldehydes, that give flavor to whiskies and brandies. American law demands that domestic vodka be neutral in flavor and unaged, while some imports appear to have undergone lighter filtration. This is apparent in the assertive vodkas from China, Tsingtao and Great Wall.

The myth that vodka is made from potatoes is one that dies hard, but in fact, vodka can be made from almost any fermentable carbohydrate, including corn, millet, wheat, potatoes, and beets. Most vodka today is made from grain; it takes far less grain than potatoes to produce a gallon of spirit. Domestic vodkas are based principally on corn, most imports on wheat or millet. The only potato vodka currently available here is Kord Boaka from Czechoslovakia, a potent 100-proof spirit that generates a dynamic sensation of warmth whether sipped or bolted. Izmir is made from white beets—but in neither vodka can one detect vegetable origins. Today's high-proof distillation methods result in imported and super premium vodkas that barely resemble the classical products of Russia and Poland. At estates in prerevolutionary Russia, the zakuska table, a groaning board loaded with tasty tidbits to welcome hungry travelers, held numerous vodkas, often flavored and colored with various substances—the greenish-gold buffalo-grass-scented Zubrowka or orange-hued Rubinovaia, flavored with berries of the mountain ash, others flavored with citrus, aniseed, pepper, or black currant leaves.

Flavored and premium vodkas will always belong to a somewhat specialized realm, but once you've had the fun of discovering the unique taste sensations that set them apart, you may not be satisfied with the neutral stuff again. Or, as one of our tasters, author Cleveland Amory, fresh from rescuing wild burros in the Grand Canyon, so aptly put it: "I'll never order just vodka again!"
the price, which is around half that of imported sevruga and one-third that of beluga, but even at more comparable prices, the experts agree that the best American caviar competes handily in taste and texture at least to Russian sevruga. In recent months, it has been showcased at drop-dead parties from coast to coast—including a star-studded movie premiere and a black-tie dinner at the White House.

But even to those who have tasted American caviar and found it good, it comes as something of a surprise to learn that this is not a new industry, but a revived one. At one point, the caviar dam-building, pollution, and over-fishing of specific sturgeon in the Sacramento and Columbia. Most of that was enjoyed in Europe, however, for the American palate had not yet developed a taste for the same reason that they now give peanuts away—to make their customers thirsty. Eventually, however, dam-building, pollution, and over-fishing took their toll, and the sturgeon went the way of so many other fish, practically becoming extinct in American waters. And by the end of World War I, the Caspian Sea was the center of worldwide caviar production.

Arnold Hansen-Sturm, a fifth-generation caviar dealer, had the right credentials and the right connections to be in the vanguard of the current American caviar revival. His great-uncle, Ferdinand Hansen, came to the U.S. from Hamburg, Germany, in the late 1800s to teach American fishermen how to process sturgeon roe for export; in 1911, he founded his own company, the prestigious Romanoff Caviar Company. Arnold Hansen took over as president in the 1970s and continued after the famous name was sold to Colgate-Palmolive; when the firm was acquired by Iroquois Grocery Products, he left to teach a handful of Americans at key sturgeon centers how to process caviar, a skill he compares to that of a cellarmaster at a winery. Finally he established his Hansen Caviar Company, which packs and distributes a variety of American fish roes.

Classic caviar processing (which Hansen learned from the Russians and Iranians who packed for Romanoff) involves the quick but careful removal of clusters of roe from the freshly killed sturgeon. The roe—a typical 200- to 300-pound Atlantic sturgeon has about 50 pounds—is then rubbed gently through a fine sieve to separate it from its connecting membranes and finally mixed by hand in salt brine; it takes an expert to know just how much salt is needed and just when to pour off the solution, all the entire process must be accomplished in about 15 minutes.

Caviars processed for European consumption may be preserved in a borax and salt solution and are preferred by many for their sweeter flavor. But the use of borax as a food preservative was banned in this country because of the government's fear of potential damage from its widespread use. So, only salt preserved caviars, whether imported or domestic, are available here, and the mildest saltine taste is the most desirable. "Malossol" caviars, bathed in a 3- to 4-percent salt solution, have the least amount of salt needed to meet U.S. regulations; malossol refers to this light saltiness and can be applied to large beluga, small sevruga, or middle-sized osetra eggs. It is the far more heavily salted, pasteurized, and red- or black-dyed lumpfish "caviar"—that fixture of the American delicatessen—that has convinced so many that they don't care for caviar.

Hansen Caviar Company is producing 20,000 pounds annually of caviar gleaned from sturgeon on spawning grounds in Southeastern rivers. Other East Coast caviar companies, like Aquamar, that have entered the field fast become a competitive market are producing up to 30,000 pounds of Atlantic sturgeon caviar a year.

But on the West Coast, where commercial fishing of sturgeon is illegal in California and severely restricted in Oregon and Washington, the San Francisco co-based California Sunshine Company is lucky if it packs 150 to 500 pounds annually of the larger-grained, Pacific sturgeon caviar, which resembles Russian beluga.

The demand for their much-celebrated "Tsar Nicoulai" Pacific Caviar prompted Mats and Daphne Engstrom, owners of California Sunshine Company, to undertake a formidable project called "farming" millions of sturgeon fingerlings in giant aquaculture tanks. But will be another 10 years before the Engstroms see their first crop of aquaculture caviar, and they have shifted their interest to the roe of the far more plentiful whitefish. The Engstroms returned to their native Sweden to learn the process for producing lojrum, a popular Scandinavia caviar that comes from small, freshwater fish. The technique was taught to fishermen who catch whitefish for the Engstroms at secret locations in the Midwest (the competition is fierce). The result has been "Tsar Nicoulai" America Golden Caviar, a fine companion to their "flagship" Pacific sturgeon caviar.

American Golden Caviar has been phenomenally successful in the one year it has been on the market. One reason is because of its fresh, clean taste, whi
SCALLOPS IN CAVIAR CREAM

1 cup dry white vermouth
2 tablespoons fresh tarragon (or 2 teaspoons dried)
1 pound sea scallops (halved if large)
1 quart heavy cream
1/2 cup black caviar
Fresh tarragon leaves for garnish
Lemon wedges, optional
Salmon roe, optional

Combine the vermouth and tarragon together in a pan and bring to a simmer. Add bay and sea scallops and poach until just opaque. Remove scallops and set aside.

Boil poaching liquid and reduce by half. At the same time, boil the cream in another pan to reduce by half. Combine the 2 liquids, cool slightly, and fold in the caviar. Pour sauce over the scallops. Garnish with tarragon leaves and a lemon wedge coated with salmon roe if desired. Serve warm or chilled. Serves 6.

CONSUMME WITH GOLDEN CAVIAR

2-3 cups American golden caviar
1/2 cups lobster mousse, cut into 1-inch pieces (or, substitute chunks of cooked lobster)
1 thinly sliced truffle
Thinly sliced scallions
6 large whole spinach leaves, stems removed
4/3 cups rich chicken consomme

Put 1/2 cup caviar on the bottom of each bowl. Arrange lobster mousse, truffle slices and scallions attractively on the bed of caviar.

ROSTI POTATOES

3 large roasting potatoes, scrubbed
1/2 cup lard
1/2 cup clarified butter
1/2 cup bacon fat
1/2 cup sour cream
4 tablespoons caviar

Boil the unpeeled potatoes in salted water about 30-40 minutes or until they are about 3/4 cooked. Bring to room temperature, then refrigerate until cold. Peel, discard skins, and grate potatoes using a hand grater or food processor. Divide potatoes into 4 equal portions.

Melt lard, butter, and bacon fat together in a saucepan. Pour about 1/4 of the fat mixture into a crepe or omelet pan over medium-high heat. Add 1/4 of the grated potatoes and spread out to make a neat, round 4-inch pancake. Season with salt and pepper and cook about 5 minutes or until crisp and golden brown. Shake pan occasionally to prevent sticking, adding more fat as necessary.

Flip the pancake over (or, slide out onto a plate, invert the pan over the plate, and flip pancake back into the pan), uncooked side down. Move scallops and set aside.

Lzzi

Sheet Music

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Thomaston Mills, Inc., P.O. Box 311, Thomaston, Georgia 30286

Continued on next page
LOBSTER AND RAW BEEF

2 tablespoons finely chopped parsley
2 tablespoons finely chopped cornichons
2 tablespoons finely chopped shallots
Salt, freshly ground pepper to taste

Diced tail and claw meat from a 1/2-pound

To assemble, spread 2 pancakes thickly

ROASTED NEW POTATOES WITH SOUR CREAM AND CAVIAR

1 egg yolk
2 teaspoons Dijon mustard
1 teaspoon red wine vinegar
Salt, freshly ground pepper to taste
1/4 cup olive oil

Whisk egg yolk, mustard, vinegar, salt, and

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CAVIAR
continued from preceding page

down). Cook 5 minutes longer, or until crisp

and golden. Drain on paper towels and keep

warm. Continue to make pancakes with re-

main ing potatoes. You should have 4

pancakes.

To assemble, spread 2 pancakes thickly

with sour cream. Top with caviar and re-

main ing pancakes. Serves 2.

LOBSTER AND RAW BEEF SALAD WITH SAUCE VERTE

1 egg yolk
2 teaspoons Dijon mustard
1 teaspoon red wine vinegar
Salt, freshly ground pepper to taste
1/4 cup olive oil

Whisk egg yolk, mustard, vinegar, salt, and

pepper together in a bowl. Add oil slowly

while whisking constantly. Stir in lemon juice

and set aside.

Squeeze spinach dry and put into a food

processor or blender with celery, watercress,

and parsley. Blend until smooth.

Put beef into a bowl with lobster. Add 1/2

cup of the mayonnaise and season to taste.

Spoon into artichoke bottoms and top with

1/2 cup sour cream
8 tablespoons golden caviar

Arrange potatoes on a bed of rock salt in an

ovenproof baking dish (the salt draws out

moisture, making the potatoes flakier). Bake

in a preheated 450° oven 30-35 minutes or

until tender. Cut the potatoes in half. Scoop

out the pulp and put into a bowl. Reserve

skins. Mash pulp with a fork or potato masher

and keep warm.

Bring oil to 375° in a deep-fat fryer or pan.

Drop in the potato skins and fry briefly until

crisp and golden brown. Drain well. Fill

skins with mashed potato mixture. Top with

a teaspoon of sour cream and a teaspoon of

more of caviar. Serve on a bed of hot rock

salt if desired. Serves 6.

SCALLOP AND STRING BEAN SALAD WITH CAVIAR

24 Belgian endive leaves
6 tablespoons olive oil
6 tablespoons beluga caviar

Place a tomato rose in the center of each

plate and arrange 4 endive leaves in a radiat-

ing fashion around each rose. Make a "cor-

net" with salmon squares by rolling each into

a hollow cone. Whip the cream until very

thick and stuff each cor net with about 2 ta-

blespoons whipped cream (using a pastry ba-

ner if you wish). Top cornets with caviar and gar-

nish with fresh chives if desired. Serves 6.

SMOKED SALMON CORNETS

6 sea scallops
8 sea scallops
6 tablespoons unsalted butter
1/2 cup brandy
2 cups heavy cream
Salt, freshly ground pepper
4 teaspoons black caviar
4 teaspoons salmon roe

Celery leaves, optional

Slice each scallop into 2 equal disks. Saut

them briefly in 2 tablespoons of the butter i

a pan until barely opaque. Add the brandy

and set aside.

Sauce; discard remaining extract. Makes

about 1/4 cup sauce.

ROASTED NEW POTATOES WITH SOUR CREAM AND CAVIAR

12 small new potatoes, scrubbed and dried

Boiling salted water until just al dente. Drain,

and cool. Cook beans in boiling salted water until just al dente. Drain and cool. Gently mix scallops, beans, mush-

rooms and salmon roe together in a bowl. If

you wish). Top cornets with caviar and gar-

nish with fresh chives if desired. Serves 6.

SCALLOPS WITH TWO CAVIARS

8 sea scallops
6 tablespoons unsalted butter
1/2 cup brandy
2 cups heavy cream
Salt, freshly ground pepper
4 teaspoons black caviar
4 teaspoons salmon roe

Celery leaves, optional

Sauce; discard remaining extract. Makes

about 1/4 cup sauce.

ROASTED NEW POTATOES WITH SOUR CREAM AND CAVIAR

12 small new potatoes, scrubbed and dried

Blanch scallops in a pan of boiling water for

15 seconds. Drain, and cool. Cook beans in

boiling salted water until just al dente. Drain

and cool. Gently mix scallops, beans, mush-

rooms and salmon roe together in a bowl. If

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rooms and salmon roe together in a bowl. If
plates and arrange 4 scallop halves per plate on top of the sauce. Top each scallop with 1/4 teaspoon caviar, alternating black and salmon. Garnish with celery leaves. Serves 4.

**MOUSSELINE OF SMOKED SALMON**

- 1 pound smoked salmon, skinned, boned, and diced
- 1 cup sour cream
- 1/3 cup unsalted butter, softened
- 1 ounce black caviar
- 1 pound smoked salmon, thinly sliced

Put the diced salmon into a food processor or blender with the sour cream; puree until smooth. Blend in the butter to make a smooth mousseline and force it through a sieve over a bowl. Put 3 ounces of the mousseline into a separate bowl and gently fold the caviar into it. Set aside.

**FILET OF SOLE ON PUFF PASTRY WITH CAVIAR AND BEURRE BLANC**

- 1 pound puff pastry dough with 6 turns around
- 1 egg beaten with 1 tablespoon cream or milk for glazing
- 1/2 pound sole filet (or substitute flounder)
- Court bouillon or fish stock
- 1/2 cups beurre blanc (white butter sauce)
- 1 tablespoons black caviar

Roll the dough out into a rectangle about 10 by 9 inches by 1/4 inch thick. Trim off rough edges and cut dough into six 3-by-5-inch rectangles. Lay the rectangles of dough on a baking sheet brushed lightly with water. Brush tops with egg glaze, being careful not to let it drip onto the edges. Score pastry in several places with a sharp knife, taking care not to cut through bottom of dough. Brush again with egg glaze.

Bake in a preheated 425° oven about 10-15 minutes or until golden brown. Do not overbake. Turn off oven and keep pastries warm with door ajar.

Meanwhile, put the sole or flounder into a pan with court bouillon to cover. Simmer gently until just barely cooked through, about 5 minutes. Keep warm. Make the beurre blanc using your favorite recipe and keep warm.

Cut each pastry through the center with a serrated knife forming two halves, top and bottom. Place a bottom on the center of each plate. Cut the sole into six pieces to fit neatly on top of the pastry bottoms. Lay a piece of sole on each bottom and top with a tablespoon of caviar. Surround with warm beurre blanc. Set tops askew, and garnish each with fresh rose if desired. Serves 6.

**AVOCADO BALLS WITH SOUR CREAM**

- 4-5 medium-sized avocados
- 1/4 cups sour cream
- 1/4 cups beurre blanc (white butter sauce)
- 1/4 cups black caviar
- 1/4 cups American golden caviar
- Juice of 1 lemon
- 1/2 ounce Dijon mustard
- Salt, freshly ground pepper
- Paprika
- Fresh dill (optional)

Put the lemon juice into a bowl. Scoop out avocado flesh using a melon baller and toss balls in the lemon juice to avoid discoloration. Spoon 1/4 cup sour cream on each plate. Surround with avocado balls, placing a teaspoon each of black, salmon, and golden caviars attractively between every three or four balls. Garnish with fresh dill if desired.

Serves 6.

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**TARTARE CAVIAR**

- 1 egg yolk
- Salt, freshly ground pepper
- Paprika
- Dijon mustard
- 1/2 ounce beluga caviar
- 1 tablespoon chopped capers
- 1 tablespoon chopped parsley

Mix egg yolk, salt and pepper, paprika, mustard, and Worcestershire sauce to taste together in a bowl. Add the oil slowly while whisking constantly. Add the chopped onions, capers, caviar, lemon juice, Cognac, and parsley. Combine thoroughly. Mix in the fillet. Taste for seasoning and garnish with onion rings and parsley if desired. Serves 1.

---

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SALLY, FRANKLIN, & BABS
continued from page 110

entitled My Boy Franklin. In 1924, long since having given up any hope of finding a place in the big house that she could truly call her own, Eleanor Roosevelt built a small retreat a mile and a half to the east, and Val-Kill Cottage, as the place was called, became her hideaway when she needed to escape from Hyde Park. (After her husband’s death she made Val-Kill her permanent residence.) Eleanor’s approach to domestic amenity was of a piece with her mother-in-law’s and husband’s. If she had been basically uninterested in decorating and entertaining during her early years with Franklin, she became positively blind to them after she began to develop a political consciousness of her own, once their marriage had cooled into the outward accommodation of social convention. Eleanor and Franklin were never scintillating hosts. “They would have rather fine and solemn little Sunday evenings,” Alice Roosevelt Longworth remembered years later, “with crown roast, very indifferent wine, and a good deal of knitting.”

The food the Roosevelts served might have been unimaginative, but their guests rarely came away from a visit to Hyde Park without feeling they had experienced something special. Franklin Delano Roosevelt, with his inimitable charm and hearty appetite for social contact, more often than not cast an irresistible spell. Thus most visitors at Hyde Park were not quite so aware of the chipped and mismatched china, the limp, overcooked vegetables, or the humdrum desserts as they might have been outside the presence of the most remarkable political couple in American history.

One would have to go back to John and Abigail Adams, a century and a half before Franklin and Eleanor Roosevelt, to find a husband and wife team in public life who functioned as effectively together. And as the Roosevelts grew farther apart personally, the President became more dependent on his wife professionally. “My eyes and ears,” Franklin called the indefatigable Eleanor, and he might have added “my conscience” as well. But unlike most political wives, Eleanor Roosevelt was no mere appendage of her husband: She had her own constituency, and, like her husband, had her own legion of enemies. Dorothy McKay’s famous Esquire cartoon of 1938 showed a mischievous boy scratching on a sidewalk while a horrified little girl tattled on him. The caption read, “Mother, Wilfred wrote a bad word!” The word was “Roosevelt.” (With characteristic egotistical glee, the President hung the original drawing in a White House bedroom.)

Sara Roosevelt, also true to character, was unruffled by the often bitter attacks. “They say he has been stirring up class hatred, but there is nothing to justify that,” she firmly declared. “We were not brought up to consider whether people were rich or poor.” The indomitable Sara lived on to see her son become the only President of the United States elected to a third term in office, and she died at last in 1941 at the age of 86. Her son was to survive her by less than four years.

During the last, crushing years of World War II, FDR came to rely on Hyde Park more than ever as a peaceful refuge

The last years of FDR’s life were by far the most crush ing and he came to rely on Hyde Park more and more as a peaceful refuge from his office. After his mother’s death and America’s entry into World War II, Eleanor proposed, with her astonishing combination of public altruism and personal insensitivity...
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RUILD1NG-FACTS

materials and
equipment in the house
on pages 112-116

ARCHITECT: Susana Torre
CONTRACTOR: Harold Reeve and Sons
SIZE OF LOT: One acre.
SIZE OF HOUSE: 1,700 square feet.

• STRUCTURE
Foundation: Perimeter wall with row of piers at center. Concrete block, poured concrete footing and foam insulation.
Framing: Wood balloon framing.

• EXTERIOR OF HOUSE
Exterior walls: Cedar shingles, existing.
Roof: Cedar shingles.
Insulation: Fiberglass blankets.
Windows: Double-hung and sliding windows by Pella.
Doors: All "blind" interior doors built by contractor. Sliding doors in master bedroom by Pella.

• INTERIOR OF HOUSE
Interior walls: Sheetrock by U.S. Gypsum Co. in bedrooms. Cedar boards in living room and sleeping alcoves.
Ceilings: Cedar boards in living room. All other rooms, Sheetrock by U.S. Gypsum Co.
Floors: Oak boards with polyurethane finish in major rooms. Black asbestos tile in bathrooms by Armstrong Cork Co.
Interior paints: Dutch Boy Paints on gypsum board.
Kitchen and bathroom cabinets: Painted and natural wood.
Countertops: Formica by the Formica Corp.
Hardware: Satin finish brass by Schlage Lock Co.
Laundry equipment: Washer and dryer, Sears Kenmore by Sears.
Hot-water heater: 30 gallon by State.
Heating system: Oil-fired furnace, baseboard registers. Year-round heat, hot water.
Fireplace: Wood burning stove by Jotul.

• materials and equipment
in the kitchen
on pages 122-125

ARCHITECT: Gilbert Oliver, 57 Post St. #709, San Francisco CA 94104.
Cabinets: Designed and built by the architect.
Cabinet Exteriors: Navy blue, #785G, plastic laminate manufactured by Resopal in West Germany; distributed by The Diller Corporation, 6126 Madison Court, Morton Grove IL 60053.
Countertops: Color #815 by Laminart, 134 Morgan Ave., Brooklyn NY 11237.
Butcher Block Counter on Center Island: By Matai, Inc., 151 H St., Petaluma CA 94954.
Flooring: Heavy-duty cushion polyvinyl. Pattern #218 FUTUR TUNDRA manufactured in Sweden by TARKET distributed by Tarco Western, 342 Harbor Way, South San Francisco CA 94080.

The center island with butcherblock top is the heart of Loni Kuhn's kitchen.

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<th>Cherry</th>
</tr>
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<tbody>
<tr>
<td>30&quot; x 60&quot;</td>
<td>190.00</td>
<td>280.00</td>
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<td>32&quot; x 72&quot;</td>
<td>210.00</td>
<td>300.00</td>
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<td>34&quot; x 84&quot;</td>
<td>230.00</td>
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Greene grows a garden

How a garden producer mixes basic design principles, a touch of garden history, and years of commitment to create a garden unlike any other

By Susan Littlefield

When Luther Greene goes about designing a garden, it is not an ordinary production. He began the garden on Long Island (page 100) 10 years ago, when it was an overgrown thicket with a few trees and too many nearby neighbors—and has been working with it ever since.

Because privacy was the owner’s first concern, the project began at the outside edge of the property. Local ordinances did not allow walls, so a great perimeter berm was built with soil and topped with a dense barrier of evergreen and deciduous trees and shrubs. With that, privacy was ensured and the stage was set for Mr. Greene to turn to the garden’s interior. “With no view of the sea, no glorious mountain views, nothing outside, I had to create every single aspect of the garden.”

With a relatively narrow lot and the heavy treatment of the edge, he had to take advantage of each inch of space—so he opened up the center, making the garden light and airy. He cleared underbrush and a few trees, “only wild cherries, fortunately,” and pruned the tall ash trees to establish a high ceiling.

At this point, Luther Greene’s individual tastes, acknowledged biases, and original style came into play. One of his very favorite gardens is Hidcote, in England, which is divided into small outdoor rooms—a pattern that he loves to recreate in the gardens that he designs. He believes each garden room should have some focus or strong central idea: The focus can come from any number of sources, and it can take a variety of forms. Some garden rooms are inspired by color—like the pink garden, an extension of the pink drawing room inside. And white gardens are an old favorite, “because there is nothing more pleasing in the hot summer and because white blossoms shimmer against densely planted garden walls.” He also likes to center a small garden around a piece of sculpture—“it’s a perfect reason to make a garden.” And his clients always have ideas and needs of their own: a cutting garden, a vegetable patch, or perhaps simply a quiet corner for solitude.

Because of the Long Island garden’s limited space, Mr. Greene decided against using walls between his outdoor rooms. Instead, he carefully wove the small gardens into the fabric of the bigger garden, using transitional spaces that are often special gardens in and of themselves. Some of those transitions are clearly marked: the conifer border that hides the stems of leggy annuals and perennials, for instance, or the open sweep of lawn that runs from the house to the pond. Other transitions are merely suggested: a brick garden path funneling into a single-file woodland trail or a tunnel of green leading to a narrow bridge where suddenly the view sweeps open over the back garden.

When the pieces are finally ready to be put into place, Luther Greene conducts crews and construction—in person and with characteristic panache. He is on hand to make the kind of judgments that are a gamble to make from far away: whether the pink is too pale, for example, or if the rich red works with the lighter tones. “I use a lot of sample and always try to put things in where they’re in flower—that saves guesses about color combinations and frustration over improperly labeled plants. The approach is hands-on, sleeves roll up, and the garden’s vibrant colors and bold textures reflect it.

Once things are in their right place Luther Greene likes to celebrate with a grand party—but for him, the garden really just beginning. He will undoubtedly return to rearrange, add new plant or bring in a new piece of sculpture and always tackle new problems as they arise. “Along with making something look beautiful, I love to solve all sorts problems—which is really what it’s all about, isn’t it?”

Give deciduous trees a good looking-over now that they are leafless, and decide which branches should come or be shortened. Before you get to work with saw and though, make sure your tools are sharp and in top working condition. For sharpening flat-bladed tools axes and machetes, a flat, single-cut file does the best with a minimum of effort. And don’t worry about bleeding from the places where trees are cut—it’s natural and quickly takes care of itself. Fastigate evergreen the kind that have upright branches growing tightly together—may be spread apart and severely damaged heavy snow. Prevent this by running a length of garden twine spirally around them from bottom to top, tying each end securely to a stake or the tree itself. Tulips, narcissi and hyacinths that were potted up in October may brought into the light to start top growth. Don’t try keep paper-white narcissus and lily-of-the-valley potted plants that have been forced indoors—add them to your compost heap and start fresh batches. In the South, clip camellia flowers as soon as they fade and shorten branches that have finished flowering.

“I like to ramble around a whole property and never see the same thing twice. And I love to suddenly see a door, open it, and discover the most beautiful garden”

James Fanni
continued from page 136

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The new West Wing of the Boston Museum of Fine Arts, designed by I. M. Pei. The exterior, left, is clad in same stone as adjacent original building. Escalator, below, leads to skylit galleria, bottom left.

ARCHITECTURE
BY MARTIN FILLER

The Fenway Mall

When museum trustees in this country sit down to consider architects for their new buildings, the name of I. M. Pei is usually among the leading contenders. It's easy to understand why. Over the past 20 years his firm has designed several well-received museums and gallery additions, including the Everson Museum of 1968 in Syracuse, New York, and the East Building of the National Gallery of Art of 1978 in Washington, D.C. Given the permanence of buildings for the arts—they tend to have much longer life spans than most commercial buildings, which are often built and demolished within a single generation—it is not surprising that museum boards are often cautious.

I. M. Pei has built his career on an enormously successful formula of conservative modernism, producing careful schemes that are neither too trendy nor too reactionary, combining crowd-pleasing gestures and traditional features that add up to an invariably “tasteful” synthesis of current architectural trends. In the case of his new 22-million-dollar, 450,000-square-foot West Wing for the Boston Museum of Fine Arts, Pei has drawn his inspiration, as he did for his National Gallery addition, from that reigning American building type, the parent even as one approaches the blank exterior of the Boston West Wing. Simplicity in architecture can be a noble thing, but here Pei takes things a bit too far. This exterior goes straight past Minimalism and into nothingness. Though Pei had the granite cladding painstakingly matched to that of the original adjoining 1909 Boston Museum of Fine Arts building by Guy Lowell, the way in which Pei has used that material—in vast, unarticulated expanses—leaves one as cold as the stone itself.

As is his way, Pei has saved his most alluring strategies for the interior. Past the wide, glass-doored entrance the visitor proceeds into a skylit entry dominated by a large, semicircular second-story balcony, to which one ascends on an elegant escalator much like the one at the

Continued on page 10
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ARCHITECTURE  
continued from page 6

National Gallery East Building. To the left of the entrance, the interior spaces are organized along a 225-foot-long, 52-foot-high glass-and-aluminum barrelvaulted galleria that forms the circulation spine of the West Wing. Landscaped with large fucus trees in travertine beds, the galleria leads off to an extensive museum shop and snack bar on the ground floor and a commodious restaurant on the second. In order to find any art, however, one has to look a bit more diligently than one is used to in older museum structures.

As in the East Building in Washington, one gets the rather curious feeling that the viewing of art is being treated as a somewhat ancillary affair to the main event: coming to the museum. The main public space of the West Wing makes it seem more like a high-class gift shop rather than a cultural institution. The main art-display area of the West Wing, the Graham Gund Special Exhibition Gallery, is a decent enough container for the transient traveling shows that this new addition was designed to attract. But it suffers by comparison to the showy galleria, on which much more obvious attention has been lavished, an impression that is unlikely to be lost on even the most architecturally unaware visitor. Thus the architect's luxurious details are reduced to mere bravura effects that never quite add up to a sum total that equals the integrity of the original Museum of Fine Arts. Though Guy Lowell's 1909 building is by no means a great work of architecture either, it, in contrast, demonstrates a forthrightness that seems much more appropriate to its function than its sophisticated but superficial addition.

ART

BY MARY ANN TIGHE


In the years after World War II, the GI Bill had an important impact on the American art world. For the first time, this country had a generation of artists who were university-trained and who looked upon their art activities as worthy academic pursuits. The objects they produced tended to have a deep grounding in art history; the artists had an awareness of the tradition from which they descended, which was used like a double-edged sword.

This partially explains a strange occurrence in California during the 1950s: the emergence of a ceramic sculpture movement. The fabrication of objects in clay can be traced back to the earliest times in the United States. But all the shards and pots that have been found, no matter how well-wrought or beautiful, were intended mainly for utility, occasionally for decoration. While American potters did develop their own innovative forms and techniques, they saw themselves in general as artisans, not artists.

The social and cultural ferment of the post-World War II years brought about a new yeasty climate for American art. All things seemed possible, and Peter Voulkos, teaching at Otis Art Institute in Los Angeles, expressed the openness of that period perfectly with his new aspirations for clay. Voulkos made sculpture with what had been until then a material no American artist had considered suitable for art works. The surface of Voulkos's plates were turbulent masses of clay, pierced with holes, ripped and pounded into what some consider a three-dimensional equivalent of a Jackson Pollock or Clyfford Still painting. While never renouncing the standard ceramic forms entirely—although no one would ever think of serving supper on a Voulkos—he did extend the range of the medium dramatically by constructing large abstract pieces that demanded not only new techniques for construction and firing but a revolutionary reconsideration of clay as a medium for high art.

The direction that Voulkos pioneered found its disciples in the classes this charismatic figure taught, first at Otis, then at Berkeley. In time, this radical notion of ceramic sculpture was spread by the Voulkos students who joined the faculties of college art departments around the country. These new clay artists had not been trained by some country potter. They knew the range of art history from their liberal arts education, and anything could serve as inspiration, from early Greek vases to Oriental porcelains through Pop Art. The styles that emerged in the first generation of ceramic sculptors were diverse and highly personal. Robert Arneson, for example, makes outrageous self-portraits that combine classical forms and popular-culture garishness. Kenneth Price's objects, on the other hand, have geometric precision and clarity.

This is the first major exhibition and catalogue to deal with this movement. David Gilhooly, John Masar, and Richard Shaw are represented along with Voulkos, Price, and Arneson. Not unexpectedly, while commercial art galleries have embraced ceramic sculpture as attractive, accessible, and therefore marketable, museums, critics, and historians have held back, questioning the significance of the objects, often finding them too derivative of painting and sculpture in other mediums for their formal ideas. This new exposure will provoke much discussion: Is ceramic sculpture worthy of serious analysis? Are these objects really sculpture or merely pots in modern dress? The answer to these questions will most likely be a qualified endorsement for the work of these artists. Though a good many of the pieces in this show are more "craft" than "art," the ones that do succeed as sculpture have a directness and energy that bodes well for the future of this movement.

Continued on page 16
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**TELEVISION**

By Gabrielle Winkel

**SENSE OF HUMOR (PBS) Starting Tuesday, Feb. 2**

Over the years, television comedy has become notorious for its trite plots, forgettable one-liners, and ever-annoying laugh tracks. "Sense of Humor," a trio of one-hour comedies presented as part of the American Playhouse series, is a fresh change from that all.

The major difference between this series of teleplays and the average sit-com is the diverse group of characters around which the stories evolve. There is nary a dumb blonde, cowboy, or wise-cracking child among them. Nor are there any contrived situations, any actors—or characters—who play for laughs, or any hopelessly pathetic characters created solely to provide fuel for punchlines. In short, these people are real.

From the stranger who registers as Charles Dickens (Fred Gwynne) in "Any Friend of Nicholas Nickleby is a Friend of Mine" (Feb. 9) to Mabel Lederer (Estelle Parsons at her most nasal) in "Come Along With Me" (Feb. 16), all the characters succeed in winning you over—you want them to get away with whatever crazy thing they set out to do. So when the newly widowed housewife Mabel sells her house, changes her name, and starts contacting the supernatural, you hope she gets through. You also want shy Helene Shaw (Susan Sarandon) to win the ever-shy Harry Nash (Christopher Walken) in "Who Am I This Time?" (Feb. 2), even if they can only come together by playing out the romantic parts supplied to them by Shakespeare and Oscar Wilde.

Fine adaptations have been made from the original works by Ray Bradbury, Shirley Jackson, and Kurt Vonnegut, respectively. Subtly acted and directed with an excellent cast, "Sense of Humor" proves that there is more to television than a pratfall or one-liner.

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TV IN BRIEF

February means snow for some, but it's sweeps month for the networks, which means there will be a lot of television to choose from. Here is what's recommended (

- Nothing brightens a cold winter evening better than a classic tale of love, honor, bravery. Hallmark Hall of Fame (CBS) presents early in February the Hunchback of Notre Dame with Anthony Hopkins as Quasimodo, Derek Jacobi as Archdeacon Frollo, and Lesley-Anne Down as Esmeralda. Sir Walter Scott's Ivanhoe (CBS) is retold with Anthony Andrews as the Saxon knight, James Mason as Isaac, Olivia Hussey as Rebecca.

- The growth of television ministries and the moral and ethical challenges to those involved are examined in "Pray TV" (ABC), a drama with Ned Beatty and John Ritter.

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BOOKS

By Caroline Seebohm

The Architect

by Meyer Levin

Simon and Schuster; $13.95

This novel traces the story of an ambitious Wisconsin-bred farmboy who becomes one of the pioneer architects of 20th-century America. Apprenticed to some of the great skyscraper-builders in turn-of-the-century Chicago, Andrew Lane discovers his own contrasting vision, a revolutionary style that evokes open space, the supernatural, you hope she gets through. You also want shy Helene Shaw (Susan Sarandon) to win the ever-shy Harry Nash (Christopher Walken) in "Who Am I This Time?" (Feb. 2), even if they can only come together by playing out the romantic parts supplied to them by Shakespeare and Oscar Wilde.

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Continued on page 18
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books

continued from page 16

of Frank Lloyd Wright—Meyer Levin, who knew the architect, admits as much in an author's note. The invariable trouble about this kind of fictionalized reality is that the reader is constantly querying the facts: Was it true Wright was at odds with the elegant architect, or was it true he was at odds with the elegant architect? Did he query his facts? Was it true Wright knew the architect, or was it true the architect knew Wright? Furthermore, Mr. Levin's prose is frequently clumsy and mawkish, reminiscent of the worst lapses of Sinclair Lewis. Maybe this style was intended to set a period tone, but it is often at odds with the elegant architectural world he is trying to convey. Finally, however, the real-life drama transcends even these difficulties. Frank Lloyd Wright's career is meat enough for any novel, and if this book causes his story to reach a wider audience, then Mr. Levin is to be congratulated.

The Rebel Angels
by Robertson Davies
The Viking Press; $13.95

Admirers of this author's Deptford Trilogy (including the brilliant Fifth Business) will pounce with delight on his new novel. Pounce gingerly. Mr. Davies, as was apparent from his last work, has released all constraints on his fertile mind, and the reader must follow as best he can.

The angels of the title are Simon Darcourt, a scholar-priest with a weakness for the good life, Clement Hollier, a gaunt medieval history professor, and John Parlabane, a penniless defrocked monk whose brilliant academic career was ruined by sexual excesses and private demons. The heroine, who turns from one "angel" to another in her search for love and wisdom, is the beautiful Maria, half-gypsy, half madonna, whose mother reads the Tarot and summons up ancient spells to gain her daughter's happiness.

Not a simple brew, then, the book is made less simple by Mr. Davies's intellectualizing. The characters converse with alarming fluency on Paracelsus, Rabelais, mysticism, morality, skepticism, pornography, even the significance of excreta. At one point Maria says to Parlabane, a would-be novelist, "You are no romancer, no bard, no unfold of marvels." Mr. Davies does indeed unroll marvels, but they more often irradiate the philosophy of the Cabbala than the action in the novel. While the literary musings are passionately heated, the emotional lives of the protagonists remain uncooked. Perhaps Mr. Davies should heed his own character, Simon Darcourt, who wisely says, "Novels aren't written with the mind.

movies

by David Denby

If many of us have responded to On Golden Pond with more enthusiasm than it deserves by the strictest measure, that may be because it reminds us of qualities that our movies have lost in recent years. The mere presence of Katharine Hepburn and Henry Fonda guarantees an emotional fullness that few other actors could provide. Our feelings about these two, associated not only with great roles and great movies, but even with individual gestures—Fonda squinting into the sun, Hepburn leaning forward toward a man, her full auburn hair falling about her face—are easily revived in On Golden Pond by an intonation, a movement, a stance. We have lived with them a long time, and they remain devoted to creating splendors and miseries of old age. Henry Fonda has always been the quintessential movie performer, acting with his eyes and tiny inflections of his voice as he edged his way shyly into the frame. Amazingly, in this late performance, he reveals the gusto of a theatrical actor stomping across the stage. I was startled, at first, by the grunts and starts and sudden explosions of voice, but the performance resolved these family conflicts is too pat to be convincing. But he brings to the material a clear perception of the
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MOVIES
continued from page 18

mance soon settles into a more natural rhythm. Fonda, 77 years old and very ill at this writing, still has plenty of mobility in those long legs. He uses them to lurch suddenly into a walk, head bent forward; the movie carries with it a palpable sense of danger: Will Fonda's Norman Thayer fall and hurt himself? "Rage, rage against the dying of the light," wrote Dylan Thomas, and Fonda certainly rages. Quick to spot signs of condescension in anyone younger, Fonda lashes out sarcastically, even when people are just being polite. Of his own infirmities, the baffling refusal of his body to function properly, he is bitterly scornful. He remains, to the end, an overbearing, often unpleasant old man—a man who uses his intelligence to keep people away. Thompson's refusal to make him into a lovable codger is the movie's greatest point of honor.

Dancing in the woods by herself or singing "Happy Birthday" in her quivering voice, Katharine Hepburn, spry at 72, is goosy and likable and completely beyond vanity. The sexual polarities remain traditional: Fonda's inability to express his feelings is seen as naturally "male," while her warmth and generosity are naturally "female." The movie is a little conventional in its assumptions about character, and yet Hepburn is so incredibly tough and proud that she can be openly loving—holding nothing back—without embarrassing us. Her portrait of a woman who will do anything to keep her man alive, who wants to comfort his body without destroying his spirit, is so unerringly right in its many shadings of fear, scorn, admiration, and love that almost all of us will connect with it. The situation of the Thayers is not basic—it's primal. Nearly everyone's parents have gone through it, or some variation of it. And we will go through it ourselves.

What makes Warren Beatty's Reds a stirring experience, despite its occasional inanities, is Beatty's romantic faith in the value of bohemian and revolutionary ferment—even though Bohemia in practice may be full of jealousies and lies and the Revolution in practice authoritarian and cruel. Even the most adamant anti-
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Living with workmen

Having a house renovated can cause wear and tear on even a happy marriage. Here’s how to avoid potential problems

By Elaine Louie

Couples, married or not, who decide to renovate their homes are embarking on a two-sided dilemma. To renovate is both a symbol of hope for the future and grounds for much anxiety. Renovation is temporary, of course, but it seems infinite. It raises questions of finance, taste, trust, privacy, power, and submission, and it turns any semblance of order into chaos. Short of unexpected illness, infidelity, or loss of employment, the stress created by renovation can be one of the most serious problems two people can face.

Evelyn Rodstein, a psychiatric social worker and faculty member of the advanced family therapy training program of the Jewish Board of Family and Children’s Service, has treated hundreds of couples in Manhattan. “Renovation is not a precipitating problem for therapy, but if you look at the couple’s background, you usually find that they have recently made some kind of serious commitment as a couple—often a move.” From her experience, Rodstein identifies problems arising from renovation, and offers therapeutic suggestions for solving them before they get the better of you.

Where to focus your anger

One couple in New York gave a contractor $7,000 to rebuild their bathroom while they went on a three-week trip to China. Because they had known him through friends and because he had done excellent work for other people, they trusted him with all the cash upfront. But when they returned from China and walked into their loft, they discovered the bathroom in a shambles—demolished and abandoned. Every morning, from that November through the following March, they called the contractor and begged, threatened, and screamed for him to come back and finish the work. Each day, the wife would nag the husband to call the contractor. Sometimes they would fight about the inconvenience, the waste of money, and the sheer awfulness of having to go to their upstairs neighbor’s bathroom just to get their day started. Finally, after the third fight, the husband turned to the wife and said, “Why are we fighting with each other, when we should be yelling at the contractor?” As this couple found out, and as Rodstein suggests, the solution to such a problem is to project one’s anger at the right person—however much anger you might have.

Dividing responsibilities

If both the man and the woman work for a living, responsibilities have to be divided equally—but with sensitivity. Rodstein cites one couple who are both doctors. They were competitive with each other, although they did not admit it. The question of who had to time to make the phone calls became a power conflict. Rodstein asked them to consider which was the best day to make the phone calls. “Obviously, it’s not the day when one is on patient rounds, but maybe when one of them is researching in the library.”

Besides phone calls, there are a hundred other chores. Supplies have to be bought. People have to be let in—plumbers, electricians, architects, carpenters, building inspectors, and painters—unless they can be trusted with a key. Meals have to be planned around disorder and laundry washed. For all these responsibilities, Rodstein offers the same advice: negotiate. People should do what they are most comfortable with, what they like best, and what they can realistically fit into their schedules.

Avoid feeling helpless

Rarely do couples know as much about building and designing houses as do their architects and contractors. Double-glazed windows, boilers, 220 lines, and gypsum board can all become terms rife with mystery. Suddenly, a new vocabulary of materials and techniques is needed, and there seems to be no time to master it. A feeling of helplessness can overcome the couple. Sometimes the wife expects the husband to figure out the building process. After all, he is the man, the same one who handles the finances and gets the car fixed. He consequently feels “that he is taking all the pressure,” says Rodstein, and is expected to know all. In truth, he may be as helpless as his wife.

To ease the feeling of powerlessness, Rodstein recommends that a couple read up on resources and materials. But it is unlikely that laymen can read nearly enough in a few months to match the knowledge of the architect and contractor, so it is always valuable for a couple to have the aid and cooperation of their architect.

Architect Yann Weymouth of Redroof Design had two clients attend preliminary meetings between himself and the contractors so all could discuss together their plans for design and materials, such as whether or not to use tile or granite for the kitchen, plastic laminate or wood for the bookshelves. The qualities of the materials were discussed in ordinary layman’s language. Then Weymouth drew up a contract that provided for five stages of construction. At each stage, he would inspect the site, and unless it met his specifications, the contractors were not to proceed or to be paid. Once construction began, Weymouth was available by telephone to both the contractor and client, and when an occasional crisis arose, he would make a visit to the site in person.

Information is power. If you feel you are being sabotaged by your suppliers, ask questions of your contractor or architect. But know also that sometimes contractors overbook and underbid, so that they juggle jobs and never show up consistently. One couple had a contractor who left exposed wire dangling for three weeks—a fire hazard—and was refusing to work on a regular basis. The couple finally fired him, subcontracted the job themselves, and all their problems ended. Rodstein says couples must learn to be assertive. Remember: The money that’s going into the house was earned by you.

Continued on page 24
The armoire and night stand are but two of many pieces from Century's Chin Hua collection of authentically detailed oriental-design furniture. To see more of Chin Hua and other Century collections send $5 to Century Furniture Co., P.O. Box 608 AC, Hickory, NC 28604.
Helping children cope
Renovation can make children quite unhappy. They do not see that it's a great commitment to the family. They do not understand the design thrill of working with an architect. The decision to live among sawdust was not theirs. “All they see is chaos everywhere,” says Rodstein. “They see their homes being destroyed, and they feel disoriented because their toys aren't where they belong.”

To prevent this alienation among her children, Carroll Reiff, a Houston interior designer, and her husband chose to renovate their children's rooms last. They have four children, the two eldest boys, the youngest girls. They added an entire new wing for the boys, who did not have to move from their rooms until the new wing was complete.

“Make children feel involved in the renovation,” advises Rodstein. “Give them as many choices as possible. Tell them that in their rooms, they can choose the wallpaper and paint color and decide where to put the toy shelf.”

Since small children have no sense of time, to tell them that all will be normal in one year is meaningless. Rodstein suggests you try to illustrate the concept of time by giving a gold star for each day as the time goes by, or perhaps a small present after a certain period of time.

Finances and sacrifices
Few people have the money to both renovate and move to a hotel suite while the home is being ripped apart. Questions of finance arise around each and every piece of wood, gallon of paint, piece of furniture, and meal to eat.

Rodstein enumerates the financial fears. “Whose money is it? Yours? Ours? Mine? Mine that I work for while you stay home? Mine that I dread spending because you'll leave me some day and I need it to fall back on?” Her advice is to talk about the fears and sacrifices that can be made to lessen financial worries. The latter can include vacations, clothes, another child, gourmet meals. One woman announced to her family of four they would eat pasta and salad for dinner until the renovation was over. Carroll Reiff used her microwave oven or electric skillet for one-dish meals, and also fed her family “a lot of Kentucky Fried Chicken and Jack-in-the-Box hamburgers.” Still another couple went out to eat cheap Chinese-Cuban dinners and deli sandwiches most nights.

Living with friends and parents
Some couples prefer to move out of their homes and stay with friends or parents. Living with friends and parents poses another problem, which is that the adult son or daughter may be treated like a child by his or her parents. “Parents must be careful not to let grandparents take over. It is important for parents to discipline their own little children. If your parents try to interfere, you must firmly express your own opinion.”

Intimacy
Because renovation is exhausting and absorbing, people may find it hard to take the time to be more intimate with each other and also to secure their own privacy. “If you have no time to talk to each other, make the time,” says Rodstein. “Go out to dinner and the movies, or if you can't afford that, promise each other you will not talk about the renovation during dinner.”

It is often difficult to keep in mind during those long months of clanking workmen and ripped-open rooms that the result of renovation will be worth the trouble. For couples whose stress during renovation is critical, short-term therapy can be very helpful. But even if you feel confident that harmony with your spouse can hold up under pressure, it is important to anticipate the emotional turmoil that long-term physical disorder can exact from a relationship. Being aware of the benefits of open discussion and negotiation—and always looking to the time when your house will be tranquil again—is the best way to avoid serious problems during renovation.

In this case, Rodstein advises setting up ground rules. “Decide who is to clean up, how the children should be disciplined, and who is choosing in for what expenses.”

Living with parents or in-laws poses another problem, which is that the adult son or daughter may be treated like a child by his or her parents. “Parents must be careful not to let grandparents take over. It is important for parents to discipline their own little children. If your parents try to interfere, you must firmly express your own opinion.”

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Arabic Astrolabe

I have this very old astrolabe and would like to know something about its background and use.

For centuries the astrolabe was the pocket watch and slide rule of the world. Your 16th–17th-century astrolabe of Arabic provenance (probably North Africa or, more likely, Persian Gulf area) is a standard utilitarian example intended for travelers for ordinary usage on land or sea. The four circular plates are for use in the four seasons when stars and planets are in different positions. The sighting bar may be a more recent replacement for the original, as the quality of craftsmanship is below that of the rest of the instrument.

Sheraton Settee

Please tell me something about my rush-seated bench. How rare a piece is it?
—K.P., Niagara Falls, Ont.

Your Sheraton fancy settee, probably all curly-maple except for the rush seat, was made in America, most probably in New York State, about 1820. This form, once quite plentiful, has become rather rare.

Limoges Porcelain

From this mark, can you tell me the name of my china pattern, its approximate age, and possibly its value?
—B.S., Harlingen, Tex.

The French porcelain manufacturer Raynaud & Cie. was started at Limoges in 1919. Your mark has been published. We do not estimate values; however, its value is not great. You should get a fair idea by visiting antiques shops who have in stock early-20th-century French porcelain. The 1902 Sears, Roebuck catalogue listed Haviland French china 100-piece dinner sets for $19.95. The only way you can learn the name of the pattern is when it is given with the mark.

Continued on page 30
Our "Cabinetmaker" tables. Classic examples of 18th Century elegance.

The pride of Thomas Chippendale is reflected in reproduction quality mahogany and prima vera veneers. "Cabinetmaker" also includes bedroom and dining room groups, wall systems and accent pieces. Each a collector's "treasure." Upholstery is by Pearson, a division of Lane. For a handsome catalog of Lane furniture, plus the names of dealers in your area, send $3.50 to The Lane Co., Inc., Dept. B-56, Altavista, VA 24517-0151.

Lane
The Cedar Chest People
A friend thinks this pewter-colored candle holder might have belonged to a religious sect. Can you identify it properly? The only marking is on the base.—F.B.P., Vallejo, Calif.

We have seen Art Nouveau metalwork with an incomplete mark followed by the maker's initials WMF (Württembergische Metallwaren-Fabrik). This well-known and active company was founded in Geislingen, Germany, in 1853, and was especially notable for its metalwork in the style Art Nouveau about 1900, which is about the time WMF made your three-branch candle holder. Its design reflects the influence of the Glasgow School—the English corollary of the Continental Art Nouveau—whose most powerful exponent was the Scottish architect and designer Charles Rennie Mackintosh (1868–1928). His distinctive inventiveness—the opposition of straight lines to curved, of horizontal to vertical, the restrained and subordinate ornament and the inevitable relation of part to part—is revealed in your candle holder.

What can you tell me about my plated silver salver? Who made it and where? I have enclosed a mark.—L.R., New York, N.Y.

The unlettered mark on your plated silver salver was used by E.G. Webster & Son working at Brooklyn, New York, 1886–1928, when it was acquired by the International Silver Company and removed to Meriden, Connecticut. The firm was well-known for its fine English reproductions. This kind of applied border comprising scrollwork and shell-shaped ornaments was greatly favored in England when the Rococo style prevailed, about 1735–1760, and in less than a decade after its introduction in England it appeared on silver of the major cities of Colonial America. Paul Revere was the maker of a round silver salver supported on three feet dating about 1761, with a stylish Rococo scroll and shell border occasionally called a "pie-crust" border.

This square work table made in New York circa 1815 bearing Duncan Phyfe's label will be part of a loan exhibit, "Treasures from the Winterthur Museum," spotlighting specific pieces made by New York artists and craftsmen at the 28th Annual Winter Antiques Show, January 23 through 31 at the Seventh Regiment Armory, Park Avenue at 67th Street, New York 10021.
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Henri's goose is cooked. Even a French chef can't compete with a genius. He can't compete with me, Reggie Jackson, or my Panasonic Genius microwave oven. It's the only microwave oven with both an Auto Sensor Control and Cook-A-Round Turntable. All Henri has is an ordinary microwave oven. Poor Henri!

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Panasonic, just slightly ahead of our time.
Newest way to see home textiles—a top-notch fashion show. There's all the excitement that generally surrounds the collections of the Seventh Avenue Set plus the chance to get, in one evening's take, a great cross-section of the latest decorative fabrics. Collaboration '81 is the name given to this year's show by its coordinators, the Resources Council (an association of manufacturers and suppliers to the home furnishings industry). It's a collaboration between top names in fashion and home fashion. The event kicked off last fall in New York to benefit The Fashion Institute of Technology, but travels to other major cities (Cleveland, Chicago, et al.) this year. For the decorator textile houses—like Boussac, Donghia, Knoll—it's an opportunity to show fabrics in a livelier way than possible on the showroom floor. For fashion designers—like Adolfo, Ralph Lauren, Adri—it's a chance to whip up confections with lots of show-offmanship, and no pressure to sell at retail. It's all for fun, and for good cause; wherever it makes an appearance, the show will benefit a local school, hospital, or philharmonic. Seen—fabric: softened geometrics; dots and dashes; painterly patterns; elegant silks, wovens, moirés; giant leafy prints; shine! burnt coffee, bronze, and copper metallics; pastels. Seen—fashion: flounces and ruffles above and below; more of the one-shoulder dress; bare midriffs; fullness in dresses super-short or ultra long; Oriental references, combos of black and white and red all over.

Pauline Trigere (left) and Mary McFadden (right) at Collaboration '81.

Mary McFadden's print dress over pants in her signature pleats, for Raintree; their fabric, "Scheherazade."

A musing sketch by Bill Haire of his split skirt and top for Laurence Handprints in hand-painted cotton.

Silks for elegance and shine by Brian Den hart for Jack Lenor Larsen; "Color Box," "Super Silk."

HomeStyle continues, page 34.
The pleasure is back.

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**Designer furniture: yesterday's new is today's classic**

Ever wonder which pieces of furniture will be the classics of tomorrow? To judge from the fall designer furniture showings, the classics of the modern period are emerging almost before the original upholstery has had time to wear thin. But even as the lines and shapes achieve a kind of landmark status, something new is happening to the coverings and to the frames: splashes of color.

The revival of early modern masters is well underway, yet the pieces appear less serious and more cheery in their new garb (not as much black leather and chrome). The newest of the old were shown at Designer's Saturday—really a weekend open house at some of the biggest to-the-trade showrooms in New York—when 10,000 architects, designers, and decorators made the rounds last October.

Beylerian reissued Eileen Gray's sofa and chairs from the 1920s in orange cotton as well as in black or white leather. AI brought out a Corbu chair in blue, green, or wine enamel frame and colorful upholstery choices. Stendig updated a 1964 Vignelli sofa with vermilion leather and black lacquer frame. Knoll showed Bertoia chairs in new bright seat pads against shiny chrome.
If you want to know how to break the rules knowledgeably, buy Debrett's Etiquette and Modern Manners (Viking, $25), an authoritative compendium by a committee of English men and women organized by Debrett's Peerage, the 200-year-old official lister of English titles. Chapter after sensible chapter unfolds small skillful gestures, appropriate silences, necessary enthusiasms, precise wordings, usage for every social situation. Sane, concise, wryly written, this book demolishes fears of etiquette. Though topics like royal garden parties and how to address the son of a Duke apply only to English life, they seem charming rather than precious. Sample ruling: conversation about sex, religion, illness, politics, servants at dinner—"With the exception of illness, these are some of the greatest subjects for conversation that have ever existed, and nowadays they are fair game, as long as no one present is upset by what is said."

Watch for Interview magazine's Bob Colacello in a new syndicated television spot by Paramount Pictures: "Entertainment Tonight." Over a hundred stations across the country pick up Bob's minute takes on the latest, the best, the funniest, the most high-stepping, spangle-wiggling disco, restaurant, liaison, or novelty. Colacello is the widely liked editor of Interview, Andy Warhol's high-style reinvention of a movie magazine. This monthly reports on the jet stream, star scene to a growing audience. Watch!

Radiantly continuing the tradition of Glorious Amateur—Czech-born, American-raised, London-based Diana Phipps tells in her brand new book, Affordable Splendor (Random House, $20) how to create rich, colorful, wildly voluptuous, cozy, and often palace-inspired rooms and parties—by yourself, with double doses of handiness and romantic imagination. Maxim One: Take ideas from 19th-century paintings. Mrs. Phipps's dining room in London, left, is part of her entry hall. Its look is based on a Delacroix painting of an exotic Paris bedroom. She loves blue-and-white dining rooms and blue-and-white china. Dashes of red—anemones, cushions, glasses—warm up the blue. Maxim Two: The prettiest dining rooms look like libraries or sitting rooms. Mrs. Phipps stapled the blue-and-white-striped sheets to the walls of her hall, then covered inexpensively constructed banquets with the same fabric. Striped cushions made at home have ruffles and pinked edges like the famous ones by Colefax and Fowler (London). For more thrifty splendor Diana Phipps advises combining the very grand with the ordinary: get by with pleasing shapes rather than expensive things; mix china patterns but make sure all the dinner plates are the same size. Use a variety of odd chairs—all with the same seat and back height—painted black, a fake wood color, or lacquered red with gold trim. Make tablecloths and napkins from inexpensive materials like denim. Top with an old lace cloth. Inexpensive machine-made cotton lace cut into scallops is another makeover-material for Mrs. Phipps: It turns a rented street-vendor's cart, below, into a fantasy party dessert buffet.
It began in 1932 as the Houston Fat Stock Show. Now it's the Houston Livestock Show and Rodeo—the largest in the world—and this year it will celebrate its 50th anniversary with events from February 20 to March 7. In addition to the usual rodeo events, you'll see girls barrel racing, whistling and fiddling contests, shows of horses, rabbits, pigs, cattle, and other livestock that attract ranchers from all over. Don't miss the rodeo parade, which features cowboys who trailride in from hundreds of miles away just to be part of the show, and—the big event—the steer auction. Information: (713) 791-9000.

In the rocky hills around Les Eyzies-de-Tayac in the Dordogne region of southwestern France are dozens of caves and cliff shelters. Here, 40,000 years ago, prehistoric man depicted scenes from his hunting life in hundreds of astonishing engravings and paintings. Herds of black bison and mammoths, galloping brown and red horses, nuzzling reindeer, fighting stags, and woolly rhinoceroses still animate the walls of the caves at Font-de-Gaume, Les Combarelles, and Rouffignac—all open to the public. Halfway up the cliff that hugs the village, in a 16th-century château, the Musée National de Préhistoire displays. Cro-Magnon javelins, harpoons, tools, and other objects along with carvings. Tour this center of prehistory from the delightful family-owned Hôtel du Centenaire, a stone building with big terraces, 29 rooms, garden, and a chef who has just won his second Michelin star with his nouvelle cuisine and regional specialties—foie gras, truffles, confit de canard and confit d'oise (duck or goose prepared in goose fat). Hôtel du Centenaire, 24620 Les Eyzies-de-Tayac, France. Tel: (53)06-97-18. JOAN SCOBEY

Note: Caves at Font-de-Gaume and Les Combarelles are open daily except Tuesdays and between November 25 and December 25. At Rouffignac, daily from Palm Sunday to October 31, Sundays only from November 1 to Palm Sunday.

Bravo Fono in Palo Alto looks like an Italian café from the 1930s—travertine floors and tables, glass brick walls, pale pink neon lights. Bravo Fono's owners, the Fonos, are Hungarian. The food—all of it made on the spot—is magic from an international bag of tricks: cassis sorbet made from black currants flown in from Poland, an almond meringue with Amaretto cream, fresh kiwi fruit tarts, gianduia (hazelnut and chocolate) ice cream, chicken paprikás strudel, and pear sorbet in champagne. The first Bravo Fono opened last January in Palo Alto's Stanford Shopping Center. A second Bravo Fono opens this month in San Francisco at 3221 Fillmore Street. More Travel, page 50
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Energizing for the slopes

More important than the quality of the skis and boots you take on a ski trip is the quality of energy you pack in your body. Not only do skiers need a lot of energy but, as they often don't stop to rest or eat for long stretches of time, it's important for them to be supplied with energy that lasts. "Eating more food is not necessarily the best way to get more energy," says Dr. Dennis Gage, an endocrinologist specializing in nutrition at St. Luke's Hospital in New York, adding that "eating a very large meal just before skiing will cause stomach upset and cramps." Also: "Don't drink alcoholic beverages in excess the night before: Alcohol has a diuretic effect on the body that will cause you to feel weak and tired." Beyond a well-balanced diet before your ski trip, he recommends that "the meals you eat the day or morning before you ski include a large proportion—50 percent or greater—of complex carbohydrates." Complex carbohydrates are starchy foods—potatoes, breads, pas-
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Readers speak out

A letter from the White House

The November issue of House & Garden was a special one for me and I wanted you to know how very much I enjoyed the article on entertaining at the White House. The story was so tastefully done that I think it will make all of the readers proud of the home we like to refer to as the “people’s house.”

Please extend my deepest thanks to your staff and to the photographers for the splendid job they did.

It was a lovely contribution to the history of the White House and one of which you can be rightfully proud.

Nancy Reagan
Washington, D.C.

More on Sex and Sensuality

I look forward to receiving your magazine, devouring every column. Imagine my surprise when I came across your December 1981 “Readers Speak Out” column. I had to go back to your August issue to see what the fuss was all about.

Upon seeing the cover, I remembered the beautiful and fascinating spread on dressing tables. Personally, I have always found a dressing table to be a luxurious necessity.

I resent the printed responses in regards to “The Bathroom: Your Erogenous Zone.” I am furious that this kind of narrowminded entourage has intruded upon my reading material. The “Moral Majority” (a misnomer, I believe) has invaded the last frontier—House & Garden. Isn’t anything sacred?

I would like to point out that there are those of us who are both Christian and very happily married who saw nothing offensive in your August issue. Perhaps because we did not find the truths contained in the articles, or in such indulgences, sinful. Of course, the words “seductive dressing table” did not evoke in us such desires to “lift its crisp organdy skirt” or “rub its legs.” Come on! Who is really off-base in this issue? Me thinks thou dost protest too much.

I think it is a nice touch to include people in your pictorials, whether it be in bathtubs or kitchens, as it adds the personal touch so intrinsic to good design. To those who found that offensive, I might add that a child can see more anatomy in a Sears catalog or at the beach. Granted, the magazine is not geared toward an 11-year-old mentality, but if it becomes so, we will stop buying it.

We think you have a wonderful magazine. To edit or constrain your publica- tion would be unfair to those of us who are sophisticated and intelligent enough to take the material as it is presented.

Rhonda Walera
St. John, Ind.

Three cheers for sensual space

I was surprised to see all the negative responses to your August issue. I loved it. I was beginning to think that a home was not, in anyone’s eyes but mine, a sensual as well as architectural space. I’ve been trying to explain the idea to my husband for years, and I think he now understands that there might be something to my complaints about putting on

Continued on page 75
Space Invaders with a past

Cycads and agaves are rich in history, have a variety of uses and fabulous forms

By Richard Langer

Interiors seem to be taking two very distinct roads these days—back to the past by way of the antique revival and into the future through high tech and the ultra clean lines of marble and glass. House plants to match decoration are either rich and finely detailed like ivies and ferns, or strikingly sculptural in form as in the case of the dracaena and the pencil tree cactus. Nevertheless, there are a couple of plant groups, the agaves and cycads, that seem to go with everything, adding simplicity yet elegance in an almost tailored fashion.

Perhaps it befits their role as decoration straddlers that these plants are also some of the most ancient of indoor plants, not in the sense of Cro-Magnon man potting them up for his cave, of course—but of the fact that they were around back then there can be no doubt. There are even suggestions that some individual cycads living today may be approaching their 14,000th birthday, which would readily give them the longevity record. True or not, the palm-like leaved cycads are house plants you need purchase only once.

The hardest and easiest-to-care-for cycad is the sago palm, Cycas revoluta. It needs plenty of sunlight and will do well on a sun porch up north even in winter as long as temperatures do not fall below freezing for prolonged periods. Down south, it makes an excellent plant to wheel out on the patio for the summer; in many areas it can be left there all year, since it likes cool winters. Cycas revoluta can be propagated by removing the suckers or bulbils at the base of the trunk during the parent plant's rest period. This stage is easily enough determined, for the leaves appear in flushes once every year or two after which it takes a rest. Set the bulbs in a loamy soil and sand mix and cover until they begin to grow. Other cycads occasionally available include Cycas circinalis, the fern palm; the wide-spreading, rather prickly-looking Encephalartos horricus, a ferocious blue-green cycad; and the more broad-leaved Zamia pumila.

Last but not least is the spectacular Dioon edule. The Dioon genus requires considerable warmth and moisture, equivalent to the tropical conditions during the age of the dinosaurs, a time when these specimens were growing rampantly much as they still do in the jungles of Central America today. The seed of the Dioon is said to be edible, though personally I wouldn’t chance it unless I were absolutely sure the cycad I had was a D. edule, or the chestnut Dioon. Many of the other cycads seeds are on the deadly side if ingested.

However, the fruity cones bearing the seeds are spectacular looking, and should yours set fruit, you’ll be pleasantly startled by the contrast between the feathery foliage and the bright bomb-like fruit erupting from the center. The seeds, incidentally, have a rather curious construction. Being drift seeds like coconuts, that is, designed to float from place to place—even across whole oceans—seeds need to be buoyant. But instead of the growing part of the seed being surrounded by a floatation husk as the coconut is, the cycad seed is inside out. The germinating part covers the outside of the seed, the center being filled with a light corklike material.

Agaves are another family of absolutely striking plants that are easy to care for, grow slowly, enough never to become too large for their place, and offer a lot of variety within the genus. Often called century plants, agaves are not, however, something you would grow for flowers. It doesn’t take a full century for the plants to bloom, but it may take 50 years. If you’re lucky and have a very sunny corner, you might get a cluster of yellowish flowers rising from the rosette of sharply pointed leaves after only a decade or two. This, however, would present a problem in itself. On Agave americana, for instance, the blossoms surmount a 30 to 40-foot spike. A. Desmettiana is a bit better; the spike develops sometime in the first decade and is only 6 to 10 feet tall. To boot, all agaves die right after flowering. Of course, should yours per chance flower, you can always propagate more plants from offsets, any time they develop, or from adventitious plantlets that form during flowering. The plants tolerate air conditioning as long as sun is plentiful. And since the sandy soil in which they thrive should be allowed to dry between waterings, they are perfect candidates for weekend houses.

Agave americana, the original century plant, has broad lance-shaped gray leaves edged in dark brown. Also available are striking variegated forms, sold under the designations 'Marginata,' 'Medio-picta,' and 'Striata.' Continued on page 60

Sun-loving century plant will flower if conditions are right.
The World Wildlife Fund announces...

**Baby Animals of the World**

THIMBLE COLLECTION

Twenty-five finely crafted bone china thimbles, each hand-decorated with 24 karat gold.

Every thimble bears an original design created exclusively for this collection by the leading wildlife artist Peter Barrett.


Wildlife brings a special beauty into our world—and among the most appealing of all wild creatures are baby animals. At play, they seem as high-spirited as children...with a grace and gentleness that has delighted artists since time began.

Now, this charm has been captured in the fascinating form of miniature portraits in a new collection issued by the World Wildlife Fund—the Baby Animals of the World Thimble Collection. To create the art for this collection, one of the world’s finest wildlife artists, Peter Barrett, has been commissioned. Each thimble portrays a different baby animal shown in its natural surroundings. And Barrett’s talent makes every animal portrait come alive.

Look at the thimble portraying the baby koalas perched in a eucalyptus tree. Barrett has deftly captured the softness of their fur...and even the quizzical expressions on their faces. Or examine the three frisky fox cubs with their fluffy tails and alertly pointed ears. Every one of the animals in these original designs is just as appealing.

Miniatures that delight the eye

Peter Barrett’s art is especially captivating in miniature. For when you hold one of these thimbles...turn it to admire it from every angle...you’ll be continually fascinated by the fine detail. And you’ll be intrigued by the special features that give each animal its own personality.

The thimbles will be crafted for the World Wildlife Fund by Franklin Porcelain in fine bone china...the “aristocrat of porcelains.” And each thimble will be encircled top and bottom with a hand-painted border of pure 24 karat gold. Yet the price for each thimble is just $12.50—exceptionally reasonable for a collection of this quality and beauty.

Issued in limited edition

To show these delightful thimbles to best advantage, you will receive a hardwood display shelf at no extra charge. In any room of your home, this collection will add a special touch of beauty...certain to be admired and enjoyed.

**Baby Animals of the World** will be issued in limited edition, available only until the end of 1982. And the accompanying application is valid only if postmarked by February 28, 1982—so please be sure to mail it to the World Wildlife Fund, c/o Franklin Porcelain, Franklin Center, PA 19091 by that date.

SUBSCRIPTION APPLICATION

This handsome hardwood display shelf, designed to display the complete thimble collection, will be provided at no extra charge.

Baby Animals of the World Thimble Collection

Valid only if postmarked by February 28, 1982.

World Wildlife Fund

* Franklin Porcelain

Franklin Center, Pennsylvania 19091

Please enter my subscription for Baby Animals of the World—a collection of 25 thimbles designed by Peter Barrett, crafted in fine bone china and hand-decorated with 24 karat gold. A hardwood display shelf will be provided as part of my collection.

I need send no money now. My collection will be sent to me at the rate of one bone china thimble each month and I will be billed $12.50* for each thimble in advance of its shipment.

*Plus my state sales tax

Signature

All subscriptions are subject to acceptance.

Mr.  Mrs.  Miss

Address

City

State  Zip

Limit: One collection per person.
Hair news...

Eye treat...

Showy scent bottles

Slim, short, uncluttered. With designers setting that fashion tone for the coming months, hair follows suit. 'Hair will be much more controlled,' says Tony Caputo of the Caputo salon in San Francisco. The look: soft, close, asymmetrical. Its basis is a classic cut, using thinning shears to give the hair fluidity, motion, and glide. Then, six hot rollers. Start taking them out as soon as the last one is in, for the most natural-looking curls.

Perfume bottles were one of the first items to be made of glass, and the survival of these miniature works of art through the ages is a testament to man's never-ending interest in scent and anointment. To celebrate the evolution of the perfume bottle, over 100 rare and exquisite examples will be on display in New York this month. The bottles were chosen from museums, private collectors, and fragrance companies, the oldest examples being close to 3,500 years old. The exhibit is sponsored by Steuben Glass and The Fragrance Foundation, January 27-February 20 at Steuben Glass, Fifth Avenue and 56th Street, New York; Mon.-Sat., 9:30-5:30.

The ancient Chinese relied on masks of warm herbal teas to soothe and relax tired eyes. Now you can do the same with an herbal eye sachet from Switzerland—a gauzy white mask filled with aromatic petals and herbs. Dip the mask into warm water, place it over your eyes, and in 5 minutes you'll feel rejuvenated and bright-eyed. Best of all, the masks can be used again and again, as long as their fragrance lasts. By Frivolash. Three for $10. At fine drug and department stores.

Antique fragrance bottles from the current exhibit, left to right: blown glass from the Roman Empire, Near East, ca. 1st century A.D., its surface iridescent from being buried. Nineteenth century glassmakers like Tiffany duplicated this "peacock" effect chemically. Marbled glass with portraits of Italian statesmen and religious leaders made from rods of glass formed into patterns and cut crosswise. Attributed to the Venetian glassmaker Franchini. Blue glass, faceted, with gilded decoration, Bristol, England, 1770.

Bottles courtesy of The Corning Museum of Glass, Corning, N.Y.
Does your younger-looking friend know a special secret?

You know you’re almost exactly the same age...you’ve seen her driver’s license. You lead the same kind of life and she certainly doesn’t have any more time to spend on her appearance than you do. But unaccountably she looks younger than you and, whenever you go anywhere together, you sense that other people notice the difference. Usually she shares her secrets. Where she gets those great-looking clothes at not-to-be-believed prices. Her closely-guarded recipe for carrot cake. Where she and her husband are going on their long-awaited second honeymoon. But she has yet to reveal her secret of looking younger.

She may be one of the millions of younger-looking women around the world, from Paris to Rio, from London to Bangkok, who have discovered the secret of a mysterious beauty fluid which can help them look younger. This beauty fluid, which can help you look younger too, is known in the United States as Oil of Olay.

Smooth the beauty fluid lavishly over your face and throat. You’ll know from the very first instant that the remarkable fluid younger t(X) is known in the United States beauty fluid, which can help you look natural fluids plentiful in younger skin, for you to look as young as possible. Each precious drop penetrates quickly, working as a partner with nature to help replenish those vital fluids that time and the environment steal away each day. Watch your skin drink in the extraordinary blend of tropical oil and emollients. Oil of Olay disappears into your skin without a hint of greasiness, ever. Within moments your face feels silky smooth and satiny soft as dryness is eased away. You’ll see a renewed radiance, a healthy-looking lustre you may have thought was gone forever. Even little wrinkle lines that make you look older than you like virtually begin to fade from sight. From the very first day, you look noticeably younger.

How will your revitalized look affect you? Certainly it’s a pleasure to see a younger-looking you reflected in the mirror day after day. And it’s also nice to know that the change in your appearance is so noticeable to the people around you that someone will probably mention how marvelous you look. (Do you suppose your special friend will comment? And, if she does, will you tell her the secret you’ve discovered?) But perhaps one of the greatest joys of looking younger is the exhilarating feeling of confidence you get when you know you look your best. And when you feel good about yourself, it affects you in many small but important ways. You might notice yourself smiling more often. Or simply feeling a bit more upbeat about everyday life...stopping to pick up a bunch of flowers on the way home from the market or saying to the children, “The housework can wait. Why don’t we go on a picnic instead.”

Shouldn’t you join the millions of younger-looking women around the world who make Oil of Olay an essential part of their daily beauty ritual? Gentle on the beauty fluid each morning after washing or cleansing, to help replenish the natural fluids you had so much of when you were younger. Again every evening at bedtime, to let your face luxuriate in its own moist climate during hours of sleep. Any other time your skin feels dry or taut, pat on extra Oil of Olay, paying particular attention to those telltale little wrinkle lines.

You’ll discover that Oil of Olay is marvelous under makeup. Cosmetics smooth on quickly and evenly over your softened skin and stay fresher-looking longer. And on those days when you like to let your skin breathe free and easy, without any makeup at all, Oil of Olay all by itself gives you a wondrously healthy-looking radiance, a fresh dewy glow that’s very flattering.

Discover the special secret of Oil of Olay and discover how to look your youngest day after day.

Beauty Secrets

• When you’d like your face to have a hint of tint, without the coverage you usually get with a foundation, blend a few drops of Oil of Olay® Beauty Fluid into makeup in the palm of your hand before applying. Sheer perfection!

• Signs of age appear on your throat surprisingly soon and should be treated to special pampering. While you’re sitting in bed, watching a late night talk show, massage your throat for five minutes with Oil of Olay, using firm upward strokes of your fingertips.
Les must de Cartier, known for luxurious accessories in the Cartier tradition, now adds fragrance to its collection. For men, eau de toilette Santos de Cartier. For women, Must de Cartier perfume or eau de toilette. The news: The women’s eau de toilette has a different scent than the perfume— it’s not simply a lighter version. But since 40 percent of their ingredients are shared, the eau de toilette and the perfume can be worn together, to create yet another, richer scent.

For a year-round sunny glow, dip into Revlon’s Pure Radiance Special Effects Powder. It does everything—colors lips, blushes cheeks and temples, bronzes the face. You can even buff it over your nails for a natural rose-petal gleam. Loose powder in a refillable glass decanter, or pressed powder compact, $7.50.

Do you suffer with fragile, vulnerable skin? Or are you over 25 and still plagued with breakouts? Elizabeth Arden addresses each of these troubled skin types with two new skin care regimes, each specifically tailored to special needs.

The Soothing Care collection of products for Sensitive Skin are gentle and fragrance-free, designed to soothe and improve sensitive skin, and actually reduce its sensitivity so it looks and behaves more like normal skin.

Problem skin, too often irritated by harsh treatment, will respond beautifully to the Extra Control collection for Problem Skin. Each of the products is hard working but gentle, to remove and control excess oil without irritating or drying the skin.

Products in each regime are either "musts" or "pluses." The musts are the basic products needed to assure results. Add the pluses to each regime as you see fit. The Soothing Care "musts"—4 in all—total about $36; the three Extra Control "musts," about $26.

After years of taking a backseat to creme nail polishes, frosted nails are making a comeback. The newest frosts are rich, vibrant shades with an inner core of glitter that flirts with the light as your fingers move. Maybelline’s Pearls on Ice collection includes half a dozen lustrous, cool frosted in party colors that aren’t just for parties.

Have you had a chance to try Estée Lauder’s new Youth-Dew Liquid Luxury Soap? It’s wonderfully thick and pearly, pumps out of a pretty blue bottle, and perfumes the skin with that distinctive Youth-Dew fragrance as it cleanses; 12 ounces, $10.

Clinique’s Semi Lipstick is the perfect lipstick for those who appreciate sheer, weightless color. Newest shades: Sun Gold—a juicy, gilded topping to wear alone or over warm Roseberry Stain or rich Blackberry Stain; $6.50.

Prices approximate. Available at fine department stores across the country.
There's a reason a lot of skin-softening lotions feel greasy. They're made with oil. And it's the oil that can leave a greasy feeling. But now there's something different. New Soft Sense Skin Lotion.

Soft Sense moisturizes with oil-free softeners that give you a difference you can feel. The oil-free softeners absorb quickly to relieve dryness without feeling greasy. So your skin will feel soft, smooth and supple. The way skin was meant to feel.

It all adds up. When it comes to soft skin, Soft Sense is the skin lotion that makes a lot of sense.

New Soft Sense All You Feel Is...Soft.
Which lowest?
(Here's a hint: it

Now is the lowest tar 100s.
But it's easy to see why some people think the right answer is Carlton. Carlton's been advertising itself as lowest for a very long time. And, in fact, at one time, it was.
But that time is long gone. Look at the chart on the right and see for yourself.
The truth is that today, Now 100s Soft Pack, at 2 mg, contains less than half the tar of Carlton 100s Soft Pack, at 5 mg. (Is any cigarette with 5 mg of tar even seriously competing for the title of "lowest")(And Now 100s Box is by far and away lower in tar than any other 100s whatsoever.
Which is the lowest 100s? No need to guess—Now.

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine.
SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine.
SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine. 
av. per cigarette by FTC method.

is the 100's?
isn't Carlton.)

NUMBERS DON'T LIE. NOW 100s ARE LOWER THAN CARLTON 100s.

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All tar numbers are av. per cigarette by FTC method.

The Lowest
The lowest in tar of all brands.
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Different wall surfaces require different preparations. Our handy Wall Preparation Chart features the 4 most common wall surfaces and simple step-by-step instructions on how to get them ready for wallpapering.

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At Wallpapers To Go stores there's no waiting days or weeks for delivery. Just make your selection and start wallpapering right away.

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Take your selection home. Unroll it. Live with it for a few days. Even hang 2 single rolls. If you're not satisfied with it for any reason, return the remainder with your receipt within one month of purchase. We'll give you a full refund or exchange.

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64 HOUSE & GARDEN
It's a great new way to grow a better garden.

The Smarter Garden Plan is a detailed computer printout of the ideal garden for your family and your backyard.

Our computer evaluates your family's needs, your growing climate, even the size and shape of your garden. And then creates a personalized, one-of-a-kind garden plan. It tells you which specific varieties to plant, how and when to plant them, and how much seed you'll need.

A row-by-row planting diagram shows you how to maximize every square foot of space, reduce plant
New appliances that change your home environment — By Jean Spiro Bres Kendall

New of the by-products of our environmental and energy concerns is a new breed of portable appliance. Bearing little resemblance to their earlier counterparts, today’s small room heaters, air cleaners, and humidifiers may become as important a part of regular household equipment as toasters, mixers, and food processors. And no wonder — they do their work efficiently, economically, stylishly as well.

**Kerosene Heaters**

Modern wick-fed kerosene heaters are safety-tested, fuel-efficient, and economical to operate. Ideal for supplementary use, they maintain comfortable temperatures in occupied rooms, which allows you to lower the thermostat of your central heating system, thereby helping to reduce fuel bills. Rooms that are not being used need not have more heat than necessary. Also, since these heaters do not use electricity, they can keep you warm during a power outage. The tops can even serve as cooking surfaces.

Some states have had restrictions on using kerosene heaters, based on old-style units of the past, but modern safety-engineered models have been changing this. Most now are UL-approved. Odorless and smokeless, they need no venting, have battery-powered push-button and automatic shut-off in case the unit is accidentally knocked over. You should use only clean, water-clear kerosene and keep a window or door ajar for proper ventilation.

Rectangular radiant models with highly polished metal reflectors are practical if placed against a wall or near furniture. Most now are UL-approved. Odorless and smokeless, they need no venting, have battery-powered push-button starting, and automatic shut-off in case the unit is accidentally knocked over. You should use only clean, water-clear kerosene and keep a window or door ajar for proper ventilation.

Quartz units provide fast, short-term heat and are best used directed at areas where people will be. Infrared rays are projected by a polished reflector out through the quartz tube to warm solid objects in their path. This is why most units are vertically styled. As objects are heated, they warm the air around them. Look for UL approval and for a tip-over switch that turns heater off if it is knocked over. Unit shown by Boekamp, Inc. San Diego, Calif. 92126, is about $45.

**Oil-Filled Electric Radiator**

You can also lower thermostats and fuel bills with a permanently sealed, oil-filled electric radiator. It is practical for children’s rooms, as the surface temperature remains low, which is not true of quartz and kerosene heaters. An Italian-made unit by DeLonghi-America, 350 Fifth Ave., New York, N.Y. 10018, offers good use of electric current by providing both radiant and convected heat. Diatherm oil, which never needs replacing, adds to the efficiency of the unit, as it continues to retain and radiate heat after an energy-saving air thermostat has shut off the heating element. The portable radiator plugs into a standard outlet and can be operated at 600, 900, or 1,500 watts, and is priced at about $150.

**Air Cleaner**

Now that homes are tightly built and redone to conserve energy, proper ventilation has become more of a problem. One easy way to recirculate indoor air is with a compact tabletop appliance containing a filtering system that attracts and absorbs tobacco smoke, dust, pollen and odors. Citrus scents are an option on many of the units. Untreated air enters at the bottom, and clean, fresh air comes out the top of a unit made by Vaportek, Inc., Milwaukee, Wis. 53209. A two-speed fan can be set on high to freshen a room quickly and on low for normal operation. An intensity knob can be adjusted for immediate elimination of odors or for continuous control at a lower setting. The air purifier is priced at about $70. A combination filter and odor neutralizer should be changed every three to five months. Replacements are $7.95.

**Proper Humidification**

Proper humidification can make you feel more comfortable at a lower thermostat setting. It also keeps furniture from drying out, walls from cracking, plants from wilting, and static electricity from being a problem during the winter heating season. With the introduction of a sleekly styled portable humidifier by West Bend, West Bend, Wis. 53095, you can add needed moisture to your home easily and fashionably. Surface in reflective chrome, it has a humidistat that automatically maintains humidity at a comfort level and contains a refill indicator light. A flow from top minimizes floor-level drafts. The humidifier is about $200.
This is what a bar of Neutrogena® looks like. Nothing fancy. No decorator shapes, swirls of color, room-enveloping perfume, or monograms. Just an unadorned bar of pure amber, so clear you actually can see through it.

But this soap can do more for your sensitive, dry, or touchy skin than the most elaborate cosmetic soaps on the market.

**Why? Because Neutrogena is painstakingly formulated to be kind to sensitive skin.**

Known irritants are screened out of our formula and its unique, mild, heavy-molecular structure is balanced to permit it to remove surface dirt and makeup without penetrating the skin's sub-layers and robbing them of oils and moisture. Unlike so-called “deep-pore” cleansers, it isn't made to de-fat the skin.

**When you first try Neutrogena, you'll notice that it dissolves more easily than any soap you've ever used.**

That's because it doesn't have hardening agents. And because its special formula makes it liquefy when it meets water so that it rinses off completely. This unique solubility is why we can promise that your face won't feel tight and dry after washing. When you wash with Neutrogena, there's no significant soap residue left on your skin. Your pH balance, then, returns to normal more quickly.

Dermatologists, allergists and plastic surgeons recommend our allergy-tested soap because it does one thing and does it well. It cleans your skin effectively, yet mildly, and without irritation, when used properly.

And in a number of medical cases, Neutrogena Soap has been used for cleansing where other soaps could not be tolerated.

What's more, Neutrogena is carefully tested, undergoing many of the tests done for prescription drugs. Its natural ingredients, like beef tallow and coconut oil, meet USDA Food Grade standards. Even astronauts aboard Skylab in outer space used Neutrogena because of its mild, non-irritating qualities. (Imagine an astronaut with a skin rash and you see how important a soap can be.)

Even if you're not an astronaut, whatever your skin condition, Neutrogena has a soap specifically formulated for you. For dry skin, Neutrogena Dry-Skin Soap. For normal sensitive skin, original Neutrogena Soap. For perfume-sensitive skin, Neutrogena Unscented Soap.

In an era when you have a right to be suspicious about the claims products make, our soap has nothing to hide. Try it. Your skin will have nothing to hide, either.
Anytime is bedtime with the Beautyrest® Adjustable Bed. Touch a button and you’ll discover new ways to read, write and lounge in total comfort. No matter which position you choose, our unique Beautyrest mattress will provide years of firm, comfortable support.

The Beautyrest Adjustable Bed. It makes bedtime a good time.

For information, call 800-447-4700. Toll-free. In Illinois, call 800-322-4400.

The Beautyrest® Adjustable Bed
BY SIMMONS


"If I were running for President my platform would be, 'a hot-water bottle in every bed!'"

By Dee Hardie

Last year our furnace, like a star baseball player, didn’t quite make it to early spring training. It went on strike. I now wonder if it will make it through the winter. It’s beginning to huff and puff, working harder, giving less. We may soon be putting on more sweaters and more wood. After all, you can’t expect a country house built in 1845 to be completely weather-wise, temperature-tight.

But we have other ways of warmth. There’s the wood stove in the kitchen that eats up chopped wood as if it were caviar. And it is country caviar of the woodlands, solid Maryland white oak. The stove, a product of Norway, warms the kitchen so well I often want to take a nap there instead of plotting supper. There’s also the open fireplace in the living room, framed by the original pine mantel. But this is extravagant to heat by one fire and is, in winter, only used as an occasional party place. Roaring fires, and all that stuff, do a party make. And so it is really our hot-water bottles, plebian but proud, that keep us toasty over these long country months.

I carry mine around the way a little boy carries his teddy bear. I hug it, I put it at my feet when I type, in my lap when I write. What comfort this oblong object has, simply by being filled full of hot water. If I were running for President, part of my platform would be "... and a hot water bottle in every bed!" Not a bad idea considering the price of oil.

The British bottles are best. Maybe it’s because central heating didn’t come into the English way of life until much later than it did here. And that’s where I became addicted. I met my first grown-up hot-water bottle in St. John’s Woods, a bus ride from central London where I had one English friend who never traveled anywhere without his hot-water bottle and black tie. He’s the one who told me the best bottle of all was the Dunlop Cosimax. And he’s right. The Rolls-Royce of hot-water bottles, it is covered with strawberry-colored crushed velvet and found at Harrod’s in London. Expensive, yes, but your feet will love you for it. Then there are other models found in Boots, the “chemists,” or drugstores, all over England. Last spring their price was $7.

There are also some game rules. Don’t use boiling water. Only fill about three-fourths full. Gently press the bottle to remove air and steam, cap, and put to bed an hour before you turn in.

So do the English. They hang them in their hotel rooms with polite notes that say, "This is provided for the comfort of guests whilst here." Then they mysteriously appear, warm and cozy and filled, at the bottom of your bed at night. And some English affectionately still call a hot-water bottle a "foot muff."

Their bottles are like muffls, wrapped in a plush cocoon, with the stoppers of metal rather than plastic. Here on Thornhill Farm we turned one naked American hot-water bottle into an English model by making a wrapper out of flannel. Granted, some American hot-water bottles do have style. We have one in the guest room that is shaped like a sheep, and is just as woolly. But the real test of a hot-water bottle you put in your bed at night is the next morning. And the English always win, their heat is retained all night long.

I had one English friend who never traveled anywhere without his hot-water bottle and black tie. He’s the one who told me the best bottle of all was the Dunlop Cosimax. And he’s right. The Rolls-Royce of hot-water bottles, it is covered with strawberry-colored crushed velvet and found at Harrod’s in London. Expensive, yes, but your feet will love you for it. Then there are other models found in Boots, the "chemists," or drugstores, all over England. Last spring their price was $7.

There are also some game rules. Don’t use boiling water. Only fill about three-fourths full. Gently press the bottle to remove air and steam, cap, and put to bed an hour before you turn in.

We at Thornhill Farm are ready when our furnace finally balks. We’ll just go to bed earlier with our bottles. Oh the joys, the warming joys of winterhood!
my makeup in the kitchen every morning (two teen-age boys and my husband had to get showered, leaving the bathroom time to about 10 minutes). The dressing tables and the sensuous bathroom, appearing in a respectable magazine, gave me new clout for my argument about adding a new, bigger bath—he liked the idea of the bath extending into the bedroom, etc. Your beautiful magazine appeals to the senses—and if your readers weren't sensual (even in the closet, sensual), your circulation would be zero. Thank you for the lovely issue, and for the ideas.

Ellen Barrett
Albuquerque, N.M.

I was simply astounded at the furor over the August issue that appeared in the December issue! It was a departure, and not one I would want to see every month; but I found it delightful. Why do so many people see sexuality and sensuality as equivalent, instead of two separate spheres that do interface in a small way?

Sensuality can enrich our lives immeasurably when going well, and can make our otherwise hideous periods at least bearable; and I applaud your efforts to help your other readers open this aspect of their own lives. If one insists on addressing religion, why would a loving God design in our senses and put all these glorious things on Earth had He intended for us to ignore them? Congratulations. Please do not be discouraged by this other style of response!

Sue Mehl
Columbus, Ohio

Mixed reviews
I wasn't going to mention this, never having written a "letter to the editor" before, but I was so pleased to see so many letters against the August issue of H&G. I too thought it was ridiculous. Really, gang, leave the sex and eroticism to the trashy magazines.

However, I loved the December issue—now that's why I love H&G, when it's beautiful and informative, a lovely balance of fantasy and reality, gorgeous pictures, the superb article on the 18th century, and I loved the short story about the talking Christmas tree. I also loved the letter from D.L. Duncan, with the delightfully droll remarks on how to treat a seductive dressing table—I cannot improve on her remarks!

Jessica Clayton
San Francisco, Calif.

Address letters to Editor, House & Garden, 350 Madison Ave., New York, N.Y. 10017. Letters may be edited for clarity and length.
Virginia Slims remembers when a woman’s crowning glory weighed 20 pounds, contained 14 yards of lace, 10 yards of ribbon, 4 yards of velvet, 7 yards of silk, a bunch of fruit, several large plumes and a nest of small birds.

Virginia Slims

You’ve come a long way, baby.


Regular: 8 mg tar, 0.6 mg nicotine—Menthol: 9 mg tar, 0.7 mg nicotine av. per cigarette, FTC Report Mar’81
People are beginning to realize that the most important question is 'Do I like it?' not 'Will it fit' or 'How do I clean it.' If you like something enough, you make a place for it. And a room with many strong objects is a very strong room indeed. Today, 'throw it out' is a very bad phrase—pieces can be moved around, recovered, or refinshed. People are no longer taking design advice sitting down. They want to participate, to know the whys and wherefores of their decorators' suggestions."

- Bob Denning and Vincent Fourcade

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What Top Decorators Across the Country See Ahead

\[ )\]

People are reacting against the nihilism of the Bauhaus. It is hard to live with white walls, blank windows, and minimal furniture. When you see something you like, such a house refuses to let you include it: The house dictates. We were tweezering too much out of life this way. It is easy to understand that Bauhaus designers had to react to the dense clutter of Victorian decorating—the layer upon layer of rugs, swags, antimacassars. But they over-reacted."

- John Saladino

\[ )\]

Modern furniture is taking on luxurious detailing—for example, leather upholstery that's meticulously saddle-stitched. Our design work is turning away from the coldness of chrome to the warmth of bronze and brass. Similarly, we will be breaking away from our monochromatic, neutral-ist color palette to a wider, warmer one."

- Patino/Wolf

\[ )\]

I personally expect to see a significant return to quality and purity not only in design, but in workmanship, too. The trend is away from trends."

- Robert Hill

\[ )\]

A real revolution has occurred in the past five or six years: There's no longer a clean division between the Modernists and Traditionalists. Both groups have moved toward a middle ground—Post-Modernism. With it, our taste for tradition has switched from the calm, disciplined, 'safe' styles to those that are a bit more daring and romantic—Second Empire, English Regency, or Georgian—to pieces that provide an outlet for our humor and whimsy."

- Mark Hampton

\[ )\]

Never before have there been more choices—not only in the market but also in the fact that many people are far more educated through magazines and television; so personal choice really can be attained and recognized."

- Billy Baldwin

\[ )\]
“I have always made historical references in my work,” says John Saladino. “But here I push back further. We’ll see more of this.”
"I love the juxtaposition of opposites: ancient and modern, rough and smooth, high gloss and matte"

The 1929 house in the Litchfield hills of Connecticut, fully furnished but shuttered and uninhabited for 20 years, spoke to John Saladino, "stirred a shock of recognition...commanded." Its combination of grand Palladian "processional spaces" and intimate Georgian rooms answered all the needs of the hospitable family headed by this powerful romantic/modern designer. The Saladinos bought many of the former owners' choice antique chairs, tables, and desks, but changed the ambiance totally. Walls went from a ubiquitous strong blue-green to a variety of subtle warm tones, while the great octagon of an entrance hall gained a quartet of Pompeian-style wall paintings; dark parquet floors became bleached ivory. The removal of arches over every window made door fanlights more potent. To clear the way for daylight-loving Roman shades, Saladino pulled down layers of heavy curtains. And he designed all the upholstered furniture for contemporary comfort.

By Elaine Greene. Editor: Kaaren Parker Gray
A woman's room with peach walls, curving chairs.

Virginia Saladino's "room of one's own" (these three views) in a favorite peach palette contains the kind of French furniture she has wanted since art-student days abroad.

In this room, and throughout the house, Saladino took down sconces and chandeliers, installing "more abstract, less dated ceiling wall-washers and downlights."

In addition to time alone here, Virginia Saladino uses her sitting room for small winter meals; she entertained eight women neighbors at a dawn breakfast last July before viewing the Royal Wedding.
For this San Francisco designer, “We’re not following trends or relying on Europe anymore—the new look is American.”

When her guest list is larger than usual, Pat Montandon’s parties spill over into her Napa Valley guest house living room, whose focal point is Michael Taylor’s impressive fossilized-stone table.
At Montandon, above, sits in her upstairs study under one of several paintings she is renting from the San Francisco Museum of Art. Living room, left, exemplifies the owner's feelings on pink—"If a color makes you feel good when you wear it, why not use it in your home, too?" Wicker "tablecloth" is a Michael Taylor design. Painting by Gustavo Rivera.
"I'm not decorating for anyone but me, and if I'm comfortable, my guests will feel comfortable"

Owner Pat Montandon

Taylor made no structural alterations in this fine Victorian house in the Valley.

Carved ironwood settee, made in 19th-century India in honor of Queen Victoria.

In the think-pink bedroom: rug by Stark, painting over table by Nancy Footner.

Mirror and dressing table, skirted with many folds of linen, by Michael Taylor.

Here's excitement in the air today because Americans are creating their own personal designs," says San Francisco interior designer Michael Taylor. This excitement is quite in evidence in Taylor's design for the Victorian house of Napa Valley writer Pat Montandon—a woman whose personal design needs express her renowned hospitality. Montandon, who spends her busy weekdays in a "sophisticated penthouse that looks out over the world," writes a column for the San Francisco Examiner, is working on a novel, and is also the author of the recently published Recipes for Conversation, which grew out of the Round Table luncheons for eclectic groups of people she has hosted monthly since 1973. Pat wanted her country house to be a weekend retreat from San Francisco—for both herself and her frequent guests.

Taylor's mission was to provide an atmosphere of congeniality, and Pat requested that he do it with color—the color pink, to be exact. "In one of the other houses Michael did for me [the Napa Valley one is the fourth]" says Pat, "I had lots of pink but a yellow bedroom. Later I really wished everything..."
was pink—pink makes me feel good."
Taylor played off the rosy tones with a number of complementary elements—dark woods, contemporary art, wicker, a Portuguese needlepoint rug in the bedroom, and an abundance of white paint and fabric. To ground the feminine colors, Taylor used the large-scale furniture for which he is famous and employed contemporary detailing, like the heavy windowpane cotton window hanging—on Italian tole finials—in the hall upstairs.
Pat rented all the contemporary paintings from the San Francisco Museum of Art. Though she at first took them for the prescribed three-months rental period, she has grown so fond of them she is buying the lot.
Each room in the house has become exactly what Pat wanted—a place for enjoying oneself, including the bathroom, above, with its ample original tub, treetop view, soft rag rug, and Victorian wicker rocker. Icing on the cake is the fact that Michael Taylor designed, executed, and installed his work in 3½ weeks as a special favor to Pat. Details, see Shopping Information. ■ By Alice Gordon. Editor: Dorothea Walker
The bedroom's Advent projection TV offers large-scale entertainment. This room also boasts two separate sound systems: one system serves the entire house; the other is for listening to music, tapes, or TV in the bedroom only.
"The new electronics are here to stay," declares Angelo Donghia. "Big screens are today's art."

Today electronics are incorporated into a design plan as important elements in their own right. Timothy Macdonald of Donghia Associates held to this principle when he decorated a brownstone for owners in the entertainment business. "Electronic equipment is as important to my client's lives as the furniture," explains Mr. Macdonald. "Screenings, watching video tapes or TV, listening to music, and entertaining at the same time are all in a day's work. My challenge was to include the equipment in a natural way, to make the house comfortable, welcoming, stylish—and supremely functional as well." For example, in the bedroom, the television's big screen was built right into the tambour chimney breast for a custom look. And the projector becomes part of the bed's design, housed in a lacquered-to-match cabinet. The best seats in the house are either the sofalike bed or, for the children, fat cushioned seats on either side of the projector. Mirrors hide a wall of closets. Furniture designed by Donghia Furniture. All fabrics from Donghia Textiles. Carpeting from Stark.
These electronics have a modern look that's handsome enough to highlight

—Timothy Macdonald of Donghia Associates

For entertaining, owners can program continuous music into the living room from the media center across the hall.

No need to move from that chaise! Remote controls turn on speakers, adjust volume, change tapes—and more.

The living room is rich and dazzling, and often used for entertaining. The seating arrangement is purposefully flexible, with low chairs that move easily around the room. To give the whole house continuity and texture, the same hand-colored Italian parchment squares on the bedroom walls are repeated here in deeper tones that change with the light. To accent the room's classic proportions and strong architectural details, original moldings around ceiling and windows are painted white. Punctuating touches come from the black lacquered window seat, natural wood shades, and Japanese coffee table. An antique chandelier relocated from the dining room adds sparkle overhead.
The ceiling-mounted Kloss TV projects onto a flat screen that rolls down in front of painting above mantel.

The media center is the entertainment command post for the house, controlling all components electronically.

The dining room is also the media room, tailor-made to serve both purposes. When more than six are invited for dinner, the consoles on either side of the fire are joined to form another table. During dinner or afterwards, a movie can be shown by activating a motorized screen above the mantel, which retracts when not in use. On the opposite wall, electronic equipment is built right into the lacquered media cabinet. The cabinet also provides storage for records, tapes, and tableware. At the window, vertical blinds black out light, and with the banquette directly below are more practical than curtains. Details, see Shopping Information. ■ By Mary Seehafer. Editor: Kaaren Parker Gray
Glossy ivory-white walls make a clean background for the owners' collection of modern paintings, which includes a large Balthus next to the fireplace. Furniture is arranged in three groups.
"We're moving toward soft-edge romance," Mario Buatta believes.

A wall-filling Morris Louis dominates opposite side of living room.

It seems to me people are heading back to a more stable environment after a period of experimentation with new materials and styles," says designer Mario Buatta. "It's now clear that well-made 18th- and 19th-century things age better than plastics—yet they can also contribute to a very contemporary look." Mr. Buatta's work on this city apartment illustrates his viewpoint. Big modern paintings such as the Morris Louis and Balthus in the living room, above and left, largely dictated the choice of simple glazed walls and open floor space. Yet traditional warmth is expressed in the chintz, quilted curtains, old fireplace, and Queen Anne mirror, whose gold frame suggests a fashionable "glitter," repeated in the gold curtain poles—the past contributing to the present.
In the dining room, above, hand-painted curtains in lavender-natural stripes with edging on the left are unmistakably today's look. A Forest painting by Neil Wells. Left: Color comes to the kitchen with a trompe l'oeil painting by Robert Jackson.

Adding color to a house to add color to our lives—today's most cheerful design answer.
Color will become a far more important decorating tool," Mario Buatta predicts. "We are living in gray times, and specially in the cities, people want more color in their lives and are learning how to achieve it. Even architects are responding to this need." For the dining room, Mr. Buatta created a shrimp-bisque shell, with a pistachio-and-almond-painted marble floor and mirrored frieze for a floating effect. "It's like dining in a patio at sunset," he says. The den is a jewel box of deep lacquer, with a French brocante-look carpet and updated hintz. The kitchen, formerly a dark corner, is now like a cheerful country porch in the city.
I

Making room and time for the appeal
of the past but with contemporary comfort

•^

Above: On the bed, framed in a simple scalloped-edged niche, is a quilt
from Thos. K. Woodard. Sheets by
Martex, West Point Pepperell. Painting by Cleve Gray. Right: Painted
floor by Robert Jackson.
e re moving
toward soft-edge romance, simplified for today's living," Mario
Buatta believes. "Young people in
particular, many of them interested
in preservation, want naivete, a
lighter look." The floor in this bedroom is a modern painted adaptation of an old American quilt, the
curtains and upholstery contemporary versions of old chintz. ■
By Caroline Seebohm. Editor:
Kaaren Gray
98

William Steele


At night subtle lighting set at several levels and the glimmer of warm metal accents spark this living room to a sensuous glow. The room reflects the return to refinement combined with comfort that Bob Patino and Vincent Wolf see as today’s decorating prerequisite. A keen attention to the intrinsic quality of materials—a rich mix of all natural fibers—plus generous proportions and functional furniture bring a discriminating ease to every room in this house. In the dining room, above, mirrors double the glitter of metal. Beneath mirrors are lacquered cabinets containing everything needed to set the table.

The living room’s textural palette of soft leather, wool flannel, raw silk, and satin accented with shiny metal and black slate is used throughout the house. Almost all furniture was designed by Patino/Wolf to custom suit the proportions of the rooms.

Patino/Wolf see “a new concern for elegance—but not without comfort.
Long before their advent in fashion, metal accessories gleamed in Patino/Wolf’s interiors

From an updated version of a chandelier down to tabletop details, Patino/Wolf designed this dining room for gracefulness and ease. The polished-chrome square tubular lighting track suspended from the high-pitched ceiling brings light down to a more intimate level for dining. It catches the glimmer of a filmy bronze-mesh tablecloth—a modern treasure, a future heirloom.

The 8-foot-square black slate dining table contrasts dramatically with the room’s metal and allows 16 to dine comfortably in armchairs. Continuing the house’s textural contrasts, Bielecky wicker armchairs have perforated suede seats. The same raw silk seen on the living-room banquettes lines the walls to soften sound.

A mix of metals glitters on the black slate tabletop. Bronze-mesh tablecloth and satin napkin rings are part of a new collection of dining accessories designed by Patino/Wolf and available through Tabletops at Henri Bendel.
Bed faces side of laminated storage cube containing bookshelves and doors that open to reveal TV, stereo, video recorder—all with bedside controls.

Environmentally conscious owners had the huge tub cut to two-thirds its original size to save water and create space for plants.

“The greatest luxuries left today are space and all things that make life easier”

Bob Patino

For this generously proportioned master bedroom, Patino/Wolf platformed one end of the room to step up to the bed and designed a freestanding storage cube, above left. Each elevation of this functional sculpture serves a different purpose. The side facing the bed contains TV, stereo, and video recorder. Mirrors, drawers, files, desk, and doors to walk-in clothes storage are designed into other elevations. The core of the unit is lined with cubbyholes and hanging storage carefully planned to organize the owners’ wardrobes. For easy upkeep, the entire unit is laminated.

A hint of the house’s metal shimmer is brought into the serenity of the master bedroom by a coiled stainless steel bed platform and a polished aluminum table.

In the master bath, left, natural light is softened to a warm glow by mauve paint surrounding the skylight. Details, see Shopping Information. ■ By Susan Zevon. Editor: Jacqueline Gonnet
The bed faces away from the windows so that the owners wake to a sunny glow rather than the direct morning light. The same soft flannel used on living-room chairs wraps the bed, providing textural contrast to the shiny metal base.

Kings, 2 mg. "tar" 0.3 mg. nicotine, 100's, 5 mg. "tar", 0.6 mg. nicotine w/ per info metric by FTC method.
There's only one way to play it. Other ultra brings you a sensation this refreshing. Even at 2 mg., Kool Ultra has taste that outplays them all.

NEW KOOL ULTRA Kings 2 mg.
Kings 100's 5 mg.
The Salone del Mobile Italiano is a world-famous furniture fair in Milan that galvanizes the city and the international design world every year. A great leap into neo-modernism made the 21st annual event more explosive than any before. By ISA VERCELLONI

Suddenly there is a great ferment, fierce arguments follow, and the recognized fathers of Italian design—experts until yesterday—are left to wander among the innovations of the season like generals on the field of a lost battle, counting their dead and preparing plans for distant counterattacks. Some cry "Scandal!"; others give out prizes to all the parties involved (taking special care that no member of the jury is deprived); still others set themselves to compiling axioms of design—something like the tablets of law—in an attempt to reconstitute the shattered rules; and finally, there are those who protest that the creators of the new wave seem to have ignored any so-called "social obligation." What has happened in Milan during the 21st Salone del Mobile?

During that week at the end of every September, the city assumes the role of capital of international design. The Salone takes place not only in the great pavilions of the Fiera (visited this year by 33,625 foreigners, including 2,802 Americans), but also outdoors in the streets, in the shops, at the university, in the showrooms, in the private art galleries and public museums where exhibitions of design and furnishings, openings and cocktail parties and suppers and shows succeed each other at a frenetic pace. Never has one of these art openings blocked all the traffic in the center city; it took a different kind of event to make that happen—the inauguration this year of the showroom Memphis, where a new line of avant-garde furniture and accessories under that name presented itself as a battle hymn to the insurrection.

Memphis is the keystone of the scandal. Says Michele De Lucchi, one of its designers: "Memphis will make the floor of design very slippery. Not many will be able to stay on their feet." Says Marco Zanini, one of the most scholarly designers of the group, "Memphis is more intellectual than commercial—furniture to imagine in rich houses in Bangalore, in a hotel in Amsterdam, in the next (Continued on page 111)
Openings, people, parties, excitement in the streets.

Rosita Missoni at Memphis opening

Driade's color-changeable chairs by Flavio Albanese
INTERNATIONAL STYLE

Michele De Lucchi side table

"Derby" chair by Andrea Branzi

Arata Isozaki's "Fuji" dressing units

Pigeon-feed cart in Venice: surprising relation to new designs
The greatest flurry this year was caused by Memphis, a revolutionary collection by 30 international designers.

Memphis will make the floor of design very slippery. Not many will be able to stay on their feet.”

Michele De Lucchi

Among the 20 architects and designers of the world who have collaborated at Memphis and created over 30 pieces, some are well known (like Ettore Sottsass, Michael Graves, Hans Hollein, Arata Isozaki), others less so, but all—Japanese and Californian, Spanish and English, French and Italian—are in accord on the necessity of new experiments, of finding a new language to clean the slate of many prejudices. They agree, too, that today people speak not only of form and function but also of color and decoration, playfulness and ornamentation. Designers can no longer offer images of unified style but must think of a new domestic scene, one that is eclectic, varied, heterogeneous— even incoherent—one that abandons every old criterion of stylistic unity.

Memphis furniture (but can we really call it furniture—rather than disquieting presences?) resembles brilliant totem poles or machines in Luna Park. Some scholars are appreciative, others strongly critical, but none can ignore it, and none will be able to breathe that slightly dusty air of deja vu that undermined so much furniture production of the past. (Continued on page 112)
Among the 33,625 foreigners who attended the Milan fair were 2,802 Americans, including, left to right, designers Joseph D'Urso, Laura Bohn, and John Saladino.

"As always Italian craftsmanship was incredible, but in design terms the fair interested me far less, except for some excellent lighting."

Joe D'Urso

"The lighting fascinated me most: technology that produces tiny bulbs, bulbs integrated into lamp forms, industrial floor and wall lamps."

Laura Bohn

season and risked tarnishing the fame of brilliant creativity that Italy in this field, as in fashion, has gained abroad. Memphis is therefore a triumph of imagination over good manners. Who will buy these scholarly works of the imagination, so strong and explosive? For one, Karl Lagerfeld, the noted high-fashion designer, who has acquired the whole collection to furnish his new house on the Costa Azzurra.

But more than Memphis has contributed to the reawakening of the city and the furniture showrooms and Euroluce, the lighting pavilion, all them so much less obvious, less banal, less provincial than before. To begin with, the new uses of color would have been enough to make the productions livelier. The slate has been wiped clean of all-walnut, all-pale-wood, and design are also showing a countertendency again white and especially gray-on-gray in favor of a new palette in which shades can be either brilliant and primary and closely related (colors à la Miró, a painter who this year was honored with seven shows located in various parts of Milan) or else as delicate as the colors of fruit ice cream.

Continued on page 114
“I am always impressed with the high level of modern design in Italy. They continue to astound all of us with their inventiveness.”

John Saladino

“Arcobaleno” armless chairs have tubular metal frames, a rainbow of colors in quilted slip-on canvas covers. By Gigi and Pepe Tanzi for Biesse.

“Squash” love seat from Driade’s Soft Series by Paolo Deganello.
Vivid colors with contrasting borders—the classic colors of English horse blankets at Epsom Downs—are previewed in the “Sindbad” chair of Vico Magistretti for Cassina. Its casual, fresh covering is similar to a simple wool afghan thrown nonchalantly over a chair; both the chair and divan underline well how out of fashion superdesigned, perfectionistic pieces look today.

Mixing diverse colors and diverse prints and even the upholstery of a single piece is the scheme of the Driade soft series collection, which also mixes fabrics and construction materials (considered heretofore discordant). This new nonhomogeneous style is exemplified in the “Squash” sofa of Deganello for Driade, which has a metal base, a wood support for the seat, and completely different fabrics for back and seat. Several pieces in this collection (the “Demel” and the “Sacher” of Sottsass Associates) represent well still another tendency—redesigning the so-called “Classic Moderns” with a light hand and according to a more current taste.

Another example of this trend is found in the elegant tables, cabinets, and, above all, the vitrines and china closets of the “Quadrante” collection of Citterio and Nava for Xilitalia.

**CONTINUED ON PAGE 116**
“Sindbad” by Vico Magistretti for Cassina has removable upholstery covers in classic English horse blanket colors.

“Nothing is as beautiful as the act of throwing a large piece of cloth or skin onto a sofa to try out the effect. With ‘Sindbad’ I simulate this”

Vico Magistretti

“Slalom 299” is Magistretti’s metal table lamp at O-Luce
Nobody can touch the
Italians' high-gloss
polyester lacquer
finishes—the best
stuff in the fair

Pat Hoffman, ICF

Continued on page 187
The iron dome of Milan's famous Galleria

Achille Castiglioni's mirror-disk table lamp from Flos

Brunati's leather armchair by G.P. Vitelli and T. Ammannato, plus four color samples.

Saporiti in leather, canvas, and metal by Giovanni Offredi
THE MAGIC OF TOPIARY

Conjuring sculpture from plants—an art that has captivated gardeners since ancient times.
Fantasy inspired by trips to Italy and France and a passion for 19th-century gardens: spirals of juniper anchored by globes of boxwood and a garland of pink and white begonias cast vivid late afternoon shadows.
TOPIARY

Training fanciful forms
takes time, patience—
and passionate interest

Like a gardener’s Emerald City, topiary has lured imaginations for ages. Among the first topiarists were the Romans, who used trees architecturally to define outdoor space. They also trained plants on frames, a practice since expanded to include a romantic repertory of leafy birds and beasts.

Bernard J. Dubin’s garden in Remsenburg, Long Island, is classic in form, but like most topiary, romantically inspired. When he saw an old tiered yew at a local auction, Mr. Dubin couldn’t resist it—and his mazelike garden began. With a sculptor’s eye he spots potential forms in ordinary plants. These days he’s looking for a peacock. He’ll find it somewhere, camouflaged within a nursery tree, just waiting to be released.

Diamonds of little-leaved rhododendron set with spheres of juniper, left, trimmed by Mr. Dubin and his gardener, Mr. Julian. Four seasons survey the garden—“Summer,” right. Portable topiaries like this bear, above, in ivy coat grow quickly, spend winters indoors.
A bestiary decked in ivy and ficus: giraffe, above, at home with African elands; solitary goose, near right, perched under a tree; and a whale spouting a beaucarnea, far right. All are members of the Philadelphia Zoological Garden’s Travelling Circus.

Fiona the giraffe, left, is a pint-sized topiary, a delightful garden of her own, grown with miniature sword ferns and an orange-flowering coral moss. The fox, right, with a bushy tail of variegated Ficus pumila, sits by the doorsill on special occasions, like a hound just home from the hunt. Both animals by Barbara Gallup for Totally Topiary.

With tropical plants and vines, topiary takes on a whole new shape. Flexible stems are easily trained to grow around preconstructed wire frames, and they root readily in soft sphagnum moss stuffed inside. The pot is in the plant; and with that turnabout, the possibilities for topiary are almost endless.

Size is one limiting factor: Because most of the plants are tender, they need to come inside during cold weather. Even so, portable can mean anything from the large plant animals at the Philadelphia Zoo to the more easily moved menagerie created by Barbara Gallup. For more on how to grow your own animals, see The Garden Page. By Susan Littlefield. Editors: Margaret McQuade and Babs Simpson.
Look closely at the new SL-5000. It is innovative. Yet understandable. Sophisticated. Yet uncomplicated.

Clearly, this is no ordinary video cassette recorder.
Clearly, this is a product of Genius. The Genius of Betamax.

To start with, you’ll notice that the Sony Betamax SL-5000 has advanced front loading. In fact, everything is right on the front. So it’s fast, easy and convenient to use, particularly in confined spaces.

And here’s another stroke of Genius. The Sony Betamax gives you all the record functions on the left; all the playback functions on the right. That’s one more reason the SL-5000—for all its sophistication—is remarkably simple to operate.

Now consider these advantages. The SL-5000 lets you tape one show while you’re watching another. And it can be programmed in advance. Which means you’re able to record even when you’re not at home.

Naturally, it wouldn’t be a Sony Betamax without the electronic marvel we call BetaScan. With BetaScan, you can actually see what you’re looking for in fast-forward and fast-reverse; then stop when you find it.

There’s more. The SL-5000 has Express Tuning to take you directly to the channel you want, skipping the channels in between. It also includes remote control, freeze frame, electronic feather-touch controls.... In fact, almost every important feature you can think of. Plus one you’d probably never dream of: a reasonable price tag.

Of course, to fully appreciate the brilliance of the SL-5000, you have to see it in person. So stop in at your Sony dealer and ask to watch a Genius at play.

To insure brilliant performance every time, always use Sony Beta cassettes.

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When you
Ultra Lights
want good taste and ultra low tar.

All the world's a stage, and all the men and women merely players," wrote Shakespeare, and how apt that adage is for this magazine—what are all the houses, the rooms, and gardens presented here but stage settings for the dramas of our daily lives?

No one knows this better than Christopher Plummer, professional theater and screen actor, whose great passion when not performing is restoring old houses with his wife, Elaine. The Plummers' latest revival was a Connecticut barn, and the first room they restored was the upstairs dining room/kitchen, heart-of-the-house room—once two derelict storerooms. But this was only the beginning.

For it seems that the actor, accustomed to appearing on stages all over the world, has acquired the same versatility in his private life—at turning unpromising surroundings into attractive stage settings, both for his family and for future owners.

Left: In the kitchen the Plummers uncovered a cathedral ceiling, added white tile floor, primitive country table.
Christopher Plummer, in his 35-year career, has become one of the best-known classical actors of his generation. His glorious voice and brilliant technique have delighted audiences in many countries, including his native Canada. His films include The Sound of Music and Murder by Decree. He is now playing Iago in a new 35-year debut there of his daughter, Amanda. Now married to his second wife, a privately owned real estate company, and a continuing urge to build, has already been directed elsewhere. While they added finishing touches to the barn, they found their next "ruin"—farther inland, for more privacy, and where they could have dogs without fear of them getting run over. "It's a wonderful place, a new look. "It keeps something else—a new place, a new look. "It keeps me young," the actor explains. All that excitement in starting again, you know?" Or, in his beloved Shakespeare's mode, more stages to conquer.  

Othello arriving on Broadway this month, hard on the heels of the brilliant acting debut there of his daughter, Amanda. Now married to British actress Elaine Taylor, he has houses in London, California, and Connecticut, and shows no signs of losing his passion for reconstructing real estate.  

"We always pick a ruin," Mr. Plummer said ruefully on a recent visit to New York. "Then, unfortunately, I put every bit of money I earn into it. But the results are so satisfying we can always justify doing it again."  

They fell in love with their latest completed in the upstairs kitchen. In other parts of the house he uncovered beams, ceiling angles, natural architectural interest.  

It is the architectural aspect of the work that excites Mr. Plummer the most. "I would have liked to have been an architect," he admits. That is why he had such fun with the barn. He enlarged windows, knocked walls down, added a garage, enclosed a porch, made new floors. "I'm a floor man," he says, indicating the spectacular quarry tile and wood floor in the downstairs living/dining room, opposite top. "We started the idea for a diamond design in our house in London, travertine surrounded by white marble—gorgeous."

"It breaks up the monotony of a large space," says Elaine. The glowing color of the floor was inspired by the walls, Elaine's territory. "He usually leaves to me the colors and fabrics. For the walls in this room I wanted a color like crushed sea-shell, but it was very difficult to get. The painter went mad, and kept saying, 'Pink! The lady wants just pink!' But finally we found the right glaze."

This color scheme reminds them of their Californian house, which, although very different in style ("it's like a little Roman villa"), shows typical Plummer touches—soft colors, wonderful floors, no curtains, multipurpose rooms without formal structure. And like all their houses, it is easy to open and close; for an actor's life is on the road.  

Yet in spite of so much travel, they have managed to build up some collections over the years. She likes plates, he likes ship models, they both like primitive country furniture. In a corner of the upstairs living room, formerly a hayloft, opposite bottom, the carpet came back from a trip to Greece, the weather vane from the Smithsonian, and the barn painting was commissioned by Christopher from a local artist, Ruth Graham.  

After 5 years of work on the house, the Plummers might have been expected to sit back and enjoy their creation. Not a bit of it. To the innocent inquiry as to whether they would have done anything differently, the Plummers threw out a barrage of ideas—more windows here, a fireplace there, a balcony, and so on.  

It is hardly surprising, then, that this energy, this continuing urge to build, has already been directed elsewhere. While they added finishing touches to the barn, they found their next "ruin"—farther inland, for more privacy, and where they could have dogs without fear of them getting run over. "It's a wonderful place, a new look. "It keeps something else—a new place, a new look. "It keeps me young," the actor explains. All that excitement in starting again, you know?" Or, in his beloved Shakespeare's mode, more stages to conquer. ■ By Caroline Seebohm. Editor: Jacqueline Gonnet

I would have liked to have been an architect," Christopher Plummer admits

American house," says Elaine, "but I am making it English, with chintzes and apple orchards."

It's another 100-year-old barn, with a big main living room, a cathedral ceiling, and a gallery, and they have been feverish with restoration plans so it will be ready to live in this winter. When spring comes the garden is waiting for the Plummer touch—lavender, thyme, roses, a cutting garden.  

One suspects that even this dream, once reality, will probably be traded for something else—a new place, a new look. "It keeps me young," the actor explains. All that excitement in starting again, you know?" Or, in his beloved Shakespeare's mode, more stages to conquer. ■ By Caroline Seebohm. Editor: Jacqueline Gonnet

Carriage house restored with paint, new windows and garage, trellis-enclosed porch
Above: In downstairs living/dining room, enlarged windows and doors with shutters open to view of water.

Below: In upstairs sitting area, brick-enclosed fireplace was once a dumbwaiter for transporting hay.
In Los Angeles, anything over five years old seems historic. The latest works of L.A.'s new wave of young architects, unconventional, brash, and flip, keep up the tradition in which the only constant is change.
YOUNG, HUMAN, FUN

L.A.'s architectural front line: the houses at left, shown demonstrated by Frank Gehry's Indiana Avenue House, far left, and by the Gagosian house in Venice, above designed by Craig Hodgetts and Rodolfo Muziolian.
Typical of the L.A. style: fantasy, originality, informality, ingenuity, humor, and a willingness to try something new.

In his own new house, architect Eric Moss applies bold supergraphics, above and right, that contrast strikingly with the lush subtropical surroundings.
The 708 house is like an enormous toy—playful, lighthearted, and, like all good toys, built to provide many kinds of pleasure.

Southern California, to a much greater extent than other parts of the country, is a region with relatively little consensus on the way a house ought to look. The people of Los Angeles have long exhibited an attitude of "build and let build." That tolerance has led to the sometimes strange juxtapositions of house designs that can be found in all neighborhoods throughout that sprawling metropolis. Staid, upper-middle-class Pacific Palisades (once the home of Nancy and Ronald Reagan) is no exception: Its most unusual new house is an addition recently built by one of the more daring young L.A. architects, Eric Moss. Moss's bold experiments with architectural form have attracted an understandable degree of attention. The 708 house, as he calls the residence he designed for himself and his family, displays a kind of disciplined disorder in which traditional elements (a pitched roof, for example) are toyed with (here that roof is actually just a billboard, wood siding on one side and blue-on-white cut-out polka dots on the other) to create a house alive with buoyant humor.
Southern California has long been America’s incubator for new styles of living, and its architecture has reflected that innovative outlook on domestic design. Now, a gifted group of young L.A. architects is creating an exciting new kind of house: dollar-wise and street-smart, and yet attentive to the inner lives of the people who live in them.

freedom that the frontier promised—that of being able to push ahead beyond the boundaries of the known and the settled—may be a thing of the past in a physical sense, but California remains America’s psychological frontier. Over the years that has been clearly expressed in the way people there make their houses: fantasy, humor, imagination, and eccentricity are the norm, rather than the rare exception. Southern Californians over the years have eagerly accepted new styles of architecture and new attitudes toward interior design, usually well before those innovations have entered the mainstream. For that reason, the young architects of Los Angeles today—despite their startling new designs for houses quite unlike any we’ve seen before—seem to be very much part of a continuing tradition defined not by continuity but rather by disconnection.

The new Southern California architects aren’t just artists in a landscape: They are also seasoned strategists who have demonstrated considerable skill and imagination in getting houses built at a time and place whose circumstances sometimes appear to be conspiring against both architects and their clients. As has always been the case in architecture, the outward appearance of a building today is very much influenced by economic factors. No one who has recently spent more than five minutes talking to an Angeleno can be unaware of the phenomenal real-estate boom that has turned the Southern California housing market upside down during the past few years. One consequence is that young L.A. architects—who, for the most part, tend to have young clients with relatively small budgets—are often compelled to come up with design schemes that will maximize limited financial resources.

Fortunately, Los Angeles is blessed with a climate in which simple, inexpensive materials that would not last a Northeastern winter can be used with complete peace of mind. Like-wise, escalating land values have forced people to change their ideas about what can be considered a buildable site. In the L.A. region, where distances between home and work are sometimes vast and distances between home and recreation even vaster, many young people would prefer a less-than-prime location in a desirable neighborhood to a more attractive lot in a hard-to-reach outlying community. Thus in the most sought-after parts of the city—such as arts-oriented Venice or the string of West Side enclaves that stretches from Santa Monica to the Hollywood Hills—there is an arduous search for every possible scrap of usable land. Nothing seems beyond the imagination of both designers and owners.

The new wave of L.A. architects together on the beach at Venice, left to right: Frederick Fisher, Robert Mangurian, Eric Moss, Coy Howard, Craig Hodgetts, Thom Mayne of Morphosis, and “The Father of Them All,” Frank Gehry.
The 2-4-6-8 house, named for its mathematical progression of windows that increase in size on each of the structure's four facades, uses one of the most basic architectural elements—the window—to make a formal statement that is both philosophical and stylistic.

When John Sale approached architects Thom Mayne and Michael Rotondi of Morphosis to ask them to design an addition for his small house in Venice, the young owner didn't have in mind the typical bedroom add-on most often associated with house expansion projects. What he desired was a one-room, freestanding structure that would be a retreat from his nearby home, a conventional 1920s beach bungalow. Private and self-contained, the new building would serve its owner as a personal oasis suitable for meditative exercises and practicing music.

With that unusual pair of requirements as their starting point, the architects created an unconventional design that is an unlikely combination of L.A. music studio and Zen teahouse for the '80s. The finished product is an intriguing compositional puzzle in which the architects express their own formal exercises without unduly imposing them on the client's experience of the space. That space is just as Sale asked for it to be: calm, neutral, and unobtrusive. Now, from the physical density and visual congestion of the surrounding neighborhood, Josh Sale can step into the 2-4-6-8 house, a space that suggests one, two, many new peaceful interior realms.
houses now

From unfinished plywood to corrugated steel, from gypsum board to stucco, the materials of the new L.A. architecture show that cheap can be striking — the shape that houses take is the sum total of many different factors: local traditions, the way of life led by the inhabitants, the choice of materials dictated by climate and budget. It has been a long time since those components — so often taken for granted — have been reordered with the kind of imagination being shown in the Los Angeles area today. Many observers credit the important shift in stylistic direction there to Frank Gehry, the 53-year-old architect who after 20 years has become a kind of Old Master of L.A. design. Gehry's view of architecture as an art rather than merely a profession has been strengthened by his close friendships with a number of the most important young Los Angeles painters and sculptors. That city enjoys a closer interrelationship among the arts than any other American community today. Gehry's willingness to experiment with architectural form for the sake of pure aesthetic pleasure has been taken up by a younger generation of designers that now forms the nucleus of the new L.A. wave.

For the most part, the work of those architects resists the stylistic pigeonholing typical of most "schools" of art and architecture. Though some shared characteristics of construction methods, building products, and formal interests can be found in the designs of the L.A. architectural avant-garde, the things they have most in common are attitudes rather than appearances. From Eugene Kupper's rather traditional reinterpretations of the Southern California vernacular style at one extreme, to Coy Howard's brilliantly distorted compositions (still awaiting completion) at the other end of the spectrum, the work of these young designers represents the most important concentration of truly innovative architecture now being done in the United States.

Unlike their East Coast contemporaries, the young architects of Los Angeles seem refreshingly unconcerned with the overpublicized issue of Modernism versus "Post-Modernism." As has long been true among California artists, their comparative independence gives their work the tang of authenticity so often lacking in efforts meant to be different merely for difference' sake. The fact that the houses of Eric Moss look little like those of Frederick Fisher, to cite only two of the more divergent approaches among this loosely connected group, doesn't lessen our ability to see their similarities rather than differences. Though often the experiments of the L.A. new wave haven't succeeded, there can be no question that new directions in architecture can emerge only where that kind of risk-taking occurs. It is for just that reason that the imperfectly resolved works that these architects sometimes produce still have, with all their flaws, more vitality, more originality, and more interest than the houses of East Coast avant-garde architects who at times seem as though they've merely traded old conventions for new ones.

hat, then, does the new architecture of our bellwether state tell us about new trends in American house design? First, to expect the unexpected and rethink the unthought-about (if not the unthinkable). Second, the goal of single home ownership has indeed been passed onto a new generation that is just as willing to redefine what domestic living is all about as it has done with other important areas of life. And third, getting what you want is now more than ever a question of working together with like-minded, sympathetic people who are open to fresh currents of experience. The new architecture of Southern California embodies the qualities of living without rules that have made L.A. a veritable laboratory for experiments in living. ■ By Martin Filler. Editor: Elizabeth Sverbeyeff Byron

Caplin house, above left, by Frederick Fisher, is on 30-by-90-foot lot in densely built-up Venice. Its asymmetrical roofline is meant to evoke a wave breaking toward the nearby Pacific Ocean. Interior, above, continues nautical imagery with feeling of an overturned ship's hull.

The Bel-Air hillside house of songwriter Harry Nilsson, above, by architect Eugene Kupper, updates the L.A. tradition of Mediterranean-inspired stucco houses in simplified new expression.
Lighten up!
With low tar Belair
only 9mg.

Should you or shouldn't you?
Most people are told, “tear, don’t chop, the lettuce,” without ever knowing why. (Those who are left to make their own decision usually choose to chop. It’s easier.)

You should. And you shouldn’t.
There is, however, a reason for tearing. And one for not tearing. Always tear your lettuce when preparing salad in advance. That way the edges won’t darken as quickly. But when you’re planning to serve the salad right away, go ahead and chop, chop, chop. It’s a quick, easy way to a crisp salad.

Either way, pour on the Bac-Os.
Whether you chop or tear, we don’t care. Just be sure to pour on the Bac-Os. That way if you ever chop when you should have torn, your salad will be so packed with great bacony flavor and crunch, no one will notice.
Fresh Ways
with Fruits and Vegetables
Cooking With Vinegar
Spirited Desserts
Jeremiah Tower has helped to define "California Cuisine," that brilliant confluence of excellent cooks and extraordinary native ingredients. He cooked at the almost legendary Chez Panisse and he was chef at the Ventana Inn when it had much more than just a view. Tower's style is a refinement of his deep background, which includes a long working relationship with Richard Olney. He likes to turn the freshest products into dishes that investigate their very essence.

Zucchini and marjoram are one of those incredibly perfect combinations, like fava beans and winter savory or lamb and rosemary. This idea was inspired by Richard Olney's chicken with ricotta, zucchini, and marjoram under the skin. I was looking for something that wouldn't collapse inside the eggplant. The ricotta and zucchini puff up like a souffle, but first the zucchini must be salted, rung out, and rung out again.

"You can serve it warm or hot or at room temperature. There aren't too many things such as ratatouille that can be made ahead and hold up well, and this is wonderful on a picnic (add some Tuscan olive oil and lemon wedges). If you serve it at the table and want some color, it's nice with a fresh tomato sauce."

An anchoyade can be much more than oil and anchovies pounded to a paste. Marc, orange peel, walnuts, orange flower water, thyme, rosemary and garlic—any of these can be included. The ingredients from one particular region seem naturally to complement each other—tomatoes and chilies, for example. Fennel and Pernod also can go in. In Sicily they plaster slices of bread with the anchovy paste and bake them over pine boughs.

"I'm not sure how I came up with the grilled leeks with this sauce. I've never seen it anywhere. If there's a background for it, I'm pretty sure it's Catalan. A book that was privately printed in London suggests that that might be the case."
ichard Olney's Simple French Food inspired this stew. It's the first thing of this sort I ever tasted, and I think it is one of the most beautiful I've ever had. It can be used as a separate vegetable course—in place of a soup course—or as a main luncheon course. And it is nice with roasted or braised meats.

"Vegetable stew is very flexible; you can find enough ingredients for it in any supermarket in America. You ought to have at least three or four, but not more than seven or eight—and not tomatoes, except perhaps cherry tomatoes. The liquid in the dish is butter or oil and the juices from the vegetables; a minimal amount of water is used, flavored by a fresh herb bouquet. In the olive oil version, it is nice to finish the dish with a persillade. The foundation is made up of the longer-cooking ingredients such as pearl onions or leeks which slowly give up their juices. In the middle layer, you have things like carrots, turnips, spring onions. The top layer has snow peas, green beans, sugar-snap peas, and asparagus, which only need blanching in boiling water and are tossed in at the end.

o one will believe this story. It's like Charles Lamb's essay about discovering the delicious taste of roast pork when the pig pen burned down. I was working on revisions of Time-Life's Classic Desserts, poaching pears in a red wine syrup for an upside-down tart and making a salad with basil for dinner at the same time. Somehow I got both tastes—the wine and the basil—on my fingers, and when I licked them, the taste was sensational. A photographer and some other people were in the studio, so I passed leaves dipped in the syrup around, and everyone instantly loved it. Zinfandel, because it is so spicy and herbal, is especially good to use here."

I've always been sort of nuts about compotes. But the word has bad associations for some people. It makes them think of stewed prunes and so on, which actually can be quite good if they are made well. I made a compote in London once with tropical fruits—mango, papaya, and passion fruit—in a light sugar syrup. It answered the question 'What do you eat with Sauternes?' With compotes you can control the sugar level right up to the last minute and make a final adjustment with lemon juice if necessary. And compotes can be made in advance and served at room temperature or chilled.

"The first to go into the syrup are the firmer fruits—strawberries break down a bit and add to the sauce. Then the tropical fruits and the raspberries are thrown in at the last minute. The process is similar to the vegetable stew. If the fruit isn't fully ripened, it can cook longer. One of my favorite combinations is white peaches and raspberries. Warming the raspberries releases their perfume."
VERSATILE VINEGAR
Fine vinegars in all their various colors, tastes, and styles play a part in cooking that goes way beyond salad dressing. They can redefine familiar dishes and add nuance to new ones

By Barbara Kafka

I love fresh tastes. I can get high on the clean astringency of lemon juice and welcome the whole gamut of vinegar. The range is wide from the light, thin maiden tones of pale champagne vinegar to the rich baritone of Italy’s bravura offering, the mature amber of balsamico.

In this I’m not alone. Any culture that has not been graced by the natural acid of hot-growing limes, lemons, and tamarinds has provided dimension to its cuisine with the acid of vinegar.

Vinegar is created through the secondary fermentation of ingredients that range from grains, such as wheat, malt, rice, and soybeans to sugar-rich fruits, such as raspberries, apples, pears, and the omnipresent grape. The primary fermentation results in an alcohol product. Sometimes already-alcoholic products, such as the sherries of Spain, for instance, are used. But whatever its source, alcohol disappears in the second fermentation.

A WORLD OF TASTE
Vinegars can be used fresh and young as well as aged, round and full, and their flavors are infinite. Good vinegar ages as does wine, carefully tended in casks or laid down in bottles. Some are family secrets, while others are the specialty of large companies whose initial goal was to produce consistent vinegars to be used in pickling, a highly critical preservation process in pre-refrigeration days. Today we sometimes add vinegar to provide the acid that will prevent the development of botulism in canned vegetables. Tomatoes and other fruits are often picked before they are fully ripened and before their natural acidity is naturally developed; the addition of vinegar with at least 5 percent acidity remedies the problem.

Our palates are not sure guides to acid levels. The heavy tastes in balsamic vinegar, for instance, can conceal a high acidity of 7 percent while grain vinegars, offering few additional flavors, will seem more acid than they are. Today we refer to “red wine vinegar” and have indeed taken a step toward specificity from the indiscriminate “vinegar” of 50 years ago, but the differences are enormous between a rich, fruity, joyously young California cabernet vinegar and the thinner, more aristocratic, seemingly more acid product of Dijon. And both are light years away from the unpleasantly thin, barely red, watery liquid that passes as red wine vinegar in many supermarkets.

MADE-AT-HOME VINEGAR
Of course, the most personal and various vinegars are those we make at home. Vinegar begins with what is called the mother—a manifest presence of active yeasts which begins as a white film on a bottle of good non-pasteurized vinegar and has been left open in a dark, warm place. As the mother grows, it becomes a large jelly-like blob dwelling at the bottom of your vinegar bottle. While usable at this point, it is more active and better if it first is stopped in its mad process of consumption. Pour the white, scummy, flowery mother into a clean bottle. Add a liquid similar to that in which the mother was growing: red wine for a mother that was growing in red wine vinegar, white for white wine vinegar. In either case, dilute the wine with water, adding 1 cup of water to each 2 cups of wine. Undiluted wine results in unpleasantly heavy vinegar. Let this mixture sit in the dark, covered only by fine wire mesh or cheesecloth to keep out dust. It will be ready to use when the liquid in the bottle has gone from clear to cloudy to clear again. At that point, pour out the mother, tightly cork the bottle, and allow the vinegar to mature for a month or two before using. Reuse the mother for another batch.

Sometimes a bottle of wine left open in the kitchen will pick up free-floating yeasts from the air and turn to good vinegar, but to attempt to make vinegar in this manner is risky business as some wild yeasts produce nasty vinegar. And those denatured, pasteurized jug wines will not pick up any yeasts—good or bad—but will simply remain inert.

Vinegars can be flavored by infusion. Add some sprigs of fresh tarragon to a good white wine vinegar and it soon will be ready to perfume salads and chicken dishes with an intense presence of the

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Making over to make room for the things that really count in a kitchen—family, friends, and food

From the street, the suburban New Jersey house looks like an ordinary Tudor—timber, stucco, and stone. But wait—a few paces inside you’re surprised, on the left of the hall, by a country-modern culinary space that runs the depth of the house.

For Anne and Eric Gleacher, and three teen-age children who visit regularly “with an extended family of friends,” creating one 20-by-30-foot room for cooking, eating, and entertaining gave the house a personality and purpose all their own. Anne Gilchrist Gleacher explains: “As a working woman, I have little time at home, and the few waking hours I spend there are spent in the kitchen. I wanted to make it a magnet so family and friends would congregate and chat while I cook.”

The day the Gleachers moved in they started the “grand opening,” working alongside an engineer and a contractor. Down came the walls between the old dining room and the cramped kitchen and pantry, and up in their place went a supportive span of steel I-beams. “We wanted them to stand out as decorative elements, so we left them exposed and painted them spruce green.”

Generous scale and earthy textures prevail—restaurant appliances, rush- and cane-seated chairs, polished terracotta tile: “Lots of running shoes and pawprints (our retriever’s) made practicality paramount.” A new picture window over the sink catches superb sunset views of the Wall Street skyline across the Hudson River.

Left: The grand dinner table was inspired by an English gaming table. The work island beyond doubles as a breakfast bar and buffet. Right: Anne Gleacher slices zucchini squash for pasta primavera.
"When we have guests, the food may be elaborate, but everything else is very informal."

The Gleachers take great pleasure in the visual appeal of food and all its accompaniments. Pots, pans, china, crystal, and a collection of whimsical containers gleam from the shelves. Ceramic canisters painted to look like a street of shops store kitchen staples over the stove. The visible storage brings the larger-than-life scale of the kitchen down to earth, as does flexible lighting. The recessed ceiling lights in the various areas of the room are on separate dimmer-controlled switches so the Gleachers can highlight whatever area is in use at the moment. A nubby acrylic rug sets off the dining area. For details, please see Building Facts and Shopping Information. ■ By Margaret Morse.

Editor: Barbara Forsch

Top left: The glass-doored refrigerator and open storage "give a warm, welcoming look of abundance and put everything within easy reach." Top right: Two family favorites: Amish-yellow wallpaper in the hall, a print of a diner in kitchen, far left, bought at a clothesline art sale. Left: Hutch is lined with plates, pots of herbs.

Tom Yee
Grand finales

After-dinner drinks become luscious desserts combined with chocolate, cream, and fruit

By Donna Nordin

Wines, liquors, and liqueurs add character and sophistication to these luscious desserts—from a classic butter-cream-filled layer cake to an austere crystalline sorbet. They can all be prepared in advance, so you can relax and enjoy post-prandial pleasures.

Rust Nail Parfait

1 egg
2 egg yolks
3/4 cup sugar
1/2 cup Scotch
1 cup heavy cream
6 tablespoons Drambuie
4 almond macaroons
Slivered almonds, toasted (optional)

Beat the egg and egg yolks together in a bowl until fluffy and lemon-colored. Set aside.

Cook the sugar with 3 tablespoons water in a heavy-bottomed saucepan to the soft ball stage (240° on a candy thermometer). Pour the sugar syrup slowly into the egg mixture while beating constantly. Beat until mixture is cool to the touch. Stir in the Scotch.

Beat the cream in a bowl until stiff. Fold cream into the egg mixture. Pour 1/3 tablespoon Drambuie into the bottom of each parfait glass. Add a few tablespoons of the parfait mixture, then top with a macaroon. Fill with remaining parfait mixture. Freeze about 2 hours or until set. Let stand at room temperature about 5 minutes before serving. Garnish with whipped cream or almonds if desired. Serves 4.

Gin Champagne Sorbet

3 cups champagne
3/4 cup gin
1/2 cup sugar

Mix champagne, gin, and sugar to taste together in a bowl. Freeze in an ice-cream machine. (Or pour into a shallow pan and freeze until granular, stirring occasionally. Whirl in a food processor or blender until smooth and return to freezer.) Stir to soften just before serving. Serves 4.

Margarita Tart

1 1/4 cups flour
10 tablespoons unsalted butter cut into small pieces
3/4 cup confectioners sugar
1 cup granulated sugar
1/4 teaspoons unflavored gelatin
1/4 teaspoon salt
1/2 cup lime juice (about 4 juicy limes)
2 eggs, separated
1/2 cup tequila
2 tablespoons Triple Sec liqueur
2 tablespoons grated lime zest
1/4 cup heavy cream
2-3 limes, very thinly sliced (about 16 slices)

Mix the flour, butter and confectioners sugar together in a bowl with your fingers, pastry blender, or fork until mixture is like cornmeal. Add 2 tablespoons cold water and knead quickly into a ball, adding more water if necessary. Wrap and chill at least 30 minutes. Roll out or press into an 11-inch tart pan with a removable bottom. Prick bottom with a fork and bake in a preheated 350° oven 20-25 minutes or until lightly browned. Cool.

Combine 1/3 cup of the sugar in a saucepan with the gelatin and salt. Beat the lime juice with the egg yolks in a bowl until foamy and lemon-colored. Add to the gelatin mixture and cook over medium heat until gelatin dissolves. Do not boil.

Stir in the tequila, Triple Sec, and lime zest. Cool over a bowl of ice or in the refrigerator until almost set.

Beat the cream in a bowl until stiff. Fold cream into the egg mixture. Pour 1/3 tablespoons Drambuie into the bottom of each parfait glass. Add a few tablespoons of the parfait mixture, then top with a macaroon. Fill with remaining parfait mixture. Freeze about 2 hours or until set. Let stand at room temperature about 5 minutes before serving. Garnish with whipped cream or almonds if desired. Serves 4.

Mexican Chocolate Cake

1 cup ground blanched almonds, toasted
1 cup confectioners sugar
3 tablespoons flour
8 tablespoons unsweetened cocoa
1/2 teaspoon cinnamon
4 whole eggs
1/4 cup plus 3 tablespoons Kahlua
4 egg whites
4 tablespoons granulated sugar
2 1/2 tablespoons melted butter
Mexican chocolate buttercream (recipe follows)
Toasted slivered almonds, optional

Mix the ground almonds, confectioners sugar, flour, cocoa, and cinnamon together in a large bowl. Beat in 2 of the eggs until well blended. Add remaining eggs and beat well. Mix in 3 tablespoons of the Kahlua. Set aside.

Beat the egg whites in a separate bowl until soft peaks form. Add 2 tablespoons of the continued on next page

Continued on next page
granulated sugar and beat until stiff. Fold the beaten whites into the almond-cocoa batter, then fold in the melted butter. Spread mixture onto a buttered jelly-roll pan lined with buttered and floured parchment paper. Bake in a preheated 475° oven about 8 minutes, or until cake springs back when touched. Turn cake out onto a rack, and peel off paper. Cool.

Put remaining 2 tablespoons granulated sugar into a saucepan with ¼ cup water to make a syrup. Boil until sugar dissolves. Cool slightly, and add remaining ¼ cup Kahlua to make a soaking syrup.

Cut the cake crosswise into 3 equal strips. Brush one layer with half the soaking syrup and spread with about ¼ of the buttercream. Top with a second layer of cake, brush with remaining syrup, and spread with buttercream. Top with remaining layer and cover sides and top of cake with buttercream, reserving enough to decorate top edge of cake using a pastry bag if desired. Sprinkle top and sides with toasted almonds and chill. Bring to room temperature before serving. Serves 12.

■ ORANGE-HAZELNUT MOUSSE IN CHOCOLATE CUPS

1 pound semi-sweet chocolate
1 tablespoon shortening
1 package unflavored gelatin
cup orange juice
1/4 cup ground hazelnuts
1/4 cup Frangelico (hazelnut liqueur)
1 cup heavy cream
2 tablespoons confectioners sugar

Melt ½ pound of the chocolate with the white chocolate in the top part of a double boiler set over hot water. Spoon the melted chocolate into 12 paper cupcake liners, working the chocolate up the sides with a spoon or brush. Place papers in muffin tins and chill until firm.

Dissolve the gelatin in ¼ cup cold water in the top of a double boiler. Set over boiling water and stir until gelatin melts completely. Remove from heat and stir in orange juice, hazelnuts, and Frangelico. Put over a bowl of ice and stir until mixture is completely cool. Set aside.

Beat cream in a chilled bowl with the sugar until stiff. Fold into the orange mixture. Spoon into cooled chocolate cups and refrigerate until set (about 30 minutes). Gently peel off cupcake papers when ready to serve.

Make chocolate curls with the remaining chocolate using a small knife or vegetable peeler. Sprinkle on top of mousses. Makes 12 individual mousses.

■ MINT JULEP SUNDAE SAUCE

1 pound can crushed pineapple (or pineapple chunks)
1 tablespoon lemon juice
2 teaspoons cornstarch
1/4 cup crème de menthe

Mix the pineapple and its juice or syrup in a saucepan with the lemon juice and cornstarch. Bring to a boil, Cool, and stir in crème de menthe. Serve over vanilla ice cream. Makes about 2 cups sauce.

■ GRAND MARNIER FILLING

2 tablespoons cornstarch
2 tablespoons flour
1/2 cup sugar
2 egg yolks
1/2 tablespoons softened butter
2 tablespoons Grand Marnier

Mix cornstarch, flour, and sugar together in a bowl. Add just enough of the milk to moisten the mixture. Add the yolks and beat well. Bring remaining milk to a boil in a saucepan and add it to the flour mixture. Immediately pour it back into the saucepan and bring it to a boil. Note: Mixture will thicken; whisk vigorously to keep mixture smooth. Remove from heat and plate a piece of plastic wrap directly on the surface to keep a skin from forming. Refrigerate until completely cool. Then beat in the butter and Grand Marnier.

Chill.

■ SPANISH WINE TORTE

1/2 cup plus 2 tablespoons Spanish muscatel (or dry sherry)
5 tablespoons brandy
2 tablespoons instant coffee crystals
1 cup heavy cream
4 tablespoons confectioners sugar
24 ladyfingers
1 cup slivered almonds, toasted (optional)

Mix ½ cup of the muscatel with 4 tablespoons of the brandy, in a bowl and set aside. Mix the coffee with 1 teaspoon boiling water in a cup and stir until coffee is dissolved. Cool.

Whip the cream in a bowl with the remaining muscatel, brandy, and the confectioners sugar until stiff. Stir in the cooled coffee extract. Set aside.

Brush 6 of the ladyfingers with some of the muscatel-brandy mixture. Arrange them side by side on a serving platter. Spread with a layer of the coffee-flavored-cream. Repeat with the remaining ladyfingers until you have 4 layers. Cover top and sides with remaining coffee-cream. Chill about 2 hours. Just before serving, cover with slivered almonds and sprinkle with additional confections sugar if desired. Serves 10-12.

■ MEXICAN CHOCOLATE BUTTERCREAM

5 ounces bitter chocolate (preferably Mexican), chopped
2 1/2 sticks unsalted butter
2 cups confectioners sugar
2 egg yolks
1/2 cup Kahlua

Put the chocolate into the top part of a double boiler. Add 3 tablespoons boiling water and stir to soften. Set over a pan of hot water to melt completely. Cool slightly.

Cream butter and sugar together in a bowl with an electric mixer, or in a food processor. Add egg yolks and mix well. Add the cooled chocolate and the Kahlua and mix until very shiny and smooth. Makes about 1 1/2 cups buttercream.

■ BLACK FOREST CREPES

2 tablespoons butter
1 ounce semi-sweet chocolate
1/2 cup milk
2 eggs
1 cup flour
Clarified butter or oil
3 ounces cream cheese, softened
2 tablespoons heavy cream
1/4 teaspoon cinnamon
4 tablespoons Cheri-Suisse or Sabra liqueur
1 pound can pitted Bing cherries
1 tablespoon cornstarch

Melt butter and chocolate together in a saucepan over very low heat. Set aside. Mix milk with ½ cup water in a bowl or food processor. Add eggs and mix well. Add flour and mix until well-blended. Stir in the melted chocolate and let the butter rest in the refrigerator at least 6 hours. Make crépes in a crêpe pan brushing with clarified butter as needed. (Makes about 16 5-inch crépes.)

Mix cream cheese, cream, cinnamon and 2 tablespoons of the liqueur together in a bowl. Spread a small amount (about 1 teaspoon) of the mixture on the "wrong" side of each crêpe and fold crêpes into triangles (or roll them into cylinders). Place in a buttered baking dish and cover with foil. Warm in a preheated 350° oven about 8 minutes.

Drain cherries in a colander set over a saucepan for about 10 minutes. Add ¼ cup water and the cornstarch to the cherry syrup in the pan and bring to a boil, stirring constantly. Remove from heat and stir in the remaining liqueur. Stir in cherries and spoon over the warm crépes. Serves 8.

■ AMARETTO CONFECTIONS

1 cup dry almond macaroni crumbs (such as Lazzaroni's Amaretti di Saronno)
6 tablespoons softened butter
3 tablespoons Amaretto liqueur
8 ounces semi-sweet chocolate
1/4 teaspoons shortening

continued from preceding page

Continued on page 154
Mix cookie crumbs, butter and liqueur together in a bowl. Cover, and chill about 1 hour. Roll dough into 1-inch balls with your hands and set aside.

Melt the chocolate and shortening in the top part of a double boiler over simmering water. Remove from heat, and dip the balls halfway in the chocolate using a fork. Place balls on wax paper and chill until firm. Makes about 12 balls.

Editor's Note: Donna Nordin is co-director of Le Cordon Rouge Cooking School in San Rafael, California.

FRUITS & VEGETABLES
continued from page 152

**VEGETABLE STEW**

4 leeks, sliced into thin rounds, washed and drained
1/4 cup olive oil
1 medium bouquet garni consisting of thyme, parsley, and tarragon
4 medium carrots, peeled and cut into 2-inch lengths
4 medium turnips, peeled and trimmed into rounds about the size of an olive
Salt to taste
1/4 pound mushrooms, washed (and cut into quarters if large)
2 large sweet red peppers, cored and julienned
1 small head broccoli, cut into small florets
10 scallions, trimmed, and peeled of outer layer
8-12 snow peas or sugar snap peas, trimmed
2 teaspoons minced garlic
2 teaspoons chopped parsley
2 teaspoons grated lemon zest
Freshly ground pepper to taste

Put the leeks, 1/4 cup water, the bouquet garni, and half the olive oil in a large pan (preferably one with sloping sides). Bring to a simmer, cover and cook about 3-5 minutes or until leeks are tender but still firm. Parboil the carrots, drain, and add to the leeks. Cook 1-2 minutes. Parboil the turnips, drain, and add to leeks and carrots. Add salt to taste and simmer 2-3 minutes. Add the mushrooms and peppers, cover, and simmer 3 minutes. Parboil the broccoli and add to the pan along with the scallions. Simmer 1-2 minutes. Parboil the peas, drain, and add to the pan. Simmer uncovered, reducing the liquid in the pan if necessary. Add the remaining olive oil, garlic, parsley, and lemon zest. Toss gently to mix. Reduce the liquid until the oil and vegetable juice form an emulsion and the garlic is heated through. Season to taste and serve immediately. Servings 4.

**LEAKS AND PEPPERS GRILLED OVER WOK**

**CHARCOAL GRILLED LEeks WITH CATALAN SAUCE**

8 leeks, trimmed
1/2 cup fruity olive oil
1/2 tablespoon fresh thyme (or 1/2 teaspoon dried thyme mixed with 2 tablespoons chopped fresh parsley)
1 clove minced garlic
Grated zest of 1 orange
1/4 cup dry white wine
Salt, freshly ground pepper
1 cup pitted black Greek olives
1/4 cup walnut halves, toasted and chopped
1/4 teaspoon fresh rosemary leaves
2 red or mild chili peppers, cored and seeded

Slit the green part of the leeks with a knife and wash leaves thoroughly under running water. Simmer leeks gently in a pan of salted water about 10 minutes or until they are just tender when pierced with a knife. Meanwhile, whisk together 1/2 cup of the oil, thyme, garlic, orange zest, wine, and salt and pepper to taste in a bowl to make a marinade. Set aside.

Drain leeks thoroughly on paper towels, and while they are still warm, put in a non-aluminum pan or dish and cover with the marinade. Let sit 1-2 hours at room temperature, turning occasionally.

Puree olives, walnuts, rosemary, chilies, and lemon juice and zest and the Armagnac together in a food processor or blender (do not over-process—the puree should have some texture. If puree seems too stiff, add some of the marinade). Gradually add the remaining oil with machine running as for making a mayonnaise. Set aside.

Prepare the fire in the grill (you may use a wok fitted with a grill and set on a wok ring) and let coals turn powdery white. Put leeks and peppers on the grill. Season with salt and pepper and cook until tender. Discard burned leek leaves and cut large leeks in half. Grill pepper halves in between leeks. Pour some of the sauce at the base of the leeks or in a pattern on top of the mixture. Cover with the remaining sauce separately. Garnish with fresh rosemary if desired. Serves 4. Note: Halved pitted olives or long baby eggplants cut into strips may be substituted for the red peppers.

**EGGPLANT AND ZUCCHINI TIMBALE WITH TOMATO SAUCE**

3 pounds unpeeled zucchini, grated
1/2 teaspoon salt
3 1/2-pound eggplants
1/2 cup heavy cream
2-3 tablespoons butter

Put the zucchini into a colander. Sprinkle with salt and toss. Let sit 30 minutes to extract bitter juices and excess moisture. Drain thoroughly, lay on a kitchen towel, and wring to squeeze dry (if the zucchini is too wet, the timbale may collapse). Set aside.

Trim ends from eggplants, reserving 1 round end for lining the mold. Cut the eggplants lengthwise into 1/2-inch slices. Dip slices in flour to coat lightly. Heat 1/4 cup of the oil in a large skillet over medium-high heat. When oil is hot, sear eggplant slices on both sides until they are lightly colored (do not overcook—slices should not be limp). Drain on paper towels and cool. Continue to cook slices, adding more oil as needed.

Oil a 1 1/2-2-quart soufflé dish and put the reserved eggplant end skin side down in the center. Line the dish with overlapping eggplant slices, arranging them in a radiating pattern (slices should completely cover the bottom and sides of the mold so that the filling does not leak). Reserve 1/4 of the eggplant slices for the top. Set aside.

Heat 4 tablespoons of the olive oil in a skillet. Add the zucchini and marinara and toss over high heat 5-8 minutes until zucchini has lost all its liquid. Remove from heat and let cool. Mix in cheeses, eggs, and salt and pepper to taste.

**EGGPLANT SLICES IN SOUFFLÉ DISH**

Fill the lined soufflé dish with the zucchini-cheese mixture. Cut remaining eggplant slices in half and arrange in an overlapping pattern on top of the mixture. Cover tightly with a lid or foil and put into a simmering water bath. Bake in a preheated 375° oven for 45 minutes. Remove from water bath and let set in a warm place about 15 minutes to set. Unmold onto a platter (if timbale seems wobbly, leave the soufflé dish over it for a few minutes or until it sets).

Put the tomatoes into a pan over medium heat and cook until dry, stirring constantly. Put tomatoes in a foodmill or sieve and return to the pan. Stir in the cream, bring to a boil, and whisk in the butter. Season to taste with salt and pepper.

Blot up any liquid that has accumulated around the timbale, then pour some of the
PEAR HALVES POACHING IN RED WINE WITH BASIL

4 firm Bosc pears (about ½, ripe), peeled, halved, and cut into thin slices
Peel of 1/4 lemon, cut into strips
½ cup sugar
4–5 cups young red wine
16 large fresh basil leaves
Basil flowers, optional

Cut pears in half lengthwise, remove and discard cores. Put pears into a nonaluminum skillet and add lemon, sugar, and enough wine to cover the pears. Cover and simmer 10–15 minutes or until pears are tender but not mushy when pierced with a knife. Do not overcook. Cool pears in the poaching liquid. May be made ahead at this point and refrigerated until ready to serve.

Set the pan with pears and poaching liquid over medium heat. When pears are warmed through, remove them with a slotted spoon and reserve. Brown meats in 2 batches, remove and reserve. Sauté onions and garlic until wilted. Add bacon, sauerkraut, apples, liquid and seasonings. Bury meat and potatoes in mixture, cover and bake for 1½ hours. Spread bread with butter and mustard, place buttered side up on top of mixture. Bake uncovered for 15 minutes or until golden. Serves 8.
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herb. Most commercially made raspberry vinegar is only essence or syrup of raspberries added to vinegar. True raspberry vinegars are sweeter and more charmingly berrylike than commercial varieties. My own are of two kinds. The first is a fresh berry infusion made with a quart of fresh-picked whole berries added to a half-gallon of plain white vinegar in a bottle. Two to three weeks later, when the berries, thoroughly leached of their flavor (you can taste one to be sure), fall phlegmatically to the bottom of the bottle, I pour the now aromatic and rosy liquid through a cheesecloth-lined funnel into clean bottles. I cork the bottles and put them aside until winter when I want the summer-tasting lift of the raspberry flavor.

My second vinegar, flavored by a new fermentation, takes longer. I pour the vinegar and berries into an old-fashioned stoneware crock, leaving them exposed to the air. The sugar in the berries—protected from spoilage by the vinegar—will begin to ferment, bubbling away and forming a spirited and thick new white mother. There is nothing to do but wait until the fermentation process is completed and the liquid is rosily clear once more. This is the best and truest raspberry vinegar of all—not a simple infusion, but the real thing. Depending on the weather, it may take months to complete the process, but it is worth the effort.

THE EDUCATED PALATE
With such an abundance of tastes, ingredients, and colors, it is not easy to learn what we like and know how to recognize it, or how best to use specific vinegars. As with wine, careful (but pleasurable) tastings can educate the palate. Some vinegars are round and complex enough to be drunk by themselves. In Modena, balsamic vinegar has long been served as an after-dinner digestive in thimble-size quantities. And in northern climates when lemons are rare a refreshing summer drink is made with fruit vinegar, ice water, and soda in lieu of lemonade. It is surprisingly pleasant.

Other vinegars require more careful tasting. Gather a few markedly different vinegars or a few more closely related ones. Pour a small amount of each into a shallow white dish. Compare the colors. Sniff the scent. Put your finger in them and taste. If the flavor seems too sharp, dip some bread in the vinegars and taste the sop.

COOKING WITH VINEGAR
Once you have tasted various vinegars, you can begin to experiment with them in food. The easiest and most traditional way is in dressings for greens. Not all vinegars are compatible with all oils. The best aromatic, gently-green olive oil will overwhelm your elegant raspberry vinegar, while the same oil will sing with a full red wine vinegar. Proportions vary as well. The mellowness of balsamic vinegar can be used almost straight. Don’t flood it with oil but rather balance it with a small amount of a rich oil.

After the simplest conjunction of vinegar, salt, and oil, new ingredients can be added. Pepper may conceal or enhance; the sharpness of mustard may or may not be required. For those who like the heavier-tasting salad dressings, especially for bitter greens or for composed salads, a bit of tamari soy may round out the dressing and provide some or all of the saltiness.

Not all the acids in vinegar are pleasant. To keep from concentrating the unpleasant acids in cooked foods, heat the vinegar while leaving behind the pleasant acids and heavier flavors.

A little vinegar is a traditional counterpoint for heavier, fattier foods such as game and oxtail stews. In today’s cooking we tend to use it pure, and a little surprisingly, in chicken dishes. And we still balance the flavor of vinegar in the traditional ways: with some tomato to provide sweetness, for instance, or glace de viande to provide a substructure of velvety weight. We can also reappraise Chinese, Japanese, and Middle European recipes juggled into new life with a stirrle of vinegar.

Here are a few of my recipes for dishes made with vinegar. They range from traditional dishes—American vinegar taffy, Chinese noodle salad, and Austrian sweet and sour tongue—to the very contemporary boned chicken breasts with red fruits. Incidentally, if you are dubious about matching any of these dishes to wines, beer is a fine alternative. I find, however, that most of the difficult acidity that might compromise the flavor of wine is destroyed in cooking and that a hearty red wine—anything from an Italian Barbera from the Piedmont to a Northern California Zinfandel—does very well with the tongue, while a well-chilled Gewürztraminer is refreshing with the chicken breasts with red fruits. The only important rule is to avoid subtle and elegant wines that will be overpowered by the lusty vinegar flavors.

CHICKEN WITH VINEGAR SAUCE
6 tablespoons unsalted butter
1 3-pound chicken, cut into serving pieces
15 large cloves garlic, separated but not peeled
1 1/2 cups red wine vinegar
1 tablespoon tomato paste
2 tablespoons, peeled and chopped
1 bouquet garni (1 teaspoon dried thyme leaves, 1 bay leaf, and 2 sprigs fresh parsley tied together with string or in a piece of cheesecloth)
2 cups chicken stock
1/2 tablespoons kosher salt, or to taste
Freshly ground pepper

Continued on page 159
Melt 2 tablespoons of the butter in a heavy skillet large enough to hold all the chicken pieces without overlapping. Arrange pieces in the pan, skin side down, and cook uncovered over medium heat 5 minutes on each side, or until nicely browned.

Scatter the garlic around the chicken, cover, and cook 15 minutes over medium-low heat.

Pour all the fat and pan juices into a bowl by holding the lid over the skillet to keep the chicken from falling out. Skim the fat off the top and reserve the juices that accumulate at the bottom of the bowl.

Add the vinegar to the skillet and deglaze over high heat, scraping the bottom of the pan around and under the chicken pieces to release the caramelized juices. Boil until the vinegar is almost evaporated, then add the reserved pan juices. Stir in the tomato paste, the chopped tomatoes, and the bouquet garni. Cover the skillet and simmer the chicken another 10 minutes, then remove it to a serving platter, cover, and keep warm.

Pour the chicken stock into the skillet and bring to a boil. Stir in the reserved pan juices. Stir in the tomato paste, and the bouquet garni. Cover and simmer 1 hour.

Add cider vinegar, 1 cup of the sugar, salt, coriander, cloves, peppercorns, and garlic. Simmer 1 hour longer. Add onions and simmer another hour.

Remove tongue from cooking liquid and cool until easy to handle. Trim and peel the tongue and return it to the liquid. Add the remaining 1/2 cup sugar and the white vinegar. Keep warm over very low heat until ready to serve. Serves 3-4.

■ COLD CHINESE NOODLE SALAD

1 pound fresh or frozen Chinese egg noodles, at room temperature
5 large black Chinese mushrooms, soaked in warm water for 15 minutes
3/4 tablespoons Oriental (dark) sesame oil
1/2 - 1 tablespoon Oriental hot chili oil
3/4 tablespoons black soy sauce
2 tablespoons Chinese vinegar
2 tablespoons sugar
1/2 tablespoon kosher salt
4 heaping tablespoons scallion rings
2 tablespoons packed, chopped coriander leaves

Gently pull the noodles to separate the long strands. Bring a generous amount of unsalted water in a large pot to a boil. Add noodles and gently separate them with chopsticks or wooden spoons as they cook. Cook until al dente—about 4-5 minutes. Do not overcook. Drain immediately in a colander and chill thoroughly under cold running water to stop the cooking. Drain well and set aside in a large bowl.

Drain mushrooms and squeeze them dry. Discard stems and thinly slice the caps. Add to the noodles.

Combine the oils, soy, vinegar, sugar, and salt together in a small bowl. Pour over the noodles and mix well with your hands. Mix in the scallions and coriander. Season to taste (remember that flavors will intensify as noodles sit). Chill if desired, or serve at room temperature. Serves 4.

■ SWEET AND SOUR RED CABBAGE

2 tablespoons rendered chicken fat (or vegetable oil)
1 medium-sized head red cabbage (about 2 1/2 - 3 pounds)
2 tablespoons orange juice
1 medium-sized onion, very thinly sliced
1/2 cup red wine vinegar
4 teaspoons sugar
1 teaspoon kosher salt
1/2 teaspoon freshly ground pepper
6 whole cloves
1 bay leaf

Place the tongue in a pan to fit snugly. Add cold water to cover and bring to a boil. Skim the surface and lower the heat. Simmer 1 hour.

Add cider vinegar, 1 cup of the sugar, salt, coriander, cloves, peppercorns, and garlic. Simmer 1 hour longer. Add onions and simmer another hour.

Remove tongue from cooking liquid and cool until easy to handle. Trim and peel the tongue and return it to the liquid. Add the remaining 1/2 cup sugar and the white vinegar. Keep warm over very low heat until ready to serve. Serves 3-4.

■ SWEET AND SOUR TONGUE
VERSATILE VINEGAR  
continued from preceding page

2 tablespoons glace de viande (homemade or purchased from a specialty foods store)  
1 teaspoon tomato paste  
1/2 cup heavy cream  
4 teaspoons kasher salt, or to taste  
Freshly ground pepper  
1/2 cup very thinly sliced scallions (green part only)  
8 basil leaves, washed and dried

Cut 12 of the strawberries into quarters leaving 8 whole for garnish. Set aside.

Melt the butter in a 10-inch skillet over medium heat. Add the chicken breasts in one layer and cook 2 minutes on each side until chicken is white but not brown (it should just lose its raw look). Remove from heat.

Heat the Framboise in a small pot until warm. Ignite, and carefully pour over the chicken while still flaming. Shake the pan gently until the flames die down. Remove chicken to a platter and keep warm.

Pour the vinegar into the pan and deglaze over high heat by scraping the bottom of the pan with a wooden spoon. Stir in the tomatoes, garlic, glace de viande, tomato paste and 1/2 cup of the cream. Stir to blend. Bring to a boil and cook for 1 minute, or until the sauce is fairly thick. Season with salt and pepper to taste.

Return the chicken and any liquid that has accumulated on the plate to the pan. Add quartered strawberries and the remaining cream. Cook 2 minutes or until the strawberries are soft and the chicken is almost cooked through. Stir in 2 tablespoons of the scallions and cook 1 minute longer.

To serve, divide the sauce among four warm dinner plates. Place 2 matching breasts on each plate facing each other. Place 2 basil leaves in the center of each plate flanked by 2 whole strawberries. Sprinkle remaining scallions on top of chicken. Serves 4.

■ VINEGAR TAFFY
2 tablespoons unsalted butter  
1/2 cup raspberry vinegar  
1/2 cup sugar  
4 cups club soda

Put the vinegar and sugar into a pitcher and stir well. When most of the sugar is dissolved, add the club soda. Stir from the bottom until the sugar is completely dissolved. Serve over ice. Serves 4-6.

Melt 2 tablespoons of the butter in a small, heavy saucepan. Stir in the onions and sauté over low heat until they just lose its raw look. Remove from heat.

Heat 1 cup heavy cream in a small pot until warm. Ignite, and carefully pour over the chicken while still flaming. Shake the pan gently until the flames die down. Remove chicken to a platter and keep warm.

Pour the vinegar into the pan and deglaze over high heat by scraping the bottom of the pan with a wooden spoon. Stir in the tomatoes, garlic, glace de viande, tomato paste and 1/2 cup of the cream. Stir to blend. Bring to a boil and cook for 1 minute, or until the sauce is fairly thick. Season with salt and pepper to taste.

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■ VINEGAR SHRUB
1/2 cup raspberry vinegar  
1/2 cup sugar  
4 cups club soda

Put the vinegar and sugar into a pitcher and stir well. When most of the sugar is dissolved, add the club soda. Stir from the bottom until the sugar is completely dissolved. Serve over ice. Serves 4-6.

Melt the butter in a 10-inch skillet over medium heat. Add the chicken breasts in one layer and cook 2 minutes on each side until chicken is white but not brown (it should just lose its raw look). Remove from heat.

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LIVING WITH PETS

Pet pourri

Walking your cat . . . Does a dog need a coat? . . . Animal greeting cards

By Patricia Curtis

Q  We're going on a motor trip and plan to take our cat with us. She is used to riding in her carrier, but we thought we might also take her for walks. Will a cat walk willingly on a leash?

A  I have never seen a cat that looked comfortable walking on a leash. However, I have heard of people who have trained their cats when the animals were very young kittens. Your cat might hate it, or endure it, or grow to like it, if you are very patient and don't pull her along. But my advice is not to try to leash-train her when you're away from home—she is going to feel displaced and nervous enough, without having to cope with a new experience in addition to a strange environment. Be careful not to let your cat out of the car or outdoors wherever you are staying. Many a pet has fled or wandered off and disappeared forever when its well-meaning owner let it get out to stretch its legs.

Q  Our neighbor's dog wears a coat when it goes out in cold weather. I used to think that dog coats were silly, but now I wonder about it. Does our dog need one?

A  A dog might need a coat for warmth, depending on several factors. If your dog spends most of his time indoors, has short hair, and your winters are cold—yes. If your dog has thick, dense hair, is fairly young and in good health, and you don't keep him out too long, probably not. In any case, it is a good idea to dry him off when you bring him in out of the rain or snow.

By the way, if you see a city dog wearing boots in the snow, don't laugh. Boots may look funny, but they're good protection against the salt that's put on snowy or icy sidewalks. This salt has chemicals in it that can hurt a dog's footpads, and will certainly make him sick if he licks his paws after he comes in. If you or your dog hates the idea of boots, do be sure to wash (not merely wipe) his paws thoroughly to get off any sidewalk salt when you bring him in. P.S. A dog does not need a cap.

Q  We thought we would like to order greeting cards for various occasions from an animal welfare group so we can make a contribution at the same time. Do you know organizations that offer attractive cards?

A  Many animal protection societies, both national and local, sell cards and note papers, so it should not be hard to find some you like, and your money is going to a good cause. There's a beautiful greeting card, for instance, called "Animal Symphony," designed by Marshall Goodman, offered by the ASPCA Education Dept., 441 East 92nd St., New York, N.Y. 10028; 10 cards, $5. An assortment of attractive, stylized dog and cat note cards is available from UpBeat Studio, Suite 434, 1133 Broadway, New York, N.Y. 10010; 12 cards, $7.50; benefits the Society for Animal Rights. Also, note cards with exquisite photographs of wildlife can be had from Defenders of Wildlife, 1244 19th St., N.W., Washington, D.C. 20036; 12 cards, $4.70. And note cards with a portrait of two children surrounded by members of the animal kingdom benefit the National Association for the Advancement of Humane Education, P.O. Box 362, East Haddam, Conn. 06423; 8 cards, $2.75.
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SHOPPING INFORMATION
continued from page 160

Inset, p. 97

Majolica pieces: Green leaf-shaped dish, serving dish and dessert plates, green and white magnolia pattern plates, green dinner plates with yellow border and leaf in center, green and brown leaf-shaped dessert plates. Leaf-shaped serving plate: Green, brown, white and yellow. Dessert plates: Turquoise and brown with leaf and flower designs. Above at Gordon Foster, NYC 10021. Majolica pieces: Yellow corn-shaped bread trays, green and brown flower pattern pitcher, yellow pitcher with brown leaf pattern, green dessert plates with leaf design in center. Begonin serving plates: In green. Above at J. Garvin Mecking, NYC 10021.

Bedroom, pp. 98–99


Patino/Wolf
pp. 100–105
Dining Room, pp. 102–103

Inset


Dining Room, pp. 108–117

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"Squash" sofa: From "Soft Series" collection. Legs and frame of lar wood support; seat and back of decorative plastic laminate; metal legs. 20 x 20 x 36'/ h. "Kristall" sidetable: Painted wooden top and tube legs; underlying box decorated with high-pressure plastic laminate. 20 x 27 x 20'/ h. "Fuji" sidetables/dressing units: Of wood. 14'/ x 14'/ x 48'/; h. Each with open shelves, two doors with internal drawer units, mirror on top. "Quisisana" ceiling lamp: With red bulb and halogen light sources. For additional information on Italian imports in the U.S., contact FORMA, the Italian Furniture, Lighting and Decorative Accessories Center, Italian Trade Commission, 2001 Peachtree Center, Harris Tower, 233 Peachtree St. N.E., Atlanta GA 30303.

"Excelsior" table clock: Of painted and silk-screened wood. With alarm. "Pierre" table: With high-pressure plastic laminates; painted wooden legs. 60' sq. x 29'/h. Above from Memphis, Corso Europa 2, 20122 Milan, Ital- ly. "Dream" armchair: In red perforated leather by Pasquali. With pillow back. 30 x 32 x 40'/h. From Campaniello Imports*, NYC 10022. "Canova" armchairs: From "Soft Series" collection. Loose seat cushion; metal pedestal legs; zip-off upholstery. 36 x 32 x 27'/h. From Driade, via Fattenebratelli 9, 20121 Milan, Italy. "Peachtree" chair: With Alabama frame; tubu- lar wood support; seat and back of decorative plastic laminate; metal legs. 20 x 20 x 36'/ h. "Kristall" sidetable: Painted wooden top and tube legs; underlying box decorated with high-pressure plastic laminate. 20 x 27 x 20'/ h. "Fuji" sidetables/dressing units: Of wood. 14'/ x 14'/ x 48'/; h. Each with open shelves, two doors with internal drawer units, mirror on top. "Quisisana" ceiling lamp: With red bulb and halogen light sources. For additional information on Italian imports in the U.S., contact FORMA, the Italian Furniture, Lighting and Decorative Accessories Center, Italian Trade Commission, 2001 Peachtree Center, Harris Tower, 233 Peachtree St. N.E., Atlanta GA 30303.

"Derby" chair: With aluminum frame; tubu- lar wood support; seat and back of decorative plastic laminate; metal legs. 20 x 20 x 36'/ h. "Kristall" sidetable: Painted wooden top and tube legs; underlying box decorated with high-pressure plastic laminate. 20 x 27 x 20'/ h. "Fuji" sidetables/dressing units: Of wood. 14'/ x 14'/ x 48'/; h. Each with open shelves, two doors with internal drawer units, mirror on top. "Quisisana" ceiling lamp: With red bulb and halogen light sources. For additional information on Italian imports in the U.S., contact FORMA, the Italian Furniture, Lighting and Decorative Accessories Center, Italian Trade Commission, 2001 Peachtree Center, Harris Tower, 233 Peachtree St. N.E., Atlanta GA 30303.


Birchwood Furniture:


Donghia
pp. 90–93


Dining room, p. 93 (top)

Place setting: All pieces at Manhattan Ad Hoc Housewares, NYC 10021.

Loveseat: In black leather with white painted

Continued on page 188
The care and feeding of topiary animals
How to prepare and maintain topiary animals and the plants that work best for it

By Susan Littlefield

Topiary magic has cast a spell over Barbara Gallup (see page 118). It all began five years ago with a small ivory rabbit; before that she had been a devoted begonia grower. Gradually her thoughts have all turned to topiary. “There’s absolutely no limit to what you can do with topiary—my imagination just soars.” In fact, she is so full of ideas that she has decided to turn them into a business: Totally Topiary.

Ms. Gallup begins each of her topiaries surrounded by a big pot of soil, a bucket full of water to soak sphagnum moss in, a tub for mixing soil and moss, a group of plants in two-inch pots, and a wire frame. First she wraps the wire with green florist’s tape to prevent it from rusting, and next she wraps the frame with sheets of damp sphagnum moss bound in place with fine green wire. She leaves one opening, and through that she stuffs the hollow middle with sphagnum mixed with moistened dirt, a special Gallup touch that gives the plants something more substantial to root in. Next she pokes a series of holes in the moss coat and sets a plant in each one, tamping soil and sphagnum gently around the roots. Once the plants have grown a bit, she attaches the long branches to the beast’s body ever so carefully with hairpins. With that, the animal takes on a life of its own, and what was a jumble of wire and dirt has been transformed into a household pet.

Tending to topiary
Topiaries have two essentials: trimming and watering. They need daily misting and a good weekly bath—Barbara Gallup gives her animals a two-hour soak, adding a splash of fertilizer to their water. Extremities like tails, ears, or long necks dry quickly, so give them an extra spritz. Since watering is a daily affair, it is a good time to remember to turn topiaries a bit, giving their leafy coats a chance to grow evenly. Keeping the animals well-groomed is a two-step process. Wrap any long stems of new growth around the body of your beast, pinning them in place to encourage rooting. Once the body is completely covered with green, new growth can be trimmed. Miss Gallup uses small seam clippers, and she saves the cuttings to root for future animals. Each spring she rounds up the menagerie for an annual sprucing-up, fattening the frames with bits of new soil or moss and nourishing them with a dash of fish emulsion. Her counsel to potential topiarists: “Be sure to choose animals that you’re especially fond of, because you do spend a fair amount of time with them!”

GARDENER'S CALENDAR

FEBRUARY

Look over summer-flowering bulbs such as gladiolus and dahlias. Toss out any that show signs of rot. Mildew on the outer husks does no particular harm but indicates excessive moisture: When it appears, spread the bulbs out where they can get a good airing for a few days. Don’t let puddles of water gather around the bases of shrubs, over newly planted bulbs, or among the stems of perennials. If the ground is hard and icy, chop channels for the water to run off, or mound up the hollows with enough soil to throw water aside. Scrub old flower pots that will be used in the growing season, using a stiff brush such as one made for scrubbing floors. Scrub wooden flats that will be used for growing seedlings, too, but be sure to let them dry thoroughly before applying wood preservative. In warm spots—against the foundation of a house, for instance—spring-flowering bulbs may pop up while winter is still in force. To prevent their being nipped by low temperatures, moil or mulch them in with bent moss or bark chips under them.
Fantastic topiary put to practical use...

Time to browse through catalogs

By James Fanning

Practical topiary

Topiary work (page 118) can be useful as well as decorative. At the New Canaan Nature Center, in New Canaan, Connecticut, members of the local garden club operate a display greenhouse, showing a large variety of indoor plants in an idealized setting. To keep the display in prime condition, of course, requires a good deal of "dirty work," such as repotting. The area given over to this includes something for everyone, except possibly advanced plant fanciers, who will have their own sources.

Burpee's. Almost too well known to require a mention. The Burpee Seed Co. continues to offer—as it has for over 100 years—an unparalleled assortment of flower and vegetable seeds, plus high-grade nursery stock and garden equipment. Marigolds are a Burpee specialty, and this year's list is staggering in the number of varieties of that ever-popular annual. The catalog is, as usual, free for the asking from The Burpee Seed Co., Warminster, Pa. 18991.

J. A. Demonchaux. A relative newcomer to the mail-order seed business, the J. A. Demonchaux Co. specializes in seeds from the original home of fancy vegetables, France. And, in case you are not in a position to grow your own, the catalogue offers a mouth-watering selection of French preserves, plus—naturellement—pâté de foie gras. The catalogue is 50c from J. A. Demonchaux, 827 North Kansas, Topeka, Kans. 66608.

Henry Field. One of the oldest and most respected seed firms in the Midwest is the Henry Field Seed and Nursery Co. Known for its carefully chosen list of seeds and nursery stock, Field's has always had an eye out for sensational things to introduce, and has come up with a winner for 1982. This is the pear Turnbull Giant, discovered on an Oklahoma farm in the 1960s. Individual fruits may weigh as much as 3 pounds, and may be used green or allowed to ripen and develop their full flavor and size. One of these pears, sent to the House & Garden office in the autumn of 1981, brought raves from the privileged few who got to taste it. The catalog is free, from the Henry Field Seed and Nursery Co., Shenandoah, Iowa 51602.

Herbst Bros. The Herbst Brothers built their enviable reputation on seeds of grasses, trees, and wildflowers in bulk quantities. Very recently they decided to "go retail" by issuing a mail-order catalog and adding a list of flowers and vegetables packaged for the home garden. An expert job of catalog making, this lists varieties of flowers and vegetables in a distinctive chart form. To select a variety of cucumber, for instance, you don't have to wade through a long list of words describing a dozen different kinds. Just check off the characteristics you're looking for on the chart and there it is—size, growing season required, etc.—all on one line. This fine catalog is free from Herbst Bros. Seedsmen, Inc., 1000 Main St., Brewster, N.Y. 10509.

Topiary screen placed between the display and work areas in the New Canaan Nature Center Conservatory.
practically an encyclopedia of the plant world, and everything in it is available by mail. In addition to the finest varieties of flowers and vegetables, Park features a few unusual things—achimenes, for instance, a beautiful plant for hanging baskets that really deserves to be better known. Park's two books, Success with Seeds and Success with Herbs, give expert information on both those subjects, and a new book on bulbs is about to be published. The handsome catalog is free from the Geo. W. Park Seed Co., Inc., Greenwood, S.C. 29647.

**Thompson & Morgan.** This renowned English firm has only recently set up an American office. Its catalog lists superior varieties of all the well-known garden plants, as well as a great many that are rare or unusual. Knowledgeable gardeners turn to the back of the book for the long, long list of seeds without illustrations or wordy descriptions. If you know just what you're looking for, and know its proper botanical name, the chances are you'll find it there. For the free catalog write to: Thompson & Morgan, Inc., P.O. Box 100, Farmingdale, N.J. 07727.

**Wayside.** A compendium of the very finest trees, shrubs, and hardy perennials, the Wayside catalog is so beautifully illustrated that many experienced gardeners use it as a reference book. Vines, herbs, garden tools, and a super-select list of house plants is also included. Free from Wayside Gardens, Hodges, S. C. 29695.

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**INTERNATIONAL STYLE**

continued from page 116

astonishing innovation, the industrial inlaid-work “In-in” by Angelo Mangiarotti for Alpi; it allows for mass production of a wood surface similar to an extremely costly hand intarsia, as intricate as a Chinese Ming brocade or the most complicated pattern of Missoni knitwear.

At Euroluce, the lighting pavilion, the most interesting innovation is the “Gibigiana” lamp by Achille Castiglioni for Flos, which finally resolves the old problem created when someone wants to read without disturbing someone else nearby who wants to sleep or watch television. Thanks to a special system of mirrors, the lamp’s single ray of light falls only on the book, leaving the rest of the room in perfect shadow. Achille Castiglioni has also designed for BBB Bonacina a small writing desk, agile and elegant, which shows how an individual talent can get the best of the currents and countercurrents of fashion.

Always very beautiful and up-to-date are the glass lamp designs of Fontana Arte. Among this year’s collection are the slender stalk lamps in beautiful colors by Gregotti Associati and a table lamp by Gae Aulenti, the “Nina,” whose silvered shades are reflective and brazen.

"New Harmony" dining table: Colored lacquer with spiral inlaid wood design; cast-iron feet. 52" diam; 29" h. From Maxalto S.p.A., 22060 Novedrate, Italy. "Capitolo" chair: On leg wood legs, marble, or metal. Cushion in fabric or leather. From "Capitolo" series of chairs, love seats and sofas. From Molteni, Via Rossini, 20034 Giussano, Italy. "Long Wave" chaise: Brushed stainless steel frame; metallic leather pad with flip-up back pillow. 67" x 40" w; 26" h. From Campanello Imports®, NYC 10022. "Gibigiana" table lamp: 211/2" h; 4" diam. base. Mirror disk at top reflects interior light source. From Flos, Via Moretto 58, 25100 Brescia, Italy. "Androst" armchair: Metal structure with elastic straps; polyurethane filled. Shown with zipper-look fabric upholstery. 54 x 37 x 33" h. Seat height 17". From Axiom Designs®, NYC 10022 and San Francisco 94111.

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**SHOPPING INFORMATION**

continued from page 184

**INTERNATIONAL STYLE**

continued from page 187

festive and decorative, like ornaments on a Christmas tree.

Another new lighting development is the lamp collection Al Tato, designed by Bepi Maggiore and Marco Zanuso Jr. for Oceano. As responsive and sensitive as the famous plants that close their leaves when touched, these lamps function without switches; lighting themselves and modifying their intensity when they are barely grazed—they are lamps to caress.

Finally, one must not neglect a characteristic phenomenon of our time: design that looks to production models of times gone by. To be singled out above all is the most antique re-edition: a folding chair called Tomasa that looks as though it were designed by Paolo Uccello, the great painter of the 1400s. It was born of an idea of Dino Gavina, who entrusted the outline of the problem to Manuel Serrano for industrial production by Simon International. And this idea merges with the medieval and Renaissance revival that has swept even the worlds of fashion and theater. Ancient China is also an inspiration in these worlds, and her influence in the furniture sector can be felt in the designs of Giovanni Patrini of Oma, in the ceramics of Valentino for Pietre, and in the very beautiful fabrics of Setarium. Closer to home, the 1930s are always a bottomless mine (not for nothing did Milano dedicate to the decade a great exhibition from January to March). Zanotta has placed back into production two pieces from this period, both made from metallic tubing—a chair designed in 1928-29 by Levi Montalcini, a leader of the period, and a vase, also designed by Montalcini in 1932 in collaboration with Giuseppe Pagano Pogatschnig. Pogatschnig is considered almost a mythical tutelary name among the first Italian rationalists, and this year the triennale of Milano has dedicated to him a large documentary retrospective.

Whether considering derivative or completely new designs, one can have no doubt that this year's Salone del Mobile will have dramatic impact. The wave of the present—and the future—is perhaps best summed up by Alessandro Mendini, director of the magazine Domus, who contributed to the Memphis collection a mirror bearing many antennae and protuberances: "By now it's only a question of time—the image of Italian furniture will change beyond recognition. A new attitude will replace the style that has lasted many years, and the fixed points on which today's furniture rests will vanish along with its philosophy. The experiments, exhibitions, intuitions, and prototypes in Milan are explicitly launching the 'New International Style'—the forthcoming neo-modern design." Translated by Elaine Greene
Stepped maroon ceramic tiles echo the shape of stairway to the second floor.

- **STRUCTURE**
  - **Foundation:** Concrete, 6x6/10x10 wire mesh. Materials by Portland Cement and Blue Chip Concrete Co.
  - **Framing:** Walls — 2x4’ @ 16’ o.c., Floor — 2x10’s, Roof — 2x8’s. Flying wall: balloon framed.
  - **Exterior walls:** Swiss cheese wall — two layers, each 1/2” plywood, 1/4” stucco, 6x6” ceramic tile, 1x6” tongue-and-groove siding, 20-gauge perforated metal with 1/4” holes @ 1/2” o.c. (buttress). Tile by Franciscan. Metal by Diamond Perforated Metals, Inc.
  - **Exterior paints and surfaces:** Stucco (blue, white), siding (white), metal (green), plywood (blue, white). Paint by Sinclair.
  - **Roof:** Three #15 felts with hot asphalt framed.
  - **Framing and structure:** Wood balloon framing, concrete block.

- **EXTERIOR OF HOUSE**
  - **Foundation:** Concrete reinforced slab.
  - **Exterior walls:** Concrete block. Asphalt shingle by GAF Corp.
  - **Exterior paints:** Paint on window frames by Schlage. Hinges by Hager.
  - **Windows:** Designed and custom made by architects.
  - **Doors:** Solid core. Garage door, wood frame.
  - **INTERIOR OF HOUSE**
  - **Interior walls:** Sheetrock by U.S. Gypsum.
  - **Interior paints:** Wall paint by Sinclair.

- **INTERIOR OF HOUSE**
  - **Interior walls:** Bedroom: plywood and studs from Hull Lumber. Sheetrock by U.S. Gypsum Co., wallpaper by Marimekko AR VI OZ.

- **INTERIOR OF HOUSE**
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New light on Nigeria's stunning sculpture...
Modestly marvelous concert hall...Saving America's Main Streets...Movie musical like no other...Modern opera master piece premiere

B ather than the art itself, it is our knowledge of African art that is primitive. Efforts to construct a history for these objects began just a few decades ago, and so many of the sculptures now considered the masterworks of Africa were only recently excavated. In a sense, the pieces in this exhibition form the latest report on the glories and problems of studying African art.

Nigeria holds a special place in the history of this continent, because it is the only site below the Sahara where sculpture more than a century old has been found. Because of the harsh climate and the fact that most African sculpture is made of wood, few works of art remain from earlier periods. This phenomenon led to the long-held misconception that Africa's creative traditions were, for most of recorded history, undeveloped. But in 1943, a clerk at a Nigerian tin mine found near the back of his house a terra-cotta head, with triangular-shaped eyes, flared upper lip, and pierced nose, eyes, and mouth. He placed it in his yam field, as the head of a scarecrow, and it remained there until one day it was noticed by the mine's manager. He in turn took it to a British administrator with some archaeological background. The result: The piece belonged to a culture never before known, and it dated from between 500 B.C. and 200 A.D. This culture was named for the village in which the head was found—Nok. Since then, over 150 Nok sculptures have been unearthed, and their complexity of design and technical sophistication is such that archaeologists believe that Nok is a later stage of an earlier culture whose remains are yet to be found.

With the Nok discovery, experts began to see the full sweep of the history of African art. This exhibition is the first to document the five periods of creative activity that have been traced in this region and to attempt to establish links between each phase. It is fascinating to watch archaeology and art history combine skills to solve the mystery of these objects. Radiocarbon and thermoluminescence have produced dates for the pieces and a sequence for the cultures. But only careful study of the forms of the sculptures from each succeeding community has opened the possibility of a link, for example, between the Ife and Owo, the Owo and the Benin. The aesthetic sense is as important as scientific analysis in reconstructing the evolution of this work—a significant point because the objects in this exhibit are not ethnographic curiosities, but art. The Treasures of Ancient Nigeria contains some of the most extraordinary objects, meaningful and worthy of regard even more for their beauty than for their cultural significance. There is a bronze ceremonial vessel from the Igbo-Ukwu culture, 9th or 10th century, that is shaped like a Triton sea shell, delicately worked with an intricate pattern of abstract shapes covering the surface. There are lovely copper heads from Ife, startlingly lifelike, reminding us again that African sculptors had the mechanical skills to copy nature

Continued on page 10

Last chance for Leonardo: The spectacular exhibition nature studies by Leonardo da Vinci from the Royal Collection at Windsor Castle makes its final U.S. stop at Houston's Museum of Fine Arts where it will stay until April. The 50 sheets of landscape, botanical, and water drawings represent a high point of Renaissance art. Above: Dn of Star of Bethlehem and other plants.
Virginia Slims remembers the home appliance center of 1902.

You've come a long way, baby.

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European Collagen Complex combines European skin care secrets with advanced research into collagen—the ‘young skin’ protein. This extraordinary combination works. In just ten days. And it’s ready for your skin. Today. In cream or lotion formulas.
The Only **European Collagen Complex**

The exceptional 10-day beauty cream created and tested in Europe.

From **REVOLON**

this on Mar. 1, younger-looking skin by Mar. 10
but deliberately chose stylized images to express symbolic meaning. Individual taste is always superseded by the communal sensibility.

The most famous objects in the show are the Benin bronzes, and their reputation is justified. A pair of 16th-century water vessels in the form of leopards are perhaps among the finest objects wrought by man. They are simultaneously vivid recordings of the animals' form and spirit, and an exploration of the language of abstract shapes. Also in the Benin group is an ivory bracelet, a tour de force carved from a single piece of ivory, with inner and outer layers that move independently of one another. Though the history of African art is still episodic, fragments in need of assembly, it is obvious from the Benin pieces—or those from Owo, Ife, Igbo-Ukwu, or Nok—that the African sculptural tradition is fully formed.
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Congoleum FLOORS OF TIMELESS BEAUTY."
Solid drama of a sour marriage...

PRESERVATION
continued from page 10

nomic slide of downtown be arrested? How can the disintegrating effects of unplanned growth be avoided? The answers came in three years of change in the three pilot towns. Trust preservationists moved into their assigned "laboratories" and worked with local governments, merchants, property owners, chambers of commerce, and other civic groups to reverse the economic course and the public image of each downtown, and in each case with notable success.

The lessons that the Project learned are being taught to government officials, community activists, preservationists, and business people from other towns in training courses, through publications, and in the Main Street Center's new 30-community program in Colorado, Georgia, Massachusetts, North Carolina, Pennsylvania, and Texas.

Main Street preservationists have developed a practical four-part approach to downtown revitalization:

Economic restructuring: Recruiting new businesses; rethinking building uses to include offices, housing, and recreational facilities as well as stores.

Promotion: Marketing the downtown as a place to go for special events—parades, fairs, exhibits—as well as for shopping and meeting friends.

Organization: Bringing private and public leaders together to plan the revitalization and then to manage the downtown effectively.

Design: Enhancing the area's physical character by beautifying (often just by cleaning) the buildings, signs, and public spaces.

"Main Street Means Business" is the center's double-edged slogan, and their reasons for struggling against inertia are persuasive. An important part of a town's architectural heritage is usually found downtown, and in addition, it makes good sense to save a sturdy, attractive building that is already standing. Buildings returned to use bring new economic course and the public image of each downtown, and in each case with notable success.

The National Main Street Center is located in the headquarters of the National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.
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MOVIES
continued from page 14
and critical of George, who demands the prerogatives and affection due a father without bearing the responsibilities. Having moved out of the house, George desperately wants his kids to love and respect him. But when he takes the four girls for a while—just a ride to school—he’s exasperated by the noise and the squabbles that Faith handles routinely. George has walked out, but he can’t bear being shut out. When he shows up at the house, bearing a present for the oldest daughter, Sherry, Faith tells him that Sherry can’t forgive him for leaving and won’t see him, and he explodes. After throwing Faith out of the house and locking the door against her, he climbs the stairs to Sherry’s room and beats her with a hanger. The scene is terrifying: Albert Finney’s full, bullying physicality, which, up to this point, has been locked up in sullen resentment, now bursts forth with horrible fury. The children are frightened and ashamed for their father, and finally George is overcome with shame, too. It’s a far greater scene than a similar bit in Mommie Dearest, in which Faye Dunaway’s Joan Crawford went after little Christina with a hanger—a moment exploited for its flamboyant absurdity and eccentricity. This time we experience the parent’s anguish and rage without laughing at it.

Bo Goldman, who co-wrote One Flew Over the Cuckoo’s Nest and The Rose and was sole author of the superb Melvin and Howard, brings a heartrending scrupulousness to the material. I would guess that Goldman writes out of a deep commitment to marriage and a growing sense of anger over how poorly so many men behave in marriage. You can feel his closeness to George, who is selfish and vain and foolish yet also intensely loving and guilty—the best movie role Albert Finney has had in years. And you can feel his worship of Faith, played by Diane Keaton with a new relaxation and assurance. Goldman’s unwavering atteniveness to feelings has inspired the first good work from British director Alan Parker, who earlier made the egregious Midnight Express and the glib, attitudinizing Fame. Parker, who has a sure (if the past, too sure) instinct for what “plays,” this time uses his live-wire show-business savvy to dramatize the fleeting moods of apathy, revulsion, and love between husband and wife. It’s prickly, unstable movie, full of raw nerves—those children, who have heard their parents’ sarcastic wit, pick up the barbed idiom and turn it against George and Faith when they’re most vulnerable.

Like so many couples, the Dunlap have simply lost patience with each other. The accumulated irritations of marriage

Continued on page 2
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Philip Glass's hypnotic, moving new opera on Gandhi...

MOVIES
continued from page 16
riage have caught up with them, and they need to make a mess, break things apart, even hurt each other, before regaining their equilibrium and going on. The end of Shoot the Moon suggests that they will go on. With almost painful conscientiousness, the movie records one of those ravaging periods in which two adults reach into their lives and remake themselves. Because the rites of passage have been captured with love and sympathy, the movie is an exhilarating experience.

Just a quick backward look at the most controversial movie of the Christmas season. Pennies From Heaven, an elaborate musical set in the 30's and featuring actors lipsynching popular songs from that period, splits our responses in half. The musical numbers, which represent the characters' dreams, are so ebullient, so achingly emotional, they make us high, while the story, a record of second unhappiness and betrayal, takes us straight down. Some viewers, complaining of vertigo, have turned against the movie altogether, but I think that's an ungrateful response. Great movies come once every five years or so. If a contemporary movie has some great sections, that's reason enough to get excited. Don't be put off by what's unsavory in this film: The dancing is the best we've seen in movies since Cabaret, and that means the best in almost a decade.

MUSIC
BY ALAN RICH
A Most Complex Simplicity

Every now and then, practitioners in all the arts seem to sense a necessity for cleaning house, for returning in their expression to a style free of whatever ornamentation may have formed a paralyzing crust. Thus came the hard, straight lines of the post-World War I Bauhaus; thus, the austere paintings of Mondrian and Malevich, and thus the famous measured silence by composers John Cage, 4 minutes and 33 seconds in which a solo pianist was required to sit at the keyboard and do everything a performer does except strike the keys. In music the fact that an element of time is involved makes the notion of "minimal" composition all the more fascinating. Indeed, widely practiced now is a notable kind of music in which centuries of encrusted sophistication have been purposefully chipped off and the barest outlines let stand.

In 1977 composer Philip Glass and dramatist Robert Wilson created the famous Einstein on the Beach, a dramatic work (call it "opera" if you must) in which there were many open options, including encouragements to the audience to come and go at its pleasure during the five-hour span. The music and text consisted of endless repetitions of simple elements: a diatonic melodic formula, a monologue about buying a bathing cap at a department store, etc. Again, the hypnotic effect of the sound, and some imaginative stage pictures, actually created some kind of drama in which Einstein and the growth of modern technology were the matters at hand.

Now Philip Glass has created a second large-scale dramatic work, Satyagraha, produced first by the Netherlands Opera Company in Rotterdam in the fall of 1980, at ArtPark in Buffalo in the summer of 1981, and, to cheering capacity crowds, at the Brooklyn Academy last fall. The new work runs 2 hours and 10 minutes (plus two intermissions), and is even more clearly an opera than Einstein, with an orchestra in the pit, characters and representative scenery on the stage. It is the story of Mohandas K. Gandhi during his time of exile, humiliation, and political agitation in South Africa. In seven scenes, Gandhi and his small band of disciples gather together, seek recruits, stage protests against the South African officialdom, and mass for a powerful demonstration of nonviolent resistance.

Yet, Satyagraha, for its overwhelming dramatic power, is a long way in its conception from the familiar operas of our experience. When characters speak or converse, they do so in verses from the great Sanskrit moral text, the Bhagavad-Gita—and in Sanskrit. Dramatic confrontation is entirely by implication. The symbolism and universality of the struggle are underscored with great subtlety.

There is no trace of indigenous folkiness in Glass's music; it is, again, that skein of simple patterns, repetitive but artfully patient in the new and then newer musical shapes, that gives the music a sense of enormousness in both sound and space. Gandhi's last prayer, for example, has for its melody nothing more than a scale of eight tones, the scale of the Phrygian mode, repeated dozens of times while underneath the orchestral harmonies, shimmering and exquisite, change slowly, ever so slowly. It seems the exact musical equivalent of stars slowly appearing in the gathering of darkness.

So little happens musically in this new opera, and yet its very starkness greatly enhances its ultimate effect; unlike some uneventful scores I can name, it isn't a moment of overlong. In the Brooklyn performance (adapted from the production used originally at Rotterdam), the role of Gandhi was intensely, beautifully sung by Douglas Perry; a small, excellent orchestra was led by the young American conductor Christopher Keene. The stage set, again of overpowering simplicity, consisted entirely of small houses on movable platforms in front of a massive pedestal. An almost imperceptible beam of light played across the top of this pedestal, picking out the silent figures of three men placed there to vouchsafe the timelessness, the universality of the drama: Leo Tolstoy, Rabindranath Tagore, and Martin Luther King. I doubt that Satyagraha will find its way into an operatic repertory, side by side with La Bohème and Aida. That need not concern us; the work is, on its own, a masterpiece, and should be encouraged to circulate as such.
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Three cheers for the IRA!

An IRA can help you reduce your taxes while enabling you to build up a retirement nest egg

By Paul Gross

If you have not as yet set up a so-called Universal Independent Retirement Account (IRA), you're missing a golden opportunity. Thanks to the Economic Recovery Tax Act of 1981, anyone who has earned income will now be able to put up to $2,000 into an IRA account—$2,250 if their spouses do not work. What's more, you can now open up an IRA even if you are already covered under a regular retirement plan.

The money you put into an IRA is tax-deductible. The greater your income tax bracket, the greater the tax relief an IRA can give you. For example, if you earn $18,000 and put $2,000 into an IRA, your taxable income will be down to $16,000. And that would lower your tax bill by $440—if you're single. However, if you make $26,000 a year and put $2,000 into an IRA account—$2,250 if you're married, both of you work and file a joint return, you could put $4,000 into an IRA. By contrast, it takes $4,000 to get $2,000 after taxes—to deposit in a regular money-market fund. For another, the IRA can grow at a far faster compounded rate because the income it earns is not taxed until the time you withdraw it. Consider how that works out in the fifth year:

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As you can see, the amount earned by the IRA is far greater than the amount earned by the non-IRA. For one thing, the IRA is funded with pre-tax dollars. If, as we've assumed, you're in the 50 percent tax bracket, it takes only $2,000 of income to put $2,000 into the IRA. By contrast, it takes $4,000 to get $2,000 after taxes—to deposit in a regular money-market fund. For another, the IRA can grow at a far faster compounded rate because the income it earns is not taxed until the time you withdraw it. Consider how that works out in the fifth year:

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As some advertisements point out, a 24-year-old who regularly puts $2,000 into an IRA could wind up with over a million dollars after 30 years. But don't get your hopes up. As the footnote in tiny print explains, the calculations assume a steady 12 percent interest rate. If interest rates stay that high for that length of time, it also assumes that inflation will be as high—if not higher. Hence, the million dollars you'll get when you retire won't buy as much as you think.

While the IRA is being pitched as everything from a tax shelter to get-rich quick scheme, keep in mind that it is really just a retirement plan. That's what the government designed it to be, and that's how the IRS will enforce the regulations that wrap IRAs. There are some fairly tight strings attached to the deal, as with everything else that gives you a tight break.

You cannot spend your IRA funds until you're at least 59 1/2 years old—unlesss you are totally disabled (total disability, by the way, is strictly defined by the IRS). What's more, you cannot use the money built up in your IRA as collateral for a loan. Prematurely withdrawing funds or using the IRA as collateral for a loan can be very costly. For one thing, the government will charge a 10 percent penalty on the amount you withdraw prematurely or use as collateral. If you withdraw IRA funds that are invested in a bank certificate of deposit, you may face additional premature withdrawal penalties.

Any money you withdraw or use as collateral for a loan will be taxed as ordinary income—at up to a 50 percent rate. However, that's not really a major penalty since any money taken out of the IRA will be taxed as ordinary income—even if it's withdrawn after you're 59 1/2.

Finally, you will lose out on the tax deferral that you have been enjoying. After all, you can only put $2,000 a year into an IRA. You cannot make up withdrawals.

You can, however, shift funds from one IRA to another. (For that matter, you can have a number of different IRAs.) If the shift from IRA to IRA is direct—with the check made out to the trustee of the new IRA—you can switch as often as you want. If you withdraw the money—the check is made out to you—you have two months in which to roll it over into another IRA. But you will then be limited to just one switch for that year.

The choice is yours

It pays to shop for the kind of IRA that will make sense over the long haul. You have a growing number of choices:

IRAs offered by banks and thrift institutions are probably the most familiar option. The income earned by an IRA is not taxed until withdrawn. That means it will grow at far faster rate than it could otherwise. As you can see, the amount earned by the IRA is far greater than the amount earned by the non-IRA. For one thing, the IRA is funded with pre-tax dollars. If, as we've assumed, you're in the 50 percent tax bracket, it takes only $2,000 of income to put $2,000 into the IRA. By contrast, it takes $4,000 to get $2,000 after taxes—to deposit in a regular money-market fund. For another, the IRA can grow at a far faster compounded rate because the income it earns is not taxed until the time you withdraw it. Consider how that works out in the fifth year:

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Looks like your days for bragging about being the best tennis player in the house are numbered. She's something! “Oh, Dad! It's no big deal.” But you know how she really feels, you've been there. And you want to tell the world.
So go ahead. Reach out.

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continued from page 22

The plans now being offered—they are also among the safest as well as the cheapest to set up. (Up to $100,000 of each IRA account is protected by government insurance.) Most banks and thrift institutions are so hungry for your deposits, they won’t charge a cent to set up an IRA. Some, however, charge a nominal fee—usually $10 or $15.

Banks also offer a wide assortment of investments—ranging from six-month certificates of deposit to certificates that mature in four or five years. For example, if you have $10,000 or more, you could put it into a regular six-month certificate of deposit. If you have less, you will have to opt for certificates that have a longer maturity.

The rub is that bank deals are not very flexible. If you withdraw money from a certificate before it reaches maturity, you will face some fairly substantial penalties. How painful the penalty will be depends on the maturity of the certificate you have invested in. If you cash in a six-month CD before it matures, for instance, you will lose three months’ interest. If you prematurely withdraw from a CD that has a maturity of one year or more, you will lose six months’ interest. And you will lose the interest payment even if you haven’t earned it yet. If, for example, you pull out of a six-month CD just a week after you put your money into it, the bank will subtract an amount equal to the three months’ interest you would have earned from your deposit.

A new bank deal, called a ‘Wild Card’ account, may give you the best break. Wild Card accounts, which mature in 18 months, are not subject to interest rate ceilings. Hence, they can yield as much as the bank is willing to pay. Moreover, some Wild Cards may pay a variable rate—the interest rate they pay will be adjusted every month or every six months. Chances are that most banks and thrifts will peg their variable rate Wild-Card accounts to three- or six-month Treasury bill rates.

When interest rates are rising, you would be better off with an adjustable-rate Wild-Card account. The yield you receive would then rise as interest rates in general rise. However, when interest rates are falling, you should try to lock in a high yield by putting your money into a certificate that pays a fixed interest rate for a set amount of time—say six months or a year.

Brokerage houses, which offer self-directed IRAs, give you a greater variety of choices. In a self-directed IRA, you can shift your funds among a variety of investments—including money-market funds, stocks, bonds, annuities, mutual funds, unit investment trusts, even real estate or oil and gas partnerships.

Continued on page 17.
FINANCING A HOME?
GALLERY PEOPLE MAKE THE DIFFERENCE.

8 CREATIVE WAYS A GALLERY COUNSELOR CAN HELP YOU FINANCE A NEW HOME

Gallery of Homes sales counselors do a lot more than just find the right home for you. Today, more than ever, their training and experience are directed toward finding the right financing.

There are dozens of creative ways a Gallery sales counselor can help you afford the home you want. Here are just a few:

- **Mortgage Assumption.** In many cases, you can assume a mortgage that already exists on the home you buy—often at lower interest rates than currently available. The most common alternative to conventional mortgages, this usually requires a higher than normal down payment.

- **Seller's Second Mortgage.** To permit a mortgage assumption, some sellers will finance part of the remainder—reducing the down payment you have to make.

- **Graduated Payment Mortgage.** A GPM permits smaller payments in the early years of the mortgage—with adjustments to higher payments later. Interest rate is fixed.

- **Renegotiable Rate Mortgage.** On the RPM, interest rates may be renegotiated at regular intervals, usually three to five years, to reflect changes in the interest market.

- **Adjustable Rate Mortgage.** With the ARM, lender and borrower agree to periodic adjustments of the interest rate to match changes in a common interest rate market indicator.

- **Lease With Option To Buy.** Some sellers may agree to lease, with part of the lease payments applied to a down payment.

- **Contract Sale.** A few sellers may agree to finance the property themselves at negotiated rates and terms.

- **Shared Appreciation Mortgage.** With the SAM, the lender may lower the interest rate or reduce the down payment, in return for a share of the appreciation in property value over the years.

In addition to these methods of financing, a Gallery sales counselor can help you arrange a more convenient down payment... negotiate better interest rates... and adjust mortgage payments to your budget.

In today's maze of financing possibilities, it's critical to utilize the services of a real estate professional who is trained and experienced in choosing the best. When you want financing that's right for your needs and your income, Gallery people make the difference.
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Antiques

Questions & Answers

By Louise Ade Boger

American Mantel Clock

"Made by the Sessions Clock Company, Forestville, Conn., U.S.A." is on our clock. What can you tell me about it?

— A.R., Elmdale, Kans.


Connecticut Spoon

From the photo and rough sketch, can you tell me anything about the maker of my spoon and how old it is?

— B.D., Hernando, Miss.

We think our plate commemorates the Harvard bicentenary in 1836. From the mark, can you tell who made it and is it really connected with Harvard?

— J.D.B., Denver, Colo.

Your mark, Jackson's Warrented, was used by the Staffordshire potters Job and John Jackson, who operated the Church Yard Works at Burslem, 1831-1835. In 1639, Harvard University, the oldest American educational institution, was named in honor of John Harvard, (1607-1638), a Puritan minister, who bequeathed half his estate (£780) and some 300 books to the school. Its first commencement was in 1642.
A vote for the age of elegance in this age of convenience.

The English furniture boom

Long upstaged by French and American designs, English furniture is now claiming new attention

By Rita Reif

Period English furniture has moved into the spotlight after decades of being upstaged by French and American designs. The change has come over the last two years, as everything from William and Mary through Regency has commanded increased attention and higher prices at auctions, in antiques shops, and at antiques fairs.

Traditionally, one of the largest forums for English antiques in this country is the Winter Antiques Show in New York. Now in its 28th year, the show is the nation’s most prestigious fair for second-hand wares. In January, it transformed the Seventh Regiment Armory in New York, when 72 dealers arrived with crates full of stunning antiques and art treasures. Anglophiles browsed in the booths of nine antiques dealers, selecting English porter’s chairs, Welsh dressers, architect’s tables, library ladders, bureau bookcases, and long case clocks dating from the early-18th through the mid-17th centuries.

The show was the first major presentation of English furniture since the auction October 17 at Christie’s in New York of a Queen Anne lacquered bureau-bookcase with an impressive pedigree for $860,000, a world record for English furniture that more than doubled the previous high. It had been owned by Britain’s Queen Mary, who gave it to the Duke of Windsor, and it was later in the collections of actress Merle Oberon and the Pierpont Morgan Library. According to Christian Jussel, a New York dealer, “in the 18th century, lacquered furniture was the least expensive of all. Now it commands the highest price.”

This auction came after an eventful year for English furniture. In January 1980, the Prescott collection was gavelled at Christie’s in New York in a sale that proved to be one of the most successful auctions of English furniture ever held. A Queen Anne scarlet lacquered bookcase that had been estimated to sell for up to $80,000 brought more than twice its estimate—$175,000. A George I bureau-bookcase that cost $20,000 in 1968 sold for $230,000. A pair of George II mirrors that was less than $5,000 in 1961 fetched $135,000. And a George III writing table purchased for $475 in 1953 and $26,309 in 1974 soared to $85,000 at the Prescott sale.

The market was equally strong in London. Last June, a George I walnut desk sold there at Christie’s for $180,000 and a Queen Anne red lacquer bureau-cabinet for $600,000. "The way things are going I wouldn’t be a bit surprised to see English furniture selling for prices equal to French 18th-century furniture," said Charles Beyers, European furniture.

Continued on page 32
Century presents Cratesbury, a collection of carefully detailed reproduction furniture faithfully adapted from 18th and early 19th century prototypes. The woods are oak solids and oak and walnut veneers in a choice of two finishes. The collection includes furniture for the living rooms and bedrooms. To see it all, as well as other Century designs, send $5 to Century Furniture Co., P.O. Box 808, Dept. 4-1, Asheville, NC 28802.
For years party flowers have been arranged in clear glass bowls, vials, and cylinders. Votive candles sat in clear glass cups. The shapes were simple, flowers all-important. Now lots of people are ready for a change and the alternatives look very different. In many cases the container is as important as the flowers—or candles—and is often the whole point. Silver candlesticks, candelabra, epergnes, and elaborate porcelain jars have found their way back onto the table. Some are being treated in a beautifully classic way. At the French embassy in Lisbon, carnations wired to fern garlands fall from a collar of crushed foil around the top socket of a silver candelabrum—all-in-one decoration for a small table or to use in multiples for a long one. Other kinds of containers that look fresh now are 19th-century whimsies—in silver plate, crystal, porcelain. To find a large unusual container for a big party arrangement of quince branches, lilies, and white lilac, the Metropolitan Museum's flower team, John Funt and Chris Giftos, went to the curator of European sculpture, James Parker, who found an enormous 19th-century silver-plated wine cooler, left and top, in the basement.

Double Dessert

Even dieters feel short-changed if a party meal doesn’t end with a delicious twist. So often the fun of going to a restaurant is the chance to taste everything on the dessert cart. At Lutèce, a well-known four-star New York restaurant, André Soltner satisfies the desire to sample with a party menu that offers two separate courses for dessert, right.

First—raspberries in a puff pastry covered with caramel sauce; then—a slice from a praline bombe. For parties at home: Let them eat cake . . . and then fresh fruit.
Kings, 1 mg. "tar", 0.2 mg. nicotine av. per cigarette by FTC method.

The pleasure is back.

99% tar free.

specialist at this auction house in New York.

Gerald Bland, the English furniture specialist at Sotheby Parke Bernet in New York reviewed how the boom began. “The market was steady but far from exciting until June 1974, when the Leidesdorf sale was held at Sotheby’s in London,” he reported. “That auction brought disastrous prices—it was a total flop.” It also caused a leveling of the market, he added. Since then prices have brought disastrous prices—it was a total flop. “It also caused a leveling of the market, he added. Since then prices have risen steadily—and now English furniture is at an all-time high.

Why the recent upsurge? Mr. Bland said that increased scholarship in the auction houses has been a major factor. “At long last English furniture is being taken seriously, academically, the way American and French furniture has always been regarded,” he said. “I remember when the only names known were Chippendale, Sheraton, Hepplewhite, William Vile, and Charles Grendey.”

The auction catalogs have now mentioned several other makers—John Phillips in the George I period; William Hallet in the George II, and John Cobb in the George III period. The auction houses did not stop there. Three books on English furniture have been recently published, two of them in association with Christie’s: The Life and Work of Thomas Chippendale, by Christopher Gilbert (Macmillan, $100) and William and John Linnell, 18th-Century London Furniture Makers, by Helen Hayward and Pat Kirkham (Rizzoli, $125). The third book, English Furniture 1800-1851 by Edward T. Joy, was published by Sotheby Parke Bernet Publications of London ($60).

Whether or not the boom in the market in this country will continue is open to question. Several dealers reported that English furniture merchants in London had bought heavily early in the year expecting that the wedding of Prince Charles in July would attract scores of English furniture collectors. They were sadly disappointed and were left with swollen stocks and no money.

“English has been underpriced for so many years that now it is taking off,” said Alastair Stair, the New York furniture dealer. “The finest examples are very much in demand at whatever price. It’s the middle of the market which is quite slow.”

Mr. Stair said that the trend is to earlier pieces, the fine Chippendale and Queen Anne that are extremely popular. “But it’s hard to sell Regency,” he added. Mr. Stair kept this in mind when selecting the score of pieces he showed in his booth at the Winter Antiques Show. They included a gilded Chippendale mirror at $18,500, a Chippendale silver table with fret gallery at $32,000, and a rare pair of Queen Anne loveseats at $68,000. The piece de resistance, he said, was a Queen Anne double dome bureau-bookcase with a meticulously fitted interior at $165,000.

Malcolm Franklin brought a William and Mary month-going long case clock by Richard Coleston at $29,000, a walnut bureau-bookcase with mirrored door at $65,000, and a pair of Queen Anne side chairs at $6,500. A country walnut stool with Spanish feet dating from 1705 was $2,400.

“Our business is extremely strong for good things,” said Sandra Kasper of Bedford Green Antiques, dealers who specialize in early country pieces. “We have a great number of young businessmen who are buying for their homes.” A round Chippendale tea table on a tripod base has most unusual penwork inlay depicting English landscapes at $5,900. The prize selection in this booth was a 1760 combination settle and bacon cupboard that is 8 ½ feet tall, the top cabinets of which are ideal for displaying crockery. It was $16,500.

Among the plums that Christian Jus- sel of Vernay Jussel showed was a George II walnut and parcel gilt mirror topped by a gilded cartouche at $19,000, and a George II burled walnut long-case clock with an eight-day striking movement by John Ellicott, at $14,000. Even more important was a large walnut library bookcase from Raynham Hall, Norfolk, the home in 1710 of Viscount Townsend. The whereabouts of this bookcase was unknown until quite recently when it was found in Africa. He was willing to part with it for $58,000.

The dealers who showed only English or had some examples along with other styles were Landrigan & Stair, Jack Partridge, Sylvia Tearson, Darling Limited, and York House.
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Roger Tory Peterson is recognized as the world’s greatest living bird-painter and ornithologist. His *Field Guides* and bird paintings have been the subject of feature articles in *Time, Reader’s Digest, Parade, Audubon Magazine, Smithsonian, National Wildlife, The American Artist,* and scores of other publications. His works are avidly sought after by connoisseurs and collectors.

The world has lavished honors upon him. He has received eleven honorary degrees. And among his most prized awards are the Gold Medal of the World Wildlife Fund...the Audubon Conservation Medal...the Gold Medal of the New York Zoological Society...the Linnaean Gold Medal, which was presented personally by the King of Sweden...and the Presidential Medal of Freedom—the highest civilian honor the United States can bestow.

Peterson has devoted his entire life to the study and painting of birds. Not since the finest work of John James Audubon has there been such a masterful fusion of artistic beauty and absolute accuracy in bird portraiture.

Now, for the very first time, you have the opportunity to acquire Roger Tory Peterson’s magnificent art in fine porcelain—in *The Songbirds of Roger Tory Peterson Porcelain Plate Collection.* An extraordinary series of twelve collectors’ plates capturing the very essence of the beauty of birds in their natural habitat.

Each of these twelve plates is an outstanding work of art in itself. Together, they form an incomparable collection—a most important acquisition for everyone who loves the beauty of birds, of fine porcelain, and of inspired art. In the home, they will be a continuing delight—a proud display and a subject of interest and admiration.

**THE PLATES**

To ensure that the collection is worth of the magnificent art it bears, *The Songbirds of Roger Tory Peterson Porcelain Plate Collection* will be crafted in France by the world-renowned firm of Porcelaine Georges Boch of Limoges. The whiteness and translucence of fine Limoges porcelain, treasured for...
Actual size of each plate is 9 3/8" in diameter.
Q Where can I get a list of manufacturers of prefabricated houses?

A While we cannot recommend manufacturers or builders, as a preliminary to your own research you might order the “Guide to Manufactured Homes” booklet, listing over 100 manufacturers of houses and commercial buildings (pre-cut, panelized, modular, log, or geodesic dome), related components, and utility cores, and indicating which of the states each manufacturer serves and how you can order its literature. The booklet also gives tips on how to go about the very important task of determining the reputability of prospective builders. While the supply lasts, the booklet is available from the Home Manufacturers Council of the National Association of Home Builders, 15th and M Sts. N.W., Washington, D.C. 20005; $6.25 with lst-class shipping.

Q Being half of a two-career couple, I miss your “Meal in Minutes” features. Are there cookbooks I can get that use this format? — B.T., Albany, N.Y.

A There are several new cookbooks of this genre. Among them: Marian Burros’s Keep It Simple (Morrow), Emalee Chapman’s 15-Minute Meals (101 Productions), Julie Dannenbaum’s Fast and Fresh (Harper & Row), Pierre Franey’s More 60 Minute Gourmet (Times Books), and Colette Rossant’s After-Five Gourmet (Random House). All are available through your bookstore.

Q I’d like to give my old avocado-colored range and refrigerator a new look. Can they be painted?

A We asked several appliance manufacturers and two trade organizations—the Porcelain Enamel Institute in Arlington, Virginia, and the National Paint & Coatings Assoc. in Washington, D.C.—and here’s what they had to say: The porcelain enamel finish of a modern range is made to wear well despite temperature changes and repeated cleaning. It is ceramic, not painted, and—on ranges—does not lend itself to professional or amateur refinishing at all. Modern refrigerators have a painted baked enamel finish and are repaintable, except for a few pre-1966 “top of the line” models in porcelain enamel. (However, it’s unlikely that repainting will produce as durable a finish as the original baked enamel, heat-bonded to the metal by the manufacturer.) Option A: Paint it yourself. Many firms listed in city yellow pages under “Refrigerators & Freezers—Dealers & Service” stock suitable epoxy or acrylic enamel. Or ask knowledgeable paint stores. Follow all label instructions. Option B: Have the refrigerator professionally repainted. Check city yellow pages under “Porcelain Enamel Repairing & Refinishing” or “Automobile Body Repairing & Refinishing.” Option C: As an alternative to painting, ask your refrigerator dealer or service center if a trim kit that would cover part of the refrigerator front is available for your particular model; or, much more expensive, a replacement door in a color you find more appealing.

Q Is there some kind of index that is available to past House & Garden articles?

A The Readers’ Guide to Periodical Literature is a multi-volume index to House & Garden and 180 other American magazines and periodicals. Reference copies are available at many public libraries.

Q Where can I buy a brass gallery for my old sideboard? How do I know what kind I need? The original has been removed.

A There are five kinds of gallery-like fittings for you to choose from: a filigree gallery, a miniature “fence” of openwork brass, an inch or so tall, to affix to the perimeter of a tabletop; side molding, a decorative band to hang down from the tabletop, along the side; side gallery combining the features of both; post-and-rod gallery, a single set of horizontal rods passing through vertical turned posts with finials, a few inches tall overall, to bolt to the perimeter of the tabletop. Your piece may have had one of these or a fitting unique to sideboards, a post-and-rod splash-rail, about 10–12 inches tall, with two sets of horizontal rods that traverse just the back (or back and two sides) of the sideboard. The side “returns” might be horizontal—or slope down to the front corners of the sideboard. Bolt- or screw-holes (or the lack thereof) should give you some clue as to which fitting was on your sideboard.

You’ll find two filigree galleries, two side moldings, and a side gallery in the catalog of P.E. Guerin (23 Jane St., New York, N.Y. 10014; $5, lst-class mail), who will shape the fitting if you enclose a template: Lay smooth kraft paper on a level, bare floor and carefully turn the sideboard upside down upon it. Then closely trace the tabletop outline. Label top side of template. Guerin also makes post-and-rod galleries and splash-rails to order.

By Margaret Morse
The I love fresh flowers crystal.

The vases shown here are museum pieces. Shouldn't you acquire some of them for your permanent collection?


For colorful booklets about entertaining with iittala crystal and the name of your nearest iittala dealer, send 50¢ to iittala, Dept. 10, 225 Fifth Avenue, New York, N.Y. 10010. Phone (212) 689-7430. In Canada, write to iittala, Dept. 0, 10217 Cote de Liesse Road, Dorval, Quebec H9P 1A3. Phone (514) 631-1845.
Traveling in healthy style

With pre-trip medical advice and post-trip exams, travelers' health care services are making voyages abroad safer than ever before

By Gael MacDonald Wood

Americans today spend a lot of time and money traveling to just about every corner of the globe. Unfortunately, they also spend a lot of time and money coping with illness and feeling under par while traveling—a situation that can usually be avoided with a little pre-trip planning and some up-to-date medical advice. Such advice is now available in several parts of the country through a new kind of travelers' medical service. The prototype of this new concept in health care is the International Health Care Service (IHCS), run by the Division of International Medicine at the New York Hospital–Cornell Medical Center in New York.

Staffed by specialists in tropical medicine and infectious diseases, the service is designed to make travel both safer and easier for those who are journeying to underdeveloped countries around the world. “We don’t worry about people who are off to London or Paris,” says Dr. Henry Masur, director of the service, “but we like to see travelers who are bound for Bombay or Guatemala or other less-developed areas. We find that most people get sick because they haven’t been properly counseled about the health risks currently at work in the countries they plan to visit.”

One of the most valuable services offered by IHCS is the pre-travel counseling and immunization package. For a set fee of $60 travelers spend 45 minutes with one of the clinic’s specialists who evaluate present health status and advise visitors on the health hazards likely to be encountered on the trip, what foods and drinks can be safely consumed and which should be avoided, the safety of the local water supply, and what precautions against malaria are necessary. Travelers are given the immunizations required for each country on their itinerary plus additional vaccinations that the service recommends. “It’s important to realize that embassies tell you only which inoculations are required to get into their country—not what you may actually need to safeguard your own health,” says Dr. Masur. Another plus—the IHCS is an official U.S. immunization center that supplies travelers with U.S. vaccination certificates, thus eliminating the need for a visit to your local Public Health Department. At the end of each counseling session clients are given a copy of the International Health Care Traveler’s Guide plus a directory listing qualified English-speaking doctors around the world.

IHCS receives the latest information on local health conditions through a continual supply of medical reports from the World Health Organization, the Communicable Disease Center, and regular contact with over 200 consulates, embassies, and research groups around the globe—an up-to-date information network almost impossible to duplicate. Certainly your own physician can’t be expected to know when there happens to be an epidemic of dengue fever in the Carribbean or that polio and diphtheria are on the rise in certain parts of Latin America.

While thousands of Americans travel to less developed countries without getting sick, the IHCS usually recommends visitors to such areas be given booster shots for polio, diphtheria, tetanus, and typhoid, as well as gamma globulin for hepatitis and to take Chloroquine (Aralen) pills in the malaria season.

Dr. Masur cautions travelers specifically about food and drink. “The best way to avoid diarrhea is to avoid tap water, salads, and foods that have been left out in the sun,” he advises. “Don’t eat fruits and vegetables that grow close to the ground because they are likely to be contaminated by human sewage. It’s safe to eat fruit such as bananas and melons, which have a thick, disposable skin, but you should avoid raw vegetables and remember that rinsing them in water will not make them safe. Raw or undercooked meat or fish should be avoided as well as any dairy products sold by small independent vendors.

Products from large commercial dairies are usually safe to eat, as are cooked fruits and vegetables and meat or fish which has been thoroughly cooked.”

In countries where sanitary facilities are primitive, parasites, viruses, and bacteria frequently find their way into the water supply, so visitors should be wary of drinking tap water or using it for brushing their teeth, despite the confident claims of luxury hotels or wealthy hosts. “And beware of drinks containing ice made from tap water,” adds Dr. Masur. Usually it’s safe to drink water that has been boiled for 10 minutes at sea level, and hot beverages such as coffee and tea are relatively safe even if they haven’t been fully boiled. Commercial iodine or chlorine tablets (provided they aren’t outdated) provide some, but not absolute, protection when added to drinking water. The safest bet is to drink bottled water, but take care to select one that is carbonated to ensure that the bottle has been open for you and not simply refilled at the tap.

If you develop diarrhea despite your precautions, the recommended treatment is with Lomotil or Pepto Bismol—you should take both preparations along with you as part of your traveling medical kit. Dr. Masur cautions against buying medications abroad if at all possible since they may vary considerably in both quality and in combinations of ingredients.

Continued on page 42
“Between taking classes and teaching classes, I like to feel my freshest.”

“Feeling fresh is part of feeling confident. And when you teach children, that’s important. That’s one reason I started using Lightdays' PantiLiners.

I have classes right after I student-teach, so now I carry Lightdays with me. I can change them anytime—they’re like an instant freshen-up.

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—Kelly Reed

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Even simple pleasures are enhanced by America's finest china. 'Pavilion' is one of twenty tasteful patterns. They're shown in an informative, illustrated brochure that's yours for the asking. Pickard China, 782-K Corona Avenue, Antioch, IL 60002.

Bright lips and lively cheeks are making news this spring, to go with all the white clothes we're seeing. Say goodbye to the terra cottas and browns in your makeup collection: Spring's fresh look calls for a face that's equally alive. Estée Lauder's new Great Regatta Colors launch you on your way. Standouts: the New Whites. For nails that normally go natural, Translucent Sunlit White Polished Performance Nail Lacquer—almost clear, with a barely perceptible golden polish. Better than opaque bone or beige on nails this season. For lips, Sunlit White Longline Lip Polisher adds just the right touch of light over brighter lipsticks. Or dot it just on the pout of the mouth for new dimension. White shadows for eyes have never looked more tempting, ranged with soft color: Shimmering Ice flecked with rose, White Jade tinged with lime. The change here: whites that are alive instead of chalky. The four-pan Pressed Eyelid Shadow box of Landscape Colors holds Shimmering Ice, Violet Wave, Moonlit Black (yes, black, brushed under the browbone for contour), and Roselights—a blush-er-like color that makeup artists favor, to give eyes look-alive, healthy focus.

Cheeks bloom with a stroke of transparent Fresh Air Blush Stick over moisturizer or new sheer Perfectly Natural Liquid Makeup. With heavier foundation, layer powder blush over cream blush of another color, for a natural-looking glow with staying power.

Gray-haired women will find Newport Rose Re-Nutriv Rich Rich Lipstick especially flattering. And bold brunettes and blondes who haven't worn pink lipstick in an age will be delighted by Pink Glaze Polished Performance Lipstick.

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Continued on page 64
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by Anthony J. Rudisill

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LIMITED EDITION. The Chaffinch is being made available only by direct order and only from The Franklin Mint. Furthermore, it will be issued in a limited edition—available only until the end of 1982. After that, it will never be issued again.

Because it will take 12 to 14 weeks for the completion of each carving, please mail your order by the advance order deadline of March 31st.

Valid only if postmarked by March 31, 1982.

Limit: One woodcarving per person.
Can you have passive solar heat?

Many an existing house, with not too much trouble or expense, can be converted to take advantage of the sun.

By Sandra Oddo

Few people want to give up the houses in which they live in order to get some solar heat—even if heating bills have almost begun to turn winter comfort into a luxury. Can solar energy help an existing house?

Many existing houses already are partially solar-heated (usually unknown to their owners), and with a little help might easily be more so.

The principles are not complicated. The simplest and one of the most effective solar collectors is a window set in the south-facing wall of a building—any building. Light has short rays that sail through glass. But when light hits a solid object the rays lengthen into the long rays of heat. Heat has more trouble getting out through glass than light had in entering. If you have a house that can take advantage of that simple physical fact, you've got potential for solar heat.

There's only one rule of thumb: Does any wall face within 30° of solar south—or can it be made to do so? If the wall is more than 30° away from solar south, heat losses through the glass will outweigh solar gains; within that range, if there are windows in your wall, you already get some solar heat, about the equivalent of 1 gallon of heating oil per 1 square foot of glass over the heating season if the house is in the middle latitudes of the U.S.

Whether or not you decide to add to that depends on a number of factors, in roughly this order of importance: your own desires, the construction of the house, the trees and other buildings there might be between you and the low-lying winter sun, local building codes, the energy conservation measures you have already taken, the money you want to spend, the aesthetics of your architecture, and the amount of heat the house needs. Heating needs are last in importance, because any solar heat you add is free heat and will replace fuels that you now have to pay for, so any gain is a permanent plus. Your desires are first, because within the limitations set by the rest of the list, they will determine the form in which you will collect sunlight.

Desires are important, so they should be clear: Do you want to add heat to existing space? Would you like more windows? Or less windows? Do you want to add living space, or such pleasure space as a greenhouse? Within limitations, solar can do pretty much what you want it to. It can sun-temper existing space or an addition, providing heat...
when there's sun and turning the job over to conventional heating systems when there's not. Completely solar heat or existing space is usually difficult because few conventional houses are adequately insulated for solar use, or have the capacity to add materials capable of storing the sun's heat overnight, but completely solar heat is quite possible for some new spaces. If you plan to add a room anyway, solar-heating makes such economic sense that it would be hard to justify not using the sun. In fact, solar and sun-tempered construction was the area of the building industry most hit by economic slowdowns last year. A greenhouse that may contribute to household heat is an ultimate luxury that often results in sharply increased house values. But even an unadorned outside wall can become a solar heater.

Because the details of passive solar construction are critical to its success, you should consult a solar professional as soon as possible in the process of retrofitting—or adapting solar principles for use on an existing house. While you're doing that, however, you might look around with these thoughts in mind, gathered from the forthcoming book Solar For Existing Houses by Peter Powell and Sandra Oddo (Doubleday).

Solar or energy conservation? Owners of superinsulated houses are finding that they need little outside heat from the sun or anything else—but these houses have to be built from scratch. The object of the game for existing houses is to eliminate as much need for purchased fuel as possible, usually at the lowest possible cost. For a completely uninsulated house the first answer is easy: Conserve. Insulate. Caulk and weather-strip. Double-glaze. But once the basic steps are taken, or if it's an already well-insulated house, you reach a point at which more conservation measures will cost more to replace the same amount of heating fuel than some solar measures will. If it's a choice between cutting open one wall to add a solar-heating window, or cutting open all the walls to add more insulation, that answer also is easy: Go solar.

How much solar heat?
The rule of thumb for solar is that 300 Btus of energy fall on one square-foot space per hour. (A gallon of heating oil, for comparison, contains roughly 100,000 Btus.) So, measure your sunny wall. Subtract the area of the windows. Then multiply by 300 (Btus), and multiply again by the number of hours during which the sun falls on that wall. For example: A two-story house might have 800 square feet of south-facing wall. Subtracting the window area leaves 680 square feet still available for solar use. If all of that could be used (680 square feet by 400 Btus by 4 hours average of sunlight a day), and if the collector were 100 percent efficient, you'd be ahead by more than 800,000 Btus per day. But practicalities enter. No heating system is 100 percent efficient, and a fair guess for an average wall collector might be that it could deliver 50 percent of the energy that falls on it each day, as heat. Subtract that amount from heat you'd otherwise have to burn fuel to produce.

Shadows
Shadows are the enemies of solar collectors. They mean that something lies between the collector and the sun, preventing its energy from getting there. The twigs of a bare tree can screen out perhaps 30 percent of the sun's rays. The shadow of a nearby building means a total blackout, for as long as it lies across the glass. Clouds—well, clouds are as much a part of the natural situation as the sun is, and averages for their visitations on any one part of the globe are available from such places as the U.S. Weather Bureau—which also has data on average amounts of sun. Access to the sun is obviously crucial to using it. Check carefully, observe, and measure before you go ahead.

Windows or walls or rooms?
If the sun comes directly in, through a window or glass door, it's call direct sunlight.
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ENERGY ANSWERS
continued from preceding page

gain. Once you get the heat in, you may need to circulate it (a fan?). You might want to try to store some, which means adding thermal mass, usually rock, concrete, or water in tanks—in any case, something heavy enough to slow and hold heat for a period of time (reinforcing your structure? using natural advantages like concrete slabs or quarry tile floors?). You'll want to move the heat away from the glass, because although heat moves through glass more slowly than light does, it moves through glass a lot faster than it moves through walls. You'll want to insulate the glass when the sun isn't around (insulating shutters? curtains?). And you should remember that with increased glass you will get increased light (glare) and perhaps increased exposure to people outside. One owner of a solar house in Albuquerque opened his insulating curtains one morning to find a tour-bus load of people in his front yard, staring in. If you don't think you'd like the view, pick another form of solar collection.

If the sun shines on something other than a window, and only the heat enters the room, it's called indirect gain. Basically, the south-facing exterior wall is darkened—how depends on the construction of the house (if it is wood, protecting the wood because it will char at around 254°F, and solar collectors have been known to get that hot; a metal collector plate is one solution). If the house is brick, for instance, the red bricks may already be dark enough. Cinder block or adobe can be painted. Vents are cut between the interior and the exterior, at the top and bottom of the wall. The exterior wall is carefully glazed and sealed. Cool air from the room enters the collector through the bottom vent; it warms in the hot space between dark wall and glass, rises, and spills from the top vent back into the room. At nights the vents are closed. Several new products have reinforced native ingenuity to make wall collectors a possibility for almost any kind of wall. Among the products are metal tanks for holding heat-storing water, which are made to fit between existing studs of an exterior wall.

When heat is collected in one place and moved to another, it is called isolated gain. Attached solar greenhouses, although they're really in a class by themselves, fall into this category. Even in New Hampshire a solar greenhouse can reach 90°F to 95°F on a sunny day when outside temperatures are below 0°. That's too hot for plants, so the excess heat can be vented to the house. While this leftover heat cannot be taken for granted, it should be considered—as it is—a gift from the sun.
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Pine-Sol cleans grease better, kills germs and leaves a fresh scent.
The joy of indoor/outdoor plants

Tropical plants thrive on the patio in summer, decorate your rooms the rest of the year.

By Richard Langer

Except in the warmest parts of the country, we tend to divide plants neatly into two categories: those grown indoors and those grown in the garden. The tropical indoor plants are garden outdoor combination plants are the citrus family, palms, and guavas. Wheeled out onto a terrace in the summertime, these plants add considerable beauty—a terrace, which can be a bother to keep planted when the real garden needs work, is instantly transformed into something living and lush. At the same time, the plants will benefit greatly from being outdoors and, incidentally, also help shade your favorite chair.

Citrus trees, and in this case I’m thinking of the larger varieties rather than the small calamondin oranges, are merely decorative indoors, but put them out for the summer and they’ll flower and begin to bear fruit. Seeds planted from breakfast grapefruits or lunchbox oranges, however, will never bloom as well as nursery-cultivated varieties and rarely bear fruit true to their tasty parents. Figs, like Ficus carica ‘Kadota’ and black-skinned ‘Mission’ produce bumper crops, while the palms and guavas put on more growth during a good summer season than they would in two years indoors.

Even so, you should start with the largest specimens possible, if you expect to have commuting plants this year. Guavas, Psidium Guajava, are an exception, since you probably won’t be able to find a specimen at your florist shop. Why, I’ll never know, for the plant is very attractive with its shaggy-barked trunk, and it’s among the easiest of all pot trees to grow. Just about any soil, from clay to sand to light loam, will suit it. A standard potting mix is heaven to guava roots, so plant just a couple of seeds. (You can often get fresh guavas in season at a greengrocer or supermarket in large cities. But the seeds need to be planted within a month after being removed from the fruit, so if you pick them up while on a tropical vacation, wait till you are about to leave to collect them.) Water and tend guavas as you would any house tree, and in three or four years you’ll be able to harvest your own fruit on the terrace.

Glossy privet, Ligustrum lucidum, is a true outdoor tree that looks perfect on the terrace—it’s what I would call a reverse commuter when grown as a pot plant, for it will do splendidly when moved indoors for the colder months. The plant will reach 6 feet or more and its waxy leaves can easily be trimmed to achieve a desired shape. If the privet doesn’t fit in the corner by the Chinese vase, simply pare away till it does. No harm done. It will grow right out again the following summer outdoors. And if you really feel like practicing your tonsorial talents, here’s the plant that helped to make topiary what it is today.

Wind is a significant concern if you are moving large plants outdoors after a quiet breeze-free existence inside. Make sure they are located so that exposure to wind is at a minimum. Sun can also be a problem. Acclimate plants slowly by putting them in a shady spot first, then moving them gradually to sunnier and sunnier locations over a period of more than two weeks. Citrus, privet, and guavas can be exposed to full sun once they have adjusted to the outdoors. Figs and coffee trees, on the other hand, should have only a few hours of sun a day, and most palms, though they will thrive on your patio, do not take well to a great deal of direct sun. The fishtail palm, Caryota mitis, the European fan palm, Chamaerops humilis (which can do with more sun than most), and the Kentia palm, Howea Forsteriana, are particularly good candidates for moving about, since they form large, lush specimens given the boost of some outdoor living.

When you do bring the plants in, there is no need to follow the gentle acclimation schedule you used when you were setting them out. However, make sure to reduce the watering slightly. Without any zephyrs and with less light the plants’ soil does not dry out so quickly. Also, they will be beginning their winter vacation, which reduces their need not only for water, but for fertilizer as well. So hold off completely on the boosters until several months before you are ready to set the plants out. This way the plants will be well rested and raring to grow.

Fine, you say. The idea of wintering summer-out plants sounds great, but how do I get the plants from here?

Continued on page...
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there without breaking my back? Well, there are plant dollies with caster wheels, although you have to be careful when selecting one, since they are not all of the same quality. Some are adequate for turning large plants once in a while to keep them growing straight rather than leaning into the window, and some fail when it comes to larger moves, such as across several rooms and onto the terrace.

Simply tipping the pot one way, bunching an old blanket or rug under it, and then tipping it back in the other direction to get the rug pulled under completely is usually a better way of providing a moving platform. All you do then is drag the plant and pot to the chosen position. It works fine on hardwood floors—even polishes them a bit. But woe to anyone who has carpeting on the floor and tries this method. The dollies you see movers using work a bit better on rugs. But any way you look at it, carpetering is going to present problems.

By far the best way I've found to move large plants is with the aid of a small hand truck—the kind often sold in hardware stores for moving garbage cans is ideal. Lightweight enough to be wheeled through the house, it can lift plants over small ledges and other low obstructions and navigate French or sliding doors to the patio without any problems. And you barely have to stoop to use it—except to strap the pot to the truck back to keep the cargo from shifting unexpectedly, a precaution I would recommend taking.

Once you get your potted plants moving, consider the matter of repotting them. Larger tubbed plants need this done only every couple of years. When the time does come, it's a bit of a messy job no matter how you look at it. But if the plants are outside, it's a relatively simple matter, since the mess is easily cleaned up.

So repot your plants while they're out where the dirt belongs. But don't wait until the end of the season. As convenient as it might seem, it is not the best time from the plants' point of view. Repot them a few weeks after they have first been set out. By then they will have acclimated themselves and will be ready to go into a new growing spurt. Repotting then gets them off to a booming start.

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**Manuscript**

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“Learning how to weave in middle years was like entering a foreign country”

By Dee Hardie

About every seven years, my husband Tom starts to itch—for a new adventure. Maybe that’s what keeps him young. When we were younger, he raised sheep with his sons, and they were shepherds of the fields. And every wool blanket on our beds came from our barnyard. Then he read all of Georges Simenon and even Ian Fleming in French. Next he decided he wanted to be a sailor, bought a small boat, and suddenly “left” and “right” disappeared from his vocabulary. Everything was “port” or “starboard,” and he wanted all of us to call him “Cap’n.” Now he’s gone into weaving.

Without even knowing his warp from his weft, he came home with a loom as casually as most men bring home the evening paper. And at Thornhill Farm, what was always his office he now calls the “Loom Room.” That he is not a domestic animal, nor even what you’d call “handy,” makes his weaving even more of a strange interlude. He is, however, a curious man, open to all new ideas—until they explode. On his first attempt at cooking, he put the casserole on the stove rather than in the oven. He learned about culinary combustion, and I learned never to leave him alone in the kitchen on a Sunday afternoon.

Weaving, I hope, is a safer venture. His leader is our daughter Louise. A weaver for some time, she makes glorious cotton rag rugs. I like to think she inherited this talent from my Swedish grandfather, who designed textiles in the Fall River mills long ago. Tom is far more concerned with showing his precious week in a remote Pennsylvania farmhouse learning how to weave. I still find it hard to believe—but very appealing. Surprise, after 31 years of marriage, is a marvelous ingredient.

Before we left for the school in East Berlin, Pennsylvania, Tom practiced weaving at home with Louise. He would flip the shuttle back and forth across the loom, then look up with a boyish smile, more a grin of discovery.

I think he thought he was back on the playing field, cradling the ball in his lacrosse stick. His first production was meant to be woolen scarves for our children, but somehow they stretched into small rugs. He was thrilled.

School was a different game. We spent most of the time working with silk thread, weaving intricate samplers that would look at home in a Bavarian chalet. “Discipline,” we were told, was what we needed, and cotton rag rugs, which we really wanted to do, were considered déclassé. Learning how to weave in middle years was like entering a foreign country. We had to get past the customs, learn a new language—heddles, harness, threading, sleying. It was exhausting.

At 8:30 in the morning we were over the looms, and by 8:30 at night we were in bed. One evening we went into Hanover, a small town with shoe factories, whose last historic moment, before Tom took up weaving, was when the Union troops came through because they needed new boots. We drank a little, relaxed a little, and managed to survive the week.

Now we’ve just finished “dressing,” or warping, our first loom. They say it gets easier, but it took us all weekend, and by Sunday night I was bleary-eyed. When Tom was in sheep, I managed to get by dropping the shuttle back and forth, cradling the ball in his lacrosse stick. His first production was meant to be woolen scarves for our children, but somehow they stretched into small rugs. He was thrilled.

The rainbow, however, is still to come, and our first cotton rag rug is going to be lavender, maroon, and melon for the guest room. And I have more designs on my mind. The most important is that from now on Tom can “dress” the loom and I’ll dress the house, with our own rag rugs everywhere!

*The book we found most helpful was The Weaver’s Book by Harriet Tidball (Collier Books).*

Jerry Joyner
How to make the famous Bacardi rum cake.

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Now make it with regular or pudding cake mix.

Cake:
1 cup chopped pecans or walnuts
1 18 1/2 oz. pkg. yellow cake mix*
1 3/4 oz. pkg. Jell-O* Vanilla Instant Pudding and Pie Filling
4 eggs
1/2 cup cold water
1/2 cup Wesson® oil
1/2 cup Bacardi dark rum (80 proof)

*If using yellow cake mix with pudding already in the mix: omit instant pudding, use 3 eggs instead of 4, 1/4 cup oil instead of 1/2.

Glaze:
1/2 lb. butter
1/4 cup water
1 cup granulated sugar
1/2 cup Bacardi dark rum (80 proof)

Preheat oven to 325°F. Grease and flour 10" tube or 12-cup Bundt® pan. Sprinkle nuts over bottom of pan. Mix all cake ingredients together. Pour batter over nuts. Bake 1 hour. Cool. Invert on serving plate.


Whether it’s food or drink, Bacardi tastes great mixed because it’s great unmixed. Try a little over ice. And for a free recipe booklet, write to Bacardi Imports, Inc., Dept. HG3, 2100 Biscayne Blvd., Miami, FL 33137. Offer void where prohibited.
A closer look at some of this issue's decorating ideas—how to bring them home

The appeal of "Anaglypta" paper

The technique of embossing wallpaper, patented in 1829, developed into a high art in England during the last quarter of the 19th century. Witness the paper in John Siddeley's house (pages 104–109). The high-relief wallpaper, baked in an oven, was a popular way to give a tooled-leather look to walls and ceilings, add a wainscoting, or simply highlight the panels of doors. Since the paper was made to be painted, customers ended up with a washable patterned wall any color they wanted. They could even achieve an antiqued or stenciling-in-relief effect by applying an allover base coat and, after it dried, "over-rubbing" the high areas with a rag or sponge dipped in a second color. And the boldly textured paper had a bonus: It masked the minor cracks and dry stains old houses are heir to.

Here's the scoop: Ready-to-paint embossed wallpaper like this is still available, under the trade names "Anaglypta" and "Supaglypta." The first is a pulp paper; the second, a thicker, cotton-rag paper with larger-scale embossed designs. Both brush-paintable with thinned satin or gloss latex paint (a light color will accentuate the recesses of the design; a dark one, the higher areas). Two sources: Rejuvenation House Parts Co., 4543 North Albina Ave., Portland, Ore. 97217 (catalog $2; each swatch, $2), and San Francisco Victoriana, 2245 Palou Ave., San Francisco, Calif. 94124 (catalog $5; swatches of all 13 patterns, $15). San Francisco Victoriana also sells heavily embossed cornice borders—such as "Grapevine Crown," above—made in Germany around 1890–1915 (samples of all eight, $16).

The pleasure of plaster

Another charming kind of high-relief decoration in the Siddeley house: plaster moldings, primed and then painted to look like stone. Below are some sources for moldings, ceiling medallions, and other plaster reproductions—you could also consult yellow pages under "Plastering Contractors." First, though, some tips on buying.

From Clark Bott of Architectural Sculpture:

- If you'd like to see how plaster was used in the past, reprints of the work of 19th-century classicists worth studying include The American Vignola by William R. Ware and Fragment From Greek and Roman Architecture, on Hector D'Espy's plates, both published by W. W. Norton.
- To help decide what style and size plasterwork you want
have various illustrations from plasterers' catalogs enlarged to life-size by a photostat service, then tape the photostats where you'd like the plaster to be.

From Joel Westman of Felber Studios:

- Choosing a ceiling medallion for a chandelier? It should be about the same diameter as the chandelier.

Architectural Sculpture, 242 Lafayette St., New York, N.Y. 10012 (catalog $2). Decorative Designs, P.O. Box 1692, Elkhart, Ind. 46515 (plaster literature, $1.50). Dovetail, Box 1569, Lowell, Mass. 01853 (catalog $1). Felber Studios, 110 Ardmore Ave., Ardmore, Pa. 19003

□ Quick takes on tubes

In the Ann Chancia apartment (pages 122–125), architect Wayne Berg turned cardboard store-display tubes into decorative columns for the sleeping and dining porch, and smaller ones into table legs or (in the foyer-library, page 124) doorposts. Check yellow pages under “Paper Tubes & Cores,” “Mailing Containers,” or “Display Materials.” Mr. Berg’s came from Hudson Paper Tube Co., Totowa, N.J. (no literature available). Here are some of Mr. Berg’s tips; for further advice, consult an architect.

- See if the supplier can cut the tubes to the length you want. Chances are he can get much straighter edges than you could.

- Cardboard tubes aren’t strong enough to support substantial weight, and they won’t stay in place unless weighted or anchored. Each table-leg tube was sealed at the bottom with a heavy cardboard disk glued in place, then filled a third of the way up with plaster of Paris. Each 7-foot-high “porch” column was erected over a 1½-foot-high cruciform plywood base screwed to the floor. The doorposts were glued to the wall; their lintel, glued and nailed on.

- Tubes can be finished in any number of ways: With a flat-finish, oil-base paint. Or covered with heavy opaque fabric, wallpaper, or—as Mr. Berg designed the table legs—Neoprene “wet suit” rubber.

- When you need stronger tubes, consider the more expensive fiberboard tubes builders use as molds for concrete (such as “Sonotube” ones by Sonoco Products Co.). Check yellow pages under “Building Materials,” “Concrete Contractors,” or “Lumber.” A few display-material companies also stock them.

□ News flash

If you’ve always wanted to learn the basics of painting, antiquing, and gilding furniture and other decorative objects, the accelerated course of the Studio Workshop of Isabel O’Neil is a prime opportunity. June 14–25, $750. For details, query the Studio Workshop at 177 East 87th St., New York, N.Y. 10028, (212) 348-4464.

By Margaret Morse
Weathered, antique beams, some as many as 250 years old. A floor to cathedral-ceiling fireplace. Lofts. Skylights. An attached greenhouse. Just some of the wonderful things that make a Yankee Barn like no other home you will ever own.

A Yankee Barn Home combines all the charm of an 18th century barn with the best possible contemporary design and construction. Because of its post and beam construction, you can literally put rooms where you want them. Because of superior insulating materials, there's a high degree of energy efficiency. And a Yankee Barn is even suitable for solar applications.

For complete information, send $5.00 to: Yankee Barn Homes, Star Route 3, Box 2, Grantham, NH 03753.

Your Family's Health
continued from page 42

Suggested items for your traveling medical kit include:
- Extra pair of eye glasses or contact lenses kept in hard plastic case.
- Medication for constipation
- Antiseptic such as Betadine
- Band-aids
- Neosporin cream or ointment for cuts, scratches, minor burns
- Aspirin or acetaminophen
- Motion-sickness pills such as Dramamine, Antivert, or Bonine
- Antihistamines for allergies
- Nasal decongestant
- Sore-throat medication
- Anti-diarrhea medication such as Lomotil, Pepto Bismol

Antibiotics—consult your doctor
- Non-sugar sweeteners, if medically indicated—many are not available outside the U.S.

Salt tablets—if you plan heavy exertion in a tropical climate

Sunscreen preparation
- Thermometer
- Scissors, tweezers, tablespoon measure

Looking Good
continued from page 46

Buffing your nails is simple these days, thanks to Flowery's new Satin Buff. About the size of an emery board, it gives nails a natural luster in a minute, and eliminates the need for polishing creams and buffers. Using Satin Buff is a three-step process. The black half of the buffer smoothes ridges and removes stains from the nail. The white half gives nails a velvet matte surface. To add the final sheen, flip the Satin Buff over and smooth the gray side across the nails. Satin Buff can also be used to prepare nails for polishing, so nail lacquer flows on smoothly, lasts longer. Men who like a manicured look without high shine can use Satin Buff to work up any degree of polish they desire; $3.95 at supermarkets, pharmacy chains, and beauty salons.

Sunscreens are never out of season. So whether your destination is snow or sun country, or just around town, don't forget to protect your skin outdoors. Bain de Soleil's new Ultra Sunblock Lip Balm has an SPF of 15, to cut out 99 percent of the sun's burning rays. And it doesn't feel waxy or sticky; $3.50. Moisture Tanning Face Cream is water-based and won't clog pores. In 2, 4, or 6 SPF; 2 ounces, $4.
You know it's genuine. By the feel.

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You'll find this Seal only on genuine Jacuzzi<sup>®</sup> Whirlpool<sup>™</sup> baths or spas. Nowhere else.

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And you'll get a massage no one else can match—because they can’t give you our patented Whirlpool jets. In short, you just can't find a better whirlpool spa.

Take the high-lustre acrylic Quanta, for example. It's the shape of fun to come. All components are within the spa perimeter, so putting it in won't put you out. It arrives pre-plumbed, pre-tested, ready to install. It has five adjustable Whirlpool jets, and controls you can use without stepping out of the water.

So you see, the Quanta is no ordinary spa. It's a genuine Jacuzzi Whirlpool spa. Any imitation is bound to feel like one. So keep looking until you find this Seal.

Write or call toll-free, for a free catalogue.
800-227-0710*

*In California, Alaska, and Hawaii, call (415) 938-7070 ©1982 Jacuzzi Whirlpool Bath P.O. Drawer J, Walnut Creek, CA 94596.
Making it warm and woolly

The snug, cozy feeling of curling up under a wool throw with a good book or needlework on a gray winter's day is hard to beat. In fact, woolen throws have taken on an appeal of their own this year. People are wrapping themselves in them on the streets—over smart suits or coats—as well as in their living rooms. Throws are finding a cozy resting place at the foot of some beds, and on the very coldest nights, wrap the shoulders, bed-jacket-style, of those who like a good read before sleep.

Now there's a new, American-made line of marvelous wools that some of the best designers and craftspeople have been using to knit up these wraps as well as special upholstery fabrics and tapestries; this spring the range will be in shops, too, for those who want to do their own handwork.

"I could always do weaving or needlework with the kids around," says Mary Ann Beinecke to explain how she got interested in yarns and ultimately turned a pastime into a business. Raising a family of eight seems to have given her lots of time! Her Textile Studios at Hoosuck (26 Union St., North Adams, Mass. 01247), set up in a converted shoe factory, now produces a line of top-quality silks, cottons, linens, mohairs, in addition to 88 shades of wool. "Our line makes a statement about America's capability to produce fine materials today; we used to import them. And it proves that people are more than ever interested in things of good quality."

The Metropolitan Museum shop will carry the yarns (one of the textures was developed as a restoration yarn for them) and the Smithsonian will offer their multi-use kit from which a sampler, pillow, chair seat, or rug can be made.

Sample upholstery and fashion fabrics are woven in the Studios with their own yarns: coordinated silks, top; wool plaids on loom, above.

A converted factory houses the Textile Studios; entry, above.

Range of yarns in each of 88 colors makes a textures possible.

Mary Ann Beinecke, president of the Textile Studios at Hoosuck.

Needlepoint enhances upholstery and makes a solid wing chair special.
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We'll bring samples of over 300 colors—a wide variety of styles—right to your home. Any room can take on a totally new look with one beautiful touch: custom blinds from Sears. The selection is phenomenal. And now, so is the price. Sensational savings on all Sears vertical and our best-selling horizontal custom blinds.

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Turn any room into a showplace with striking 1-inch aluminum blinds, warm woods or casual fabrics. And help save energy with sun-reflectant blinds.

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Make your selection now. Don't miss the savings. Remembering, of course, that you can use your Sears credit card.

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Items that look one color in the store may look entirely different in the lighting of your home. But coordinating colors and patterns to your walls and furnishings is a cinch—when a Sears Decorator Consultant brings custom blind samples to you. And, if you'd like, your Consultant will also bring samples of custom draperies, bedspreads, upholstery fabrics,* woven woods, decorative shades and shutters.

Sears stands behind every job
How reassuring to know—the work will be done expertly—from measuring to installation; superb craftsmanship to precision fitting. You can count on it.

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Call or visit a Sears Custom Studio and let us call on you. We have a free 68-page booklet for you—full of new ideas to help you decorate one window, one room, the whole house.

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Custom Studios in most Sears retail stores. Dates apply only to the continental United States.
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**What's?** Says! **Who?**

What $5 tool helps lacquer a cabinet, make a custom sofa, or marbelize a fireplace? It's a source book new this spring from the New York Mayor's Advisory Council for the Interior Furnishing & Design Industry. In it, the city's top designers divulge their favorite suppliers, services, and sources. Check design bookshops like Urban Center Books, 457 Madison Ave., New York, N.Y. 10022.
She lets others follow fads. She knows that classics never go out of style—like the subtle glamour of basic black. It's not surprising that the drink she chooses is Drambuie over ice. It has a cool serenity, a mild smoothness. The elements that combine to create a classic... Drambuie over ice.
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Create your own spectacular party.

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Face-to-face with Finland

A look at a Scandinavian country that satisfies the hungry-for-something-different traveler

By Diane Welebit

The heart of Helsinki is its outdoor market, a maze of canopied stalls set up every day on a square by the waterfront. Here you learn the first thing to learn about the Finns: their love for the easygoing naturalness of country life. There's a good feeling of plenty at the market—plump merchants continually replenish rich piles of red cranberries, orange cloudberrys, and golden chanterelles. Fishermen with gray and wrinkled faces offererring, salmon, and potatoes from their small wooden boats moored to the quai. Flowers, vegetables, and fruits tempt the browser along with rag rugs, knives, knitted hats, fox tails, fur slippers, birch baskets, and reindeer skins. Resting shoppers sit on wooden crates drinking coffee and talking. It's the rural way of life, found in the middle of Finland's capital and largest city.

Leading off the square is Esplanadikatu, a shop-lined promenade, and Helsinki's other shopping streets. Here you'll find the home stores of Marimekko, Arabia, Iittala—names already familiar to Americans. Also, names that as yet aren't—Vuokko, Artek, Annikki Karvinen. From its liberated designs, we know a modern Finland.

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But, as travelers discover, Finland leads a double life. One is sophisticated, modern, ingenious. The other is simple, rustic, with its heart in the country. Finland lives with and savors its past.

And Finland's past is a puzzle to the traveler, beginning with the language. It's not Germanic, Latin, or Slav, but Finno-Ugric, making it related to Hungarian. (Both the Finns and the Hungarians, it is thought, originally came from the area of the Ural mountains.) Many Finns speak English, but it's not advisable to rely on it. My Finnish-English phrase book was very useful, particularly when I was traveling outside of Helsinki.

Russia is surprisingly close and travelers often combine a visit to Finland with a trip by boat to Leningrad, only 90 miles from the Finnish border. From 1809 until it gained independence in 1917, Finland was a Grand Duchy of the Russian Empire. For about 600 years before that it was united with Sweden. The Czar made Helsinki Finland's capital, and parts of the city resemble Leningrad—particularly the neoclassical yellow, light blue, and white government buildings near the market square. But fanning out from the waterfront, beyond Helsinki's neoclassical architecture, is a real Finnish surprise: Art Nouveau. According to architectural writer J.M. Richards, Helsinki has more "idiosyncratic fin de siecle architecture" than any city except Barcelona. After Art Nouveau came the modern era, represented in Helsinki most notably by Alvar Aalto's large, white Finlandia Hall and, further out, by the supermodern and well-planned suburb of Tapiola. Past and present mingle smoothly in Helsinki.

Fin de siecle Finland

Finland's Art Nouveau, or Jugend-stye, architecture was the result of a turn-of-the-century National Romantic movement—a search for a Finnish cultural identity and style after centuries of foreign influences. It lasted less than 15 years but strongly flavored the architecture of Helsinki—there are entire Art Nouveau neighborhoods, like Eira and Katajanokka, that are delightful places to go walking and looking at building details. Art Nouveau also left its mark on other Finnish cities, including Turku, Tampere, Imatra, and Kuopio.

At the vanguard of Finland’s National Romantic movement were the architects Herman Gesellius, Armas Lindgren, and Eliel Saarinen. The three designed the National Museum in Helsinki in 1902, a building of roughly hewn stones with a tall tower and carved-stone bear out front. Inside is a well-presented sequence of exhibits showing Finnish history, from the Stone Age through the Vikings to the present, Continued on page 76
We friendly Finns have all sorts of delightful surprises for you. Dazzling boutiques. Glittering nightlife. As well as the countryside with over 62,000 lakes to jump into.

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TRAVEL
continued from page 74

and also the clothes, tools, and way of life of the cultures of Finland's different regions, including Lapland. Also in the museum are period rooms filled with typical Finnish furniture, like a rocking chair built for two, and folk art, which includes the knotted pile ryijy rugs, used as rugs, bed covers, and wall hangings. A visit to the museum, enhanced by the museum's guidebook, is an excellent cultural introduction for the traveler to Finland.

Gesellius, Lindgren, and Saarinen worked together near Helsinki on Lake Hvitträsk, where each architect lived in the house he designed. The houses are a mix of details borrowed from traditional Finnish architecture—walls of dark wood shingles, medieval-looking towers, arches, and balconies. Hvitträsk, surrounded by still-untouched Finnish countryside, is now open to the public. Visitors can enjoy a good lunch at one of the two restaurants and also walk through Saarinen's house, filled with his Mackintosh-like straight-lined furniture—black furniture in the first floor library and studio and white furniture upstairs in the bedroom and nursery. You can reach Hvitträsk in 45 minutes by car or bus from Helsinki.

The work of another spirited figure from Finland's National Romantic movement, Akseli Gallen-Kallela, can be seen at his house, filled with his Mackintosh-like straight-lined furniture—black furniture in the first floor library and studio and white furniture upstairs in the bedroom and nursery. You can reach Hvitträsk in 45 minutes by car or bus from Helsinki.

The work of another spirited figure from Finland's National Romantic movement, Akseli Gallen-Kallela, who designed house furniture and rugs he designed and made himself. Gallen-Kallela's range of talents is often compared to that of England's William Morris, and he is credited with bringing the Arts and Crafts philosophy to his home country.

With the National Romantic movement Finland's style drew inspiration from the architecture of the countryside. The Seurasaari Open Air Museum, founded during the same period in 1909 on an island west of downtown Helsinki, brought folk architecture to the city. Used by Finns for weekend strolls, Seurasaari is a park-like place, with paths winding through the woods and past the collection of almost 100 buildings brought from all over Finland. Among the buildings is a yellow wooden manor house, a log tenant farmhouse, a country-style sauna, a Lapp cottage with grass growing on its roof, and a farm house from the eastern region of Karelia that was designed for animals to live on the bottom floor. People of the second floor. Alvar Aalto called architecture part of "the struggle between man and nature." From Seurasaari we get a sense of not only the sources of Finnish style but also of the Finns' clever adaptations to nature, particularly to the cold and snow of winter.

A European frontier
Finland is 721 miles long, 336 miles at its widest. Its vast and hypnotically repetitious landscape of birch and pine trees makes it perhaps best suited to travel by train, which allows for other distractions. (Samedness can be tedious if you're driving through it for long periods in a car.) Finland's trains are clean, comfortable, and extremely punctual. I traveled around the country on a 15-day, 1st class Finnrail pass which costs $132 in the U.S. (you can use a Eurailpass in Finland). It is also surprisingly inexpensive to fly with Finnair's extensive network.

It is a flat country, leveled out by glaciers and the covered by water after the last ice age. Finland is now rising—an isostatic correction that in the last few thousand years has turned islands into little hill coastal areas of shallow sea into fields and forced whole towns to move themselves every so often to stay on the edge of the changing coastline.

Finland has a coast of thousands of islands and inlets rather than fjords. Helsinki is actually built on a series of islands. Many people have their summer cottages on these islands, which to the Finns are places of refuge and a return to comforting natural world. The summer houses of the Finns are simple and basic. Usually, the first thing to build is the sauna, which to the Finns is a that's needed to make a house livable.

Aside from serene islands, one of the other things you can find almost exclusively on the Finnish coastline is a vild, leveled out by glaciers and the covered by water after the last ice age. Finland is now rising—an isostatic correction that in the last few thousand years has turned islands into little hill coastal areas of shallow sea into fields and forced whole towns to move themselves every so often to stay on the edge of the changing coastline.

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One of the fishermen who sell their catch from their boats at Helsinki's market.

Architectural shapes from the past are seen frequently in the town of Hvittrask.

Mountains of bright cranberries beckon the shopper at Helsinki's bustling outdoor market.

One of the fishermen who sell their catch from their boats at Helsinki's market.

Architectural shapes from the past are seen frequently in the town of Hvittrask.

Mountains of bright cranberries beckon the shopper at Helsinki's bustling outdoor market.

The unearthly hills of Lapland's tundra have a strong appeal to the Finns.

**Crazy about Lapland**

After summery-feeling Naantali, I traveled to Lapland, above the Arctic Circle. Although southern parts of Lapland are forested and filled with pretty lakes, I was more curious about the tundra farther north, an area of low, almost black hills littered with big, light-green boulders. At the lower elevations are a few crouched birches and pines and silvery streams and rivers. Lapland's tundra has a strange beauty, like a planet not quite formed. It's a place for long walks and climbs, which encourage a meditative state of mind, an internal response to a landscape in which you are one of the very few signs of life. The Finns have a word to describe people who return again and again to Lapland's stark landscape for hiking, rock- and fossil-finding, gold-panning, and fishing: Lapinhuuha, "Lapland crazy."

I made a 7½ hour journey by bus from Rovaniemi to Utsjoki, a town of 175 people, 80 percent of whom are Lapp. What the Bedouins are to the deserts of North Africa, the Lapps are to the extreme northern parts of Norway, Sweden, Russia, and Finland. They live comfortably and harmoniously in the cold weather. When I arrived at Utsjoki's one hotel I asked the concierge what there was to see around Utsjoki. "Nothing," she replied. "But where can I see Lapps?" I asked. "And where are the reindeer?" "We're almost all Lapps," she said, rather annoyed, "and the reindeer have been put in corrals far from here." Quaint preconceptions about Lapland are dispelled once you get there, and there is no sightseeing in the usual sense. Instead, there is hiking along rivers and to the tops of treeless hills for views of snow-covered terrain to

Continued on page 80
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Southern snapshots

Cool rivers and hot springs, gardens wild and tame, hotels both simple and fancy, celebrations of times gone by and things to come.

Tennessee: The World's Fair
Japan will show its robots. Saudi Arabia plans to bring sand and camels and recreate a desert. Over 20 nations will participate in the 1982 World's Fair, held May 1-October 31 in Knoxville, Tennessee. The theme of this Fair is "Energy Turns the World," and illustrating it will be a showing of technologies and gadgets from geothermal devices to a cloud chamber to a solar power tower. Various corporations will also go to the Fair, including Ford, which expects to unveil its electric car. Even the People's Republic of China will join in—its first World's Fair—and it's thinking of bringing a section of The Great Wall. More information from Knoxville Tourist Bureau: (615) 971-1982.

Florida: Houseboating
Renting a houseboat by the day or week from Sunshine Line, based in DeLand, is the perfectly paced way to see Florida's wildlife-filled interior. Sunshine's houseboats are new, roomy, and equipped with beds, tables, decks, chairs, outdoor barbecues, kitchens, and bathrooms with showers. Choose from 4 houseboat sizes—the smallest sleeps 2 to 4 people, the largest 8 to 10. From DeLand you can pilot your own boat on the St. Johns River and its tiny tributaries and through large lakes lined with cypress trees, palms, and water hyacinths. You cruise past the Ocala National Forest—lanky birds fill the trees, and manatees, big, harmless water mammals, and alligators glide through the water. You have 153 miles of navigable water, but the point is to meander, soaking up the prettiest spots. You can stop at clear blue springs ideal for swimming and moor at restaurants on the river that specialize in catfish and hush puppies. More information: (904) 736-9422.

Virginia: Garden reborn
"The greatest service which can be rendered any country," said the writer of the Declaration of Independence, "is to add a useful plant to its culture." Architect, diplomat, philosopher, and President, Thomas Jefferson was also a serious gardener. This spring the restoration of his vegetable garden and orchard at Monticello—based on findings from recent archaeological excavations and Jefferson's own detailed garden records—will be completed. Here, Jefferson experimented to improve the taste and hardiness of his fruits and vegetables. He cultivated oddities like many-headed cabbages and purple-and-white broccoli and raised 19 different varieties of peas, one of his favorite vegetables. As part of the restoration, 280 fruit trees will be planted in the orchard and Jefferson's own designs for walks, alleys, and beds Continued on next page
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**WESTERN NORTH CAROLINA**

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**TRAVEL continued from preceding page**

will be laid out in the garden. Also to be re-created is the little brick garden pavilion with a pyramidal roof where Jefferson used to sit and read. Information on Monticello: (804) 295-8181.

**Louisiana: Bayous by boat**

Annie Miller used to hunt snakes in the bayous and swamps of Louisiana. Now she gives terrific wildlife tours of the area on a boat that leaves from Houma. You see a lot of Annie's "interesting critters" on the tour: birds (herons, roseate spoonbills, mockingbirds, bald eagles), raccoons, alligators, and nutrias—huge aquatic rodents, each with four orange teeth. To reserve a place on the tour: (504) 879-3934.

**Kentucky: A Shaker Utopia**

During the 19th century, the Shaker Village of Pleasant Hill, 25 miles southwest of Lexington, was one of the sect's most successful communities. Today, Pleasant Hill's 27 original and restored Shaker buildings, set in the middle of 2,500 acres of bluegrass meadows, is a place not only to see Shaker architecture and to buy Shaker crafts, but also to eat Shaker specialties like corn sticks and lemon pie at the village restaurant and to sleep overnight in one of the 66 guest rooms filled with Shaker reproduction furniture. The village is open year round, and visitors can take self-guided tours of the buildings, replete with Shaker antiques and craftsmen demonstrating Shaker techniques. A shop sells Shaker furniture, baskets, pottery, braided rugs, quilts, brooms, woven goods, books, and prints. More information: (606) 734-5411.

**Arkansas: A bath event**

Hot Springs was a resort long before it became a National Park in 1921. Old bathhouses and promenades preserve the feeling of Victorian luxury in Hot Springs, and old-fashioned bathing pleasures can still be found. At The Arlington, the bath is an elaborate ritual that takes place in the hotel's own whitetiled, scrubbed-clean bathhouse. First you soak in a hot whirlpool bath (the water is piped in from the springs), then you get rubbed down with a loofah and wrapped in hot towels by a bath attendant; following that are a sitz bath, hot packs on your sore muscles, and, finally, a great massage. More information: (501) 623-7771.

**North Carolina: A native carnivorous garden**

North Carolina boasts one of the highest number of native carnivorous plant species in the world, and the North Carolina Botanical Garden in Chapel Hill has recreated a boggy savannah with hundreds of native carnivorous plants—Continued on page 8.
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TRAVEL
continued from page 82

some rare, some bizarre, all beautiful—including Venus’s-flytraps, butterworts, sundews, and pitcher plants. A path winds around the edge of the mini-habitat, offering broad views of the different plants. And at the Botanical Garden’s potted—carnivorous plant collection visitors can examine more closely the subtle beauty of the jewel-like tentacles of sundews or peer down the glittering throats of tubular pitcher plants, where insects and sometimes small frogs and toads are lured into becoming plant food. More information: (919) 967-2246.

South Carolina: Old town with new energy

David and Terry Murray are a young couple who recently bought a historic house in the seacoast town of Beaufort and turned it into the inn of their dreams. The Bay Street Inn has only five guest rooms, each with a fireplace and private bath and each furnished from the Murrays’ collection of 18th- and 19th-century furniture. The Bay Street Inn is on the National Register of Historic Places, as is Beaufort’s entire historic district. Beaufort grew under a prosperous plantation culture and, although some of its houses are pre-Revolutionary, most, like the Bay Street Inn, were built between 1820 and 1860 in what is termed the “Beaufort Style,” an airy, cool, Barbados-influenced architecture.

In the last 7 years, $50 million has been spent on Beaufort’s historic district, now an excellent area for walking or bicycling (The Bay Street Inn lets guests use its bicycles). Just over an hour’s drive from both Charleston and Savannah, Beaufort is a perfect base for day trips to those cities. For reservations at the Bay Street Inn: (803) 524-7720.

Georgia: Private island goes public

Little St. Simons Island, off Georgia’s coast, was bought by a family in 1901 and until two years ago its lodge and little cottages were used exclusively by the family and their friends. Now the island retreat is open to guests. Resident naturalists take guests on tours through the wild forest of pines, oaks, and palm where they spot alligators, snakes, deer, hogs, wild ponies, birds, dolphins, and big sea turtles. Other things to do include horseback riding, fishing, and swimming. The island’s only telephones is radio-operated, and guests won’t find air conditioning or TV. But, for some an unspoiled island with simple but comfortable lodgings is luxury enough. Information: Little St. Simons Island RO. Box 1096, St. Simons Island, Ga. 31522.

Alabama: Devotion to the past

Every spring the town of Eufaula holds

Continued on page 1
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Follow ordering instructions as given on page 86. Please do not send stamps. Allow up to four weeks for delivery. Mail filled-in coupon, with check or money order, to HOUSE & GARDEN, Department 3A, P.O. Box 2793, Clinton, Iowa 52735

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When this spring turns warm, art dealer and collector Stephen Mazoh will be the envy of swimmers all around, especially swimmers who are art lovers, too. The swimming pool below is by English artist David Hockney, who traded his canvas for a meadow on Mazoh’s farm.

Hockney is fascinated by the play of light on water, as his masterful paintings and drawings of water—particularly water in pools—show. When a close friend of Hockney’s, Henry Geldzahler, had the idea of asking him to paint Mazoh’s real pool, it was an unexpected challenge to the artist, an opportunity to paint nature in nature’s own studio. Having arrived at his famous crescents and swirls to represent light and water in action, Hockney enjoyed the notion of an added dimension in the play of these elements. And though the horizontal and vertical surfaces presented design problems, Hockney applied his refractory squiggles to the pool with supreme success. Now nature imitates art—a human swimmer in the Hockney pool looks just like a Hockney painting.

Paintings and pools, decorating and gardens are all part of our way of connecting with nature. For more spring celebration we turn to an English garden in full flower. We show you how an architect built a house whose garden is the most impressive room. We unveil four kitchens remodeled expressly to let in the warm sunlight.

Spring is awaited everywhere, of course, but particularly in Finland, where House & Garden traveled to capture for you the beauty and uniqueness of the Finnish people, their designs, and their nature-oriented way of life. Yes, spring is just around the corner. We suspect you’ll be happy to meet it too.
Country days rich in outdoor pleasures, and at day's end, an art-filled house decorated to welcome all
Eight years ago, a Baltimore-bred New York art dealer found himself longing for a country life. “I wanted to feel the seasons—outdoors in an elemental way. I wanted to watch things grow.”

It was the land—“romantic land,” a 270-acre horse farm in the Hudson Valley 100 miles from the city, where most of his clients were concentrated—that made Stephen Mazoh choose this property, but he also acquired a potentially charming farmhouse built in 1820 and enlarged in 1860.

His purchase meant years of hard work. The woods and fields were overgrown, the horse fences were in useless condition, and the house was “a slum”: peeling paint, leaky roof, ruined floors, primitive heating, clumsy traffic patterns.

Mazoh soon made it habitable, but waited until a year in residence showed him how to rearrange the entrances, passages, and stairways.

Above left: A 60-foot pool, surrounded by rolling farmland, is also a wonderful spot for sunning and open-air lunches. This is the first pool whose inside walls were painted by David Hockney. Above right: 1860 wing.
A rundown farmhouse reborn as a subtle background for art and a center for the hospitality of a generous host.

Above: The dining room, part of the 1820 core of the house, faces east and west and provides sunrise and sunset views across long stretches of sheep pasture, corn fields, and woods. Like all the public rooms, this one has an open fireplace, and like all public rooms but the living room, it has a floor of Pennsylvania bluestone. Left: The living room, added in 1860, was blocked at this end by an entry hall and stairs until Mazob eliminated them, opening the wall to the view.
For several years the farm was a full-time home to Stephen Mazoh, but he found it an inconvenient base from which to serve the people who come to him for works of important 20th-century artists such as Matisse and Dubuffet. Now he has settled into a pattern of weekdays in New York and is also a weekend dealer operating out of the farmhouse: Almost everything on these walls can be bought.

Mazoh's life as a country host—"I am never here alone"—is a source of gratification to him and to his weekend guests, who are well-housed, well-fed, and free to find their own amusement outdoors, in the interesting rooms, and in the imaginative bringing together of people.
Guests scatter, reading, swimming, working, then meet at mealtime: indoors, on the deck, or at the pool.
FRESH FIELDS & FINE ART
White and stone and wood make everything glow: flowers, pictures, people.
A n important aspect of Stephen Mazoh's remodeling plan was the relocation of the main entrance, now more conveniently placed in the former kitchen, where a stairway now rises. This entry hall is cheered by a new fireplace. The present kitchen occupies the adjoining caretaker's apartment, which was gutted and remodeled to become one large, bright room.

Mazoh, who was his own architect and interior designer, says, "People think I decorated this house. I didn't. Everything is neutral because I want the pictures looked at. I don't like color except in art." Savoring the sophisticated tranquility of gray stone, pale-stained pine, white plaster, and soft beige fabrics, a visitor might want to discuss with him the definition of "decorate."
With a talent for cosseting friends and clients, Mazoh made rooms for solitude as well as rooms for gathering together.

One of Stephen Mazoh’s greatest gifts to his visitors is comfort—a matter of mood as well as the considerate provision of good chairs and beds, convenient tables, and adequate places to set luggage. In cold weather, fires blaze in all the public rooms, warming the spirit as well as the air. In summer, cross-ventilation welcomes every breeze. Several rooms have walls of tempting books, and everywhere the art on display reinforces the charm and historical fascination of the old farmhouse itself. *By Elaine Greene. Editor: Kaaren Parker Gray*
FRESH FIELDS & FINE ART
My home is a mid-18th-century house in the corner of a cul-de-sac in what is snobbishly known as Belgravia, I prefer to tell people it runs parallel to Sloane Street. Originally owned by the royal clock winders, it went through various hands, some more generous than others, before being bought by myself the day I returned from one of my frequent New York trips. I liked the shape and the way none of the walls seemed square to the next. The area was convenient to my office, late-night shopping, and with a pub next door not only could my wines be cared for, but the occasional early guest had an extremely pleasant waiting room if I should arrive home a little late.

Having bought the house, I then came to the decision-making.

Whereas I am usually definite with clients as to how, why, and what they should do, I suddenly found myself floundering. Why not Art Deco? was my original thought.

Accordingly, the Christopher Wood got mirror-framed, and now it hangs as a reminder of what not to do before one has to make an absolute decision. But—then I saw the chimney piece. It was the ideal size and proportion (the latter being my criterion for all design). More than I wanted to spend, of course, but I closed my eyes, opened my checkbook, and decided that it was all or nothing, and so ordered the correct-to-the-period small briquettes to be fixed as linings and hearth. Three weeks work for a charming old gentleman who would only lay a 6-inch course each day:

Cut-velvet sofas in the sitting room, left, are covered with Indian woven cashmere shawls and a multitude of cushions, some needlepoint, some traditional Philippine weaves, some hand-painted silk to match the design of the prewar Portuguese handwoven rug. Coffee-table top is an old stained glass once the overdoor of a provincial Edwardian house called Kenilworth.

The Mastering of a Masterly House

By John Siddeley

An international designer tells the story of a house in London's Belgravia that took him by the hand—and led him to decorate as he's never decorated before.

As this issue went to press, House & Garden was saddened to learn of John Siddeley, Lord Kenilworth's death in New York, where he had just formed an association with the decorating firm of McMillen. His habitual optimism and generous contribution to the design world will be missed here and abroad.
"If the look of the house is a little eccentric, the owner is pleased."

I don't like my work to fall down," he insisted. The next problem was what to do with the embossed anaglypta paper. I was extremely fearful that, apart from the expense, stripping it off might make the whole house disintegrate, and so I called in my master painter and muttered, "Fortuny—make it look like a Fortuny fabric." After dragging, rag rolling, blotching, and generally creating magic he achieved the desired effect, including fixing a plaster cornice, which he proceeded to marbelize to match the fireplace.

By now three months had passed and the dust had risen and fallen and risen whenever one walked across a room, which one did as little as possible, or sneezed, which was often. There is always a point of no return in house decorating, and I was fast reaching a point when I was ready to sell to the first available buyer. Whatever one touched, wherever one (Continued on page 208)
M A S T E R I N G A  M A S T E R L Y  H O U S E

"Just because the sofas might be over-stuffed didn't mean that the rest of the furniture, pictures, and objects had to follow suit."

The walls and ceilings in master bedroom, left, are covered with inexpensive printed cotton by Design Resources. Lamps, bedside tables, and false ivory bed came from Siddeley's Onslow Square apartment. Syrie Maugham's old mirrored dressing table, opposite page, "was kept as a memento rather than for its now macho image."

Above dressing table is an early Edward Munch Master bathroom, above, has vinyl lizard wall covering by Lee Wallis. An Art Nouveau door reflects in the mirror.
The Fire Island, New York, house, above, designed by architect Peter Wiberg, is a playful exercise in spatial mimics the housed Its sinusoidal spasm projected on the far side of the main structure endowing the periphery with periphery appear as though they were pulled away from the space
A young architect designs his own summer hideaway

WHERE HOUSE AND GARDEN ARE ONE
WHERE HOUSE AND GARDEN ARE ONE

The garden is the main room of this island retreat, in which privacy and openness, symmetry and flexibility, sunlight and shadow are poised in constant balance. The lawyer who represents himself in court, so the saying goes, has a fool for a client. But what about the architect who designs his own house? The saying goes: One enters from the street and is immediately outdoors again.

The simple structure in question is on Fire Island, the sandbar ribbon that stretches along the South Shore of Long Island. Although Fire Island has never had the high-chic status of the nearby Hamptons, in recent years it, too, has been subjected to architectural extravaganzas that are totally out of keeping with the typical small-scaled structures indigenous to the region. "We knew that we didn't want a new Fire Island house," Wilson explains. "The houses that appealed to me most were the old Fire Island beach shacks, uninsulated and unfinished on the interior. There was a tradition here in the 1920s and '30s of thoroughly modest houses used for going fishing at the beach." That is what Wilson has tried to recreate, although his scheme reveals on closer inspection a much more intricate sensibility than one imagines from its rather ordinary surface. Which is just fine with the architect: "It is a source of satisfaction to me that people think this was an old house that we renovated," he notes, obviously proud at the success of his deception. But any first impressions of a prim little cottage are left behind at the front door. No sooner has one entered the blue-painted, pedimented portal than one is back outside again, the doorway being no more than a false front that leads to an arbor-bordered garden that is the formal centerpiece of this inward-turning plan. "We think of the garden as the main room of the house," says Peter Wilson. "We're out in it a great deal, we entertain there, and even when you're inside it's still the main focus of the house."
Main living area, left, is much brighter and more open than exterior, below left, implies. Windows with dormer lights above, skylights, and sliding glass doors facing garden fill interior with light. Bent plywood furniture is by Alvar Aalto. Floor tiles were patterned to create area rug effect.

It was certainly the focus of a great deal of care on the part of both its owners. Martha Pietzke had spent time in Florence, where she became fascinated by formal Italian garden design. Frequently the desire to recreate something large-scale in a small space—a seemingly inescapable and usually fatal attraction for many of today's young architects—leads to a design disaster. But here the idea of a radially planned Baroque garden seems completely, if unexpectedly, at home.

Explains the architect, "Although this is a vacation community, it is actually a very urban situation—small lots, lots of houses—so an 'interior' house seemed very appropriate to us. I didn't want the typical English solution of a house facing a sweep of land because I don't have a sweep of land. We found what the minimum zoning requirements were for the size of the house itself—it had to be no less than 600 square feet—and then enclosed the plot of land we own to its maximum zoning limit, giving us a garden that is actually part of the house."

But gardening on the sandy, windswept island is no easy matter, and so the architect and his wife sought the advice of landscape designer James Viles, himself a Fire Island resident and an expert on which plants will grow there and which will not. The outcome is a tranquil space, at once formal and relaxed, that summons up a wide variety of associations for different people. Not only are the gardens of Renaissance Italy evoked, but the lush mixtures of luxuriant flowers that spill from the wedge-shaped beds also seems much in the English country garden tradition of carefully tended wilderness. For others, the rhythmic irregularity of the arbors that surround the garden seems almost Japanese, while those familiar with the San Francisco Bay Area's turn-of-the-century outdoor pavilions and pergolas (in turn influenced by Japanese design) will see yet other similarities. That is why this garden provides vistas far wider than its diminutive size.
WHERE HOUSE AND GARDEN ARE ONE

The interior is not composed of conventional rooms but is separated into successive screened spaces full of light even on cloudy days.
Projecting bay at the far end of the house, opposite page, has window seat, which the architect uses for chess games. His wife, a writer, uses the loft above it (reached by spiral staircase) as her study. Woodburning stove provides adequate heat for chilly summer nights. Bedroom, above, is set off by pedimented portal.
WHERE HOUSE AND GARDEN ARE ONE

The simple materials of this house make it seem unremarkable at first glance, but a closer look reveals the architect’s fascination with details.

Unlike the designs of some of his contemporaries, Peter Wilson’s Fire Island house does not assault the viewer with a virtuoso demonstration of every architectural skill at his command. It exists, instead, on two different levels that may be partaken of with complete satisfaction, either separately or together. On one hand, this is a lesson in what a vacation house ought to be: relaxed, easy to take care of, and tending to simplify, rather than complicate, the summer lives of its occupants. On the other hand, it displays the unmistakable imprint of its visually aware owners, who have missed few opportunities to express that awareness throughout.

Even on the quiet exterior, great attention to detail has been paid: Peter Wilson tracked down the hard-to-find windows typical of the older houses on Fire Island (double-hung sash, with six small upper panes above a large, single lower pane). On the interior, his painstakingly worked-out scheme for patterned tile floors shows the same kind of patience and thoughtfulness, but again, it is not an ostentatious display of the designer’s cleverness. The interior is not without some problems, however. The flooring material, though a practical choice for a beach house, tends to collect sand in the joints between the tiles. The house’s spaces are exceptionally small, especially the kitchen, and the lack of conventional doors and ceilings—the bedrooms are merely screened off from the larger interior—makes privacy difficult. The ideal inhabitants would be a childless couple on very good terms with one another.

But this house was deliberately planned to be as compact as possible, although a new person in the lives of Peter Wilson and Martha Peitzke might soon require its expansion. Four months ago they became parents of their first child, a son, and what was originally intended as a guest room will now become a nursery. The potential expansion of their family beyond its present size doesn’t present much of a challenge to the reworking of the house, either. “If we have lots of kids there’s still no problem,” says Wilson. “This is a very cellular structure,” he explains, pointing to the modular pergola, “and we can just fill it all in. I can see 10 little cabanas all around the garden. The kids can just roll up their shades and come out into the morning sunshine.”

By Martin Filler. Editor: Elizabeth Sverbeyeff Byron. See Building Facts.
Two new ways to play it...

New Kool Lights
There's only one low tar with a sensation that's as refreshing as Kool Lights. The taste doesn't miss a beat.

New Kool Ultra
One ultra has a taste that outplays them all. New Kool Ultra. Even at 2 mg., you get the refreshing sensation of Kool.

Ultra Kings, 2 mg. "tar", 0.3 mg. nicotine, 9 mg. "tar"; 0.8 mg. nicotine av. per cigarette by FTC method.

A WOMAN AND HER DECORATOR

The key is passion— for solid colors, clean lines, and contemporary art.

jecting bold style into a city co-op

Painting by Squeak Carnwath.
tropical colors, and doors and windows open to the outdoors, can expand your living space,” says decorator Chuck Winslow.

She's wife, mother, and a West Coast fashion editor for Vogue, and Sharon Harts Wick's home cheerfully reflects the diversity of her life. With the help of decorator Chuck Winslow of Chuck Winslow Associates, she gave her home a look that's as lively and contemporary as she is. Though the place exudes sumptuousness, Mr. Winslow's overall plan for the co-op is deceptively simple: oversize furniture to add impact to rooms of average architectural interest; lots of color; tall plants and dramatic flowers to fill in the spaces.

Sharon and her husband, Mike, share a passion for contemporary art, a feeling well-evident in the living room. The color scheme pairs Sharon's favorite, white, with red: “perfect for all the holidays!” White walls were painted buff “to keep the furniture from visually floating away,” says Mr. Winslow.

The dining room marries the Wicks' diverse tastes happily, with Mike's traditional Sheraton chairs circling Sharon's playful table setting: a hand-painted canvas skirt, ceramic plates, florists' flowers mixed with cut flowers from the deck, lined up in slender bottles. Details, see Shopping Information. ■ By Mary Seehafer. Editors: Marilyn Schafer, Jacqueline Gomnet.

The bed, left, is framed with bamboo and draped in cotton voile.
Women and Her Architect

Revamping two rooms to live like eight

Versatile furniture and clever built-ins add up to a space that's easy to share

When sky-high city rents obliged Ann Chancia to restrict her apartment-hunting to one-bedroom units, the young mother decided that her five-year-old son, Alexander, would get the bedroom and she part of the living room. A particular turn-of-the-century apartment appealed to her, since its living room was bisected by a foyer and so was naturally divisible into separate living and sleeping areas.

She called in architect Wayne Berg, and he designed four furniture modules to make formal and functional sense of the 740-square-foot space. In the living room, a banquette tucked into the curve of the turret windows next to the piano incorporates stereo components and underseat storage. A columnar enclosure of painted display tubes and a companion dining table create a sleeping and dining porch opposite the windows. And in the foyer, overleaf, beside a Kabuki mask, shelves include a drop-down desk, so the passageway doubles as a library.

Ann Chancia, left, delights in Chopin—and Lalique, other period crystal, right.
t o make the bedroom of the apartment do triple-duty, Mr. Berg designed an urban tree house where Alexander can sleep and play—complete with a mock window and deck he can open and shut and a black pipe-column he can slide down, firehouse-style. Alexander calls the module "my house." The family cats—Cody and Calamity—never tire of exploring it with him. The stairway hides "the garage" (for toys), and on the far side is Ann Chancia's private dressing area with a lighted makeup table and cubbyholes for sweaters. Ann and Alexander use the area in front for games and TV-watching.

All through the apartment, Ann's favorite colors add warmth and liveliness—dusty rose, shades of aubergine and mushroom—a grayed palette as avant-garde as Post-Modernism, as romantic as Art Deco. See Inside Story and Shopping Information. 

By Margaret Morse. Editor: Jacqueline Gonnet

Above: The eight-poster enclosure for the sleeping and dining area of the living room. Below: The foyer-library.

Child-size loft overlooks a den, conceals the dressing area
In 1961, Mr. and Mrs. David Verey's garden was buried beneath grass where their children had played cricket and ridden ponies. Once the need for sporting space was gone, Rosemary Verey began to remake the garden. The land surrounding Barnsley House already had a framework from which to begin: sun-warmed walls with a patina of lichen waiting to show off plants, century-old trees and shrubs young enough to be shaped into forms with character. "I'm an adventurer," she says, "and when it came time to design the garden at the back of the house, I was determined to do my very best." So with visits to garden shows, thoughts shared with nurserymen, friends, and family, and the oldest and newest of garden books, Rosemary Verey began with pencil and paper in hand.

A mix of informal and formal, opposite page: rock roses and violets run freely beneath tiered Irish yews. A 25th-wedding anniversary gift in bloom, left: June flowers of laburnum dangle above purple heads of Allium aflatunense, hozas, golden lemon balm.
A good perspective on the shape of the land, a sound knowledge of plants, and a well-thought-out plan make Rosemary Verey's garden one to walk in almost year round. "I had learned about making use of the longest distance to create vistas. Areas of the garden should flow smoothly into one another yet carry on with different moods. And simplicity is often best," says Mrs. Verey. Symmetrical borders circle the Irish yews, leaving wide-open spaces for garden viewing. Grass paths emanate a sense of spaciousness and beckon garden strollers. "Paths should lead somewhere but they should end at something," says Rosemary Verey. So in her garden, they lead to places to sit. And because she chooses plants for year-round value, textures and forms carry on the interest after the flowers have gone. "I'm mad about fragrant plants, too," says Rosemary Verey—so much so she has written a new book, The Scented Garden. For more, see Gardeners Notes, page 174. By Margaret McQuade Editor: Susan Littlefield
The knot garden, above, a sunny spot to sit on garden benches made by son Charles Verey.

At the back of the garden, below, Irish yews cross path from temple.

Blend of evergreens, below: cotoneaster, shaped boxwood hedges, pyracantha.

A th from fountain to temple, above left and opposite, mixed borders and lime walk scaled to perfection.

Inside the garden wall, below left, a fountain sculpture. Spouting frogs at rest can be heard across the garden.

of climbers, above, honeysuckle berries its fragrance window high.
In Russell Page's eyes, the architecture of Barnsley House, above, is complemented by the garden.

A favorite clematis, 'Nellie Moser,' below left, climbs up a warm wall alongside rambling Rosa 'Danse du Feu.'

In the Elizabethan style, a rosemary hedge, below right, edges threads of Teucrium and variegated box.

The Education of a Gardener by Russell Page was one of Rosemary Verey's most treasured guides while she rebuilt her garden. Since then, the author and the educated gardener have become great friends and respectful admirers. Here, Mr. Page reflects upon some of Mrs. Verey's unique inspirations and how they shaped her garden. Out of print since 1962, his book is scheduled to be reprinted this fall by Collins in London.

Barnsley House sits on the eastern edge of the Cotswolds in a valley that people have gardened in for centuries. The front of the house is understated, with no hint of Rosemary Verey's bigger garden behind. The main approach is through the house—but I like to start at the front door, walk around the side, turn a corner and come across hundreds of little treasures. Where most people would have been satisfied with a line of geraniums or petunias, Rosemary has used every available angle and level to show off plants. The wall off the drawing room door is covered with blue ceanothus, variegated euyonoma radicans, and a fragrant honeysuckle, Lonicera 'belgica,' that lift color and fragrance two stories high. Steps below are lined with pots of ivy-leaved geraniums: They give a little dressing and add spots of color. In wintertime, they're replaced with variegated hollies and other small evergreens. From that door, a line of Irish yews stretches out into the garden, and beyond them are the lush borders, just thick with wonderful plants. One brims with masses of lupine and a special jacob's-ladder grown from seed brought from Palestine, the other sparkles with any number of different plants—red potentilla, offset with osmanthus, variegated lamium and a mound of lady's-mantle with its beautiful soft green leaves. Each plant is given room to breathe, and they all work next to one another because Rosemary has a year-long interest in every plant, not just the flower or the mass effect of combined colors. She understands well that most plants bloom only three weeks out of 52 but she cares about all 52—and that is what makes the difference. She is steeped in plants—and gardening is perhaps her major interest and

Continued on page 175
Quick!
What cigarette brand is the lowest in tar?

Don't say Carlton. Because it isn't. Though we couldn't blame you for thinking so. Carlton's been advertising itself as lowest for a long, long time. And in fact, it used to be.

But today? Just take a look at the chart on the right. In it are a number of very interesting numbers. showing current tar levels of different brands.

What's the Ultra Lowest Tar™ brand?

Now Soft Pack 100s have less than half the tar of Carlton Soft Pack 100s.

Now Box 100s are the lowest cigarette available, bar none.

And no cigarette, matched length for length, is lower in tar than Now. Quick! What cigarette brand is the lowest in tar? There's only one answer—Now.

NUMBERS DON'T LIE.
NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.

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<th>80's box</th>
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All tar numbers are av. per cigarette by FTC method, except the one asterisked (*) which is av. per cigarette by FTC Report May '81.

NOW
The Lowest
The lowest in tar of all brands.


BOX, BOX 100's: Less than 0.01 mg, "tar", 0.001 mg nicotine.
SOFT PACK 85's FILTER, MENTHOL: 1 mg, "tar", 0.1 mg nicotine.
SOFT PACK 100's FILTER, MENTHOL: 2 mg, "tar", 0.2 mg nicotine. av. per cigarette by FTC method.
SENSUOUS
SENSIBLE
SENSITIVE
FINLAND
Rich colors, strong forms dominate in the rustic simplicity of this 300-year-old log house from Karelia, Finland. More: page 138.

Beth Gaynor finds a feeling for life, an eye for beauty, a talent for design.
Love of nature takes on romantic overtones in a country where people celebrate a holiday on the longest day of the year—the summer solstice. A sensitivity to the gifts of nature is heightened by extremes: long, lush summer nights when the sun barely sets and long, barren winter days when it hardly shines. Finland is a country that lives by its senses: being sensible about life as a way to make peace with it, tuning in to its sensations in order to enjoy it. This is the secret of a people who delight in the touch of perfect joinery on a piece of birch furniture, in the first bracing plunge into a cold sea after sauna; who take care to lay a spray of pine by the door to release its scent when scraping shoes, to build houses so they don’t spoil the natural horizon. On these pages are glimpses at Finnish homes old and new, in country and city; a look at the humanistic modern design for which Finns are world famous; and a peek at one of their most loved and most misunderstood-from-afar rituals—the sauna.

A way of bathing that dates from ancient times, sauna is also enjoyed today as a means of relaxation, a time for meditation and quiet, above. The country sauna often sits at the water’s edge for an invigorating dip between heatings and scrubbings.

Right: A charming gazebo in a meadow of birches, for summer dinners near a sunlit nighttime sea.
arely does a country produce something of such high quality that it becomes an international synonym for excellence, like Swiss watches or French perfume. But it’s even rarer for a country itself to become a symbol of consistently high design standards.

Since the end of World War II, we have seen just two serious contenders for the title of good-design champion of the world—Italy and Finland. Italy’s emergence in the postwar years as a leader in architecture, furniture, product design, and fashion didn’t seem all that surprising, coming as it did as only the latest installment in a spectacular artistic tradition stretching back to ancient times. But Finland, on the other hand, was still little known as a cultural force even within Europe. Long the odd-country-out in Scandinavia, Finland’s designs were not as widely appreciated as the new Swedish design of the 1930s or the “Danish Modern” that became a decorating fad in America during the 1950s.

During that decade Finnish design began to catch on in the rest of Northern Europe, but it wasn’t until the late 1960s that it came into its own in this country. Young architects such as Charles Moore, Robert Venturi, and Romaldo Giurgola “discovered” the furniture of Alvar Aalto and the fabrics of Marimekko as a welcome alternative to the overused classics of Early Modern design, which some people were beginning to reject as cold and sterile. Many other members of the late-‘60s generation found in Finnish design the perfect expression of their new values, which emphasized the senses over the intellect. The natural materials and inviting physicality of Finnish furniture, fabrics, and household objects—which are often as much fun to touch as they are easy to use—further added to their popularity among consumers who demanded more than just another pretty object on a shelf. The success of many of the good-design retail outlets that have sprung up across the United States in the past 15 years is due in large measure to their heavy representation of Finnish products, which have been eagerly accepted by a large public that wants neither high-tech frigidity nor sentimental country cuteness in the objects they live with every day.

The conditions within Finland that led to this remarkable chapter in design history are numerous. Among them are an independent (Continued on page 173)

Finnish design is based on the magnetism of opposites: it is at once logical and intuitive, sophisticated and folksy, functional and whimsical, simple and complex. Above all, its characteristics embody a comforting sense of man’s place in nature. Understandably it is finding an appreciative new audience today.

The continuity of Finnish architecture is shown in three houses, built respectively, in the 17th century, top (see p. 132), 18th century, middle (see p. 142), and the 20th century, bottom (see p. 140).
Forests and water are constants on the Finnish horizon, even in Helsinki, where wooded parks and island living add to the quality of city life. Everyone who can enjoys a weekend house—the simpler, the more valued—where contact with these primal elements is foremost. Simplicity is an ideal in this way of life. Here, a rich folk and agrarian past moved almost directly into a technological present, bringing with it the aesthetics of plain shapes, woody textures, uncontrived patterns: Finland, until 1917 ruled in turn by Sweden and Czarist Russia, never had a monarchy or royal style. Thus, a grass-roots approach to design of houses and objects naturally evolved into a present-day respect for materials and their function.
Stylish simplicity in modern terms: living on levels in an open glass house that brings nature
A seaside city house designed by architect Antti Nurmesniemi, for himself and his wife Vuokko, a textile designer, changes color and texture with shifts of the sun.
Charming rooms often lie beyond the façade of the ubiquitous box-shaped Finnish house. The countryside is dotted with boxy wooden homes painted a warm, deep red—a weather-resistant stain originally made from a mix of earth, oil, oatmeal, and eggs. Since the earliest dwellings, a severity of climate dictated this simple shape: It was easiest to heat. Massive corner stoves used for cooking as well as heating once sat like sculpture in primitive log houses. Later, these units were reduced in bulk and faced with ceramic tile, as decorative as it is radiant. In this case as in others, Finns find special delight in infusing the functional with beauty. During summer months vases are filled with branches and flowers in profusion; arrangements are loose and natural in form. But the ideal vase is designed to be beautiful in winter, too, when flowers are precious here, and it may sit empty as an object worthy of admiration in its own right.
Handwoven rag rugs over clear pine floors give strong direction to the rooms of the 18th-century house, above, owned by Brita and Roger Lindberg. Furniture of the Gustavian period, both Swedish and Finnish, plus antique Russian crochet and lacework make this restored country house rich in history.

A unique suspension system and the use of pale color soften the feel and the look of this new high-tech chair designed by Heikkilä and Wiherheimo for Vivero.
There is a strength in the Finnish spirit even when it’s expressed in more delicate forms. A clear sense of self has been something of a necessity in this Nordic land where the cultures of East and West meet. As stylistic waves passed over, often only the essentials of a look were adopted and simplified to suit the resources and needs of a country people. Historically, Finland has felt both Swedish and Russian influences, ranging from the fine-lined and gently ornate to the Byzantine and richly dark. But in times past, as today, what emerges is a sense of style that is distinctively Finnish, in which clean lines and harmony are prized above all.

Romantic excess—the sparkle of five crystal chandeliers in the sophisticatedly simple wood dining room of a 19th-century old manor house.
Delights for the eye and for the body in organic Finnish design: There is a timelessness to the best of it, a responsiveness to the fluid forms in nature.

Soft leather chair by Kukkapuro for Avarte

Delights for the eye and for the body in organic Finnish design: There is a timelessness to the best of it, a responsiveness to the fluid forms in nature.

INLAND

Ruht, at-home pool for dipping after city sauna

Marimekko's bright new spring cottons

Aalto's curvacious Paimio chair for Artek

Country classics on an old painted pine table

Sauna by the sea with wood to fire it

Long rag runner on seaside scrub table

Sarpaneva's high-polish steel designs for Opa

For all Finnish products, see Shopping information, page 181, for more on Finland, see page 74
Remodeling with cheering light and choice equipment means new pleasure for mealtimes—and transforms a drab room into a lively family center.

Four kitchens opened to the sun.
A glass-happy extension on a Washington, D.C., town house triples the space of a bite-size kitchen and lets the new owners enjoy the passing scene of a Washington, D.C., town house

Left: Stainless steel counter by stove is handy for hot pots. Butcher-block counter faces street. Above: Beneath the see-through kitchen, lower part of extension is bricked to match turn-of-the-century façade. Arched doorway leads to new sauna and bath for basement apartment.

A Personal Café

The old house is huge, the kitchen was tiny—not even two yards long—and dark. “My husband and I wanted it to be lighter—that was desperately important—and very efficient, with a place where we could sit,” says the woman of the house. Now the room has it all, and is three times longer, thanks to a uniquely glazed shed-roof extension. Designed by architect Hugh Newell Jacobsen, it has glass overhead and across the front. “The glass ceiling is the first thing guests notice,” says the hostess. “And they do gravitate to the kitchen now! The light that comes in is fantastic. It makes all the food look better.” Work areas are concentrated along two sides of a long aisle. Its minimal turnaround space is sufficient and saves steps. To help choose equipment and countertops, she had “seven reliable sources of advice—my sisters and mother, all good cooks.”
or Melvin Schifter and Sandra Stetson, cooking is "the ultimate art." It is also a wonderfully therapeutic change from their hectic New York business lives and a pleasure to share with their two grown children and friends. No wonder a topnotch kitchen had top priority in the remodeling of their
Kitchens Opened To The Sun

Plants in the Plan

Newly linked to a greenhouse, a redone Southampton kitchen lets a gourmet couple cook and unwind in a tropical clime.

115-year-old farmhouse. Years ago a greenhouse was added on one side; a huge barn backed up to another, so there was plenty of square-footage for architectural designer Virginia Frankel to work with. She combined three small rooms into one sweep and then, to bring sunlight and that greenhouse into the act, replaced a scene-hiding wall with sliding glass doors. For the heart of the work area she put the cooktop in an island so two can cook at once. Look closely and you see it has two slots for knives—his and hers. Such detailing is what makes the kitchen—and the Schifters—work so well.

Left: "It will never bore us," says Mr. Schifter of the black-white-brown scheme that provides calm for the room's many activities. Utensils hang at the ready on old fireplace wall. Light fixtures disguise steel beams. Above: Wall of equipment stretches to laundry/bar area. All appliances by Whirlpool.
They certainly did their homework,” says Jim Crissman of Crissman & Solomon Architects about a suburban family of five who knew exactly what they wanted their remodeled kitchen to have. Natural light, seating for all, professional gas stove, deep sink, and much more. Since a masonry façade made exterior changes difficult, the architects worked with existing openings. To increase natural lighting, they replaced two multi-paned windows with one-light casements, changed a door into a matching window, and added a rear entry of glass. The new approach, made by enclosing space under a porte-cochere, also enhances the welcome—everyone had always entered by the back door, which was fine with the family—and improves traffic patterns immensely.
With its new glass entry, revamped windows, and island seating, the kitchen is now the place everyone comes to first and stays for the fun of it.

Left: Glass shelves in front of new casements provide sparkling open storage. Beautifully crafted, the island has seating on three sides, drawers on the fourth. Far left: Additional storage is in adjoining pantries, including one with wood cabinets. Those in area that leads to dining room hold table accessories. Light from glassed entry comes through doorway in far wall.
The old kitchen was designed for the days of a full staff. For a couple who likes to cook — Chinese food is their specialty — and to entertain, it was too far removed from the family room, too isolated from guests. To create a sociable kitchen, interior designers Susan Thorn and architect Kenneth Lange of Elder, Angell & Lange gutted a jumble of service rooms, relocated back stairs, added space. A new skylighted glass wall brings in light and a view of beautiful grounds. The country look of barn wood and a new fireplace also lure the family's teen-age daughter and son and guests invited for intimate dinners. Details: see Shopping Information.
In a sprawling New England house, a new window wall helped turn an old kitchen from dark to light, from viewless to scenic, from desolate to inviting. Now friends love to come cook for their supper.

Left: Natural light reaches across a peninsular counter to the open kitchen. Far left: Stainless steel range island, storage near every work site, and up-to-the-minute equipment meet the needs of one, two, or many cooks. “Often we have four or six friends over to cook different Chinese dishes. The kitchen allows us to have that camaraderie,” says the woman of the house. Two dishwashers—“one of our best decisions”—make light work of clean-up.
WHAT'S A SPECIAL EVENING WITHOUT A LITTLE MAGIC?

Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.
Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.
Turning wheat into crusty masterpieces is a sensual and intellectual art

By Doris Muscatine

Over lunch one afternoon at Le Récamier, just off the Rue de Sevres in Paris’s fashionable seventh arrondissement, Lionel Poilâne and George Chaudieu are discussing bread-making and butchering. Poilâne, at 36, is the city’s most eminent baker. Chaudieu, at 82, is the dean of Paris butchers. Across from them, Lionel’s father, the master baker Pierre Poilâne, mostly listens. A recent stroke troubles his speech, but not his constant mischievous grin. Three women, a writer for La Suisse and two American friends, make up the rest of the party.

Chaudieu, comfortable, portly, a rosette punctuating the lapel of his dark striped suit, might be taken for a banker were he not talking so knowledgeably about slaughtering and its ritual significance. Sacrifice, he is explaining, is giving something up; in its ultimate form, giving up life. The slaughterer, by being able to give life or to take it away, gains inordinate power. The young people learning the trade today don’t recognize this, but they behave in response to an almost pagan force. No matter how practical the purpose, how removed from rites and sacrifices, they are still dealing with death, which is, after all, also the ultimate mystery of life.

With bread, Poilâne counters, the mystery is there, but it is the other end of the cycle. He brushes a persistent lock of hair from his forehead, and goes on: Bread deals with living things, with giving life, with growth, with the seed, the grain, that nurtures. Bread-making is basically sexual, from farming to baking. It is not coincidence that we say bread is the staff of life. The phallic symbol suggests creative energy, just as the plow, another old male symbol, regenerates the furrows of Mother Earth. The bread even expands in the maternal warmth of the hearth.

He pauses and looks up. Martin Cantegrit, the handsome young proprietor, is poised to take their order. He suggests an hors d’oeuvre of raw seafoods or poached eggs in a deep Burgundy sauce. A main course of sole and shallot butter over the nouvelle cuisine’s ubiquitous bed of juliened vegetables appeals to the women. The men prefer duck with olives. As a waiter pours Passe-Tout-Grains, a fruity Burgundian blend of Pinot Noir and Gamay, Poilâne continues. The sexuality of bread, the anatomical associations of the round country loaf, the miche, or of the baguette, is the base of a good deal of bawdy humor. Everyone laughs, having seen his father’s collection of explicit, hand-painted envelopes mailed by artist friends, playing on

David Massey
The woman who had too many goats... but knew what to do

By Carole Lalli

When her goats became too expensive a hobby, Laura Chenel went into the cheese business.

Laura Chenel started thinking of goats as her “habit.”

It started as a hobby. Keeping goats almost always is a hobby, although this usually comes as something of a surprise to those who never have, and never will, consider it. But there are lots of people who find the company of goats rather irresistible. They like clean, scratchy goat hair, damp brown goat eyes; they like the comforting presence of goats. Goats are nice as pets, if you overlook their taste for leather goods and a tendency to crankiness on the part of females in heat.

Laura Chenel was one such goat fancier. She kept goats at her home in Sebastopol, north of San Francisco, and later, when she bought a house in Calistoga, the goats lived there too. But after a time it seemed as though her sweet, bucolic hobby was turning against her. The goats—10 of them, plus six or seven kids—were taking over her life. Keeping goats rarely is done for profit in a country that raises its children almost as a matter of sacred trust on cows’ milk, but Laura Chenel’s goats were beginning to represent a serious negative cash flow. She was working at two jobs to keep the goats fat and happy, and, because she does not believe in half-measures, was managing and feeding them according to the best and latest methods. Not content to let the goats out to graze and hope for the best, Chenel fed them on protein-rich concentrated feed—alfalfa pellets and oat hay. The result was extremely high-producing goats; Laura Chenel milked them early in the morning before she went off to her first job and late in the evening when she returned from her second. She filled a lot of milk cans. As it happened, however, there was little outlet for all that product, and ultimately most of it was wasted.

Something was wrong with this scheme. Laura Chenel is the daughter of hardworking turkey farmers from tough middle-European stock; she was raised, not surprisingly, to be a high achiever. But there she was, with a small herd of goats sapping her energy and her income. She was working hard, all right, but she also was throwing milk into the ground.

Actually, the goat-milk business hadn’t been much up in Sonoma County for five or six years, ever since the Meyen-
berg concern had pulled out to relocate in Arkansas, where making goat milk products is a lot cheaper. Without the demands of a big distributor in the neighborhood to absorb their milk supply, the breeders with small herds of 10 or 20 head, like Chenel, were left pretty much in the lurch. About 40 of them in Northern California formed Pacific Goat Products, a cooperative whose mission was to promote the use of goat milk and extol its virtues—it has smaller fat globules than cow milk, for instance, which makes it easier to digest, and, because a goat is small and compact compared to a cow, it is a far more efficient milk machine. For a time the Sonoma Cheese Factory made and marketed a Jack-style goat cheese for the co-op, but as the company’s own cow-milk Jack cheese became more and more renowned, producing it alone required the factory’s full capacity.

Not much came of the co-op’s efforts, but Chenel’s idea of making cheese from all that goat milk, an idea that had been germinating way, way back in her brain, began to assert itself. She started experimenting in her kitchen, making batch after batch and recording her impressions of each, but she was disappointed and progressively frustrated. By any definition, what Chenel was producing was cheese, but it fell far short of the French chevres that served as her models. Theoretically, making cheese is a pretty simple matter: With a bit of prodding, the curds, separated from the whey, weighed, and aged, eventually turn into some sort of cheese. And that was what Chenel had—some sort of cheese. It wasn’t good enough.

The logical next step came slowly, but it came surely. Clearly, Chenel wasn’t going to make the great leap to accomplished cheesemaker without hands-on experience. She decided to go to France and somehow ingratiate herself into the homes of the little farmers who make the best goat cheeses. It turned out to be easier than it sounds.

For one thing, Chenel had studied French at college, so language would be no barrier. For help, she wrote to Jean Claude Le Jaoven, the author of the only textbook in existence on making chèvre, written specifically for peasant cheesemakers. Le Jaoven wrote back, simply, that Chenel should come over; two weeks after she did, she was with the first of three families with whom she would work and learn. It was from the third, Marie-Claude Bouyat, that Chenel says she learned the most. Bouyat is typical of many women who are cheesemakers; the art of making chèvre in particular continues to be literally a cottage industry, although more and more mass-produced goat cheese is appearing in French markets.

But Bouyat was special, obviously a cut above the others, and the difference showed in her cheeses, which were the first to be sold out on market day. Bouyat impressed Chenel with her style; she is a great perfectionist, a meticulous and extremely fastidious cheesemaker. Bouyat’s approach is somewhat modern—many more old-fashioned cheesemakers are reluctant to sanitize, believing in some vague way in the benefits of bacteria, whereas Bouyat is a fiend for cleanliness. Whatever else makes her a superior cheesemaker is far more allusive; cheesemaking, like winemaking, seems highly subject to unexplainable forces. Bouyat refined all of Chenel’s practical education and inspired her to be at once an intellectual and a traditional cheesemaker. Bouyat was, and is, Chenel’s mentor.

Whatever it was she learned—and she cannot really verbalize what that was—Chenel returned to California three months later an accomplished cheesemaker. And she soon became a professional one. Her company, California Chèvre, is operated out of a little cement-block building on a funky semiresidential street in Santa Rosa. At first, her production was so limited that Chenel had to send cheeses out to the stores and restaurants that were her first customers as soon as they were ready. They were snowy white, flat round fresh goat cheeses with a fresh delicate flavor and soft texture but were rarely more than one week old. Later, when she had the luxury of a (Continued on page 175)
Dessert wines and after-dinner wines are not very much in fashion these days, and it's our loss. They provide an unexpected bonus at the end of a convivial dinner party, an extra helping of hospitality, and an original way to round out an evening designed around wine. And for those not familiar with their charms, a glass of dessert or after-dinner wine may open up a new world of pleasure.

Some of these wines are more expensive than others, but none is meant to be quaffed in large quantities. Just a glass of Sauternes or port will satisfy most people, so one bottle is likely to be all you'll need for a party of six or eight.

Oddly enough, dessert wines are not always at their best with desserts. The sweetness of most pastries and confections diminishes the sweetness of the wine and robs it of its special opulence and concentration of flavors. Sauternes, for example, tastes much richer if served with Roquefort, whose salty tang provides a perfect contrast. Port can be served with Stilton, with a crisp apple or, later in the evening, with dried fruit and nuts.

Sauternes

The classic dessert wine of France is Sauternes, a luscious, honeyed white wine produced in a delimited district about 30 miles southeast of the city of Bordeaux. Sauternes and Barsac (a commune within the Sauternes district whose wines may be labeled with either name) are made primarily from Sémillon grapes that are not simply ripe, but overripe. If the proper conditions occur in the fall—early morning fog followed by sunshine—the grapes are affected by botrytis cinerea, also called pourriture noble, or the noble rot. Botrytis not only shrivels the grapes, increasing the proportion of natural sugar in the remaining juice, but it also alters the taste of the juice and the resulting wine. At its best, Sauternes displays a honeyed complexity and a concentration of bouquet and flavor that sets it very much apart from wines that are simply sweet.

Most of the Sauternes and Barsac are made from the best vineyards, or châteaux, in the best vintages. The most famous vineyard in Sauternes, and one of the most famous in the world, is Château d'Yquem, whose wines now cost $60 to $100 a bottle. There are a number of other top châteaux, however, whose excellent wines cost $15 to $25 a bottle, among them Suduiraut, Coutet, Cliemens, Guiraud, Rieussec, Sigalas-Rabaud, Doisy-Vedrines, Filhot, Nairac, and de Malle.

Vintages for Sauternes are 1970, 1971, 1975, and 1976. Although there are a number of 1978s now on the market, they are generally light and lack concentration. Sweet wines last much longer than dry ones, by the way, and if you come across any Sauternes from the fine 1967 or 1962 vintages that have been well-stored, they can be remarkable—rich, deep, and complex.

German Rieslings

The rich, incredibly intense sweet wines of the Rhine and Moselle, those labeled Beerenauslese and Trockenbeerenauslese, are made from grapes affected by the same noble rot as in Sauternes, although in Germany it is called edelfäule. There are some basic differences between Sauternes and the sweetest German wines, however. For one thing, most of the latter are made from the Riesling grape, which produces wines with a more fragrant and flowery aroma and with more acidity. Also, whereas a fine Sauternes usually has about 14 percent alcohol, most German wines contain only 8 or 9 percent, which gives them a certain elegance and balance.

Although the wines labeled Beerenauslese (individually selected berries) and Trockenbeerenauslese (individually selected dried—i.e., shriveled—berries) are considered among the world's greatest dessert wines, the winemakers themselves would never serve such rare and exceptional wines with food. They prefer to savor them on their own at the end of an evening or to sip them contemplatively on a summer afternoon. Remember that, generally speaking, wines from such Rhine districts as the Rheingau, the Rheinhessen, and the Rheinpfalz are likely to be somewhat richer and fuller-bodied than similarly labeled wines from the Moselle or its two tributaries, the Saar and the Ruwer. (You don't have to look at the label to tell them apart—Rhine wines...
Try this elegant vegetarian paté...
just one of the creative things you can do with Blue Diamond Almonds.

This sophisticated recipe - not half so rich as the usual liver pâtes - is a real discovery. You make it with Blue Diamond* whole natural almonds, one of five ready-to-go forms of Blue Diamond* cooking almonds. (From the top in jar: chopped, blanched whole, sliced natural, whole natural, blanched slivered.) Each adds texture, eye appeal and wonderful flavor to foods.

ALMOND MUSHROOM PÂTE

<table>
<thead>
<tr>
<th>ingredient</th>
<th>amount</th>
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<tbody>
<tr>
<td>1/2 small onion, quartered</td>
<td></td>
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<tr>
<td>1 small clove garlic</td>
<td></td>
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<tr>
<td>1/2 pound fresh mushrooms, halved</td>
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</tr>
<tr>
<td>2 tablespoons butter</td>
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<tr>
<td>1/4 teaspoon salt</td>
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<tr>
<td>1/8 teaspoon tarragon, crushed</td>
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<tr>
<td>Dash white pepper</td>
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<tr>
<td>1 package (10 ounces) Blue Diamond Blanched Whole Almonds, toasted</td>
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</tr>
<tr>
<td>1 tablespoon dry sherry</td>
<td></td>
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<tr>
<td>1 tablespoon heavy cream</td>
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BLENDER INSTRUCTIONS: Follow instructions above, using electric blender to chop and grind almonds. Add sherry to ground almonds; blend until smooth. Transfer to bowl. Chop onion, garlic and mushrooms; cook as directed. Add mushroom mixture and cream to blender; puree. Blend thoroughly into almond mixture. Stir in reserved chopped almonds. Finish as recipe directs.

Send for our Almond Treasury Recipe Booklet. Over 100 great recipes including salads, main dishes, vegetables and delectable desserts. Please send 75¢ to: The New Treasury of Almond Recipes, California Almond Growers Exchange, P.O. Box 42577, San Francisco, CA 94142.
are shipped in brown bottles, Moselles in green bottles.)

Unfortunately the finest German wines are not made every year—1976 was the last great vintage for these dessert wines—and they are not inexpensive. Figure $50 to $75 for a Beerenauslese, $75 to $150 for a Trockenbeerenauslese. However, you can still find some excellent and mature 1976 Auslese wines for under $20 that are rich enough to be sipped with pleasure after dinner.

Late Harvest California Rieslings

It was less than 15 years ago that the first botrytis-infected California Rieslings were harvested, but there are now a number of wineries known for these wines (labeled Johannisberg Riesling). California producers are not permitted to use German nomenclature, so their wines are labeled Late Harvest, Selected Late Harvest, and even Individual Dried Bunch Selected Late Harvest.

Fortunately for the consumer, the percentage of natural grape sugar left in the wine must appear on the label. The sweetest examples will range from about 10 percent sugar to 25 percent or more at prices from $15 a bottle to $25 a half-bottle. Chateau St. Jean, Joseph Phelps, and Freemark Abbey are three wineries particularly known for their late-harvest Johannisberg Rieslings.

Port

Port is a wine with an identity problem: some wine drinkers still think of it as a cheap, fortified “domestic” wine made for the “pennies per proof” market; others associate the wine with the snobbish atmosphere of London clubs and formal dinner parties at which the ladies withdraw and men circulate their decanter of port. Happily, neither image is appropriate today; port is an accessible delicious wine that provides a classic ending to the most democratic dinner party.

P ort as we know it was created about 200 years ago by British wine merchants established in northern Portugal. The wine is produced along the Douro River in a distinctive way. The juice begins to ferment into wine, but at about the halfway point, it is mixed with high-proof brandy. This stops fermentation while there is still quite a bit of natural grape sugar in the wine, and the result is a sweet red wine with about 20 percent alcohol. The wine is then aged in wooden casks, called pipes, and almost all is eventually marketed as ruby or tawny. (The principal exception is vintage port, the unblended product of a single vintage bottled after only two years in wood; it is a particularly intense and long-lived wine needing 10 to 15 years of bottle age to mature.)

As the name implies, ruby port is deeper in color, younger, fruitier, and more flavorful than tawny, which is older, lighter in color, and more delicate in taste. In practice, however, there are really two types of tawny. The less expensive bottles are likely to be ruby port lightened up with white port (made the same way as red port but from white grapes). When you see the ruby and tawny of a particular shipper selling for the same moderate price, you can assume that they are really about the same age. True tawny, aged for several years longer and therefore more expensive, is quite different: It has a subtle, delicate, and complex flavor, rather than simply tasting like a lighter, weaker ruby. Some reliable shippers whose ruby and tawny ports are available here include Cockburn, Croft, Dow, Sandeman, Taylor Fladgate, and Warre. Some attractive proprietary brand names—created and marketed by individual firms—at $8 to $10 or so (on whose labels the words “ruby” and “tawny” may not appear) include such rubies as Cockburn’s Special Reserve and Fonseca Bin 27, and tawnies such as Sandeman Partners’, Croft Distinction, Delaforce His Eminence’s Choice, Dow’s Boardroom, and the older and more expensive Harvey’s Directors’ Bin.

Popular and less expensive California ports are readily available from such wineries as Almadén, The Christian Brothers, and Paul Masson at $3 to $4. Also, small California wineries such as J.W. Morris, Quady, and Woodbury are now producing distinctive vintage-dated ports that sell for around $9.

Cream Sherry

The taste of sherry ranges from bone dry to quite sweet, but it is the sweet sherries—almost always labeled “cream”—that are the most popular here. They account for three-quarters of all the Spanish sherries sold. Sherry comes from vineyards situated near the town of Jerez, in southwestern Spain. Every winter new all new sherries are classified, barrel by barrel, into two basic categories—light, delicate finos, and fuller, richer olorosos. It is the olorosos that form the basis of almost all cream sherries. Unlike port, sherry is always fermented out until it is completely dry, so that each lot of wine used to make cream sherry must be sweetened before being bottled.

Harvey’s Bristol Cream is by far the biggest-selling sherry in America, and many people enjoy it as an apéritif or all occasion wine. Nevertheless, it is an appealing wine to serve after a meal, as are other well-known brands such as Dulce Gordon Santa Maria Cream, Gonzalez Byass Nectar Cream, Pedro Domecq’s Celebration Cream, Sandeman Armada Cream, and the newly introduced Bal
Cream. Croft Original, quite popular in England, is a pale cream sherry based on fino rather than oloroso and is less full and sweet than the traditional style. Gonzalez Byass has just introduced San Domingo, a pale cream sherry in the same style. Expect to pay $8 to $11 for Spanish cream sherries.

And Two More...

In Colonial times, Madeira was the most popular of all the wines consumed here, but today it is more often poured into the saucepan than into the wineglass. Madeira—which comes from the Portuguese island of that name—is made by an unusual baking process that gives the wines a deep brown color and a distinctive burnt taste. Sercial and Verdelho are the driest, Bual and Malmsey the sweetest. A glass of Bual or Malmsey with plain cake or by itself after dinner can be very enjoyable, and can also provide a historic link, however tenuous, with Washington and Jefferson.

The village of Tokay, in eastern Hungary, gives its name to one of the most famous of the world's sweet wines. Tokay Essence, an extraordinarily rich and concentrated wine, was famous for its recuperative powers and its longevity; examples from the early 19th century still find their way into wine auctions. We have to be content with less intense wines labeled Tokay Aszu, produced from grapes affected by the noble rot. Of the wines commercially available here, the Tokay Aszu labeled "5 puttonos" is the sweetest of all—amber colored, with a honeyed, slightly raisiny bouquet, but lacking the intensity of botrytised wines from France and Germany.

**FROM THE CHRISTIAN BROTHERS OF CALIFORNIA**

1979 Napa Valley Chardonnay. Once in a great while the seasons conspire to create a Chardonnay harvest of exceptional character. A warm July, followed by a cool August and brief September hot spell produced just such a vintage in 1979. Fully dry, but well balanced with subtle aroma, the wine has been lovingly matured in oak casks. This time honored method allows The Christian Brothers to bring a special richness to the varietal flavor of the wine. We invite you to enjoy our 1979 Chardonnay.

Brother Timothy F.S.C.

Cellarmaster

**MASTER BAKERS**

continued from page 159

chose shapes and names and the double-mistakes of poil, hair, and âne, ass.

They have all mopped up the last bits of sauce. Everyone except Chaudieu says no to cheese, but the Vacherin, served from a coarse straw mat, is a flow of cream from an orange crusty shell. Everyone has cheese after all, with thick slices of Poilâne country bread, the best oil for cheese, Lionel says. The acid of the leaven balances the richness better than white bread made with fat and sugar. Although not widely applied, this holds as true for foods like smoked salmon, eel, foie gras, caviar. Poilâne senior orders chocolate mousse, Chaudieu a strawberry tart onto which he spoons dollops of crème fraîche. While the women have coffee, he sips a cognac.

On the way back to the bakery, Lionel

Continued on next page
reflected. He has been a baker since he was 14. Some of his ancestors as far back as the 12th century were bakers. As a young man, feeling trapped in a life already determined, he tried to enlarge his horizons by making the business a part of broader activities: writing a book, _Le Boulanger_, one of Robert Laffont’s series on occupations; developing recipes for the Cuisinart; traveling widely—often to New York; once for a three-week festival at Bloomingdale’s—where they had his bakery in the window of some news agency, captioned ‘Even in France, the people must line up for their daily bread.’ This delights him.

His office is through a door behind the cashier. He sits at a desk made of an old kneading trough under a chandelier. His father settles in an upright light. His office is through a door behind the cashier. He sits at a desk made of an old kneading trough under a chandelier. His father settles in an upright light. His office is through a door behind the cashier. He sits at a desk made of an old kneading trough under a chandelier. His father settles in an upright light.

Upstairs where it is cooler, two bakers prepare pastries. Monsieur Duchemin, who sold his own bakery, is principally a puff pastry and croissant maker—but best in Paris, Lionel says. Vincent Tarjiga, the younger man running sheets of puff pastry through a new Swiss machine, is also a specialist in _feuilletage_. Poilâne used to make the dough by hand, but with the Swiss machine, the most diehard skeptic cannot detect an difference. To a rough sheet of basic dough—two pounds of flour, salt, an water—they add half the weight of butter layered in large overlapping slabs. Folding the dough to enclose the butter, they roll and fold the classic six turns of _feuilletage_. The machine finally cut squares for tarts or _chaussons_. Vincent rimes each 6-inch square with apple slices, enfolding them with a fluting buttery motion. Another slice goes in the middle. Hot after baking, the tart gets a sprinkling of brown sugar, which melts into an amber glaze.

Except on Sundays, three shifts bake 24 hours a day. The oven shuts down only for repairs. A second bakery operates in Clamart where Pierre was born. It was then his grandmother’s farm. There are also shops in the Rue Brancion and the Boulevard de Grenelle. A Poilâne product comes from the same wheat flour. No pesticides touch the grain, grown to their specifications in the limestone soil of Brie, Beauce, and Sarthe in Provence. Stone-ground to order, it retains the germ and most of the moisture.

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### Made with butter or Blue Bonnet

**Even chefs can’t tell the difference.**

<table>
<thead>
<tr>
<th>BLUE BONNET® MARGARINE BOSTON CREAM PIE</th>
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<tbody>
<tr>
<td>Makes one (9-inch) cake</td>
</tr>
<tr>
<td>Cake: Cream ½ cup Blue Bonnet® Margarine, ¾ tsp. vanilla and 1 cup sugar well; beat in 2 eggs. Sift together 2 cups sifted flour, 2 tsp. baking powder and ½ tsp. salt; beat alternately with ¾ cup milk. Pour into a greased 9-in. round pan. Bake at 350°F. 30 min. or until done. Cool 1 min.; remove from pan.</td>
</tr>
<tr>
<td>Cream Filling: Mix ½ cup sugar, 3 tbsp. flour and ¼ tsp. salt; stir in 1¼ cups milk. Bring to a boil, stirring; cook 1 min. longer. Remove from heat. Slowly stir ¼ cup hot mixture into 1 beaten egg; return to pan; heat just to boiling. Stir in 1 tbsp. Blue Bonnet® Margarine and 1 tsp. vanilla. Cover; chill.</td>
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© 1982, Nabisco Brands, Inc.
First guests arrive for a small dinner party that evening. Lionel appears relaxed and handsome in dark velvety jacket, trim blue pants, and open-necked shirt. He is speaking English with his wife, the former Irena Borzena Ustjanowski, a New York interior designer, whom he affectionately calls "Ibu." His conversation is peppered with the pithy New Yorkese she has taught him. This evening's guests, filmmakers, journalists, artists, dealers in foreign cars and aircraft, an American model, gather about the fire sipping champagne. The room is of dark blues and emerald greens, lined with books, working scale models of steam engines, a polished wooden propeller, and a Baccarat vase holding an enormous weeping branch in delicate flower, one of Ibu's touches. Miche dashes about, ecstatic at finding so many people to throw his ball.

Paul, who takes care of the house, appears in a crisply starched white jacket to serve the buffet dinner prepared by his wife, Suzanne: veal, ratatouille, pâtes, salads, cheese, and whole-wheat rolls. For dessert Ibu pours champagne over cassis sherbet from Berillon on the lle Saint-Louis, as Lionel passes chocolates from Robert Linxe. As Paul offers demitasses, the conversation turns to childhood. "It is amazing," says Lionel, who was born in Paris in 1945, "that the Place Dupleix, where I grew up, contains everything for a lifetime: a ma-

ternity hospital, a kindergarten, an elementary school, a lycee, a church; you would never need to leave." A friend points out, to the group's amusement, that he is quite wrong, because there is neither a landing strip nor a heliport. Lionel, a licensed pilot for years, holds a commercial rating, and flies a plastic-domed surplus army helicopter, often to the family farm in St. Germain de Claire Feuille in Normandy.

The next morning, up at half-past four, his usual hour, Lionel jogs, in a hot-orange sweat suit, to the other side of Les Invalides, and returns home with a bagful of fresh croissants. He travels by bicycle, by motorcycle, Ibu perched behind him, Miche peeking out of her leather jacket, and sometimes by motorboat in the Seine. Recently he drove friends to his country retreat in Le Pileu in a bakery truck. They stopped, dusted with flour, at the convent in Limon to hear the nuns signing. At Le Pileu, in whose tangled garden one can pick wild strawberries, there

Continued on page 206
Parrots, the more the merrier

They’re fun, exotic, companionable, playful, chatty, quirky—everything you want in a pet

By Arthur Rosenfeld

It’s 6:30 in the morning and I am in the middle of a wonderful dream. In my mind’s eye I see a long stretch of tropical beach. Palm trees are waving idly in the breeze, the surf whispers closer and closer to my toes. The sand feels warm and good against my body, and suddenly: Air raid! A shrieking, piercing sound fills the air. The benefits of parrot-keeping are manifold. If, for example, you are permanently or temporarily off your feet, the parrot will provide company without hassle. All you have to do is fill the seed cup and change the paper.

I won’t kid you. Parrots of many kinds can cost a lot of money. But you pay it and that’s it. For life. Greta will probably outlive me. And there are smaller birds—cockatiels, conures, love birds, and parakeets that are quite inexpensive.

It might take a little rearrangement of thinking to look at birds in this way. They don’t arch their backs and rub against your leg. They certainly don’t put paws on your chest and lick your face. But they can learn to bark, if that’s what you’re after. In fact, to my scientific discredit, I will staunchly defend the intellectual superiority of large parrots. They are simply brilliant.

Sometimes while I am asleep, “Yeast,” my White-fronted amazon, will let himself out of his cage, climb to the ground, and make a beeline for my re- cumbent form. Amazons are the most plentiful parrots, the classic green Pollys that come from Central and South America. Upon reaching his destination, Yeast begins at my toes and works his way headward. When he approaches my ear, he leans forward and says very softly, “How you doin’?” When in my morning stupor I don’t respond, he leans over, bites my ear (hard), and says, “Now how you doin’?”

Yeast and most of my other birds are deprived of the ability to fly by cutting their wings. He feels none of it, but soon finds he can’t fly out the window you forgot to close after every cute pigeon crash of the screen door. Greta, who hails from West Africa, opts for crosslegged across the tarmac and emerges from the vehicle in reverse. A Blue and Gold macaw I know has certainly trained his own. My friend runs to the cage like a Russian caviar to when that bird starts to call.

“Nice boy, nice boy,” he says soothingly, scratching the bird’s head in just the right place. If that doesn’t do the job, he pulls out some exorbitantly expensive pine nuts and proffers them hopefully.

Why all the trouble? Try to explain to your neighbors living on the other side of paper-thin walls that your bird is just saying “good morning” to his friends and family back in Colombia. Complaints, landlord, slam, bang: eviction. Eardrums have shattered at less.

Very often if you have tamed a bird yourself, he will fixate on you, allowing you liberties he wouldn’t dream of permitting anyone else. Some parrots, like the African Gray, are notoriously “one-person birds.” Not long ago, I left on an extended trip and boarded my pets with a fellow bird fancier. Locking all the animals in their cages, I went out to her driveway and got into my car. No sooner did I start the engine than a flapping of wings was accompanied by the crash of the screen door. Greta, whose wings are clipped, emerged from the house. Trotting down the stairs, she ran crosslegged across the tarmac and reached my vehicle. I shut off the engine, and she started up at me.

“Greta girl,” she said softly, repeating my usual endearment.

All my other birds responded well to my friend in short order. Greta responded

Continued on page 208
Now you can turn on your cat with the real taste of meat! Because the New Chef's Blend is made with real meat juices for real meat taste. Each crunchy nugget gets its taste from real beef, chicken, liver and turkey juices. Cats will love the real meat taste. 100% nutritionally complete new Chef's Blend Dry Cat Dinners. To turn on your cat, turn to the New Chef's Blend with real meat taste from real meat juices!
Nothing mixes better with people and parties than the great taste of Praline®. For party ideas and a free recipe booklet, call (800) 331-1450. Ask for the Praline operator. Or write Praline, P.O. Box 2235, Farmington Hills, MI 48018.
The time is right for dreaming of sultry summer days when work should be as much fun and as entertaining as play. Here's a round-up of thoughts and things to help you sail through spring cleaning and summer chores, leaving plenty of time to enjoy summertime. There's a new blower that makes tidying up leaves a breeze; a year-round garden cart; spices and a smoker for cooking outdoors; picnic-packing for back or bike; a hammock and gardening booklets to revel in.
Something classic, something new
From practical to pleasurable, trowel to hammock
for those lazy, crazy days of summer.

It's a perfect solution for the tired gardener, or the gardener who needs an overview—a hammock, hand-woven of durable cotton rope—46 by 76 inches, $56 ppd; 54 by 82, $66 ppd. L.L. Bean, 520 Cedar St., Freeport, Maine 04033.

The versatile classic bulb planter can be used not only for bulbs, but also for transferring seedlings of any sort into the garden. Slightly tapered to lift a plug of soil, this planter is 2½ inches in diameter with a 4½-inch cutting depth. By True Temper; $5 at lawn and garden centers.

The Melnor Pressure Sprayer gives double indemnity—use it with fertilizers to enhance growth, with pesticides or herbicides to keep plants happy and healthy. Has funnel top, extra-long hose, safety relief valve, interchangeable nozzles, plus 16 safety features. No. 90 (2 gallon), $43.99. No. 92 (3 gallon), $48.99. Melnor Industries, One Carol Place, Moonachie, N.J. 07074.

An official British Constable's whistle, the kind used since 1870 at Scotland Yard. If it's not to attract birds, what's it doing in the garden? The shrill whistle demands attention—I Need Help! Refreshment! Come and admire! $8.95 ppd. Brookstone Co., 627 Vose Farm Road, Peterborough, N.H. 03458.

"Time Flies" in an uncommon way with this eye-catching timepiece—that is, counterclockwise from bottom to top. A solid bronze sundial, for vertical mounting on any south-facing, shadow-free door or post; $36.85 ppd. The Country Loft, South Shore Park, Hingham, Mass. 02043.

If it's time to reinvest in standard equipment, consider these: A lightweight, green plastic watering can from West Germany, 13 inches high, holds 10 liters (2½ gallons) and comes with sprinkle and stream attachments; $32 p.p.d. Surroundings, 2295 Broadway, New York, N.Y. 10024. Also in green are lightweight garden boots of waterproof latex with skid-proof soles. Available in sizes small, medium, or large; $8.35 ppd. Gardeners Eden, 25 Huntington St., Boston, Mass. 02116.

March

It's time to start the springtime cleanup, but don't be too much of a hurry to uncover bulb plantings and perennial beds—there is still rough weather ahead. Lime—crab grass ground limestone—should go on the soil ready to be worked in when cultivation begins a bit. Look over rosebushes and cut dead stems back to green wood. Coldframes will be needing constant attention, what with days of hot sunshine and below-freezing nights. Flats of summer-flowering annuals should be sowed now, and pots of caladiums, tuberous begonias, achimines bulbs started. Houseplants that have gotten big for their pots should be moved to bigger ones, or have their roots trimmed back to give them a fresh start. Bare-rooted nursery stock that arrives too early for planting should be laid on the ground or in a shallow trench, with wrappings loosened, for the few days before planting. Watch out for mice or rabbits that gnaw the stems, though. In the south, it's time to prune azaleas and camellias—while they are blooming, and before the new growth begins.

James Fans

By Beth Craig

SENSITIVE FINLAND
continued from page 137

ationalistic character that has shunned foreign influences and has been able to develop a uniquely Finnish style; a government that has fostered design development through education; an enlightened industrial system that has strongly supported the idea that good design means good business; and, of course, Finnish designers' persistent pursuit of their goals without waiting for the rest of the world to catch up with them. Now, like a tortoise among the here-to-there-gone-tomorrow hares of the international design scene, Finland's enduring design heritage has shown that the race might be won timelessly.

MONEY
continued from page 24

However, IRAs offered by brokerage houses also tend to be fairly expensive. The firm may charge a fee to set up the account, an annual maintenance fee, and commissions on your stock and bond market transactions. Hence, a brokerage house's self-directed IRA generally makes sense only if you have a substantial nest egg in your IRA and plan to manage your account fairly aggressively.

Mutual-fund IRAs can offer you some of the variety of a brokerage house account, but at a lower cost. Generally, it costs just $10 or so (if that) to open an IRA with a no-load mutual fund (a no-load fund doesn't charge a sales commission). If the fund is part of a family of funds, you will be able to switch among the various funds in the group. Your choices might include a money-market fund, a few stock-market funds, and a few bond funds. Or you might opt out of the group entirely.

Insurance company IRA annuities are not nearly as flexible or as inexpensive. Normally, you will be guaranteed a fixed rate for three to six months. After that, the interest rate you receive will depend on rates in general. The interest rate offered by an annuity is generally lower than what you get from other investments.

While many annuities don't carry a front-end sales charge, they often carry a back-end one—if you withdraw money before a certain number of years have elapsed, the company will charge a penalty of up to 10 percent, in certain cases.
Making scents
We are always aware of scents when they’re there, but seldom miss them when they’re not. This rather odd aspect of human sensibility leads us, for example, to accept scented roses without question as “beautiful” but to exclaim with delight at a rose that really smells like a rose. Rosemary Verey is one of those rare gardeners who miss scent when it is not there, and who will take the pains required to make sure her garden (page 127) delights the nose as well as the eye. In her book The Scented Garden (Van Nostrand, Reinhold, $24.95), Mrs. Verey concentrates on the scented plants that go so far to make her own garden attractive, but does not ignore the other things that make it a visual as well as an olfactory delight. Although her own garden is British, the plants she writes about are practically all suitable for American conditions. Lemon verbena, for instance (Aloysia triphylla), the real backbone of a potpourri, may be grown in pots, set outdoors during the summer, and left to languish in a cold cellar for the winter, with full expectation that it will revive and put on a fine performance the following year. Mrs. Verey’s London publishers follow the annoying British practice of giving measurements in both inches and centimeters (why can’t the English make up their minds?), but that’s a small quibble. The Scented Garden is a beautifully illustrated, horticulturally accurate book that concentrates on scent, the most neglected aspect of today’s gardens. Her own garden is open to the public every Wednesday from 10 to 6, but special arrangements for a visit may be made by telephoning ahead. In Gloucestershire not far from Cirencester, Barnsley House is an easy drive from London. Among the garden features are benches designed by Charles Verey, a son of the family, available for purchase, as are many of the plants in the garden.

Flower world’s fair
Every 10 years the Dutch—those indomitable gardeners—go all out and stage a grand world’s fair of horticulture. This is one of those years, and for the past three years a former gravel pit south of Amsterdam has been a hive of activity in preparation for the big show. Called Floriade ’82, the fair occupies 124 acres that will become a public park in the future. Running from April 8 to October 10, Floriade will display rock gardens, dune gardens, and the full range of flowers, vegetables, and fruits grown commercially or at home. Extensive glassed-in areas will show house plants and tropics. There will also be a full-scale demonstration of the diking that has reclaimed so much of Holland’s cultivated land from the sea and even an exhibit of plants that are used by bees for honey gathering (accompanied by real live bees). A narrow-gauge railroad will carry tender-footed visitors through the grounds, and pedestrians will find plenty of resting spots, including restaurants and refreshment booths. The best news of all for the tourist is that the fair grounds are at the end of the newly completed subway line that starts at Dam Square in Amsterdam so that the delights of one of the world’s great cities may be enjoyed along with a liberal education in horticulture.

Getting to the gardens
The East Coast of the United States boasts some of the finest gardens open to the public anywhere. Beginning at Miami, with the Fairchild Tropical Garden, and stretching to Boston’s Arnold Arboretum, they run a gamut of climates from tropical to north-temperate and range in style from classic formal to untouched wilderness. Garden-minded tourists who visit one or another of these splendid gardens often waste a lot of time finding their way from one to another, so a new guide, The Great Public Gardens, boasts some of the finest gardens open to the public anywhere. Beginning at Miami, with the Fairchild Tropical Garden, and stretching to Boston’s Arnold Arboretum, they run a gamut of climates from tropical to north-temperate and range in style from classic formal to untouched wilderness. Garden-minded tourists who visit one or another of these splendid gardens often waste a lot of time finding their way from one to another, so a new guide, The Great Public Garden Guide,
of inventory, she began to experiment with aging the cheeses and now ships them at one week, three weeks, four weeks, and up to two months, when they have developed the deep, rich, characteristically "goaty" taste and dense texture that is earning her a reputation among cheese connoisseurs. Already the California Chèvre cheeses we found their way into some of the hipper food emporiums, like premier sake shop the Oakville Grocery, which is repeatedly compared to New York's Dean & Deluca. Down in L.A., Chenel's cheeses are sold at the Wine Merchant, a Beverly Hills wine shop with all the vintage premier needs to give it enough cachet for a neighborhood, and at Wally's West, other wine and elegant-comestibles shop that features an awesome inventory of California labels. When Wally's own Steve Wallace, tasted Chenel's twomonth-old raw milk Chèvre, he fell into a swoon and told her he would stock as much as she could supply.

Other fans of California Chèvre were reduced to it by those California restaurateurs who always are most anxious to feature the best in local products. At Chez Panisse in Berkeley, Chenel's first customer, her goat cheese is one of the vitalizing ingredients in the calzone; it is baked to a crispy golden brown on one side and served on a bed of greens. At the Beringer Winery, special dinners have commenced with a goat cheese "cake"—a kind of savory custard—served with a spinach and walnut salad; Chenel's cheese is used. And it has been used at trendy restaurants coast to coast from Michael's in Santa Monica to River Cafe in Brooklyn.

It is somewhat ironic that, now that she has found so much use for goat milk, Laura Chenel has cut her own herd back to about seven head. And she has had to hire someone to milk them—she's a busy running California Chèvre, learning new skills like accounting and making executive decisions about expanding production and distributing her product. She buys most of the milk she uses from 10 other dairy farmers who fill their shiny stainless steel cans into a little plant every Monday, Wednesday, and Friday. There it is weighed and tested for any ex utero chemical changes that could alter the flavor of the finished cheese. (Continued on the next page)
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Too Many Goats

Most of the people Chenel buys from are the same sort of goat hobbyist she once was; she knows them, knows how they feed and keep their little herds, and easily can detect the slight differences in their products. From time to time, she reserves one farmer or another's milk, to use raw or to make a special batch of cheese, but for the most part, the various milks are blended together to insure consistency, pasteurized nearby, and then hauled back to be turned out in the classic cylinders, pyramids, and fat cakes—some with a fine dusting of ash, some without—that have distinguished goat milk cheeses for centuries.

Right now, Chenel is paying what she believes to be the highest rates in the country for goat milk. One reason, of course, is that she is so sympathetic to the goat-keepers' plight. But she has an eye on the tiny but growing competition. A company up in Washington is beginning to get some favorable notice for its goat cheese, and there are rumors of another operation starting up much closer to home in Sonoma County. Folks aren't going to be throwing goat milk into the ground much longer.

**CHEVRE SOUFFLE**

*Le Petit Robert Restaurant, New York*

1 pound full-flavored goat cheese, at room temperature
7 egg yolks
6 ounces ricotta cheese
Pinch cayenne
16 egg whites

Mix the goat cheese, egg yolks, and ricotta cheese together in a bowl until thoroughly blended. Add cayenne to taste and set aside.

Beat egg whites in a separate bowl until stiff. Fold into cheese mixture. Pour into 9-ounce soufflé dishes, bake in preheated 450°F oven 8-12 minutes or until fully risen. Serve hot. Makes 10 individual soufflés.

**SPINACH-WALNUT SALAD WITH SLICED CHEVRE "CHEESECAKE"**

*From caterers Kim Schenk and Scot Horrobin, St. Helena, Calif.*

½ pound mild goat cheese
½ pound good-quality cream cheese
2 eggs
1½ tablespoons chopped fresh rosemary
White pepper; nutmeg
2 10-ounce packages fresh spinach, washed, and trimmed, dried
1 small shallot, finely diced
2 tablespoons shallot vinegar (or good white wine vinegar)
½ teaspoon Dijon mustard
Salt
½ cup walnut oil
½ cup peanut oil
2 tablespoons unsalted butter
½ cup walnut halves

Line the insides of 2 small (4 inches in diameter) springform pans (or, remove the ends from 4 empty 7-oz. tuna-fish cans. Line the insides with buttered parchment and set aside.

Continued on page 1.
Great new gear for outdoor cooks

**SMALL TREASURES**

Barbecue tools you'll find indispensable: refillable Dial-A-Spice, below, holds salt, pepper, cayenne, garlic, paprika, curry in one hand-held unit; $4. For reaching across grills—Sparta's 12-inch wooden-handled basting brush, right, eliminates burns; $8. Both at department stores.

**MICROWAVE TIP**

Microwave cooking means high efficiency—and the MicroManager is a microwave cook's natural companion, eliminating the guesswork. Resembling a calculator, the palm-sized unit's LED display sequentially asks for food, "doneness," and weight entries, then gives you appropriate time and power settings. Use it also to calculate precisely defrosting, reheating, and standing times. Automatic power-off circuitry prevents battery drain. With cookbook, $50 at department and appliance stores.

**BICYCLE BASKET**

For a tailgate picnic on bikes—load up this white epoxy-covered steel wire basket and slip it over your handlebars. Coating is scratch-and-stain-resistant; 10 by 14 inches, and 9 inches deep, tall enough for wine bottles. With carrying handle, $15 at Seabon Scandinavian Imports, 54 East 54th St., New York, N.Y. 10022.

**JUMBO CARRIERS**

Custom-made for food on the go—Tupperware's Giant Canister carries 14 twelve-ounce soft-drink cans (or 9 quarts liquid); $9.29 (handle, $1.09). The Carry-All Canister stores salad or 10 quarts liquid: $9.29 (handle, $1.39). Fresh-N-Fancy takes along a 9-by-13-inch cake: $10.29 (handle included). See white pages for Tupperware distributor.

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All prices approximate.

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*Editor: Barbara Portsch*
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**CLEVER WOMAN continued from page 130**

occupation. She knows which climate each plant will grow best in, what kind of soil it likes, and just how large or small it will be when full grown. The garden contains so many different havens for plants—with all kinds of aspects and levels, the design provides enough variety to suit every conceivable combination of plants. She has an eye for design and an extraordinary one for plants, and her garden is interesting almost all year round. It begins in February with early bulbs of crocus, chionodoxa, dwarf scilla, and narcissus. And after the autumn colors are gone, winter honeysuckle and winter sweet bridge the gap until spring. If you get the skeleton right, as I think Rosemary has, the carefully studied planting combinations fill out the design. She began with some very strong “lines”—a laburnum-covered pergola leads right into the lime walk—something I wouldn’t have dared think about, but it certainly works at Barnsley House.

These two mark a cross axis, and the Irish yews create a central axis. Cleverly, Mrs. Verey left big open areas of grass, and that makes the whole thing hold together. She can have plenty of detail at the sides because she has retained the sense of space—and the plantings in the borders are full of horticultural and botanical interest. The garden relates to the house very nicely—it is all a bit miniaturized, and works well with the scale of the rooms inside. A small clipped box garden sits just outside of the study, for example, echoing the patterns in the nearby stone work. Her decorative elements, like the seats and odd pieces of sculptures, are restrained but have just enough zip to give it all a certain charm that is in keeping with the house. The place has a grand manner in a very simple way. But the point is not only good design or good plants, really: It’s getting an atmosphere that gives a feeling of contentment. There’s an element that nobody can quite describe; but it’s there, and Rosemary brought it into the garden. I call it just plain magic—she has cast a kind of a spell on that garden. And that, to me, is what gardening is all about.
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Cover
“Rose Cross” quilted pillows (at each end of sofa): Of cotton with polyester filling. 16” sq. $348 ea. At The Gazebo, NYC 10021.

Majolica fruit bowl (on table): Aqua scalloped border with pink grapes and green leaves in center. From John Rosselli*, NYC 10021.

Fresh fields
pp. 94-103
Dining room, p. 96 (top)
Maroon antique plates: Dinner size. At Gordon Foster, NYC 10022.
Kitchen, p. 101


Inkjecting bold style
pp. 118-123
All flowers by Bloomers, San Francisco 94115. Living room, pp. 118-119

Dining room, p. 120 (top)

Revamping two rooms
pp. 122-125
p. 123
Vase (on end table): Purple with flowers. By Diane Love. At Bloomingdale’s, NYC 10022.

Pillows (in sleeping loft); available in two sizes. In Seafoam Chintz and Persian Blue. The Janus Gallery, Los Angeles 90046. “Findlandia” rug: Of cotton; 54-56” wide. At Marimekko Esplanade, Helsinki, Finland, and NYC 10019. “Jurmo” design:

Finland
pp. 132-147
For the convenience of readers who may plan to visit Finland, information on Finnish manufacturers and sources has been included as well as sources in the U.S.


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<td>Lenox 'Autumn'</td>
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<td>Lenox 'Eternal'</td>
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1981

P E  PEND
is always a trip to the wine cellar, dug out of the earth and stocked with Pierre's collection of good years and good labels. In good weather, dinner is outdoors around a small table, with a 20-pound mountain of butter for a centerpiece: thick country bread and slabs of bacon grilled over a huge wood fire, pâté, cheese, a pineapple for dessert.

Another day, dodging the pelle as the baker shifts the breads—he has to be quick so as not to upset the temperature—Lionel talks about baking and some of the tricks the baker uses (see recipes, below). Sifting some through his hand, he emphasizes the importance of good bread flour, not too white: In the United States possibly one part whole wheat should be added to every two of unbleached, all-purpose flour, stone-ground if possible. The less yeast used to boost a natural fermentation, the better; you don't want to overwhelm it. The longer the leavening, the better the flavor and texture. A trick is to replace one glass of water with beer; another, to mash fruit—apples, for example—to a juicy pulp. After three days, when it is outdoors around a small table, with a centerpiece: thick country bread and it hasn't really changed very much.

Another day, dodging the pelle as the baker shifts the breads—he has to be quick so as not to upset the temperature—Lionel talks about baking and some of the tricks the baker uses (see recipes, below). Sifting some through his hand, he emphasizes the importance of good bread flour, not too white: In the United States possibly one part whole wheat should be added to every two of unbleached, all-purpose flour, stone-ground if possible. The less yeast used to boost a natural fermentation, the better; you don't want to overwhelm it. The longer the leavening, the better the flavor and texture. A trick is to replace one glass of water with beer; another, to mash fruit—apples, for example—to a juicy pulp. After three days, when it is outdoors around a small table, with a centerpiece: thick country bread and it hasn't really changed very much.

TRADITIONAL FRENCH BREAD

Poilâne leavens his bread by natural fermentation. If you like, you can substitute the yeast mixture in the following recipe with 21/2 cups "spoon" made by mixing 1 cup sour-dough starter with 2 cups flour and 2 cups warm water in a large bowl. Let the mixture stand 2-3 days (up to 4 days if the weather is cool) to give off a distinctly sour smell. Add the salt and 5 cups of the flour when you begin to make the dough, then continue as for yeast-leavened bread.

1 package dry yeast
2 tablespoons sugar
1 tablespoon salt (preferably sea salt)
2/3 cups warm (105°-115°F) water
7-9 cups all-purpose unbleached flour

Mix the yeast, sugar, and salt with the water in a bowl. Stir, and let stand 10 minutes. Add 6 cups of the flour, and stir to mix. Add 2 more cups flour or enough to make a firm dough. Knead 10 minutes or until smooth and elastic. Form into a ball and place in an oiled bowl. Cover, and let rise in a warm (about 70°F) draft-free place about 3 hours or until doubled in bulk.

Punch down gently. Knead dough and fold several times to release air bubbles. Stretch dough with both hands from the center to outer edge in a tucking-under motion, turning dough in one direction as you work until it is shaped into a round form. Let rise on a breadboard sprinkled with cornmeal, or up-side-down in a basket or banneton lined with a linen towel rubbed with flour. Cover, and let rise 1 1/2-2 hours. Preheat oven to 425°.

The bread may be baked on a baking sheet or directly on quarry tiles (see note). If using a baking sheet, invert dough onto it from the banneton and slide dough onto sheet from the breadboard. Slash the top of the dough with a razor blade or very sharp knife 3-4 times about 2 inches in from the edge at a slight angle to the circular shape. Then slash 4 times in the center to form a tic-tac-toe pattern.

If using quarry tiles, invert dough from the banneton onto a breadboard sprinkled with cornmeal and slash with razor blade or knife as directed above. Slide dough directly onto the hot tiles.

When the bread goes into the oven, drop several ice cubes onto the hot oven floor to produce steam for forming a good crust. Repeat 4-5 minutes later.

Bake about 1 hour or until top is golden brown and loaf sounds hollow when tapped lightly. Cool on a rack.

Note: Quarry tiles, available from tile stores and some specialty cookware shops, add a professional touch to home-baked bread. Four tiles should fit into the average household oven; place them on the bottom rack before preheating.

NUT BREAD

1/2 recipe traditional French bread
1 cup chopped walnuts

Make traditional French bread following the preceding recipe through the first rise. Punch down the dough and knead in the nuts 1/2 cup at a time (the dough may not accept the full amount). Shape dough into a loaf and put into a greased 9-by-5-inch loaf pan. Cover, and let rise until volume has increased by 1/4. Bake in a preheated 400° oven 35-40 minutes or until loaf sounds hollow when tapped lightly.

RYE BREAD

1 package dry yeast
1 tablespoon sugar
1/4 teaspoons salt
1/4 cup warm water
2 1/2 cups unbleached all-purpose flour (or 2 1/2 cups unbleached all-purpose flour plus 1/4 cup high-gluten flour)
3-4 cups rye flour

Dissolve yeast, sugar, salt in the water in a bowl. Let stand 10 minutes. Add unbleached flour and 3 cups of the rye flour. Stir to mix, adding up to 1 more cup rye flour to make a firm dough. (Dough will be denser and heavier than traditional French bread). Knead 10 minutes or until smooth and elastic. Form into a ball, place on a floured canvas cloth or wooden board, or directly on quarry tiles (see note). If using quarry tiles, invert dough from the banneton onto a breadboard sprinkled with cornmeal and slash with razor blade or knife as directed above. Slide dough directly onto the hot tiles.

When the bread goes into the oven, drop several ice cubes onto the hot oven floor to produce steam for forming a good crust. Repeat 4-5 minutes later.

Bake about 1 hour or until top is golden brown and loaf sounds hollow when tapped lightly. Cool on a rack.

Note: You may substitute 1/2 cups "spoon" made with a naturally fermented starter for the yeast mixture. (See recipe for traditional French bread.)

RYE BREAD WITH RAISINS

1/2 recipe for rye bread
1 cup currants or imported small black raisins

Follow the recipe for rye bread through the first rise. Knead in the currants or raisins and form into a loaf. Put into a greased 8-by-4-inch loaf pan. Cover, and let rise until volume has increased by 1/3. Bake in a preheated 400° oven 40-50 minutes or until loaf sounds hollow when tapped lightly. Cool on a rack.

NORMANDY COOKIES

4 medium sized eggs (see note)
1/4 cups sugar
2 sticks unsalted butter, at room temperature
4 cups flour

Using a fork, pastry, blender or, as Poilâne suggests, your hands, mix the eggs and sugar together in a bowl. Add the butter and mix thoroughly. Add the flour and mix until just blended. Form into a ball. Wrap, and chill 1 hour if dough is too sticky to roll.

Roll out the dough on a lightly floured surface to a thickness of 1/8 inch. Cut into 1 1/2-inch rounds preferably using a fluted cutter. Bake on baking sheets in a preheated 375° oven about 10-12 minutes or until the cookies are golden brown. Makes approximately 130 cookies.

Note: Large or extra-large American eggs will require more flour and make a less delicate cookie.

BRIOCHÉ LOAF

4 cups flour
2/3 tablespoons sugar
1 teaspoon salt
4 packages yeast
5 eggs at room temperature
2 sticks unsalted butter at about 60°F
1 egg yolk beaten with 1 tablespoon cream

Mix flour, sugar, salt and yeast together in a bowl or on work surface. Make a well and put the eggs and butter in the center and mix them together with your hands. Gradually blend in the dry ingredients until a soft dough is formed. Knead 10 minutes (unlike many brioché doughs, this dough is not excessively sticky and can be kneaded in the usual fashion). Cover dough, and let rise until doubled in bulk.

Brush top of dough with the yolk-cream mixture and bake in a preheated 375° oven about 20-30 minutes or until loaf sounds hollow when tapped lightly. Do not overbake.

Note: This recipe can also be used to make one large or 16 small classic "mushroom" shaped briochés.
Materials and equipment in the 4 kitchens

Pages 148-151


Flooring: Hexagon-shaped quarry tile from Congressional Tile, 4914 Wisconsin St., Washington D.C. 20016.

Wooden stools: Door Store, Washington DC 20016.


DESIGNER: Virginia Frankel, A.S.I.D., NYC 10021.

Continued on next page
MASTERLY HOUSE  continued from page 107

turned, the dust and dirt increased, and my temper shortened. Even dialing a telephone number became a nightmare, and whoever thought of cleaning the bath before turning on the taps? I became my own recluse, prone to taking walks at night and muttering to myself. I shouldn't have been so profit-conscious and sold my own recluse, prone to taking walks at night and muttering to myself. I shouldn't have been so profit-conscious and sold my

Nothing is perfect but who needs or wants to live in a perfect world? Slowly the house has creaked into shape and slowly I have learnt to realize how fortunate I have been. Everything began to exude happiness and the heartbeat began to be heard. I woke up happy and the dust settled into the corners where one expects it to settle. My cooking improved even though the kitchen was small and so the informality of my life became under control once more. Music played and the conversation swayed. I was at home—and I was happy.

PETS  continued from page 168

mained depressed and aloof.

Presumably you have noticed by now that the world of parrots is full of contradictions. Some like a variety of foods, some won't try something new. Some are demanding and affectionate, some are self-sufficient or even hostile. The list is endless, and this, perhaps, is the charm of parrots. These birds are intelligent enough to become fascinating and eccentric individuals. As pets they are peerless, giving you back all that you can offer them.

Of the birds offered for sale in most metropolitan areas, some enjoy a better reputation than others. You are likely to encounter all the desirable types if you live south or west. These varieties include: the African Gray, Double Yellowhead, Yellow Naped, Blue Fronted, and Finch's amazons, Moluccan cockatoo, Blue and Gold macaw, Scarlet macaw, and the Green Winged macaw. Of the smaller birds, the Bee Bee or Tovi parrot, Plum Headed parakeet, love bird, cockatiel, and budgie are perennial favorites. A recent import of interest in this small bird category is the Gray Cheeked parakeet from Peru.

An unfortunate aspect of aviculture is that many people tend to regard these sensitive, intelligent creatures as living decoration. If that is your intent, you would be better off with a pair of finches or a watercolor of some ducks. A neglected bird may become a vocal nuisance or a boring entity. Be sure that you take the parrot as seriously as you would a dog, if not more.

Then have a party and welcome the new member of the family.

Note: With the use of antibiotics and the guaranteeing procedures now required for all legally imported birds, parrot fever—once a very minor human health problem—has been all but eradicated. The chances of contracting disease from a reputedly purchased bird are about as great as catching rabies from your dog.

MASTERLY HOUSE  continued from page 107

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4 HOUSE & GARDEN
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Wonderland revisited... Life story of a literary giant... Failed film fantasia... Three-hankry weeper... Threepenny genius

ART

BY MARY ANN TIGHE

Lewis Carroll and Alice, 1832–1982.
The Pierpont Morgan Library, New York, through Apr. 18.

Like the meaning of his masterpiece Alice in Wonderland, the true nature of Lewis Carroll continues to be an engaging puzzle. Thanks to Arthur A. Houghton, Jr., who has lent his important collection of Carroll memorabilia to the Morgan, many of the puzzle’s pieces are now available for the public to put together and venture a best guess.

The Rev. Charles Lutwidge Dodgson, as the world called Lewis Carroll, was a Victorian English clergyman born 150 years ago, the third of ten children, into a family of clergymen, a warm though disciplined environment. From the age of eighteen he spent his life at Christ Church, Oxford, pursuing his career as a mathematician, teaching, and tending to the other details of academic life. In his spare time, he wrote letters, took photographs, made up puzzles and games, invented gadgets, wrote pamphlets expressing his opinion on topics of interest at Oxford, and published scholarly books on math and logic. None of these could accurately be called casual pursuits. Dodgson, a gentle man with a stammer he never lost despite years of speech therapy, had a seemingly inexhaustible passion for his activities. One example is sufficient: a "Register of Letters Received and Sent," which he kept during the last 37 years of his life, records 98,721 letters. How many must he have written in his first 29 years?

The passions cited above, however, form an incomplete list without the one that seems deepest, most unusual, and most controversial of all—his love of children. While affection for the young is not in itself a rare thing, Dodgson pursued his feelings for boys and girls with the same compulsive and inventive nature he employed with his other, more public activities.

The memorabilia that the Morgan has assembled takes a fascinating journey through Dodgson’s brain. His absorption with religion and mathematics is evident from his books and papers. His correspondence reveals a love of family and a healthy self-confidence that enabled him to carry on a friendship of equals with such celebrated Victorians as Ellen Terry and Alfred Tennyson. But it is the letters he sent to his small friends and his photographs of them that are the most intriguing. Dodgson could completely immerse himself in a child’s world. When he was with the little boys and girls he loved, he became, literally, a child himself. His letters reveal his state of mind—some are written in circles and must be turned round and round to be read, others are in tiny letters on postage-stamp-size paper, and only a magnifying (Continued page 12)
"Sure, I loved her. Who wouldn't? But I had my CasaBlanca fans to think about. You know the ones I mean. The real classy ones. The ones dames love. Why, every screw and nut and bolt in those fans is a work of art. Anyway, I had a choice. Stay with the fans or go with her. I took the fans. After all, a kiss is just a kiss, but a CasaBlanca isn't just another pretty fan."

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Continued from page 10

glass makes them legible. These are just two of the many, many inventions he produced to enthrall his young companions.

Alice, too, was created for enchantment, fabricated by Dodgson to amuse his favorite of all the children, Alice Liddell, the daughter of his college's dean, and her two sisters. At the time, Dodgson was just thirty and had no career in the realm of tall tales. But Alice persistently requested that he give her a written copy of the story, and so three-and-a-half years after it was first told, Alice in Wonderland was published. It permanently changed literature, adult's as well as children's, and its great literary sophistication is best illustrated by the difficulty translators have had in rendering it well in other languages. In the Morgan exhibit, Vladimir Nabokov's Russian version is included, and, if proof of its undying popularity be needed, copies of the classic in Braille, shorthand, and Esperanto are also on display.

The letters and the books are still not the complete story of Dodgson's feelings for children. He photographed them as well, producing strange and lovely pictures of surprisingly seductive little girls that would have won him a place in photography's history even if he wasn't also Lewis Carroll. Some of the pictures are of girls in what Dodgson called "the favourable state of 'nothing to wear.'" These pictures have been cause for much discussion, taken as they were by a puritanical cleric who believed girls should read Shakespeare but with the texts bowdlerized to protect their innocence.

The contradictions in Dodgson's personality must remain. The mystery that surrounds Alice is only enhanced by the fact that Alice Liddell's parents burned all of her letters from the author. Also, Dodgson's diary is missing the years when he was in closest contact with Alice, and it is reported that at his death, a constant stream of smoke came from the chimney of his house as the family destroyed his papers. Of what remains—writings from childhood, the centrally important original manuscript of Alice (on very special loan from the British Museum, the first time here since Americans gave it to the English as a thank-you for holding off Hitler), Dodgson's watches, Alice's rings—much can now be seen at the Morgan Library. It is only part of the puzzle, but enough to reinforce our own passion for this strange and wonderful man.

Lewis Mumford was born in 1895, and this book of over 500 pages covers what he calls "the early years." This gives you some idea of the breadth of his memoir, and indeed of his life. Mumford is town planner and architectural historian, philosopher, sociologist, and playwright. It is perhaps for this reason that he remains a remote figure to this specialist crazed generation—he springs from the tradition of 19th-century polymaths such as Emerson, Thoreau, Melville, and Whitman, and Sketches from Life is his testament to that tradition.

"I was an Upper West Side boy," he writes, and his vivid descriptions of growing up in New York prefigure his later work with cities. He took courses at City College where "the superworld of the mind" opened up to him. Soon he found himself part of the literary ferment, mostly centered in Greenwich Village, that characterized the '20s and produced two typically Mumford books, The Story of Utopias and The Golden Day. At the same time he also became involved with the regional planning movements in America and Britain, pro-
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Crammed with ideas as the book is, the reader should be alerted to two particularly intriguing themes. One is Mumford's intense devotion to his sex life and marriage problems, about which he is amazingly frank, at times displaying in his attitude to women something of the philosopher Bertrand Russell's emotional naiveté. I was half-amused, half-shocked by Russell's revelations in his autobiography. I felt the same reading Mumford. Needless to say, this detracts not a whit from my enjoyment of the book, or my admiration of Mumford's energy and optimism—qualities Europeans have long attributed to the best kind of American mind.

(An excerpt from this book appears on page 124)
If they love the book, they’ll adore the dishes.

Peter Rabbit is the best-loved bunny story in the world. And Peter Rabbit Nurseryware by Wedgwood is decorated with the original drawings of Beatrix Potter. No wonder it's one of the best-loved baby gifts around. 3-piece set—mug, porringer and plate—is $39.* Money box is $27.50.* Many other pieces, too—each gift boxed. Look for Peter Rabbit at all fine stores.

*Suggested retail price

Peter Rabbit Nurseryware by Wedgwood 41 Madison Ave NY 10010
Vanessa Redgrave as Leenie Cabrezi, a woman whose religious upbringing is challenged in ABC Theatre's My Body, My Child.

call telling them that Leenie's mother has died.

Some time later, Leenie suspects she is pregnant, and though the rest of the family isn't too thrilled—what about Joe's retirement plans? Or Leenie's newfound teaching career?—Leenie knows she conceived the child on the night of her mother's death and interprets her pregnancy as a symbolic renewal of her mother's life. But a gynecologist who handles more golf clubs than patients diagnoses false pregnancy as a nervous reaction to her mother's death.

Leenie becomes terribly depressed. From this point on we watch her become addicted to pills, develop a drinking problem, and have fits of hysteria and crying jags.

As if all this weren't enough upon which to build one teleplay, many other characters begin to disclose their problems. And on and on.

Already too much for one viewer to bear, the story climaxes with a car accident that takes Leenie back to the hospital, where the doctors find her to be pregnant indeed. Now, of course, the issue of abortion has its turn at bat.

Many performances here are quite good, Campanella's and Miss Redgrave's especially. But good performances can't save a story that raises every modern controversial issue superficially without resolving a single one.

**Love in a Cold Climate (PBS)**

*Begins March 28*

Light-hearted comedy blooms in an eight-part Masterpiece Theatre series based on the chatty semiautobiographical novels by Nancy Mitford. Following the upper-class Radletts from the mid-‘20s to the start of World War II, it focuses on the pursuit and loss of love.

**TELEVISION**

continued from page 16

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**The Alltime American Songbook (PBS)**

*March 20*

Through stormy weather and blue skies, this musical evening is stardusted with the best romantic melodies of the pre-rock-and-roll era. With Dinah Shore, Judy Collins, Melba Moore, Bobby Short, and others doing the honors.

**MUSIC**

*BY ALAN RICH*

Kurt Weill's time has come at last

M usical society thrives on discovery. The progressive creator is by definition stylistically ahead of his time, and it often takes decades for the public to catch up with, or catch on to, the nature of his art. In our own time we've seen this happen, for example, with Gustav Mahler. Once there was a small magazine, circulated to a rarefied coterie of Mahler admirers; on the back of every issue was a stern-looking profile of that tormented genius, with the legend "My Time Will Come." Well, the time *did* come; now Mahler's music sounds full force in concert halls and even as movie and TV background.

Consider now Kurt Weill; suddenly this sad-eyed genius, whose sour, abrasive, immensely haunting music poured out during the two halves of his life on two continents an ocean apart, has invaded our lives and disturbed our peace with the violent beauty of his inspiration. Twenty years ago a few of us knew that a composer named Kurt Weill had written, in his native Germany, a brilliant jazz-inspired setting of Bertolt Brecht's *The Threepenny Opera*; a few more of us knew that the same Kurt Weill had later come to America as a refugee and had given Broadway a few major scores that included a romantic ballad called "September Song." There was a little more.

In 1954 a brave New York producer put together a new version of *The Threepenny Opera*. In a small theater in what came to be known as Off Broadway, the flame of Weill's genius burned fresh, due in no small measure to the presence in the cast of Lotte Lenya. She had also sung at the work's world premiere a quarter-

Continued on page 22
The skilled hands of Baker finishers, carvers and cabinetmakers are especially responsive to the natural quality of carefully selected mahogany solids and veneers. They reveal the harmony of material and craftsmanship that was present in 18th Century originals. In this manner, the authentic details such as holly inlays in the dining table and the intricate carving of the chairs are faithfully reproduced. The collection includes designs for bedroom, dining room and living room. You are invited to send $3.00 for a 28 page color catalogue illustrating our 18th Century Mahogany Collection. Baker Furniture, Department 109, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.
Only one ultra light gives you the Meri-
cigarette taste idea.

MERIT Ultra Lights
Kings & 100's
MOVERS

continued from page 18 century before. Now she was Weill’s widow.

The new Threepenny ran for nearly 10 years, creating with its crazed vitality the whole genre of the Off Broadway musical... and re-creating for a new musical society the artistry of Weill and of Lenya. Soon the New York City Ballet revived The Seven Deadly Sins, the ballet composed by Weill in Paris in 1934, as a refugee from Hitler’s Germany. Lenya returned to Germany in the mid-50s, primarily to search out the many scores that Weill had to abandon when he fled his homeland. One by one, the masterpieces were restored: The Rise and Fall of the City of Mahagonny, a grand, satirical opera on the evils of money and power; Happy End, a satire on Chicago’s gangsters; Silverlake, a romantic fable with, again, socialist undertones; The Yes-Sayer, a sad children’s piece based on a Japanese Noh drama, and others. The breadth of Weill’s musical vision was rediscovered.

He had come to Berlin in 1930, and had become assimilated into the musical revolutions fomented by the innovative theories of Arnold Schönberg and his cohorts. Berlin in the 1920s, however, was also in the thrall of American jazz, and this, too, the young Weill soaked up. Beyond his outside influences, there was the immense strength of his own original lyric gifts, most of all the songs—the love-songs from Threepenny, the heartbroken frustration of “Surabaja-Johnny” from Happy End, the lunatic jumble of the “Alabama Song” from Mahagonny. No songs like this had ever been written, nothing that went so directly to the sentimental underbelly of everyone who listened.

The argument rages: Was the Kurt Weill of Broadway a lesser composer than the Kurt Weill of Berlin? The edgy, crisp brutality of Brecht’s lyrics had shaped the music in the German works. On Broadway, other librettists and lyricists inspired other kinds of music. The brassy, sassy Ira Gershwin lyrics for Lady in the Dark, the juicy romanticism of Maxwell Anderson’s Knickerbocker Holiday and Lost in the Stars, the folkishness of Langston Hughes’s creations for Street Scene: All these had some influence on the differences of the Broadway Weill and the Berlin or Paris Weill.

As more of the music comes to light—works like the exuberant Cello Sonata recently recorded on Nonesuch, or the songs on that same label that I mentioned recently, or the broad, rhetorical opera Die Bürgschaft of 1931 that was revived and broadcast in 1980 by the Berlin Radio, or the terse, eloquent Second Symphony now available on several recordings—we begin to see one Kurt Weill in whose varied musical outlook many dissimilar pathways joined. The overpowering lyric strength of the great Broadway songs, and not only “September Song,” but also lesser-known ballads like the title song from Lost in the Stars that I cannot even write about without my eyes slightly burning, was merely the final turning of a musical pathway ended far too soon. Weill, at the time of his death, was at work on an opera based on Huckleberry Finn. A few shreds remain to tantalize us with promises unfulfilled.
Day begins not with the alarm (which wakes the body, not the spirit) but with the aroma of the first cup of coffee or tea we sip in the kitchen. Thus the kitchen has an emotional importance not always recognized. It gives us the impressions that will influence the whole flavor of our day.

At Pier 1 we have always believed in cheery kitchens that not only gladden the morning but draw family and friends to congregate and talk into the night.

Our collections from sixty-three countries include many unusual implements and furnishings just for the kitchen. Things both useful and fanciful that look expensive but aren't.

Won't you stop by and let us help you make your kitchen a great place to wake up?
Why go halfway around the world to find a masterpiece, when you can acquire one right around the corner.

Tanqueray Gin
A singular experience

The Philadelphia cabinetmaker Luther Taylor made your country-style Sheraton sideboard about 1830. This useful type of sideboard, which was fitted with drawers, was introduced by the English cabinetmakers of the last quarter of the 18th century, and essentially it was meant to supplant the sideboard table that was without drawers of any sort. In July 1779, the English firm of R. and R. Gillow informed a customer that “We make a new sort of sideboard table now with drawers, etc. in a genteel style to hold bottles.” The usual number of legs are six, with four front legs to sustain the weight of the upper portion. Late 18th-century English sideboards from 5 to more than 9 feet long survive.

Can you tell me who made my sideboard and something about its background?

The Philadelphia cabinetmaker Luther Taylor made your country-style Sheraton sideboard about 1830. This useful type of sideboard, which was fitted with drawers, was introduced by the English cabinetmakers of the last quarter of the 18th century, and essentially it was meant to supplant the sideboard table that was without drawers of any sort. In July 1779, the English firm of R. and R. Gillow informed a customer that “We make a new sort of sideboard table now with drawers, etc. in a genteel style to hold bottles.” The usual number of legs are six, with four front legs to sustain the weight of the upper portion. Late 18th-century English sideboards from 5 to more than 9 feet long survive.

On my glasses and decanter are the words “L.C. Tiffany” and “Favrile.” What can you tell me about the set?
—G.A., St. Petersburg, Fla.

Your iridescent Favrile (meaning hand-made) glass liqueur set was made at the Tiffany Studios, probably about 1905-1910. Liqueur sets enjoyed considerable popularity. The Steuben Glass Works, founded in 1903 by Frederick Carder, fashioned them in iridescent Aurene (meaning gold-sheen) glass.

I’ve photographed the mark that is on my old silver teaspoons. Can you identify the maker and tell me what the words Bengal Silver signify?
—N.L., Fairbanks, Alaska

Your silver teaspoons bear the initials mark—D&A capitals in a shield—of the English Victorian silverplaters Daniel and Arter, who operated the Globe Nevada Silver Works at Birmingham. Trade names appearing with their marks, such as Japanese Silver, Indian Silver, Brazilian Silver, Nevada Silver, and Bengal Silver, could be misleading, as relating to the kind of metal, particularly for the uninitiated.
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Queen Anne styling scaled for today.

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Take the time to remember by calling your local American Heart Association, listed in your telephone directory.

American Heart Association

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Today more Americans who value the best of yesterday are working to extend the life of a special legacy.

Saving and using old buildings, warehouses, depots, ships, urban waterfront areas, and even neighborhoods makes good sense. Preservation saves valuable energy and materials. We can also appreciate the artistry of these quality structures.

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National Trust for Historic Preservation

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Your gift of a pair of Action-Mates™ recliners by Lane is a very comfortable way to be close to the one you love. For her it's a rocker-recliner, for you a Wall-Saver® recliner. They are identical twins in every other way. Both have a smooth, quiet, patented mechanism that's backed by a lifetime limited warranty. Both are incredibly comfortable. Both are available in a wide assortment of fabrics, including dependable DuPont quality fabrics of Antron® nylon, Orion® acrylic or Dacron® polyester. And there's a style for any room of any home.

Action-Mates™—a couple of great chairs for a couple like you.

All styles available as a rocker-recliner or Wall-Saver® recliner. For a dealer and free brochure, write Action Industries, Dept. N040, Box 1705, Tupelo, MS 38801. In Canada, El Ran Furniture Ltd.
Can you tell me the style of my old armchair. I've been told that it is 18th century. Can this be true?
—J.F., Syracuse, N.Y.

Your armchair is a quality reproduction of a late 18th-century French Louis XVI style chair and was made probably more than 100 years later, possibly also in France. The back may have varied shapes. The medallion back, which was already in existence at the end of the Louis XV era, is oval and was one of the most favored. An important point for the elegance of line as well as for strength is the joining between the oval and the legs at the back of the chair. The joining pieces are curved outward, or more rarely inward, as the concave curve is always more pleasing to the eye than the convex curve.

From the mark that I've sketched for you, are you able to identify the maker of my three-piece pewter tea set and tell me when it was made?
—E.S., Hicksville, N.Y.

Judging from the sketch, your pewter tea set was made by the Knickerbocker Silver Company of Port Jervis, New York. It probably dates to around the turn of the 20th century.

This Windsor Fan Chair, made in the 1780s on Long Island, N.Y., will be part of the loan exhibit “The Windsor Chair: A Philadelphia Style” at the 21st annual University Hospital Antiques Show for the benefit of the Hospital of the University of Pennsylvania.

In addition to the loan exhibit, there will be displays by 56 of the country’s leading antiques dealers, symposia, house and gallery tours, and lectures. The show will run from April 20 through April 24 at the 103rd Engineers’ Armory, 33rd Street North of Market Street, Philadelphia, Pa. 19104.
Which is the lowest menthol 100's?
(Hint: it's not Carlton.)

NOW is the lowest menthol 100s. But it's easy to see why some people aren't sure. They've had a lot of confusing numbers thrown at them for quite a while.

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No need to guess-NOW.

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All tar numbers are av. per cigarette by FTC method.

The lowest in tar of all brands.

Tax break: New rules on home offices

How the new law works...

By Deborah Rankin

Right things are happening on the home office front, as far as tax deductions are concerned. The result may be unexpected refunds for the millions of people who hold down full-time jobs and also operate small businesses from their homes—for example, the high-school math teacher who also works as an independent tutor, or the executive secretary who also gives yoga classes.

For years, it was virtually impossible for people with moonlighting activities to write off the expenses of their home offices. The Internal Revenue Service strictly enforced the letter of the law, and prohibited the deduction for home-based entrepreneurs who were employed full-time outside the home.

The Tax Code limits the deduction to cases where the home office serves as a person’s “principal” or main place of business. The I.R.S. interpreted that to mean that an individual could have only one principal place of business. The result was that someone who was employed full-time at one job, and derived additional income from a sideline activity—for example, a draftsman who had a thriving freelance business as a commercial artist—could not claim the deduction without inviting a fight from the I.R.S.

But Congress has just liberalized the rules, and the change could mean that millions of people with home businesses will now qualify for the deduction. What Congress did, in an obscure rider to the Black Lung Benefits Revenue Act of 1981 passed late last year, was to decree that people could now have more than one principal place of business for purposes of the home-office deduction. Since the income produced by the freelance business is taxable, Congress decided it was only fair that the expenses connected with producing that income could be deducted.

One of the best things about the new law is that it is retroactive. Now you will be able to claim the deduction on your 1981 tax returns being filed this month (April), not just on future returns. What this means is that you can file your 1981 returns, allow the I.R.S. to make an audit, and then file again to claim the deduction. Technically, the new law allows all “open” tax years since the statute of limitations generally runs for three years from the date the tax return is due. In the past, if you were being audited, you could not claim the deduction for 1978, 1979, and 1980. But if, for example, you buy a new house within two years and pay at least as much as the adjusted price you received for your old house, you can claim the deduction on your 1981 return.

Claiming the home-office deduction on the 1981 tax return means that you may be entitled to a refund. To obtain it, you must file an amended return by April 15. (On Form 8824, you indicate to the I.R.S. that you are taking advantage of the new law.)

...and additional tax rules you should know

By Paul Gross

If you have or plan to set up an office at home, another new law, the 1981 Economic Recovery Tax Act, allows you to take an immediate deduction of up to $5,000 of equipment costs. Alternatively, you could take a tax credit of up to 10 percent of the equipment’s value and then depreciate it over the next few years. Unless you expect to be in a much lower tax bracket in the following year, you would probably be better off opting for the tax credit and depreciation. It will give you a better break over the long run. Moreover, a tax credit reduces your income dollar-for-dollar, while a deduction only reduces your taxable income.

A word of caution: There is another tax ruling that creates a fairly significant drawback to deducting home depreciation for an office at home, if you own your house.

The depreciation deductions you take will lower your basis in the house. And that means you won’t be able to rollover (tax-free) the entire amount you receive for your house when you buy another. Normally you can rollover and defer the taxes on the gain you realize when you sell your personal home if you buy or build a new house within two years and pay at least as much as the adjusted price you received for your old house.

Let’s say, for example, that you bought a $90,000 house in 1975. Assume that house was worth $80,000 and the land $10,000. Assume further that you claim 15 percent of the house is being used as an office at home. If you claim a 30-year useful life for the house and take straight-line depreciation, you would be able to deduct $400 a year worth of depreciation in addition to the 15 percent of your utility bills, maintenance costs, and all other expenses associated with your office at home. (Here’s how the depreciation is calculated: The office at home works out to 15 percent of the house’s $80,000 value, or $12,000. Straight-line depreciation of that over 30 years means you could deduct $400 a year—for depreciation. Over 10 years you will have been able to deduct $4,000 depreciation.)

Since you have taken depreciation deductions on part of your house, part of the gain you realize when it’s sold cannot be rolled over. Let’s say that after holding the house 10 years you sell it for $160,000—$140,000 for the house and $20,000 for land. Assume too that you buy a new house for $200,000. Here’s how the numbers would work out:

Proceeds from sale .................. $ 160,000
Adjustment to basis: $90,000
Less depreciation = 4,000
Gain .......................... $ 74,000

Continued on page 202
FINANCING A HOME?
GALLERY PEOPLE MAKE THE DIFFERENCE.

CREATIVE WAYS A GALLERY COUNSELOR CAN HELP YOU FINANCE A NEW HOME

Adjustable Rate Mortgage. With the ARM, lender and borrower agree to periodic adjustments of the interest rate to match changes in a common interest rate market indicator.

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Europe’s foremost wild bird portraitist.
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THE ARTIST. Basil Ede, of Sussex, England, has been called "the outstanding wild bird portraitist of his generation, and perhaps of his century." He is widely regarded as Europe's most distinguished bird artist. Indeed, the authority of his style and the distinction of his work have profoundly influenced the way birds are portrayed by artists throughout the world.

After notable exhibitions in London and other major European cities, Basil Ede was honored by a one-man show at the Smithsonian Institution's National Collection of Fine Arts in Washington, D.C. This was followed, during recent years by important exhibitions at New York's famous Kennedy Galleries.

His paintings have been commissioned by the National Audubon Society and the World Wildlife Fund, among others. And he is represented in many public and private collections, including the Smithsonian Institution and the collection of HRH Prince Philip, Duke of Edinburgh.

Now, at the height of his career, Basil Ede has created an important new series of suprative works of art in fine porcelain - Water Birds of the World. Twelve collector's plates portraying the wild beauty and majesty of water birds in precise authentic detail - with Ede's inimitable flair for color and composition.

Each of these twelve plates is, in itself, a masterful work of art. Together, they form an incomparable collection that will be a proud acquisition for every subscriber ... a focus for conversation and admiration when displayed in the home.

THE WATER BIRDS PLATES. The plates will be large in size - 9 inches in diameter - to provide full scope for Ede's finely detailed portrayals of water birds in their natural habitat.

And they will be crafted under the supervision of Franklin Porcelain in Japan, by craftsmen schooled in the delicate, demanding art of fine porcelain.

Franklin Porcelain has devoted more than two years to meticulous preparation for the issuance of these plates, and every detail will be of the highest quality. For example, each plate will be hand-decorated with a border of pure 24 karat gold. And each plate will incorporate as many as sixteen separate ceramic colors.

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The plates in this unique edition will be crafted exclusively for individual subscribers. The edition is available only until the end of 1982. And the limit of one collection per subscriber will be enforced without exception. Thus, the total number of sets of the Signature Edition will be forever limited to the exact number of original subscriptions entered during the offering period.

ADVANCE SUBSCRIPTION DEADLINE: April 30, 1982. The Signature Edition will be issued to subscribers at the convenient rate of one plate every other month. The original issue price of just $55 per plate is payable in two convenient monthly installments of $27.50 per month. Each plate will be accompanied by specially written reference material and a special wall mount. And a Certificate of Authenticity will accompany each collection.

There is no need to send any payment now. But your advance subscription application is valid only if postmarked by April 30th.

WATER BIRDS OF THE WORLD

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Spend the night on a Sealy Rest and wake up feeling great.
Because every Sealy Rest mattress gives you luxurious comfort and firm support. The kind Sealy is famous for.

You'll have your choice of firmness, as well as decorator prints, luxurious damasks and deep quilted covers.

See the new Sealy Rest Collection soon at a participating retailer.
SERVE DINNER WHEN YOU SAY YOU WILL. INVITATIONS SHOULD GIVE THE HOUR FOR DRINKS AND ALSO THE HOUR FOR DINNER. “I don’t drink so I always time my arrival. Usually about 20 minutes before dinner. The best hostesses allow 45 minutes for drinks and seat everyone promptly. They also always serve water as well as wine.”

KEEP IT SMALL—THERE’S NOTHING BETTER THAN COZY. “I know people need to give big parties for various reasons, but my favorite dinners are small—for five, six, seven, or eight—at a round table.”

A GENERAL CONVERSATION IS MUCH MORE FUN THAN JUST TALKING LEFT AND RIGHT. “Especially at a round table a hostess can get everyone going on one subject. Disagreement is fine. You need it to make things interesting.”

DINNER CONVERSATION SHOULD HAVE A LIGHT TOUCH. “We all tend to see the same group wherever we live, so humor is essential. Even if it’s outrageous. It’s always fun to sit next to someone fascinating like Bill Buckley or naughty like Ahmet Ertegun. Being a little naughty is an asset. Good looks are high on my list but good looks alone won’t even get you through two courses. If you’re not in love, laughter is the most important thing.”

MEN LIKE TO SIT BY WOMEN WHO FLIRT WITH THEM, TEASE A LITTLE, AND ASK GOOD QUESTIONS. “Start out with a compliment. Could anybody dislike someone who begins like that? The point is to know a lot but be light hearted about it.”

WOMEN LIKE TO SIT NEXT TO MEN WHO ARE TALKERS, WHO PAY ATTENTION TO WHAT THEY’RE SAYING AND AREN’T LOOKING AROUND THE TABLE TO SEE WHAT ELSE IS GOING ON. “It’s a treat to sit next to Harding Lawrence. Peter Glenville is a brilliant conversationalist. So is John Richardson. President Reagan is a wonderful dinner partner. He talks, smiles, laughs; he’s a good listener. He runs a country during the day but at dinner he gives his undivided attention to his dinner partner.”

The Charm of Cabbage Centerpieces

The late Pauline de Rothschild experimented with stalks of bolted kale, near left, miniature peppers, and tomatoes with cyperus, center. Philippe de Rothschild remakes the table settings from her elaborate notebooks, moving lunch and dinner from room to room according to sunlight or whim. At a table with ornamental kale used like blossoms in bud vases, he lunches with two American friends, Laura McCloy and Monica Noel, far left. Brussels sprouts make a natural tree, far left above—grow your own, or buy one from a farmers’ market.
Graduate To Myers's Famous Flavor! The First Collection of Luxury Rums.

Myers’s Original Dark
The deep, dark ultimate in rich rum taste. The beginning of the Myers’s flavor legend.

Myers’s Golden Rich
A uniquely rich taste inspired by Myers’s Original Dark. Superbly smooth and beautifully mixable.

Myers’s Platinum White
Exquisitely smooth and born to mix. With a subtle richness that could only come from Myers’s.
LAWNS AND TABLES OF PERCALE THAT SHIMMER LIKE A SILK KIMONO. MAYA'S DESIGN DRESSES A BED AS IF IT WERE A WOMAN.
LOOKING GOOD—FEELING FIT

By Mary Seehafer

Beauty news
the language of perfume...glimming bath treats...choosing a hairbrush...

REBOUND EXERCISE

Jump for joy—and fitness. That's the fun of the rebounder—a mini-trampoline about 9 inches high, 34 inches in diameter that gives you all the aerobic benefits of jogging without any of the skeletal stress that so often injures runners. "Rebounding takes the load off bones and ligaments, and increases your balance and agility," says Dr. Robert Arnot, sports medicine specialist and doctor to the U.S. Olympic ski team. There's a lot of variety to rebounding—you can run, hop in place, do hip twists, even sit for abdominal exercise. The trampoline is small enough for office or home. Rebounding is great for both children and adults, improving posture and strength. Shown here, the Sundancer, $115 from the Rebound Fitness Center, 160 Fifth Ave., New York, N.Y. 10010.

HAIR

The right brush
for the job

A carefully chosen hairbrush can do wonders for your good looks. To prevent hair breakage, look for bristles of various lengths with rounded ends. Give fine hair a lift with a natural bristle brush. Reach the roots of medium- or coarse-textured hair with a brush that mixes short natural bristles and longer plastic or nylon bristles. To reduce static electricity, choose a brush with a rubber base. And to untangle wet hair quickly, use a plastic bristled brush, which can also be used while blow-drying.

FOR THE BATH

Sparkle plenty

Wrap up in it. Wear it. The gold rush is on. Add to the dazzle with two new sparklers for after-bath: Utica's terry towel with woven golden border by J.P. Stevens (especially nice in lacquered or mirrored bathrooms); and luxurious Halston Night Body Cream, to enhance the skin with a gentle golden sheen.

FRAGRANCE

Straight talk on strengths

Mystified about the various strengths of fragrances? Although there are no firm industry guidelines, the categories of the old French school of perfumery are generally recognized, as follows: Perfume is the purest form of fragrance, the richest and most long-lasting. It contains the highest concentration of essential flower oils to alcohol. Following perfume is eau de toilette (toilet water), which contains more alcohol; and cologne, a light refresher or splash with the greatest amount of alcohol.

How long a fragrance lasts depends on its composition and character, and your own particular body chemistry. One fragrance's cologne may actually last longer on you than the eau de toilette of another. Wearing the fragrance remains the best test.

What's the trend in fragrances today? "Fruity, romantic, and creative floral fragrances," says Dolores Hundt, director of fragrances for International Flavors and Fragrances, which creates scents for some of the finest fragrance companies in the world.
Shower yourself smooooth.

Next time you shower, do your body a great big favor. Treat it to the Neutrogena® shower experience with Rainbath® Neutrogena Rainbath. You'll feel more than just clean. You'll feel smooooth. Silky. Soft. And in an altogether wonderful mood.

That's because Rainbath is very special. (You won't believe how special until you've tried it.) It's refreshing. Foamy. Luxurious. But its secret is that it leaves even rough skin feeling glossy-smooooth. All day.

Try a Rainbath shower. But we warn you. It's habit-forming. Once you've showered yourself smooooth with Neutrogena Rainbath, you may never want to go back to dull, ordinary showers again. At drugstores and cosmetic counters.

Rainbath Shower Gel. From Neutrogena.
An eye-makeup remover in gel form is Max Factor's gentle answer to a daily beauty duty. Squeeze Living Proof Very Gentle Eye Make-Up Remover Gel from its handy plastic tube and apply with the fingertips to quickly dissolve even the most stubborn mascara, liner, or eyeshadow; 2 ounces, $10.

Skin that feels taut or dry from cold winter weather or overexposure to the sun will take to Orlane's Masque Hydratant B21. This creamy white moisture mask is smoothed over the face and throat for 10 minutes; skin is left soft and refreshed; 2.5 ounce jar, $30.

The classic Scholl Exercise Sandals now come in two new colors—white leather and khaki burlap; $19.95. In addition, Scholl has introduced "Sashay," a similar sandal with the difference of a flexible sole instead of wood. Navy, eggshell, and sand; $22.95 a pair.

Men with weather-roughened skin can soothe and soften their faces with Marbert Man Maximum Moisture Lotion, lightly scented with the clean fresh Marbert Man fragrance. Its pump top dispenses the right amount of lotion with just a tap; 1.6 ounces, $18.50. Pair this with Active Body Exfoliating Cream—a grainy pine-green cooling cream used in the shower that whisks rough skin from heels, knees, elbows; 8 ounces, $18.50.

Turn bathtime into a flower-fresh indulgence with Merle Norman's Bath Ritual System—six treats to pamper and protect your skin: moisture bath, bath oil soap, shower gel, fresh body splash, moisturizer, and body powder. Packaged in cool frosty blue; $6 each at Merle Norman studios.

Nothing provides a room with drama and romance more than a softly scented candle. One of the newest: the Country Potpourri Stonecraft Candle in a refillable, reusable ceramic crock with cover; $23.50. To introduce you to the scent, try the Little Country Candle in glass; $3.50. Then complete the fresh country ambiance with a misting of Home Fragrance Spray all around the room; 4 ounces, $13. From the Home Fragrance collection by Germaine Monteil.

Some of the most directional, daring makeup colors come from Diane Von Furstenberg. Her American Mist Colors are no exception. Each shade is like a dip of pastel ice cream: Honolulu Honey and Coconut Mauve for lips, nails, and cheeks; Mist Alaska snowy lipstick that's fabulous alone or over another color. The finishing touch: a buffing of translucent pressed powder, or for night, frosty metallic mist powder, $10; lipsticks, $8; nail lacquers, $5.50.
When was the last time you and your husband met for lunch?

Remember when you first knew each other? No hour of day or night seemed too crazy to get together. You'd drive half an hour just for the chance to spend a few minutes together and there didn't ever seem to be enough time to find out all there was to know about each other. Some of the best moments were lingering over lunch while the rest of the world went about its business, not noticing or caring how much you two were in love. Even a diner, with sun streaming in the windows, seemed to take on the hush and intimacy of a candlelit restaurant.

The heady emotions of those days have evolved over the years together into a close and caring intimacy and a depth of love you didn't know existed back then. There's no doubt in your mind that time has made the relationship even better. Different, but better. Still, now and then, wouldn't it be fun to recreate those earlier days and lunch alone together, without the intrusion of children's questions, ringing telephones and a noisy television set? And why shouldn't you be the one to suggest it. True, he may be surprised. But won't he also be flattered and intrigued? Perhaps he too would like to recapture, for a time, the wonder of being young and newly in love. And, to match the mood, wouldn't it be wonderful to recapture a younger look as well?

Then this is the time for you to discover a secret to help you look younger, the secret of a mysterious beauty fluid shared by knowledgeable women around the world. This mysterious beauty fluid, cherished by millions of younger-looking women, is known here in the United States as Oil of Olay.

Lavish the beauty fluid over your face and throat. From that very moment you'll recognize that Oil of Olay is extraordinary. Watch your skin drink in the beauty fluid, a remarkable balance of tropical oil and precious emollients. Oil of Olay is similar to the natural fluids you had so abundantly when you were younger...fluids which, in delicate balance, help you look radianty younger. The beauty fluid penetrates quickly, without even a hint of greasiness, working hand-in-hand with nature to help replenish those essential fluids. Your skin feels silken soft and velvety smooth as dryness is eased away. You'll see a fresh, healthy-looking glow reflected in your mirror, the kind of radiance you may have thought had disappeared forever. Even little wrinkle lines virtually begin to disappear from view. It's not surprising that you look noticeably younger day after day.

How will you feel about your new appearance? It's quite a lift to see a younger-looking you smile back from the mirror. And there's the good-all-over feeling you get when you know you look your best, the kind of I-can-do-anything confidence that makes it easier to tackle life chores, big or little. It's also rewarding to know that your refreshed radiance is apparent to other people. (Do you think your husband may comment? Or will he simply say, over lunch, "It's nice to have this quiet time together...let's do it again next week.")

Join the millions of younger-looking women around the world, from Paris to São Paulo, from Copenhagen to Sydney, who make Oil of Olay the heart of their daily beauty ritual. Gentle on the mysterious beauty fluid first thing in the morning, after washing or cleansing, to help replenish your skin's reservoir of essential fluids and bring them back into delicate balance. Again last thing at night, to let your skin thrive in its own cherishing moist climate during quiet hours of sleep.

You'll discover that Oil of Olay is superb under makeup. Foundation, blusher and highlighter all sleek on evenly and easily over your softly smooth skin and stay fresh remarkably long. And the beauty fluid, all alone, imparts a radiant flattering glow on those days you go without makeup.

Discover the secret of Oil of Olay and rediscover the pleasure of looking younger day after day...another pleasure for you and your husband to share.

Beauty Secret
• Whenever you lavish on Oil of Olay® Beauty Fluid, take a moment to pat a few extra drops into little expression lines, using gentle taps with the tip of your ring finger.
BATHE IN THE ROMANCE OF FRANCE.

The mood and motion, the grace and grandeur of French styling take shape in Ellisse, by American-Standard.

Ellisse is a complete ensemble that combines French savoir faire with the American flair for making it right.

Enjoy a choice of three striking lavatories, two bath pools (with or without whirlpool systems), a one-piece toilet, and a bidet. Even the fittings are jewels to grace the total effect. Choose the color that becomes you: we've got it, in Ellisse. Vive la difference from the leader, American-Standard.

Call toll-free for the name and address of a showroom near you. 800/821-7700, ext. 4023. In Missouri, 800/892-7655, ext. 4023.

AMERICAN-STANDARD
European elegance built to your standards.
“Feeling this fresh all day seems to be more important than ever now.”

“This is my first baby and even though I read all the books, I wasn’t ready for all the changes my body is going through.

So my friend told me to try Lightdays® PantiLiners. They’re perfect for the light protection I need because they’re absorbent and thin and comfortable.

I plan to work until the baby is born, so I keep a few Lightdays PantiLiners in my purse. I change them a couple of times during the day and they really keep me feeling a lot fresher. I know I’ll keep on using them even after the baby is born. They’re perfect anytime.”

—Chris Pane

Kotex® Lightdays PantiLiners are perfect for any woman who wants to feel a little bit fresher, anytime.

They’re soft, delicate pads that help protect against discharge and spotting. Or when a tampon alone isn’t enough.

The contoured sides and three adhesive strips make Lightdays PantiLiners so comfortable, you can feel just-showered fresh all day, every day.

Why would a mother-to-be like Chris Pane use Lightdays® PantiLiners?

For just-showered freshness, anytime.
Conquering stress

Your mind and body create stress—and they can also take it away

By Gael MacDonald Wood

Most people equate stress with pressures from the outside. Actually, it’s an inside job, your body’s physical reaction to outside pressures. Also known as “the fight or flight response,” stress is like a call to arms; it involves a basic physiological reaction that affects your muscles, heart, lungs, nervous system, and other major organs in order to prepare your body to deal with any challenge at hand, whether it is fending off a mugger, arguing with the boss, giving a dinner party, or meeting a deadline.

Is all stress bad for you? No, stress itself is not bad—it’s how you react to the various stressors in your life that counts. Do you take every pressure with a grain of salt or with life-or-death intensity? Do challenges inspire you? Many people seem to actually thrive on stress. They find working under pressure to be highly stimulating and do not appear to suffer from adverse stress reactions. We all need some stress—without it life can become dull and bland. Gearing up for a ski trip, making a good impression at a job interview, giving a party, or cramming for an exam all demand the stimulation of positive stress.

But the pressures that invigorate some people can completely debilitate others. Stress can become a destructive habit when your body, already accustomed to stress overload, overreacts to even minor everyday irritations—such as getting stuck in traffic or losing a glove—with a full-fledged stress response. Added up, these inappropriate and continual stresses can lead to a variety of stress-related diseases such as anxiety, chronic headaches, peptic ulcers, high blood pressure, and heart disease. Indeed, some experts estimate that 90 percent of all illnesses are stress related.

At the other end of the spectrum is stress underload, which can also become a health hazard. A lack of stimulation such as that frequently seen in our lonely and isolated senior citizens can produce spirit-crushing boredom, depression, alcoholism, even drug dependency. According to stress-management expert Dr. Donald A. Tubesing, author of Kicking Your Stress Habits (Whole Person Associates, Box 3151, Duluth, Minn. 55803), “Stress is like a spice: in the right proportion it enhances the flavor of a dish; too little produces a bland, dull meal; too much can make you sick. The trick is to find the appropriate stress level for you and to avoid the pitfalls of either stress overload or underload.”

How can you change your stress habits? In his easy-to-read book Dr. Tubesing emphasizes that stress management is not simply the process of getting rid of all stress. Instead it focuses on choosing which stresses to get rid of and which ones to keep. The objective is to get to the root of your stress habits and to modify them. Dr. Tubesing points out that most stress is not the result of great tragedies you cannot control but rather an accumulation of minor irritations that grind us down over the years.

He goes on to caution against wasting your stress energy. Before gearing up to do battle, ask yourself if a threat really exists: Is the issue really important to me? Can I make a difference? If your answer is no to these questions, don’t stress yourself—it’s not worth spending $10 worth of energy on a 10¢ problem.

There are many ways to cope with too much stress and some methods are far more effective than others. “The important thing to remember is that every coping skill has a price as well as a payoff,” counsels Dr. Tubesing. “Skills can become outdated and stop working for you, short-term measures may prove ineffective over the long haul—or the price may become too high.” For instance, relieving stress with cigarettes, alcohol, tranquilizers, and sleeping pills may help—temporarily—but you pay a high price by impairing your health and you’ve done nothing to change the cause of your stress or how you react to it. Stop-gap measures like shouting, crying, or taking a bath may get you through a short stressful period, but they can’t be relied upon for the long-term solution.

Coping skills are highly individual, says Dr. Tubesing, who advises everyone to develop a repertory of effective low-cost skills—keeping a weather eye out for new ones. Here are some basic skills recommended by Dr. Tubesing:

Listen to your body. When stress is too little or too great your mind and body will let you know; just listen and learn to recognize the signals. Frequent headaches, aching back and shoulder muscles, churning stomach, and sweaty palms are all telling you to slow down, take a break, relax and enjoy yourself. Boredom, too much eating and drinking, restlessness, and a sense of frustration may be telling you that life is a little too slow and bland right now. Get involved in some activity, start a project, take up a sport, a course of study—participate in the world around you.

Budget your time and energies. What are the most important things to do today? Make a list in order of importance and attack accordingly. Take on no more or less than you can handle. Learn to pace yourself and work steadily. Working in sudden bursts of frantic activity is both energy wasting and very stressful. Bringing some order into a chaotic schedule gives your body a chance to prepare for the demands you’re going to make on it. Get to know which time of day works best for doing certain tasks.

Turn your house into a home. Your environment should support you, not stress you. Organize your personal space, be it bedroom or study, so that it works for you. After a day full of exposure to environments beyond your control—the office, school, subway, or congested streets—you need a private space that soothes and nurtures. Make your space comfortable, quietly inviting, and filled with things that are meaningful to you. Make sure you’re going to make a difference: Ask yourself if a threat really exists. If your answer is no to these questions, don’t stress yourself—it’s not worth spending $10 worth of energy on a 10¢ problem.

Continued on next page
and see if it's possible to relabel an event from a positive viewpoint. For example: Instead of churning about a fight with your spouse (stressful), relabel and tell yourself you've expressed your feelings honestly and cleared the air (unstressful). Learn to put problems into a broader perspective. Step outside the situation and ask yourself, is this really important? Will it matter 50 years from now?

Build up your strength. Exercise regularly and often—dealing with stress calls for physical stamina. Besides, exercise is one of the best ways to release tension. It can relax you, lift your spirits, and increase your energy. Eat regular balanced meals and be sure to get enough sleep. Fatigue can seriously reduce your ability to cope with stress.

Learn how to relax. Whether it's meditation, yoga, behavior modification, biofeedback, or catnaps—learn one technique that works for you. Twenty minutes of relaxation daily can be a great boon to your health and make for clear thinking, better decisionmaking, and increased energy. Take a mini-break—two or three minutes out of a busy schedule for breathing deeply, stretching and walking around, or even daydreaming.

Express your anger. Learn how to fight fairly—it can clear the air and relieve a lot of stress. But be sure the issue is worth fighting for; don't hassle over every little thing. Choose your words very carefully but don't be afraid to express yourself. Hiding unexpressed anger uses up a lot of energy and can lead to all sorts of physical and emotional problems. Remember that people who never fight are likely to feel just as much stress as those who do.

Learn the art of mini-escape. When pressures begin to mount too high, give yourself some breathing space and retreat. Take time out for a walk, see a movie, read a book, go away for a weekend to relax and re-energize yourself. Frequently when you put some distance between yourself and a problem you not only relieve stress but gain perspective and insight that can help you solve your dilemma.

Talk out your problems. Seek out a trusted friend or counselor. You'll be surprised at how it lightens your burden, how much stress just disappears. Problems appear to be much worse when kept to yourself, and talking frequently points the way toward a solution. If your problems are really out of hand try to get some professional help.

Develop a supportive network of caring people around you. It's a medical fact that people who maintain close supportive relationships with others live longer, healthier, more stress-free lives. Giving and receiving love and care are basic needs for all of us.
DEAR H&G

By Margaret Morse

Q My old chest of drawers is missing several "drop" handles. Each of the remaining ones has a bulbous, ebony-black wooden pendant suspended by a square brass eye and fitted with a small, circular brass backplate. Where could I find similar handles?
—H.R., Hornell, N.Y.

A Some hardware sources whose catalogues each show one of several reproductions of late-Victorian drop handles similar to yours are: Anglo-American Brass Co., Box 9792, San Jose, Calif. 95157 (catalogue $0.50, 1st-class). Country Interiors, 1305 Pine St., Paso Robles, Calif. 93446 (catalogue $1.50, 1st-class). Horton Brasses, P.O. Box 95, Cromwell, Conn. 06416 (catalogue $2, 1st-class). Period Furniture Hardware Co., P.O. Box 314, Boston, Mass. 02114 (catalogue $3, UPS). W.T. Weaver and Sons, 1208 Wisconsin Ave. N.W., Washington, D.C. 20007 (catalogue $3.20, UPS).

You have three options: (1) find ready-made handles similar enough in size and design to fill in the set, or (2) have duplicates custom made, or (3) buy a whole new set of handles, since a perfect match may not be possible, if only because older handles will show signs of wear. (However, the difference in patina will be less apparent if you put the new handles on the lower drawers, according to Horton Brasses.) Compare prices, option by option: The difference can be considerable. If you do remove the old hardware, be sure to keep all of it—in a labeled envelope—inside the chest, to help document the history of the piece.

Some firms that occasionally make hardware to order, working from a customer's sample, are Horton Brasses and Period Furniture Hardware Co. (mentioned above) and Ball and Ball, 463 West Lincoln Highway, Exton, Pa. 19341 (catalogue $4, UPS), and P.E. Guerin, (23 Jane St., New York, N.Y. 10014 (catalogue $5, 1st-class). Both the latter carry handles similar to yours, although they're not included in the catalogues.

Q I like American regional cookbooks, but the only ones available here are those published by local fund-raising groups. Do you know where I can find a wider selection?
—T.K., Camden, Me.

A Gourmet Guides (1767 Stockton St., San Francisco, Calif. 94133) stocks over 250 American culinary heritage cookbooks—from Charleston Receipts to A Taste of Oregon. For a price list, send a self-addressed, stamped, business-size envelope.

Continued on page 71
L ast spring
I splurged.
I took Tom to England
for his birthday—a big birthday. And when we went into restaurants where they first handed him the menu with prices, and gave me one with blank spaces, I simply took his menu, then suggested fresh fish rather than French veal. It was his birthday, but my party.

Before leaving home I plotted for months. I measured mileage on maps, read everything from Vita Sackville-West to The Wind in the Willows to English Monarchs, Saxon to Windsor. I knew the whereabouts of every Adam mantel, the site of every moated, half-timbered manor house in England. And I only made reservations in inns with thatched roofs.

Three months' study had to be condensed into 10 days of travel. Twice I had to revise the itinerary, reverse gears. The first to go was the Isle of Wight—good-by Osborne House, Queen Victoria's family delight. I made that decision in the middle of the night. Then I realized there could be no London, the city I love best, not even a day.

Just as there is no such thing as one martini, there is no one day in London. There are too many sirens—the theater, friends, shopping, the Portrait Gallery, Westminster Abbey. I never dreamed I could prune away London. While Thomas Hardy's heart is buried in Dorset, mine is on that red double-decker #22 bus rattling down Sloane Street. But this was a trip, our first, to visit cot-
tages and kings, castles and counties of rural England.

For 10 days we would drive through Sussex, Wiltshire, down to Dorset and Devon, curve around Cornwall, then back to Somerset and Hampshire. The itinerary was well planned, well packed—I have never been so prepared. The minute we were through customs, we put the luggage in the “boot” of the hired car, a pile of guidebooks on my lap, and off we drove.

We went to Wilton House, filled with 18 huge family portraits by Van Dyck, to Athelhampton, with its fine tapes-
tries, by the river Piddle, through Pudding and strawberry jam, a meadow filled with cows and buttercups, hedgerows higher than our car, laced with wild lilies. And it was a lot easier relating to a small, immaculate white thatched cottage with climbing roses and honeysuckle than it was walking around a formal garden designed by "Capability Brown." Both English glories, but my roots dig more comfortably into the country.

Nor will we ever forget our first Devon cream tea at a 400-year-old farm-

house. We sat in the courtyard savoring warm scones nicely heavy with clotted cream and strawberry jam. And surrounding us were sturdy stone walls covered with unconscious bouquets of cowslip and periwinkle.

Cornwall completely overwhelmed us with even more wild flowers. We knew about the rugged coast, but no one ever told us about the blankets of bluebells, tall stalks of foxgloves like swans' necks, early creeping jenny, a primrose-like flower that wanders free. It was intoxicating. And this April I'm going to our own woods to see if I can find wildflowers that remind me of England—first cousins, once removed.
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Craftsmanship in the finest tradition.

For your nearest authorized dealers, write to Drexel Heritage Furnishings Inc., Dept. 15-4-82, Drexel, N.C. 28619. Please enclose $2 for Heritage brochures.

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At Adler's, you save more on Gorham Sterling. Place Settings are as little as $114 each. 6 Months to pay. No interest. No down payment.

Adler's, the South's largest dealer in sterling flatware for over 80 years, consistently brings you the lowest sterling prices plus a Silver Club Plan that doesn't cost you a penny more.

All patterns are new and factory sealed.

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Group II: Chantilly, Strasbourg, Fairfax, Buttercup, King Edward, Old French, English Gadroon
Group III: La Scala, Melrose, Medici, Old English Tipt, Sovereign

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Each 4-Pc. Place Setting consists of a knife, fork, salad fork and teaspoon.
The 7-Pc. Hostess Set includes a sugar spoon, gravy ladle, butter knife, cold meat fork, pie/cake server, tablespoon and pierced tablespoon.

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1-800-662-7713 in Louisiana
Burgundy’s countryside

There is a certain small hotel in France to be discovered: It can take only 14 guests at one time and has no sauna or pool, no telephone or TV or radio—all these give way to simpler pleasures, different cares. From the hotel you can see tall poplars throwing their dark shadows across the green waters of the Burgundy Canal, might glimpse a tiny girl in a long red nightgown insisting on helping her pretty mother, a canal lockkeeper, uncrank a sluice. The scenery changes slowly in a soft-hued kaleidoscope. You gently glide through it all, float by. The hotel, called the Linquenda, is a “Floating Through Europe” hotel barge.

After a speedy two-hour train ride from Paris, the traveler finds the hotel resting on the Burgundy Canal, one of France’s most enchanting waterways, in the town of Pouillenay. Bright and appealing, the 112-foot-long Linquenda was once a Dutch Klipper barge, only recently converted into a “Floating Through Europe” moving hostelry. Its upper deck is partly open and patio-like, with white garden furniture and cheerful umbrellas. Also on the upper deck is an efficient kitchen and a dining room, lounge, and bar. Life aboard begins with meeting other passengers, champagne, and a look at the cabins below deck, each comfortably furnished, carpeted, and private with its own bathroom. Amidst the noise and excitement you feel a slight tug, hear the purring of a motor—you begin to move.

The hotel moves so slowly on its trip (Continued on page 58)

Long walks in Britain

Walking is “the dropping of any kind of barrier between you and the landscape,” writes author Adam Nicolson in The National Trust Book of Long Walks in England, Scotland, and Wales (Harmony, $15.95) Illustrated with photographs and maps, Nicolson’s narrative takes us on 10 favorite long walks, past chalk cliffs, romantic castles, and Neolithic tombs; through moors, thatched villages, meadows, and Scottish highlands. His knowledge of geology, English history, legends, anecdotes, and poetry makes the paths he walks come alive with the spirit of the past. “In America,” Nicolson says, “to go for a trek is an attempt to emerge from culture; in Britain it is an inevitable immersion in it.”
"We found a cove with nobody else around. Just a magnificent Bermuda beach and us."

Lucien and Janet Burnett talk about their fourth visit to Bermuda.

"The players tried so hard to explain cricket to us. They're all so good-natured. Everybody here is."

"It's fun getting dressed up. Somehow, it's Bermuda. It fits in with the island."

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TRAVEL
continued from page 56

can—and do—have little conversations with fishermen sitting on the banks of the canal. Nature is unbelievably close—sheep grazing in lush pastures, big bunches of mistletoe nestled in the branches of magnificent elms, an army of crows rushing by, their screams cutting the peaceful air.

A one-week tour by barge through Burgundy, from Pouillenay to Tanlay, is called the "Burgundy Châteaux Cruise," but it might well be renamed to include the superb Burgundian cuisine to be sampled on the cruise. For the first dinner aboard, prepared by the Linquenda's own chef, you might be treated to authentic Boeuf Bourguignon, followed by local cheeses—Saint-Florentin, Crottin de Chavignol—and then by fresh fruit and a delicious tarte aux pommes et amandes. Generous samplings of red and white Burgundies disappear with amazing speed—14 strangers have a good time, find interests to share. For the meals that follow, the chef stops in towns along the way to do her shopping—at the butcher and market for cheeses, fresh meat, bread, fruit, and vegetables. She prepares hearty recipes typical of the region—a jambon persillé, a coq au Chambertin.

The Linquenda is accompanied on shore by a beige minibus which meets passengers at points along the canal to take them sightseeing—the 16th-century Château d'Ancy-le-Franc; the 12th-century Abbey of Fontenay; the Château de Tanlay—a storybook palace of towers, turrets, and domes with a lovely-to-walk-through garden and courtyard; along with farm villages and walled medieval towns with steep streets. The Linquenda also stows a small fleet of new bicycles and the more restless passengers have been known to adopt a routine of leisurely riding on the lanes along the canal for a while and then waiting at the next lock to be picked up by the hotel.

Barge, bicycle, minibus, cuisine—a perfect combination for tasting rural charm of the French countryside.

MARIANNE TUTEUR

AIR-TO-EARTH

TELEPHONES

In the next few months several major U.S. airlines, including American, Pan Am, TWA, and Braniff, will begin to offer passengers AirFone, an in-flight telephone system that lets you call anywhere in the U.S. except Hawaii and Alaska. With AirFone, you'll be able to dial the call yourself and pay for it with a major credit card or a special card purchased from the airline. Cost will be a flat rate of $7.50 for the first three minutes, $1.25 for each additional minute.

More Travel, page 61
This year, TWA's European Vacations are better buys than they have been in years. So if you're wondering whether you can afford a trip to Europe, you probably can. And if you're already planning one, now you can get more vacation for your money.

For 1982, TWA offers a wider selection than ever. There are 68 Getaway Vacations ranging from 8 days to 4 weeks. And they're priced up to $233 less than last year. Imagine spending 8 days in London for under $300, plus air fare. And our 12 Super Saver Vacations start as low as $449, plus air fare, for two weeks. They're a great way to get the most out of Europe for less.

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CRAFTY JAPAN

Among the unusual things planned for the Japan Society's 3-week crafts tour of southern Japan, May 21-June 10, are a visit to a mountain pottery-making community; meeting with master craftsmen that are "Living National Treasures of Japan"; discovering the arts of papermaking, woodworking, basketmaking, lacquering, and silk weaving; a stop at the oldest Zen temple in Japan; and a stay at an inn at a traditional hot springs resort. Information: (212) 832-1155.

BOOKLETS

1. Floating Through Europe: Luxury hotel barge trips on the waterways and canals of France, Belgium, Holland, and England.
2. Kiawah Island: A secluded South Carolina island resort with tennis, golf, a 10-mile long beach, and a supervised program for children. Lodge and villas.
3. Isle of Palms Beach & Racquet Club: In South Carolina, 12 miles from Charleston, a 15,000-acre resort with villas located on the beach, golf course, marsh, or lagoon.
4. Saratoga is Exciting: Saratoga, in New York State, has race courses, petrified sea gardens, a county fair, the National Museum of Racing, mineral water springs.
5. Two paddlewheel riverboats, the Mississippi Queen and the Delta Queen, still take passengers up and down the Mississippi and Ohio rivers. Choose from 2- to 14-night cruises stopping at New Orleans, St. Louis, Memphis, Cincinnati, and other cities.

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April 1982

Circle the number of each booklet you want. Add $1 for postage and handling. Do not send stamps. Allow up to six weeks for delivery. Mail to: HOUSE & GARDEN, Dept. 4 P.O. Box 2793, Clinton, Iowa 52735.

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In Illinois call 800-322-4400.
Master of creating rooms with a great mix, of achieving an accumulated (i.e., a not just-decorated) look, Mario Buatta spoke with us about how he sees a room and works with it.

“‘There’s nothing worse than a room that’s all matched up. It’s boring. I liken decorating to painting, the way an artist paints a canvas, because you have to see it as a composition: a dab of this here, a dab of that there. I see it as I go along, do a little at a time, and then suddenly the bits of color and pattern and shape come together. It’s a process. I make a 10-by-14-inch color card (left) for each room I do and shop for fabrics and furniture with these schemes, then keep them for years, for reordering. Even with these cards as an aid, it’s hard to visualize a piece in place. Sometimes I make brown paper cutouts to show a client what something will feel like, to simulate a mirror over a commode, for instance. Or I send over antiques on approval, so people can actually see them in a room.

“My favorite rooms are the ones with a rich mix ... like those wonderful English houses lived in by many generations of the same family who brought back things from France, Italy, China—beautiful things they discovered in their travels. But I’m a traditionalist who works in a contemporary way, with color, fabric, pattern. First comes the upholstery, then perhaps a round table or one side of the sofa, square on the other then unmatched lamps and so on—I like the coziness of all different kinds of pieces—then when you get the proportions and patterns going, you bring in the carpet to pull it all together. Whatever you put into the room after that doesn’t matter; it’s like icing on the cake.”

More HomeStyle, page 6
Regular, 1 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report Dec. '81; Menthol, 1 mg. "tar", 0.2 mg. nicotine av. per cigarette by FTC method.

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For the name of your nearest NuTone sales outlet, DIAL FREE 800/543-8687 in the continental U.S. Ohio residents call 800/582-2030. Or write to the address below.

The new geometry

Plump 20-inch pillows, above, have a nice way of softening the designs silkscreened on their cotton covers: “Grid,” “Cris-cross,” and “Dot.” Each is available in a bright or muted palette on white, oxford blue, or creamy yellow ground. Survival Techniques, 73 Franklin St., NYC 10013. Wall tiles, right, with bars or triangles on glazed ivory 41/2- or 6-inch squares. A bit of metallic sparks unexpected color combinations of pink, khaki, gray, black. Maureen Neumann, 150 Joralemon St., Brooklyn, N.Y. 11201.

TABLE LAMP OF CONE-ON-CONES

Anodized aluminum gives a soft sheen to the surface of a new table lamp that takes the form of three stacked cones. The 23-inch-high lamp is sturdy but not weighty owing to the light material of which it’s made. Available in silver/chartreuse, silver/cherry, black/silver. Van der Hurd Studio, 117 East 24 St., NYC 10010.

PYRAMID-BASED, GLASS-TOPPED TABLE

A play of intersecting wires and chrome rods support a round of glass atop the channeled and lacquered pyramid base of this dining table. Pyramids come in all custom colors; glass tops are round or square up to 48 inches across. Design by Dakota Jackson, through Van der Hurd Studio, 117 East 24 St., NYC 10010.

Not to be confused with the printed fabrics and wallpapers generally referred to as geometrics, there’s a whole new school of geometry in furnishings today—with a formula for strict usage nowhere in sight. New shapes, new patterns emerge that bend, play with, and explore ingenious applications of all the lines, angles, and curves we grew used to as modern design was pushed to its limits and beyond. Plane and solid, some good-looking examples follow:
The Sealy Posture Firm Mattress. 
Firm support. Luxurious comfort. Economy price.

For the ultimate in comfortable sleeping, get Sealy Posture Firm bedding. Hundreds of tempered steel coils provide support, while plush Sealyfoam® gives an extra measure of softness.

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Going bananas!

With their lush broad green leaves, these plants bring a bit of the tropics indoors

By Richard Langer

Visually, bananas are pretty much alike, their broad showy chartreuse-green leaves adding a unique tropical touch wherever they grow, be that in the somnolent Society Islands or your living room. Archetypical for the home grower, and the variety usually sold through mail-order advertisements, is the ‘Dwarf Cavendish’ Musa acuminata. Also known as the ladyfinger banana, this specimen will bear edible fruit 3 inches or so long. As a clever novelty, it is well worth growing, though indoors the total harvest will only supplement a good-sized bowl of cereal or three scoops of ice cream.

Like most bananas, ‘Dwarf Cavendish’ is propagated by means of side shoots, or suckers. This is an important consideration, for once the banana has flowered and set fruit, the mother plant itself expires.

New plants or suckers should be placed in at least 12-inch pots; 1½-foot tubs are even better. The soil needs to be very rich and should afford good drainage. For although the musas are very heavy drinkers, they do not like swampy soil. A humid environment is important to keep the leaves looking fresh and green. So is air circulation. But try not to expose the bananas to direct wind if you set the plant outdoors in the summer, as it will shred those massive leaves designed to gather as much sunlight as possible. (If this occurs, don’t panic—the damage is only aesthetic.) Tattered leaves are all part of nature’s plans.

Though the banana plant’s leaves have a strong supportive midrib running their whole length, there are transverse divisions of weak tissue all over the surface. These tear naturally, much like the dotted lines on discount coupons.

Setting banana plants outdoors in the summer is a good idea whenever possible, because they can use all the sun the temperate zones have to offer, particularly if a harvest is desired. However, never leave your bananas outdoors if the temperatures, even just the night temperatures, are going to be below 65°.

An exception to this rule is the ornamental Ensete ventricosum, Abyssinian banana. It can grow well even with nighttime chills into the low 60s. And given a summer outdoors, it will erupt with great sweeping arches of leaves almost 10 feet high.

The Abyssinian banana is grown from seed—in itself a curiosity, since almost all bananas are seedless. Bottom heat of 75° is needed for germination. Once a plant is 6 inches or so tall, it should be transferred to a 12-inch pot. After the leaves begin to form a rosette, transfer the plant again, this time to a large tub, and let it grow.

Lots of water, rich soil, fertilizer, and sun are the keys to success. Remember that although we often think of these plants as trees, bananas are herbaceous. They naturally make all their growth in one year.

Strelitzia reginae, the bird-of-paradise from South Africa, is probably the showiest member of the banana family. The foliage is common enough in its bananaslike way, but the flowers are most unusual and striking. Orange-petaled with a blue tongue, they rise from reddish green boat-shaped bracts.

Named after Queen Charlotte of Mecklenburg-Strelitz, the plants are easy to bring into bloom, but patience is an absolute must, since it takes about four years from seed to blossom. However, like other members of the banana family, this plant does well started from suckers.

Seeds should be scarified, or scratched, as well as soaked overnight in tepid water before being planted. Use a loamy rich soil such as that sold for African violets, with a handful of sharp sand stirred in to facilitate drainage. Seedlings can be grown in 4- to 6-inch pots, and the plants can be transferred to a size or two up annually in spring. Mature specimens usually do well in a 9-inch pot. Although it might look a bit snug, this tight shoe will encourage the plants to bloom.

During the summer months, the plants will need all the sun your home can offer. Be prepared to water heavily as well. In winter, light is not as important as the temperature, which must go down into the low 50s at night. With the lower temperatures, however, be prepared to cut back watering considerably.

Once you have parent plants established from seed, you can harvest suckers for new and faster-flowering plants every year. But when you remove them from the parent plant, do so with a razor.

Continued on page 71
Enchanting miniatures in the Victorian tradition . . .
to collect and display in your home

The Victorian Flower Garden
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Twelve irresistible little porcelain eggs, individually decorated in beautiful floral colors and pure 24 karat gold . . . with their own charming glass-domed display stand

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In the days of Victorian England, fashionable ladies took great pleasure in collecting elaborately decorated porcelain eggs. Often gifts of devoted admirers, they were accumulated one by one, each different from any other.

Among the most cherished of all were those portraying the beautiful flowers of the much-loved English gardens. These small but elegant treasures soon became highly prized possessions.

Now, the lovely tradition of collecting and displaying tiny but very beautiful porcelain eggs is being recaptured in The Victorian Flower Garden Miniature Egg Collection.

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The artist is Margaret Elaine Ryder, a leading member of the Royal Society of Miniature Painters, Sculptors and Gravers. Her works have been shown at the Royal Academy, the Paris Salon, and in major exhibitions on three continents.

This distinguished artist has here made marvelous use of all her talents, portraying the best-loved blossoms of her native England in twelve truly enchanting miniatures. For the meticulous detail and vibrant coloring of each different floral design has a jewel-like effect against the cool translucence of the pure white porcelain egg.

A touch of pure gold enhances each design
As a final touch of artistry, each egg is delicately embellished with pure 24 karat gold, worked into a different design to frame each flower portrait. Thus, each of the twelve eggs is strikingly individual. And together, they'll bring a whole garden of color and beauty into your home.

The price for each miniature porcelain egg is just $17.50. They will be issued at the convenient rate of one a month. And a decorative, glass-domed display stand will be provided to each subscriber without additional charge.

But the collection is available only until the end of June 1983. And there is a further limit of one collection to a subscriber.

To enjoy displaying this unusual collection of individually decorated porcelain eggs in your own home as soon as possible, mail the application at the right by April 30, 1982. No payment is required at this time.

Franklin Porcelain
Franklin Center, Pennsylvania 19001

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knife. Also don't repot the parent. Merely add some fresh soil to revitalize it. Repotting can put flowering off for a whole year.

The traveler's palm, Ravenala madagascariensis, is perhaps the most remarkable-looking member of the Musaceae family. In very hot tropical areas, the sun is too strong for many plants which need to be shade-grown for the best results. Now if there are no gardeners around to care for them, plants, needless to say, take matters into their own hands. Most large plants are fairly round, with spreading crowns, and even in their growth. Some go as far as developing symmetry in shape or, like the Norfolk Island pine, carry their branches in even, flat tiers to assure the maximum exposure to light and thus the most efficient utilization of chlorophyll.

But when the sun gets too strong, adaptations occur, of which the traveler's palm, or traveler's tree, is perhaps the strangest example. (Actually, although it is treelike in appearance, it is not one. Nor is it a palm. It's an herb.) This kissing cousin of the banana spreads its leaves out in a flat fanlike spread, with the edge of its face into the strong midday sun, which means the leaves usually make an east-west arc across the sky, or north-south, or any other two coordinates of the compass you can come up with. For as long as the sun is at its zenith and the plane of the leaves vertical, exposure to direct radiation is minimized.

What it does afford the traveler is a drink from the long leaf stalks, which join the trunk with wide water-collecting sheaths. Quite often the thirsty voyager can extract up to a quart of liquid from each tree.

Because of its large size and vigorous growth, the traveler's palm, in all but its most juvenile stage, is best grown in a greenhouse or on an expansive sun porch. A minimum temperature of 55° is needed in winter, when growth is slow or nonexistent. At this stage, watering should be just sufficient to keep the soil from drying out. For the rest of the year, as the traveler's palm erupts in growth, be prepared to water it copiously. Like all members of the banana family, it develops a great thirst as the magnificent leaves develop.

For banana bulbs, bird-of-paradise and traveler's palm seeds write: The Banana Tree, 715 Northampton St., Easton, Pa. 18042; catalogue, $25. "Ascariensis," is perhaps the most remarkable-looking member of the Musaceae family. In very hot tropical areas, the sun is too strong for many plants which need to be shade-grown for the best results. Now if there are no gardeners around to care for them, plants, needless to say, take matters into their own hands. Most large plants are fairly round, with spreading crowns, and even in their growth. Some go as far as developing symmetry in shape or, like the Norfolk Island pine, carry their branches in even, flat tiers to assure the maximum exposure to light and thus the most efficient utilization of chlorophyll.

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But when the sun gets too strong, adaptations occur, of which the traveler's palm, or traveler's tree, is perhaps the strangest example. (Actually, although it is treelike in appearance, it is not one. Nor is it a palm. It's an herb.) This kissing cousin of the banana spreads its leaves out in a flat fanlike spread, with the edge of its face into the strong midday sun, which means the leaves usually make an east-west arc across the sky, or north-south, or any other two coordinates of the compass you can come up with. For as long as the sun is at its zenith and the plane of the leaves vertical, exposure to direct radiation is minimized.

What it does afford the traveler is a drink from the long leaf stalks, which join the trunk with wide water-collecting sheaths. Quite often the thirsty voyager can extract up to a quart of liquid from each tree.

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Notes to help you decorate it yourself

Tips from design experts in department stores across the country

The key word in interior wall treatments today is texture, and people are achieving it in any number of ways—with painted stucco, a combed glazed finish that gives a plaid effect, embossed wallpapers, or simply with subtle small-scale-patterned wallcoverings that give the illusion of texture. People are becoming much more adventurous with paint: for example, painting each wall in a room a slightly different tonal value of a color.

As for floors, durrie rugs continue to be very strong, probably because they can transcend all styles and periods. Similarly, the adaptable, classic checkerboard floor of alternating black and white vinyl tiles is making a comeback.

We’re seeing lots of plum, mulberry, mauve, and burgundy and rooms done lavishly in one color family—for instance, aqua wainscoting, blue walls, dark blue moldings, and bluish-purple ceilings.

Wallpaper is great when you want the surprise of color and pattern—especially in foyers, bathrooms, and kitchens. For rooms you live in, however, subtle wallcoverings are in order—textured linen, silk, moire, or grasscloth.

Wallpaper borders can add architectural interest to plain walls. And wood-veneer-faced wallcoverings are a fresh way to wainscot a dining room or cover the ceiling in a plaster-walled den: The higher the ceiling, the darker the veneer can be without looking oppressive.

In a master bedroom, consider using one wallpaper on the headboard wall and the ceiling and painting the remaining three walls.

Think of using carpet instead of baseboards, extending wall-to-wall up the walls several inches and edging it with brass stripping. It’s particularly handsome when the stripping is repeated at crown-molding height.

A warm look for a foyer coat closet: Have it carpeted from top to bottom (even the shelves), in gray or an earth-tone.

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Please send me a FREE full-color Redgold brochure.

To make an armoire look less overbearing in a small room, line it with the same small-scale printed wallpaper you’ve used on the walls. Either leave the doors open, or have inset panels replaced with brass grillwork, or have the doors removed. Another way to lighten the look: Replace wooden shelves with glass ones.

In a house with an open, flowing floor plan, give variety to room-to-room carpeting by seaming in bordered area Continued on page 74
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DECORATING TIPS
continued from page 72

“rugs” in a second and third color. For instance, when seafoam green carpeting is used in the hall, living room, and the periphery of the dining area and master bedroom, seam a pale apricot-colored “rug” with a white border in the center of the dining area and a white “rug” with a pale apricot border in the bedroom. Use the cut-out remnants to carpet the bathrooms.

For walls, faux finishes are increasingly used—painted “malachite” or “leather,” faux-travertine simulated with texturizing medium scored to look like blocks and glaze-tinted when dry.

A good decorating idea for walls if you’re renting: Stretch fabric on rigid panels, padded if you wish. Attach panels to walls with finishing nails, which usually can be pulled out without obtrusive damage to walls. For more drama, leave narrow vertical recesses between panels and set in a strip of Mylar- or foil-faced wallcovering with double-faced tape; or drop in a metal rod.

Charles Spore, Home Furnishings Director, Sanger-Harris, Dallas–Fort Worth

We’re seeing more area rugs with wood or tile floors. Traditional and country are still dominant, with country contemporary gaining momentum.

Bud Brock, Home Fashion and Interior Design Director, L.S. Ayres & Co., Indianapolis

We’re doing more walls and ceilings in gloss and semi-gloss enamel paints, and more woodwork and walls painted the same color. There’s a contrary trend, too, toward lighter walls and darker woodwork, in the 18th-century manner. And more upholstered walls than ever—for their feminine, softening effect. Wallpapered ceilings are coming back in favor, in patterns that are smaller-scale and more geometric than those used on the walls, with contrasting molding, painted a deeper or brighter color, in between.

J. Burgin Barousse, Manager—Interior Design Division, D.H. Holmes Co., New Orleans

Here the current style might be called International Eclectic, with an Oriental feeling. Dominant in the color palette now: forest green, peach, navy, plum.

Fern Baker, Interior Design Director, Foley's, Houston

Unpredictable color combinations can wake up traditional designs. Paints, fabrics, and floorcoverings seen in pastel colors that are pale but strong (mauvey pink, salmon, celadon, and, as a major accent, perwinkle)—often in combination with deeper jewel colors like Oriental sapphire, garnet, emerald.

Ann Bolitski, Home Furnishings Fashion Director, Jordan Marsh, Boston

Freshen a wood-floored dining room with a bit of painted fantasy: Stencil a trellis underfoot and liven it with hand-painted stylized morning glories, vines and (here and there) goldleaf-speckled dragonflies, as one of our local artisans does. Repeat the motif subtly on glazed wooden armchairs—paint a dragonfly on each, in different places.

Michael Kerley, Home Fashion Director, Shillito’s, Cincinnati
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Paints and wallcoverings

New water-base coatings and pattern coordinates make it easy to spruce up for spring

By Jean Spiro Breskend

With paints and wallcoverings closely related to fashion, they can work wonders to give your home a needed facelift. Best of all, these decorating allies are readily available in stores and at most affordable prices. Here are some of the fresh new looks you will see, plus some of the tools available to do the job efficiently and fast.

PAINTS: Fashion looks, new formulations

Paints are more fashion-oriented than ever before, and thanks to technological advances they are easier to apply and to take care of. Paint and wallcovering dealers see creamy peach, pale seafoam, delicate mauve, dusty taupe, and soft blue among the rainbow of pastels playing an important role in decorating for spring '82.

Neil Janovic of Janovic-Plaza in New York City notes "an increase in mid-tones away from light pastels. They are warmer, cozier, and have more character. Also, neutrals tend to be in warmer grays or tinted, away from naturals as we used to know them." PAINT INNOVATIONS: New formulations in water-base coatings are replacing the conventional latex products that revolutionized paint back in the 1950s. New water-base enamels use an alkyd resin system in a water base, which gives walls and furnishings the slick high-gloss look of oil-base enamels along with the easy application and cleanup of latex paints. An eggshell latex enamel is practical for kitchens and bathrooms where a durable low sheen is desirable. Superior to semi-gloss latex, the alkyd-like coating has reduced roller spatter and is easier to apply and clean up. Metal siding refinishing is a special latex coating that will restore the original color to aluminum or steel siding. Deep rustic greens, browns, and blues are available in addition to white and pastels to either duplicate the factory hues of leading manufacturers or give an exterior a fresh new look. These three were developed by PPG Industries. Porches, decks, and patios can be kept in prime condition longer with a BPS latex deck paint that is specially made to withstand severe weather and traffic abuse on wood and concrete. Warranted to resist wear and deterioration for four years, it resists oil, stains, grease, chipping, peeling, and mildew. In white, natural redwood, natural cedar, dark brown, light and dark gray. Another new latex product is a vapor barrier paint, which can help keep moisture and heat inside when applied to room side of exterior walls. (If moisture seeps into cold outer walls, it can reduce the effectiveness of the insulation and can cause outside paint to peel.) Practical for old houses where walls are not opened for remodeling and where insulation has been installed without a vapor barrier, the special primer sealer by Glidden can be used over painted surfaces and can be top-coated.

Continued on page 84

Creative DECORATING '82

Simplify decorating with: A. Airless paint sprayer by Wagner Spray Tech; B. Heart of the Home coordinates by Sanitas; C. Country patterns by James Seeman.
I've done a lot of painting in my time. You see, it's my job. But most people don't paint any more than they have to. That's O.K.

When you do, just remember this: Always use a top quality paint. Like Pittsburgh Paint. They've been coming up with great paint for over 80 years now. Each product carefully tested and consistently proven for quality. Batch after batch, year after year.

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WE DO WINDOWS.
Continued on page 84
The owner of this spectacular two story Malibu, California home had good reasons for choosing LouverDrape® Vertical Blinds. (1) Vertical Blinds simply cannot collect dust as do conventional fabric draperies or horizontal blinds. (2) LouverDrape® Vertical Blinds adjust to an angle to retain this dramatic view of the surf, and still eliminate glare and provide privacy. (3) LouverDrapes® with solid vinyl louvers reflect as much as 75% of the heat entering through the windows and when closed in the winter are an excellent thermal barrier minimizing heat loss.

LouverDrape® Vertical Blinds are available in 350 choices of color and texture including 270 vertical blind fabrics.
Wallcoverings: Coordinates, a big trend, also country styles

Wallcoverings offer many exciting possibilities for the creative decorator and are an important part of today's fashion looks, particularly with the many coordinates that can do for your home what a pattern mix does for your wardrobe. Although the idea is not new, this designer approach in stores at affordable prices is. Fun to work with, the multiple go-togethers (they can be two, five, ten, or more patterns) are shown in wallcovering sample books in groups of coordinate coloring with related fabrics (which can be ordered at the same time). Designs that go together are subtly done in color and pattern to suit many decorating moods. Besides the fabric wallcovering coordinates, collections are designed to interrelate with solid-color sheets and towels for bedroom-bathroom harmony and to blend with other home furnishing ele-

Wallcovering Trends: Different country looks predominate, but all are softer and more sophisticated. These include coordinates by Sanitas, Wall-Tex, James Seaman, and Benchmark. According to Robert Capel, director of design at Columbus Coated Fabrics, "the soft look is more important than ever. Muted pastels, like peach, gray, pinky beige, and quietly textured patterns lend themselves to today's sensuous mood. Small-scaled patterns and tinted neutrals add to create moldings around windows, doorways, ceilings, and alcoves in non-dormitory rooms. ● A return to elegance is seen in paisley prints in deep rich colors like plum, apricot, gray, raisin, navy, garnet, bottle green, and teal. ● Borders are a part of many collections to add a further stamp of individuality and to create moldings around windows, doorways, ceilings, and alcoves in non-dormitory rooms. ● Pattern newness looks include periwinkle blue and sunshine yellow; pastels offset by primaries; and —linked to fashion—a touch of glitter used in subdued, elegant ways. ● Energy-related are "Thermocolor" wallcoverings. A thin layer of aluminum and special dye reflect infrared rays and heat back into the room.●
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Note: Vanity prices do not include lavatory tops and faucets.

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that details make an ordinary room extraordinary. Here they share some of their secrets with us:

Craig Raywood

Every room needs a touch of black. I have a passion for black. It is like a woman in a simple black dress. The black becomes the ornamentation for the room....I love the pairing of mirror and votive candles—the twinkly reflections create a capricious mood....I always look at people's entrance doors. They are a beginning, an indication of who lives there.

Donna Lang

There must be flowers, but they needn't be masses of hot-house blooms. Even one flower will do, in a special vase. Or I can picture three beakers, one blossom in each: a daisy, a cornflower, a poppy. I like to use geraniums, a flat of pansies that will go into the garden later, or little pots of ornamentation for the room....I love the simple black dress. The black becomes the mood. . . . I always look at people's entrance doors. They are a beginning, an indication of who lives there.

Barbara Schwartz

The most difficult thing in decorating a traditional or modern room is to make the newness away. Subtle details make it look softened, permanent. Tints of color help—the white of soft linen instead of stark pure white, for example. Art and books are the best ways to warm up a room, and although not everyone can afford art, everyone can buy books. Nothing makes a more inviting entrance hall than wall-to-wall books. Undress them—take their jackets off—and you make the newness away.

Arthur Smith

Wallpapers can transform a room. Take three patterned papers, all in the same shade. Use one on the ceiling, a smaller repeat on the walls, and the border around the beams. Change, mix, use your imagination with papers....Paper borders can give architectural detail where none had existed. Apply borders where moldings should appear—around beams, below the ceiling....Nothing improves a room like flowered carpeting. In stairways with no windows, it gives a garden feeling. In any characterless space, think of using it. Flowered carpets with plain borders, in a room with plain linen slipcovers—it can't miss. Or with slipcovers of printed or striped velvet....Park-bench green with leather goes with everything—any brilliant background or flowered wallpaper. Plain tufted leather is luscious. I tuft everything, and there are many different kinds of tufting—deep biscuit tufting, baby Turkish tufting—a good upholsterer can tell you all about it....Chandeliers with lampshades are terrific over a wood table in a living room—dark green silk lampshades with fringe, the same color as the leather I love the most.

Robert Denning

I like the contrast of a rustic element in a sophisticated room; it makes the room more personal, more surprising. I might bring an antique English iron garden piece—perhaps a seat topped with an antique damask cushion—into a room that is not at all like a garden....Instead of floral potpourris, I like to place arrangements on tables consisting of small bouquets of fresh herbs in tiny vases of water, next to bowls of dried spices like star anise, cinnamon, and cloves. Bowls might match the spice colors—Bennington pottery or an antique tortoise piece....Add to the most comfortable seating small fragrant pillows made of antique fabrics and stuffed with freshly dried thyme from the herb garden.

Robert K. Lewis

I always find that the addition of a handsome cornice molding and decent baseboards add a tremendous amount to a room. The color and quality of each are important. I usually paint these elements a color contrasting with the walls, generally white. Then I look at the trim around the windows and doors. I might make more of window moldings, might add applied panels to the doors themselves....The floor is an important detail. If the wood is decent, I strip the floor, and often add color to the polyurethane finish. On pine, the finish is often white; if the wood isn't good, the finish could be black—especially nice in a classic room—or it could be paint plus stencill....Mirrors work wonders. I often mirror doors, making them voids, or I mirror a wall to reflect needed light, or mirror a chimney breast....Sometimes a room cries out for the finishing touch of a fine chandelier—perhaps a crystal Georgian one. A chandelier provides a nice general wash of light, gives a room a center, and is very decorative....Sconces on a fireplace wall or flanking a sofa add great strength to a room.

Richard V. Hare

I love delicate contrasts in texture and color and pattern. If I am covering seating in printed chintz, silk pillows look wonderful in a solid color and a weave that has a sheen. The same chintz in winter might wear velvet pillows....I am very fond of using a pretty cotton lining in a tiny leaf design on simple curtains of silk or polished cotton—whether the curtains are plain or printed themselves....I also like a little two-color scalloped edging on curtains.

Georgina Fairholme

Robert Denning of Denning & Fourcade

One fabulous tree like a sago palm, a 7-foot lady palm (rhapis), or a pencil tree cactus (euphorbia) has a wonderful effect. But people are sometimes carried away with plants. A room is not a jungle, and we often take plants away so that we can focus on a single special tree....We pay attention to hardware and fixtures: levers instead of knobs on doors, a bar spout for a faucet, a wash basin 33 to 35 inches high instead of the standard, back-straining 29....If you are involved in new construction or a big remodeling, you have a chance to influence architectural details that make a critical difference: How high will the doors be? (In a modern room doors can open to the ceiling.) What kind of moldings will appear at the ceiling and around the windows?
An English writer creates a new setting for the beautiful objects he has collected all his life

It was a terraced ruin in an oak forest. It faced due south and looked out over a gentle, rolling landscape. Vines seamed the floor of the valley whose wanderings were punctuated by dark cypress. In the middle distance stood a hilltop village silhouetted against a backdrop of mountains. When the scene was flushed by the copper light of a summer evening one could have been standing in an early Italian Corot. And it was the first place the real-estate agent showed me after I had made the decision to spend a few months of the year in Provence.

Since the place was a ruin I knew there (Continued on page 90)
A deep sense of order allied to a romantic sensibility creates a mood of genial serenity.

In front of a disappearing window, above, a bisque statue of Empress Eugenie’s dog, signed Louis XVI chair. Curtains of “Mogul” cotton by John Stefanidis. All prints in the bedroom, right, are of Indian scenes; bed fabric is a French copy of an Indian design. The chest beside the bed is Hepplewhite; the bench at its foot, Ming blue lacquer. Leather-covered poudreuse near desk once was Coco Chanel’s. On the desk: the blue scarab of Queen Ti, mother of Akhenaton, in glass case, English silver candlesticks and ink bottles, an Indian ivory-and-silver container holding pencils.

would be no trouble in procuring a building license, and to facilitate things, a friend, Van Day Truex, had introduced me to Alexandre Favre, his talented architect. There was no doubt in anybody’s mind as to what was wanted. The house was to be in the local building style, but an interpretation. The walls were to be of dry stone using the material provided by the ruin, and old earthenware tiles were to be used for the roof. The only serious innovations were to be the windows, and these were to be of plate glass and, along with the shutters, were to slide into the thickness of the walls. Large openings are frowned upon in Provence, where the whole aim of the architect has always been to avoid the sun in summer and keep the heat in during the winter months. It made perfectly good sense, for the climate here varies from one extreme to another; blistering heat to searing cold when the mistral is blowing. Favre, however, got round these problems by screening the largest of the south-facing windows with a loggia; while the bedroom windows, being smaller, were provided with shutters.

The next question was the matter of proportions, the size of the various rooms. This was settled by my possessions by the measurements of the paintings and the different pieces of furniture that I had grown up (Continued on page 92)
To Roderick Cameron's discerning eye, the objects themselves take over the arranging, and once they are placed they are never altered

with. The question of color has never represented any difficulty for me. I've always kept colors on the quiet side. The silver-green of the back of an olive leaf was chosen for the drawing-room walls with off-white curtains; beige for the hall and the shell-like stairs curving down in the semblance of a sectioned nautilus into the main part of the house. Faded maroon, blue, and green needlework cover the detachable seats of the Queen Anne chairs, and a crude ochre-yellow silk from Florence, more wool than silk in texture, was chosen for the bergeres. The main sofa is slipcovered in moss green Irish linen and is placed under an Oudry representing a heron amongst rushes fighting off the attack of a hunting dog. In the same room hangs a Sidney Nolan, one of the series Nolan painted depicting Mrs. Fraser and the convict she escaped with in Australia. Mrs. Fraser is suggested by a scraping of paint amongst the rushes in a Queensland swamp, and strangely enough, this large polyvinyl acetate panel complements the 18th-century Oudry—an unconscious eel.

find that furniture has a way of placing itself in a room, providing one has an eye, and that, I suppose, is one thing one is born with. But like all talents it is a quality that one mustn't be mistreated. I often find that some of the least

Drawing-room tablescape, above, an idea Cameron is credited with inventing. Front to back: silver-gilt ashtray and pap dish flank Mexican mother-of-pearl and 18th-century English silver fish, box made from officer's belt buckle, silver and tortoise boxes, Thai box, Chinese vase, horn snuff box.

The shell of a chambered nautilus inspired the design of the staircase, right. A portrait by Hans Eworth, a pupil of Holbein, shares the wall with a Japanese print by Utamaro, balances a Roman porphyry urn.
Each room, each composition offers a surprise: an object with an amusing story, or an unexpected but harmonious juxtaposition of periods and cultures. Important things in a room are the hardest to get right, things such as ashtrays. Ashtrays should be objects in themselves, and when someone asks me if the silver gilt papboat or the Imari-ware dish by his chair can be used, then I know it’s all right.

Taste! What is taste? I tried analyzing it the other day for a reporter for one of the Cape Town newspapers. It’s an elusive quality and is made up of several components: a certain intelligence and, of course, flair and above all, a sense of scale. As far as concerns a house the question of atmosphere must also play a part. One must be attuned to the spirit of place. Can a sense of comfort also be counted? It certainly is very necessary.

In the dining room, 18th-century French chairs around Cameron-designed oak table set with Provençal pottery from Apt, glasses from Biot. Portrait of Lady Lovelace, mother of the first governor of New York State, above 19th-century East India Company porcelains. Library chandelier, right, was made up by Mr. Cameron with deer antlers from a friend’s Irish castle and ostrich eggs from his sister’s farm in South Africa. Bust of Marie Antoinette by Boizot shows her hair on one side dressed for court, and on the other in a pigtail as she wore it in the hameau. Queen Anne English needlepoint rug.
Apartment colors are off-whites, beiges, soft browns, given a discreet jolt here and there by a touch of black or metal. All the doors are worked by brass levers, and Benzio has several old brass candle sconces.

There is a genre of city apartment familiar to all of us: well located, well built, and outmoded, yet filled with potential if a good designer comes along to bring it up to date. Such was the New York apartment of Robert Benzio, vice-president of Saks Fifth Avenue and chief of the division of visual merchandising. “Presentation is what I know all about,” he says. “In my own home I set out to entertain the eye, and with no sacrifice of comfort.”

Lighting was a major change (“My display training shows”), going from a few old-fashioned mid-ceiling fixtures and some lamp outlets to a system of handsome brass track lights plus special art illumination. Ordinary doorknobs were replaced by brass levers, as much for the gesture of using them as for their looks. Small-pane wood-frame windows yielded to single panes in bronze frames. The designer’s star pieces are works of art and sculptural wood furniture, and he presents them in a noncompetitive background of warm, pale tones. Custom-crafted floating wood shelves hold some of the art; still lifes on tabletops are a treat to see and touch.
The living room is inviting for small gatherings, also cope with crouds. Armchair, desk, and chair, and planter by Waldo’s Designs. L.A. Screen rounds off small corners, rich, cozy.
he display of art shares Robert Benzio’s attention with the creation of atmosphere: spirited and free in one area (the light, bright living room), but sheltering and serene in others (the dining room and bedroom). Taupe walls subdue the latter spaces, and while their furnishings are as sensitively selected, there are deliberately fewer of them.

This is the first apartment that Robert Benzio has had all to himself, and he delights in making every corner and every object his own. His, too: lighting the night with candles, scenting the air with herbs and subtle incense, and filling it with music. ■ By Elaine Greene. Editor: Babs Simpson
COSMOPOLITAN CONFIDENCE:
TAKING LUXURY ALL THE WAY

Sensuous fabrics, artful lighting, with the graphic punctuation of black

Dazzling at night, and just as dramatic by day, this spacious New York apartment was decorated for all-out sumptuous living. "I call it minimal opulence," says designer Craig Raywood, who worked his magic with champagne satin, mirrors, brass, and a burgeoning art collection to create a place that's "smart, but puts its arms around you." The owners love to entertain, and the living room is comfortable for 40 people or four. Newer furniture was designed by Mr. Raywood with an eye toward curve and color and balanced with antiques like the French chairs, a Regency sewing chest, and an English curio cabinet. Each piece is placed to show off its shape and line. Windows are curtained only with light. Typical of the fine detailing, the reveals are mirrored "to bring outside movement in."

In the living room, art by Picasso, Leger, Chagall. All flowers by Tony's Flowers.
Wool, leather, soft lights, and rich color for a warm, alluring den

The atrium, once a small bedroom, is now an extension of the living room. Trees are lit from above, behind a wall of gray glass.

For the den, my clients wanted a place to curl up comfortably for movies, music, and conversation," says Mr. Raywood. Mohair-upholstered walls and burgundy leather banquette do the trick. Extra deep and extra wide, the banquette line the room "like the inside of a wonderful, expensive car." The revolving column in the corner, brushed steel on one side, becomes a piece of sculpture when the TV is not in use.

Outside the den, the foyer's gold-papered ceiling plays up the glitter of a metal-grid door and strikes a luxurious note as you enter the apartment. The only furniture: an upholstered "egg" that sits, as in a museum, in front of a Miró painting. The same sparceness is evident at the end of the living room, which is elevated and lit from beneath, furnished simply with "delicious chairs."

In the den and foyer, cove ceilings were created to accommodate air conditioning ducts. A Calder watercolor hangs above the banquette.
For a dining room, this shade of green is wonderfully rich," says Mr. Raywood. "And I like to pair it with silver instead of the usual gold." The table is marble, circled by chairs from the owner's old house, newly lacquered matte gray and upholstered with a tapestry fabric. Similarly, fireplace and crown moldings are silver-leafed. The floor is painted black and striped around the edge for the illusion of an inlaid border. Silk crepe de Chine curtains add fluid softness to a room filled with silver, stone, and wood. "I love curtains made from dress fabric," says Mr. Raywood, "simply draped to flirt with the breezes."
A play of ivory tones for walls, windows, and carpeting creates a serene bedroom

As in the living and dining rooms, shiny painted moldings frame the bedroom, tying together the linen-upholstered walls with sweeping graphic emphasis. Overhead, the ice-blue ceiling is a frosty topping. Says Mr. Raywood: "It's the first thing you see when you wake up in the morning, so a bedroom ceiling should always be pleasing." Crepe de Chine curtains are cut on the bias and knotted onto lacquered poles—a soft contrast to the stainless steel fireplace. "The man of the house balked at the idea of stainless steel for the bedroom," explains Mr. Raywood. "He thought it would be too cold. I said 'trust me,' and he took a chance. Now he loves it!" Say the owners: "The fireplace is like another piece of art, reflecting the colors of sunlight, sunsets, the fire—even the Rothko painting." In the sitting area, old furniture was recovered in suede, set on recessed bases, and centered around an Aubusson rug and Chinese table. Details, see Shopping Information. ■ By Mary Seehafer. Editor: Jacqueline Gonnet

Right: The foot of the bed is draped with an antique American paisley cloth. Pillow fabric is woven of metallic leather and wool.

Sitting-room paintings include a de Staël above the Chinese altar table, and on the adjacent wall, Lautrec, Renoir, and Raoul Dufy.
Virginia Slims remembers when the higher forms of literature were well within a woman's reach.

Warning: The Surgeon General Has Determined That Cigarette Smoking is Dangerous to Your Health.

Regular: 8 mg "tar," 0.6 mg nicotine—Menthol: 9 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Mar.’81
You've come a long way, baby.

VIRGINIA SLIMS

Lights

In the crush-proof purse pack.
The most glorious of New York's skyscrapers, the Chrysler Building, right center, is now more glamorous than ever with the rediscovery of its original but never-used nighttime diadem. The building's enlightened new owners, JKC Realty Inc., came across the original plans of architect William Van Alen (to whose designs the Chrysler Building was constructed from 1928 to 1930) and found that he had intended fluorescent tubes to outline the spire's 120 triangular windows after dark. The forgotten fixtures were made operative after more than 50 years, and now theabled skyline of Manhattan has a dazzling new addition, one that rivals itself as a daytime cynosure. This generous gesture is an affirmation of faith in our greatest metropolis and a worthy sign of respect for one of our most delightful landmarks. — M.F.
WHERE THE TEACHER IS BEAUTY

Cranbrook, one of America's best-known art schools, is housed in one of our least-known architectural treasures

By MARTIN FILLER

What is the difference between something that can be taught and something that must be learned? To Eliel Saarinen, the Finnish-American architect, the essential distinction was simple. "Creative art cannot be taught by others," he believed. "Each has to be his own teacher." But there is no doubt that Eliel Saarinen was a tremendously effective teacher of architecture and design. During the quarter century from 1925 to 1950, when Saarinen designed and then became the first president of the Cranbrook Academy of Art, he made it into one of the most ambitious and successful design institutions ever established in this country, not least of all by virtue of its brilliant integration of architecture, art, and crafts.

Now, the preparation of "A Search for Form," a major traveling exhibition celebrating the 50th anniversary of the Cranbrook Academy of Art, is beginning to stimulate a much needed re-evaluation of the impact Cranbrook has had on American design. Understandably, it is also reviving interest in the work of Eliel Saarinen, who has received relatively little attention in recent reinterpretations of modern architectural history. The show—which will open at the Detroit Institute of Arts early next year, then travel to Europe, and finally arrive at New York's Metropolitan Museum of Art in 1984—will contain hundreds of drawings, photographs, and objects designed and made by Saarinen, his remarkably talented family, his students, and those who attended Cranbrook after his death in 1950. But the exhibition will nevertheless be incomplete because of the immobility of the biggest Saarinen artifact of all: the architecture of the 300-acre Cranbrook campus in Bloomfield Hills, Michigan, 25 miles northwest of Detroit. Put simply, Cranbrook is one of the most important groups of educational structures in America, and it is of lasting significance because it is a summary, in built form, of the changing course of architecture in the first half of the 20th century.

Cranbrook began as the dream of George G. Booth, owner of a chain of Michigan newspapers and publisher of its flagship daily, the Detroit News. In the Midwestern American tradition of philanthropic civic responsibility, Booth envisioned a school like no other in this country: an academy that stressed the inseparability of art and craft, science and technology, housed in a setting of great beauty planned to instill high artistic values through inspiring example. Eliel Saarinen was 50 years old and Finland's most important architect when Booth first met him. It was a true meeting of minds and imaginations. Saarinen helped Booth to evolve his idealized conception into a realizable form, and Booth in turn gave Saarinen what turned out to be the major commission of his career, which led to the architect's decision to settle permanently in the United States. In 1925 Saarinen began work...
Crane, here in brick cartouche, Fluted columns of Mankato stone is symbol of Cranbrook. at main entrance to Kingswood. Triple-tiered copper chimney cap, louvered for updraft. Flared bronze and glass lantern set atop Mankato stone base. Zig-z iron

Beneath roof, a row of decorative arches, each “The careless bricklayer is a menace to good textures,” different, with a trio of circles on wall below warned Saarinen. Clearly, he had no trouble here. Fanciful wrought-iron dragon and peaco square off atop Cranbrook School’s gate.

Arch is smaller at far end to give a perspective illusion of depth. Sculpture at closures of vistas is common; here, a Chinese dog. Inscription over arch reads “A life without beauty is only half lived.” Wooden library door is one of sever- al heavily carved in diamond pattern.

Peacocks, a favorite Saarinen motif, on bronze andirons in living room of Saarinen house, with Pewabic tile surround. Armchair designed by Eliel Saarinen for the Cranbrook School dining hall. Rug by Eliel and Loja Saarinen: stylize peacock design in wool pile, linen warp.
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<td>2. Torchère shows the classical influence prevalent in Saarinen's work.</td>
<td>Leaded windows, each unique, set in concrete with brick trim.</td>
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<td>3. Wrought-iron gate latch typifies design meant to be experienced at close range.</td>
<td>Concrete columns within brick niches demonstrate constant quest for variety: Each one is different.</td>
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<td>4. Right-angled brick is echoed by leaded-glass windows, adjacent to blank panels.</td>
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<td>5. Doorway with hexagons, another diagonal variant.</td>
<td>Boldly carved zigzags recall motifs of Finnish folk art.</td>
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<td>6. Bronze museum doors have same sculptural feeling as wooden ones.</td>
<td>Kingswood doorway is lighter and more delicate than most.</td>
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<td>7. Cranbrook's dazzling array of decorative details in iron and brick, stone and tile, wood and bronze, glass and concrete, makes it the richest example of total design in America, even more remarkable as the creation of a single family, the Saarinen.</td>
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<td>9. Wall decorations, Kingswood Auditorium, designed by Pipsan Saarinen Swanson.</td>
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Abate: Master bathroom of Saarinen's house 'now the president's) has tiles reminiscent of Vienna Secession style, circa 1900.

On the first of the Cranbrook institutions, its secondary school for boys, the Cranbrook School. The most traditional of the Cranbrook ensembles designed by Saarinen, it reveals the architect's roots in the Arts and Crafts Movement—and specifically the Vienna Secession style—that flourished at the turn of the century. Clustered around a series of interconnected courtyards, the solid, massive brick structures of the Cranbrook School also recall the brooding monastic complexes of the Romanesque period in Europe. But the somewhat forbidding quality of the early Cranbrook buildings is lightened considerably by their rich and complex decorative program.

Saarinen's scheme for Cranbrook was conceived as a living demonstration of how all the arts and crafts—architecture, metalwork, ceramics, sculpture, painting, weaving, glassmaking, and woodcarving—could be orchestrated into a single, all-encompassing work of art. Nothing was left unembellished: From downspouts to doorknobs, from furniture to its upholstery fabrics, from teaspoons to chimney caps, every aspect of the Cranbrook project was planned with a staggering attention to detail. Saarinen was devoted to the principle of hard work, but the initially broad and increasingly widening scope of the Cranbrook plan—he designed four institutions there, plus a house for himself and his family—made it necessary for him to share the burden of producing this veritable galaxy of designs. His wife, Loja, was an accomplished weaver, and it was under her direction that the woven stuffs for Cranbrook—carpets, tapestries, and fabrics for every conceivable use—were designed and made at the school. The Saarinen's children were as precocious as their parentage and sur-
roundings indicate, and daughter Pipsan (20 years old when the Cranbrook project began) and son Eero (15 at the time) were brought into designing parts of the project that engaged the family’s energies completely over the next 15 years.

Kingswood, the Cranbrook girls’ secondary school built in 1929-30, is an impressive example of Saarinen’s growth. Here he began moving away from the historically influenced forms of the boys’ school and toward something more original, and, in a sense, also more American. Kingswood’s deeply overhung roofs, long, low projecting wings, and dramatic siting overlooking a man-made lake bring to mind the work of America’s greatest architect, Frank Lloyd Wright. It led the architectural historian Henry-Russell Hitchcock to see Saarinen as “Wright’s chief rival of his own generation on the American scene.” That process of simplification culminated at Cranbrook in Saarinen’s spare and almost Neo-classical classical design for the Academy of Art museum and library, his last great set piece at Cranbrook, completed in 1941.

What sets Cranbrook’s decorative program apart is its clear and precise aim toward the users of the buildings. These imaginatively conceived and luxuriously executed works of decorative art—gate latches, banisters, light fixtures, and such—were carefully placed to catch the attention of the Cranbrook students who lived among and used these minor masterpieces every day. They were cunningly intended to make the experience of art not a formalized event, but rather a normal and desirable part of daily life that would lead Cranbrook’s students to invest their own work with the same degree of thoughtfulness, care, delight, imagination, and pride that the things around them showed. The impres-
How do you turn an old barn into a simple, modern, two-bedroom house and still keep the charm of the original? A single woman posed this question to her architects, Redroof Design, and their response is just the house she asked for—a skillful mixture of the picturesque and the efficient.

The barn’s outline was kept intact, the modern additions slipped into it.
SLEEK NEW FRONT ENTRANCE STRIKINGLY EMPHASIZES RICHLY WEATHERED WOOD SIDING
A converted barn in the country is high on the list of favorite American dreams. But not everyone's dream of barn living includes the quaintness most often associated with the country style. The owner of this converted barn in Fairfield County, Connecticut, is a single woman who wanted her house to be modern and simple and at the same time to retain the essential charm that was the chief attraction of her old barn. Her choice of the New York firm Redroof Design to renovate the structure was a clear indication that she wanted no part of the fakery that country remodelings often indulge in, for the project's principals, architects Yann Weymouth and Franklin Salasky, specialize in just the kind of clean, simple remodeling the owner of this fine old barn had in mind.

The barn is set on a steep, sloping pasture facing woods to the south. The architects took advantage of the vista by opening up that side of the barn to create a deck, self-contained within the existing wall line of the barn. The rooms of the house were also planned with attention to their orientation: The master bedroom has an eastern exposure, to catch the rays of the morning sun, and the dining room is on the west side of the barn, to take advantage of the sunset. The living room, a large, open two-story space, leads onto the deck and its southern exposure. The interiors, designed by Rio Raikes and Redroof Design, follow the same approach as that of the architects. Classic furnishings such as Hans Wegner's famous Peacock Chair (inspired by the timeless Windsor chair) continue the feeling of updated tradition that strikes an appropriate balance between the house's two major themes.
A LATTICED SCREEN CONCEALS THE WORKADAY NECESSITIES AT THE BARN'S BASE

OLD POSTS AND BEAMS ARE GIVEN NEW ARCHITECTURAL EMPHASIS
This house is almost a literal translation of the client's request," says architect Yann Weymouth, "a simple, modern design inserted into the old barn, which is still the rural ruin that we found it—picturesque and romantic." To heighten the feeling of counterbalanced opposites, the architects left small spaces between parts of the existing barn and the new insertions. In several places one can look up through apertures in the new ceiling—a circular one in the living room, an oblong one in the master bathroom—and see into the rafters of the old barn, now transformed by an oversized skylight with panes that closely mimic the framing of a conventional barn roof. The rooms are filled with light, unlike the interiors of most converted barns, which tend to be rather dark and claustrophobic despite their open country settings.

"We've made the contrast between old and new deliberately clear," explains Weymouth. "And I think both benefit from the juxtaposition of soft and hard, warm and cool, textured and smooth, romantic and classical." See Building Facts. ■ By Martin Filler. Editor: Elizabeth Swerbeyeff Byron.

ROUGH-HEWN BEAMS SET OFF DELICATE BUT UNFUSSY WICKER ON THE DECK
THE ROOMS OF MY CHILDHOOD

BY LEWIS MUMFORD

In this excerpt from his autobiography, Sketches from Life, published this month, the author—America’s foremost architecture critic and social philosopher—takes an unsentimental look back at Late Victorian interior decorating in turn-of-the-century New York and explains why he and his generation later became a receptive audience for modern design.

Like most New Yorkers in those days we seemed to be always moving; and it was not till I was twelve years old that we finally settled down in the apartment house on Ninety-fourth Street at the southwest corner of Columbus Avenue, where I was to live for the next dozen or so years. This shifting of residences was typical of the old city, at least among those who did not own their houses; it was due to the fact that, far from there being a housing shortage in middle-class quarters, there was actually a constant vacancy of around 4 percent—if I remember correctly the figure I once stumbled on.

People were tempted to move not merely for the sake of “modern conveniences,” like electricity and “open plumbing,” or to lower their expenses by getting the standard concession of a free month’s rent; sometimes they even moved, it would seem, as the simplest way of getting through a spring cleaning.

At all events, they moved; and Moving Day, the first of May or the first of October, saw vans loading and unloading on every block. This whole scheme of moving, this game of musical chairs in domestic real estate, was based on the scandalously low wages that everyone who assisted in the game received: plasterers, painters, wallpaper hangers, moving men.

As a result of our many moves I came to know from within the quality of the space in an old brownstone, and in a smaller, shallower kind of brown brick house we lived in for a few years on West Ninety-third Street, between Columbus Avenue and Central Park West; I have lived in an old “railroad flat,”

LEWIS MUMFORD was born in Flushing, New York, in 1895. His first book, The Story of Utopias, was published in 1922; his other notable works include The Renewal of Life series—Technics and Civilization (1934), The Culture of Cities (1938), The Condition of Man (1944), and The Conduct of Life (1951)—and The City in History (1961), which won a National Book Award. Sketches From Life is his 28th book. Mr. Mumford is a member of the American Philosophical Society, the National Institute of Arts and Letters, and a fellow of the American Academy of Arts and Sciences. In 1975 he was made an Honorary Knight Commander of the Order of the British Empire by Queen Elizabeth II.
and in a better kind of flat with a central passage, bedrooms on one side, living rooms on the other; I have lived on the top floor of a walk-up and on the second floor of an elevator apartment, to say nothing of a more ancient and dingy flat house on West Fourth Street, where my wife and I started our married life.

In only one of my childhood homes did we have a view over any kind of open space other than the backyards: we were lucky if an ailanthus tree or two raised its head in the distance. Visually my domestic memories are mostly bleak and stuffy; and I hate to think how depressing the total effect would have been had not Central Park and Riverside Park always been there to gladden my eyes and to beckon my legs to a ramble.

My picture of the city, which I awakened to gradually and now can only patch together disjointedly, would be incomplete if it did not include the interior of our home: this remained, despite all external changes, pretty much the same throughout my youth, until my mother finally settled in a little wooden house on Cumberland Street in Brooklyn in 1923 and took over the Siebrechts' furnishings when Aunt Dora and Uncle Louis Siebrecht moved to a home for the aged.

The clutter of interior decoration in middle-class homes at this period is almost indescribable. The most contemptuous word that could be applied to an interior in those days was "bare,"—"as bare as a barn." I still remember that, in one of Conan Doyle's early novels, The Firm of Girdlestone, the young heroine was almost driven to insanity when her cruel, calculating guardian confined her to a bare, whitewashed room. The bareness did it!

To overcome the least hint of bareness, the walls of comfortable early twentieth-century homes were covered with framed lithographs and engravings, Moonlight in Venice, The Stolen Kiss, and of course Sir Luke Fildes' painting of the portly, bewhiskered doctor at the pallet of the dying slum child; and as an additional mark of respectability, there would be pictures on the walls of the dark hall: a medley, indeed a distracting chaos.

That only imitated at many removes the display of paintings in any great gallery of the period, the last dregs of Renaissance palace decoration. Alfred Stieglitz's photograph of his parents' parlor at Lake George tells the same story. The print my uncle Charley left of our Sixty-fifth Street parlor shows how standard all the components had become.

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This visual clutter included the windows: they must not be bare either, and to ensure against this possibility in the old houses and better apartments, there were wooden shutters that folded back into the walls, there were roller shades, too, and there were lace curtains that reached to the floor, usually with heavy drapes covering them. In the winter all these curtainedings played a part, no doubt, in keeping in such hot air as might rise to the second floor from the distant furnace; but they also screened out the light, and the smell of the dust in them is one of my very definite childhood memories, to be put alongside the smell of ammonia and wet newspaper wads for laying the dust in sweeping, or the acrid smell of the yellow soap that my mother, like the good housekeeper she was, still made out of the winter's accumulation of fat as late as 1905. "To be on tenterhooks" is an old expression that still summons up a sharp image for me, for curtains had to be tightly stretched at every washing, on the tenterhooks of a curtain frame erected out in the yard.

So much for the wall decorations. But all other kinds of bareness were to be avoided, too. True, we were past the period when the legs of pianos were covered in a sort of frilly trouser, on the prudish Victorian supposition that bare legs of any kind were libidinous; but no table was presentable unless its heavy tapestry table cover was in turn covered by a piece of embroidery or crewelwork or at least hemstitched linen; and that in turn was entitled to a crotchedt doily before it was ready to receive a Welshbach reading lamp and an ashtray. (In pre-1900 dwellings electricity came in...
Beige, my color!” exclaimed Elsie de Wolfe, a legend of her own making, on first seeing the Parthenon. “You can’t build a meal on a lake,” she quipped about soup, and in her first telephone conversation with the Prince of Wales, his normal greeting of “Hello, Elsie, this is David,” provoked the incredulous crack, “And I’m the Virgin Mary.”

Even now, more than 30 years after her death, the mention of her name still stirs up decorating maxims, anecdotes, and controversy. Photographs of her work reveal a look that most consider predictable to the point of being boring. But when it first appeared, before the turn of the century, Elsie de Wolfe’s taste was completely revolutionary. By 1885, the Victorian style had deteriorated into the heavy, depressing eclecticism that created the modernist need for light colors, light, few pieces of furniture, and even fewer objects (see page 124 for Lewis Mumford’s view of Victorian). From 1896 to 1898, Elsie de Wolfe transformed her own dark Victorian brownstone town house into an example of what was coming. Billy Baldwin underlines her importance in 20th Century Decorating, Architecture & Gardens: 80 Years of Ideas and Pleasure from House & Garden (Holt, Rinehart & Winston):
Elsie deWolfe liked romantic bathrooms, cozy and fully furnished, often with fireplaces, gilt-frame pictures hung on flowered walls. She received in her bathrooms and eventually paneled one completely in mirror.

“What Elsie did became the foundation for all that was to follow: she purged those Victorian houses of their stuffiness and clutter, got rid of the bad pictures and the bad furniture, began painting walls white, introduced the cult of the antique and the idea of comfort. Many of her ideas were imported straight from France and England.”

The Villa Trianon, the house you see on these pages, is a small, pure Louis XV pavilion on two acres that pen onto the spacious park of the palace of Versailles. It is the ultimate example of what Elsie de Wolfe offered the 20th century, her love of the way Europeans lived and of 18th-century furniture, which she found to suit so well her own modern taste for comfort, light, and a certain bareness. Her light-hearted treatment of period furniture she painted it, used it, tweaked it with the freshness of cotton rather than silk, her underlying restraint and flair, her wonderful parties and food and a still-blown but still disciplined joy of living made her household at the Villa Trianon catnip for anyone who loved life and style right from 1905, when she bought it, to 1950, when she died there. But the story of the Villa Trianon is only part of Elsie’s adventurous tale.
Elsie de Wolfe loved the Villa Trianon the way most of us love a mate. It was the center of her life and bore the ill flowering of her ideas. Ultimately it became a remarkable background for entertaining.
The philosophy of optimistic decorating

The drawing room should be a pleasant friendly place full of quiet color...[it] can be seemingly large, because of the careful placing of mirrors and lights. I believe in plenty of optimism and white paint, comfortable chairs with lights beside them, open fires on the hearth and low mirrors and sunshine in all rooms. Avoid over-careful decorations. The feeling of homeyness is lost when the decorator is too careful. No matter how large the drawing room, make it intimate in spirit. Arrange the furniture so that several people can be comfortably seated and should balance one another than that there should be expensive and extravagant hangings and carpets.

Use good chintzes rather than inferior silks. Black background chintzes are good for rooms that get wear.

Use mirror everywhere but let it reflect something nice.

Books that look too new spoil the atmosphere of a library.

Beware of sets of things in the dining room—dining chairs should be similar but not all alike.

Curtains used indoors gives a garden room a feeling of architecture.

It is more important that wall openings, windows, doors, and fireplaces should be in the right place and should balance one another than that there should be expensive and extravagant hangings and carpets.

Choose the color of the room according to exposure. Never yellow in a room that needs sunlight. Don't make areas of different color in a small apartment, it will make yourself nervous.

Choose the furniture so that several conversations can be carried on at once.

In the beginning, Elsie had little hope of being anything. Born of parents who moved on the fringes of turn-of-the-century New York society, Elsie had insecurities whose depth was matched only by her consuming desire for an attractive life. We can get the picture vividly from Edith Wharton. Her novels, though set earlier, portray the world—stiff, suspicious, uneducated, little-traveled, but somehow secure, and to most people not totally at home in it, totally desirable. Lily Bart in The House of Mirth is its victim. But Elsie did better. This brief account of Elsie's life is based on a new biography, Elsie de Wolfe: a Life in High Style by Jane S. Smith (Atheneum).
For those relaxed and comfortable moments at home, nothing looks or feels quite as beautiful and luxurious as a Cabin Crafts carpet. And there's the satisfaction, too, of knowing you own the finest. For only the world's leading carpet maker could combine the styling and design you want with the value and durability you expect. When it comes to carpeting, what could be nicer.
More you.
When Anthony Tortora moved to Bellport, Long Island, eight years ago, he discovered a round tangle of brambles and peonies in his yard. Though he had never had a garden before, this vague hint of one set his mind to work. He spent the first winter immersed in garden books and seed catalogs and by spring he knew where to start. He cleared the round...
I wanted my garden to be like a tussie mussie, the whole as beautiful as each single flower. The simple shape works with any number of different flowers, but because it’s so small, combinations of color and size must be perfect.

The center was filled with roses for five years before the sundial came—a long-sought present from Jan Crawford, purchased at Quadrille Fabrics. Today the roundel is a cutting garden and a sumptuous focal point. “I’m a bit surprised every time I see the round garden—it has such a lovely, lazy look.”
I change my garden almost as often as I move my furniture. And each time, the garden becomes a bit more refined.

This garden began with basics: sturdy perennials and brilliant annuals like zinnias and marigolds. But year by year, as Mr. Tortora has learned more, his tastes have changed. Colors have become softer, plant choices more sophisticated, and the garden more romantic. "In a space this size—20 feet in diameter—you
The play of natural colors in my garden has taught me about color in fabrics. I have to be ruthless. If something isn't working, or if you don't like it, admit the mistake and pull it out, move things around.”

Mr. Tortora has had to reinterpret the traditional borders that were the backbone of many flower gardens. Because the round garden is small and surrounded by grass, he can't use anything very tall, and he can't create a one-sided display. Instead, he sets larger plants in the center of the flower beds, smaller ones around the edges. “That way, the birds don't have the best view—the roundel is pretty from inside and out.”

He goes back to books and seed catalogues again and again, reading them like novels. “There's always more to learn about color, texture, and practical things like composting and mulching. One never arrives at a finale with a garden, it just slowly evolves.” Now Mr. Tortora wants to learn more about roses. He began with the roses in the center, and this summer he plans to add more—old varieties mostly, because of their pale, dusty hues. “I think I'm going to enjoy roses a great deal—and they're perfect for cutting. I've come full circle, in a way,” he says, and he's looking forward to going around again. 

By Susan Littlefield. Editor: Margaret McQuade
The house that came in from the cold

Even in the frosty clime of Lake Michigan houses can be designed for living in harmony with nature, especially now that we have created the technology to capture the sun's power. A greenhouse with spa is the heart of this new house in the planned community of Kohler, Wisconsin. Every social room opens on the glass-enclosed space that stretches the length of the house, and Robert K. Lewis has decorated them with warm red walls and a garden freshness.
Greenhouse is the focal point of the plan, an accessible landscape for four main rooms.

The kitchen and living room open to the glass-roofed space, and the dining room and media loft look into masses of plants. The light clerestory crowning the roof serves to fill the glass walls with the plants.
Five social rooms and a long hallway are widely visible to one another and each is uniquely furnished. Their common red walls and pale putty floors bring them vitality and a satisfying visual unity.

Designer Robert K. Lewis chose a zinnia red for the walls of rooms a family and its guests would use together—a color evocative of the neighboring barns, a color that confers instant warmth and forms a versatile background for many styles and secondary colors. The family room, opposite, lies at the core of the plan, and the roof is highest here, rising to accommodate a bridgelike loft. A room that gets no through traffic, the living room, above, is a serene and relatively formal setting. While the family room is furnished with warm colors and active patterns, solid white sofas with pastel pillows tone down the red walls in the living room. Both rooms are softened by carpet, but the dining room, left, is anchored by tile of the same putty hue. All furniture in the house is by Henredon; Cabin Crafts carpet.
Rooms

furnished for more than one activity help make a hospitable house where members of a large family might entertain in several ways at one time, and where overnight guests would be welcome.

The bridge loft, opposite, looks down on the dining room on one side, the family room on the other. From the latter, a red spiral staircase rises to his media room. A double mattress (not in view) can sleep two or serve as seating. Most furniture is built-in for users of the big-screen TV, the stereo, and the stored games. Olive drab and super-bright red accompany the house red. One of three bedrooms, right, includes twin beds but has been furnished as a traditional library. Dark green is brightened with white, plus a touch of red. The kitchen, above, whose plastic laminate cabinets and counters were matched by the wall painters, is the most countrified room, with pale oak furniture, a provincial plaid, herbs hung to dry. Magic Chef appliances in a black glass finish are a glowing contrast. To the left, the greenhouse flanks a passage paved in Franciscan tile. See Shopping Information.
The master suite is a small world of comfort and relaxation: a soft, luxurious bedroom, a state-of-the-art bathroom.

Whites and pastels in the bedroom, top, are touched with glitter—gold threads in the bed hangings, a lamé table skirt, a few shiny accessories. Larger than the bedroom is the area devoted to dressing, personal hygiene, and spa-like luxuriating. This Kohler demonstration house not only teaches visitors how to live with architectural guidelines, it is a showcase for their newest bath fixtures such as the whirlpool tub, center, and environmental Habitat, below.

This house is now the property of its builder, Bob Werner Jr., of Lee Realty, and is open to the public from now until mid-November 1982. For information, call (414) 457-4441, ext. 7295.

House & Garden would like to thank the following participants in this project:
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TEA FOR TODAY
One of life's fondest pleasures, the venerable tradition of serving tea makes news.
Teatime. The moment is four o'clock, although it can be a bit later—but rarely is earlier—and it is being seized with new vigor. Once the exclusive afternoon pastime of the luxuriously idle, the vaguely ill, and the elderly, we are now finding teatime handy for meeting political candidates, for forming committees, and for professional as well as social networking: the partners in one Manhattan law firm meet informally over tea once each week, and at Zack Taylor's, a smart hairdresser in Beverly Hills, four-o'clock tea is offered to anyone getting trimmed, frizzed, or hennaed at the moment.

**THE BUSINESS TEA**

Malcolm Forbes, editor-in-chief of Forbes magazine, serves tea at his New York town house offices. The fare is simple, but the china is vintage Dresden and the silver Edwardian. In far West Los Angeles, dealing over a substantial tea can be more convenient than taking lunch.

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**TEA AT TRUMPS, LOS ANGELES**

**ENDIVE WITH ROQUEFORT**

Assorted Sandwiches:
- House relish* with cream cheese
- Cucumbers on Boursin cheese
- Tomato and watercress with herbed mayonnaise
- Smoked salmon

Assorted Cookies:
- Star-shaped shortbread
- Almond cookies with raspberry jam
- "Trumps" hazelnut cookies
- Nut twists*

Fresh Fruit Petit Fours

Chocolate Cake*

Homemade Scones*

with creme fraiche, raspberry jam, honey

*See recipe page 166
meal, plain or grand, structured around a pot of well-made tea is a civilized interlude in a world that is often not.

A COUNTRY TEA

Tom and Dee Hardie’s house is in the rolling Maryland countryside. Afternoon visitors are sent off warm and contented on teas that often feature local specialties.

A COUNTRY TEA

MENU

MARYLAND BEATEN BISCUITS*

BUTTER/JAM/TODD HARDIE’S VERMONT HONEY

MINCED HAM AND PARSLEY SANDWICHES

CRAB SPREAD WITH CAPERS SANDWICHES

FRESH PEAR CAKE*
AFTERNOON TEA

Maurice Moore-Betty, the English-born cookbook author and teacher, serves a proper four o'clock tea. Guests choose from an assortment of sweet and savory treats, but good manners dictate starting with something plain. Moore-Betty favors robust Earl Grey tea and his “hodgepodge” of Derby china.

AFTERNOON TEA MENU

SMALL SCONES*/BUTTER/JAM
TOAST/ANCHEOVY PASTE
WATERCRESS AND CUCUMBER SANDWICHES
SIMNEL CAKE*

HIGH TEA

High tea is a kind of cozy early supper that usually includes at least one fairly substantial dish, several other savories, and more than one sweet. Jane Garmey serves such a meal based on her book, Great British Cooking: A Well Kept Secret.

HIGH TEA MENU

ENDIVE AND HAM IN CHEESE SAUCE*
POTTED BEEF*
STilton, Cheshire, and Sage Cheeses
CUCUMBER SANDWICHES
POTTED CHICKEN
AND ALMOND SANDWICHES
TRUMPINGTON LADIES’ CHOCOLATE BISCUITS*
BANANA TEA LOAF*
GUINNESS CAKE*

The urge for a stimulating break in the day inspired teatime in the first place; in spite of dramatic changes in almost all our other customs, tea prevails. Gossiping, plotting, ruminating—even courting—still occur over tea. For those too busy to stop for lunch, tea may simply be the thing that keeps them going until dinner.

See Shopping Information.
TEAPOTS

They warm the hearts of designers everywhere—a good thing for the rest of us, who have our distinctive preferences in teapots. A sumptuous silver pot, an avant-garde flight of fancy, a basic “Brown Betty” for the piping-hottest brew—all bring form and function to a felicitous union. A teapot is an object in its own right, and somehow, one is never enough.

Here, teapots for every taste.
Once conceived, teatime was an instant hit. It continues to be true that all's right with the world at teatime.

BY JENIFER HARVEY

The end of every afternoon for my grandfather began with the noiseless hum of ritual—a soft rustle of crepe de Chine, the tinkle of china cups against saucers, the clipped blow of a kettle's whistle, the gentle gurgle of water being poured. My grandmother then emerged from the kitchen carrying a tray loaded with the familiar tea accoutrements and all of the sweets she otherwise would have denied her husband but for the sanctity of the occasion.

The Englishness of this daily event was in spite of the fact that my grandparents lived all of their lives in British Columbia, which, its name notwithstanding, has much more in common with Wyoming than Wimbledon. They lived their lives as New World pioneers, yet these post-Edwardians needed the old-fashioned respite provided by afternoon teatime, a comfort and pleasure that could never have been supplied by coffee, nor hot chocolate, nor liquor, nor heaven knows what soft drinks. There is a subtlety and charm to tea, and neither the innocence nor arrogance of other beverages.

As William Gladstone, the prime minister himself, put it, "If you are in need of tea, it will warm you; if you are heated, it will cool you; if you are depressed, it will cheer you; if you are sweet, it will save you." For all of these reasons, afternoon tea—both the drink and the ceremony—has played an important part in the function of Western society.

Tea started out as every good thing did as a way of proving somebody had brought it to England from China by the Dutch during the 17th century. By the end of the 18th century, tea had become the national drink of England. A Scotsman wrote in 1729:

"When I came to my friend's house of a morning, I used to be asked if I had my morning draught yet? I am now asked if I have had my tea? And in lieu of . . . a dram of good drams Scots spirits, there is now the tea kettled put to the fire, the tea table and silver and china equipment brought in, and marmalade and cream."

This put-upon man was chronicling the changeover from spirits to tea as the all-day drink of the people. Whereas previously teatime, now called a set tea in England, was made fashionable in the 18th century by the Duchess of Bedford, who had a sinking feeling every afternoon around 4 o'clock. No wonder, since lunch had not yet been invented, and one was expected to hold out from breakfast all the way to dinner. In the afternoons, Duchess Anna asked her servants to bring tea and scones and to her and any friends who happened to be visiting. The sustenance, as well as the opportunity for conversation, was welcomed. The scandal that was passed along with the dainty edibles caused a male contemporary to write, "The gossip of the tea table is no bad preparatory school for the brothel."

At the same time, the poor of England were drinking "spring water, just coloured with a few leaves of the lowest price tea," and sweetened with the brownness of sugar," wrote a Berkshire rector in 1787.

Another country that took to tea drinking on the same scale as England was Russia, but the habit did not take hold until the 19th century, when Chinese ports to Russia were opened. The samovar became not only a convenient receptacle for tea and hot water for constant (Continued on page 165)

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Drambuie over ice with Basic Black.

She lets others follow fads. She knows that classics never go out of style—like the subtle glamour of Basic Black. It's not surprising that the drink she chooses is Drambuie over ice. It has a touch of richness amidst smoothness. The elements that combine to create a classic.

Drambuie over ice.
Sherry-anytime

From pale, delicate finos to rich olorosos, it’s the alcoholic drink to offer teatime guests

By Alexis Bespaloff

A glass of sherry?" This welcome suggestion, uttered in countless movies and drawing-room comedies, evokes a number of agreeable associations: a civilized way of life, unhurried hospitality, and, perhaps, the promise of urbane conversation.

Sherry is a very special wine that ranges from pale, delicate, and bone dry to deep brown, rich, and unctuously sweet. The general rule is to serve dry sherry as an aperitif and sweet sherry after a meal, but it’s a rule broken more often than not, and many sherry drinkers prefer a medium or sweet sherry as an all-purpose, all-occasion wine.

Sherry, already popular in Shakespeare’s day, comes from the Andalusian town of Jerez de la Frontera in southwestern Spain. (The name sherry is, in fact, an Anglicized corruption of Jerez.) Unlike the most famous wines of France and Germany, which come from specific vineyards, sherry is a blended wine that reflects neither the personality of an individual vineyard nor the character of a specific vintage. It is the process by which sherry is produced—virtually unique in the world of wine—that defines its personality.

The Palomino grapes from which sherry is almost entirely made are crushed and fermented in the usual way until the resulting wines are completely dry. The new wines are then put into butts, or casks, which are not completely filled. Anywhere else this would be complete folly, because if wine is left in contact with air, it will spoil. But in the bodegas, or warehouses, of Jerez this exposure to air is exactly what is required to transform the still wine into sherry. A thin film of yeast, called flor, forms on the surface of the wine—it’s barely there in some casks, as thick as a layer of cottage cheese in others—and it alters the taste of the wine.

Three or four months after the vintage, each butt of sherry in a firm’s bodegas is classified as to type. This is done by taking a glassful from each butt and simply smelling it—the bouquet alone is enough for the cellarman to determine its quality and style. The two basic types of sherry are fino and oloroso. The pale, delicate finos are invariably those that have developed the flor; the darker, fuller-bodied olorosos generally have very little flor. High-proof grape spirits are then added to the finos to bring their alcohol content up to 15.5 percent, which still permits the essential flor to continue, while that of the oloroso is brought up to 18 percent, which will prevent the flor from ever forming again.

As the wines mature, each butt develops its individual character and is earmarked for a particular solera. It is the solera system of fractional blending, developed about 200 years ago, that enables the sherry firms to maintain a consistent style for each of the sherries they market. Imagine three or four rows of barrels piled one on top of the other. The sherry to be bottled is drawn off from the barrels on the ground—say, one-third of the contents of each barrel. These barrels are then replenished with wine from those in the second row, which are in turn replenished from those in the third row, and so on. The solera system is based on the observation that the older wine in a barrel “educates” the younger wine poured into it, and that the younger wine “refreshes” the older wine with which it is blended. The end result is a consistent wine, within each solera, that retains its taste, complexity, and individuality year after year.

In practice, a solera is not as schematic as this. Each row, called a scale, may consist of hundreds of butts, and they are not piled up neatly, but may be scattered in several different bodegas. The number of scales in a particular solera ranges from four to five to a dozen or more. What’s more, the youngest scale in a particular solera may actually be replenished by the oldest in yet another solera. Since the biggest firms have 50,000 to 100,000 butts of sherry in their bodegas, maintaining a number of different soleras is quite complicated.

The wine drawn off from a solera is likely to be blended with those from one or more other soleras to produce a particular style of sherry; other wines may be added for color and sweetness; and the final blend will be brought up to bottling strength, which ranges from 18 to 21 percent alcohol.

There are several different styles of sherry available in the United States from a number of shippers. Their labels do not always indicate the exact style of the wine, but it’s possible to categorize and describe some of the best-known sherries to be found here.

A true fino sherry is pale in color, completely dry, and distinguished by finesse and delicacy. Sweet sherries are easier to make and to imitate, because the sweetness disguises any flaws, but a well-made fino is unique. Because it is bone dry, almost austere, it is not everyone’s taste, but those who like it would agree that it is one of the least expensive of the world’s fine wines. It is ideal as an aperitif, and is probably more appropriate with nuts, olives, smoked salmon, or salty snacks than with cake or cookies. Like all fine white wines, fino sherry should be kept in the refrigerator and served chilled.

Manzanilla, not often seen here, is a fino that has been aged in the seaside village of Sanlúcar de Barrameda. The higher humidity there seems to maintain a richer flor and results in an even paler, drier, more delicate sherry with a distinctive tang. (Continued on page 164)
1. **We make it differently.**

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3. **But you measure it the same way.**

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Master Blend. It only tastes expensive.
In a time of rising food prices, here's a welcome meal made out of leftovers, eggs and a frying pan. Of course, it's not just any frying pan: it's a Rangetoppers® skillet by Corning. It's gleaming white Corning Ware® cookware, with a metal bottom, so you can use it on top of the stove, in the oven, under the broiler, take it to the table. (And for this recipe, you do them all!) The recipe is part of my new frittata recipe booklet. The skillet is part of Corning's new 5-piece Rangetoppers Starter Set, containing the 8½" skillet and glass cover, the 1-quart saucepan and glass cover and the 6-cup teapot, all in your choice of classic Corning Ware® cookware patterns or all white.

I gotta frittata.

3 tbsp. olive oil
1½ cup cooked broccoli, or other leftover vegetables
½ lb. mushrooms, sliced
1 clove garlic, minced
½ bell pepper, diced
½ lb. leftover meat (chicken, turkey, ham, beef, salami), sliced into julienne strips
6 eggs, beaten
salt to taste
½ tsp. freshly ground black pepper
½ cup shredded mild cheese (Monterey Jack, Muenster, Swiss or Cheddar)
¾ cup freshly grated Parmesan cheese

Heat oil on medium heat in Rangetoppers 8½" skillet. Add chopped vegetables, mushrooms, garlic and bell pepper. Stir, cover and cook 3 minutes. In bowl, combine meat strips with eggs, salt, pepper and shredded cheese. Remove pan from heat and stir in egg mixture. Bake at 350° for 20 minutes. Top with Parmesan cheese and place under broiler for 1 minute to brown top. Serves 4-5.

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Here's a special rebate offer, perfectly timed for April showers and June brides, Mother's Day, graduations, new apartments and summer houses. From March 1 to May 15, when you buy any 16 or 20 piece set of Corelle dinnerware, we'll give you a rebate from $2-$4, depending on the set (see the coupon below).

To receive your rebate, mail this coupon with your sales receipt and UPC code (sample code 16441 from the bottom of your Corelle box. If the box does not have a UPC code, cut out and return the pattern name and set size that appears on the glossy front label.

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□ $3 Dimensions IV® livingware 16-piece set
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It has been reported that Russian peasants used to carry compressed cakes of tea, and when they wanted a drink, bit a piece of it, chewed it, and then drank some water to wash it down. Not exactly traditional tea, but it probably got the job done.

Americans can't be any more proud of the way our ancestors prepared tea: In Salem, Massachusetts, around the turn of the 18th century, the dried tea leaves were boiled until the brew turned bitter, and then it was drunk without milk or sugar. The leaves were then salted and kept for the next time. (The first iced tea appeared around the end of the 19th century, by the way, as "iced tea la Russe" or "iced Russian tea," referring to the glass in which it was served.)

The Russians traditionally drink their tea in a strong and black, and from glasses of tea to sweeten the tea as it is eaten with butter. Fortunately, that practice didn't last long.

Later in the 18th century, English customs and manners were communicated to the Colonies and became fashionable; tea parties for the ladies were the order of the day. In New York, each guest brought along her own tiny teacup, saucer, and spoon, a fashion inspired by an inclination to show off pretty porcelain. The hostess would offer six or eight different types of tea to choose from, to show her hospitality and wealth, as tea was still very expensive here.

Although tea drinking was an important part of early American social life, it was largely a feminine pastime. A French visitor of the time left complaining of too much tea with the ladies and too much Madeira with the men. In the 1800s in both England and the Eastern U.S., tea became so widely used for supper that the meal was called tea, often composed of cold and casual leftovers from a big lunch. (That meal is still often called high tea in England.)

At the same time, little tea was drunk farther west in America. Mark Twain was offered something called "slumgullion" by a train-station keeper in Nebraska, a drink which pretended to be tea, wrote Twain, "but there was too much dishrag, and sand, and old bacon and rind in it to deceive the intelligent traveler." Twain thought the name an inspiration.

In the first half of the 20th century in the U.S., tea drinking fell off by two-thirds, but then rose again after World War II. By 1990, it is expected that we will be drinking as much tea per capita as Great Britain, the world's largest consumer at 6 cups per person per day.

Thirty-six percent of the tea drunk in the United States is made from instant iced-tea mixes, which usually contain lemon and sugar. To accommodate the taste for sweets in some regions such as the South, more sugar may be added. Obviously many of us are taking our tea strictly for quick refreshment, often iced and sweetened and for a caffeine lift. One of this country's most famous tea purveyors claims instant tea "bears as much resemblance to tea as cherry Kool-Aid does to Beaujolais."

(Continued on next page)
Still, in England today the ritual of tea is so important that a controversy over whether one should add milk to one's teacup before or after the tea can spark a months-long debate in the correspondence column of The Times of London.

There's no question about the proper way to add milk to tea in the mind of Aubrey Franklin, the officially proclaimed "Tea Ambassador" to the United States. "We British put our milk in the cup first... because our bone china was so delicate it would avoid breaking the cup." Never cream, he cautions, as the tannin in tea causes cream to curdle.

Queen Elizabeth II, on the other hand, might give Franklin an argument, as we are told she puts her milk in after the tea. The Japanese, who gave us tea, could still teach us a thing or two about its aesthetic composition of everything that surrounds you is of utmost importance.

In its present form, teaism is a relaxed communion between host and guests, based on the etiquette of serving tea. The everyday existence.

In China, although there is no such formal ceremony surrounding the drinking of tea, it is a national drink with so much importance that it is always offered to visitors, not necessarily to be drunk but simply as a sign of welcome. And in the old days, before the Revolution, the end of official visits was indicated by the graceful raising of a teacup.

How much more gracious than our stumbling apologies, and how much more we can look forward to in our promising future with the most civilized of beverages.

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### TEA RECIPES

*from pages 152-157*

#### HAZELNUT COOKIES

1-1/2 cups finely ground toasted hazelnuts  
1/2 cup sugar  
1/2 cup unsalted butter, cut into small pieces  
1/4 cup all-purpose flour  
1 beaten egg yolk  
1/4 cup crystallized sugar (optional)  
Melted semi-sweet chocolate (optional)

Put 1 cup of the nuts into a food processor with the sugar, butter, and flour and mix until a ball is formed. Roll dough into 4 logs, each about 6 inches long and 1 inch in diameter. Flatten the sides of the logs with your hands, forming long rectangular shapes, keeping the 6-by-1-inch dimensions. Brush with egg yolk and roll in crystalized sugar or the remaining nuts. Chill, then cut each piece into 24 1/2-inch-thick slices. Bake on parchment-lined baking sheets in a preheated 350° oven 12-15 minutes. Cool on baking sheets and set aside. Whisk the chocolate and butter together in a bowl. Add the sugar, then beat in the eggs one by one. Blend in the flour until just mixed. Pour into the prepared pan and bake in a preheated 350° oven 20-25 minutes. The cake will rise slightly, then sink in the center. Cool cake in the pan. Invert onto a serving plate, and peel off parchment paper. Cake will be dense and moist. Chill 1 hour and spread top with raspberry jam.

#### SCONES WITH CURRANTS

6 cups pastry flour  
1/2 cup sugar  
1/2 cup baking powder  
2 sticks plus 2 tablespoons unsalted butter, cut into small pieces  
2 cups buttermilk  
1/2 pound (about 1/4 cups) currants  
2 beaten egg yolks

Put the first 4 ingredients into a large bowl. Blend with a pastry blender or your fingers until the mixture is the consistency of coarse meal. (Or, the ingredients in half and blend in the food processor in two portions.) Add the buttermilk and mix until just blended. (Dough will be sticky.) Place on a floured surface and gently knead in the currants, being careful not to overwork the dough. Divide dough into 4 equal portions. Roll each portion out into a 6-inch circle about 1/2 inch thick. Using a sharp knife, cut each circle into 8 wedges. Place wedges 1/2 inch apart on parchment-lined or floured baking sheets. Brush tops with beaten egg yolks. Bake in a preheated 350° oven 12-18 minutes. Makes 32 scones.

#### TRUMPS' HOUSE RELISH

1 cup white wine vinegar  
1 cup brown sugar  
6 ripe mangoes, peeled and pitted  
1 2-inch piece fresh ginger, peeled and julienned  
1 red pepper, finely chopped  
1 green pepper, finely chopped  
2 cloves minced garlic

Mix the vinegar and sugar together in a large pot and bring to a boil. Add the remaining ingredients and simmer 30 minutes or until thick, stirring occasionally. Makes about 3 cups.

Trumps' recipes from pastry chef, Kitten Mullen Kenner.

#### TEA SANDWICHES

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---

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TEA RECIPES
continued from page 166

Make sandwiches as close to serving time as possible, as they do not keep well. Keep covered with a damp tea towel and plastic until ready to serve.

- Thinly sliced tomatoes with crumbled bacon (possible, as they do not keep well. Keep covered and ready to serve.
- Mild cheddar cheese pureed with butter.
- Cottage cheese and chives.
- Ham spread made with minced ham, parsley, mustard, mayonnaise.
- Ham spread made with minced ham, parsley, mustard, mayonnaise.
- Watercress spread made with minced watercress and butter.
- Thinly sliced cucumbers with cream cheese.
- Chicken liver pate spread.

4 cups flour
Mrs. Lewis Andrews and Mrs. Reaney Kelly)

The secret is ° Bakers Secret

BAKEWARE BY EKCO.

Generously butter a 9-inch baking pan and place on ungreased baking sheets. Flatten with a rolling pin and prick 3–4 times with a fork. Bake in a preheated 400° oven 20–30 minutes or until edges are hard. Split biscuits open and bake cut side up 5 minutes longer if they seem underdone in the center (they should be hard and cracker-like). Makes about 48 biscuits.

Note: To prepare biscuits in the food processor, make 1/3 recipe at a time, alternating with the flour mixture, beating well after each addition. Mix fruits and almonds with remaining flour in a separate bowl and toss to coat. Melt treacle in a pan with milk, cool. Add floured fruits to batter, add enough milk-treacle mixture to make a fairly stiff batter. Spoon half mixture into prepared pan, smooth surface with back of a level spoon. Roll out 1 pound of the almond paste into an 8-inch circle. (Reserve trimmings.) Place circle of almond paste on top of batter and spoon remaining batter on top.

Bake in the center of a preheated 300° oven 3–3 1/2 hours or until a knife comes out dry. (Be careful not to test as deep as the almond paste—it will give a false reading). Cool cake slightly in the pan, then invert to unmold. Remove wax paper and cool cake on a rack. Heat the jam in a pan just until it is smooth. Spread on the cake (the balls represent the 11 apostles and almonds patterns. Roll 11 small balls (about 1/2 inches in diameter) from reserved almond paste and arrange them around the edge of the cake (the balls represent the 11 apostles, omitting Judas, the 12th). Brush cake lightly with the egg and oil glaze. Brown under the broiler, watching carefully so it does not burn. Dust with granulated sugar. Cake will keep several weeks stored in an airtight tin.

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- SLIMEL CAKE
Mr. Moore-Betty weighs ingredients when baking. We list both weight and volume measurements for this recipe, but recommend the former as it is more accurate.

1/2 pound (about 2 cups) plus 2 tablespoons all-purpose flour
Pinch salt
1/2 teaspoon nutmeg
1/2 teaspoon cinnamon
1/2 teaspoon allspice
6 ounces (1/4 sticks) unsalted butter
6 ounces (about 1 cup) dark brown sugar
3 eggs, lightly beaten
1 pound (about 2 cups) currants
12 ounces (about 1 1/4 cups) golden raisins
4 ounces (about 1/4 cup) mixed candied fruit
4 ounces (about 1/4 cup) chopped almonds
1 tablespoon black treacle or dark molasses
1/4 cup milk
2 pounds almond paste
1/2 cup jam
1 egg yolk mixed with 1 teaspoon oil Granulated sugar

Line the bottom and sides of an 8-by-3-inch deep cake pan with buttered waxed or parchment paper. Sift 1/2 pound of the flour, salt, and spices together in a bowl and set aside. Cream the butter and brown sugar together in a bowl until very light. Add the eggs one at a time, alternating with the flour mixture, beating well after each addition. Mix fruits and almonds with remaining flour in a separate bowl and toss to coat. Melt treacle in a pan with milk, cool. Add floured fruits to batter, add enough milk-treacle mixture to make a fairly stiff batter. Spoon half mixture into prepared pan, smooth surface with back of a level spoon. Roll out 1 pound of the almond paste into an 8-inch circle. (Reserve trimmings.) Place circle of almond paste on top of batter and spoon remaining batter on top.

Bake in the center of a preheated 300° oven 3–3 1/2 hours or until a knife comes out dry. (Be careful not to test as deep as the almond paste—it will give a false reading). Cool cake slightly in the pan, then invert to unmold. Remove wax paper and cool cake on a rack. Heat the jam in a pan just until it is smooth. Brush top and sides of cake with jam. Roll out remaining almond paste to fit the top of the cake. Lay on the circle. Mark the top of the cake with the back of a knife into diamond patterns. Roll 11 small balls (about 1/2 inches in diameter) from reserved almond paste and arrange them around the edge of the cake (the balls represent the 11 apostles, omitting Judas, the 12th). Brush cake lightly with the egg and oil glaze. Brown under the broiler, watching carefully so it does not burn. Dust with granulated sugar. Cake will keep several weeks stored in an airtight tin.

- SMALL SCONES
2 cups all-purpose flour
4 level teaspoons baking powder
Pinch salt
1/2 sticks unsalted butter

Beat eggs and milk together in a bowl. Beat in the sugar and salt. Add the flour and mix well. Peel, halve, and core the pears. Cut each half into thin slices and fold into the batter. Generously butter a 9-inch baking pan and sprinkle with the nuts, turning the pan to distribute nuts evenly. Pour in the batter, and dot with the butter. Bake in the upper level of a preheated 350° oven 45–50 minutes or until top is lightly browned. Cool until firm enough to turn out. Serve warm or room temperature.
PREPARED BEAN BEEF

1 pound lean boneless beef such as the shoulder cups dry white wine cup canned or homemade beef stock teaspoons mace teaspoons Worcestershire sauce salt, freshly ground black pepper tablespoons brandy ounces butter

Cut the beef into 1-inch cubes and put into a heavy saucepan with 1/2 cup water. Cover, and cook in a preheated 350° oven 10 minutes or until tender. Remove from heat. Stir in 4 tablespoons of the butter in a heavy-bottomed saucepan over low heat. When it has fully melted, add the raisins, candied fruit peel, and salt. Mix well, and stir in the graham crackers. Press mixture into a well-greased 8-inch-square pan and let sit in a cool place overnight to set. Cut into squares or thin fingers. Makes about 16 2-inch squares.

THE TRUMPINGTON LADIES’ CRUNCHY CHOCOLATE BISCUITS

1 stick butter 3 tablespoons sugar 6 tablespoons dark corn syrup 2 tablespoons cocoa 1/2 pound graham crackers, in small pieces Mix the butter, sugar, and syrup in a pan over low heat (do not allow mixture to boil). Add cocoa and mix well. Remove from heat and stir in the graham crackers. Press mixture into a well-greased 8-inch-square pan and let sit in a cool place overnight to set. Cut into squares or thin fingers. Makes about 16 2-inch squares.

BANANA TEA LOAF

4 medium-sized ripe bananas, mashed cup grated cheddar cheese 2 1/2 cups flour 2 1/4 teaspoons baking powder 1/2 teaspoon mace 1/4 teaspoon allspice 1/2 cup milk 2 eggs, lightly beaten Juice of 1 lemon 1/2 cup dark brown sugar 1/4 cup (about 1/2 cup) dark raisins 1/4 cup candied fruit peel 4 ounces (about 1/2 cup) chopped walnuts 1 6-ounce bottle Guinness stout

Cream the butter and sugar together in a bowl until light and fluffy. Gradually beat in eggs. Sift flour and allspice together and gradually fold them into the mixture. Add the raisins, candied fruit peel, and walnuts. Mix well, stir in 4 tablespoons of the stout. Pour into a greased 7-by-3-inch deep cake pan. Bake in a preheated 325° oven 1 hour. Reduce heat to 300°, bake 30 minutes more. Cool slightly in the pan before turning it onto a rack to cool fully. Store in an airtight container. Slice, and serve with butter.

GUINNESS CAKE

2 sticks butter 1/4 cups dark brown sugar 4 eggs, lightly beaten 2/3 cups flour 2 teaspoons allspice 1/2 pound (about 1/2 cups) dark raisins 1/4 cup (about 1/2 cups) white raisins 1/4 cup candied fruit peel 4 ounces (about 1/2 cup) chopped walnuts 1 6-ounce bottle Guinness stout

Cream the butter and sugar together in a bowl until light and fluffy. Gradually beat in eggs. Sift flour and allspice together and gradually fold them into butter-sugar mixture. Add the raisins, candied fruit peel, and walnuts. Mix well, stir in 4 tablespoons of the stout. Pour into a greased 7-by-3-inch deep cake pan. Bake in a preheated 325° oven 1 hour. Reduce heat to 300°, bake 30 minutes more. Cool slightly in the pan before turning it onto a rack to cool fully. Store in an airtight container. Slice, and serve with butter.

POTTED BEEF

1 6Vi-ounce bottle Guinness stout 1 stick butter 1/2 cups dark brown sugar 4 eggs, lightly beaten 2/3 cups flour 2 teaspoons allspice 1/2 pound (about 1/2 cups) dark raisins 1/4 cup (about 1/2 cups) white raisins 1/4 cup candied fruit peel 4 ounces (about 1/2 cup) chopped walnuts 1 6-ounce bottle Guinness stout

Cream the butter and sugar together in a bowl until light and fluffy. Gradually beat in eggs. Sift flour and allspice together and gradually fold them into butter-sugar mixture. Add the raisins, candied fruit peel, and walnuts. Mix well, stir in 4 tablespoons of the stout. Pour into a greased 7-by-3-inch deep cake pan. Bake in a preheated 325° oven 1 hour. Reduce heat to 300°, bake 30 minutes more. Cool slightly in the pan before turning it onto a rack to cool fully. Store in an airtight container. Slice, and serve with butter.

ENDIVE WRAPPED WITH HAM IN CHEESE SAUCE

Belgian endive (or celery hearts), trimmed tablespoons butter cups milk salt, white pepper cup grated cheddar cheese thin slices ham teaspoon nutmeg cup toasted breadcrumbs

ace the endive in a buttered baking dish with 1/2 cup water. Cover, and cook in a preheated 350° oven 10 minutes or until tender. If using celery hearts, wrap a slice of ham around each half and brush tops with egg glaze. Bake in a preheated 450° oven 15 minutes. Makes about 24 scones.

Melt remaining butter in a heavy saucepan over low heat. When it has fully melted, skim foam off top and spoon out clear butter into another container, leaving any residue in the pan. Pour the clear (clarified) butter over meat, chill several hours before serving. Serve with toast or oatcakes. Makes about 6 tablespoons.

Stir well to combine. Melt remaining butter in a heavy saucepan over low heat (do not allow mixture to boil). Add cocoa and mix well. Remove from heat and stir in the graham crackers. Press mixture into a well-greased 8-inch-square pan and let sit in a cool place overnight to set. Cut into squares or thin fingers. Makes about 16 2-inch squares.

APRIL 1982 169

Living room, p. 144 (top)


Dining room, p. 144 (bottom)


Lettuce, p. 143
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A pet may be your best medicine

Scientific studies show that pets can have a therapeutic effect in many ways

By Patricia Curtis

Q When I go to visit my uncle, who is in a nursing home, I often take our golden retriever because he loves the dog and seeing her seems to do him good. Many other patients and even the staff enjoy her, too. Wouldn't it be beneficial to have pets in nursing homes?

A While the health laws of most states do not prohibit pets in custodial institutions, many nursing home directors assume they do. However, an increasing number of nursing homes and residences for the disabled are taking in a pet or two because of the beneficial effects the animals have on patients. Also, the humane shelters of many cities, around the U.S. have "pet therapy" programs in which volunteers take small pets (usually puppies and kittens) on regular visits to nursing homes. The impact on some patients is almost miraculous. People who are withdrawn and depressed brighten up and become alert and may even speak, for the first time when pets are put on their laps. The animals are passed around to be fussed, often they begin to play, and this brings healing laughter, a rather rare commodity in nursing homes. Serious studies by scientists in the health fields indicate that pets improve attitude and even physical health of elderly and disabled people and raise morale.

Q We have a child who has a learning disability. We live near a facility that offers horseback riding for all types of handicapped people, but most have mental or physical disabilities more severe than our daughter's. Would she benefit from riding?

A I have seen many children with learning disorders at centers for therapeutic horseback riding, and their parents and teachers say they are greatly helped by it. For one thing, learning to master a big animal like a horse improves the child's self-control and gives a big boost to his or her self-confidence and pride. This in turn seems to carry over into the child's performance at school. Also, many children who ride are reported to form strong bonds with the horses and to regard them as friends. The horses at the accredited centers for therapeutic riding are especially selected and carefully trained so that they are unusually gentle and responsive to the people who ride them.

If your daughter doesn't have a pet of her own, by the way, you might consider providing her with one. Having a non-judgmental, approving, and nonreacting playmate has been known to help children with learning disabilities.

Q I've been told that petting a dog or cat can lower your blood pressure. Can this be true?

A Yes. In recent years, scientists studying the relationships between people and pets have discovered that stroking your pet has a calming effect and will cause a beneficial drop in blood pressure. They have also learned that when people speak to each other, there is a slight rise in blood pressure, but when you talk to your pet, as most pet owners do, this rise in pressure doesn't occur. (Maybe it's because your pet is a non-critical listener who won't give you an argument.) Also, when you converse with someone, and then fondle your animal, and then speak to someone again, your blood pressure rises in both conversations, but not as high in the second after stroking your pet, as in the first.
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Spring and Summer Catalogue Checkpoint

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1. Yield House
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4. The Renovator's Supply

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7. L.L. Bean

8. White Flower Farm
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9. International Silver Company
   Brand new and beautiful! Catalogue brimming with International's complete sterling, silver-plated and stainless flatware collection, plus servingware and gifts with the air of an heirloom for home and hostess. International Silver Co. Free.

10. Lillian Vernon
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11. Breck's
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13. Repertoire International
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15. Dorothy's Ruffled Originals Inc

16. Breeze into summer with the hottest fashions and accessories from Norma Kamali, Calvin Klein, Ellen Tracy. Also contemporary home furnishings from Martex and Fieldcrest. Over 230-page summer edition. Spiegel. $3. (applicable to 1st purchase).

17. Laura Ashley's 1982 catalogue kit features prints and fabrics that have made her famous, plus more. Includes home furnishings catalogue with perfumes and home fragrance collection, plus spring/summer garment catalogue. Laura Ashley. $3.

18. Eddie Bauer
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19. Country Curtains
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23

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25

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26

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Catalogue Checkpoint

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Catalogues Checkpoint

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---

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---

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Buy Direct From Grower and Be Assured of Fresh, Quality, Plugs

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Zoysia plugs grow into an even textured, carpet-like lawn that chokes out crabgrass and weeds forever. Has ten times more blades and the carpet-like lawn that will be choked out by spreading Zoysia plugs.

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Tea for today

Wine & Food Cover, p. 151

Embroidered antique cloth: 37" sq. $150. At Chezecre, NYC 10021. Two-tiered etagere: Of porcelain; c. 1860. $275. At La Cuisinerie, NYC 10021.
p. 156 (insert)

p. 156-157 (large photo)

Round scalloped placemats and napkins: Of cotton damask; in pink, Napkin, 19"; place mat, 17" diam. $45 together. At Pratesi, NYC 10021.


**60" x 80" queen-sized mattress and box spring** with metal Instamatic frame. With P. Stevens Posturepedic Citation mattress: Single dressers (three shown). Made of solid walnut and birch, 80 x 30 x 72" h. By Prom loin Koese Silks*, Los Angeles 90069. Center, NYC 10022. "Random Plaid" blanket: By F. Staub & Co. All of the above by Henredon I UP nit lire Industries. From John Rosselli*, NYC 10021.

**60" x 80" queen-sized mattress and box spring** with metal Instamatic frame. With P. Stevens Posturepedic Citation mattress: Double dressers (two shown). Made of solid walnut and birch, 80 x 30 x 72" h. By Prom loin Koese Silks*, Los Angeles 90069. Center, NYC 10022. "Random Plaid" blanket: By F. Staub & Co. All of the above by Henredon I UP nit lire Industries. From John Rosselli*, NYC 10021.

**11,600. By Reed & Barton.**

**60" x 80" queen-sized mattress and box spring** with metal Instamatic frame. With P. Stevens Posturepedic Citation mattress: Double dressers (two shown). Made of solid walnut and birch, 80 x 30 x 72" h. By Prom loin Koese Silks*, Los Angeles 90069. Center, NYC 10022. "Random Plaid" blanket: By F. Staub & Co. All of the above by Henredon I UP nit lire Industries. From John Rosselli*, NYC 10021.
in the way she dressed, Elsie had cards printed up announcing she was available to supervise the rearrangement of other people's houses. Bits and pieces of business came immediately. Then in 1905, placing her squarely and securely on the road she was to follow for the rest of her life, a commission came to do the newly built Colony Club. Bessie Marbury was a founding member as was a new friend, Anne Morgan, J. P. Morgan's daughter. It was Stanford White, then at the height of his influence, who was able to silence the opposition on the club's planning committee with the remark "she knows more than any of us." The result was that Elsie came to have carte blanche for her first big project.

If you ask decorators like Billy Baldwin and Albert Hadley what was important about the Colony Club decoration, they will say that it was Elsie de Wolfe's unprecedented use of chintz—then used mostly in English country houses—in the city, and on 18th-century French chairs. Elsie's own description, written soon after, indicates that what she did was so instinctive she often was unaware of how dramatic a change she was making. She talks about wallpapers with "a chinoiserie feeling," chintz in bedrooms and sitting rooms alike, rooms lined with trellis to make them look like gardens. In one room, she is very pleased with the effect of green-and-white-striped walls, white woodwork, dark mahogany furniture, and gold-framed mirrors. The arrangement of the bedrooms, with their simple painted furniture, chintz at the windows and on the bed, a writing table, chaise longue, chest of drawers with mirror above it, established the look of both club and resort bedrooms to this day. And the club as a whole defined the rules of correctness and conventional good taste for years to come.

Further reinforcement of Elsie's exceptional views came in her book The House in Good Taste, written a few years later. It was ghosted by the young journalist Ruby Ross Goodnow, who was to become Elsie de Wolfe's first important competitor and who, as Ruby Ross Wood, years later gave Billy Baldwin his start. The book was meant to be good advice to everyone on how to do up their rooms with mirrors, walls in pale colors, furniture either actually old or carper SIMPLE NEW. It contains no hint of our more recent prejudice against reproductions. Rather the advice endorses the idea that for very little money some pretty period furniture shapes, nicely copied, can provide a similar aesthetic role as the real thing.

In establishing decorating as a profession, Elsie de Wolfe also made it a suitable activity for a woman. With the increasing authority engendered by her book, the endless press notices her work received, plus her outspokenness on everything, Elsie prepared the way for later generations of decorators who actually seemed to teach their clients how to live. Before the World War, American clients had much to learn from the cosmopolitan Elsie, and most of it merely made their lives more fun.

In 1913, Henry Clay Frick commissioned Elsie to decorate the new house he was building on Fifth Avenue at 71st Street. And it was through Elsie that Frick came to own quantities of beautiful French furniture that had come originally from the Wallace Collection. Nothing would surpass this moment in Elsie's professional life save the brief period in 1938—before it was clear that Mrs. Simpson would never be queen—when the world thought Elsie de Wolfe was going to be allowed to redo Buckingham Palace.

Elsie's ideas, advice, and personality have influenced decorating and decorators right up to today. But sometimes her advice wasn't taken. Syrie Maugham came to see Elsie in 1920 to find out if she should open up shop as a decorator in London. Elsie said no, the field was already crowded, but was forced to watch Mrs. Maugham's success as she was credited with white rooms, bath rooms all of mirror, and the use of white flowers—all Elsie's own preferences. Jane Smith tells of the two of them to...
built pavilion with its striped and tented walls, white tufted leather banquets, blackamoors, and white palm trees.

But despite the high-style richness of the Villa Trianon, Elsie de Wolfe hadn't lost her knack of knowing how to get a big effect without spending a whole lot of money. She was forced to do this for herself at the start of World War II, when she and Charles Mendl came back to America. In return for decorating services, she was given a little apartment in the St. Regis and also managed to rent a bungalow in Los Angeles. In both New York and California she was mad about green and white. "After All," as she called the "ugly" house in Beverly Hills, had green-and-white-striped awnings, variations of the green-and-white theme inside with black floors, tented and striped rooms, wrought-iron furniture painted white, leopard skin and linen, red accents. Everyone who was pretty, funny, or important in Hollywood at the time came. The dining room had become a bar and everyone lunched on a terrace under an awning. While Charles Mendl enjoyed the sunshine and the good-looking girls, Elsie Mendl indulged her love for painted furniture and trompe l'oeil with the most devoted of her disciples, Tony Duquette.

When Elsie de Wolfe died in 1950, she left the Villa Trianon to her great friend and neighbor Paul-Louis Weiller. Last December, he put the contents of her house up for sale in Paris. New York dealer Tony Victoria and art advisor Claude Serre, bought all the ballroom decorations. The French bought her good French furniture. Tony Duquette bought the portraits Marcel Vertès had done of Elsie. But many others are content just to take a page from her book. In the preface to Jane Smith's biography, Diana Vreeland acknowledges her own debt: "I adored Elsie de Wolfe. She was part of my bringing up... She was not a sit-at-home girl dreaming up houses. She went out into the world, and she loved having people around her. She was greedy, the way people in love are greedy, for more. She loved life, and people, and fun and novelty, and she was never anything but her own self."

The photography of the Villa Trianon (see pages 126 to 132) was supervised by Mary-Sargent d'Ageljan.

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00166 Roma (Italy)
Here are some special details that make the Kohler house (pages 140-148) energy-efficient and pleasant to live in.

**Kitchen**
- Island counter in open-planned U-shape kitchen serves as food preparation center and gives the cook wide-open views of the greenhouse and countryside beyond. Dishwasher is at left, double sink with drainboard and cutting board center, work space at right. Windows along corridor can be opened to bring solar heat inside from greenhouse.

- Opposite the island, a stainless steel cooktop with downdraft venting converts to a grill, griddle, or rotisserie. Grill cover doubles as backsplash.

**Main Bath**
- A wall-to-wall mirror with a strip of theatrical lighting expands space in the main bathroom. Fixtures, laminate-surfac ed cabinets, and ceramic tile are all in soft, warm grays. Chrome faucets and white towels provide crisp accents.
- Black pedestal lavatory and brass faucets add a touch of glamour to the powder room.

**Energy**
- Three gas-fired furnaces provide zoned heating: for bedrooms, for greenhouse, and for the rest of the house. Electronic ignition eliminates pilot lights; flue damper closes off chimney when gas is not needed. This keeps heat from going up the chimney and saves heat loss in the basement. Greenhouse furnace is thermostatically controlled to work when sun does not supply enough heat. Ceramic tile floor provides some thermal gain.

**Insulating foam-core garage door has a rough-sawn hardboard exterior painted to match house trim. Door opener contains a mini-computer that permits self-programming. Personalized codes can be set and changed whenever desired.

**Exterior Finishes**
- Trim color (fascia, soffits, windows, garage door), Tru-Test WeatherAll acrylic latex paint, Bedford Brown. Tru-Test Paints (Div. of Cotter) through True Value Hardware Stores.
- Roof: Timberline self-sealing asphalt shingles in Charcoal Blend. By GAF Corp.
- Insulation: Styrofoam TG insulating sheathing board by Dow Chemical Co. With fiberglass batts and brick, R-value equals 19.7; blown fiberglass in ceiling.
- Windows: Primed, double-insulating awning style in living room and bedrooms; awning plus stationary in greenhouse corridor. By Caradco Corp.
- Doors: Main entry—flush, solid birch, painted; interior, hollow-core birch.

**Interior**
- Interior walls: Wallboard by U.S. Gypsum; ceramic tile by Franciscan in baths—"Terra Grande," 3x6", Vanilla in master bath; "Sierra" Silver Grey in main bath; clear mirrored walls in spa area.
- Ceiling: Wallboard by U.S. Gypsum.
- Floors: Ceramic tile by Franciscan—"Terra Grande," 6x6", Dusk, in entry corridor, dining room, kitchen, spa, and greenhouse (3x6" size for risers and walls); "Terra Grande," "Vanilla," 6x6", in master bath. Carpet in other rooms by Cabin Crafts.
- Lighting fixtures: Recessed downlighting and track lighting by Progress, most on dimmers.
- Interior paints: Tru-Test Paints available through True Value Hardware Stores—custom color #7724 Tru-Red base in living room, family room, kitchen and loft; #7790 Tru-Green base in library; #7229 tint (warm pastel) in master bedroom.
- Fireplace: Custom masonry—brick, with openings on two sides.
- Hardware: Deadbolt lock on entry door by Schlage; levers on other doors in polished chrome by General Lock, Inc.
- Cabinets, countertops: Custom—Zinia textured laminate in kitchen; Antique White textured laminate in master bath; Pewter textured laminate in main bath; Zinia plant stand in living room. By Lamin-Art.
- Kitchen equipment: Epicurean enameled cast-iron sink in Almond and Gibson bar sink in Parchment by Kohler. Modular stainless steel cooktop, side-by-side refrigerator (with ice and cold-water service through door), microwave/electric wall oven combination, dishwasher—in black. All by Magic Chef.
- Plumbing fixtures: All by Kohler Company—Super Spa in Parchment; French Vanilla fixtures in master bath (Infinity whirlpool tub, Rochelle toilet, Caravelle bidet, Ellipse oval lavatory); Habitat, an environmental enclosure, in Parchment; Country Grey fixtures in main bath (steeping tub, Hexsign lavatory, San Raphael toilet); Le Gran pedestal lavatory in Black/Black in powder room.
- Hot-water heater: Gas, high-recovery 75-gallon unit by Ruud.
- Heating & Cooling equipment: Gas-fired, three separate furnaces for zoned heating by Lennox Industries.
- Circular stairway: "Villa Stair" in family room, oak with clear finish by American General Products.
since the tables and mantel shelves were
never roomy enough to hold all these esthet- 
thetic encumbrances or to guard the
more costly treasures from a careless
gesture or the maid's saucy duster, the china 
closet and the curio cabinet were
introduced, the first into the dining
room, the second into the parlor, to hold
these dubious objects of art. Without
these cabinets a middle-class house
could hardly be called furnished.

Don't think I have drawn on these
memories for some mocking private sat-
sisfaction alone. One cannot properly un-
derstand the austere architecture of the
period from 1930 to 1945 unless one re-
members that the leaders in the modern
movement and the critics like myself

ARCHITECT: Yann Weymouth and Franklin
Salasky of Redroof Design.
CONTRACTOR: Roxbury Contractors.
SIZE OF LOT: 2.7 acres.
SIZE OF HOUSE: 2,460 square feet, interior;
3,100 square feet, outside deck and garage.
STRUCTURE
Foundation: Poured reinforced concrete.
Framing: Plywood sheathing over 2x6" wood
studs.
EXTERIOR OF HOUSE
Exterior walls: Plywood.
Exterior paints: Pratt and Lambert.
Roof: Standard built-up roof, flat.
Insulation: Fiberglass; 6" studs allow for
more than usual insulation.
Windows: New double-glazed windows by
Andersen and original barn windows.
Skylight: Plastic, by Hillsdale Industries.
Doors: Andersen.
INTERIOR OF HOUSE
Interior walls: Sheetrock by U.S. Gypsum
Co.
Ceilings: Sheetrock by U.S. Gypsum Co.
Floors: Wide old-pine planking.
Interior paints: Pratt and Lambert.
Fireplace: Heatilator.
Hardware: Russwin.
Lighting fixtures: Swivelier, Kurt Versen,
and Lightolier.
Kitchen and bathroom cabinets: Plastic laminate
by Formica Corp.
Plumbing fixtures: Bathroom countertop
downstairs, Corian by Dupont Co. Upstairs,
antique pedestal sink.
Kitchen equipment: Dishwasher by Kitchen-
Aid, KitchenAid Div., Hobart Corp. Stove
by Garland.
Heating and cooling system: Hot air.
Furniture: In living room, Hans Wegner
"Peacock" chairs from Design Selections In-
ternational, NYC 10022. Angelo Donghia
sofa from Vice Versa, NYC 10022. Kilim
rugs from Mark Shilen, rug importer, NYC
10014. On deck, antique wicker from The
Wicker Garden, NYC 10028. In bathroom,
towels from Martex, Westpoint Pepperell,
NYC 10020.

Left: plan of the first floor of the barn (top)
and the second floor (bottom).

CHIL00D ROOMS
continued from page 125
1922 in my mother's flat gas was the
only illuminant.)

But other arts were brought into play
to avoid bareness, in particular, all man-
er of bric-a-brac—vases of china and
glass, of cloisonné, or of bronze, statues
big and little that ranged from crocodiles
to nymphs, along with lamps and lamp-
shades as frilly and pink-bosomy as Lil-
lia Russell or Anna Held, those
paragons of feminine beauty in my
youth. All through my boyhood my
mother added to this dense ornamenta-
tion by purchases at the Japanese auc-
tion houses on our vacations in Atlantic
City: the bidding for "bargains" gave an
extra charm to the purchase itself. And

FOR EASY PRUNING
This NEW wood-cutting shear
(above) has a jack handle action
that makes it easy for you to cut
through branches and undergrowth
up to 2" in diameter. Each time you
open and close handle, jaws close
a notch. The 27/2" long shear
weighs 3/4 lbs. Handle is white
hickory. Crafted with a high carbon
steel blade that does not need
sharpening. $75.50.
Small model for light pruning at
$14.95. 2" Pole Pruner with Two Six
Feet Extensions for $129.50. Mini
Pole Pruner cuts 1/4 in. $89.50.
Mini-Lopper cuts 1/4 in. $32.50.

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Sixty Seconds
Another American
Is Diagnosed
A Diabetic

Seconds tick by... minutes pass... the toll mounts. Ten
million Americans have diabetes. Over 600,000 new
cases of diabetes are diagnosed each year. There is no cure for
diabetes... no preventative... no vaccine. IT'S TIME TO CURE
DIABETES... IT'S TIME WE ALL HELPED. Take a
minute... sixty seconds...
Contact your AMERICAN
DIABETES ASSOCIATION

American
Diabetes
Association

American
Diabetes
Association

FOR EASY PRUNING
This NEW wood-cutting shear
(above) has a jack handle action
that makes it easy for you to cut
through branches and undergrowth
up to 2" in diameter. Each time you
open and close handle, jaws close
a notch. The 27/2" long shear
weighs 3/4 lbs. Handle is white
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Pole Pruner cuts 1/4 in. $89.50.
Mini-Lopper cuts 1/4 in. $32.50.

RATCHET-CUT
Dept. HB P.O. Box 303
MILLDALE, CT. 06467
CHILDHOOD ROOMS
continued from preceding page

these chambers of esthetic horror and had no other thought, when at last they stood on their own legs, than to clear out the rubbish. The revolt against our bareness and austerity began around 1950, and in the popular decorating and building magazines one could detect spine-chilling signs that an even baser Victorian cycle was beginning all over again. Indeed, even before that, in my own children's delight in the surviving knickknacks of my mother's home, I discovered the germs of that rebellion decades earlier. But even the most licentious imagination could not then have anticipated the bloated imbecilities of Pop Art decoration.

Some of this effort to restore the human touch, to temper the high-handed rigidities that identified the disciples of Le Corbusier and Mies van der Rohe, had a certain justification. But in my time bareness had the dramatic value of silence descending after a howling storm and disclosing the cluttered and grimy landscape that one had turned one's back on now beatified under a benign mantle of snow. In our first joy at beholding that cold nakedness we did not realize that people might not want to live forever in a Snow Queen's palace. ■ For a review of Sketches from Life, see page 12.

MONEY
continued from page 30

the new law continued

available from local I.R.S. offices.

Just because you use part of your house to do work connected with your job doesn't mean you automatically qualify for the deduction. Among other things, the law still requires that you use the home office on a regular and exclusive basis for business purposes. Thus, an office that is also used as a children's playroom probably would not qualify, as far as the I.R.S. is concerned. But the courts have taken a more lenient approach. Last year, the United States Tax Court ruled that the office area does not have to be physically separated from the rest of the room to qualify. It said the deduction could be claimed as long as a specific area within a room was used solely as an office. Other courts have upheld deductions for home offices set up in apartment hallways, or even in closets.

If you have your home office in conjunction with your regular employment—and not for outside work—the law also requires that the home office be maintained for the convenience of your employer, and not just because it is appropriate and helpful to you personally. So an attorney who commutes to the Wall Street offices provided by his law firm but uses his den to check over the work he brings home on nights and weekends would not be able to claim the deduction under the new rules; nor would an investor who uses a desk in the bedroom to read over financial periodicals, check stock market tables, and clip bond coupons.

If you qualify for the home-office deduction, precisely what expenses can you write off? If you own your house, the biggest chunk is for depreciation on the part of your home you use for business purposes (depreciation represents an estimation of a structure's useful life and the wear and tear that reduces its value each year).

Usually, the calculation is done on a square-footage basis. You determine the number of square feet in your house and figure out how much of that space is occupied by your home office. Say you use one-fifth of your house as an office. Each year, for as many as 40 years, you can deduct one-fifth of the tax cost of the house (generally, that is its original cost minus the cost of the land). Renters would deduct one-fifth of their rent.

You would also be able to deduct one-fifth of your real-estate taxes, mortgage interest, and operating expenses such as homeowners insurance premiums, utility bills, and housekeeping costs. But household expenses and repairs that do not benefit your office space are not deductible. Thus, you could not write off the cost of painting the living room, although you might be able to write off a prorated part of certain indirect costs that help to maintain the entire building, such as painting the outside of the house or repairing the roof.

And don't overlook deductions for the other expenses you may incur while earning other income. These include the cost of equipment and supplies such as typewriters and stationery; transportation including cabs and trains and the standard I.R.S. allowance of 20 cents a mile for business use of your car; telephone calls and postage; as well as advertising, accounting, and legal fees.

From a tax viewpoint, operating a business out of your home may be one of the best moves around these days. ■

<table>
<thead>
<tr>
<th>Proceeds from sale</th>
<th>$160,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjustment basis:</td>
<td></td>
</tr>
<tr>
<td>Purchase price</td>
<td>$90,000</td>
</tr>
<tr>
<td>Less depreciation</td>
<td>7,000</td>
</tr>
<tr>
<td>Gain</td>
<td>$77,000</td>
</tr>
<tr>
<td>Taxable portion of gain:</td>
<td></td>
</tr>
<tr>
<td>15% of sales price less adjusted basis</td>
<td>$24,000</td>
</tr>
<tr>
<td>15% of purchase price</td>
<td>13,500</td>
</tr>
<tr>
<td>Less total depreciation</td>
<td>4,000</td>
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<tr>
<td>Taxable portion of gain</td>
<td>$14,500</td>
</tr>
<tr>
<td>Amount of gain deferred:</td>
<td></td>
</tr>
<tr>
<td>Gain on sale</td>
<td>$70,000</td>
</tr>
<tr>
<td>Taxable portion of gain</td>
<td>14,500</td>
</tr>
<tr>
<td>Gain deferred</td>
<td>$55,000</td>
</tr>
<tr>
<td>New basis:</td>
<td></td>
</tr>
<tr>
<td>New</td>
<td>$144,500</td>
</tr>
</tbody>
</table>

Since the recognized gain qualifies for long-term capital-gains treatment, only 20 percent of the $14,500 of the gain or $2,900 is taxable. If you're in the 50 percent tax bracket, you'd owe $2,900 on the sale.

While that isn't a lot to pay, keep in mind that the longer you take depreciation for an office at home, the more that tax can mount. That's especially true if the value of your house soars. You could wind up with a capital gain that's bigger than the accumulated depreciation you have been taking. Moreover, if you think you will later be in a higher tax bracket, you will wind up shifting money to a higher tax bracket.

If you took accelerated depreciation under the new Accelerated Cost Recovery System (ACRS), you could depreciate your office at home at 175 percent of straight-line depreciation. The depreciation would then be based on a 15-year useful life. In the example worked out above, using ACRS would let you deduct $700 worth of depreciation each year instead of $400. And that would work out to a total of $7,000 over 10 years.

While that would give you a far greater depreciation deduction, the gain recognized when your house is sold would be taxed as ordinary income—not as a long-term capital gain. Here's how the numbers would work out:

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Adjustment basis:</td>
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</tr>
<tr>
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<tr>
<td>Gain</td>
<td>$77,000</td>
</tr>
<tr>
<td>Taxable portion of gain:</td>
<td></td>
</tr>
<tr>
<td>15% of sales price less adjusted basis</td>
<td>$24,000</td>
</tr>
<tr>
<td>15% of purchase price</td>
<td>13,500</td>
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<tr>
<td>Less total depreciation</td>
<td>7,000</td>
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<tr>
<td>Taxable portion of gain</td>
<td>$35,000</td>
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<tr>
<td>Amount of gain deferred:</td>
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</tr>
<tr>
<td>Gain on sale</td>
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Since it's taxable as ordinary income, a person in the 50 percent tax bracket would owe $8,750 when the house was sold.

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American painting's beautiful bounty


Is it enough that a painting be beautiful and decorative? Certainly for most of the history of this nation it was not. Americans have always preferred their art to serve some useful function, whether it be to commemorate an ancestor's likeness through portraiture or to recall great deeds of the past via history painting. Beside such noble purposes, what could a vase of flowers or a bowl of fruit do but look pretty?

William Gerdts is, for this generation of art lovers, the savior of American still-life painting. In 1971, he and Russell Burke published an exhaustive study of this genre, giving it the kind of careful analysis it had been denied because of its lack (in most cases) of higher meaning. Now touring the country is an exhibition organized by Gerdts for Tulsa's Philbrook Art Center. The show is the pages of the '71 book come to life, with some additions from research done in the intervening years. Gathered for the first time are works by virtually every American still-life painter of consequence—140 paintings, 80 artists in all. It is an occasion to see the development of this mode through the last century and a half, to relax before the paintings' undemanding loveliness—and to discover some surprising new aspects of this country's art.

Like so much else in American art, still-life painting got its first real boost from the Peale family. That amazing dynasty, the 19th-century art world's version of the Kennedys, contributed no less than eight still-life artists and some of the greatest early examples of the genre.

The Peales' breakthrough into the still-life genre was significant because the hierarchies that guided European and American art academies at that time placed a very strict order on the relative importance of different subjects. And since paintings of inanimate objects occupied the very bottom of the list, few painters or collectors gave much attention to this form.

Whether it was because of the Peales' influence or the optimism that began to pervade the United States, by the middle of the last century the still-life genre had found a group of followers. One of the pleasures of this exhibition is that it includes little-known works of great historical interest and charm.

Another group of revealing pieces is the still lifes produced by some important artists who dabbled in this area when the genre became acceptable. Frederick Edwin Church and Jasper Cropsey have small fruit and flower pictures in the show. Winslow Homer's fine watercolor of two dead trout is included. While such pieces are essentially minor works by major figures, they are, however, worthy of exhibition. (Continued on page 12)
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Private moments of public persons: You may not know his name, but you've surely seen his pictures, for Harry Benson has been one of the world's most prolific and widely published photojournalists over the past 20 years. Now, the best of his work has been collected in Harry Benson on Photojournalism (Harmony Books, $19.95 cloth, $12.95 paper), and is also the subject of an exhibition at New York's SoHo International Art Center from May 6 through June 15. Here, three examples of his probing, revealing eye: Far left: Vice President Gerald Ford tidies up the kitchen of his Virginia house, 1973. Center: Henry Kissinger at the American ambassador's residence in Paris during the Vietnam peace talks in 1972. Far right: Mayor Edward I. Koch of New York scans the paper at Gracie Mansion after a morning jog, 1981.

Art continued from page 10

They are curiosities, like football or baseball stars playing tennis. It's not that they perform brilliantly, but in this new context their strengths and weaknesses are highlighted.

No other survey of significant American painting could appropriately include work from all across the nation and not just the Eastern centers. Similarly a good many women artists have work on view here. Both phenomena probably stem from the same two reasons. Still life's status as a lesser genre led to a great deal of amateur activity in this area. It was less intimidating to attempt and did not require the knowledge of anatomical drawing taught in the academies. The second reason has to do with still life's close association with the history of interior design. By the mid 19th century, Severin Rosen had introduced a taste for large flower pictures to America's dining rooms. Outside the home, images of hunting and fishing paraphernalia found a comfortable space in barrooms, right next to the ever-present nude. By the time James Harnett began to create his celebrated trompe l'œil works, antiques had come into favor for the first time in American life. So Harnett's images include precisely the kind of bric-a-brac to be found in the most fashionable homes.

By the early part of the 20th century, still-life painting stops telling us about the society of its day and instead is just one of a variety of subjects that artists use as a pretext to explore color, line, and space. Once the hierarchies espoused by the academies were discredited, the need for specialization was over. Content becomes a device to convey style. "Painters of the Humble Truth" takes us on a satisfying journey to this point. It is one of the few large exhibits whose scale is really justified. Gerds has spent a lifetime coming to know this material, and he has assembled it with knowledge, clarity, and affection. It can accurately be said that his work has yielded glorious fruit.

Books

BY CAROLINE SEEBOHM

Artists and poets

Omega and After: Bloomsbury and the Decorative Arts by Isabelle Anscombe; Thames and Hudson, $24.95

You may well think there is nothing left to be said about Bloomsbury, but Isabelle Anscombe has turned to the unsung side—the nonliterary members, represented mainly by Virginia Woolf's sister, Vanessa, her husband, Clive Bell, and her lovers and/or friends, Roger Fry, Duncan Grant, Mark Gertler, and others. The names crop up in the Woolf biographical canon, to be sure, but nobody seems to know or care what Vanessa and her artistic chums were actually doing while Virginia and Lytton and Leonard and Maynard turned out their masterpieces. Well, they were doing some interesting decorative experiments, mostly within the framework of the Omega (Continued on page 14)
There's been quite a bit written lately about the benefits of food fiber. Research seems to agree that natural food fiber can be an important part of your diet. It's fiber that helps the digestive system to regulate itself and function smoothly.

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Books
continued from page 12

Workshops, founded by Roger Fry and inspired by the French Post-Impressionists, who were considered by most contemporary British critics to be as shocking and scabrous as the modern artists whose work confounded Americans at the 1913 New York Armory Show.

Looking at the illustrations in this book, one is forced to wonder whether any of the Omega artists was much good. (The workshops lasted only six years.) Their importance lies more in their brave effort to break out of the conventional Victorian mode of interior decoration and to introduce modern design to a resistant culture. (Recently Charleston, the house where Vanessa and Duncan lived in Sussex, has been the subject of intense fund-raising to preserve their idiosyncratic decoration.) This book explains and illustrates everything most elegantly and concisely, as well as suggesting (to me at least) that Vanessa Bell may have been a far more interesting woman than her more celebrated sister.

Poets in Their Youth by Eileen Simpson; Random House, $15.50
Pulitzer Prize—winning poet Anthony Hecht recently wrote that the public has come to expect poets to be weird, scandalous, and unpleasant. Eileen Simpson's memoir should counteract that popular view. She was married to John Berryman from 1942 to 1953, and this book charts the hectic course of their marriage and her encounters with the poets of Berryman's generation, in particular Delmore Schwartz, Randall Jarrell, Robert Lowell, R.P. Blackmur, and Dylan Thomas.

These poets were weird, perhaps, and often scandalous, but Mrs. Simpson writes about them with such affection and sympathy that they are scarcely ever unpleasant, and if they are, it is under extreme pressure and entirely comprehensible. But her book takes us much farther than that. Through her sensitive eyes (the author is a psychotherapist), we begin to see why poets must be poets and why their lives are so often doomed to despair and tragic endings. (Nearly every poet she writes about died wretchedly.) Most important of all, we begin to remember why poetry is the most powerful of all the literary forms. Eileen Simpson's compelling (and often amusing) book leads one to regret the fact that poetry has a rather small number of readers today. Her poets may end sadly, but she transmits their belief in and love of poetry so vividly that one rushes again to Shelley's triumphant lines, "Poetry is the record of the best and happiest moments of the happiest and best minds."

Movies
BY DAVID DENBY

Cinema's new French connection

No less than a dozen new French movies are opening in the United States this spring, and since only 19 French movies opened here all last year, a dozen in one season seems like a cornucopia. The reason for the French splurge in the U.S. is simply that French movies have been doing better at home, and French producers, enjoying surplus of capital, are willing to take increased risks on foreign markets.

In Paris, the cinema is eternally present; everything plays at once. A 28-year-old American movie like Carmen Jones, with Dorothy Dandridge, is shown in a deluxe theater on the Champs Elysees next door to the theater showing the latest French product. A small theater near Saint Sulpice offers a festival devoted to films with actors from (Continued on page 16)
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Movies
continued from page 14

the Actor's Studio in New York. Another one in the Marais offers a Douglas Fairbanks festival.

Having grown up in this enlightened environment, French directors and screenwriters are cinematically literate in ways their American counterparts can't match. They know films by minor directors as well as great ones; they are interested in commercial failures as well as successes. They are eager, of course, to criticize, but principally they want to appreciate, to admire—in contrast to American filmmakers, who live, many of them, in a sour, suspicious state of indifference to their colleagues.

I wonder if anyone in this country has the ebullient spirit of Bertrand Tavernier. Now 41, Tavernier, known here for two films made in the mid-'70s (The Clockmaker, Let Joy Reign Supreme), is a former press agent who exudes all the massed enthusiasm for other people's work that one would expect of a press agent. What's remarkable, however, is that Tavernier is a highly educated man, an intellectual who has become, in recent years, one of the most celebrated directors in France. As many as three of Tavernier's recent films should play here this year, including the lovely Une Semaine de Vacances (A Week's Vacation), the story of a schoolteacher who undergoes a crisis of morale.

Starring the beautiful, slender Nathalie Baye, Une Semaine de Vacances is a woman's film without rhetorical emphasis, and it happens to reveal more of a woman's professional and personal life than any of the more consciously "feminist" pictures (such as the American It's My Turn) of recent years. Any teacher, male or female, who sees the look of disgust on Nathalie Baye's face when she confronts a stack of papers will feel a wave of sympathy. Baye is depressed by her pupils' lack of initiative, by the banality of their remarks, by the unvarying routine of her work. So she takes a week off. Nothing very startling happens. The movie is a study of a teacher's interior life, of the alternating currents of commitment and disgust, the gratification—and the weariness—of being needed. It's a lovely, quiet film that attains a surprising power in its reflectiveness.

Tavernier is a member of a post-New Wave generation of directors who are trying to make serious films in a broadly popular vein. Another is Claude Miller, 29, long a Truffaut assistant, a gangly, friendly man in jeans and premature gray hair. Miller's critical and commercial success, Garde à Vue (Under Suspicion), which is also opening here, may remind viewers of such vintage Hollywood movies as Hitchcock's Rope or Wyler's Detective Story. Like these two great directors, Miller has confined his story to a few rooms. Set in an industrial town in northern France, Garde à Vue is about a wealthy lawyer (Michel Serrault, best known in the U.S. as Albin in the Cage Aux Folles movies) who is arrested and grilled relentlessly by two police detectives (Lino Ventura and Guy Marchand) as a suspect in a horrifying crime—the violation and murder of a little girl. Beautifully lighted and photographed, Garde à Vue sustains a remarkably high level of tension from first shot to the last. What starts as the investigation of a crime turns into a mature man's unveiling of unhappiness and doubts. Michel Serrault gives a performance of great power that will astonish people who know him only as a shrieking transvestite.

And finally, a youthful jeu d'esprit: Jean-Jacques Bieniex's Diva, a rapturously beautiful and funny crime film featuring a gorgeous black opera singer and the Parisian postman who falls in love with her. Bieniex, the 35-year-old director (it's his first film), knows his Americana. In Diva, he has combined the movie imagery of a Brian de Palma thriller with a vision of artworks in lofts that is a young man's pure fantasy of SoHo. Diva is a play, something in France it may infuriate people don't want.
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Fear of numbers—how to lick it

Math anxiety—most prevalent among women—is not an incurable disease

By Elaine Louie

The first words out of the mouths of many women returning to school are, “I don’t want a course in numbers!” This is a genuine cry of fear—a phenomenon that has been identified as math anxiety. Math anxiety is a disturbing problem, especially prevalent among women. But according to Sheila Tobias, author of Overcoming Math Anxiety, and many other experts in this field, math anxiety is eminently curable.

As more and more women enter the job market, we are beginning to learn that math anxiety can have serious effects on a woman’s career. At the University of California at Berkeley, Tobias points out, 22 out of 44 majors prevalent among women. But according to sociologist, or psychiatrist. Furthermore, according to Elizabeth Kennan, president of Mount Holyoke College, if you are dysfunctional in math “you cannot gather your own statistics and learn about our society. If you can’t understand the probability of a nuclear meltdown, you can’t have an informed public debate. Women can’t make investment decisions or provide for their dependents through long-term planning of an estate. You can’t even pay your taxes without depending on accountants.”

Probably as a result of years-long math anxiety, most women also differ from men in their expectations of what money can do. Barbara Kaplan, Dean of Studies and Associate Dean of Sarah Lawrence College, says, “Men think money is abstract and that it can be manipulated. Men ask, ‘How can I achieve more money with money I have?’ Women think money is concrete and limiting. Their plans are subordinated to the amount of money they have. Women ask only, ‘Can I go somewhere or buy something with this money?’”

What causes math anxiety?

Like acne, it usually occurs around adolescence, according to most educators. As young women begin to stir with sexy thoughts and fantasies of boys, they begin to measure themselves by being popular, pretty, and feminine. “And feminine is nonmathematical,” says Tobias. Suddenly the same girls who got straight As in math the semester before start getting Bs, Cs, and Ds. They shrug, prettily, they hope, and their femininity is assured. At the same moment the girls lose interest in math and discover that in some quarters it is feminine to be passive, they cease raising their hands with the answers to the math questions. The boys, however, barge on, playing out their sexual stereotype—aggression.

Hunter High School, a highly regarded New York City public school, used to be only for girls. Seven years ago, parents sued, saying boys didn’t have a chance to get a comparable education. When boys were admitted, Bernard Miller, the director of the Hunter school, wasn’t so happy. “The girls had asserted themselves before. They took leadership positions and didn’t have to defend themselves. The first year, in all the classes, whether it was math or English, the boys took right over.”

But now, says Donna Shalala, president of Hunter College, “We are very sensitive about aggressive boys who put up their hands first in answer to a question. We have to encourage the teachers not to call on the boys first.” “We ask the teachers to let the girls answer, but also ask them if they are looking at the girls’ eyes when they’re posing interesting problems,” says Charlotte Frank, executive director for the division of curriculum instruction of the New York public schools.

Adults, as well as adolescents, are sometimes guilty of encouraging girls to act dumb in the face of numbers. Tobias says that parents allow their daughters to drop out of math as they go into high school, who’s to blame for this primarily female problem, Kennan says, “Teachers.” She says there are two aspects of teaching math that are harmful. “Look at the students and you will see that they are not convinced that math applies to their own lives. They are taught pure mathematical relations of numbers to other numbers. For some this is engaging, but at the teen-age level, the concrete and tactile are important to them.” She says that students have also been drilled into believing that there is one correct solution to any math problem. “If they can’t remember it,” she says, “they panic and go blank.”

Sandy Clarkson, an assistant professor of math at Hunter College, says that method courses have to be provided for math teachers, “who have their own anxiety on how to teach the materials. They must understand the problem and different possible answers or else they won’t be comfortable in encouraging many questions.”

Cures for the problem

Women are not born dumb in math. They are encouraged to become so. If, as Tobias suggests, the cure is aimed at getting women to realize they are not inherently stupid at math but only anxious about it, the treatment for math anxiety ideally should start when the female is but a little girl.

“Children who also pursue interests of the opposite sex (boys who learn to sew and dance, girls who play baseball and fly model airplanes) score higher on general intelligence tests and tests of creativity than children who are excluded...”
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Preventive cure number one, then, is to encourage little girls to follow their natural inclinations. Don’t force them to sit about passively playing with dolls or teddy bears. Tobias writes, “Get them toys that move,” that will teach them spatial relationships. Nudge girls into the great outdoors, where they can bat balls about, run and tumble, and toss flying missiles at each other. In this arena of active sports, boys have long learned to understand numbers as having real-life, concrete applications. In sports, numbers are fun. Batting averages, track records, lengths of football punts and hang time, passes completed out of passes attempted, are not just examples of math in motion but signify competence, challenge, and knowledge. From sports children learn the decimal system (batting averages), spatial relationships of objects in motion (football being punted), and velocity (hitting a golf or tennis ball).

In the Connecticut Valley, where Mount Holyoke, Dartmouth, Wesleyan, Amherst, and the University of Massachusetts often pool their resources to undertake new studies, educators have been probing theories of cognitive adolescent psychology. They’ve learned that few teen-agers see numbers in pure mathematical relationships. Instead, they think of math problems as concrete. “Get students to set problems for themselves. Figure out the odds of how soon a football will arrive in your arms if punted from the other end of the field,” advises Kennan. When students panic because they can’t think of the one right answer to a math problem, Kennan says, “teach math so that one way is not the only way to figure out a problem. Teach so that women see there are a variety of strategies to a problem.”

You can toss a math course or a baseball at a girl, but you can’t make her catch it. The answer then is not just to provide the opportunity for her to gobble up the joy of numbers, but to create the right kind of environment, obviously a supportive one. “We must give the girls role models, women math professors,” says Shalala. “We hope to convince students there will be math teacher jobs available. People do not often make rational decisions about what to do with their lives. The catalyst is whom you run into.”

Tobias suggests that schools pull out small groups of girls and women, ideally 15 at a time, and get them to talk about their math anxiety. She also suggests abolishing timed tests and letting students use the abacus or calculator. This will help students worry less

Continued on page 24
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A smart tax-exempt investment

A unit investment trust made up of floating-rate notes pays high interest, saves tax money

By Paul Gross

If you’re in a relatively high tax bracket, there’s still a place in your portfolio for tax-exempt investments. Taxes are high, even though the Economic Recovery Tax Act of 1981 (ERTA) goes a long way toward reducing them. And the much-vaunted 23 percent reduction in taxes is being phased in over three years. In the meantime, your income may continue to rise—assuming you get cost-of-living raises or a promotion—to keep up with inflation.

So while the IRS can take no more than half of what you make, the half it takes will grow larger as your income grows. The table at right, is based on the assumption that your income will rise by 10 percent a year. The taxes are based on the new rates being phased in over the next few years.

Unfortunately, the tables only deal with federal income taxes. As the federal government continues cutting the budget, state and local governments will have to pick up some of the burden. So they will probably have to start raising their taxes. What’s more, social security taxes will also continue rising over the foreseeable future.

Fortunately, there are some fairly safe investments that offer a handsome tax-free income. Safety, by the way, is critically important. While tax-exempt bonds offer substantial tax-free yields, they are pretty risky. If long-term interest rates rise, the price of your bond will fall. (Interest rates and bond values move in opposite directions.) So, while you could make as much as 15 percent tax-free (as of this writing), you also stand to lose some of your principal if bond rates move higher—which could well happen over the next few years.

Hence, you’d be far better off with short-term investments such as a tax-free money-market fund or a unit investment trust made up of floating-rate notes.

Of the two, a municipal investment trust fund made up of floating-rate notes will probably give you a higher yield than a tax-free money-market fund. And they are almost as liquid as a money-market fund. The demand for them is impressive. In fact, most units seem to be snapped up as soon as they’re offered. Municipal investment funds—sponsored by Merrill Lynch, Dean Witter Reynolds, Bache Halsey Stuart Shields, and Shearson/American Express—yield around 60 percent of the prime rate.

That works out to more than the yields being sported by tax-free money-

Continued on page 24
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Allow 4-6 weeks for delivery. Offer limited to one teaspoon of a given pattern. Add appropriate sales tax.

rangle of money-market funds. For example, as this was being written, municipal investment trust funds were paying a tax-free yield of between 9.65 and 9.88 percent, while tax-free money-market funds were paying between 6.6 and 8.5 percent.

In addition to being exempt from federal income taxes, some of the interest paid by these unit investment trusts may also be exempt from local and state taxes, depending on where you live. For example, almost half the bonds in the First Floating Rate Series Municipal Investment Trust Fund's portfolio come from New York, Minnesota, and New Jersey. So if you live in, say, New York, part of the income you get will be exempt from New York taxes.

Because the interest rate earned by the trust is adjusted every week, the price of the trust units will tend to trade close to their par value of $1,000. (Note that income earned by the trust is paid monthly.) That means there is very little market risk. (The interest earned by the floating-rate notes in the trust is adjusted periodically—say, every three or six months.) By contrast, the interest rate earned by a regular bond is never adjusted. What you buy is what you get. If interest rates rise, the price of the bond will fall.

Units in these trusts, which cost $1,000, can be bought or sold on the open market. While there is a one-time sales charge of 3.5 percent, there is no charge for premature withdrawal.

So far, there are five series of floating rate municipal investment trust funds. The funds are made up of a portfolio of floating-rate industrial revenue bonds (IRBs). While IRBs are tax-exempt bonds, they are not general obligation bonds backed by the taxing power of a government. However, each of the bonds in the unit investment trust is backed by an irrevocable letter of credit issued by a bank—each of which can boast of a credit rating of A or better. The letter of credit secures interest as well as principal, and hence protects you against the possibility of the bond issuer going into default.

The bonds in the fund will mature in 12 years or so. As they mature and are redeemed, your share of the principal will be distributed to you.

UPFRONT

continued from page 20

about forgetting the “right” answer, free them to think about strategy, and ease them from the anxiety of having to pop up with the right answer in a limited amount of time.

Women must resist the trap of math anxiety. The parents of very young girls should encourage them not only to engage in sports, but to learn about computers, to talk about finances. For the girl in high school, the critical moment is when she is suddenly under peer pressure to act dumb in math. She should be encouraged to realize that to be inept at numbers in another form of illiteracy, that it will cut off her career options. For older women, returning to college is usually exciting. But as Sister Colette, president of Manhattan Marymount College says, “If women don’t want to take math courses, we say we believe in a balanced program. We encourage them to take math. We do not let them get away without it. Suddenly a few women discover they have an aptitude for math.”

Nipping anxiety in the bud
Mount Holyoke College puts its money where its mouth is. This summer the college is offering Summermath, a provocative, stimulating summer camp for high school students—girls only—who are currently in 10th, 11th, and 12th grades. Students will live on campus to develop strategies for solving math problems in a less intimidating way. They will test their own math skills and learn about math as an application of their present lives. Students will engage in coursework focused on typical high school math problems that deal with math problems and the personal application of math skills. They will be encouraged to communicate their understanding of how math relates to their lives.

Kennan calls “real world” contexts, rather than abstract ones. They will explore computers as a way of thinking analytically and visualizing spatial relationships. Students can also play volleyball, tennis, soccer, and softball. They can jog, swim, and train with weights. There are expeditions to the school’s observatory, the Amherst College planetarium, summer theaters, and the Tanglewood Music festival. The program is not remedial. It aims at encouraging young women to explore math before they turn off from it. The program takes place this summer for six weeks. Enrollment is limited to 100 students. The student/faculty ratio is 10 to 1. The fee for students in residence is $1,500 and for nonresident students, $800. Applications are available from Dr. Jere Confrey, Director, Summermath, 206 Mary Lyon Hall, Mount Holyoke College, South Hadley, Mass. 01075.

□ What you can do for the ERA

“Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex.” June 30, 1982, just two months away, is the deadline for the United States to ratify the ERA. Thirty-eight states are needed to make it part of our Constitution. Only 35 have ratified it.
Create a Lasting Impression.
Ceramic Tiles of Italy.

Bring the splendor of Italy into your home. Ceramic Tiles of Italy add lasting value to any house because their beauty endures.
Express yourself in a wealth of colors, designs and textures no one else can offer. And make a statement that endures.
Ceramic Tiles of Italy outlast any carpeting or vinyl flooring. And nothing's easier to clean.
Create a lasting impression. Write for our free brochure: Italian Tile Center, 499 Park Avenue New York, NY 10022
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Consider them signed Originals.

Chantilly by Gorham. A masterpiece in Sterling since 1895.

Francisco de Goya
Don Manuel OsonodeZuniga
The Metropolitan Museum of Art, Jules S. Bache Collection, 1949
At Whirlpool, we build a promise into everything we make.

A promise of pride in our workmanship, to create good honest quality. Like a washer and a dryer with the ease and flexibility of solid state touch controls. And a dishwasher you can set to start washing hours after you turn it on.

The promise of a design that assures you your money’s worth. Like a refrigerator that uses solid state technology to monitor itself and help you protect your food. And ranges and microwave ovens specially designed to be easy to clean.

And finally the promise of our entire company to stand behind each product with pride. With our trained and authorized Tech-Care service representatives. And with our toll-free 24-hour Cool-Line service to help you with problems or questions you might have.*

Every major home appliance that carries our name also carries our promise.

Whirlpool can’t promise to solve all your problems. But we can make your world just a little bit easier.


Whirlpool
Home Appliances
Making your world a little easier.
Lights

The spirit of Marlboro in a low tar cigarette.
Hot sun and dry heat can rob wood's natural moisture.

Sunlight and dry winter heat can dry out wood furniture, leaving it dull and old looking.

**Dear H&G**

**By Margaret Morse**

Q We bought a house with a sink and claw-footed bathtub that have very stubborn stains. We've scrubbed them with cleansers many times, to no avail. Is there an inexpensive way to solve the problem? We don't want to go to the expense of having the fixtures reporcelainized.

A You don't describe the stains, but two common stubborn stains are rust and bluish-green stains. Often responsible: water high in iron content or a leaky faucet, which allows rust or corrosion from iron, copper or brass pipes to seep through. According to the Enamel Institute, a trade organization in Roanoke, Va., the cleaning method should depend on whether the tub and sink have acid-resistant finishes. In all cases, wear rubber gloves and rinse the fixtures repeatedly both before and after using any of the cleansers mentioned below.

The tub and sink are probably not acid-resistant if they've been frequently treated with abrasive cleansers that have damaged the finish or if they're porcelain-on-cast-iron and made before 1964. Because acids (or alkalis) can leave an indelible stain on such a surface, the Institute suggests a neutral cleaning method: First be sure the area is well-ventilated and flame-free. Then chip a bar of naphtha soap into a gallon of hot water, add a half-cup of paint thinner or cleaning fluid, and apply the mixture with a stiff-bristled brush or fine steel wool. If the tub and sink are porcelain-on-steel or post-1964 porcelain-on-cast-iron, the Institute recommends the following:

First try wiping the stain away with white vinegar. If that doesn't work, try rinsing the remainder of the mixture onto the tub and sink, then apply an icewater-and-detergent mixture to the rust stain. Let it sit for a few minutes, then rinse. Usually, rust stains can be removed by application of cleaning fluid, but if you have one that contains acid, first rinse the tub and sink thoroughly with hot water and baking soda. Then apply the cleaning fluid and rinse again. Finally, if you have a leaky faucet or iron water, apply a neutral cleanser made of baking soda and vinegar, then rinse the fixture thoroughly. If the rust stain persists, try applying a neutral cleanser made of baking soda and vinegar, then rinse the fixture thoroughly.

—J.C., Memphis, Tenn.

Q I've heard that single-acting baking powder makes especially fine-grained cakes and breads, without any bitter baking-powder aftertaste, but it's no longer sold. Can it be made at home and can it be substituted for modern, double-acting powder?

A To make ⅛ teaspoon single-acting baking powder, mix well ⅛ teaspoon cream of tartar and ⅛ teaspoon baking soda. Edna Lewis, in The Taste of Country Cooking (Knopf), writes this mixture can be substituted for ¼ teaspoon of double-acting baking powder.

—A.G., Pound Ridge, N.Y.

Q We have many mosquitoes around the yard and think the breeding group may be the stagnant puddles that form on the flat roofs of our first-floor bay windows when it rains. Is there a simple, inexpensive solution?

A Since a bay window in a multistory house is yours generally has another window above from which you can work, the following suggestion (from horticulturalist James Fanning) should be easy to carry out: Whenever it rains, pour one or two tablespoons of vegetable oil onto each bay-window roof—just enough to coat the puddle. The oil will float, and no mosquito can live in slick.

(Continued on page 30)

**Old English Oils help restore wood's natural glow.**

Protect your wood furniture with Old English Red and Lemon Oils. Old English Oils seep into the finish of wood to moisturize and help prevent wood from drying and cracking. Old English Oils bring back that natural wood glow.

Old English Oils Help Restore Wood's Natural Beauty.
FURNITURE OF DISTINCTION

This is Claridge, an assemblage of authentically-detailed 18th century-style Georgian furniture for living, dining and bedrooms. Crafted of mahogany and maple solids with inlays of prunus vera and white ash burl, Claridge is available in two wood finishes. To see more of Claridge and other Century collections, send $5 to Century Furniture Company, P.O. Box 608, Dept. O-4, Hickory, NC 28603.
I read with interest your November 1981 story about the "Honeycomb" house in Palo Alto, California. I too, want to build a Frank Lloyd Wright house. Are plans available?

— E. G., College Station, Tex.

The Frank Lloyd Wright Foundation doesn't duplicate existing Frank Lloyd Wright buildings for other clients and locations. However, it has on file about 150 unexecuted designs for residences designed by Frank Lloyd Wright. 

Frank Lloyd Wright House, Taliesin West, Scottsdale, Ariz. 85261.

Fourteen houses designed by Wright (not including the Hannas') are among the 16,000 American buildings from which public-domain measured drawings were made under the Works Progress Administration in the '30s. 

"Getting a genuine La-Z-Boy recliner. Now that's love."

A La-Z-Boy chair is easy to love like no other, for the comfort of its exclusive three-way footrest and contour-action support — and for the luxury of choosing from the widest range of styles and fabrics. Be sure to look for the label that tells you it's a genuine La-Z-Boy chair. See your Yellow Pages for La-Z-Boy chairs, available at fine furniture stores and La-Z-Boy Showcase Shoppes.
A new and original work in porcelain
by the world's foremost portraitist of butterflies

THE MEADOWLAND BUTTERFLY VASE
BY JOHN WILKINSON

In fine porcelain,
hand-decorated with pure 24 karat gold.

Your commission must be entered by

The British artist, John Wilkinson, has been described as "the most outstanding portraitist of butterflies in the world today." And he is widely regarded as one of the foremost nature artists of our time.

Now this celebrated artist has designed his first work of art in porcelain: The Meadowland Butterfly Vase. This new work is a significant contribution to the porcelain medium, and is certain to be a source of lasting pleasure to any collector who possesses it. Furthermore, it will be a magnificent accent to any room in the home.

The Meadowland Butterfly Vase will be crafted in fine white porcelain—ideal for portraying the rich colors and graceful lines of Wilkinson's art. For his subject, the artist has chosen the loveliest butterflies that are seen in a sunny spring meadow. The Admiral, with its golden wings and distinctive black markings. The Painted Lady, softer in tone and elegantly graceful in flight. The Mourning Cloak, dramatic in tones of deep rust, blue, and yellow. The Purple Wing, aptly named for its shimmering beauty.

The artist has not only depicted the variety of shades and tones of the butterflies among the different colors—but has captured the atmosphere of the American meadowland as well. The height of the vase (11 3/4") provides ample room for this superb depiction. And, to add the final touch of refinement, the vase will be hand-decorated with a band of pure 24kt gold surrounding the crown and the base.

The Meadowland Butterfly Vase will be issued exclusively by Franklin Porcelain, and the responsibility for its creation has been entrusted to Franklin Porcelain of Japan, where there is a thousand-year-old tradition of crafting vases in fine porcelain.

A LIMITED EDITION. Advance orders for the vase are being accepted until May 31, 1982. A later announcement of this work will be made, but no orders will be accepted after the end of 1982. The issue price is $120, payable in three equal monthly installments of $40 each. The vase will be accompanied by specially written reference information and a Certificate of Authenticity.

To enter your commission, be sure to mail your order to Franklin Porcelain, Franklin Center, Pennsylvania 19001 by May 1st.

Vase shown smaller than actual size of 11 3/4" high. Hardwood stand included.

The Meadowland Butterfly Vase

Franklin Porcelain, Franklin Center, Pennsylvania 19001
Please send me The Meadowland Butterfly Vase by John Wilkinson, to be shipped in fine porcelain and hand-decorated in pure 24kt gold. The hardwood stand will be included.

I need send no money now. Bill me for the vase in three equal monthly installments of $40. each, the first installment due in advance of shipment.

*Plus my state sales tax

Signature__________________________

Mr. Mrs. Miss_____________________

Address__________________________

City State Zip_____________________

MAY 1982 35
Spring shape-ups
The pampering getaway...
A revitalizing beauty program...

Diary of a spa vacation

By Mary Seehafer

Getting away from wintry weather is a pleasure. In just a few hours, I've flown from New York to Florida, and arrived at the Fort Lauderdale Inter-Continental Hotel and Spa at Bonaventure for a four-day vacation. What will it be like? I unpack, then head for a late-night drink with fellow spa-goers in the hotel's Terrace Bar—our last fling before surrendering to our new routines the next morning.

Food. As soon as it's limited, it's all we talk about. Jokes abound: pizza detectors being installed; wiretaps on room service. Even the daisies that adorn our plates (they take up all that empty space!) can't escape our hungry glances. Will artfully cut kiwi and strawberries, skim milk, and an oatmeal muffin keep us alive until noon? Before we have time to wonder, it's off to the spa—a soothing mauve-and-gray complex. Smiling attendants serve up leotards, sweatsuits, and thick terry robes in colors to match the decor (we look great just sitting on the sofas!). I pick up my spa schedule—it strikes a nice balance between activity and relaxation. (Before beginning the spa program, each visitor fills out a medical history, has an exam, and consults with the spa nutritionist.) Morning fitness class gets me moving, led by Executive Spa Director Lisa Dobloug. I wish her figure was as contagious as her enthusiasm!

In the beauty salon, a Lancôme specialist looks at my coloring, asks me questions, to determine my color “season” (winter) and suggests appropriate shades for cosmetics and clothes. During the consultation, I'm led to some surprising discoveries. By laying my arms palms up on lengths of silver, then gold fabric, I see that silver is much more flattering to my skin. And all these years I've lived with a bath is 15 minutes of luxurious steam. I step into the tub, then the dry heat of the sauna on and the dry heat of the sauna on ahohed on daily hour-long massages and the dimly-lit room. One of my favorite treatments is the body treatment. I sing under the water as I'm hosed down with warm water. Then I'm polished with loofah mitts and a cranberry foot soak. My scalp is massaged with Anne Piaburt's, and my ears are sprayed with ear oil.

At noon, lunch is ready: jelled consommé, orange-chicken salad with toasted pine nuts, grapefruit juice, and a three-calorie dessert: one strawberry in a tiny nest of meringue. These 233 calories keep me within the 900 a day prescribed by the spa nutritionist.

Afternoons find me in the heated exercise pool, 4-feet deep. We use volleyballs to do resistance exercises against the water. The routines seem effortless—I can't believe anything this easy and fun can trim these thighs of mine. I press on. Afterwards, I indulge in a pedicure. One enthusiastic morning, I even get up at dawn for the 2-mile earlybird walk!

The verdict: Spa vacations are a treat. In just four days, I'm feeling invigorated, refreshed, and determined to keep up the good work. The four-day spa plan is about $689, double occupancy, this time of year. A week, about $1,889. Write the Spa at 250 Racquet Club Road, Ft. Lauderdale, Fla. 33326.
I like to feel this fresh even when I have to work way past 5 o'clock. Some days go from 7:30 to 7:30. And after that, I might have to be out with clients. That's a long, busy day, and I've found that using Lightdays' PantiLiners really keeps me feeling a lot fresher. No matter how long the day goes on.

What I'm looking for in a panty liner is comfort, protection and freshness. If a product can give you those three things during a crazy day, you use it. That's why I use Kotex® Lightdays PantiLiners. —Patricia Shean

Kotex® Lightdays PantiLiners are perfect for the busy, working woman who wants to feel a little bit fresher during her day. So small and thin, you can keep them in your purse and change them anytime.

Lightdays PantiLiners are soft, delicately quilted pads that help protect against discharge and spotting. Or when a tampon alone isn’t enough.

Three adhesive strips and contoured sides make Lightdays PantiLiners so comfortable, you can feel just-showered fresh all day, every day.

Why would a financial analyst like Patricia Shean use Lightdays PantiLiners?

For just-showered freshness, anytime.
Your face is your most visible beauty feature. And one of the most immediate ways to improve the texture and appearance of facial skin is to encourage the elimination of dead cells to expose newer, brighter skin beneath. This renewal happens naturally about every two weeks, as new cells make their way to the surface of the skin. *Chanel*'s new *Skin Renewal Extract* helps improve the quality of this process. It contains stimulating elements that remove dead surface cells gently, without damaging or drying the skin with abrasives or detergents. First the skin is prepared by saturating the clean face and neck with pale pink *Activator Lotion*. Then a quarter-ounce of *Skin Renewal Extract* is applied and worked into a translucent cream. After 15 minutes, the face is rinsed with cool water. This process is recommended once or twice a week. Four ounces of *Activator Lotion* and twelve individual-use metal ampules of *Skin Renewal Extract*, $50.

*Giorgio Armani*'s fashions are brilliant, perfectly structured, ever-modern. Now this intriguing Italian designer brings that same perfection and style to *Armani*, his first fragrance for women. The scent is a pared-down bouquet of essences, lavish in their simplicity: jasmine, rose, orange flower, hyacinth, lily of the valley. Light yet lingering. The bottle is faceted, intersected by columns of black, capped by a black dome—a further expression of Armani's architectural bent and crisp appeal. The fragrance will be introduced in Europe and the U.S. simultaneously. Perfume is $125 an ounce, offering the most long-lasting luxury. A quarter-ounce *purse spray perfume* is $45; *eau de toilette* 3.4 ounce splash, $35; spray, $37.50.

*Ralph Lauren*'s cosmetic collection is really three collections: one for Day, one for Night, and an Active collection. The Active group is for sports-minded women looking for protection and good looks that will stand up—and hold up—to all of the outdoor sports we're headed for this season. The Active face for spring is healthy and natural, and starts with *Weather Resistant Face Color* in a squeeze tube. It's a sunscreen in makeup shades—Glow is one of the newest, and does just what its name implies. With an SPF of 8, this Face Color skims your skin with weatherproof protection; $12.50. Then, a "finish" for eyes that doesn't look like you're wearing eyeshadow—new *Weather Resistant Eye Color* in *Flesh*. This waterproof cream shadow comes in a slim tube with foam-tipped applicator, and does double duty as a matte concealer for under-eye circles. For natural-looking contour, dot Slate *Weather Resistant Eye Color* in the crease of the eye beneath the browbone (on days when you want more eye color, try the new red-brown *Henna* or burgundy Wine shades); $7.50. For cheeks, temples, bridge of the nose, *Cheekswipes* gel-like sheer blush in a tube in the Sunswipe shade; dot on and blend well. A little goes a long way; $6. The final touch: Lips get sun and weather protection as well as glossy color from new *Weather Resistant Lip Color* in Tawny—also in a squeeze tube. It's SPF of 8 means you can stay in the sun eight times longer than you could with bare lips, without parching or burning; $7.50.

Natural unplucked eyebrows are back in style, and now there's a totally new way of bringing them to light. Princess Marcella Borghese's *Shimmer Accento Brow and Lid Colour* is meant to be swept up into your brows to subtly glisten them with bronze, gold, violet, or pink. Comb the scallop-edged applicator through your brows and you'll not only get color but a way of keeping brows upswept and in place, the way models do. Each shade is so sheer it adds just a veil of color—you may wish to double or triple your application after dark; $9.50 each.
Redken explains
THE DIFFERENT CONDITIONERS
FOR THE CONDITION
OF YOUR HAIR.

Some days you look at your hair and you know something's wrong. It isn't responding normally, and experience tells you that means it needs 'conditioning.'

First the stylist analyzes your hair to find out what's wrong.
You know the visible signs.
Your hair looks dry, dull and may have split ends. Too many hot rollers or wet-brushing can do that.
What you can't be sure of is how deep the problem goes. Perhaps it's only surface damage. But it may go deeper, and be hidden from the naked eye. It takes a professional to find out what's really wrong and correct the problem.
That's the time to prescribe the conditioner.
Your stylist can explain how Redken conditioners are formulated to give your hair the proper balance of ingredients. And they fall into two basic categories.

There are conditioners that protect and smooth the surface, or cuticle, of your hair. (See Figure 1.) And conditioners that actually penetrate deep inside to reinforce the hair's cortex, as well as improve the outer surface. (See Figure 2.) Redken uses the term reconditioning to describe this penetrating treatment. During reconditioning, the appropriate formula is left on the hair for a specified time. Its benefits will last through several shampoos.

Your stylist can tell you whether your hair needs conditioning or reconditioning, which products to use at home, and how often. That's your personal Redken Salon Prescription.

So call us for the names of salons in your area where you can find this kind of prescribed personal hair care. And find out just how good your hair can look.
High-style eating: Soufflées

Soup, salad, soufflé—streamlined and irresistible menu offerings at Chez Jacqueline, San Francisco’s latest small restaurant, whose every dish is refined to a luxurious perfection. Except for a special prix-fixe dinner, different each night, the menu is deceptively simple. Nothing could be yummier or more sophisticated than chef-owner Jacqueline Margulis’s results. The soups—thick purées of tomato, carrot, spinach—each with a spiral of cream and a pinch of cilantro; salads—the best Boston or butter leaf lettuce with a light vinaigrette dressing; fresh French bread. All consumed while the soufflés—one for the main course and several for dessert are the usual orders—are cooking. With her ingredients prepared ahead, Jacqueline can produce most soufflés in 10 minutes. Her tips on party soufflés to do yourself: Grate or chop up fruit, cheese, vegetables, and make a light béchamel sauce ahead. While guests are on the soup and salad add three egg yolks to the béchamel sauce—blending each yolk separately. Bring mixture to a boil to complete soufflé base. Then add three egg whites beaten until glossy but not dry. (Egg whites can be beaten while the “base” is cooking.) Then fold into base fast with a wooden spoon. After adding the theme ingredients, add an extra handful of grated gruyère cheese for richness. Pour frothy mixture into a mold coated with salted butter. For lots of people, make several 1-quart soufflés rather than doubling the recipe. Put in 425° oven for 10 minutes. Dessert soufflés are cooked in molds coated with sweet butter—the bottom of the mold laid with a puddle of the cream and egg-yolk base, then splashed with Grand Marnier to make a superb bottom crust. For fruit soufflés like raspberry or strawberry, put minced fruit inside, a ring of whole berries on top. All dessert soufflés get a snow of powdered sugar. Jacqueline, 1454 Grant Ave., San Francisco, Calif. 94133; (415) 981-5565. (Open Monday and Tuesday; Sun-lunch only.)

Pretty napkins

The best table settings are as seasonal as wild strawberries, asparagus, and shad roe. It takes little more than crisp, crinkly materials and soft bright colors to spark up an early-summer table. Barbara Handler, whose company The Basket Handler, New York, manufactures a wide range of table linens, uses her reversible cotton-check everyday napkins and mats, below, for summer suppers. For parties she recommends voile napkins, above, with a solid-color cloth in a contrasting shade. Or two voile napkins in different colors, one inside the other—pulled from the center like a handkerchief—then anchored with a napkin ring. Eighty vivid but pale “dessert” colors to choose from. These napkins go in the machine, require little ironing. Voile napkins, Lord & Taylor, Neiman Marcus. Reversible check napkins and place mat, Macy’s. Silverware by Christofle.
There's only one way to play it...

Wherever the music is hot, the taste is Kool. At any 'tar' level, there's only one sensation this refreshing.

By Dee Hardie

Our first pony was named "Kelly," and he cost, at the fairgrounds auction, $150 with payment heavy in pennies. Welsh and wide, he was fat enough to carry two children at a time, and docile enough not to know the difference. Our special adventures on Sunday afternoons were pony picnics. Some would ride, others walk to a far field where our destination was a small stone ruin we called the Indian Fort. It was probably an abandoned still, but that never crossed our minds. To us it held corners of secrets, and it was spring. Now it's spring again, and I need another pony. I am about to become a grandmother!

A pony should be part of this new parade into childhood. It's almost de rigeur. We live on a farm. I also need all the help I can get. As I never had a grandmother to play with, I'm not at all sure of my first steps.

Tom claims I have been practicing for years. When he says this I wonder if I'm looking for my own childhood, or perhaps that of our four children. They were happy years. Maybe my husband knows me better than I realize. I do have a salt-box dollhouse, a brigade of tiny tin soldiers, a trunk full of puzzles and books, a shelf of teddy bears, and Fiona Barley, an old English doll, all waiting in the wings—obviously for a small leading lady, or man, to come our way.

My friend Alice, who has three grandchildren down the road on the family dairy farm, says being a grandmother is the "icing on the cake," and she enjoys every crumb. Katey says it's "joy mixed with terror," especially when you hold that glorious baby for the very first time. She also told me about the grandchild, sitting in the dressing room while her grandmother tried on a new dress, who asked: "Grandma, who let the air out of your arms?" No room for vanity with a grandchild around, claims Katey. Since I consider these two women grandmothers cum laude, I listen when they speak.

When Louise spoke and told us she had given up practically all my vices, developed a craving for the chocolate of a "Mr. Goodbar" at three in the morning. That was the fourth month. In the fifth month I stopped looking at babies, didn't dare ask about gingham overalls, size 6 months, stopped peeking at pin-fores. It was just too overwhelming, too wonderful to think that soon we were going to have one of our own—Louise and Scott's baby.

In the seventh month, we had a serious conversation about names. Not names of the baby, but what the baby was to call us. I told Louise about a friend who, when asked this same question by her son, told him she wanted her grandchildren to call her "Perfect." And now there are two little children who do just that. But I opted for "Grandmother," pure and simple.

Tom, the future grandfather, said that he didn't see himself married to a "Grandmother," and he thought "Cap'n" would do for him. It looked as if it could be easier naming a pony. I shopped around, asked my friends what they had called their grandmothers. "Baboo," "Oma," and "Umpa" came forth. I'm still pushing "Grandmother," but "Duchess" does have a nice ring.

Even more searching was the afternoon Louise and I spent in our barn, trying to recycle the past. We found the children's old maple spool crib stored there, but it only had three sides. The playpen was, Louise considered, unsafe. Then I remembered, once out of diapers, it had graduated to housing early Easter bunnies and occasional rambunctious puppies.

In the tack room, however, we found a real treasure—the pony bridle, ready to go. Now my friends are looking around for a pony who needs a grandmother!
Available only through American Express—an exclusive collection of 328 flowering bulbs with over 500 blooms.

If your garden doesn't look the way you would like it to because you didn't plant flowering bulbs with over exclusive varieties as well as the 1982 blooms. 

American Express has been supplying top quality flowerbulbs all year long, with varieties that can also be grown indoors. 

American Express has been supplying top quality flowerbulbs throughout the country for the past seven years. 

Have your flowerbulbs sent to you directly from Holland at just the right planting times. 

Now, you no longer have to worry about when to buy bulbs, where to store them or when to plant them. 

In November, after you receive your second shipment of bulbs, you will receive two gifts from us, sent directly from Holland. 

Dutch Flowerbulb collection * 

Each collection contains new and exclusive varieties as well as the 1982 International Award Winners selected at the world-famous Keukenhof Gardens in Holland. 

Each parcel will contain bulbs selected for immediate planting as well as complete planting instructions. 

Free—a hand-painted Delft planter and a Dutch Amaryllis bulb. 

In November, after you receive your second shipment of bulbs, you will receive two gifts from us, sent directly from Holland. 

A Dutch Amaryllis bulb which will flower indoors with magnificent red blooms in time for the holiday season, and a beautiful hard-painted ceramic Delft planter with a classic design. 

Even if you decide not to continue to receive bulbs after the second shipment, the Amaryllis and Delft planter are yours to keep as our gifts to you. 

To acquire your exclusive Flowerbulb collection, simply fill out and mail the coupon below. 

You'll receive your first shipment, ready for immediate planting, in August 1982. Since your flowerbulbs will be sent directly from Holland, all orders received after June 30, 1982 will be declined. To avoid disappointment, fill out and mail the coupon today—for a garden full of beauty next year.
I'm told my chair is very old. Can you date it for me and explain its style?

—J.F., Syracuse, N.Y.

Your armchair is an ambitious reproduction of a late 18th-century Louis XVI style chair, and was probably made more than 100 years later, perhaps also in France. The backs of these chairs have varied shapes. A rectangular back, especially when the top is slightly arched, was one of the most popular. The arm supports continue the top of the leg but immediately curve backward to leave the front of the armchair clear for the fashionable skirts with panniers worn by the 18th-century woman.

My lampshade is stamped “Pairpoint Corporation” and has the signature “F. Cuba.” What can you tell me about it?

—L.S., Texas City, Tex.

Your table lamp with a blown glass shade, the form of which is called Carlisle, was made by the Pairpoint Corp. of New Bedford, Mass., before 1929. The factory employed talented artists to decorate its shades, and your scenic shade, called “Garden of Allah,” was painted by the decorator F. Cuba, whose work enjoyed a fine reputation.

My bowl, in the shape of a nautilus, bears this hallmark. Can you tell me who made it and what it was used for?

—S.O., Spokane, Wash.

Your plated silver bowl was made by the English Victorian silverplaters, the Atkin Brothers of Sheffield. We would presume it is less than 100 years old. Unfortunately, we cannot be sure of the use of your bowl—probably it is a sauceboat.
Colony believes
the national pastime
should not be painting your home.

That's why Colony covers your home both inside and outside with paints designed to last year after year.

Inside, there's Colony's best-selling SatinTone Wall Paint. Covers walls and ceilings quickly. With a scrub-brush-tough finish made to last.

And for fade-resistant beauty outside, show off your home with Colony's SatinTone House Paint. A beautiful finish that goes on fast and easy, covers like a blanket, and lasts.

Both SatinTone Wall Paint and House Paint come in hundreds of colors. At no extra cost.

So next time you paint your home, brush on Colony SatinTone. And brush up on what you like doing best for years to come.

"You'll like the difference."
They sure don't make 'em like they used to.

But we do.

In this ready-made, ready-built, prefabricated world, it's comforting to know there's someone who still takes pride in making products that stand the test of time.

Gibson Appliances.

For over one hundred years, we've been making appliances that last.

And, we still make 'em that way today.

Gibson Appliances

Time is on our side.
Now You Can Own an Oriental Masterwork of the Treasured Art of Chokin

Featuring a Chokin centerpiece, hand-gilded with pure, 24K gold and silver.

Brought to the Western World for the first time ever as a porcelain, limited-edition work.

Celebrating nature’s symbols, as honored by the Japanese Floral Calendar for centuries, in a 23K gold border design.

To the Japanese, the fresh evergreen pine represents prosperity...and the gentle wading crane is a symbol of longevity. These images prevail on the traditional Japanese Floral Calendar from January 1 to 15, as wishes for the new year ahead.

The symbols of nature represented in the Japanese Floral Calendar have been handed down across scores of generations, and today the Japanese continue to feel a true reverence for the Floral Calendar.

In the same manner, the sensitive art of Chokin has been handed down from father to son for more than 700 years. Created by etching solid copper and gilding it with gold and silver, the stunning Chokin master-works first appeared on the armaments of the mighty Samurai warriors in the late 12th Century.

Unfortunately, today there are few surviving masters of the Chokin art style. But one of these great artists, Shuho, was retained to design and hand-gravure the “New Year’s Day” art of pine and crane exclusively for The Hamilton Collection.

Each Chokin Image Created by Hand
The re-creation of Shuho’s floral calendar images involves performing many delicate operations for each individual plate. Master craftsmen hand-gild each central image, using 24K gold, copper and silver. This central piece is then fused to a plate body of pure, glistening white porcelain. In addition, a ¾”-wide band of 23K gold borders the plate body, enhanced by etched symbols from the Floral Calendar.

Thus, “New Year’s Day” combines the beauty of a magnificent Oriental art with the mystique of a centuries-old Japanese tradition. The result is a masterwork that will accent your home with elegant distinction.

A Strictly Limited Edition
Because of the difficult hand work involved in the creation of each “New Year’s Day” plate, the firing period must be strictly limited to ten days only. And when this edition closes, no further plates will ever be created. Because of this, a further limit of one plate per customer must be enforced. Each plate will be hand-numbered, attesting to its place in the edition.

New Year’s Day is the first issue of a 12-plate series honoring all the months in the Japanese Floral Calendar. By ordering now, you could be turned away.

Therefore, an early reservation is your only guarantee that you will own the beautiful Chokin art of “New Year’s Day.” So please return your Reservation Form today to The Hamilton Collection, 1 Charter Plaza, P.O. Box 2567, Jacksonville, FL 32203.

Today a great many discerning collectors and lovers of fine art are realizing the pride and pleasure of acquiring Oriental treasures such as “New Year’s Day.” And because “New Year’s Day” is the first limited-edition porcelain masterwork ever to feature Chokin art, demand for this first issue is expected to accelerate rapidly in the next few weeks, and late applicants could be turned away.

NEW YEAR’S DAY. ACTUAL SIZE 5½”.

Today a great many discerning collectors and lovers of fine art are realizing the pride and pleasure of acquiring Oriental treasures such as “New Year’s Day.” And because “New Year’s Day” is the first limited-edition porcelain masterwork ever to feature Chokin art, demand for this first issue is expected to accelerate rapidly in the next few weeks, and late applicants could be turned away.

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PREFERRED RESERVATION FORM
To Assure Acceptance, Mail by: May 31, 1982.

I accept your invitation to acquire “New Year’s Day,” first issue in “Japanese Floral Calendar” collection of 12 plates combining Chokin precious metal engraving and fine porcelain, bordered in 23K gold. Hand-numbered with a numbered certificate. 5¼” diameter. Limit: one plate per collector.

Yes, I wish to purchase “New Year’s Day” at $32.50*.

Please Check one:

☐ I enclose full payment by check or money order.
☐ Charge my credit card ☐ Visa ☐ MasterCard ☐ American Express
☐ Full Account Number ☐ Name
☐ Expires ☐ Address
☐ No payment now. I will be billed prior to shipment.
☐ City ☐ State ☐ Zip

Signature

Charge orders must be signed to be valid.

All applications subject to acceptance by The Hamilton Collection.

Please allow six to eight weeks for delivery.

*Florida residents please add $1.30 per plate, sales tax. Illinois residents add $1.95 per plate, state and local tax.

The Hamilton Collection
1 Charter Plaza, P.O. Box 2567, Jacksonville, FL 32203

MAY 1982 47
The Sealy Firm Sleep Collection.
Extraordinary mattresses for uncommonly good mornings.

The exquisite fabrics tell you right away that these Firm Sleep mattresses are something special. When you lie down and stretch out, you feel the deep-down support designed for years of perfect sleeping comfort. It's obvious that here is outstanding value. But what else would you expect from the makers of Sealy Posturepedic®?

Quality materials and craftsmanship. Four luxurious models for the firmness and comfort you prefer. Available in twin, full, queen and spacious king sizes with matching foundations. See the Firm Sleep Collection at your participating Sealy dealer today.

You'll sleep better tonight.

Firm Sleep Deluxe
$99.95 Twin Size, ea. pc.
$139.95 Full Size, ea. pc.
$359.95 Queen Size, 2 pc. set
$479.95 King Size, 3 pc. set

Firm Sleep Deluxe
$119.95 Twin Size, ea. pc.
$159.95 Full Size, ea. pc.
$439.95 Queen Size, 2 pc. set
$599.95 King Size, 3 pc. set

Firm Sleep Supreme
$139.95 Twin Size, ea. pc.
$179.95 Full Size, ea. pc.
$499.95 Queen Size, 2 pc. set
$699.95 King Size, 3 pc. set

Firm Sleep Luxury
$169.95 Twin Size, ea. pc.
$209.95 Full Size, ea. pc.
$599.95 Queen Size, 2 pc. set
$799.95 King Size, 3 pc. set

Prices above are manufacturer's suggested retail prices.
Introducing the Andersen box bay. Space-savings, energy-savings and work-savings...in one beautiful package.

Come home to quality.

Come home to Andersen.

This Andersen box bay is ideal for space-conscious new homes, remodeling and window replacing because it takes up as little as 50" of wall space, yet a high wide view still comes home. It's made of naturally insulating wood and energy-efficient double-pane insulating glass. Outside, the wood is covered with thick, durable, extremely hard vinyl that won't need painting. The vinyl is available in white or earthy Terratone color. See an Andersen dealer for details. They're in the Yellow Pages under Windows.

Andersen Windows
ANDERSEN CORPORATION
RAYPORT 
MINNESOTA 55003

Come home to more information on the Andersen® box bay. Mail coupon to Andersen Corp., Box 12, Bayport, MN 55003.
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Heat your pool the solar way

You can get weeks more use of your pool at little cost with solar collectors

By Sandra Oddo

Swimming pools and sunshine are natural partners: The sun shines on the water; the water warms up. So it's strange that when people want to extend the swimming season for their pools, or even heat their spas and hot tubs, many turn to oily, smelly, expensive fossil fuels. Heating a pool can devour more than five times as much energy as that used for heating hot water for the house, according to Douglas E. Root ($5) — and heating water for household use is the biggest single gobbler of energy after space heat.

That energy could come from the sun. So herewith a few facts and figures about solar swimming pool heat:
- About half the solar collectors manufactured are intended to heat swimming pools, according to the Department of Energy's quarterly report on solar manufacturing. It's a well-established technology. The leading manufacturers have been in business for more than a decade — and that's old age in the solar industry.
- How warm a solar heater can keep the pool, how long it can extend the season is best answered by that irritating dodge: "It depends." It depends on how big the collector is, on where it is installed, on what your climate is, and on what use you make of the heater and the pool. As a rule, a properly sized and installed pool collector can raise the temperature of pool water from 10° to 15° if it is used in conjunction with a pool cover. In the Northeast, this may be enough to extend the season by two to three weeks, spring and fall. In Florida, it might enable you to use the pool year round.
- A pool-heating system can be any size you choose — but if it doesn't fit the pool, it may not heat enough water to keep you swimming happily. "How big?" is another of those "it depends" questions. "It's more of an art than a science," says Charles Cromer of the Florida Solar Energy Center (which tests collectors for the state), "but a typical pool system might be 80 to 120 percent of the surface area of the pool. Generally, the farther north, the higher the ratio has to be." A 400-square-foot pool, therefore, might need a little more than 300 square feet of collector.
- The best location for any solar collector is facing solar south exactly, with no obstructions between the collector and the sun at any time of day, at a slant that equals the latitude plus 15°. A few roofs may qualify fully, but pool collectors are more forgiving than most other kinds of solar collector. An angle of up to 45° away from south affects them, but not disastrously; they work at a number of degrees of tilt, or even at no tilt. Because pool collectors are less rigid than other solar collectors, they should not be installed on racks or stands where the wind can get behind them and push.
- A pool heater is designed to heat an enormous volume of water (20,000 gallons or so) a little bit, 2° or 3°, each time it passes through the collector. A household water heater is designed to raise a much smaller volume of water (about 100 gallons) a lot, to the 130° to 140° that most people expect for household hot water. Therefore, the materials, the engineering, and the controls of the two heaters are different. It is not a good idea to use one solar system for both forms of heating. Most pool collectors won't pass the code requirements for heating household water, and won't withstand the higher temperatures very long. Most household water heaters would be inefficient and high-cost pool heaters.

Continued on page 54
U.S. GOV'T REPORT: CARLTON IS LOWEST.

U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

Box-less than 0.01 mg. tar, 0.002 mg. nicotine.

Tiffany sterling is:

designed and made only by Tiffany

hand polished to a warm glow

15 patterns from $195 to $285 per 5-piece setting
noticeably heavier in the hand

richly detailed on both front and back.

Perhaps you belong in a Tiffany setting. Please visit us or write for more information.

Tiffany & Co., 727 Fifth Avenue, New York, N.Y. 10022

☐ Please send your free illustrated brochure and price list, “How To Buy Tiffany Silver.”

☐ I would also like a copy of your pamphlet on china, crystal and table setting, “The Tiffany Bridal Registry Guide.”

Name ________________________________

Address ________________________________

City. State. Zip ____________________________
Pool collectors in general can use less expensive materials than collectors that must deliver higher temperatures. There are four basic types: metal plates (usually copper or aluminum) with metal pipes soldered to them or imbedded in them; rigid black extruded thermoplastic panels; flexible EPDM rubber mats that, like the panels, have water passages running through them; and black pipe, usually ABS plastic, that is laid in serpentine lines. There is little difference in performance among them, so your choice of material is likely to be made because of aesthetics, cost, or one of the advantages or disadvantages of each type. Metal plates, for example, may be subject to corrosion from the pool water unless the acid content of the pool is carefully watched, and kept between pH 7.4 and 7.8; they are also more subject to freeze damage than plastic is. Pipe needs more space than mats or panels, but might be just the thing for installation on a sloping and uneven bank of earth. Because mats are rough in texture they may trap falling leaves. Florida Solar Energy Center publication FSEC EN-6, Solar Heating of Swimming Pools: A Question & Answer Primer (300 State Road 401, Cape Canaveral, Fla. 32920; 50 pp.) gives useful details.

All plastics used for solar collectors are treated by the manufacturers by processes—usually trade secrets—intended to retard degradation by the ultraviolet rays of the sun. A pool collector should have a life of 10 to 15 years or more—and the manufacturer should be willing to guarantee a good portion of that life.

Most pool-heating collectors do not need glazing. In fact, says Freeman A. Ford, president of FAFCO, the largest manufacturer of solar pool heaters, glazing actually hurts the performance of a collector. About 2,000 of the 400,000 systems FAFCO has installed are glazed. In the North, however, glazing may be essential if the pool owner wants an extra-long season.

As with all solar systems, installation is important. Mr. Ford suggests that people shopping for systems should check the yellow pages of phone books three to five years old, then compare them with recent books to see who is still around and has the most experience.

Almost all solar pool heaters can use existing filters and plumbing; most can be used with other heating systems to replace heat otherwise supplied by fossil fuels.

An installed system might cost between $2,500 and $5,000. Pool heaters do not qualify for the federal tax credits available for solar systems, but Continued on page 94
MAYBE OUR COMPETITORS DON'T HAVE WARRANTIES LIKE OURS BECAUSE THEY DON'T MAKE CEILING FANS LIKE OURS.

We back a Hunter ceiling fan with a limited lifetime warranty* because we know how well it's been built.

Our competitors also offer warranties on their ceiling fans, that reflect how well theirs are built.

But while we back our fans for a lifetime, most makers only back theirs for 5 years.

Small wonder then that since 1886, the one name synonymous with quality in ceiling fans has been ours.

**HUNTER**

Every Time You Turn It On, You Feel A Little Smarter.

For name of nearest Hunter dealer, call 800-238-5358

*Warranty covers Hunter Original motor and blades. See dealer for details.
The New Design Shops

...as much attention to surroundings as to the furnishings they sell

At Industrial Revolution in L.A., a playful approach to "setting up home" domesticates a converted manufacturing space and the high-functional furnishings now sold there. Owners Claude and Nancy Kent were as conscious of bringing some fun to the boxy windowless area, via a couple of oblique walls and trapezoidal inside window, as they were of integrating a range of surplus and heavy-duty items into a model homescape with more conventional pieces. "We tried to create an environment where customers can pick up anything in the store and know it will go with anything else they buy from us, now or later. This is our taste; if someone understands it, it will also suit his," says Nancy. Besides personal taste, what ties the place together is a straightforward design aesthetic and undiluted color scheme. Against the requisite background of industrial carpet and track lights, everything here is black, gray, red, or white. Display is as upfront as the objects sold—newsstand racks, rural mailboxes, horse blankets, and doctors' scales mingle with canvas sofas and stainless flatware.

At Sointu, in Manhattan, an elegant post-modern setting bespeaks the quiet integrity of fine modern objects for the home shown in a respectful museum-like way. The pleasing calm and careful coloration of this tiny, jewel-like shop designed by architect Tod Williams are not only in harmony with the European- and American-designer objects (sointu is a Finnish word for harmony), but also with the demeanor of the clientele. "People react to the serenity here; I can see their moods change as they enter," reports Kipp Trafton, owner. "My idea is to offer things that are international and timeless, things that won't ever be out of season or out of fashion." The result is a democracy of good design where pieces by Alvar Aalto, Hans Hofmann, and other high priests of early modern sit side by side in glass vitrines with sophisticated crafts and other up-to-the-minute design finery.

Glass pyramid showcases special pieces; recessed lighting creates spatial effects at Sointu. Owner Kipp Trafton, below right.

Lifelike set-ups mix high-tech objects with new furnishings at Industrial Revolution. Left: the Kents.

Strong color and the line-up method of display add punch to unexpected things for in-home use.

Still-life groupings on countertops and under glass call attention to design details.

Beautifully proportioned bowl of anodized aluminum by Dutch designer Hans Appenzeller; series of vases also available.
La dolce vita is yours. Now American Standard has combined its own incomparable craftsmanship with classic Italian styling. Admire the magnificent modeling of the Roma lavatories, as well as the generous contours of the Roma baths. Experience the vitality of their styling expressed in two toilets and a bidet. Even the fittings are works of art. And the Roma colors—bellisima!

Call toll-free for the address of a showroom near you. 800/821-7700, ext. 4023. In Missouri, 800/892-7655, ext. 4023.

AMERICAN-STANDARD
European elegance built to your standards.
CAUTION:

Endangered Species

Since 1930, more than 4,000 important American landmarks have been needlessly destroyed... to say nothing of individual homes, entire sections of our cities. And, more are disappearing every year.
The only way to stop this destruction is to get involved. Personally. For more information, write:

National Trust for Historic Preservation, Department 0605, 740 Jackson Place, NW, Washington, DC 20006.

Crossover to Decorating

Givenchy designs home fabrics and a new hotel

"I'm a little crazy— I'm always falling in love with houses".

Hubert de Givenchy is no stranger to the launching of a new collection. He is currently being feted in Paris and abroad on his 30th year as couturier; a retrospective of his work opens May 10 at the Fashion Institute of Technology in New York. But what is news is that he has just introduced his first line of decorative fabrics, and an American company, Fabriyaz, is producing them. In a word, the new chintz patterns are elegant—like their creator, his dresses, his international coterie of clients. What accounts for this new interest? "Being a couturier is not far from being a decorator; it's a question of mixing colors and fabrics... For me, the excitement of a house (like the 17th-century house I just bought in Paris) is in decorating it, in starting something new... I love the feeling of fabric-covered walls, canopied beds, chairs in a like fabric. I can remember being sick as a child and looking at the intricately patterned fabrics in the bedroom for hours. Love the tones they took on as they got older, slightly faded and softer. My new chintz, perhaps, represents this for me... I'm also decorating the new Hilton hotel in Washington—the presidential suite and luxury rooms. They will be more like a home, less like a hotel, with cushions on the sofas, chaise longues in the bedrooms. Why is it in most hotels there's never a good reading light by the bed?"
WARNING: READING THIS MAY END THE WARM RELATIONSHIP BETWEEN YOU AND YOUR OVEN.


The Farberware Convection Oven does an amazing thing with hot air: it continuously recirculates it within the oven, instead of heating up your kitchen and wasting costly energy. In fact, it cooks so fast and efficiently that it uses less electricity than an ordinary electric oven.

Circulating hot air is not only efficient; it roasts, bakes and broils beautifully and evenly on all sides, without your having to turn the food.

And our electronic model can be pre-set to defrost, then roast or bake, then keep foods ready to serve. All automatically, to your instructions, without your having to be there.

You can cook several things simultaneously; even more with two racks. Meats come out pink and juicy inside, brown and sizzling outside. Poultry is golden brown and moist. Baking results will make you beam. That's why commercial bakeries and restaurants have cooked by convection for years.

We also offer faster roasting. Our oven does an 18 lb. turkey in up to ½ less time than an electric oven. (Time savings vary with type of food).

If you still feel sentimental about your oven, think of this. You won’t have to scour our Convection Oven’s walls because we’ve treated them to vaporize food spatters while the oven is on.

In addition to the electronic model, we have several others, with features like Precision Probe-A-Matic™ Control and Delay Start, all at prices we think will be a pleasant surprise. People who own any of them are feeling a lot cooler toward their old ovens.
A Woman's Touch in Embassy Re-do

Best of British design, furnishings showcased

A refurbished British Embassy opens this month as a tribute to its architect and a showcase for current British design. Lady Henderson, left, wife of the British Ambassador, supervised the restoration and updating of Lutyens's 1930 Embassy-country home. Leading British designers like David Hicks, Laura Ashley, John Stefanidis, and Tricia Guild used British materials sold in the U.S. to spotlight rediscovered faux-marble columns, ballroom mirrors, and more.

VALERIE HAVAS

New sleek camera, new way of taking pictures

It slips into a skirt pocket or even a clutch handbag with ease. What's more, the lightweight camera's film, in innovative disc format, is water-biscuit size and almost as thin; that and a built-in strobe eliminate equipment bulk. According to Kodak, you almost can't take a bad snapshot: The camera sets everything for you—$67.95 for camera, two discs, strap; in stores, May.
CRISTAL LALIQUE

coupe NEMOURS

RICH'S
Atlanta, GA.

NEIMAN-MARCUS
Dallas, TX.

BULLOCK'S
Northern California

descriptive brochure and name of nearest dealer, send 1 $ to Lalique, Dep’t H.G.N., 225 Fifth Avenue, New York, N.Y. 10010
From Waverly—an exciting new exercise in decorating.

AEROBICS
Designed by Jack Prince

Now you can decorate like a professional with Waverly's totally coordinated "Aerobics" collection of fabrics with companion wallcoverings. You'll love the innovative hand-painted look—so mobile and vibrant—and so right for today's lifestyle. (All Scotchgard® protected.) The fine quality reflects Waverly's uncompromising standards. "Aerobics," a breath of fresh air for every room in your home.

To save on energy costs, draperies are available with No-Clon® linings with an insulated finish that helps keep out summer heat and winter cold.
LUXURIOUS REED & BARTON SILVER
AT A REMARKABLE $429, PLUS 3 BONUS GIFTS
Use our Silver Club Plan and pay only $32.18 per month

Bonus #1: This handsome Reed & Barton chest has a deep walnut finish and a 120-piece capacity...organizes and protects your new silverware.

Bonus #2: Reed & Barton's lovely "Waterlily" centerpiece holds 3 candles and a floral arrangement. Crafted in sparkling lifetime silverplate.

Bonus #3: Five stunning serving pieces to match your pattern are also yours at no extra charge. Pattern shown is "French Chippendale."

Choose from 10 Classic Patterns

Tilden's special offer features a complete 40-piece service (eight 5-pc. place settings) worth at least $680. PLUS you get 3 bonus gifts worth at least $230, at no extra charge. You pay just $429...Save at least $481.

Pattern names, left to right: Festivity, English Crown, Dresden Rose, French Chippendale, Emperor, Golden Crown, King Francis, Fiddle, Silver Majesty, English Gentry.
Brunch with an Italian.

Brunch can be more exciting when an Italian like emu® is involved. The reason? Our outdoor furniture has style, is very comfortable, and is superbly crafted. We even coat it with our sparkling shiny Levasint® coating so it stays a whiter white for a very long time. For free brochure and name of nearest dealer, write emu, Box 1366, Ross, California 94957. Also available at decorators' showrooms and at the emu showroom in Rome.

Look for the red dots

emu ROME, ITALY Showroom
EMU Via Torrevecchia, 8
00168 Roma (Italy)

Emu:

Each spring historic houses and mansions are refurbished, decorated by outstanding interior designers, and opened to the public to benefit a charity. Here are some you can visit:

ALABAMA
Birmingham
Alabama Symphony Association.
7th Annual Decorators' Show House
2725 Old Trace Road,
Birmingham 35243; April 25-May 16

CALIFORNIA
Coronado
The San Diego Historical Society and the San Diego Chapter of The A.S.I.D.
Past to Present in Coronado
The Claus Spreckels House,
1043 Ocean Blvd., Coronado 92118
May 1-May 23

San Marino
The Los Angeles Philharmonic.
Showcase House of Design
1985 Orlando Road, San Marino 91108
April 18-May 16

INDIANA
Indianapolis
St. Margaret's Hospital Guild, Inc.
For the benefit of Wishard Memorial Hospital. Decorators' Show House
4268 Washington Blvd., Indianapolis 46208; April 25-May 9

IOWA
Des Moines
The Des Moines Symphony Guild.
Decorators' Show House II
141 37th St., Des Moines 50312
April 24-May 16

MAINE
Portland
Portland Symphony Orchestra.
Designers' Showhouse '82
6 Bowdoin St.
Portland 04102; May 8-May 23

MARYLAND
Baltimore
The Baltimore Symphony Associates of the Baltimore Symphony Orchestra.
1982 Baltimore Symphony Decorators' Show House, Lambeth Green, 4005 Greenway (corner of Greenway & Lambeth in Guildford)
Baltimore 21218; April 18-May 9

Brookeville
Montgomery County Unit of the American Cancer Society A.S.I.D.
Potomac Chapter. Design Show House—Interiors '82
Howard Hall, 18900 Alpenglow Lane,
Brookeville 20729; April 17-May 16

MASSACHUSETTS
North Andover
The Aid Association of Lawrence General Hospital. Designers' Showcase
April 24-May 16
Fine French crystal you can afford to enjoy.

Patterns begin at $6 a stem. Shown, Dampierre.
Catalogue upon request.
Write: J.C. Durand, Millville, N.J. 08332

cristal d'arques
A Zagaroli original in olive ash burl and solid oak.

Here, Zagaroli set out to design a clock that will be the focal point in your home. And he succeeded.

His unusual use of rare and costly olive ash burl veneer on pediment and base are as typical of Zagaroli as his signature. You'll find the light brown olive ash an exciting counterpoint to solid oak.

Fluted columns support the molding above the dial with its individually cast spandrels.

Like all clocks of the Zagaroli Collection, this one has a solid brass plate reserved and engraved with the name of the owner.

For a better look at the Dresden, visit your Howard Miller dealer. Ask to see the Zagaroli Collection.

Howard Miller

Lunt STERLING

Top to bottom: American Victorian, William & Mary, Eloquence, Columbia, Modern Victorian
Lunt Sterling is designed to reflect its exquisite weight, elegance, and craftsmanship.
For information and literature, write Lunt Silversmiths, Dept H-2, Green Bay, Wis. 54302
THE GREEN TREE HOUSE in KOHLER VILLAGE

On a corner in a charming midwestern village, a pace-setting house is demonstrating that energy-conservation can be a pleasure. From its two-level greenhouse to its bridge loft, it incorporates a host of ideas to make life at home as exciting or as quiet as desired. The excellent products of the participants listed here contributed significantly to its successful construction and decoration.

CABIN CRAFTS CARPETSCARADCO CORPORATIONFRANCISCAN CERAMICS, INC.FRANTZ MANUFACTURING COFOUR SEASONS GREENHOUSESHENREDON FURNITURE INDUSTRIES, INCORPORATEDKOHLER COMAGIC CHEF, INC.TRU-TEST PAINTS
Kohler Village, Wisconsin, a planned community incorporated in 1912, has a new lease on life. The adoption in late 1984 of a 50-year Master Plan prepared by the Frank Lloyd Wright Foundation gave the go-ahead to the community’s further development in five categories. Growth is planned and underway for a village center, a wildlife sanctuary, industrial center, a farm community, and diverse residential groupings.

Guidelines for residence designs are based on the architectural philosophy that houses should blend with their sites, and on this particular community’s conviction that houses should harmonize with neighboring ones while retaining individuality. Applied ornamentation is discouraged; energy-conservation is encouraged.

The Green Tree House, the demonstration house shown on these pages, is one type of residence envisioned by the Master Planners. Although completely compatible with existing Kohler houses, it heralds the beginning of the village’s new era with features that make the most of modern technology and of modern awareness of solar energy. Designed by Architect Vernon Swaback, once a Frank Lloyd Wright apprentice, it is a house for 21st Century living.

CONCERN FOR CONSERVATION

Heat conservation is a main objective in Kohler Village architectural planning. One way to accomplish it is with dark exterior colors to absorb radiation. The Green Tree House meets this requirement with a rich dark brown brick. Tru-Test Woodsman® Solid Color Latex Stain, applied as trim, was custom-mixed to match the brick facing.

Even garage doors can play a significant role in heat conservation, which is why a Frantz insulated wood garage door was the choice for the Green Tree House. The wood flush door, which was stained to match the house exterior, is built with a polyfoam core covered by strong rough-sawn panels. Polyfoam is a remarkable insulating material; an attached garage which has insulated walls will stay 10 to 15 degrees warmer during the winter with this insulated flush door which has an insulating R-value of 5.66 than with an ordinary door. The Frantz door is equipped with top grade plated steel hardware to help maintain smooth operation and weather-proof fit. Weather stripping cushions doors and seals out drafts, dust, and moisture.

With the garage door is a Frantz solid-state garage door opener. Its On-Cue™ microprocessing circuits continuously make adjustments for smooth opening and closing.

Another way heat conservation has been assured at The Green Tree House: Caradco windows. Those used throughout the demonstration house represent an energy-economy breakthrough. New Caradco energy engineering reduces outside air filtration (said to be the greatest single source of heat loss) for plant-growing. The other was designed to be a fitness area, starring the Kohler Super Spa. Any splashes from the sunken spa, which is large enough for eight people to enjoy a relaxing whirlpool session, can be wiped up easily from the Franciscan ceramic tile used as flooring on both levels of the greenhouse. Moisture, inevitable in a spa area, will not harm ceramic tile. Chosen for its known excellent quality, Franciscan ceramic tile serves another purpose in the greenhouse. Covering a large expanse, it creates a thermal mass which contributes to the heat-collecting and heat-storage capability.

THE CONSERVATORY

The most visibly outstanding feature of The Green Tree House is also one of its most practical: the Four Seasons System 3 Greenhouse that forms a long two-level wing. This dramatic glass enclosure not only serves the traditional greenhouse function of plant conservatory, it is an energy conservatory as well. Positioned at the southwestern side of the house, it is a passive solar collector, drawing in and storing the sun’s warmth. To perform efficiently for this purpose, a greenhouse must have southern exposure, as this one does. It should be made of weatherproof double or triple factory-insulated panels of tempered safety glass—which is standard procedure in the construction of System 3 Solar Greenhouses. They are built with a thermal-break glazing system framing each panel on all four sides to insure maximum weather tightness against harsh temperature extremes; and they are engineered and developed specifically to meet all building and energy codes. Their solar capability can reduce home heating costs; in some cases, one can even make a home owner eligible for a 40% tax credit.

Warm and brightened by the sun, the greenhouse is a comfortable, cheerful place to be, and this liveability is emphasized in the Green Tree House by Interior Designer Swaback. The level is used primarily for plant-growing. The other was designed to be a fitness area, starring the Kohler Super Spa. Any splashes from the sunken spa, which is large enough for eight people to enjoy a relaxing whirlpool session, can be wiped up easily from the Franciscan ceramic tile used as flooring on both levels of the greenhouse. Moisture, inevitable in a spa area, will not harm ceramic tile. Chosen for its known excellent quality, Franciscan ceramic tile serves another purpose in the greenhouse. Covering a large expanse, it creates a thermal mass which contributes to the heat-collecting and heat-storage capability.
Henredon. For those who value excellence.

Representative of the impeccable craftsmanship traditional with Henredon is the Scene Two collection—a masterful achievement in modern technology, woodworking skills and veneer artistry. It is only one of many fine Henredon wood and upholstered furniture selections shown in The Green Tree House in Kohler Village. To further explore this remarkable collection featured in the April issue of House and Garden, we invite you to send $3.00 for the Scene Two catalog. Henredon, Dept. G52, Morganton, NC 28655.
Franciscan, of course!

It's hand-painted! It's made in America! It comes from a tradition of quality ceramic design! Of course, it's Franciscan!

Franciscan Ceramic Tile, your first choice for fine ceramic tile throughout your home, now introduces the "Classic Series". Some of your favorite Franciscan Dinnerware patterns — including Desert Rose, Ivy, Apple and Fresh Fruit — are now hand-painted on our 6" x 6" tile. The neutral colored background works beautifully with the colors, sizes and textures available in Franciscan Terra Grande and Franciscan Sierra. For ceramic tile on floors, counters and walls — around the hearth, surrounding the shower and tub — Franciscan Ceramic Tile is at home in any room in the house.

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For further information, consult the Yellow Pages for the distributor in your area or write to us at the above address.
Leave it to the French to take something as simple as vanilla and give it spice. Make it richer, creamier and tastier than it’s been before. Leave it to Kohler to bring it to the bath.

French Vanilla, Kohler’s newest color leaves your decorating palette wide open because it blends so beautifully with any shade, yet stands by itself with a flavor uniquely its own. Exhibited here on the new Pristine™ Bath/Whirlpool, Ellipse™ lavatory and Rialto Water-Guard* toilet. Just a small part of the gallery of bath and powder room fixtures Kohler has created in French Vanilla.

For a full spectrum of bold Kohler colors and products for kitchen, bath and powder room, check the Yellow Pages for a Kohler showroom near you or send $2.00 for a color catalog of great ideas to Kohler Co., Dept. ACS, Kohler, Wisconsin 53044.

THE BOLD LOOK OF KOHLER
For those relaxed and comfortable moments at home, nothing looks or feels quite as beautiful and luxurious as a Cabin Craft carpet. And there's the satisfaction, too, of knowing you own the finest. For only the world's leading carpet maker could combine the stylish design you want with the value and durability you expect. When it comes to carpeting, it could be nicer.
ly, and forms a hard, smooth scrubbable surface as easy to clean as a glossy surface. All Tru-Test Paints are sold exclusively at True-Value Hardware Stores and Home Centers.

In the living room, at the front of the house, the vivid walls are background for nearly-white furniture by Henredon: luxuriously inviting sectional sofas, chairs and mobile ottomans upholstered in cotton; and two side-by-side dressers, used as chests, from the company's Scene Two collection. The dressers, made of ash solids, ash and ash burl veneers, have an Alabaster finish.

Carpeting, too, plays a low-key color role against the red walls. The color, called "Mouse Coat," is in velvet-textured Thistledown, a Cabin Crafts carpet that is classic in appearance and very modern in performance. Like the other Cabin Crafts carpets in the demonstration house, Thistledown has a rich, luxurious look attributable to pile of Antron® III nylon. Antron nylon also adds soil resistance, pile-height retention and static control. The carpets also have Scotchgard® fabric protector with 3M Static Control. The same style and color are repeated on the floor of the family room. Here, the carpet underscores Henredon loveseats upholstered in multi-color fabric that has a rag-rug-like texture that's very appropriate for this informal gathering place. Henredon cocktail tables include a pair with Faux Ivory finish, black plinth bases, and mirror tops, and a flip-top design with fold-out leaves, in walnut veneer from the Folio 10 collection. There's a bar, complete with bar sink—Kohler's Gibson style, in "Parchment" color.

A LOFTY MEDIA ROOM

From the family room, a spiral staircase leads up to a bridge loft that serves as a media room overlooking the family room on one side and the dining room on the other. The most elevated area in the house, the media room is equipped with big-screen TV and stereo... a cozy, above-it-all spot to look, listen, and play games. Here, the Cabin Crafts carpet is the same velvet-textured Thistledown, but in a different color: "Moss Andore," a soft olive green. Little 16" square Henredon cocktail tables from the Scene I collection, placed around the room convenient to built-in seating, are mirrored on tops and sides.

The dining room, open to foyer and living room, and in view of the greenhouse, has a flooring, "Dusk" colored Terra Grande Franciscan tile—the same as that used in the greenhouse, a practical as well as attractive choice for this much-used part of the house. There's a hint of the Orient in the dining room, in the polished Henredon chests and dining table from the Pan Asian collection, and cane-seat mahogany chairs from the Folio Two collection.

Immediately behind the dining room, the kitchen, reached by open corridor is a continuation of the warm red and natural color scheme. The centerpiece is Kohler's Epicurean sink, with combination cutting board and drain board. The color is "Almond."

Magic Chef efficiency was chosen for cooking and clean-up. The modular cooktop and the wall oven take care of all cooking projects. The cooktop unit includes rotisserie, grill, and griddle as well as burner elements. The entire top surface is durable stainless steel; many features make the unit easy to clean.

The wall oven is really two: a microwave oven at top and a self-cleaning lower oven. The microwave oven has an automatic thermometer, an automatic "keep warm," and an easy-to-read digital timer. The lower oven is equipped with a digital clock, an automatic oven timer, and a two-piece broiler pan.

The Magic Chef no-frost, side-by-side refrigerator features ice and water service through the door. This 23.6 cubic foot refrigerator has a folding wine chiller rack, two adjustable tempered glass shelves, two stationary shelves, an extra-cold drawer, a see-through vegetable crisper and fruit drawer, as well as adjustable door shelves. In the freezer are five door shelves, four freezer shelves, see-through drawer, and an automatic ice-maker.

The dishwasher was chosen for its energy-efficient design as well as for such features as a 12-bladed food disposer, space for 16 place
settings, porcelain-on-steel tub, safety float switch. This machine, with a one-third horsepower motor, has eight push buttons including one for washing plastics. All the Magic Chef appliances in this house are as handsome as they are efficient—with slim, sleek lines and a black glass finish. Opposite the working end of the kitchen is a sit-down-and-relax area. Round table, matching arm chairs and an 80-inch tall closed cabinet are all from the Henredon Bantry Bay collection, made of ash solids with oak veneer. Behind the cabinet’s top pair of doors are interior lights, rheostat, and adjustable glass shelves, plus a pull-out shelf. A two-partition drawer is behind the lower pair of doors.

Just off the kitchen, there is a utility room, equipped with Kohler’s Glen Falls model laundry sink. Like the kitchen sink, it is in “Almond”—and has polished chrome faucets from the company’s Triton II line. The Magic Chef 20-pound capacity clothes washer is the water saver control makes possible the automatic-dry cycle, an inside light. The Magic Chef dryer, with 20-pound capacity, has a five-button program selector that includes one for washing plastics. All the Magic Chef appliances in this house are as handsome as they are efficient—with slim, sleek lines and a black glass finish. Opposite the working end of the kitchen is a sit-down-and-relax area. Round table, matching arm chairs and an 80-inch tall closed cabinet are all from the Henredon Bantry Bay collection, made of ash solids with oak veneer. Behind the cabinet’s top pair of doors are interior lights, rheostat, and adjustable glass shelves, plus a pull-out shelf. A two-partition drawer is behind the lower pair of doors.

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THE PRIVATE WORLDS OF GREEN TREE

The private areas of The Green Tree House have been as thoughtfully planned, equipped, and decorated as the open, influencing spaces that make such a sociable house. The master bedroom/master bath suite at the front of the building is a totally luxurious revitalizing center. The master bath not only has a whirlpool tub—The Infinity Bath—big enough for two bathers, it has a unique environmental enclosure—Habitat—which provides the user with refreshing cycles of wind, sun, rain, and steam! Kohler’s Ellipse, the company’s newest lavatory, made of enameled cast iron, was chosen for the master bath. Like the Trinidad shower stall, the one-piece Rachelle toilet, and the Caravelle bidet, it is in “French Vanilla.” Kohler’s newest color and a near match for Franciscan’s “Vanilla” Ter Grande tile.

Tru-Test Marvelustré® Latex Semi-Gloss gives a light-reflecting sheen to walls and cabinets. Marvelustré’s hard, washable finish lets water splashes “bead up” so surfaces wipe clean easily. In the adjacent master bedroom, Tru-Test Sat-N-Hue® Latex Flat Wall Finish, a classic flat paint with an almost velvety finish, provides a soft serene background for the Henredon Scene Two canopy bed and dressers in Alabaster finish, and a white upholstered chair. Unifying the entire master bedroom/bath/Habitat area is Cabin Crafts’ National Velvet® 10 Flip-Top Coffee Table.

Caradco is no mere window. Caradco is a window system—unlimited combinations of windows, skylights and sun. Very simply, we give you more quality, more styles. And energy savings we can document. Send $1 for the Caradco Window Systems book: Caradco, P.O. Box 920, Rantoul, IL 61866.

THE GREEN TREE HOUSE IN KOHLER VILLAGE

The family bath, which serves the house’s two other bedrooms, is equipped with a pair of lavatories in a unique design called Hexsign. There’s a deep Steeping Bath for sybaritic soaking. The toilet is a water-saving San Raphael. All fixtures are in “Country Gray.” “Silver Gray” walls are Franciscan’s Sierra. All Sierra tile is precision pressed in steel dies with square edges forming a true plain surface with the grout joint. The spacing lugs on each tile provide perfect alignment for an outstandingly beautiful installation. Floor tile is the Terra Grande style, in “Popcorn” color.

One of the bedrooms in the demonstration house has been furnished to double as a library. It has Tru-Test painted walls of deep green; green canvas covers on the beds; and light, bright touches against the intense background color are a Henredon wing chair upholstered in white Haitian cotton, and arm chairs in Cinnabar finish with natural maple seat pads. Open book cases have knotty oak veneer, as do three dressers, all from the Scene I collection by Henredon. In this room, there’s another Folio 10 flip-top coffee table.

Designed to be a part of the Kohler Village Master Plan, The Green Tree House is a treasure house of ideas for anyone intending to build or remodel. Its cheerful decor... its energy-saving features... its relationship to its environment can be adapted anywhere for comfortable, sociable living.
Magic Chef brings the outside in with the new Modular System cooktop. Like magic it converts from electric burner elements to a grill, griddle or optional rotisserie and shish kabob. You can prepare exciting meals every day, rain or shine. Magic Chef gives you the convenience of kitchen cooking with outdoor barbecue taste.

Magic Chef has also built in easy cleaning features. The lift-up grill cover serves as a backsplash. The vent filter lifts out for cleaning and the removable grease trap (holds up to 8 pints) can be cleaned in the dishwasher.

When you need extra surface cooking, an optional two-element module can be simply plugged in to replace the grill. Or choose the grill module alone to supplement your existing range.

Twelve months a year you can prepare the meals you love. So if it's 10° outside, you can still be sizzling in the kitchen.
Spills can't spoil it, nor can everyday smudges and greasy fingerprints, because E-Z Kare cleans as easily as most enamels. Its hard, smooth surface won't catch dirt or absorb stains. Most soil wipes away; even hard scrubbing leaves no tell-tale shine, fading or need to re-paint. Yet E-Z Kare is a matte-finish latex... easy to apply without brush marks, fast-drying, flattering to walls and woodwork. The lovely finish you once reserved for living rooms and protected areas is now practical everywhere you paint, thanks to durable, scrubbable E-Z Kare Latex Flat Wall and Trim Finish, available in hundreds of decorator colors.

Tru-Test E-Z Kare is the choice of House & Garden editors for the Greentree House in Kohler Village, WI shown here.

Tru-Test® Paints are sold exclusively by True Value Hardware Stores and Home Centers who own their own paint factories. Look under "Paint—Tru-Test" in the Yellow Pages.
Kohler specified many suppliers whose products had to be right at home with Kohler's concept for Greentree House. We're very pleased that our garage door and our new garage door opener fit Kohler's plans. Both Frantz products were selected for their innovative construction and features.

The Frantz insulated wood flush door has the appearance of rough-sawn cedar. It will keep an attached garage, with insulated walls, 10 to 15 degrees warmer in winter than an ordinary door. The Frantz garage door opener uses advanced micro-processing circuitry that continuously makes adjustments for smoother ups and downs. Both the door and the opener can be installed even by a "not-so-handyman."

Like to see how Frantz fits your plans? Then write: Frantz Manufacturing Co., Custom Home Department, Sterling, IL 61081.

FRANTZ Garage Doors & Openers

THE GREEN TREE HOUSE IN KOHLER VILLAGE

Special Booklet Offer

The literature listed here, offered by participants in the construction, equipping, and furnishing of The Green Tree House, can be ordered by filling in and mailing the coupon at the bottom of the page.

1. "KOHLER ELEGANCE"—40 pages of colorful ideas for bathrooms, powder rooms and kitchens from Kohler Co., the leading name in plumbing products. $1
2. "LET'S LIVE COLOR"—35-page booklet from Tru-Test Paints presents the company's Custom Color System for choosing paint colors, and illustrates the use of different color plans for both interiors and exteriors. Painting tips included. A $1.50 value, now free as part of The Green Tree House special offer.
3. THE COLOR PALETTE for Franciscan Terra Grande, one of the Franciscan ceramic tiles used in The Green Tree House, is presented in a four-page brochure. Includes pictures of tile used for floors, counters, walls. Sizes and specifications are given. Franciscan Ceramics, Inc.
4. "HENREDON UPHOLSTERED FURNITURE"—pages of color and black and white, illustrating sofas, love seats and chairs in a versatile variety of styles. Several sofa styles are available by-the-inch. Henredon Furniture Ind., Inc. $3.
5. "SCENE TWO"—a highly sophisticated collection fashioned from white ash and olive ash burl veneers and given a clear, natural lacquered finish. Fine dark accent lines are multi veneers of walnut and ebony. Occasional and bedroom designs are correlated for flexible use. Henredon Furniture Ind., Inc. $3.
6. TWO-BOOKLET PACKAGE from Magic Chef includes an 18-page, full-color presentation of the company's kitchen and laundry appliances, plus the 65-page Magic Chef '82 Official Kitchen and Bath Color/Design Guide. The latter features eight kitchens and four baths in which Magic Chef appliances are color-coordinated with other famous products. Instructions are given for ordering plans for these rooms which were created especially for the Guide. The package, $2.
7. AN INFORMATION-PACKED PACKET from Frantz Manufacturing Company tells you everything you need to know about garage doors and garage door openers. Four separate booklets filled with pictures of many different styles, plus a fact sheet in this kit.
8. THE FOUR SEASONS SYSTEM 3 Solar Greenhouses are fully explained and beautifully illustrated in the company's "1982 Theme Catalog." Includes information on construction features and dimensions of standard models. The 16-page price list insert includes a Solar Tax Credits and Qualifications Guide. $1.
9. A PRICE GUIDE to the Caradco line of Clad Wood Windows and Patio Doors gives complete information on sizes and prices of casement windows, awning windows, double hung wood windows and patio doors. The 52-page booklet explains features, gives specifications, tells what set-up units in each series includes. Caradco Corporation. $1.

THE GREEN TREE HOUSE IN KOHLER VILLAGE
Special Booklet Offer

To order, circle the number of each brochure you want, and enclose $1.00 for postage and handling in addition to the cost, if any, of each brochure requested. Please do not send stamps. Mail the filled-in coupon, with check or money order, to House & Garden, Department 5, P.O. Box 2793, Clinton, Iowa 52735.

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Offer expires 8/15/82
Summer is the most popular time to explore Indian villages and pueblos and to observe native American cultures as they are preserved in songs, dance, rituals, and crafts. A foldout map of the U.S. showing Indian reservations and lands, noting those with tourist facilities, can be ordered from the United States Government Printing Office, Superintendent of Documents, Washington, D.C. 20402. Send a check for $1.75 and request "Indian Land Areas," stock no. 024-002-00025-0.

The helicopter hovers momentarily, then gently perches on top of a glacier more than 10,000 feet up in the Bugaboo Range of the Canadian Rockies. You slide out of the chopper with your mountain guide and 10 other heli-hikers, and the helicopter rises slowly out of sight. The powder settles, and as far as you can see are snow-capped peaks towering above alpine meadows sprinkled with wildflowers.

You walk along an ice ridge, then pick your way up a craggy escarpment to the summit, where you look out on a glacial lake, a jewel set in the rocky valley below. Up here, the sky seems bluer, the sun stronger. It's a mountaintop world accessible only by helicopter, and because of a new sport called heli-hiking it's available to everyone, regardless of hiking abilities. Hikers are divided into groups ranging from casual flower-watchers to aspiring mountain climbers, and travel as a group on a suitable "line."

Canadian Mountain Holidays, best known for its heli-skiing operations in the winter, offers heli-hiking from June through September. The heli-hiking excursions leave from CMH's three remote ski lodges—one in the Bugaboos, another in the Cariboos, and the third and newest in the Bobbie Burns. Wherever you go you'll find the food fabulous, the dorm living comfortable and spirited. For more information, contact Canadian Mountain Holidays, P.O. Box 1660, Banff, Alberta, Canada; (403) 762-4531.

Catherine Ettlinger

Touring Britain's Stately Houses

For several years we have been spending part of our summers in England and Scotland touring the countryside looking at stately homes. We choose a district to explore, settle in one place for several days, and drive out each morning to see a house or site that interests us. We select our houses for both whimsical and architectural reasons: Arbury Hall because George Eliot lived there and the 19th-century Gothic interiors are superb; Claydon House because of the 18th-century chinoiserie library and the fact that it owns the only existing orange given by Florence Nightingale to a Crimean soldier; Badminton House because of its magnificently proportioned William Kent rooms and because the house has a set of miniature court clothes once worn by the

(Continued on page 82)
"We can't wait for each day to start, to ride around Bermuda and see something new."

Al and Jean Constantine, shown above at Gibb's Hill Lighthouse, talk about their twelfth visit to Bermuda.

"After a day in the sun, getting spruced up at night makes you feel special. Even the kids enjoy it."

"I don't know where you'd find more beautiful beaches. It's one of the things that keeps us coming back."

Couldn't you use a little Bermuda right now?

Bermuda
18th-century family dwarf.
Large houses are expensive to keep up and few families can afford them. The ranks are dwindling; that so many of the large country houses still exist in England and Scotland is due largely to efforts of the British National Trust, which initiated the idea of taking over significant properties, preserving them, and opening them to the public. The Trust, coupled with owners who have discovered that opening their homes to the public can keep the estate going, makes England one of the best places in the world to exercise that high point of voyeurism: seeing how other people live.

Going through a National Trust-owned stately home is like getting a glimpse of a superbly kept house just before a party begins. Furniture and floors are polished and shining. Fresh bouquets are everywhere. The dining room is set with the best silver and china, and the gardens are beautifully manicured.

Lived-in houses have the same pride of perfection, plus a sense of intimacy. Here the guide might be the owner himself or a friend of the family. Children's rubber boots will be parked un-

Our story on pages 134-143 concerns sharing with Americans some of the best examples of British furniture, brought here in superb reproductions of existing originals in Britain—the transcultural work of the Baker Furniture Company.
To live romantically.

The new romanticism is not a matter of doing dangerous things or flirting with the wrong people. It is a spirit—and can be expressed simply by the style in which you live.

You could, for example, choose to furnish some space in your home like a rendezvous scene in an old spy movie.

You might have Asiatic chairs grouped for whispered conversations. A South American hammock for pretended naps. A fan of the sort once used to comfort kings of the Philippine Archipelago. French wineglasses for savoring the moment sip by sip.

Pier 1 has shopped in sixty-three countries to find things that heighten the adventure of being at home. Pay us a visit and we'll make you an incurable romantic.

The new 
Pier 1 
collections

Pier 1 Imports: 300 stores coast to coast. Check the white pages for the store nearest you. MasterCard and Visa accepted.
ture Company. Tracking these representatives of British style back to the source leads to over a dozen important stately homes in the British countryside, 10 of which are open to the general public.

The town of Bath is a good base for exploring four of the prime houses—Blenheim Palace, Bowood, Wilton, and Longleat House. Stay at Hunstrete House, a Georgian manor house set in 90 acres of pastures and gardens on the edge of Bath that has ample rooms and a French chef who cleverly uses the fruits and vegetables of the hotel's own garden. When you venture out from the hotel, you should also try the food at Hole in the Wall, The Priory (also a good place to stay), and Popjoy's—all in Bath. While Bath is in reach of Wilton and Bowood, an excellent alternative place to stay is further east, at Plumber Manor, a cozy hotel in a Jacobean house in Sturminster Newton.

Ugbrooke Park, an 18th-century house by Robert Adam with a garden by "Capability" Brown, is well worth the trip west into Devonshire to see. There you can stay at either the Gidleigh Park Hotel, in Chagford, or at the Combe House Hotel, in Gittisham. Also in the area, in Gulworthy, is the Horn of Plenty, a small hotel with excellent fresh trout.

Cliveden, a National Trust with remarkable gardens, is located in Buckinghamshire. Base yourself at Ye Olde Bell Hotel, a 12th-century guest house in Hurley. The best restaurant for many miles—Egon Ronay thinks it's one of Britain's three finest—is the Waterside Inn, at Bray-on-Thames, also near Cliveden.

Going much further east, to Kent, and to the next stately house, Penshurst Place, means a chance to stay at the celebrated Gravetye Manor, in East Grinstead, with 14 rooms, a garden by William Robinson, and a first-rate restaurant (try the banana souffle).

Knebworth House, 28 miles north of London, can be seen on a day trip from London or, better yet, avoid the heavy getting-out-of-London traffic and stay at the Bell Inn in Aston Clinton. Enjoy well-prepared old English recipes at Old Cottage, a comfortable restaurant in nearby Kings Langley.

Two of the houses open to the public, Floors Castle and Lennoxlove, are in Scotland, southeast of Edinburgh. You can stay in Edinburgh (the traffic in and out is not bad) at the newly restored Caledonian Hotel or go 40 minutes out of Edinburgh, closer to the houses, and stay at Greywalls in Gullane, an Edwardian house-turned-hotel that's the architectural work of Sir Ed-
Expect a great vacation. Every time.

Everything about Royal Caribbean's Caribbean is designed to make it happen.

Relaxing days of sun and sea. Memorable dining with the flair of fine restaurants. Personal service that does everything but tuck you in for the night.

You'll meet new friends. Enjoy an endless whirl of entertainment and activities. Visit exciting islands like Cozumel, Martinique, St. Thomas and other Caribbean favorites. It's all yours for 7, 10, 11 and 14 days on glistening white ships designed especially for Caribbean cruising: Song of Norway, Sun Viking and Nordic Prince. With the new Song of America arriving in late 1982.

We sail from Miami every week year-round. Dining, accommodations and entertainment are all included in one price that costs no more than a good resort. And we fly you both ways free from most major cities on 10, 11 and 14-day cruises. And for Next-to-Nothing on all 7-day cruises.

See your travel agent.

And have a great vacation. Every time.

ROYAL CARIBBEAN
Known for great vacations. Every time.
3 Grand Prizes
Fabulous Thomson™ week-long dream vacations for two. Your choice of the Bahamas, Caribbean or Mexico. Explore island life, beautiful beaches, dine and dance under the stars.


2 Second Prizes: Marcy™ Family Fitness Centers. This home physical conditioning system brings fitness home for the entire family.


500 Fifth Prizes: Serta Perfect Sleeper T-shirts.

Millions of people are discovering just how good fitness feels. Serta believes an important part of total fitness is a great night's sleep. And you can count on a great night's sleep with a Serta Perfect Sleeper. Now's the time to buy a Serta Perfect Sleeper set. Purchase before June 30, 1982 to become eligible to enter the Serta Perfect Sleeper "Total Fitness" contest and win.

The Serta Perfect Sleeper "Total Fitness" Contest—Official Rules.
1. How to Enter: a. Fill out an official "Total Fitness" entry form or b. On your entry (to make sure to include the name of the salesperson who sold the Serta Perfect Sleeper set to you, store name, address, and telephone number on a 3" x 5" piece of paper. c. On your entry include the name of the salesperson who sold the Serta Perfect Sleeper set to you; store name, address, and telephone numbers. d. On another piece of 3" x 5" paper, tell us in 25 words or less how important your Perfect Sleeper is to you or your family's fitness program. e. Mail your entry with all of the above enclosures to The Serta Perfect Sleeper "Total Fitness" Contest, PO Box 8460, Chicago, IL 60680. Contest closes June 30, 1982. All entries must be received by July 7, 1982. All entries become the exclusive property of Serta. Inc. No entries or correspondence will be acknowledged or returned. 3. Entries meeting the above requirements will be judged by Product Exposures, Inc., an independent judging organization on the basis of a) you or your family's commitment to fitness, 45%; b) sleep factor, 45%; c) clarity of expression, 10%. All judgments must be final and binding. Judges decisions are final in case of ties, duplicate prizes will be awarded. 4. All prizes will be awarded. 5. Proper diet, regular exercise, sound sleep. That's total fitness! Visit your participating Serta retailer and enter today!
A Pella Sunroom. It's the special addition.

Because instead of just adding more floor space, you're adding the drama of space all around. The feeling of openness plus the abundance of light in a Pella Sunroom will make a substantial difference in your home and in the way you live. Any activity—or inactivity—will take on a new dimension in a room that seems to ignore ordinary dimensions.

Perhaps best of all, the Pella Sunroom will go perfectly with your home. The design is modular so it can be just about any shape or size. Long, short, on a deck, on a balcony, over the patio. And you can choose from Pella Casement, Double-Hung, Awning and Fixed windows plus two styles of Pella Sliding Glass Doors.

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An almost fail-proof delight

Oxalis has highly distinctive foliage, spectacular large flowers that bloom for many months

By Richard Langer

There are some 800 species of oxalis, and while many are unsuitable for pot culture, and not all have the stereotypical three-part leaves, the ones that do thrive indoors will reward you well for the care you give them.

One well-known species is Oxalis hedyaroides 'Rubra,' the fire fern from South America. The "fire" in its popular name refers to the glowing red of the cloverlike leaves. You have to keep pinching it back, otherwise the plant will not develop into its bushy best, but don't pinch back the flower stems or you'll miss the double pleasure of the small sunny yellow flowers sparkling among the red leaves. For best all-round color, grow the plants in a sunny window and keep the soil for mature specimens a bit on the dry side.

Not all oxalis species need a lot of sun. Perhaps the most famous of all, Oxalis acetosella, the European wood sorrel or cuckoo bread, as the British call it, grows in moist pockets of the forest well shaded by trees. Besides having a reputation for providing nourishment for birds—a distinction probably conferred by an association of the wood sorrel's springtime flowering with the cuckoo's most melodious season—it has also constituted the base of numerous herbal teas. As a springtime salad, it needs no vinegar, having a sharpness of its own. Yet even though I've nibbled on various of these so-called sour clovers all my life, I can't help but wonder how healthful this herb really is, considering that its genus name derives from the circumstance that the plants contain rather large quantities of oxalate salts, which can be converted quite readily to the oxalic acid of murder mystery fame.

But you don't have to eat your house plants. As a green growing delight, oxalis ranks high on the list of desirable house plants—the southern hemisphere and tropical varieties, some of which unite spectacular large flowers with an already highly distinctive foliage, particularly justify its rating.

Oxalis adenophylla, from Chile, is one of the most striking examples of the southern hemisphere varieties. A hardy, so-called stemless variety, which means it grows compactly and lushly, it flowers in lilac-pink blossoms with a deep orange throat. The blooms, being larger than the leaves, are very showy. The leaves, incidentally, are not in this instance trifoliate, but rather four-parted and almost flowerlike in their shape. Unlike some of the other species, O. adenophylla flowers all year round from a bulblike corm. Once it's finished blooming, the foliage usually dies back. In any case, the plant should be allowed to rest for a month after flowering. Give it a cool place and just enough water to keep the soil from drying out.

O. purpurea, the Grand Duchess oxalis, has truly grand flowers. Up to 2 inches across, these bright rose and yellow blooms contrast most impressively with the really fresh-looking large green leaves. Another excellent winter bloomer, this one too needs a rest once the show is over.

The flowers of O. Regnellii are rather diminutive, but what they lack in size they make up for by their almost continuous presence. A tropical variety found in many parts of South America, this species often keeps slender white blooms on display for 11 months out of the year.

O. lasiandra has slightly larger purplish flowers, and the plants grow to a foot or so in height at maturity. Another almost continuous bloomer, this time from Mexico, its red-splashed foliage is as remarkable as the almost-never-ending flowers. Perhaps that's just as well, since even though the plants blossom readily, the flowers are a bit choosy about when they come on stage.

It's not that the blooms aren't there. It's simply that they don't like to stretch and open unless they feel the warmth of sunshine on their faces. The Oxalis genus as a whole is very light-oriented (even the shade growers are), their flowers unfolding and their leaves spreading out only when the light intensity exceeds a certain threshold, which is different for each species. At night the plants close up shop almost completely.

The bulbs from which these plants grow dance to their own tune. The tubers are conical in shape, with small bulblets forming atop them. At the end of the growing season, the old tuber contracts—pulling the bulblets down with it and thus burying them more securely for the following year's growth. Out in the wild, some of these bulblets break free before the mother bulb retracts and are scattered over the land.

Continued on page 91
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scape by the wind and the rains and the birds, spreading the plants about.

And spread oxalis does. The fact that it's a rampant grower is what makes it an almost fail-proof pot plant, but if you're tempted to set out some specimens of the hardy Oxalis Acetosella in your rock garden, think twice about it. You might get more than you bargained for.

This happened in Florida and Bermuda, where the striking O. Pes-caprae with its nodding bright yellow bell flowers was set out in gardens. Nicknamed the Bermuda buttercup, it's considered a first-class weed now. In your window, however, it will remain a riotous winter-to-spring bloomer. This particular species, incidentally, does very well in a hanging basket, from which the plant spills luxuriously all around the edges.

The grow-with-ease feature of oxalis is a strong plus indoors. The plants are not at all demanding as to soil: Any standard potting mix will suit them fine. Repotting is at most an every-second-year affair, best done after the flowering, when the leaves die back. In the case of the ever-blooming varieties, of course, the leaves won't drop. Still, after two years or so, when growth is sluggish, give these plants a new footing too.

Sun is important, but oxalis is not a heat-demanding plant. In fact, it likes temperatures that are a little on the cool side. It's energy conscious, as it were—which is appropriate to this day and age.

Cheating a bit on luck
The true Irish shamrock is either Trifolium repens minus or Trifolium procumbens, the "yellow clover" that purists consider the real thing. Neither shamrock is really suitable for indoor cultivation. Confined to pots, they become leggy and straggly within a short time.

But what you really want for a little bit of luck is a true four-leaf clover. And the Oxalis genus is just what you’re looking for. On O. Deppei, every leaf is a four-leaf clover. As a bonus, in summertime the plants are invariably dotted with small rosy-red yellow-based flowers. In a sunny window indoors, they will quite often bloom straight through the fall and well into the darkest winter months. The plants are easily propagated from bulblets that develop around the main bulb.

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And here’s another important fact to remember. To help your plants grow, they need to be periodically repotted into larger pots using a standard potting soil.

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many states make tax allowances for them. Florida, for instance, does not charge a sales tax on solar materials. California gives a tax credit of 35 percent for costs up to $3,000 (the credit will be 25 percent in 1983—its last year unless the legislation is renewed). An energy conservation credit of 40 percent includes pool covers. San Diego, Santa Barbara, Sacramento, and Del Mar have passed somewhat controversial local codes that forbid any pool heaters that use fossil fuel.

- Any pool heating system should be used in conjunction with a pool cover ($300–$500). Evaporation can cool pools quickly—500 Btus every time a cup of water evaporates. Pool covers reduce this loss by about 70 percent if used consistently. Transparent or translucent covers can even be a form of solar collector, letting sunlight into the water to be absorbed, preventing heat’s escape, raising water temperature by 5° (if cover is used 12 hours) to 10° (if used 20) on a sunny day.

The National Organization of Women, N.O.W., has mounted a Countdown Campaign to pressure five state legislatures, in particular, to ratify the ERA. N.O.W. asks any woman interested in helping to participate in the following activities:

1. Write to and visit your legislators and tell them you want the ERA passed and that polls indicate that two out of three Americans favor the ERA.
2. For $2, you can join the Message Brigade, which is a bulletin mailed out to a computer list of ERA supporters, telling them what they can do at any given moment. Send the $2 to N.O.W. ERA Message Brigade, 425 13th St. N.W., Washington, D.C. 20004.
3. Give up a vacation, several weeks or months, to do grass roots door-to-door canvassing of voters in the unratified states. Call the following ERA Countdown offices to find out what to do and where to show up:
   - Florida: 200 South Monroe, Tallahassee (904-224-6021); 9707 South Dixie Highway, Miami (305-662-2444)
   - Illinois: 527 East Capitol Ave., Springfield (217-525-6012); 52 West Jackson Blvd., Chicago (312-922-0025)
   - Missouri: 4144 Lindell Blvd., Suite 701, St. Louis (314-531-5535)
   - North Carolina: Bordeaux Shopping Center Mini Mall, Fayetteville (919-484-0141); Capital Club Building, 16 West Martin St., Raleigh (919-832-4297)
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The Italian design press is mad about SoHo lofts; an American decorator, a noted romantic, is a leading patron of contemporary Italian lighting manufacturers. On New York City’s Upper East Side European linen houses proliferate—Pratesi, Descamps, Porthault, Léron, Frette; yet when Europeans come to town, they flock to Bloomingdale’s sheet-and-towel department to fill their suitcases with American goods. As travel and trade increase, the cross-pollination of national styles follows suit. It has since the Etruscans traded with ancient Greece—if not before.

This admiring exchange—the sincerest form of international flattery—enriches day-to-day life. Although we enjoy the purity of authentic one-period, one-style rooms in decorative-art museums and historic houses, few of us want to be so stiffly correct at home. And as our editors put together this May issue, we found that most of our stories picked up a quicker beat in decorating style swapping.

A fascinating survey of French interior design today (soon to appear in book form) reveals a new relaxation into eclecticism: modern kitchen equipment inserted in an 18th-century castle in Provence; chairs by Scotsman Charles Rennie Mackintosh in an Amiens apartment. Some of the French details will undoubtedly spark a new notion for a room in Chicago, London, or Caracas... and so the exchange will flow on.

When Sir Humphrey Wakefield and Baker Furniture were developing a new collection—33 reproductions of fine English furniture found in 13 of the Stately Homes of England and Scotland—House & Garden decided to explore the possibilities of such pieces in other than stately settings. We asked four distinguished designers, two Europeans and two Americans, to do with the collection what they would. The surprising rooms are seen in these pages. Still another eclectic sampler in this issue is a contemporary decorating portfolio.

Even the Pennsylvania vacation house in our architectural report has an international flair, with a formal roadside face that nods unmistakably to Italian-villa ancestors, although its rooms are easygoing American specimens. This month’s English gardens can be enjoyed as in-print traveling, yet they are filled with planting ideas that can be adapted in any like climate, and architectural ideas that have an even wider range.

We Americans, with our tangle of roots, know how to employ the world’s design richness. Our way with style tells who we are, have been, and might be.
The home of a lifelong countrywoman who knows what she wants and how to achieve it

Confident self-knowledge is the key to this simultaneously grand and casual house perched on the edge of a valley in the Berkshire Mountains of Massachusetts. “I am used to looking off into the distance,” says Vermont-bred Jane Fitzpatrick, and so she was happy when she and her husband, John, found the property and could move off Stockbridge’s busy Main Street. The deep blue-green mountain views and the extraordinary gardens surrounding the 1918 brick building gave the Fitzpatricks such faith in their future there that they bought the house while it was still boarded up.
Well chosen, well used, well loved furnishings assembled in rooms of generous proportions.

ike other major rooms, the living room reaches toward the garden and the view through sets of French doors. As tempting as the open air, every room is an invitation to linger blissfully at ease.
Robert Daley, a Lenox artist, decorated the walls in the entrance hall, above. The Fitzpatricks, who own the Colonial-period Red Lion Inn in Stockbridge and the widely known mail-order company Country Curtains, are important patrons of local artists and craftspeople.

COUNTRY EXPERIENCED

Comfortable living-room chairs, above, are all covered in an 18th-century documentary French print. Jane Fitzpatrick sought the right fabric for over three years. Seats are quilted for extra wear. This is an airy space in summer but cozy with the fire lit. Right: Blue-and-white china and silver overlay decanters, two of Mrs. Fitzpatrick's passions, set the dining-room table.
Above: In the loggia, furnished with old wicker of the Bar Harbor variety, the couple entertain cocktail guests. When they give a large dinner party, an extra table stands here. Right: Among Jane Fitzpatrick's collections is American glass, used here in the summer breakfast room.

In a climate where seasons vary greatly, the house allows fair-weather expansiveness and a cozy nest in winter.
Twin garden rooms at the back of the house lie dormant in winter, to be flung open in late spring. One is the summer breakfast m, where sunlight dapples the tabletop; the other is the loggia, finished in antique wicker and perfect for barefoot leisure. Both lead directly to elaborate gardens designed in 1933 and carefully restored and maintained by the Fitzpatricks and their gardeners.
One of the delights of daily living—the sweeping curved stair in its lavishly windowed well.
rand ideas—big spaces and yards of windows for the house, ambitious plantings and romantic structures for the garden—formed the background for the Fitzpatricks' good life, but they supplied the livability. Years of making people-pleasing settings at home and at their Inn taught them the ways of comfort; their collected possessions are their tools.
In the dormer at the end of a long upstairs hall, above, is another place to escape from workaday pressures and pass a few quiet minutes.

Arches in the "architectural garden," below, recall English landscape art. Garden also includes waterfall, lily pond, summerhouse, woodland.
Enthusiasm and patience helped Jane Fitzpatrick build her beloved collection of American furniture, quilts, Oriental rugs, table appointments, and more. She lives with it exuberantly—“I like a lot of stuff around”—and she uses all of it in a life of large garden parties, frequent civic benefits, and extended family gatherings.

By Elaine Greene. Editor: Carolyn Sollis
“renewed interest in the preservation and restoration of large houses”

Dress designer Karl Lagerfeld in a wing of one of Paris's most exquisite 18th-century palaces. Instead of following the fashions prescribed by past architects, the designer selected a few elements and re-created them exactly as they would have been in an 18th-century interior.

Jacques Dirand
The French touch in decorating—expressed personality, a flair for the telling detail—shown in contemporary interiors from *French Style* by Suzanne Slesin and Stafford Cliff, photographs by Jacques Dirand, to be published by Clarkson N. Potter in July

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**By Suzanne Slesin**

Style is the man himself," noted Georges Louis Leclerc de Buffon, upon his election to the French Academy. Although the 18th-century scientist referred to the way he expressed his ideas on natural history, his comment reflected a typically French attitude in a wider sense, a concern not only with personal expression but also in the concerns of daily life. That sense of style is a primary and pervasive French characteristic.

For decades, outsiders have had a distinct and sentimental impression of French style as it is illustrated in French interiors. Because an invitation to a French home is proverbially hard to come by, this image is a mirror of literary and historic accounts, visions that are both myth and reality—sympathetically cluttered or starkly empty rooms, which seem always to be warmly lighted and full of ambiance, with a carefully haphazard placement of furniture, well-patinaed walls, silver glinting on the sideboard, and lace neatly hung at the windows. Specific images spring to mind: the sedate but strikingly composed interior of Degas's portraits; Vuillard's and Bonnard's intimate and richly evocative domestic scenes; the vibrant south-of-France window views by Matisse and Picasso—in which the view through the window itself and the way the scene is framed by the room are essential to the composition.

And, unfailingly, there is a special quality of light, iridescent and poetic, that contributes to the mellowness of well-crafted materials, to the rigorous sense of proportion and order.

These artists' images still remain as representations of the France we like to remember. Past and present are interchangeable. The poetic countryside, the simple Parisian street scene, the rhythmic tree-lined boulevard, the lovely half-open window, are all frozen in time, yet we still very much want to believe in their existence.

However, in the same way that France's contemporary mores are a combination of past traditions and updated views, some of the best and most livable of French interiors represent a similar synthesis. Furthermore, since the beginning of this century, France has been a cultural catalyst, not only receptive to but also nourishing many foreign influences. A variety of furniture designs have been so closely associated with French interiors that one tends to forget that their origins lie elsewhere.

The Thonet bentwood café chair, for example, was first developed and manufactured in Austria at the end of the 19th century. Today, the chairs designed by the Scottish architect Charles Rennie Mackintosh, English Liberty print fabrics, and American antique patchwork quilts are popular throughout France, as are the furniture designs of the Viennese architect Josef Hoffmann, one of the leaders of the Wiener Werkstätte movement, and the work of Eileen Gray, the Irish-born designer and architect whose furniture, of the 1920s and 1930s, is enjoying a revival.

The popularity of the early 20th-century period is still growing—with the recognition that the 1925 Arts Décoratifs exhibition in Paris was one of the... (Continued on page 182)
A large canopy bed sculpture in the shape of a bird and a sleeping dog sculpture, both by François Lalanne, in young decorator Jacques Grange’s Paris room.
"a sense of how to arrange objects to their best advantage"

The planned composition of art objects in Jean-Charles Delaure-Père's studio includes a series of black-and-white photographs laid out on a low platform, a Brancusi vase, and a Cesar compression. To the right in a storage and office space built around a central column, prints and photographs hang one atop the other and objects are layered on the shelves—in contrast with the minimalism of the rest of the studio.
FRENCH
STYLE
"put together as if by magic, projecting a thoughtful nonchalance"

A huge 18th-century crystal chandelier dominates the tiny high-ceilinged studio of Louise de la Falaise and her husband Thadee Klossowski, located in a 1930s building originally planned for artists. A Louis XV bed covered in antique fabric serves as a sofa in the center of the room.

Window in the living room of interior designer Michele Mahe and her husband Gilles, an artist and journalist. This interpretation of modernism is an informal style based on the use of natural materials—straw, cotton, and blond woods—with off-white walls and simple shapes.
In the renovated 19th-century house of Dany Simon and Philippe Agnon, a partition-screen of wood and raffia separates dining room from living room in a traditional French way but can be opened to unify them. Chair and screen were family hand-me-downs.
Black wood chairs reproduced from designs by Charles Rennie Mackintosh stand out in interior designer Estelle Lugat Thiebe's glossy white Amiens apartment. The table is ceramic tile.

The large eat-in kitchen of an 18th-century Provencal castle with its generous fireplace is as old as the castle itself, but it has been completely renovated with modern equipment and traditional local tiles.
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Three glorious examples—clearly, cleanly designed and imaginatively planted

Blazing pink and purple aubrietas nestle below tailored yews and floribunda roses and pink and purple aubrietas nestle below tailored yews and floribunda roses. The Dowager Countess of Weymouth, Lyegrove, mixing their starry hues and valerian. Mounds of astilbe and spikes of iris are also footed in joints between Cotswold stone.
At Lyegrove flowers pattern paving
The sight or gate, garden at Pusey House.
There was hardly a flower to be seen when Mr. and Mrs. Michael Hornby moved to Pusey House in 1935. It was then that Nicole Hornby’s education in gardening began—and when her imagination took off. Today, garden visitors who stroll through the 15 acres will find no two areas alike and see bountiful borders of color at every turn.

Between mowings, daisies dot a grassed path as it winds its way past beds of color and scent—purples of bearded iris and pansies, maroons of peony and lilies in bud, a silvery rosette of verbascum set off with dianthus and white arabis. Hybrid tea roses ‘Violinista costa’ boast early and late fragrance along with wall-hugging honeysuckle.
Wide borders, beds arranged for color and scent fill Pusey House garden.
Lakeside lovers, above left: Yellow and blue Siberian iris, broad-leaved rodgersia, lady's-mantle, hosta with bright red primroses. Chinese Chippendale bridge leads to paths back to house. The main herbaceous border, below left, up to 20 feet wide, brims with blue anchusa, yellow yarrow, red roses, and pink poppies. Close planting smothers weeds, reduces need for staking.

A perennial success—large clumps of one kind, right, pink foxglove with blue delphinium. For more on Pusey House and for tips on perennial bed planning and planting see Gardener's Notes, page 215.
The garden at Tintinhull House is in perfect keeping with the 18th-century building: symmetrical and architecturally precise. Close to the house, honeysuckle and roses on brick walls are kept in rein. Boxwood bushes clipped into formal domes line the path, drawing the eye farther into the garden. Yew hedges make natural walls between beds filled with flowering shrubs, small trees, perennials, and bulbs. Each plant enhances its neighbor and adds something definite to the design, be it in color or shape. The result—a successful harmonizing of casual plantings and formal boundaries.

The house and the garden, designed by Mrs. F.H. Reiss, are National Trust properties. Both are in the capable hands of Mrs. Penelope Hobhouse, editor of an anthology of Gertrude Jekyll's writings that will update the Edwardian planting schemes; to be published this fall by Collins in London.

By Margaret McQuade. Editor: Susan Littlefield

Gardens within a garden make Tintinhull's one-and-a-half acres seem like several more

Majestic eagles atop Cotswold stone pillars, right, look out over outdoor rooms of the Tintinhull garden. Mixed borders filled with carefully chosen plantings of seasonal interest become fuller and softer at path's end. Shallow steps lead the fish-pool garden and a beckoning sitting bench.

Looking back toward the house, above, dark yew hedges frame the fish-pool garden, lightened by an informal mix of silver and white—bearded iris, digitalis, and roses with silvery edges of artemisias. Clumps of agapanthus and water lilies await cool white blossoms that sparkle on summer days.
The art of tribal cultures has been known to Europeans for several hundred years, it has taken until the 20th century for the arts of Africa, the Pacific Islands, and the Americas to be fully accepted by Western man. Spectacular new evidence of that belated official embrace into the family of world art is the recently completed Michael C. Rockefeller Wing at the Metropolitan Museum of Art in New York. An $18 million, 42,000-square-foot showcase, the Met's new primitive art installation fills the single most glaring gap in the survey of art presented by America's largest and most comprehensive museum. There is no doubt that the Met's important new addition will...
PRIMITIVE ART

THIS IS ART ALIVE WITH EMOTION, OPENLY ACKNOWLEDGING BOTH LIFE'S JOYS AND ITS TERRORS

greatly increase Americans' awareness and understanding of this essential part of our global cultural heritage.

"The mass of the population in primitive society feels the need of beautifying their lives more keenly than civilized man," the great anthropologist Franz Boas once observed. Many gallery-going, art-collecting, fashion-conscious Americans would take exception to that point of view. But in fact, the experience of art in pretechnological settings is a more integral part of life than it is in our own. In primitive societies, need necessitates art—everyone must be an artist in order to create the objects around which his life centers. In civilized society, we have no such pressing need. Furthermore, in the face of much of the "civilized" art we see and the reverent museum presentations of it, most of us feel we have no artistic ability. This is part of what has been lost in the "ascent" of man. Yet, in terms of our aesthetic appreciation, at least, it seems as though we are finally beginning to catch up with the "primitive" sensibility.

Although the Met didn't even have a department of primitive art until 1969, it has made up for lost time quite impressively since then. In that year it absorbed the Museum of Primitive Art founded by Nelson Rockefeller, who also gave the Met the works (augmented by other pieces) assembled by his late son, Michael, who disappeared on an art collecting expedition among the Asmat people of New Guinea in 1961. Rockefeller's donation in turn attracted gifts from other major collectors—Nathan Cummings's vigorous Peruvian ceramics, Alice Bache's dazzling pre-Columbian gold, Lester Wunderman's noble Dogon sculpture—and thus the Metropolitan now has a significant sampling of the art it so long ignored.

The new collections are housed in a huge glass-and-steel vitrine on the south side of the museum, the mirror opposite of the wing that houses the Temple of Dendur on the north. Designed by Kevin Roche, John Dinkeloo and Associates, the building is the latest installment of the architectural master plan devised over a decade ago. It is an architectural idea whose time has come—and gone. Although the Met wanted a coherent overall scheme to efface the jumbled appearance of the sides and back of its Fifth Avenue structure, it has been given a design that stresses uniformity at the expense of flexibility and appropriateness. It's hard to imagine a less suitable

Continued on page 183
Sir Humphrey Wakefield tells about the adventure of finding and reproducing great English furniture

I have had the luck to live amongst antique furniture and historic houses all my life, and professionally since I left Cambridge 20 years ago to work for Christie's. Subsequently, steady experiences in those fields came with rebuilding a family castle in Ireland and then with launching Mallet's Fifth Avenue enterprise in New York. Only two years ago, I met Philip Kelley, president of Baker Furniture Company, and was fortunate enough to be given the opportunity to combine my major enthusiasms with my love for American life. Together, Philip Kelley and I set about developing a collection of English reproductions of original antique furniture in great English houses.

For the first time in history, a major furniture company has been freely allowed to roam ancestral castles and palaces ranging for ideal furniture to copy. The result is the Stately Homes Collection, a group of tables, chairs, secretaries, beds, mirrors, sideboards, and torchères that are both authentic and, what is more, available to everyone. It is the first time furniture has been made to order in great houses, and it is the first time in history that such furniture has been available to everyone.

These pieces of furniture have been an integral part of the highest ideals of interior decoration since they were made 200 to 300 years ago. The families who owned them have lived for those centuries in the very halls and chambers for which the furniture was ordered—new—so long ago.

Reproducing these pieces is therefore very different from copying furniture from a museum's collection. A curator has to look for conformity to a particular style rather than a sudden outstanding beauty, which is the reproducer's prime quest. The Stately Homes Collection is also based on a broader concept than copying an antiques dealer's stock—an endeavor governed by current fashion, price ratios, and sheer availability. It is fascinating to conjecture that Baker's method of reproducing actual pieces may well come closer to the true effect we now desire, finishes and all, than the 18th-century practice of craftsmen working with only a pattern book as a guide.

Meanwhile, we should briefly consider the differences between the poor faker, who only sets out to deceive, and the reproducer, whose prime concern is to delight. The faker carefully finds old drawer linings with worm holes that would have repelled any 18th-century patron of the new and beautiful—both qualities that are the very aim of the reproduction. The faker is forced to work only with "everyday furniture" since, if he tried to dazzle the world with a Stately Homes Collection, he would invite rigorous inspection and rejection from any expert worth his salt.

Continued on page 138
ORIENT-INSPIRED SERENITY, a feeling already abundant in this dining room by French designer François Catroux, led him to add Chinese-influenced reproductions from the Baker Stately Homes Collection. The faux bamboo blue lacquer table (previous page and right) is set in front of the window to form a sapphire accent to the brilliant New York City skyline view. The dining room’s harmonious black-and-beige scheme is dramatically heightened by reproduction Chinese Chippendale black lacquer chairs with delicate gold decorations. Light emanates from the floor as well as from specially designed ceiling spots. The Earl of St. Germans owns the original chair, c. 1755, from Port Eliot.
and inlaid veneers of rosewood, satinwood, and tulipwood. This table was ordered by a previous Duke from the Adam brothers for his heroic Hamilton Palace, at that time the largest private house in the British Isles, with an estate of some 400,000 acres.

The Marquis of Bath's Regency writing table, in rippling, fiddle-pattern mahogany, is equally apt in a modern setting, with its intricate yet geometrically precise scrolling supports and inlay of ebony. The Marquess's Elizabethan home, Longleat, was one of the "wonders of the world" when it was built by his forebear in 1550. There, on this very Regency table used as a model for our copy, one can examine Shakespeare's folios, Caxton press originals, and Chaucer's first editions, collected during Chaucer's lifetime, from one of the greatest libraries in private ownership.

Perhaps a warm, happily fussy, John Fowleresque interior with its intense low-key charm could gain life and a snap of quality from Viscount De L'Isle's Chippendale display cabinet. The softening frippery of carved chimneypiece combines strikingly with its imposing sculptural form.

Those wishing to add practicality to their collection of existing antique furniture could include Lady Mary Howick's Queen Anne walnut chest. Its unobtrusive subtlety blends with ancient or modern, lending warmth with its thick, straight-grained veneers, bleached and dappled to the tones of 270 years ago.

Lacquer has been a coveted choice for any collection since decorating or collecting began, and it is an important component of this collection. In fact, lacquer styles have noticeably changed through the centuries at the time of Chippendale's reign and even in the 19th century. It would have stood on a magnificent stand gilded and carved with crowns and putti. The self-same chest is equally apt in contemporary 17th-century stand and then progressively on stands of the Queen Anne, William Kent, and various Georgian periods. The current stand is 1760 Chippendale dutifully lacquered to match the chest.

Any decorator daring enough to produce a room that freely combines antiques with these specific reproductions achieves a balanced combination. Light woods and dark woods, inlaid and solid timber, straight and curvilinear, gilt and lacquer are all traditionally compatible.

Throughout the centuries only the most formal, newly commissioned room has had the stark pristine formality of furniture solely by one designer. Past and present, continued on page 140.
As we weigh the pleasures and practicality of antiques versus reproductions, remember that it is almost irresponsible to handle the sometimes brittle and precarious originals in the free and personal way essential for the full joy of everyday use. A first-rate reproduction must have some 60 percent of the original spirit, none of the worry, and a mere 10 percent of the cash investment. Just 60 percent of the original spirit? I defy the experts to stand back and pinpoint these copies from an eclectic room full of old and new.

Reproduced from the Viscount De Lisle's
Chippendale China; painted in 1780, from Penshurst Place.

My initial problem in assembling the Stately Homes Collection, of course, was the simmering question of whether these pieces should be reproduced at all. Is it right for hereditary owners to allow such a commercialization of their inheritance?

Continued on page 183
A ROOM WITH FLEXIBILITY is what New York designer John Saladino envisioned for this Sheraton-style mahogany and tooled-leather partner's desk, which he placed to serve not only as a desk but also as a dining and gaming table. "People in the 18th century weren't as rigid as we are—they used one room for many different pastimes, moving furniture around to accommodate their activities." Saladino also wanted to show that extremely technical elements fit well with traditional furniture. A room all in one tradition "becomes antiseptic, cutting us off from our roots." The original desk, c. 1790, reproduced by Baker, was once the property of Benjamin Disraeli.
ROMANTIC AND CLASSICAL is what this walnut card table suggested to Robert A.M. Stern, and the mood was achieved by the architect and his project assistant, Alan Gerber, with rosy walls and sofa, 18th-century painted chairs, multiple pilasters, recessed windows and seating, and a wainscoting painted to exactly the height of the table "so the piece floats in a sea of white and the occupants feel scaled to the room." The table's spontaneity drew Stern—it is both a gaming table (covered in baize) and a decorative console, when the concertina-action top is folded over. The original George I table, c. 1720, reproduced by Baker, resides in Floors Castle, home of the Duke of Roxburghe. Details, See Shopping Information.

Editor: Carolyn Sollis
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A HOUSE WITH TWO FACES
An urbane villa faces the road; at the rear is an airy lodge.

To the passerby the house is a surprise, standing in the middle of a Pennsylvania field yet evoking in a playful way the city-like country places of Italy. But those who enter the year-round weekend retreat find casual rooms that are decidedly American.
Their four children on their own, their suburban house outgrown, Kalman and Lenore Faber moved back into Philadelphia, where he practices pediatrics and she owns a party-supply boutique—and began to miss the outdoors. For some time they had owned an undeveloped three-acre site at the foot of Elk Mountain in Susquehanna County, Pennsylvania—"wonderful country for skiing, golfing, and tramping through the woods with the dog." And they already knew a Scranton architect, David Hemmler of Leung Hemmler Camayd, who serves on the Elk Mountain ski patrol with Dr. Faber. So they were ready to act.

The Fabers assigned to Hemmler's firm the task of designing a hospitable year-round mountain lodge with ample social space, room for overnighters, and a private master suite. The architects welcomed the challenge of balancing the owners' program and budget with their own desire to create a "post-modern" building without the usual client limitations.

The Fabers gave their architects complete design freedom, although when they first saw drawings and the model they found they had to abandon preconceived ideas about "mountain chalets with stone chimneys." Yet the design rationale made sense to them. Hemmler explained the history of formal country houses in Europe and also pointed out the gains in privacy to be gotten from minimizing openings toward the road.

The firm's partner, Alex Camayd, adds, "Alone in a field, any house is perceived as an object. An object in front of a mountain must have its own strength, so we chose oversized facade elements, made the object quality unmistakable."

The Fabers, in residence on weekends for three years, enjoy the local comment and, most of all, enjoy living in spaces they describe as "adaptable, comfortable, exciting, and fun."

Right: One upstairs bedroom soaring living area as a sheltered kitchen and intimacy is valued, through soft neutrals and petals from all sides. Above, 10' freedom for guests, being upper steeplezz, please white.

Otto Bätz
Behind the impassive facade, big living spaces open out joyfully.
The athletic Fabers, parents and grown children, use their mountain house often, both for cold- and warm-weather sports, and share it generously with overnight visitors. Two guest rooms and sleeping-bag space for any number of hardy youths allow the relatively small house (just over 2,000 square feet) to perform as expansively as the gregarious family wishes. A well-planned kitchen includes perimeter counters that serve the formal dining table plus lap diners in the living room. A few steps away, within the courtyard formed by the wing of the building, a stone patio is the setting for many a fair-weather feast. The first-floor master suite, which includes a fireplace, also opens to the patio. By Elaine Greene. Editor: Elizabeth Sverbeyeff

Above: Facade's square of four windows lights both stories. Enriching ochre stucco, dark-gray plywood are the entry's red and green notes. Step motif over front door is repeated in outside stair's parapet and in living room's 18 panels of glass, right. Here, facing the mountain, life is lived outdoors on porches, deck, and patio. Under living wing are garage, ski/boot storage room, laundry, sauna.

House with Two Faces

Below: Through the glass block and large panes at the entry, early morning sunshine brightens both levels of the house and cheers milk-run skiers in the family.

Right: The upper plan, representing the main floor, reveals how the social spaces interflow yet are defined: the kitchen by counters, living room by a hearth. On the plan, see the master loft and bedrooms. See plans, page 214.
Windows, porches, patio face unobstructed mountain view
Ask what’s happening in decorating today, and you’ll find many moods at play. Invariably, decorators seem to be bestowing their work with a twist, a surprise, an extra fillip, so that even the most traditional spaces look refreshingly new. This across-the-board ease, this freedom of choice, help each of us tailor our rooms for the ways we like to live. And what is created are rooms that use space for all it’s worth; rooms that sing with high efficiency or soothe you with their comforting touches. Rooms that use ordinary materials in most unusual ways. All of them hallmarks of the bright new ideas contemporary decorators are working with.
Strong style for quiet living, from stone-colored walls, leather, mahogany, and a gold-painted cornice patterned like mosaic.

Gold-leaf detailing gives rhythm and richness to the cornice of this studio apartment designed to be lived in mostly at night. Decorator Jimmy Potucek furthered the glamour with uplights, matte gray walls, deep mahogany blinds, and a play of textures: velvet, leather, lacquer, and wood.
A marvelous example of how unused space can be reclaimed for living, this landing at the top of the stairs was transformed into a cozy sitting room. Decorator Clare Fraser established intimacy with a lavender ceiling, chintz-covered walls, and framed pastoral prints for a put-your-feet-up ambiance. For the Kips Bay Boys' Club Decorator Show House, New York City.
Designer Nelson Ferlita turned a dining room into more than just a place to eat when he brought in a collection of 20th-century bronze sculpture by Douglas Abdell, pottery by Ron Dier, and a painting by David Ligare. All hold their own against the theatrically painted architecture and linen-upholstered walls. For the Kips Bay Boys’ Club Decorator Show House.

Traditional architectural elements treated in new ways make these rooms fresh and original. Crown moldings underscored with braid add crispness to the sweet look of the sitting room: marbelized moldings and a terra-cotta-painted dado lower the dining room’s ceiling.
STYLE À LA CARTE

When every inch counts, be daring with the scale of your decorating—decorator Juan Montoya's approach to this one-room penthouse, opened with mirror and the shimmer of aluminum blinds. A lacquered storage platform takes up much of the 12-by-15-foot space. The silk-covered mattress is used for sleeping and seating. Precious floor space is uncluttered: A table on cables is motorized to rise to the ceiling when not needed; another folds up against the wall. More smart use of space: a vertical cabinet for clothes between the windows; a closet converted to an office.

Space expanders: mirror and shine
Their ceilings lifted, a suburban living room and den were joined to become a modern gathering place for family and friends. Decorator Nicholas A. Calder contrasted the rustic appeal of wood, beams, and a sand-toned sisal floor with the polish of mirror and brass for urbane evening entertaining, comfortable beach atmosphere by day (the pool is right outside).

■ By Mary Seehofer. Editors: Jacqueline Gonnet, Kaaren Gray.
For details on pages 132-161, see Shopping Information.
Relaxed city sophistication: brass and walls of mirror softened with country elements like a sisal floor covering, wooden screens, and overhead beams sheathed with pine
WHAT'S A SPECIAL EVENING WITHOUT A LITTLE MAGIC?

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Dazzling do-ahead dinners

New feature:
Dining In, Dining Out

Kitchen created from seven small rooms
We moved on to sea bass, with a well-spiced eggplant caviar and fried zucchini served unsauced, as Senderens admired the “cuisine Japonaise.” The Japanese, he said, are 200 years ahead of us because they use little sauce. They are beyond sauce. (We wondered silently if the Japanese might not be 200 years behind because they haven’t discovered sauce yet.)

Senderens believes that many wines are best drunk alone and disagrees with some traditional food-wine marriages. He prefers cheese with white wine, for instance, claiming that fat conflicts with the tannin in red wine. He recommends Sauternes with Roquefort, Gewurtztraminer with dishes made or served with mustard, and champagne with Parmesan.

As for the role of women in modern cuisine, Senderens declared it was an important one. Before the “women’s revolution” cooking was done primarily for men. Now, food must be designed—by men, of course—for the equal enjoyment of both sexes. C.L.

Tidbits

We are mad about the new little oysters from Hawaii. They have a deep, thin shell, plump, sweet meat, and delicious nectar. Hawaiian oysters are a product of aquaculture, which sounds very current but in fact was a thriving industry in Hawaii over 200 years ago. Right now, most of the supply is being snatched up by fashionistas or shipped to France, but eventually will be available.

Cookbook author and teacher Julie Sahni’s 15-day Spice Tour of India is a first—and a way to thoroughly take in the country’s culture, lifestyle, and cuisine. The journey begins in Delhi and ends in Bombay to savor the city’s superb seafood; $3,965 includes luxury accommodations, all meals, and round-trip airfare from New York. Contact Helen Studley, Personalized Travel Planning, 712 Fifth Ave., New York, N.Y. 10019-265-3430. One-week cooking classes begin every Monday through October 18 at the island of Crete, California cooking teacher Rosemary Barro promises. The course includes a day trip to the mountains, a market visit and a Cretan feast with a tasting of local wines; $2,240 includes classes, deluxe accommodations, all meals and airfare from New York. Contact Kandra Kitchen Crete, P.O. Box 6533, San Francisco, Calif. 94101; (415) 286-6482. SALLY RIAN

The scene at La Coupole surpasses the service and the food...
of dining out are barely adequate. The third element, the room itself, is more successful. As the evening wears on and La Coupole sills up, the noise level can be staggering, the amount of smoke in the air alarming, and the activity frenetic—none of which is necessarily deal for serious dining, but in this case, it is evidence that the room, as they say, is "working." To some degree, all restaurants are set in which, or this is the most important aspect of La Coupole.

The scene at La Coupole can be entertaining. It is becoming a club of sorts for the fashion industry—from executives to boy and girl models with sulky expressions and leather clothes—and for some of the nearby publishing houses. The restaurant's ambiance is underscored by its decor and by the belief among many, for the moment at least, that this is the place to be.

Some of the decorative elements, the handsome ceiling lights and the Limoges china, to mention two very important ones, are copied directly from the Paris originals and even manufactured by the same firms. Others, such as the floor and some mirror tiles lining the walls above the dark burgundy plush banquettes, are peculiar to the New York incarnation of La Coupole. One's appreciation of the floor depends on one's taste for turquois and tan tiles set in a random pattern. The mirrors, which were salvaged

from the recently demolished interior of the old Biltmore Hotel are badly in need of resilvering, but at least they keep the place from having a spanking-new look. In fact, this restaurant doesn't look new at all; it looks a bit shabby, apparently by design.

At the moment, the success or failure of the room itself seems incidental in light of the food, which often is shockingly bad. Tripe, for instance, was rubbery, with a nasty, metallic, but otherwise lackluster taste. And cassoulet, just the sort of thing one longs for in such a setting, was a mean-spirited dish of overcooked beans in a thin, insipid broth meagerly garnished with a hunk of overcooked meat and a thin slice of garlicky sausage. The sausage, which is good enough, is also a part of the choucroute garnue, an only relatively better dish. Fried smelts were oddly tasteless and somehow watery, although the tartare sauce served with them had a bright, fresh taste.

The best dishes by far were the calf's liver, carefully sauteed and served with shallots, and the steaks—steak poivre or tournedos topped with slices of canned foie gras. The meat was decent, although it fell short of top steakhouse quality, and the portions were generous. Not so the coq au vin, however, a skinny bird in a skimpy portion, with little sauce in evidence, vin or otherwise.

Among La Coupole's appetizers, the Hawaiian oysters were wonderfully fresh and sweet, although they were available only once in four visits. The Belon and Blue Points were past the point of absolute freshness. Celeri remoulade was fine, in a light mustard dressing, but ice-cold endive had been cut into slivers that were brown at the edges.

The menu at La Coupole is appropriate for the kind of place this is meant to be, but its execution is mostly miserable. One wants it to be better, but the profit motive is so painfully apparent that one eventually feels abused. There is little pride in what is done here, but rather an arrogant determination to deliver as little as possible. And there then is the service, which ranges from surly—one waiter complained of having to go back to the bar for an additional glass of wine—to benignly incompetent. Overall, the staff is ill-trained and disorganized.

New Yorkers deserve a better La Coupole, and it is not too late to improve matters. But it is hard to imagine that such a sophisticated clientele with so many other options would long support the one they've got. C.L.

"...theater...is the most important aspect of La Coupole"

smart pale-green bottle with Oriental calligraphy that translates to Khisu, which means "miracle water." Needless to say, there is a legend attached. As this one goes, the water restored the health of a 15th-century king and has been considered miraculous ever since. The arrival of Khisu and a visit to Chalmers Market in Los Angeles, where we counted 100 different brands before we gave up, made us wonder where, or when, it would end. But at the same time we detect a reverse-chic trend away from fancy imports; people are ordering plain club soda, and not even by name!

T he name Emilio Pucci is synonymous with Italian style at its best. Now the noted designer puts his signature on two luxurious new products for the kitchen—32 ounces of thick, golden honey packed in a Pucci-designed handmade earthenware amphora and a liter of fruity cold-pressed extra-virgin olive oil. Both are produced on the Pucci estates near Florence and bring the rich flavors of Tuscany to your table. Honey, $32.50; olive oil, $17.50, plus shipping. Available in limited quantities from Williams-Sonoma, P.O. Box 3792, San Francisco, Calif. 94119 (415-652-1555). S.R.

NEW BOOKS


By the Parents Club of Ursuline Academy. To order, write: Ursuline Convent Cookbook, Dept. HG, P.O. Box 7491, Metairie, La. 70030; $11.95 plus $1.50 for postage and handling.

Here is a cookbook that demonstrates little of current food fashion other than the generalized interest in American food and contains none of the glossy four-color glamour to be found elsewhere. But a strange and wonderful story is told in these 400 pages and upwards of 600 recipes. Some of the food presented here is supposedly foreign but is really by now part of the American melting-pot cuisine. Chicken Momma Mia style, which includes new potatoes and canned peas along with the olive oil and Parmesan cheese, is included in a chapter on the Italians who settled in New Orleans, while corned beef mold and creamed broccoli with hollandaise sauce is credited to the Irish. Some of the more exotic items are in the American chapter: hot pepper jelly, real turtle soup, Natchotches hot meat pie, barbequed soft-shell crabs in bacon, and Jezebel sauce, which involves horseradish, mustard, cream cheese, pineapple preserve and apple jelly. But this book is more than its recipes; it is the tale of an evolving cuisine and what happened to various foods when they hit our shores. The 10 chapters deal with the various people who gave New Orleans the most interesting American cuisine and certainly our strongest regional style. The French, Spanish, and Germans are given their due, but the most interesting chapters are on the food of the Creoles, the Acadians (Cajuns), and the black people of New Orleans. A bit of revisionist history is to be found, but the overall effect is a proud and earnest record by local aficionados. C.L.
Haute cuisine without hassle is the dream of any hostess. Twelve to 24 of one's "dearests" for a formal seated dinner of refinement. Mother's crystal and silver, which are not used as often as they deserve. Impeccable food ravishing in taste, but never more than the afternoon at the dressers'. All this is possible with an ingenious system by Doug McNeill, executive chef at Washington's Four Seasons Hotel. Most important social life in Washington goes on behind closed embassy doors. However, the Four Seasons is the unofficial embassy for quasi-official groups, such as the World Bar Conference, the National Council of the Arts, and the European Commission, and McNeill has made his...
One of Washington D.C.'s top chefs has a tried-and-true strategy for prepared-ahead dinner parties. Each menu involves a sensational terrine, an entrée wrapped in flaky phyllo, and a superb dessert. With just a bit of help, a clever hostess can execute a painless first-class event.

<table>
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<tr>
<th>Menu</th>
<th>Terrine of duck and foie gras</th>
<th>Rhubarb compote</th>
<th>Trout stuffed with seafood in phyllo</th>
<th>Broccoli-apple puree in artichoke bottoms</th>
<th>Raspberry sorbet</th>
<th>Almond-ginger tiles</th>
</tr>
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<tbody>
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<td>1</td>
<td>Terrine of scallops</td>
<td>Vegetable rainbow terrine</td>
<td>Vegetable medallion with leek confit in phyllo</td>
<td>Spinach mold</td>
<td>Floating island with raspberry sauce</td>
<td>Walnut petit fours</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Tomato sauce</td>
<td>Sheep medallion with leek confit in phyllo</td>
<td>Spinach mold</td>
<td>Chocolate mousse with ginger</td>
<td>Florentines</td>
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<td>3</td>
<td>Terrine of scallops</td>
<td>Watercress sauce</td>
<td>Lamb medallions with basil in phyllo</td>
<td>Gratin of eggplants and zucchini</td>
<td>Floating island with raspberry sauce</td>
<td>Walnut petit fours</td>
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Three menus with interchangeable components ultimately make 27 dinners.
It was a tall order: expand and update a cramped kitchen in a 45-year-old California mansion without inflicting an alien contemporary chill on its Mediterranean-style architecture. And, appropriately, a cooking class convinced Mrs. Arthur C. Withrow Jr. that it was time to take on the task—with the help of classmate Diane Johnson, who happens to be a kitchen designer.

The remodeling reflects a cook's sense of kitchen clockwork, a designer's art for finding just the right equipment to meet a client's needs. Glazed ceramic tile and cabinets finished with automobile lacquer add up to easy upkeep. There's even hanging storage that helps keep tablecloths wrinkle-free—a cabinet with a bank of long metal rods.

Guests love to gather around the Withrows' butcherblock-topped island with its wonderful old copper fixtures and help with meals-in-the-making (usually French, maybe Moroccan). The handsome iron rack overhead is a recycled window grille.

Interior designer Russell Phinder collaborated on the sitting area, suggesting dramatically lit niches, a painted mantelpiece, and now-you-see-it, now-you-don't cabinetry for a television and turntable.

See Building Facts. ■

By Margaret Morse. Editor: Barbara Portisch
Ginger

Slices, chunks, or ground portions of the root stem of the ginger plant are prime ingredients in Chinese cooking—especially in Szechuan and Hunan seafood recipes. Other spices such as red pepper, chili, and sesame may also be present in a dish, but ginger has an unmistakable zesty flavor. A fruity wine with a trace of sweetness adds to the pungent aroma and flavor of food cooked with ginger. Tart or austere wines may produce a bitter taste and are best avoided with ginger-seasoned food.

Recommended: American Riesling (Grgich Hills, Chateau St. Jean Robert Young Vineyard, Fetzer Vineyards, Landmark Vineyards); liebfraumilch from Germany (Blue Nun, Deinhard, Black Tower); American Chablis (Taylor Lake Country, Gallo, Paul Mason); off-dry wines from the Chenin Blanc grape (Rousseau Vouvray, Simi, and Robert Mondavi Chenin Blanc).

Curry

Curry powder is not one spice but a blend of spices. Curried dishes usually contain a combination of turmeric, red pepper, coriander, black pepper, cumin, fenugreek, kari leaves, cinnamon, and cloves. And ginger is not an uncommon addition. Because of the highly aromatic quality of these spices give to food, any wine as an accompaniment must have a bouquet quite fragrant on its own and a taste that is assertive rather than subtle.

Recommended: For chicken and seafood curries—Alsation Gewürztraminer (Klug, Trimbach, Hugel, Dopff & Irion); California Gewürztraminer (Chateau St. Jean, Gundlach-Bundschu, Simi); Sauvignon (or Fume) Blanc from California (Chateau St. Jean Sonoma, Robert Mondavi, Cakebread Cellars, Geyser Peak). For beef and lamb curries—California Petite Sirah (Ridge, Concannon, Caymus, Stag’s Leap Vineyard, Dry Creek Vineyards); Zinfandel (Sonoma Vineyards, Ridge North Coast, Sutter Home, Montevina), or French Beaujolais (B&G, L. Jadot, P. Maufous, S. Fessy).

Chili

While a number of recipes call for chili peppers in one form or another, it is hot Mexican and South American food in which this spice predominates. And whether it is Argentinean beef, chicken mole, chile veracruz, or just plain “chili” the beverages are suggested are light, white wines with a bouquet quite copious, drinking those low in alcohol content makes good sense.

Recommended: Beer (Budweiser, Carta Blanca, Lowenbrau); lambrusco (Riondo, Giacobazzi, Cella); sparkling pink wines (Domaine Chandon, Korbel, Lancers).

Creole

Creole is not a spice per se. It is a style of food preparation characterized by the use of rice, okra, tomatoes, pepper, and more than a moderate amount of seasonings—which usually include chili, mustard, Worcestershire sauce, Tabasco, and the most characteristic, file—which powdered sassafras leaves and root bark. The most well-known Creole specialties are made with chicken, fish, and seafood as the basis of jambalaya, gumbos, and étouffées. A beverage with strong character and firm flavor is needed to stand up to these spices. Less than “macho” wines are overwhelmed.

Recommended: Oak-aged California Chardonnay (Ventana, Mayacamas, Chateau Montelena, Keenan, Firestone); fine sherry from Spain (Tio Pepe, La Ina); beer (Dixie and Miller’s are New Orleans favorites). And for an unusual taste sensation, try a French Sauternes (Chateau La Tour-BLANche, Chateau de Suduiraut, Chateau d’Arche) with your crawfish pie.

Geoff Kalish is a physician who specializes in clinical research. His column “Wine, Health and You” appears regularly in The Wine Spectator.
reputation with his parties for hundreds.

McNeill is a beautifully organized young man of the old school, born in Scotland and trained on the Continent. On his own, he hates buffets. He hates stand-up. He hates plates balanced upon knees. He adores service. “People still enjoy style and personalized attention. When Dad sat down at the head of the table and started to carve, you knew you were at home. Why do I like it that way? It’s a nice way to live.” Which is all right for McNeill with a trained brigade in his kitchen. But his principles, which are the same for 300, 30, or two, can be adapted easily by the hostess at home with little help.

McNeill has devised a system for entertaining at home as neatly as a mathematical formula. The combinations are as manifold as a mix-and-match wardrobe. He recommends separate tables seating five or six. For each, a guest is nominated to serve as host—to pour wine and portion out food. Participation encourages conviviality.

The menu is a play of interchangeable units. The opening dish of Menu One slips into place as easily as the opening dish of Menu Two or Menu Three. The same is true throughout the sequence of any dinner planned according to the system.

McNeill’s recipes are professional—he is, after all, one of the best chefs in town—and some are fairly complicated, frankly, designed for the big tra-la-la. However, they can be executed by an experienced nonprofessional because so much preparation is accomplished well ahead of time. (Nobody said we weren’t willing to work for our show-stoppers as long as we are free when company comes.) McNeill’s system works best with one person on hand to aid the hostess.

The first course is drawn from a collection of cold terrines that can be ready and waiting as much as two days in advance. A whole terrine, lovely to look at, already is on each table when guests sit down. It is up to the “host” to slice it and spoon out the accompanying sauce to his group.

Each second course is a baked surprise package, wrapped in an envelope of phyllo dough. An individual packet might contain a chicken breast or a stuffed trout, a portion of duck, a lamb medallion or other meat. A larger element such as saddle of lamb could be wrapped as a single unit for each table.

Both large and small packages can be assembled in the morning. The evening helper needs only to place them in the oven following a written timetable posted in the kitchen.

Pre-prepared vegetable purées, tians, or gratins share the oven with the phyllo. The main task of the hired helper is to carry the hot dishes to the dining room. Since desserts were made long before the hostess headed for the hairdresser, no problem is involved for the finale.

Once the hostess has mastered a repertory of units, she can comfortably repeat the same formula again with an entirely different set of components. Ultimately, 27 different dinners are possible. McNeill’s scheme works like a charm for the competent, fairly ambitious home cook who enjoys putting in a fair amount of advance time and effort. The big payoff is a grand production free of last-minute frenzy.

**DUCK TERRINE**

May be made 3 days in advance.

- Breasts from 6 4-5 pound ducks, skin and fat removed
- ½ cup port
- Salt, freshly ground pepper
- Pinch each rosemary, thyme
- 4 tablespoons unsalted butter
- 3 ounces leek confit (see recipe)
- ¼ pound duck foie gras (or substitute chicken or duck livers; see note), mashed
- 3 ounces shallot confit (see recipe)
- 2 cups reduced duck stock

Rhubarb compote (see recipe)

Continued on page 175
FIND ANOTHER DISHWASHER WITH ALL THESE DISHCLEANING AND LONG-LASTING FEATURES AND KITCHENAID WILL BUY IT FOR YOU.

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Cut the breasts in a shallow nonaluminum dish and pour the port over. Marinate 4 hours. Remove from the marinade and pat dry. Season with salt, pepper, rosemary, and thyme.

Melt butter in a large skillet and sauté breasts about 1 minute on each side (they should be pink in the center). Keep them warm as you assemble the terrine. Place 1–4 breasts in the bottom of a buttered terrine. Purée the leek confit and spread half of it on the breasts. Spread half the foie gras on top. Purée shallot confit and spread half in the liver. Repeat layers with remaining breasts, liver, and purées, compressing the layers together.

Pour the duck stock into the terrine making sure that it permeates the contents completely. Cover, and refrigerate overnight. Serve with lobster-crab sauce. Serves 20.

Note: If using chicken or duck livers, let them sit overnight in the refrigerator in a bowl of milk to cover. Pat dry, sauté briefly, mash with a spatula in a bowl, then continue as for duck foie gras.

Lobster-Crab Sauce

- 3/4 ounces raw lobster meat (from an approximately 1-pound lobster)
- 1/2 ounce anchovies
- 1 small egg
- 1/2 cup heavy cream
- 1 tablespoon cognac
- Salt, freshly ground pepper, nutmeg

Make sure all the stuffing ingredients are very cold. To make the stuffing, place rockfish fillets, scallops, lobster, anchovies, egg, egg white, half the cream in a food processor and puree. Press through a fine sieve. Put sieved mixture into a bowl; place over a bowl of ice. Add remaining cream while stirring constantly. Add cognac and season to taste with salt, pepper, nutmeg. The stuffing should be thick enough to pipe through a pastry tube. Cover, refrigerate 2 hours or longer over a bowl of ice.

Pipe or spoon 2 tablespoons stuffing between 2 trout fillets. Working from edges toward center, brush 1 sheet phyllo dough with clarified butter, fold in half. Lay trout at one corner, wrap it in dough, rolling and tucking in ends as you go. Fold another buttered sheet like a fan and wrap around phyllo-covered trout for garnish. Continue with remaining fillets; place on parchment-lined baking sheet. Bake in a preheated 400° oven 12 minutes. Serve with lobster-crab sauce. Serves 12.

Lobster-Crab Sauce

May be made several hours in advance up to whisking in the butter.

- 3 tablespoons butter
- Shells from 1 pound of lobster
- 1 shallot, chopped
- 1/2 cup dry vermouth
- 1 cup fish stock
- 2 cups heavy cream
- 2 tablespoons sliced mushrooms
- 2 tablespoons crabmeat
- Salt, freshly ground pepper, paprika
- 2 tablespoons chopped chives

Lobster-Crab Sauce

- 1/2 pound rockfish fillets (or, substitute rainbow trout or grouper)
- 1/2 ounce anchovies
- 1 small egg
- 1/2 ounce lobster meat (from an approximately 1-pound lobster)
- 1 cup clarified butter
- Lobster-crab sauce (see recipe)

Continued on next page
shells and cook until they are bright red.

Simmer about 20 minutes. Pass through a

sieve to the pot. Add cream, mushrooms, and

paprika. Simmer 10 minutes, then pu-

■ BROCCOLI-APPLE PUREE ON

to a saucepan. Bring

to a simmer, then remove from heat. Whisk

in remaining butter and add the chives.

Makes about 3 cups sauce. Serve with

stuffed trout.

■ BROCCOLI-APPLE PUREE ON

ARTICHOKE BOTTOMS

Be prepared 1 day in advance up to final step.

1 pound broccoli florets

2 small tart apples, peeled, cored, and diced

2 shallots, minced

6 tablespoons unsalted butter, softened

1 cup chicken stock

Salt, freshly ground pepper

Nutmeg

1/4 cup creme fraiche or heavy cream

12 large or 24 small cooked artichoke bottoms

1 cup cooking liquid from artichokes

2 ounces blanched sliced almonds, toasted

Sauté broccoli, apples, and shallots in 2 ta-

bleshoots of the butter in a skillet over soft

but not brown. Add the stock and salt, pep-

per, and nutmeg to taste. Cook over low

heat until broccoli and apples are tender

and stock has almost evaporated. Puree in a

food processor or blender and stir in the

creme fraiche. Correct seasonings and re-

frigerate until about 15 minutes before

serving.

Place the artichoke bottoms in a buttered

baking dish. Heat the artichoke cooking li-

quid in a saucepan and whisk in the remain-

ing 4 tablespoons butter little by little. Pour

into the baking dish. Fill the artichoke bot-

toms with the broccoli-apple puree using a

pastry bag or spoon. Cover with foil and

heat in a preheated 325° oven about 15

minutes or until warmed through. Sprinkle

with toasted almonds. Serves 12.

■ FRESH TOMATO SAUCE

May be prepared several days in advance.

2 pounds fresh tomatoes, peeled and seeded

3 medium-sized cooked artichoke bottoms

1/2 cup olive oil

24 2-1/2-ounce medallions of veal cut

from the fillet, saddle, or rack (or substitute

chicken breasts)

Salt, freshly ground pepper

Gazpacho sauce. Serves 12.

■ MADEIRA SAUCE

May be prepared several days in advance up

to adding the creme fraiche.

4 tablespoons unsalted butter

3 medium-sized shallots, chopped

1/2 cups dry Madeira

8 cups veal stock

1/2 cup creme fraiche or heavy cream

Salt, freshly ground pepper

Melt 2 tablespoons of the butter in a sauce-

pan. Sauté the shallots in the butter until

soft but not brown. Add the Madeira and

reduce until it is almost completely evapo-

rated. Add the stock and reduce to 2
cups, skimming frequently.

Add the creme fraiche and simmer 1

minute. Remove from heat and whisk in the

remaining butter bit by bit. Pass through a

fine sieve and season to taste. Makes about

2/3 cups sauce.

■ SPINACH MOLD

May be prepared 1 day in advance, up to

adding the egg mixture to the spinach.

3 pounds spinach leaves, trimmed and

cleaned

4 eggs

1 cup milk

1/2 cup heavy cream

Salt, freshly ground pepper

Nutmeg to taste

4 tablespoons unsalted butter

8 shallots, chopped

Blanch the spinach in boiling salted water

uncovered for 1 minute. Drain and refresh

in iced water. Drain thoroughly and

squeeze spinach with your hands to remove

as much moisture as possible. Chop coarsely.

Combine eggs, milk, cream, salt, pepper,

and nutmeg in a bowl and mix thoroughly.

Melt butter in a heavy skillet until foamy.

Add spinach and shallots and saute over

medium heat 2-3 minutes. Spoon into an

ovenproof dish. Cover with egg mixture and

bake in a preheated 350° oven 30-35

minutes. Serves 12.

■ FLOATING ISLAND WITH

FRESH RASPBERRY SAUCE

Crème Anglaise and raspberry sauce may

be prepared 2-3 days in advance; egg whites

may be poached 5-6 hours in advance and

the dish assembled just before serving.

1 whole vanilla bean

12 egg whites

Pinch salt

(Continued on page 178)
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DO-AHEAD DINNERS

continued from page 176

1 cup milk
1 vanilla bean, split in half
1 cup confectioners sugar (or to taste)
1/2 cup raspberries (or thawed and drained)
Lemon zest
1 1/2 cups water
3 eggs

Bring 2 quarts of water to a simmer in a large skillet. Add vanilla bean and continue to simmer while you beat the egg whites with the salt until the egg whites form a large bowl and beat until stiff. Add the sugar gradually to the whites while beating constantly. Beat until all the sugar is incorporated and the egg whites are stiff and glossy. Form the beaten whites into egg-shaped spoon. Drop into the simmering water and simmer for 5 minutes. Turn with a slotted spoon. Drain and refresh with cold water.

Put the vanilla bean in a saucepan and bring to a boil. Cover and reduce heat. Let simmer 10 minutes.

Beat the yolks and confectioners sugar together in a bowl until mixture is lemon-colored and thickened. Slowly add the warm milk to the egg mixture while whisking constantly. Return mixture to the saucepan over low heat. Stir constantly until mixture is thick enough to coat the back of a wooden spoon. Remove from heat and cool to room temperature. Remove vanilla bean and refrigerate.

Puree raspberries in a food processor or blender, adding a few tablespoons of olive oil if the mixture seems too dry. If puree is fibrous, pass through a fine sieve. Refrigerate.

Make a mayonnaise by whisking together egg yolks, mustard, salt, pepper, and half the lemon juice in a clean, dry bowl. Slowly add the olive oil while whisking constantly. Add the remainder of the lemon juice and the cayenne pepper. Pour into a serving bowl and add the diced scallops and marinade. Fold thoroughly and refrigerate. Serve chilled.

Scallop Terrine

May be made 1-2 days in advance.

Pinch each
1/2 pound fresh scallops
2 tablespoons fresh thyme
Salt and pepper

Grind the scallops and put them in a terrine dish. Add the thyme and season with salt and pepper. Set aside to marinate.

Take the blended mixture from the refrigerator and gradually add the cream, taking care not to overmix. Pour into a buttered terrine, tapping the terrine on a counter a few times to eliminate air bubbles.

Brush the top of the scallop mixture with butter and cover it tightly with foil, buttered parchment, or a lid. Cook in a simmering water bath in a preheated 325° oven for 50 minutes. Let cool in the water bath, and then refrigerate until it is firm. Drain any liquid that may have collected on the bottom of the terrine.

Cut into slices and serve with watercress sauce. Serves 12.

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Gas: The future belongs to the efficient.
A simple soup or chili seems special when served in this good-looking stoneware. Well-suited for sophisticated settings, it's also appropriate for country-style suppers. With frequent use, the color of the pots and bakers changes to warmer, deeper tones, and the surfaces become smoother. They're functionally adaptable, able to withstand extreme variations in temperature—you can freeze in them, then pop a dish into a hot oven if you want. Pots hold from 1 to 3.5 liters, bakers 1/2 to 4 quarts. Lids double as serving trays or hot plates. Pots, $61 to $65; bakers, $80 to $134; lids sold separately. Royal Copenhagen, 683 Madison Ave., NYC 10021.

Beautiful copperware for both cooking and serving—this extra-heavy-gauge hammered Bassine à Ragout by Charles Lamalle is 7 inches deep with 13-inch diameter and holds 14-3/4 quarts; it's ideal for soup or stew when you're entertaining large crowds. Oval au gratin is 15 7/8 long and 10 1/2 inches wide in unhammered copper—an easy yet pretty way to serve vegetables sprinkled with cheese and browned in the broiler. Bassine comes with unhammered lid. All handles are bronze. About $400 for the Bassine and $135 for Oval at Thomas Cara, 517 Pacific St., San Francisco, Calif. 94133.

Perk up your desserts by serving espresso instead of regular coffee. Now it's faster and easier than ever to do—in your microwave. With Micro-21, the new espresso maker by Raytheon, you can make two cups in just two minutes. If you're pouring for more than two, simply cool the components quickly under tap water and Micro-21 is ready for reuse. The unit, 6 inches high, has metal base and detachable brown plastic top and handle. $19.95 at department stores.

You'll find pleasure in the kitchen by cooking in a room you've given a whole new look—one highlighted, for example, by tiles hand-painted by Barbara Helmeci. Commission your own ideas or use the tiles shown here on backsplashes or countertops, or frame them singly for gift-giving. Each in a series of bordered flower and vegetable tiles, 6 by 6, $15; an apples series, 4 1/4 by 4 1/4, $24 the set. She also makes special-order birth announcement tiles, 8 1/2 by 8 1/2, for $59. Country Tiles, 194 Main St., Westport, Conn. 06880.

Simple and sleek, West Bend's new electric buffet server is a complete entertaining unit. Use it to heat muffins and breads for brunches, canapés for parties, casseroles and side dishes for suppers. The stainless steel buffet server keeps food at serving temperature, is large enough to warm 12 dinner plates. It includes four 1 1/2-quart glass dishes, one 3-quart stainless steel dish, five stainless steel covers, and two steel racks. Glass dishes go safely from freezer to oven to server to dishwasher. Handles are heat-resistant natural oak wood. At department stores; $225.

All prices approximate.
most influential design shows of the century. The glass and ceramics pieces represented both a link to the ornate designs of the Art Nouveau style and a step toward the geometric patterns and new ideas of the Art Deco style. While Americans soon embraced the Art Deco style with open arms, Europeans were more cautious at first.

And today, it is the modern rooms of the 1920s, 1930s, and 1940s that are favored among the more avant-garde. With their high ceilings, crisp moldings, and square overscale furniture, as shown in the interiors of Robert Mallet-Stevens and in the work of Jean-Michel Frank, the French designer of the 1920s and 1930s, who brought a sense of drama, a deft use of materials, and refined elegance to the craft of interior decoration, these interiors are more au courant than the slick, hard-edged designs that appeared in France with the rise of Italian design in the 1960s.

In terms of more life-style than decor, one of the major influences from abroad is from the United States—with the development of the kitchen as a major focus of the home. Since the 1950s, like children with faces pressed up to the toy-shop window, the French have admired the glistening, efficient courants than the slick, hard-edged designs that appeared in France with the rise of Italian design in the 1960s.

In recent years, the notion of regionalism has once again come into fashion along with a growing appreciation of tradition. Those who can afford to inject un coup de foudre into the high-ceilinged rooms of the 18th and 19th centuries. Paneling is stripped, parquet floors are bleached, formal furniture is loosely slipcovered in canvas or upholstered in men's gray-flannel suit fabric.

When the French accept that classic rooms are a part of a past that cannot be fully reproduced, there has been a renewed interest in the preservation and restoration of large houses and an appreciation of the role they played in French life. Those who can afford to inject un coup de jeune into the high-ceilinged rooms of the 18th and 19th centuries. Paneling is stripped, parquet floors are bleached, formal furniture is loosely slipcovered in canvas or upholstered in men's gray-flannel suit fabric.

When the French accept that classic rooms are a part of a past that cannot...
just buy what you like, it's emotional," says one Parisian. That may well be true, but one talent that seems to be essentially Gallic is a sense of how to arrange the objects to their best advantage. There is not the more Anglo-Saxon need for everything to match.

On the contrary, the French seem to delight in the design surprise—shapes are contrasted, periods clash, colors are in striking and atypical combinations. And it all looks effortless, as if it had just been done and yet had always been there. What makes it most successful is its unerringly personal aspect.

"Europeans don't want their homes to look decorated," said Jean-Paul Beaujard, a French antiques dealer who has lived in New York for the past 10 years; "it's all instinct."

Like the French woman, the quintessential French interior always looks put together as if by magic, projecting delight in the design surprise—shapes trendy. In the home, the French joie de vivre is a well-tempered art de vivre.

**TRADITION REVISITED**

That is the cry of many a worried collector and dealer, and the cry of poor Lady De L'Isle when she caught me taking plaster casts (a personal speciality of mine) of her Chippendale cabinet in the exquisitely appointed principal guest bathroom. The ultimate answer is surely that no amount of copying can affect the line or aesthetic quality of the original. Reproduction is certainly not likely to adversely alter the market value of any piece. In sheer monetary terms, there is nothing so dear as original.

But the major collector of the 19th century, exceptional, and organic materials, the building itself is monumental, impersonal, and high tech. Fortunately, though, the display design within the Roche/Dinkeloo structure is very good and largely compensates for the building's architectural shortcomings. Devised by Stuart Silver and Clifford La Fontaine, his associate, the interior planning of the Rockefeller Wing works remarkably well from both functional and aesthetic points of view. The display designers' task was to divide the enormous, undifferentiated volumes in discrete spaces for each of the three major regions—Africa, the Americas, and Oceania—and to accommodate the quite different ways in which the art of each of those areas ought best to be seen.

The dramatic, 52-foot-high Oceanic gallery, with its sloping grass wall facing Central Park and the skyline of midtown Manhattan, has the imposing air of the memorial that it is. Dominating the center of the vast space is a group of nine 20-foot-high Asmat ancestor poles collected by Michael Rockefeller shortly before his death. These towering totems are of such power and presence that they almost, but not quite, claim attention completely from the massively intrusive structural tour de force overhead.

Much more successful and satisfying are the smaller galleries that compose the rest of the wing, and they show just how well Silver and La Fontaine have mediated the needs of both the art and its viewers. The designers have opted for a much gentler method of showing primitive art than generally has been seen for some time. The works are neither set against blank, blindingly white backgrounds, as was the fashion a few years back, nor lit in the exaggerated manner that Silver now refers to as "the night-club approach." Soft, neutral colors, natural materials, and a lack of visual distractions of any sort belie the fact that this is a very highly designed installation. It does not shout for attention, but careful scrutiny will reveal just how well thought out it is.

Display cases were subtly recessed so the surrounding framework envelops the visitor, giving a feeling of closeness to the works. Visible hardware was kept to a minimum. Many pieces are not behind glass at all, and though those works are carefully situated for their protection, the clever distancing strategies are not at all obvious. The requirements for showing each piece at its best—in a group, separately, from one angle, or in the round—have been well attended to. So have the crucial conservation problems involved with objects made from easily perishable materials such as feathers, fur, or bark. Simple but clear differentiation of wall colors, flooring materials, and display techniques affords the viewer a good sense of the milieu within the various galleries, so that even if the works of art are not familiar, a general identification by region can easily be made.

The strong point of the interior design is that it allows one to focus so completely and effortlessly on the main event, the art. And what art it is. The more than 2,000 objects in the Rockefeller Wing make the feeling of a visit there as complete and intense as that of an entire medium-sized museum. Among the most memorable pieces are an immense geometric turquoise-and-yellow feathered hanging from Peru that puts much modern Color Field painting into the shade; bronze and ivory sculptures from Benin as refined and exquisite as anything that came out of Renaissance Florence; a Northwest American Indian mask of a sea bear whose iridescent shell eyes and teeth give it an unworldly and thoroughly scary animation. Each person will find different pieces that speak individually to him or her, for unlike most conventional Western art, these works do not depend on the prop of known authorship to be certifiable as masterpieces. Here beauty is indeed in the eye of the beholder, not in the name of the artist.

The cultural heart of New York is no longer the heart of darkness where primitive art is concerned. The Rockefeller Wing now allows a fortunate public the opportunity to experience unforgettable artifacts that are truly, in the words of Wallace Stevens, "not as a god, but as a god might be, / Naked among them like a savage source."
A pet that earns its keep

Clean, self-feeding, the gecko may be an ecological boon to your home and yard.

By Arthur Rosenfeld

You can't see them and they clean your house. Puzzled? Read on. Spring is here, you have your windows open. Marvelous fragrant breezes are blowing in—and so are bugs.

As a nature lover, I am loath to admit it, but I hate bugs. When a bee lands on me, I throw caution to the wind and swat it. When a crawling thing crawls across my floor, I may not leap onto the counter, but I am after it with vengeance and a shoe.

If you hate bugs, you'll love geckos.

What is a gecko? A gecko is a lizard. Before you turn the page in revulsion, stand reminded that the more sophisticated among us these days are learning to make distinctions within the family of crawling things.

All through the tropics, from the Mediterranean to the Caribbean, people live with geckos running free in their homes.

If images of bedbugs, fleas, and dysentery beset you, forget them. Geckos are clean, almost invisible, and an ecological boon. In warm climates, geckos do such a job on the insect population that people welcome their occasional visit. Your greenhouse or patio, you won't see them again. What you want to have eat your earwigs, roaches, beetles, and sometimes even aphids is a variety known as the "house gecko." House geckos can be useful in the plant room, the greenhouse, or the kitchen, anywhere that bugs may be a problem. It doesn't sting your hands to free a gecko and geckos contain no dangerous chemicals that linger on until the death. You can probably think up more uses for them than I could possibly enumerate here.

House geckos are at pet shops for a couple of dollars apiece. They clean, feed, and water themselves, and best of all, especially if you are not a reptile lover, you never see them. With the first rays of sunrise, they are gone, as high and far as a wind can blow on your tender age.

I gave up after a while, figuring my pet was dead or living happily in someone else's apartment.

A few months later we had a plumber come in to fix my pipes. No one was home save my dad, who, dressed in a towel and shaving cream, received one perturbed plumber.

"Can I help you with something?" my father asked, observing that the plumber was holding the entire commode tank and all, clutched firmly to his chest.

"Excuse me, sir, but there's a lizard in your son's bathroom." "Oh come on," said my father, not one to miss such an opportunity. They went together and looked, but of course there was no gecko.

"It must have been a rough night," my dad told the plumber.

Believe me, once you have purchased a gecko or two and freed them in your greenhouse or patio, you won't see them again.

But what does a gecko look like and where does it stand in the scheme of living things?

Geckos are small, not more than a couple of inches long, with a head, four legs, two tiny little feet that make a gecko a lizard. "Dog at a distance," is a commode.

Geckos are master of balance. They are not slimy, and while they have sharp teeth and healthy jaws, they can't hurt people.

All except for the Tokay.

The Tokay is an archetypical king gecko. In Latin it's Gecko gecko. It can reach a foot in length, it can bite, and when it does, boy does it hurt! I should know. Some years ago I was lecturing to a group of high-school students. I spent a lot of time telling my listeners how wonderful geckos were. I enveloped the feet that allow them to climb upside down, scurry up and down walls, and grab on so hard that it's difficult to pull them off.

"They use tiny hooks," I told them, "not suction cups. And they have no eyelids. When the eye gets dirty, the tongue comes out and cleans it, stroking across like a windshield wiper. Try grabbing a gecko from behind and you'll be left with a squirming tail in your hand. When the new tail grows in, it can come in triple."

Imagine a lizard with three tails.

"This kind has a tiny chirping voice," I told the children, shifting the lizard in my hand to give them a better view.

"Whammo!"

He got me between the thumb and forefinger on that little flap of skin. I had to stick my hand in a bucket of ice water to get him to let go.

Boy, did I look dumb! But this is far from the gecko I recommend. Just a funny story, okay? What you want to have eat your earwigs, roaches, beetles, and sometimes even aphids is a variety known as the "house gecko." House geckos can be useful in the plant room, the greenhouse, or the kitchen, anywhere that bugs may be a problem. It doesn't sting your hands to free a gecko and geckos contain no dangerous chemicals that linger on until the death. You can probably think up more uses for them than I could possibly enumerate here.

House geckos are at pet shops for a couple of dollars apiece. They clean, feed, and water themselves, and best of all, especially if you are not a reptile lover, you never see them. With the first rays of sunrise, they are gone, their little bellies full, the job done. I woke up to a bug-free day. Oh yes, geckos aren't stupid. They leave the gusts and swats to you.
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Special gardening tools

Takes care of small gardens
A Special tools for small yards, vegetable gardens, and flower beds have been introduced by The Union Fork and Hoe Company, Columbus, Ohio 43216. Made of steel with ash handles, they are of the same quality as conventional tools but have small heads, are lightweight and compact for storage. Green Thumb tools, about $6.50 each.

Manually shreds woody materials
B Prunings, dead leaves, twigs, and garden wastes that take up too much space and are so difficult to dispose of can be turned into excellent compost ingredients with a hand-powered shredder. Although this shredder cannot do everything bigger, gas-powered machines can do, its four-blade cutting system will reduce woody materials up to 1/2 inch in diameter to about 1/10 of their original bulk inexpensively and quietly; $103.95 from Rotocrop, 604 Aero Park, Doylestown, Pa. 18901.

One power unit for four tools
C A hoe, edger, snow shovel, and string trimmer can all be run from a common gas-powered unit in a unique yard-care system by Weed Eater Division of Beaird-Poulan, Shreveport, La. 71109. (Additional heads can be bought to replace whatever tool was originally purchased.) String trimmer with power unit, about $145; edger attachment, about $89; hoe, about $109; snow shovel, about $90.

Mini roto-tiller cultivates soil
D Tilling flower beds and small vegetable gardens can be simplified with an electric cultivator. The back-and-forth movement of double-edged, spring-steel blades slices 6 to 8 inches into the ground, cutting weeds while churning and aerationing soil. About $99. The Green Machine/HMC, Long Beach, Calif. 90810.

Cart does all kinds of hauling
E You will find many uses for the unique Haul In One by Black & Decker, Easton, Md. 21601. Actually three products in one, it is easily converted to any of three positions for all kinds of hauling jobs. As a yard cart (with a front frame attached to the extended bed) it can haul logs or collect leaves with a bag stretched between front and rear frames. With the front leg unfolded, the unit becomes an extended bed for hauling shrubs and small trees. A hand truck is the third position. With front frame removed and lower bed folded up and locked in place, a 5-inch-deep “spoon” can be slipped under fertilizer sacks, peat moss, and other heavy objects to be moved. A tough polyethylene tub makes a handy accessory for storing kindling, hauling dirt, or mixing cement. Cart, which folds for compact storage, about $99; tub with lid, about $29.

Power blower rakes and sweeps
F Raking and sweeping jobs that used to take hours will take only minutes with a power blower, the most helpful addition to today's roster of indispensable yard and garden tools. A gas-powered, back-pack model by Echo, Northbrook, Ill. 60062, will make quick work of lots of jobs—raking up leaves, grass clippings, and pine needles with an airstream adjustable to 200 mph; sweeping sidewalks, driveways, patios and pool decks; clearing out debris from hard-to-reach places like flower beds and hedges. A vacuum attachment is available. PB-400 blower, about $300; vacuum, $40.

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Tradition revisited

Items from Baker Furniture’s Stately Homes of England and Scotland Collection are available through interior designers or the following department stores (beginning in April/May 1982): B. Altman & Co., NYC 10016; Marshall Field’s, Chicago 60690; Woodward & Lothrop, Washington DC 20013.

p. 134
Decorated supper table: Chinese-style faux-bamboo blue lacquered table with hand-painted decorations. 40 1/4 x 22 x 30” h (closed); 40 1/4 x 44 x 29 1/4” h (open). Back legs swing open to receive flip-top. By Baker Furniture. Silver-plated table garniture with candlestands: Japanese, 19th-c. (one of three pieces; others appear on pp. 142-143). Bronze Regence torchere (from set of four): French, 18th-c. 55” h. Both from Didier Aaron*, NYC 10021.

pp. 142-143

p. 138
Chippendale mahogany torchere: With carved foliate border to lobed yewwood top. Fluted and carved stem; three double-c. scrolled legs also carved. 11 x 11 x 40 1/2”h. Decorated bar: Oriental lacquer cabinet with finely-worked metal mounts and brass hinges. On Chinese Chippendale black lacquer-and-gilt stand with square chamfered legs. 40 x 17 x 68”h. Both by Baker Furniture.

p. 139
Decorated table: Japanese-style black lacquer centre table. With indented rectangular top, square cabriole legs. 33 1/8 x 22 1/2 x 27 1/4”h. Decorated along frieze with floral motifs in ocher and on the top with broad “cinnamon” gilt border centering on painted cranes in raised lacquer and bamboo-and-floral motifs. By Baker Furniture.

p. 140 (inset)
Chippendale mahogany china cabinet: With perforated lattice pediment of Chinese feeling. 53 1/8 x 15 x 97 1/4”h. Doors of highly figured mahogany. By Baker Furniture.

pp. 140-141
Sheraton-style mahogany partner’s desk: Inset writing surface of tooled oxblood-colored leather. Reeded and crossbanded borders inlaid with boxwood stringing. Three drawers on either side in the frieze, 10 x 44 1/4 x 30”h. With brass and casters and original ring handles. By Baker Furniture. Ivory pieces: Cup and

Continued on page 212
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CONTINUED FROM PAGE 190


Today’s decorating

pp. 152-161


Continued on page 214
Herbs to the rescue
For a low border in your garden or around a vegetable patch—try the versatile herb

By Alice Upham Smith

HERBS are versatile—they provide the household with seasonings, fragrances, and medicines, and as ornamentals they’re a boon in the garden too. Herbs solve the problem of finding low-growing hedges and borders for places that need the emphasis and formality of a low outline—most evergreens and deciduous shrubs grow much too wide and tall. One such herb is lavender cotton, Santolina Chamaecyparissus, with gray woolly leaves. It is drought-resistant, tolerates poor soil, and grows about 18 inches tall with myriads of yellow button-shaped flowers in early summer. A row of santolina makes a delightful decorative border and has a taller stems that is often an advantage. Garden or common thyme, Thymus vulgaris—pungent gray-green leaves—makes a finely textured mass around a garden sundial or birdbath. Creeping thymes, like Thymus praecox articus, provide smooth mats of gray-green leaves around stepping stones or set in the joints of a paved terrace. Walking over it releases the fragrance. Sweet woodruff, Galium odoratum, is an interesting ground cover for a shady spot and dry soil. Its delicate dark green foliage is wheel-shaped, and rarely reaches a foot in height.

Herbs add texture and color to perennial borders and rock gardens. Artemisia 'Silver Mound,' is a perfect foil for many colors and textures: It contrasts with stiff pointed leaves like iris, colorful masses of fall flowers, or fleshy leaves like Sedum spectabile. Lamb's-ears, Stachys byzantina is an ornamental herb with silvery-white woolly foliage. It makes a low mat suitable for the front of a border and has taller stems with whorls of small purple flowers.

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SHOPPING INFORMATION
continued from page 212


paged 158-159.

Blinds: By Levolor. Mirrors: From Sundial Fabricators, NYC 10021.

pp. 160-161


BUILDING FACTS
Materials and equipment in the house on pages 146–151

ARCHITECT: Leung, Hemmler, Camayd
LANDSCAPE ARCHITECT: Stephen Oliveri
CONTRACTOR: Stanley Wierzbicki and Jerri Fuller.

SIZE OF LOT: 4 acres
SIZE OF HOUSE: 1,800 square feet

• STRUCTURE
Foundation: Concrete masonry units on re-infused concrete.
Framing: 2" x 6" spruce exterior, 2" x 4" spruce interior, 2" x 12" fir rafters.

• EXTERIOR OF HOUSE
Exterior walls: 2" x 6" spruce studs, 1/2" stucco over wire mesh over 1/4" plywood, T1-11 textured plywood by Georgia Pacific.
Exterior paints: Stucco integral color camel, T1-11 and trims stained dark gray. Stain by Cabots.
Roof: Red asphalt shingles by GAF Corp., Boonton, New Jersey.

Insulation: Fiberglass batts in walls and roofs by Owens-Corning Fiberglas Corp.
Windows: Fixed insulated glass by PPG Industries. Wood clad awning by Andersen Corp.

Hardware: Schlage Lock Co.


Fireplace: In living room, Fuego. In master bedroom, Zero Clearance Unit.

Hot water heater: 60-gallon by Sears Roebuck.

Heating system: Electric baseboard.

Materials and equipment in the kitchen on page 170

DESIGNERS: Diane Johnson, 833 Dover Drive, Newport Beach CA 92663 and Russell Phinder, Cannell & Chaffin, 3009 Wilshire Blvd., Los Angeles 90010.

Flooring: 12’x12’ white ceramic tile by Handcraft Tile, 1696 South Main St., Milpitas CA 95035.

Countertops & Backsplash: 6’x6’ handmade white and midnight blue glazed tiles by Handcraft Tile.

Cabinets: Custom, birch with high gloss white enamel finish.


On island: antique pewter-type metal sink with Maytag disposal. Foodmatic by Ronson.


**Perennials and double digging**

Climate has something to do with it, of course, but one of the reasons the British do so well with perennial borders like those at Pusey House (page 124) is that they go to the trouble to really prepare the planting area. This involves, first and foremost, double digging. The process is simple, but laborious, although no one who has admired the results could possibly object to the work that went into it. What double digging means, actually, is removing the top layer of soil—a spade’s depth, which is usually 6 or 8 inches—and then cultivating the lower layer of soil to an equal depth, adding humus, lime, and fertilizer as well as sand if the drainage has to be improved. The top layer of soil is then replaced, with more of the same added ingredients, and the bed is ready for planting, with a total depth of a foot or more of made-to-order soil ready for the plants to get their roots into. In laying out the planting beds, Mrs. Hornby used garden hose to establish the outlines. This method consists simply of running out lengths of hose to outline the beds, then moving it around until it looks right. The hose can stay there for hours or even days while the effect is being studied, after which digging can begin, along the line of the hose. Mrs. Hornby used shrub trimmings and cut-off tree branches to simulate the plants that would later grow in the beds, thus giving herself a full idea of height and general proportions to be aimed at.

Pusey House, at Faringdon, Oxfordshire, is open to the public from April 1 to May 1, Wednesdays, Thursdays, and Sundays from 2 to 6; June 2 to October 18, daily. Admission, £1.

**Landscaping by mail**

Many people hesitate to consult a landscape architect about designing the setting for a house. This is understandable, since it is often felt that some architects impose ideas without giving the clients a fair chance to express theirs. Also, many homeowners are put off by the idea of outsiders poking around, measuring and looking into every corner of their private dooryards. Often, too, a landscape architect may not be available, particularly in a small community. But landscape architects can provide creative, workable ideas for almost any outdoor setting.

So, with all this in mind, Carol Smyser, a landscape architect in Chester, Pennsylvania, has set up a system for bringing her own professional know-how to homeowners by mail, without even visiting the property herself. It is the property owner who does the legwork, making measurements and analyzing the ecology according to instructions, and answering questions about how the family lives etc. Based on this information, Ms. Smyser draws up a plan to be put into effect by the owner or a landscape contractor. For information: Landscapes, P.O. Box 685, Broad Run Road, West Chester, Pa. 19380.

Carol Smyser has also written a book *Nature’s Design: A Practical Guide to Natural Landscaping* (Rodale Press $21.95), a detailed guide to the procedures involved in creating a landscape plan that follows the natural rules of how plants grow, water flows, and the sun moves through the years.

**Flower talk**

Congress has been discussing the adoption of a national flower—again. This is fine—those of us who love all flowers love talking about them and hearing them talked about. We’d feel betrayed, though, if any flower were embalmed as a public monument. So let Congress go on talking, but never, please, adopt a national flower.

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6 THE HOUSE YOU LIVE IN. Decorate your home with wallcoverings and fabrics from Imperial's 25-page color booklet. It includes expert decorating advice and do-it-yourself tips on wallpapering dormers, borders, regular ceilings and sloped ceilings. Imperial Wallcoverings. $1

7 KOHLER ELEGANCE. For elegance throughout your kitchen, powder room, or bath, this beautiful 39-page catalogue suggests the ultimate in luxury. It displays a variety of shapes and sizes of bathtubs, whirlpools, sinks, and toilets. All guaranteed finest quality. Kohler Co. $1.25

8 DO-IT-YOURSELF PLANNER. This do-it-yourself planner for a central heating system is a helpful guide to the installation of its Warm Majic fireplace. It covers all essential planning and installation procedures. Majestic.

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Art

BY MARY ANN TIGHE

Designing a brave new world

De Stijl
Hirshhorn Museum, Washington, D.C., through June 27.

A mericans who know the name De Stijl (The Style) generally identify it with Piet Mondrian's painting. But that association is about to be broadened. The staff of the Walker Art Center in Minneapolis, with characteristic panache and exhaustive scholarship, has assembled the first truly complete De Stijl exhibition. First seen at the Walker and now on display through June 27 at the Smithsonian's Hirshhorn Museum are examples of the group's work in furniture design, architecture, typography, painting, and sculpture, along with reconstructions of some of the major De Stijl interiors.

Of the artists who formed the core of this Holland-based movement, only Mondrian has achieved widespread recognition. Yet the influence of De Stijl, from the ubiquitous white walls of today's rooms through the geometric clarity of contemporary furniture, has filtered down to the present, supplying the premises from which the various modes of modernity have been constructed.

And it was this role—De Stijl as the seedbed of modernist vision—that inspired Martin Friedman, the Walker's director, and Mildred Friedman, the museum's design curator (and also the director's wife), to begin the four years of research and planning that this exhibit entailed.

The exhibition begins, most appropriately, with the transformation of the Walker's concourse into the cinema-dance hall of the Café Aubette. L'Aubette was part of the last phase of De Stijl, dating from 1926-28, and represented an opportunity for the movement's founder, Theo Van Doesburg, to apply his theories to a real space. The café was an 18th-century building in Strasbourg, a series of huge interiors that were to be transformed into a social club for the town. Van Doesburg, sculptor Jan Arp, and his wife, artist-designer Sophie Taeuber-Arp, collaborated in turning L'Aubette into a total environment. Every aspect of the space—ceilings, floors, beams, lighting, furniture—was subsumed into the De Stijl concept, becoming what Sergio Pollano has called "an exercise in environmental calligraphy..." This triumph of early modernism was destroyed in the '40s, but now the Walker's staff, working from drawings and photographs, has recreated the hall at 60 percent the size of the enormous original space. What does it tell us about how De Stijl theories operated in practice? Mildred Friedman discovered "that the painted rectangles and squares of primary colors on the wall wrap around corners and erase them. Van Doesburg's idea was to erase the architecture of the space. That was what he meant by the term 'counter-composition.' And that's why he loved the diagonal, its counter-movement."

Any discussion of De Stijl rightly begins with Van Doesburg and his ever-shifting theories. Martin Friedman calls Doesburg "a gadfly, an intellectual, an impresario," and it is all those aspects of his personality that came together in 1917-18, the years when, from the sanctuary of neutral Holland, a group of artists and architects, prodded by Van Doesburg, collaborated on the publication of a periodical called De Stijl. This magazine, which would appear at irregular intervals until 1932, came to be the single link among the group's changing membership. Like most art movements, De Stijl was a

Continued on page 10
Thank Dad for believing you were very special every step of the way.
nonmovement, a very loose alliance of individuals with distinct points of view. There were, of course, De Stijl manifestations and statements of purpose, but never was there any unanimity among the various artists whose names and work were featured in the magazine.

And yet De Stijl did indeed express something that was part of the artistic sensibility of the early part of this century. Since the Impressionists, the disintegration of objects into fragments of paint had taken on a momentum that led to a few practitioners of abstraction by the time the first issue of De Stijl appeared. Kandinsky and the Russian Suprematists were exploring pure color and line in the West. In Eastern Europe, it is fitting that geometric abstraction emerged in a country whose landscape is a grid of dikes that transect rectangles of green farmland.

In Holland, as in other countries, the culmination of late-19th-century concerns was a commitment to a cooperative relationship among the arts. The Arts and Crafts Movement had given Van Doesburg and his colleagues a precedent for their desire for an artistic synthesis. Unlike their predecessors, however, De Stijl artists embraced the 20th century and its machine aesthetic with a passion. Ironically, most De Stijl artifacts were made by hand, but their hard-edged geometry simulates the precision of a machine-made item.

This desire to produce an object of unimpeachable veracity and clarity caused De Stijl artists to ally themselves more with scientists than with other artists. And here is the first and most basic of the contradictions in De Stijl: Despite its appearance of intellectualism and calculation, the underlying concern of the movement was the revelation of inner life, the emotional life of the artist. Why, then, did the De Stijl artists deliberately strip their work of everything but right angles, diagonals, the primary colors, and black, white, and gray?

The answer lies in the search of Van Doesburg and the others who passed through the pages of De Stijl for a universal culture. Van Doesburg believed that "...In the future there will be only one art: It will be a language that everybody will understand. This common language will carry the message of love." These basic forms and colors, then, were signs intelligible to all human beings, transcending geography and culture. They were intended as the direct embodiments of truth.

To be completely true to the principles of De Stijl demanded a rigorous discipline and purified spirit of which, in the end, only Mondrian was capable. Perhaps he sensed this from the beginning; when Van Doesburg first approached Mondrian to join the movement Mondrian turned him away, explaining that his was too individual a vision to ever be accommodated by a group. But in April 1916 in the town of Laren, Mondrian met Bart van der Leek and found, at least for a time, a kindred soul. They became part of The Studio Mondrian, as Mondrian preferred to call it. Mondrian became a zealot. The Walker exhibition recreates his Paris studio of the '20s by means of blow-ups of photos by Delbo and Andre Kertesz. These images show a "walk-in" art work, with Mondrian expanding the concepts found in his easel painting to include the whole environment. On the walls of Mondrian's atelier are primary-colored rectangles, and over them he has placed his paintings. The entire space is color plane on color plane; his existence was permeated by the tenets of Neo-Plasticism.

After his conversion to the rigors of Neo-Plasticism, Mondrian became a zealot. The Walker exhibition recreates his Paris studio of the '20s by means of blow-ups of photos by Delbo and Andre Kertesz. These images show a "walk-in" art work, with Mondrian expanding the concepts found in his easel painting to include the whole environment. On the walls of Mondrian's atelier are primary-colored rectangles, and over them he has placed his paintings. The entire space is color plane on color plane; his existence was permeated by the tenets of Neo-Plasticism.

If the Walker exhibition reaffirms the centrality of Mondrian's role in De Stijl, it also adds new significance to the reputation of a cabinetmaker named Gerrit Rietveld. Most people in this country are unfamiliar with Rietveld's work, which was last seen here in a small exhibition at the Wadsworth.
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Art
continued from page 10

Atheneum in Hartford in 1975. And this relative obscurity is especially remarkable in light of the enormous importance played by Rietveld's chairs, tables, lamps, and interiors to the evolution of De Stijl. Without any prior contact with the De Stijl group, as though moved by the zeitgeist, around 1918 Rietveld created the seminal red/blue chair. The three-dimensional equivalent of Mondrian's plus and minus paintings, the red/blue chair equaled De Stijl's ambitions to be both aesthetically valid and utilitarian. The exhibit includes a reconstruction of a room design made by Rietveld and Vilmos Huszar for the Greater Berlin Art Exhibition of 1923. For this show, Rietveld created an interior done all in grisaille, and the black, white, and blue chair. The three-dimensional equivalent of Mondrian's plus and minus paintings, the red/blue chair equaled De Stijl's ambitions to be both aesthetically valid and utilitarian.

The exhibit includes a reconstruction of a room design made by Rietveld and Vilmos Huszar for the Greater Berlin Art Exhibition of 1923. For this show, Rietveld created an interior done all in grisaille, and the black, white, and blue chair. The three-dimensional equivalent of Mondrian's plus and minus paintings, the red/blue chair equaled De Stijl's ambitions to be both aesthetically valid and utilitarian.

Television
BY GABRIELLE WINKEL

Harrowing drama of human survival

Coming Out of the Ice (CBS) May 23
In 1931, Victor Herman left the United States with his Russian-born parents to work in Ford's automobile plant in Gorky, USSR. Herman, then a cocky 16-year-old, attracted Soviet attention with his athletic ability and record-breaking parachute jumps and was dubbed "the Soviet Lindy." However, when Herman refused to sign a document identifying himself as a Soviet citizen and instead loudly proclaimed his American heritage, he was sent to a series of work camps in Siberia—for 18 years. Herman's memoirs, published in 1979, have been vividly recreated in this two-hour drama, filmed on location in Finland.

Filled with scenes of horror and deprivation, Coming Out of the Ice is the story of an individual's personal struggle to retain a sense of patriotism by refusing to succumb to the surroundings. John Savage succeeds in capturing both the brashness of a young Herman and the sad-eyed pain of his later years. He is ably supported by British actors Francesca Annis (TV's Lillie) as his wife, Galina, and Ben Cross (Chariots of Fire) as General Tuchachevsky, Herman's athletic mentor. And Country-and-Western singer Willie Nelson provides the drama with its most human and hopeful moments as Red Loon, a fellow prisoner who helps Herman sharpen his tools for mental survival.

On your dial: There's something brand-new on radio these days. The Sunday Show, broadcast live from noon to five on National Public Radio (NPR) each Sunday, presents everything from documentaries and sound portraits of artists to art criticism and live performances. It's like being able to listen to the arts section of your Sunday paper—and no dirty hands. Produced with the help of 255 different public radio stations. Check local listings or call (800) 424-2909 for information on NPR.

Books
BY CAROLINE SEEBOHM

Exquisite miniatures of virtuoso prose

As They Were by M. F. K. Fisher, Alfred A. Knopf; $13.95

M.F.K. Fisher's latest work is lyrical proof that Small Is Beautiful. These 21 essays (five previously unpublished) focus on the fleeting moments of life—an encounter with a fanatical waitress, a trip on a Dutch freighter, a night of solitary panic in a blizzard, her first-ever restaurant meal. Many of the essays involve cooking, since Mrs. Fisher's life has centered on the enjoyment of food, and many of them take place in France, where she lived for many years. She evokes both so lovingly that the reader longs to rush to Provence and start ordering dinner.

Her writing, always unpretentious and meticulous, sometimes startling with its brilliance. She is not a great wit, but the ironies of life do not escape her. Her favorites in the collection describe her meeting with a true innocent (the angel Israel) and the apotheosis of the Gare de Lyon, a virtuoso sketch of pointillist prose. That's it, of course—M. F. K. Fisher is the Seurat of the genre.
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Movies
BY DAVID DENBY

Annie engineered for the big screen

Monster film musicals, by their very nature, are overpowering and impersonal. Indeed, a degree of boredom seems built into their very structure. Deafened, eyes glazed, we sit there watching the huge production numbers wheeled into place. If we're lucky, the camera will sweep back and forth across the sets in perfect coordination with the performers. More typically, the camera is relatively immobile, staying well back from the singers and dancers in order to get everybody in (mustn't miss out on those huge sets, either—they cost a fortune); often, famous performers or fantastically talented younger ones can be seen desperately trying to make an impression in the middle of a musical traffic jam. And whether the numbers are done well or poorly, we're more likely to admire them as feats of engineering than as an expression of emotions heightened through song and dance.

And so with Annie, the most expensive motion picture ever made (the price has been estimated as high as $55 million). It's not a terrible movie like Hello, Dolly! or Paint Your Wagon or The Wiz. In fact, some of it is rather good. But it's still depressing, fatiguing, and remote. Just look at the face of the little actress who plays Annie, Aileen Quinn. Plastic-looking flesh, synthetic red curls, painted freckles... Can there be anything more repellent than as expression of emotions than a tiny professional charmer? She plays an orphan who has spent her 10 years waiting for her parents to claim her, but that face expresses only one emotion—the pleasure of performing, of holding everyone's attention.

John Huston, an unlikely choice for this material, has made many great films, but he's far removed from the emotional world of children. Apart from Aileen Quinn, the other little actresses in the New York orphanage are charming looking, but Huston doesn't seem very interested in them. They're given a shot or two, a touch of characterization, and then they're pressed into the next number. Huston seems closer to the orphanage mistress, Miss Harrigan, played by Carol Burnett with great comic panache. One thinks back to other lady drunks—Clare Trevor in Key Largo and Susan Tyrell in Fat City—and one sees the same combination of folly and pathos. Lurching through doorways, staggering up and down stairways, her lower lip soft and loose, her eyes staring wildly at any man who comes near, Burnett's libidinous Miss Harrigan goes well past caricature—she's a comic creation worthy of Dickens. And Albert Finney's Oliver Warbucks, with his thick back, shaved head, and overemphatic American speech patterns (Finney seems to have imitated Huston himself), has a kind of lumbering vitality that becomes rather moving; Finney shows us Warbucks's soul breaking through his awkward, heavy body.

Charles Strouse's tunes have a conventional Broadway upbeat sound, and the numbers, choreographed by Arlene Phillips, are all briskly efficient: The children stack their plates and towels in rhythm during the opening, cleaning-up-the orphanage routine; at Daddy Warbucks's mansion servants polish floors and statues and flip each other across the open marble spaces in their cleaning-up number. In both cases, the numbers are built up out of many quick shots edited together, so one gets almost no sense of the dance as a whole. (One never does in monster musicals.) Ann Reinking, as Warbucks's loving secretary, unfurls her powerful legs in one brief sequence, and she's as exciting to watch as Cyd Charisse was 30 years ago. But her number has nothing to do with what she's feeling (love for Mr. Warbucks), and this is true of all the dance numbers. In the end, they are there not to express anything but to keep the show moving and to give us something to admire.

Richard Moore's lighting is so bright that any possibility of atmosphere has
been ruled out. Even the orphanage is as mercilessly lit as a department store, and some of the big set pieces—the 1930s New York tenement street, the grand finale outside Daddy Warbucks's mansion—have the depressing, wholesomely overactive appearance of Disneyworld on a crowded Sunday afternoon. I think kids may enjoy bits and pieces of this movie—the final chase-rescue sequence is quite exciting—but if you really want them to get emotionally involved in a musical, then take them to see revivals of The Wizard of Oz and Oliver! Those were two big movies that never lost their sense of human scale.

Architecture
BY MARTIN FILLER
Rhode Island Lines: The rich architectural heritage of our smallest state is being celebrated in "Buildings on Paper: Rhode Island Architectural Drawings, 1825-1945," an exhibition of 300 original renderings being held simultaneously at the Rhode Island School of Design Museum of Art, the Rhode Island Historical Society, and Brown University's Bell Gallery in Providence through June 19. At right, a detail of architect Richard Morris Hunt's scheme, circa 1890, for iron gates for Marble House, the Newport "cottage" of William K. Vanderbilt, built from 1888-92.

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Kilims: Last frontier of Oriental rugs

Once disdained by serious collectors, kilims are now prized for their bold graphic impact and affordability.

By Alix Perry

Virtually unknown to the Western world until a mere decade ago, kilim rugs have become one of the collecting market's most lucrative investments. The bold, primitive colors and abstract designs of these weavings work surprisingly well with traditional and modern interiors alike, bestowing them with a flattering yet unpretentious richness. U-shaped banquettes adorned with kilims and yastik pillows are among today's most imaginative solutions to shrinking living space. And when used on walls, kilims play the same insulating role tapestries did in European castles. It's no wonder they have a special attraction for today's collectors, decorators, architects, and house and apartment dwellers.

Long rejected as the poor cousins of Oriental pile rugs, kilims are flat-woven, predominately woolen pieces. Produced by the nomads and villagers of the Middle East, Caucasus, Balkans, Afghanistan, and North Africa, they have only recently won their prominence on the market. Unlike their pile counterparts—which they precede by perhaps centuries—they were traditionally woven by a family as a vital part of the bride's dowry. Down through the centuries, certain techniques, patterns, motifs, and traditional colors were faithfully yet creatively executed, until just a few decades ago when the prospect of commercial gain corrupted their production and the links with the past were severed forever.

Kilims first appeared in the West, many as wrappings of Oriental pile rugs, during the great wave of Oriental rug collecting of the 1900s. However, the spark of enthusiasm for kilims died out during the Depression. Until the last decade, the kilim was for the most part considered an inferior tribal art of little value. Then in the late 1950s came a radical change in taste and fashion and with it a new attitude toward kilims. Particularly instrumental in renewing interest, according to Marian Miller of New York, the first recognized American kilim dealer, were the Peace Corps volunteers who returned from Turkey and Iran with native weavings. Another factor in the popularity of kilims, in the opinion of New York dealer Doris Leslie Blau, “is a definite correlation between the emergence of the kilim in this country and the diffusion and acceptance of abstract modern art.”

Gradually, younger collectors, decorators, and architects rejected the traditional and formal floral-patterned Persian rugs for the bolder, more vibrant kilims. And by the early 1970s, young people with limited budgets who could no longer afford the soaring prices of Oriental pile rugs were turning toward kilims.

This new decorative trend responds with the radical change in American lifestyles,” explains Mr. Davies, “from a formal one, typified by the European-style drawing room and Persian rugs, to a far more casual way of living in which kilims play a vital, versatile role.” The West Coast and the Southwest, because of their warmer climate and more relaxed lifestyles, have been particularly receptive to the bright high-impact images and light texture of kilims, according to Houston dealer William Gardiner. Also, dealers from these areas are often younger and not tied down by the Oriental rug tradition. Those who had the foresight to invest in kilims before today are fortunate. The average collectible piece worth $100 to $200 ten years ago has gone up at least tenfold, according to Dennis Dodd, kilim and Oriental rug collector and American editor of Hali. “Since 1976,” Mr. Davies states, “last year’s retail price has been roughly equivalent to this year’s wholesale price. The latter has been climbing at an average pace of 30 percent a year. However, Chicago dealer Joseph Fell feels that prices can double only so many times within a single decade and...

Continued on page...
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eventually level off.

The recent Iranian and Afghan troubles have further contributed to the dizzying price increases affecting the kilim market. "The Persian pieces that came in by the bales and made up much of the kilim stock of the 1970s have dried up, and now there's simply not that much choice," comments Stephen Croft at Oriental Rugs, Ltd., in New Orleans.

"It's difficult to generalize about price," says Dee Febba at Anatolian Arts in Washington, D.C., "because it depends entirely on the individual quality of the piece." Color, dye, age, texture, and design of kilims have far more weight than a piece's geographic origin—which is less true of Oriental pile rugs. John Edelmann in New York (the rug specialist at Sotheby Parke Bernet before he started a rug and textile auction house of his own) adds that the smaller pieces generally sell for twice more per square foot than the larger and more decorative pieces because they are easier to work with in today's more confined living spaces.

The bold geometric simplicity of Caucasian kilims has perhaps the most popular appeal and, according to Alan Kennedy, attracts the highest auction prices, ranging from $1,000 to $4,000.

Among the most prestigious large floor pieces are the Anatolian (i.e., Turkish) Karaman kilims, characterized by medallions inscribed within framed borders and frequently by a white cotton background and indigo and red hues. Nineteenth century pieces in mint condition range from $6,000 to $10,000.

Thracian, or Balkan, pieces have not that much choice," comments Steven Croft at Oriental Rugs, Ltd., in New Orleans.

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Establishing the American auction record. Among the most prestigious large floor pieces are the Anatolian (i.e., Turkish) Karaman kilims, characterized by medallions inscribed within framed borders and frequently by a white cotton background and indigo and red hues. Nineteenth century pieces in mint condition range from $6,000 to $10,000.

Thracian, or Balkan, pieces have had a considerably slower appreciation. Since kilim production dates back 30 to 40 years, they are available at astonishingly affordable prices. Marjorie Lawrence at the Pillowry in New York says their Tunisian pieces sell for $50 to $1,950.

The relatively unknown Moroccan kilims, more restrained in design and color than the Tunisian pieces, will almost certainly go up in value in the near future. They are the subject of an exhibition entitled "From the Far West: Carpets and Textiles of Morocco" showing this fall at the Elvahjem Museum in Madison, Wisconsin.

Likely to become prominent on the market are the traditionally undervalued djidjims (brocaded rugs). Primarily from Turkey and Iran, they now bring only about $200 for the 40- to 50-year-old pieces. Previously rejected for floors because of their fine, light texture, these lovely brocaded rugs offer a quality of bright and charming designs, including stylized animal and vegetable motifs. They are most attractive fulfilling their traditional role—as portieres, wall hangings, bedspreads, and furniture coverings.

Tight budgets should explore the rich variety of non-rug pieces, including yastiks ("pillows" in Turkish) and grain, salt, and bedding bags. They range from as little as $50 all the way up to $5,000 depending on age, condition, technique, and design. According to Arky Robbins at Baktiari Oriental Carpet Gallery in San Francisco, these "neat little packages" are desirable collector's items exhibiting all the flatweave techniques, including sumak—the most sought after—djidjim, zili, and slitweave.

Those intent on starting their own collection of kilims should do so carefully but also with a sense of adventure.

Our advice:

1. Do not be prejudiced against chemical dyes, introduced as far back as the 1870s. States Mr. Dodds: "We would be surprised by the synthetic dyes in

Continued on page 32
A designer works at home... regional decorating, newest flower arrangements... Chicago loft living

By Elaine Louie

There is no better place for an au courant designer to try out a new idea than on his own home. Future clients can ooh, aah, or kvetch, but it won't cost them a cent. Gone are Angelo Donghia's deep green walls, pristine white moldings, and bleached hardwood floors in his Georgian townhouse in Manhattan. The new look includes creamy banana moldings, violet walls, gilded covers on chairs, and sang de boeuf floors.

What distinguishes the Californian from the Southerner, the Sun Belt inhabitant from the New England Yankee? Not just regional accents and cuisines, but decorating passions. Robin Roberts says, "In Southern California, it's hard to sell fabrics with flowers to be placed by windows because people have gardens and don't want upholstery prints to conflict with the natural view. Northern California has a taste that's similar to New York and Boston. All these people often live in boxes and think little about fresh, imaginative fabrics with dark or black grounds. The rooms are small and more at night. In the Sun Belt, today says black ground chintz, wool, silk or satin. The people like the wonderful quality of daytime light. They also want to come in and sit down in their short shorts and suntan oil. The Pacific Northwest likes wool and wool mohair. The people of the Deep South, who love the past, prefer 18th-century, French and English designs."

The rich love chintzes. Mario Buatta, known for his friendly flower-spattered chintzes and oil pairs, strung on chartreuse satin ribbons, just finished decorating Henry Ford's new house—"very English, cozy, and full of color"—and is just taking on singer Billy Joel's Manhattan townhouse—"traditional, with handcrafted lamps, and furniture."

Not everyone loves an anthurium. B. J. Turner, manager of Primavera, the Los Angeles florist, reports that the newest flower arrangements are stylistic and architectural: "One or two Anthuriums, pink, or white—fresh flowers, or a few lilies, the very strong purple rods." In Illinois, Mel Lange, owner of Crest Fine Flowers in Wilmette, separates the au courant flowers into two groups. "The people who live in French drawing rooms among Louis XIV furniture want the opulent, formal, and stylized French mixed bouquets of garden-like flowers. The young moderates want the leggy and sparse flowers like bird-of-paradise and anthurium, along with the bulbous flowers like amaryllis and hyacinth." Lange reports yet a third trend. Rather than having only a few mixed flowers in leaf flasks, such as a freesia, a tulip, and an anemone, there is a move toward massing an enormous bouquet of one kind of flower in fat bowls.

Eileen Grau wasn't the only designer of the '20s. People are rediscovering the work of other designers of that era such as Robert Mallet-Stevens (1886-1948), a French architect influenced by Charles Rennie Mackintosh and Josef Hoffmann. Mallet-Stevens designed a street of residences in Paris that bear his name, a seaside villa in Hyères for the Vicomte and Vicomtesse de Noailles, and a lacquered metal dining chair, which works equally well in offices. Designer Betsey Johnson has 12. A single chair can be a wedding gift. It comes in black, hammered gray, Chinese red. Made in Italy for Ecart International, it's $210 at Furniture of the Twentieth Century or Turpan Sanders, both in New York.

The avant-garde of the retired set in the Windy City doesn't go to Florida. It moves to Printers Row, the three-year-old loft area of Chicago, located in the South Loop. Blessed with the city's support (landmark-status designations, new asphalt streets, gas lights), Printers Row buildings are mainly concrete, with spaces ranging from 1,700 to 3,600 square feet, that are sold raw to the individual, who's responsible for his own rehabilitation. Julie Reanck of Julie Reanck & Associates, a kitchen design concern, is a veteran Printers Row resident, and has worked on five lofts in that area. Every loft is singular, she says, ranging from High Tech replete with restaurant ranges and the Traulsen restaurant refrigerator, to floors of hard oak or teak laid on the diagonal or set in with mosaic tiles. Accents include serpentine glass-black walls, arched entries, stained glass, and a Jacuzzi. Besides Printers Row, the next loft area is in the Merchandise Mart area.
The bedtime story is more important than the bed.

It doesn't matter if it's a four-poster bed covered with a canopy or a bunk bed covered with a quilt. What does matter is that bedtime is a special time for parents and children to be together. A quiet time for love and reassurance.

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Fragrance can be a distinctive vanguard, with subtle power to charm, delight, entice. Françoise de la Renta knows that, and a cloud of fragrance always heralds her arrival. "I love straightforward people," she says. "I'm that way myself. And so is my perfume." She's worn Oscar de la Renta, her husband's fragrance for women, "for years. Once I choose a perfume, I stick with it." Pleasant and fresh, it's Mrs. de la Renta's greeting wherever she goes. How do people react to her aura? "They love it. I'm often stopped in shops or on the street and asked what fragrance I'm wearing. And cab drivers love me!" To keep the scent memorable, Françoise layers eau de toilette or perfume over body lotion, "but I have no rules about wearing it. Some days I use a lot, some days just a little. My fragrance reflects my feelings, my mood, and it changes as I do."
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Many of us equate "sun damage" with a few days of painful sunburn, and without a second thought, proceed with our warm-weather plans for a summer tan. This year, in light of the facts, it may be time to reassess this "ideal look," and make protection a watchword. The cold hard facts about the sun: It's not just tanning; it's also damaging. Once the sun's rays erode the skin's protective layers, making it more susceptible to injury, the sun's rays can actually penetrate the skin, disabling the skin's natural repair mechanisms and resulting in cancer. Even if you're not outdoors, where concrete, shiny metals, and sand increase the amount of ultraviolet light reaching your skin, you're still being exposed to it, even while photosensitizing when working under fluorescent lights. So it's important to protect your skin from ultraviolet light and other damaging effects of the environment.

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Pino Silvestre, from the Venetian fragrance House of Vidal, is a delightful men's cologne in the European tradition. Distinguished by a topnote of cool Venetian pine, the woody-citrus bouquet of Pino Silvestre wears especially well in warm climates. The fragrance is spiced with bergamot, sage, lavender, and dries down to a heart of musk, sandalwood, vetiver, and amber. Its fresh, clean scent is equally suitable for women as a springtime refresher, so plan on sharing the wealth. A classic in Europe, Pino Silvestre will be available in June at fine department stores coast to coast. The 2/-ounce eau de cologne atomizer, $18, is a convenient size for jacket pocket or gym locker. After-shave, cologne splash, deodorant, and soap round out the line.
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COLLECTING

continued from page 22

the so-called pure vegetable-dye pieces if there were only an established means of distinguishing between the two. According to John Edelman, as long as they are traditional in design and harmonious in color, 20th-century kilims with synthetic dyes will go up in value, although less then top-quality pieces. Caution: Stay away from pieces with synthetic dyes if they are streaked and significantly faded as a result of washing and exposure to sun.

2. "Collectors should do their homework," urges Mr. Dodds. Familiarize yourself with kilims: read, go to auctions and garage sales, speak to reputable dealers, and if possible, visit the Textile Museum in Washington, D.C., the only permanent kilim collection of note in the United States. Be on the constant lookout for special kilim and flat-weave exhibitions.

3. "Look for a piece with special character," recommends Michael Groan of Sotheby Parke Bernet. "Perhaps one with a human or animal figure or some other unusual feature." The pictorial Tunisian kilims of the Gafsa type are in this vein. Among the motifs to look for are scorpions and snakes, woven as a protection against these same crea-
tures; the ram's head, symbolic of the most revered sacrificial animal; and seven, eight, or nine rows of the Tree of Life motif, a reminder of the veneration for the beech tree.

4. "Collectors with limited budgets should worry less about condition," advises Margaret Sobotka at the Rug Loft in New York. Although they may never equal the value of an intact piece, inexpensive fragments from kilim rugs and bags are extremely striking when framed or made into pillows.

5. Don't hesitate to exchange pieces with dealers and private collectors. As your eye becomes more accustomed to kilims and you become more knowledge-
able, your tastes will invariably change; it's all part of an exciting learning process.

6. Above all, buy what you like best. Perhaps most telling of all are these words from experienced kilim collector and author Yanni Petsopoulos: "When all is said, and the arguments about age, materials, and origin are exhausted, it always comes back to the taste and pleasure one derives from these wonderful things."

Alix Perry is the American associate editor of Hali, published in London, the only international magazine devoted to Oriental rugs and textiles.

□ Auction action — painted furniture

Almost quicker than you could say lapis lazuli, Isabel O'Neil could tell you how to simulate it with a painted finish—instructions she developed to revive and update techniques of 18th-century craftsmen—lacquer, gold-leafing, faux-bois, and other fantasy finishes such as marble, malachite, bamboo, and tortoise shell. After 25 years, the Studio Workshop bearing Miss O'Neil's name is still going strong and is now the only workshop in New York, you can bid on decorative objects and furniture (many of the pieces donated by 10 antiques dealers) exquisitely finished by Workshop students in consultation with 19 interior designers. Tickets are $25 per person for cocktails and the auction and—by advance sale only—$100 for cocktails, auction, and dinner dance. Proceeds benefit the nonprofit Isabel O'Neil Foundation: (212) 348-4464. Presale exhibition: May 21-25.
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What's happening in housing

A report on new building materials and latest looks for the bath

By Jean Spiro Breskend

Housing for the '80s changes

According to the National Association of Home Builders, the home of the '80s will be smaller, built on less ground, more energy efficient, and more expensive than its 1970s counterpart. Demographics play an important role. The increasing diversity in households—a bigger singles market, smaller households, fewer children, divorced men and women, first-time buyers, and empty-nesters—means different solutions to different problems. The backbone of the housing market will be two-income families. As a result of smaller families and economic pressures, we will see more combined use of space (the "great room" concept replacing living-family-dining room complexes). There will be an increase in the construction of attached housing and condominiums, with clustering of units that meet high-density requirements but also provide privacy, individuality, and surrounding green belts. And the number of rehabs will grow with people remodeling instead of moving. Says Martin M. Mintz of the NAHB, "We do not have unlimited supplies of either the material resources or energy resources that are essential to the continued growth of the shelter industry. We must make adjustments in our technology, our perceptions, and our attitudes."

Model house on convention floor hit of show

Housing magazine's model house, 36 feet wide and 80 feet long, with two master bedrooms, a greenhouse, loft, detached office/bedroom, three redwood decks, and lots of space-stretching ideas, created quite a sensation at this year's National Association of Home Builders show in Las Vegas. Originally built in Southern California, it was disassembled and transported in seven trucks to Las Vegas, where it was reassembled on the convention floor. Believing that down-sizing and high density are the way to solve today's housing demands, the magazine wanted to show builders and manufacturers that affordable, low-maintenance, energy-efficient homes can also be luxurious in both space and amenities. The design team (Berkus Group Architects and The Childs/Dreyfus Group) took into consideration that recreation, entertainment, and work are increasingly based in the home.

New ways with windows

Lots of new styles are related either to energy concerns—bringing in natural light, air, and solar heat—or to the burgeoning rehab and restoration market. Caradco, Pella, and Wasco have introduced energy-efficient venting skylights to meet changing lifestyles and a demand for integrated windows and skylights. The trend is epitomized by Caradco's modular greenhouse addition, which combines operable units, fixed panels, patio doors, and skylights. Of interest architecturally are wood-framed fanlights by Marvin, decorative octagons, rounds, and rectangles by General Aluminum, and a 90-degree box bay casement window by Andersen.

Creative options in laminates

New color systems allow designers and architects to work with tints and shades of different hues, in graduated steps like paint charts. Formica's Color Grid system, consisting of 72 hues arranged in chromatics and neutrals, is quite sophisticated. Color Quest by Wilsonart includes fashion hues such as Khaki Brown, Khaki Green, Peach, Mauve Mist, Shadow (warm gray), Canna (red), Brick (terra cotta) and Ming Teal. Also from Wilsonart is a new service in laminates: 26 drawer and door designs offered with working drawings and details on hardware and wood or metal trim.

Stylish looks for baths

Soft lines, finishes, and colors predominate. Lots of brass fittings with acrylic, gemstone, and porcelain handles. And all add up to elegant, luxurious, sensual styling. New matte finishes for lavs, tubs, and toilets are part of the look and also said to hide water marks. Eljer calls its low-luster sheen "Sateena Natural," a warm off-white. American-Standard's finish is "Velvet," in bone and blue. European influence is seen in Water Jet's fixtures from France in soft pastels and in rounded sculptural shapes that are flowerlike. Faucets from Artistic Brass combine solid brass with Wedgewood's classic blue-and-white Jasperware. New fixture colors: Kohler's French vanilla and American-Standard's Sterling Silver, a paler gray than Kohler's. Also newsworthy: clean-lined laminate bath cabinets with open and closed storage by St. Charles, and an integrated countertop consisting of an Eljer basin glazed to match American-Olean's Tuscan ceramic tiles.

Style show in ceramic tile

Natural rustic looks and tinted neutrals are in. New glazes added to Franciscan's Terra Grande collection include pink, celadon, light blue, light yellow, light gray, dark gray, and satin black. Ideal for solar designs: American-Olean's Quarry Naturals, which are blended shades with a warm, no-shine textured surface. Also from American-Olean, a new creamy off-white called Almond and a soft, warm gray in the Primitive Encore line for floors, walls, countertops.
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—Chris Pane

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Diet city

When you try to lose weight do you lose your mind as well? Here's a plan that keeps all of you in shape—The I Love New York Diet

By Gael MacDonald Wood

In a city where world-renowned restaurants and fine food shops beckon from every street corner and where being the first to discover a delicious new food source has become a favorite urban pastime, it should come as no surprise that living in New York can be very hazardous to your waistline. What is surprising, however, is that New York provided the inspiration for one of the most effective, nutritionally balanced weight-reduction diets ever to hit the best-seller list. The I Love New York Diet, written by Bess Myerson and Bill Adler (William Morrow & Co., $11), not only sheds pounds quickly and safely but is simple to follow, inexpensive to maintain, and has been recommended by doctors and nutritionists around the country.

The I Love New York Diet has an interesting history. It is based on a diet originally developed some 25 years ago by Dr. Norman Jolliffe, Director of the Bureau of Nutrition at the New York City Department of Health. Dr. Jolliffe's diet was tested on 1,100 volunteers and proved so successful that not one failed to lose the desired amount of weight within a relatively short period of time and—best of all—95 percent were able to maintain their weight loss.

This was due to the diet's positive-reinforcement training, which teaches dieters how to repattern their eating habits. Most dieters found that while they were on the diet, their general health improved and they seemed to have more energy.

Why haven't we heard about this great diet before now? "Unfortunately," explains Dr. Myron Winick, Director, Institute of Human Nutrition, Columbia University, in his foreword to The I Love New York Diet: "as happens with many sensible and healthful ideas, the diet never received the publicity that it should have." Quite a few doctors recommended it, and if you knew enough to call the New York City Department of Nutrition you could obtain a copy, but the small city department responsible for the diet had neither the funds nor the capabilities to mount a publicity campaign such as we see with most fad diets today.

Along came Bill Adler (a New York literary agent) and Bess Myerson (former Commissioner of Consumer Affairs for New York), who both discovered the diet after trying countless others and were amazed to find that this one worked so well.

In their own personal searches for a workable diet they had both become thoroughly alarmed at the proliferation of fad diets, many of them nutritionally dangerous, that offer quick and magic solutions to desperate dieters so eager for instant results that they don't bother to check out the validity of the diet's claims. Most people don't realize that, despite the many advances in nutritional science, a great deal remains to be learned about individual diet and weight control. "And because even the best diets are subject to some controversy or criticism, you should approach any new diet scheme with caution and a lot of good old-fashioned common sense," advises Bess Myerson.

"Be wary of any diet that relies solely on only one type of food or completely eliminates one of the major food groups. Remember—the smart dieter will always seek the advice and counsel of his or her own physician before taking up any diet or exercise plan."

Bill and Bess decided to work together to present the world with The I Love New York Diet—a version of the Department of Nutrition diet that offers no magic solutions, just good nutritional sense. The diet has already worked for thousands of New Yorkers, and if it works here in this city of overwhelming eating temptations, it will work for anyone anywhere.

One of the most important features of The I Love New York Diet: The nutritionists who developed the basic diet realized that in order for people to lose weight and keep it off, they had to change their eating patterns too. "As a nation, we are hooked on instant gratification," says Bess Myerson. "We want to feel better immediately, lose all those pounds tomorrow, and we don't understand the struggle involved in working through a lot of complex emotional patterns that usually contribute to our bad eating habits."

The I Love New York Diet was designed to satisfy the dieter's physiological and psychological needs by utilizing three scientific principles. First, by decreasing the proportion of fat and increasing the proportion of proteins and carbohydrates, the dieter eats the same amount of food but actually consumes fewer calories—a gram of fat has almost twice as many calories as a gram of protein or carbohydrate. Secondly, the higher proportion of protein increases the amount of lean muscle tissue in the body while, at the same time, it decreases the amount of fat tissue. The result—a dieter who looks and feels slimmer. Third, the high-fiber snacks in the diet expand in the stomach to produce a sensation of fullness. The diet also features a unique eating sequence—Adler and Myerson's most significant variation on Dr. Jolliffe's basic diet—providing a powerful incentive not to cheat.

The I Love New York Diet essentially consists of three parts: A seven-day "crash" diet that provides three meals and four snacks a day to prevent hunger pangs. It is very simple—no calories to count, no portions to weigh, and no decisions to make. However, the crash program has to be followed exactly as written—no additions, subtractions, or substitutions, and no skipping meals. After the first week most dieters report weight losses ranging from 6 to 8 pounds. As with all

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diets, some of that initial weight loss is fluid, but after that is lost the fat begins to melt away. After that first week you are rewarded with the eating-holiday phase of the diet—seven days of a less restrictive diet, which includes such goodies as pasta, potatoes, even desserts and wine. This regimen too must be followed carefully. You will not regain any weight on it—in fact most people will lose another pound or two.

If you need to lose more weight following the eating holiday you simply repeat the seven-day crash program alternating it with the eating holiday sequence until you reach your desired weight. It is important to know that the seven-day crash should always be followed by the eating holiday in order to maintain a good nutritional balance. "Rigidly restricting calories for a short period of time is not harmful to a normal person who is overweight," says Dr. Daniel W. Foster, professor of internal medicine at the University of Texas Health Science Center in Dallas. "The use of a "treat technique" such as the eating holiday featured in The I Love New York Diet can be very helpful. Psychologically, it's very important for a dieter to know that he doesn't have to follow a rigid diet without letup, and he is much more likely to follow a weight-loss program faithfully if he is rewarded periodically with more food or a favorite snack."

Once your weight goal is reached, you graduate to the I Love New York Lifetime Stay-Slim Maintenance Program—an easy-to-follow, well-balanced regimen to keep your weight steady and your psyche satisfied.

The Myerson-Adler book includes daily menus for the crash diet and eating holiday phases of the diet plus sample menus for the stay-slim program. There are even individual menu order forms for each diet day, which can be clipped out and handed to your waiter should you be dining out. In addition to menus, the book offers answers to questions commonly asked by dieters, some fool-proof diet tips, how to avoid temptations, advice on exercise, a few success stories for inspiration, and an intriguing variety of stay-slim recipes—Balkan eggplant, salmon steak baked in wine, chicken liver kabobs, even a Viennese orange chiffon cake.

"We decided to name this plan The I Love New York Diet because it represents our city at its concerned best," writes Bess Myerson. "But it's a diet for anyone, anywhere. You can stay on this diet comfortably whether dining in a restaurant or at home. And best of all, what you'll be eating will be so familiar to you that you may have to wear a string around your finger to remind yourself that you're on a diet."
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ERIC TENNEY is one of today's most beloved and accomplished animal artists. An award-winner at the prestigious Edinburgh Festival. Featured in important exhibitions at London's Tryon and Sladmore galleries. And internationally acclaimed for his portraits of the endearing animal characters of the best-selling book, "Watership Down." His works are sought after on both sides of the Atlantic.

Now, for the first time ever, the artist has turned his talents to a medium that collectors especially prize: fine porcelain sculpture. The result is a work of pure magic, called "Fascination." Crafted in fine, hand-painted porcelain, this delightful work of art will be issued at the very attractive price of $75—which may be paid in three convenient monthly installments of $25 each.

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PLEASE PRINT CLEARLY
When a salary cut is a tax advantage

New salary reduction plans let you set aside income

By Paul Gross

One of the hottest new fringe benefits is, of all things, a pay cut! It's no joke—your company may soon offer you a salary reduction plan that will let you put some of your current salary or part of an expected raise into a retirement plan. The income you set aside for the plan is not touched by taxes until you withdraw it. Meantime, it can compound tax-free. If it is invested wisely, it will grow at a far faster rate than an investment without that tax advantage.

Some companies will even match part or all of your contributions to encourage as many employees as possible to participate. That's important from the corporation's point of view. The plan cannot discriminate in favor of highly paid executives, so the more lower-pay employees participate, the safer the plan from an IRS challenge.

The combination of a salary reduction plan and an IRA can help you dramatically reduce your taxes. For example, if you have a taxable income of $30,000 a year, the federal income tax would come to $7,172. If you put $2,000 into an IRA and 10 percent of your income ($3,000) into a salary reduction plan, you would cut your taxable income down to $25,000. That would lower your federal income tax to $5,362. In essence, a $5,000 investment in retirement plans cuts your tax load by 25 percent—not a bad return for any kind of investment. And that's not even counting the tax deferred return you will be earning from the investments in these retirement plans.

A salary reduction plan could also help you cut your social security taxes if you earn less than $32,400 in 1982. The money you put into it reduces your wage base, which is what the social security tax is based on. Contributions to an IRA only lower your taxable income, not your wage base.

Of course, if you're approaching retirement age, lowering your wage base probably isn't a very good idea. Your retirement benefits as well as your social security benefits will probably not be increased by any income you set aside during your working years. The more you lower your wage base, the less retirement benefits you can expect. In a sense, a salary reduction plan is like a super IRA, which anyone can now open and fund with up to $2,000 a year. To begin, you may be able to put more than $2,000 a year into a salary reduction plan. How much you can contribute to this type of plan depends on your salary and how your company sets up its plan.

Second, it may well be easier to get money out of a salary reduction plan than out of an IRA, as there are no penalties for prematurely withdrawing money from a salary reduction plan. By contrast, you would have to pay a 10 percent penalty for any funds withdrawn from an IRA before you reach the age of 591/2.

Money can be pulled out of the plan if you leave the company, are disabled, reach 591/2, face a financial hardship, or die. You would simply go before a company committee to explain why you need to tap into your funds. Whether you succeed or not depends on how strict the committee is—and how "financial hardship" is ultimately defined. Some compensation specialists think it will cover financial burdens such as college tuition, mortgages, and large medical bills.

Third, you also get a tax break when you withdraw money from a salary reduction plan. The money you take out is eligible for 10-year forward averaging. Here's how it works: You take 7/10 of the amount you've withdrawn from the plan and find out the tax a single person would pay on that amount. Since it is taxed separately from any other income you might have, it will be taxed at a rate lower than your regular marginal tax rate— which can be as high as a 50 percent rate. For example, a single person who had a taxable income of $30,000 a year would be in the 40 percent bracket. That means a withdrawal from an IRA would be taxed at up to a 40 percent rate.

The only tax break you get is that you can use regular income averaging to lower your taxes. While that will help a bit, it probably will not bring your tax liability as low as 10-year forward averaging can.

Since most companies will simply tack a salary reduction plan on to their other qualified retirement plans, the amount you'll be able to put away will depend on the company's other profit-sharing and pension plans. That's because contributions to defined contribution pension and profit-sharing plans cannot exceed 25 percent of your salary. If your company already offers a generous program of retirement plans, it may not have enough leeway to add a salary reduction plan that allows you to put away a substantial portion of your salary.

Whether or not your company offers you this plan also depends on its size. The larger the company, the more likely it is that it will look into this type of plan. For one thing, larger companies have the support staffs in place to handle the paperwork that this kind of plan involves. For another, larger companies tend to be more generous than smaller ones. Unless the company makes a substantial contribution to the plan, most lower-paid employees probably will not be interested in it as they will not feel they can afford to give up some of their salary, despite all the tax benefits.
"Yeah, I used your special fly. No!... it's bigger than that! Must be the granddaddy of that one Harry got last year. I'd say it's about... well, let's just say it's lucky we all like fish."

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Decorating Made Easier

New designer collections coordinate furnishings for you

So many decorating hours go to running around looking for things, rooting through tote bags full of swatches, making trips back and forth to the paint store for a better match. Now some of the legwork will be taken out of the whole process: Department stores are opening design shops, akin to the fashion designer boutiques, where a soup-to-nuts range of furnishings is available. Fabrics and wallpapers are staples; coordinating items exist for every room in the house. Here, some of the designers speak:

Gear's hand-loomed wool "Sweetheart" throw; stoneware candle holder; "Apple Yard" currant appliance cover and berry cotton fabric; egg soaps; "Shirt- ing Plaid" and "Small Grid Press" wallpapers; "Mama Bear" toy.

I was decorating a converted barn and found no consistency among fabrics, wallpapers, and other materials available, so I really developed the collection to fill my own needs. It is based on familiar American themes, reinterpreted in a new way. Most people have a favorite color; using one of our monochromatic groups, a person with no special design training can pull together a look easily."— Raymond Waites, Gear

My collection is about the spontaneity of the quick line—it's free, not studied. Aerobics is a metaphor for energy in design, and the ease of the group permits a variety of uses. These are timeless patterns (I don't believe in trends) for a contemporary world. And they're not sexist; I hope they'll also be used by men, the forgotten sex."— Jack Prince, Aerobics

To me, good design is the reorganization of something that already exists. Here, I was inspired by my childhood in Norway and time I spent as an adult in the Far East. The result? A cross influence of Oriental motifs in bright, fresh Scandinavian colors. Everything is tailored to the needs of the do-it-yourselfer, down to the paint and staple guns sold right in the shop."— Inger McCabe Elliot, HomePort

Most men and women buy clothing from season to season by the same designer. I think people will start to build collections for their homes in the same way. I am first a decorator; my line has that stamp. It's romantic and directed to a sophisticated taste. And it includes everything but the furniture. That should be ready a year from now."— Angelo Donghia, All Through the House
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...More Decorating Made Easier

People are moving away from junk food and from junk fabric. My collection is made up of naturals: linen and cotton. I am interested in things that are simple, practical, and beautiful. The busier women are, the more a home should be simplified, not over-designed. These woven stripes, for me, are almost like a solid; they are classic, but friendly and nice. And they're for any room: I use them on my bed, sofa, for tabletop.” — Katja

Katja's linen/cotton woven stripes: "Shell" hand towel; "Maple Wings" pasta tin; wood chefs' boards; "Linear" 3-quart pot; "Ripple" bath rug. Clogs by Olaf Daughters.

Coming soon ... more designer and theme collections for the home, some inspired by American motifs: Made in USA by Jay Yang, American Legacy by Yale and Frances Forman, Winterthur Collection, and Museum of American Folk Art Collection. Also new: English designer Tricia Guild's Soft Furnishings, Diane Von Furstenberg's DVF collection for Sears, and the Country Diary Collection based on the art of an Edwardian naturalist. All in stores by fall.

Living in a Pythian Temple

People will live anywhere these days: in factories, warehouses, schools, even train stations. We're not talking about down-and-outers but about a rapidly growing set who delight in having the strangest house on the block, i.e., almost anything structurally sound that will stand conversion. The latest luxury example is the old Knights of Pythias national temple in Manhattan, a 1926 structure whose prize-winning conversion into one-of-a-kind condominium duplexes is creating a stir. Architect David Gura uses a curtain wall of gold semi-reflective glass to open up a façade rich with exotic Egyptian sculpture (details, right). Showcase apartments designed by Laura Bohn, Joseph Lembo, Garth Cram, and Robert open in mid-May.
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Whether they're for a special lunch for four or a cast of thousands at a spectacular benefit, party tables are getting a lot of thought. Innovation playfully prods convention. Some of the freshest ideas are slightly irreverent, but the point of the game is to break the rules in an appealing way.

For the Council of Fashion Designers Awards dinner at the Public Library in New York, designer Mary McFadden wanted something other than flowers as centerpieces for the tables. Her "flowers" were in vivid pastel-colored Oriental shapes covering the tablecloths—made from sheets in her new collection, "Crystal Dreams" for Martex. Instead of napkins to match, Mary chose solid yellow ones, which she knotted and then twisted around the curve of clear glass place plates. Where the lowers usually go, she used two chalky-white, acid-etched jars—one standing up, another lying on its side like a cornucopia with pebbles and vegetables—sprayed gold—spilling across the center of the table. Other tables had the same tablecloths and napkins but bright orange, amber, or bottle-green jars. (Glass jars, Domus Aurea; ceramic jars, Rick Dillingham.)

Halston, like Mary McFadden, has a special flair for entertaining. For big buffets in his sleek Olympic Towers showroom he gives that classically pared-down setting an added richness by making lacquered tables into forests of orchid plants. Votives and tall thin candles in sinuous crystal holders light up the "trees."

The flowers for Mrs. Robert Scobie's lunch in Far Hills, New Jersey, are around the table, not on it. Geraniums planted in specially designed window-boxes sit inside the windows. Picking up on the green of the geranium leaves, Mrs. Scobie uses a vine-covered piglet at the table's center. This is the kitchen table in a corner at the far end of the room with windows that open onto lawn and big trees. Mrs. Scobie likes to use old china and glass—even though the party's in the kitchen.

Vine-covered animals, like the piglet, top, that Mia Scobie used on a party table in the kitchen, left, are easily made by shaping heavy-gauge wire into an animal form, filling it with sphagnum moss and potting soil, then stuffing Ficus Pumila into the shape. As it grows, train with hair pins. A grouping of plants of various heights but one color and type is a way to dress up minimal contemporary decorating for a party. Halston's orchid forest, top right. Mary McFadden's glass jars and gold "produce," right.
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JAMAICA BY RAFT

Jamaica's shadowy Blue Mountains and sugar-loaf green hills set it apart from other Caribbean islands. And the voluptuous beauty of the Jamaican interior casts its most powerful spell on those who river-raft down the Rio Grande, 5 miles from the town of Port Antonio.

The rafts and river route were originally used by banana farmers to bring their produce, grown in the hills, down to the sea to be loaded onto boats. Travelers to Jamaica discovered that the long, slim bamboo rafts were good sport—the late Errol Flynn, for one, popularized rafting among his friends. Today, for $28, you can ride with an expert rafter—they're all referred to as "Captain"—who with a bamboo pole deftly steers the two passengers seated behind him through rapids and shallows and onto calm pools of blue-green tree-reflecting water. Although at moments you may feel a slight disequilibrium over the stretches of white water, you're never in any danger. The river flows gently, and the pleasure of the trip is not in fighting water but in slowly passing by waves of green hills and 7,000-foot-high and higher mountains, stopping to go for a swim at those spots where the water deepens and beaches appear.

The hills by the river are crammed with vegetation, a chaos of trees—feathery bamboo, bright red-orange flame of the forest, ginger, palm, almond, mango, and more—everything (Continued on page 74)

An inn with ideals

The American Club in Kohler, Wisconsin, first served as a dormitory for the newly arrived immigrant workers from Europe who were employed by the Kohler Company, the plumbingware manufacturers. Built in 1918 as part of Kohler Village, it was intended to be more than a place to sleep. According to Walter Kohler, then president of the company, the American Club's "high standards of living and clean, healthful recreation" were to help newcomers develop "a love for their adopted country." Because of its social and architectural value, the brick structure is now on the National Register of Historic Places, and after a complete renovation it was reopened last December as a village inn. The Club's original 115 rooms have been transformed into 50 larger guest rooms, and next month a new wing with 60 more rooms will be completed. Five restaurants have been created—one is in an old stained-glass greenhouse brought from England. Less than an hour's drive north of Milwaukee, the American Club is close to the shores of Lake Michigan and a mile from River Wildlife, an 800-acre wildlife preserve where the Club has a base lodge for hiking, riding, cross-country skiing, and fishing. The American Club also offers tennis, racquetball, jogging, and swimming. Information: (414) 457-8000.

A STOP FOR POTTERY

Find top-quality native American pottery at Santa Fe East, a new gallery housed in a renovated 1929 gas station in Santa Fe. Fine pottery, displayed in niches in the small walls of the gallery, is the work of potters from New Mexico and Arizona pueblos who use only traditional techniques. Hand-built from clay the potters dig themselves, the pottery is decorated by incising (a type of graffiti), painting, polishing, and firing. The pots are never glazed and are covered with a rough, earthy texture. Information: Santa Fe East, 200 Old Santa Fe Trail, Suite A, NM 87501.
“No matter what route we took in Bermuda, it was always scenic.”

Brad and Daphne Barton talk about their family’s second visit to Bermuda.

“We found so many great things to do together.”

“Even the children mentioned how polite everybody is.”

Couldn’t you use a little Bermuda right now?

Bermuda
with leaves so oversized it’s as if they’ve been given some sort of experimental growth hormone. Our captain helped identify the plants, trees, and birds we saw and poled us over to shore to pick sweet-smelling rose apple blossoms for us. Many people live in the hills near the river, he told us, but the thick vegetation hid them and their houses from our view. The route is completely uncommercialized except, about halfway down the river, a raft like the one we were riding in came up along side us to offer cold soft drinks and Jamaican Red Stripe beer. This was not objectionable.

The ride ends, after about 2½ hours, where the river meets the incoming waves of the sea. It all seemed much too short, and confirming this sentiment later the same day was Patrice Wymore Flynn, Errol Flynn’s widow, whom I met by chance. She told me that used to take an entire day to make the trip, bringing about 24 friends outfitted with rafts. Extra rafts carried a calypso band and lots of food to turn the whole thing into a moving party. They stopped wherever they liked, to swim, to dive off rocks, to eat, to listen to music and dance. “Nobody,” she said, “does it right anymore.”

For San Francisco, the late-19th century was a time of gold discoveries, exuberant energy, and wealth, and the architecture of that period reflects the boomtime feeling. Travelers to San Francisco can now bask in the city’s reawakened past at three excellent bed-and-breakfast inns that are examples of high Victorian style. This summer will be a particularly good time for you to visit the city as it will hold its first Summer Festival—an intensive schedule of performances, exhibitions, and concerts—from May 28 through August 15.

Although it’s now only 10 minutes from downtown San Francisco, the Spreckles Mansion was a country house when it was built, in 1887. It’s still in a quiet neighborhood—Buena Vista Heights—where parking and noise are not problems. Each of the inn’s 10 antiques-furnished rooms is distinguished by its own pleasing details. The Sugar Baron Suite has a free-standing Victorian tub positioned in front of a working fireplace; a room called The Stargazer has a Japanese bath surrounded by plants and big glass windows; the Valentine Room has antique valentines hung on its walls. Guests get together every afternoon at 5 for wine in the library. For reservations and information: (415) 861-3008.

In one form or another—including a bordello and a saloon—the Monte Cristo has been a hotel since it was built, in Continued on page 77
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For Mexico it was a period of incredible wealth. Even the mortar of the church was mixed with silver dust and red wine.

Like so many great works of art, La Valenciana Church is a reflection of the times. Very prosperous times, for 18th-century Guanajuato, when the hills above this mellow Mexican town yielded a fortune in silver and gold. A church was built, a opulent architecture as money could buy. Filled with treasures, built with treasures. For the second century to this day that the morte of La Valenciana was mixed with silver dust and Malaga wine. Fortunately, the riches of Mexico no longer require a fortune to enjoy. From our sun-drenched resorts to our vibrant cities and ancient civilizations, Mexico is a country of beautiful discoveries. The vacation for all the senses, at a sensible price. Around every corner, a new world of value.
TRAVEL
continued from page 74

1875. Located in Pacific Heights, near antiques-shop-lined Sacramento Street, the Monte Cristo was completely renovated in 1980 to become a bed-and-breakfast inn with 14 guest rooms priced from $45 (for a room with a shared bath) to $75 a night. All rooms are decorated with antiques—one has a 200-year-old Chinese wedding bed. Full breakfast (eggs Benedict, bacon, sausage, oatmeal) is included with the room and the orange juice is freshly squeezed. Reservations: (415) 931-1875.

Also located in Pacific Heights, the Queen Anne Hotel is an ornate bay-windowed building built by a silver baron in 1890 to serve as Miss Mary Lake's School for Young Girls. It was completely redone and reopened last spring as a bed-and-breakfast inn. At the head of the grand staircase, which lies beneath an etched-glass skylight, are 48 high-ceilinged guest rooms, all furnished with antiques and all with private baths. Breakfast—with croissants—is served in your room, and every afternoon you can have tea, coffee, wine, or sherry in the parlor. Reservations: (415) 441-2828.

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JUNE 1982 77
Fuchsia fever swept through England in the latter part of the last century. Although the flower did not retain the popularity it enjoyed initially, it seems once again to be in favor.

While fuchsias are tropical and semitropical in origin, they are highland plants that need cool nights to flower.

Native to two geographically separated regions—Central to South America and New Zealand—these striking flowers discovered in 1693 didn’t really catch on until 1842, when the variety known as ‘Venus-Victrix’ was propagated from seed. The first fuchsia with white sepals, ‘Venus-Victrix’ was an instant hit with horticulturists. It was also a forerunner of the long line of two-toned fuchsias so popular with indoor and outdoor gardeners today—and also, unfortunately, so popular with that pest the whitefly.

The propensity of whiteflies to congregate around fuchsias used to discourage me from growing these beautiful plants. It’s true that with good care and moist soil, the whiteflies tend not to gather. But even so, every now and then, for some inexplicable reason, a swarm appears, and when it does, it can debilitate the healthiest fuchsia within a week.

Recently I discovered yellow strips of sticky plastic available at many garden centers and plant stores, and for some reason the right shade of yellow is irresistible to whiteflies. They land on the sticky strips and never take off again. And the fuchsias grow and blossom oblivious to the danger so nearly surrounding them.

Put these protectors out among your fuchsias in spring, just as the plants begin to blossom. Whiteflies don’t usually make their appearance until a little later, when the plants’ microclimate becomes warmer and drier, and the trick then is to make sure that you have your traps up ear’; whiteflies are high and sandy loam. The UC mix developed by the University of California also works well with fuchsias. It’s simply sand and peat moss, usually either 50-50 or in a ration of 75 percent sand to 25 percent peat moss. What is crucial to any soil mix for these plants is the pH. Fuchsias prefer a pH of 5 to 7, 6 being ideal. A small inexpensive soil tester may well be worth your while if you’re trying to maximize your flower display.

Moss has another use in growing fuchsias—for lining hanging baskets, both wire and wooden ones. Line them with sphagnum moss and fill them with soil. If you put an unglazed clay pot or saucer in the bottom of the basket between the moss and soil, you’ll help reduce drying out of the potting material during hot weather. And drying out is the biggest drawback to such hanging baskets. However, in the case of fuchsias, they are well worth the little extra care and watering they need, considering the spectacular results.

Young plants can be tucked in along the open sides of these baskets as well as around the top, producing lush displays. And don’t necessarily limit each pot to just one variety. For instance, a combination such as ‘Mrs. Marshall,’ with white sepals and deep pink petals, surrounded by ‘Swingtime,’ with its opposite color scheme of deep pink sepals and white petals, is classic in its striking counterpoise. ‘Pink Delight,’ whose gentle single white flowers are blushed delicate pink on the sepals, contrasts with the branch ‘Juby Lyn,’ whose huge (up to 4-inch) flowers flaunt their bold deep purple double petals and pink sepals.

Whichever varieties you choose, they will need at least four hours of sunshine a day. Morning sun is best. And whatever you offer them by way of light, the plants must be shaded from the midday sun, particularly in the South. The plants really don’t tolerate daytime temperatures higher than the 80s for very long; the middle 70s are more to their liking. Nighttime

Continued on page 80
To you, it's just a little white spike.

To your coleus, it's dinner for 2 months.

Some people tend to believe that great results require hard work. These same people tend to find Jobe's little white houseplant spikes somewhat amazing.

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temperatures must be cool—50° to 55° for most varieties. That's one reason why baskets of fuchsias are often hung outside in the summer.

Fuchsias thrive on good air circulation. Drafts, however, will simply cause the blossoms to drop. If you do hang your fuchsias outside for the summer, make sure they are in a place protected from too strong winds. And don't forget to bring the plants in again before the nighttime temperatures start plunging into the low 40s—there are months and months of bloom ahead for your fuchsias once they're back inside your house.

When blooming finally ceases, fuchsias slip into dormancy rather quickly. Don't think they are dying—they simply take a rest. Store dormant plants in a cool, dark place for the winter. A constant temperature in the high 30s or low 40s is excellent; they should not be exposed to anything cooler than 36°F.

Being dormant, the plants will not be using much water. Nevertheless, their soil must not be allowed to dry out completely, or the roots will shrivel and that will kill the plants. Check the soil once every two weeks—if dry, plunge the whole pot briefly in a bucket of cool water. This dunking should keep the plant comfortable for the next 3 weeks, depending on the humidity in the storage place.

If new growth develops in mid-winter, the plants are too warm. Move them to a cooler spot. When the proper growth begins in late spring, bring plants out to their original light, airy location. This is also a good time to prune and repot, using fresh soil and fertilizer. Water and fertilize on a slowly ascending schedule, increasing quantity as plants grow. The more leaves they have, the thirstier fuchsias will be—and the more they drink, the more they will flower.

**Pruning pointers**

The most common cause of blossom failure in fuchsias besides not supplying them with a cool enough nighttime environment is lack of pruning. Fuchsias bloom only on new growth. So the more you pinch and prune, the more new growth develops and the more flowers you'll have—approximately eight weeks after you've cut back the old greenery.

Upright fuchsias should be shaped into low-branched trees. Cut back as much as 50 percent of the growth after a plant has entered dormancy. Use a pair of sharp scissors-type pruning shears for this; the anvil variety tends to mash the remaining growth. Start by removing all the obviously undesirable elements such as dead, spindly, and weak branches. Then cut even more, keeping the final shape in mind. As a basic rule of thumb for heavy pruning, cut each main stem back to the point where only one joint or node of the past year's growth remains. These cuttings, incidentally, can be made to set root and form new plants, so don't just discard them.

Spring pruning is lighter, requiring only the pinching of the tip of a branch after two or three sets of leaves have formed. Each pinch will produce branching, lush growth, multiple blossoms.

Fuchsias are often trained into specific shapes, and you might consider these when you start pruning. Basically there are two growth patterns for these plants, upright and trailing. The uprights such as 'Winston Churchill' and 'Mrs. Marshall' are often trained into standards, espaliers, and various topiary designs by growers with a fair amount of patience. The trailing types, such as 'Marinka' and 'Curtain Call,' can be trained into trees with the help of a stake. A single stem is guided up the stake as it grows and tied securely into place. An inverted wire basket is attached to the top of the stake, and once the plant reaches this level, it is pinched and forced to multiply its branches until it completely covers the basket.
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**Country Views**

"It is a rural obligation, an American duty, to sow seeds if you have even a half-acre of land"

By Dee Hardie

Last June, in a wild emotional frenzy of weeding, I thought about divorcing my vegetable garden, and giving complete custody of it to my husband. I didn’t even want the right to visit every other weekend. It was simply that the vegetables and I seemed totally incompatible. The moment that I left them for one short week, they started running around with weeds, tarnishing my country reputation.

If you live in the country, and don’t have a vegetable garden, country friends think you are some kind of turnip—a very ordinary crop, and city friends just can’t believe it. “What!” they say with urban airs, “No vegetable garden this year? You should see what we get from one windowbox!” And so it is a rural obligation, an American duty, to sow seeds if you have even a half-acre of land. But there are times when I get tired of trying to be Mother Earth, and late last June was one of those moments.

I took a week off to visit my parents in Boston, and Tom took the time to work late at the office. The vegetable garden was left foolishly alone. I really should have known better after all these years. You never turn your back on your vegetable garden, especially during the monsoon season in Maryland. But when I left it was all so tidy and trim.

This was a calculated garden, planned parenthood. In earlier years we had much larger agricultural spreads, from rutabaga to melons. But we also had a crew of four young farmers who rejoiced with the birth of each radish, and thought snapping string beans almost as much summer fun as catching fireflies.

And now that we’re on our own, we’ve cut down on the crops. We tried to size up the garden, rather than have the garden outsize us. With great expectations we plotted with seed catalogues in February, and with confidence we planted in the spring. This was a country garden—rows of tomatoes, radishes, beans, and cucumbers, the mainstay of our vegetable parties, no carrots, but beets, broccoli, tomatoes, and cucumbers, of course, and the best of Bibb lettuce. I edged the entire garden with nasturtiums, which grew fat and fast, making me look a much better gardener than I really am.

I was proud of our efforts, probably too pleased. Then after a week’s absence and constant country rain, I came back to a jungle, promiscuous weeds, a full-scale invasion of the unwanted. There was some comfort in the sprightly nasturtiums, but that’s only because they were the only plant that I could recognize. Ralph Waldo Emerson, a philosopher favorite of our quotation-collecting son, once wrote: “What is a weed? A plant whose virtues have not yet been discovered.” Well, he’s all wrong. Weeds have no heart!

Now when Scarlett O’Hara found her vegetable garden in shambles, albeit after a longer time, she merely tore down the deep green velvet curtains, made a fine dress, and cajoled Rhett Butler into helping her. I can’t sew that well, so instead I sprang into the garden with savage determination. It was discouraging. For two days I weeded the way a Moslem prays—on my knees, back doubled over, head down. Slowly I rescued my purloined vegetables from the strangling weeds. I forgave them for their foolish ways, felt rewarded seeing them spring back to life. We had a reconciliation.

The rest of the summer was bountiful, and we all lived in harmony. Even the scent of the tomato plants seemed stronger now that we were together again.

**Thornhill Tomato Preserves**

Collect 7 pounds of ripe tomatoes. Cook them down and drain. Do not add any water. Add 2 pounds brown sugar, 1 pint vinegar, 1 teaspoon each ginger and allspice, 3 teaspoons cinnamon, the juice and grated rind of 1 lemon, 1 teaspoon salt. Cook down until thick and put in jars that have been sterilized. Seal with paraffin.
Your father gave you that wagon for your fifth birthday. Now it's your turn to pass it on. Any spray paint could make it red again. If that's all you wanted. But Rust-Oleum, with an average of 50% more protective ingredients than its nearest competitor, can do more. Its protective formula not only prevents rust, it also gives metal better protection from chipping, peeling and fading than other spray paints.

Something you might want to think about next time you're painting something you care very much about.

ANY METAL WORTH PAINTING, IS WORTH PROTECTING.
Light cooking in less time

S ummertime ... and the salads are easy. Fresh fruits and vegetables can be made ready in no time with Isabelle Marique's handsome salad spinner, which washes and dries. With lid on, place funnel and filled bowl under running water. Pull ribbon to wash. Stop water and pull ribbon to dry. Water drains automatically. Smoke-color plastic bowl, white colander insert, with brown or red lid—$23 at Gracious Home, 1220 Third Ave., NYC 10021.

C ut costs and calories with Durotherm cookware from Switzerland. Used on top of the stove, Durotherm cooks foods faster on a lower heat without added fats or oils. How? The secret is in the pot. These express cookers are insulated with aluminum serving base also is designed to retain heat so food stays hot for second helpings. Three-liter casserole, $73. Available by mail from The Continental Shelf, 946 East Pleasant Drive, Lochmere, N.H. 03252.

A good cook can improvise not only with food but also with cookware. Neal O'Donnell, spokesman for Corning's Consumer Products, discovered a lid could function as a bowl and a bowl made a perfect lid for steaming vegetables in the microwave. Arrange vegetables on the lid of a Corning Rangetopper Skillet, cover with a bowl from Corning's 3-piece bowl set, and steam in the microwave.

F ive thousand years ago the Emperor of China wrote about the use of the mung bean sprout. It's taken a while for sprouting to cross the continents, but now bean sprouts are more popular than ever. Try growing them yourself with the Biosta Sprouting Kit. Instructions for assembly and growing included; $18.95 at Nature Food Centers.

M anufacturers of cooktops, ranges, and refrigerator/freezers are more concerned than ever before with good looks, energy efficiency, and current lifestyles. The following new appliances were all exhibited at the National Home Builders Show in Las Vegas this year: Thermador now has gas cooktops—a first in Thermador history. Gas ranges are also a company first for Frigidaire, and Whirlpool has re-entered the gas field with new ranges. Modern Maid, a subsidiary of Raytheon, has brought out The Gas Top. Its combination of gas and downdraft ventilation is an industry first. Dacor has also gone "hoodless." They have introduced a free-standing electric convertible barbecue range with a full-size self-cleaning oven and a downdraft ventilation system. Another new appliance with a unique combination of features is Admiral's Entertainer refrigerator/freezer. Geared for today's lifestyle, the Entertainer includes a built-in wine cellar, a fresh-food compartment door deep enough to hold an entire six-pack, a built-in set of microwave-ready entertainer trays—a new interplay between a refrigerator and microwave food preparation. Jenn-Air and Maytag, too, have considered current cooking trends. Maytag is previewing microwave ovens—the first line of cooking appliances for the company. Jenn-Air has an all-new wall-oven line—"Selective-Use" oven changes from conventional oven to convection oven with the turn of a dial. And soon to be released is a plug-in wok attachment for the Jenn-Air cartridge system. Sears is keeping up with the times with a new "thinking" refrigerator. The Lady Kenmore has a microprocessor information monitor mounted on the refrigerator door that "communicates" five messages: "OK," "Fresh Ice," "Warm," "Check Food," and "Door Open." Energy efficiency is one of the benefits of Amana's "Twin-System" refrigerator/freezer. The twin system is used to cool the freezer and refrigerator sections separately. This has two advantages: reduced frost build-up, and a "moist-cold" atmosphere in the entire refrigerator. The former saves energy, the latter keeps foods from drying out. At present General Electric is test-marketing induction cooktops in the West and Southwest. Sears now offers wrist-blade faucets for use in kitchen and bar.
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There is an Italian art historian who dreams of dropping a giant tarpaulin over the Colosseum for a few years. "How everyone will celebrate when it reappears!" he says. "There will be enormous parties, chartered planes from everywhere, new books on the subject, fashions inspired by it... but best of all, Romans who now ignore its beauty and power will see it again." The dream is a whimsy, but it is based on the well-known fact that we stop noticing the same thing in the same place. Knowledgeable collectors are aware of this, and they move their objects and art works around from time to time so they can continue to enjoy them. The visually wise Japanese never display all their possessions at one time; pieces go in and out of storage and cannot become stale.

Some people go beyond rearranging. Consider the established New York dress designer who consigned to the auction rooms her satin-stripe-covered fauteuils and bergères, her crystal chandelier and her gilded consoles, who stripped her picture-dense walls and swept the tops of her collection-laden tables at the same time. What was she thinking when she cleared out the room, bleached the floor, moved in some natural linen-clad sofas and chairs chosen for their simple lines and comfort, installed track lighting, and replaced her 19th-century paintings with drawings? "Psychic fatigue" is her explanation. "As carefully as I had created my environment, I was deeply and irrevocably tired of it. Now I have a new way to live, without changing my husband or job or apartment. I can't describe the lift I feel when I come back home every day."

The dress designer emptied her room and refurnished it. On a smaller scale, someone else may achieve that same kind of lift by picking up the wall-to-wall carpeting and scattering in its place a few handsome flat-weave rugs. Another person may have had enough of the bare look and may yearn for richly covered floors and windows. Imagine your own living room with crisp white canvas slipcovers on everything. Or with the walls painted a soft face-powder color or glazed tortoise shell. Or all the chairs removed and twin sofas substituted. Or all the existing seating arranged around a new 4-foot-square travertine coffee table. Or the Majolica plates taken off the wall and placed on small table easels. Or your clutter of mostly marginal plants ruthlessly reduced.

Pretend your house is someone else's: it may help you perceive weak spots, particularize your own psychic fatigue. Our particulars vary, but we all need the spice of change to savor our surroundings.
The Joy of Collecting American Folk Art

Three important collectors of American folk art reveal their feelings about the magnificent obsession they all share—the passionate pursuit of objects that enrich their lives, enliven their homes, and bring them constant pleasure.

Sudder and Ellen Smith

Their house captures the essential warmth and hearty simplicity that is the most appropriate setting for folk art.

Right: Among the treasures in the living room of the Vineyard, a pair of bears and an American primitive horse on a mantel behind glass on the far wall.
The Smiths respond most to the form and finish of folk art, so their collection focuses on sculpture—especially a spectacular sampling of weather vanes—and on painted furniture retaining its original patina. They firmly believe in integrating their prize pieces and their daily lives. Because of this their house has an inviting feeling not always found in avid collectors’ homes.

Right: Atop table made from a game board (one of several the Smiths own), an eagle that once adorned a New York State pilot boat appears ready to swoop down on smaller birds.

Right: In the low-ceilinged, beamed living room, a set of six painted New England Windsor chairs is used at trestle table at left, and at the table at right made from an old game board.

Above: In the dining room, a horse weather vane prances next to an old bookstore sign; “clock” on far wall is also a trade sign. Antique doll sits in Windsor child’s chair.

Right: Large white canopied bed is covered with an antique red-and-white appliquéd quilt. On right wall, an old whirligig to the left, a 19th-century chair still with its original finish.
Ask the avid acquisitor to describe his or her feelings about collecting, and the answer is likely to echo the sentiments of Ben Mildwoff, who has amassed a spectacular collection of American folk art over the past 40 years. "Collecting is like love," he says, and from the intensity with which he says it you understand immediately that it is not the stars-in-your-eyes or puppy variety of love he’s talking about.

Barry Cohen, a friend of Mr. Mildwoff and an important younger collector of American folk art, also puts the experience of finding a new object into personal terms. "It's like meeting someone. But it takes time to find out why you love one person or why you dislike another, to know whether it's a real love affair that continues and lasts forever or one that will end in divorce."

Clearly, the passionate collector is distinguished not just by the quality of the objects he or she owns, but by a certain attitude that embodies the same strange mixture of admiration and envy, selflessness and selfishness, generosity and possessiveness that also characterizes being in love.

There even exists the equivalent of love at first sight, a phenomenon experienced by all serious collectors—though not all serious lovers—and held by many to be one of the most reliable signals of an object's quality. Scudder Smith, another major collector of American folk art and the editor and publisher of Antiques
**Collecting**

Weekly, has seen it happen time and time again. "You can watch a seasoned collector go through an auction gallery or a show, taking it all in without any visible sign of emotion," he observes, "when all of a sudden—bing!—it hits them."

Yet that special sensitivity isn't merely the inherited trait of a lucky few but stems from the kind of in-depth exposure to folk art that each of these three collectors share and that each of them has pursued in very different ways.

To Ben Muddoff, there is such a thing as knowing too much—or, more precisely, thinking too much about a piece as opposed to feeling about it. "I don't believe in all this reading up on everything, making notes, carrying catalogues, looking up prices." Yet this is an observation by a collector to whom the process of evaluation—which every collector engages in on some level, whether conscious or not—is by now second nature.

Younger enthusiasts, however, go through a necessary aesthetic apprenticeship, which often involves a degree of immersion in their specialty rarely again equaled for the rest of their collecting careers. As Scudder Smith recalls, "Ellen and I developed our 'eye' just from exposure to a great many things. When we first started collecting, about 20 years ago, we went to a terrific number of antiques shows, exhibitions, and museums. Fortunately for us, the people we met were among the top collectors of American folk art—Stuart Gregory, Jean and Howard Lipman—and from their collections we derived much of the inspiration for forming ours."

To Barry Cohen, researching a piece is first and foremost a means for understanding more about what one sees. "There's a kind of research that I do when I'm really turned on by a piece," he notes. "I begin to look for others like it to see what the slight variations are, the differences. The painting or painter itself is only one of many others like it."

Below: Alcove has floor of old paving brick. Menagerie includes pair of carousel giraffes on far wall, deer weather vane at top right, trade sign of a pig at top left.

Even the kitchen has its share of folk art—a witty gathering of bird decoys, a sausage-maker's sign hung from the beamed ceiling, and game boards that recall the patterns of old quilts.

Right: Kitchen combines modern efficiency with rustic quality in harmony with the rest of the house. Stack of 19th-century American farm signs is part of the collection.
Exuberance is the quality that links all the objects owned by Ben Mildwoff, for whom American folk art is but one of many collecting passions. Though his house is crammed with objects, the rooms have a clarity and lightness that come from the thoughtful placement of things. Here, an arrangement of weather vanes allows each to be seen clearly yet forms a composition that seems like all of creation breaking out at once into joyous motion.

Above: Hooked rug designed by Ben Mildwoff was woven by Margaret Wilson, Cushing, Maine. Landscape by Milton Avery over mantel; painted chair by John Grillo. Assemblage by Collette between windows.

Right: A sampling of Ben Mildwoff's large collection of 19th-century weather vanes, mostly copper or metal, many of which have an almost tangible feeling of...
the real key to being a great collector is finding the specific thing that turns you on and then tuning into it." That process of refinement—both the constant editing out of pieces and the inevitable narrowing of interests the serious collector must eventually experience—is another standard component in the making of a collector.

Among these three folk-art specialists, Barry Cohen is the one perhaps most interested in trading up, that is, acquiring better examples of a specific kind of object whenever the opportunity presents itself. Once they've formed the core of their collections, many people find that they are tempted by only the truly extraordinary piece and therefore buy fewer and fewer new things as time goes on; far from the "wherever-shall-we-put-it?" syndrome, a surprising tendency to deaccession objects is common to collectors after they become really expert in their areas of special interest. "We now find that we buy only about 10 new pieces a year," reports Scudder Smith, who adds, "This is true partly because there is much less that's really good on the market now than there was when we first started out. Today too many people are too aware of antiques. The little old lady with a houseful of antiques is not selling them cheap anymore. Fortunately my wife and I agree on what to buy about 99 per cent of the time—disagreement can be a problem when you live together—and we feel that the 10 pieces a year that we buy now are really terrific."

The monetary factor in collecting American folk art is an inescapable one in an overheated art market that has seen prices for these objects skyrocket during the period these three experts assembled their collections. Each of them feels that the issue of dollar value often obscures, rather than clarifies, an object's true worth. "Too many people are hung up on prices and whether they're doing the right
thing by buying this piece or that," says Smith. Barry Cohen agrees. "They forget what the pieces are really about. Compare this situation to meeting a person for the first time: Do you look at what the person is totally, or do you only think about how much the clothes they're wearing have cost?" Often, the price of a piece is determined by factors such as rarity or condition, which to some devoted collectors are also potentially diversionary elements in allowing the true enjoyment of folk art.

"We don't buy anything because of its rarity or its historical significance alone," says Scudder Smith unhesitatingly. "If something is rare and appealing, fine, but rarity comes second. We don't care how many other examples of a piece there might be. If something hits our eye, we buy it. But if it doesn't, then condition or price or rarity doesn't mean a thing." Ben Mildwoff has seen the obsession with condition carried to extremes. "I've watched people examine antique glass with a scope to try to find pinpoint chips on the edge. If you really love a piece, it could be broken and it wouldn't make any difference." As Barry Cohen recalls, "Ben and I took a trip several months ago to see the Barenholtz collection, which is one of the great, great collections of folk art. There was a particular whirligig that didn't have arms, was missing a hand and a foot and its nose. Ben said to Bernard Barenholtz, 'This is one of the greatest works of art I've ever seen,' and he said, 'That's my favorite, too.'"

But what accounts for the special appeal of American folk art today? The reawakened interest in all things American in recent years is part of the explanation, as is the strong and direct attraction these objects have for those who do not necessarily respond to the more sophisticated works of "mainstream" fine art. But folk art's allure extends from the fact that it is one of the rare cases
of art in which the piece, and not who made it, is of central importance.

"You don't have too many names to hang folk art on," explains Scudder Smith. "Even though much of it is attributed to certain artists, we are less concerned with the identity of the artist than with the actual quality of the piece." Thus, in a world where the merit of art is too often decreed by its price tag or by its signature, the realm of American folk art is a stronghold of individuality for those collectors who still wish to determine for themselves the importance of the pieces they own. It is still possible for the knowing collector to gain, through that subtle process of developing an "eye," the kind of essential expertise that in other fields belongs to the art historian or the dealer.

In retrospect, the years during which Ben Mildwoff, Scudder Smith, and Barry Cohen put together their collections might well be looked back upon as the Golden Age of American folk art collecting, a time when wit was the equal of money and the individual could work outside the traditional art establishment. Yet each of them feels that the real change is not the loss of easily affordable objects or of an abundance of high-quality objects on the market. It is, instead, the romance of folk art collecting that they fear might one day be priced out of existence. The involvement one can have with art can be hampered by the very same factors inimical to romance—anxiety (should I buy this?), superficiality (how does it look, versus what does it say?), and a host of other distracting factors that interfere with the most important aspect of art: communication.

These three collectors live in daily dialogue with the things they own, which thus attain for them a life that makes their fine fanaticism as understandable as the universal emotion they each unashamedly liken it to.
The allure of American folk art lies largely in its embodiment of what we like to think are particularly American qualities: individuality, humor, confidence, inventiveness, and, above all, a forthright view of life and its opportunities for self-expression.

Left: Living room of Cohen house contains choice folk art sculpture, including rooster weather vane at center right, facing a gilded 19th-century peacock vane from New England. On coffee table, tall Civil War soldier whirligig from Pennsylvania towers above Ohio Shaker carving of a man, circa 1850. In foreground, an early 19th-century doll’s head, a top-hatted whirligig from New York, circa 1830, and a tin anniversary presentation slipper. At left center between windows, a Riley Whiting grained and painted longcase clock from New England, early 19th century.
Windowboxes everywhere in the Swiss, Austrian, and Bavarian Alps drip and trail spectacular color through the summer months. On cottages and castles, garages, shops, inns, and even on lampposts, the brief Tyrolean summer is brought to glowing life by multitudes of flowers. They're all ordinary flowers, too: geraniums, fuchsias, petunias, alyssum, and even an occasional cactus, available as growing plants everywhere in the U.S.
Architect Michael Graves designed not just a room but a world of her own for a young woman who now lives with unusual style in this distinctively remodeled wing of her parents' New York apartment.
According to a recent poll conducted among architecture students, the most influential architect in America is Michael Graves. Not that a formal survey was really needed to confirm it, for lately it appears that few areas of contemporary style have escaped the ripple effect of Graves's ever-widening reputation. He pioneered the now-ubiquitous palette of mauve-toned colors in the mid-'70s. His assemblages of classical fragments have come to epitomize Post Modern architecture. He has produced startling furniture designs that are at once avant-garde and anachronistic. His avidly sought-after architectural drawings almost singlehandedly created a boom market in that newly popular category of collecting. These important contributions can all be seen in Graves's latest interior, his most highly developed residential essay yet in the mode that has been called, for want of a better term, Post Modern Classicism. He was asked by a New York couple to redesign a wing of their large duplex apartment (which was remodeled several years ago by architect Robert A.M. Stern) as a personal suite for their teen-age daughter. Stern's original scheme, monochromatically neutral and spaciously open, was the polar opposite of Graves's recent interiors, which have been richly colored and minutely detailed. But the clients were after more than just a renovation; they wanted an innovative work of art, and therefore commissioned an architect who has been greatly responsible in recent years for re-establishing architecture as an openly acknowledged art form.

This job was potentially tricky. Rooms designed specifically for young people are something of a Bermuda Triangle of decorating, into which the unsuspecting often stray with disastrous results. Some people feel there is something vaguely improper about spending money on children's rooms, and they therefore furnish them with motley assortments of castoffs. Others go in for unfortunate theme treatments—nautical bunks, castellated sleeping lofts, Cinderella canopies, and such—that are at best rapidly outgrown and at worst condescending. Graves avoided the problem by providing a design that gives no specific indication of its occupant's age. Indeed, it says more about his architectural style than it does about the inhabitant. This is unmistakably a Graves interior. The suite is entered through a dramatic, narrow corridor that is lit by indirect wall sconces. A Graves wall relief in the stylized form of an open book carries the visitor's eye right to the end of that hallway. One is thereby drawn immediately into the far end of the suite, past the wall sconces and into one of the main rooms, which combines a study area with sleeping space, and (over the

Above: Graves's wall construction of a stylized open book is made of painted foam board. Trained originally as a painter, the architect frequently creates art for his interior schemes.

Left: Graves's "landscape" mural in the library symbolically reinterprets the real landscape visible beyond the window seen on the preceding pages.

Below: Bookcase units are each topped by an indirect lighting sconce recalling classical moldings. Bathroom floor is tiled in black-and-white cross-hatch design, a Graves hallmark.
playroom, nestled under the window, is a Le-mercier designed window seat that recalls a Bie-
the entry corridor—which, oddly, has nei-
and a very tightly controlled progres-
rooms—-the feeling of these rooms is very much like that of a high-
and not particularly receptive to anything intended as part of the designer’s compre-
and k, and not particularly receptive to anything intended as part of the designer’s compre-
不仅仅赋予这些房间以高风格的质感，而且赋予了这种质感以一种特定的设计感。即使在这些房间的衬托下，一个单花作为装饰也会显得非常失宜。当然，这种设计也不考虑青少年房间正常的生活垃圾和几乎无序的存在。

尽管这套设计的布局和装饰非常严格，但毫无疑问，体验这套空间序列是极其愉悦的。正如女儿在她自己的第一人称评论中所写的，《纽约艺术评论》，“我表哥亨利（纽约市文化专员）说过，‘能住在这个房子里是我的荣幸’，而我同意他的话。”


Left: Desk set into niche creates a study free of visual distractions. Tan leather upholstered swivel chair by Le Corbusier is the only piece of freestanding furniture in Graves’s scheme.

Above: “My favorite part of the room is my bed, because it’s very private and cozy,” says the owners’ daughter. “It is great to sleep on and also good to read on and dream on.”

Below: Sleeping alcove has frosted four-pane window, a recurring Graves motif, within the larger oblong of the apartment’s existing fenestration. Ceiling coffer is illuminated.
A striking West Coast seaside home designed for barefoot living.
Malibu Classic

Above: Mirrors enlarge the living room. Banana leaves in vases, shafts of mutant bamboo are natural sculpture. Left: The master's deck.
Light-filled rooms reflect outdoor colors of sand, sky, and sea.

In keeping with the easy-care mood of the house, tabletops, including the one in the dining room, above, are shellstone (petrified seashells). Mounds of pilea nest in grapevine baskets. Chairs are raffia covered. Right: Living-room pillows are made of silk from Manuel Canovas. Miniature date palm thrives by the window.

All the textures and surfaces in the house echo the look of the beach,” says designer Dennis Wilcut, “...sisal flooring, cotton upholstery, with trees and flowers the only accessories...”
Big-scale furniture gives drama to the house's blond tranquility

The best decorating lets special aspects of a house speak out. Here, the outdoors is paramount, and structural changes were geared toward its enhancement. Designer Dennis Wilcut took down the wall between two small bedrooms upstairs to make one long 40-foot space. Then the oceanside windows in the new rooms were bridged by a center panel of glass, for a wall-wide vista to the outside deck and beyond. A platform was built to raise the bed a few inches off the floor. Says the delighted owner: "It's just enough of a lift that now I can see the ocean from the bed." To dramatize the enjoyment, curtains open at the touch of a button, stage-like. The bed is reminiscent of a Chinese pagoda, designed by Wilcut "in a flash of inspiration," he says. "The best ideas are like that." The lacquered bifold screen behind is stenciled with a stylized chrysanthemum, the Oriental symbol of life. For continuity, chairs and chaise that form a sitting area at the foot of the bed are wrapped in the same Haitian cotton as that used downstairs. "Living here is like owning a piece of the moon," says the owner. "That's how special this house is to me."  

By Mary Seehafer. Editor: Joyce MacRae
THE BEAUTIFUL BATH

INSPIRATION. FRENCH STYLE: 4 DISTINCTIVE DESIGNS THAT MAKE AN OFTEN-NEGLECTED SPACE INTO AN INVITING ROOM FOR PERSONAL EXPRESSION, REFRESHMENT, AND RELAXATION

One irony in the world of design is the characterization of American bathrooms as the best in all the world. Generations of disgruntled American tourists in Europe and overawed European travelers in the United States have perpetuated the myth that there is nothing like an American bathroom, with its limitless quantities of instantly hot water, reliable plumbing, and totally hygienic efficiency. Yet the truly experienced connoisseur of bathroom design knows that when it comes to the true essence of bathroom luxury the Europeans, and especially the French, could teach Americans a great deal.

Now that space has become one of our most important luxuries, the physical inadequacy of American bathrooms—technology excepted—is becoming more apparent than ever. No matter how advanced American plumbing might be as opposed to its European counterpart, it cannot be a source of sensual pleasure if it is housed in the meager space normally allotted to an American bathroom. The French, however, have a much larger stock of housing that predates indoor plumbing, and often they have been able to situate their bathrooms in spaces that are much more generously proportioned than those designed in this country as bathrooms expressly. The French "salle de bain" emphasizes "room" as much as the English "bathroom" puts the room behind its function.

On the following pages is a quartet of great French bathrooms—modern and traditional, romantic and glamorous—in photographs excerpted from the soon-to-be-published book French Style, by Suzanne Slesin, Stafford Cliff, and Jacques Dirand. Together these extraordinarily delightful rooms suggest imaginative new ways of making the bath a more deeply satisfying place.
The appeal of a winter garden

The beautiful bathroom
The excitement of Art Deco design

Designed in 1932 by Jules Leleu, who was responsible for the interiors of many ocean liners, this remarkable bathroom was found and preserved by photographer Jean-Luc Buyo. Ceramic tiles imitating bamboo line walls and encase red-and-gold mosaic tile sink; shiny tiles pattern floor and steps. Pivoting mirrored panels hide storage.
The charm of individuality

Stained-glass windows from a New York church, bronze bath faucets from Paris, a mirror made from a tortoise shell, and porcelains from France and Italy combine to provide vanished individuality. The seat of the toilet is leather, the towel rack is brass, the floor is mosaic tile.
THE POWDER ROOM GOES PUBLIC

By Joan Kron

It is said that foreign travel is chiefly a matter of getting used to the plumbing," wrote author Quentin Crisp recently. But, lately, staying home has required getting used to the plumbing, too.

Life on the social track used to be predictable. There existed the outside chance that charades would be played after a dinner party, but one could be fairly confident that the evening would not present any untoward threats to body or shocks to culture. One could count on there being something to sit on and something to drink, wholesome food, and facilities for—if you'll pardon the expression—elimination. Private facilities.

But today there is a new unknown in the social contract. Does your host or doesn't your host have a door on the bathroom—or a roof over it? And is the powder-room sink in the living room? For people who are concerned about privacy, it's safer to socialize in public places, which have to comply with laws about such things.

For someone who has always been considered rather avant-garde in design matters, I, like most Americans, am an arch conservative in matters of elimination privacy. I believe some aspects of the self are better off kept private. You might therefore understand my anxiety some years ago, when visiting the farmhouse of friends who had decided to get back to basics, upon finding a clear windowpane, floor to ceiling, separating the bathroom from the living room. I paled visibly when they took me on the house tour, and I left immediately after lunch. Homemade bread and handwoven fabrics are basics I can relate to. But at the exposed water closet, I drew the line. Well, it was the late '60s, and they were artists in search of a new shock form. Like meter maids with a ticket quota to fill, my friends had a quota of squares.

EDITOR'S NOTE: Joan Kron, a food and beverage writer living in New York, just published a book, frequently about design. She is the co-author with Suzanne Sloan of The Industrial Source Book for the Home (Clarkson N. Potter).

to offend each day. The bathroom was certainly a creatively nonviolent way to make a point.

But who is prepared for culture shock in the '80s? Each person's home is his castle, etcetera, but when one is a guest, one doesn't expect to have to suffer an audience in the bathroom, the last bastion of civilized privacy.

A sampling of bathroom facilities encountered recently in my travels and in some influential design journals indicates that there is a movement afoot to liberate the bathroom—one of the few areas remaining to liberate after sex and death. But because the topic is such a major unmentionable, there has been little dialogue on the subject.

The first time I encountered a bathroom without a door in New York, I thought it was an aberration, not a trend. This liberated bathroom was in an architect's loft that doubled as his office. The bathroom, which also served as a communal laundry room for the neighbors, was located at the far end of the space and was entered through a huge cut-out circle in the wall like a Chinese "moon gate." The designer had fully intended to put a door on the room, but the mirrored, pivoting door he designed proved very costly. While he deliberated about ordering it, he and his male co-workers got accustomed to not having a door, just as new recruits in the army eventually get used to toilets without partitions. The young woman (and good sport) who lived with him said that the co-workers dealt with the situation by tapping on the wall before entering the bathroom. The toilet did have visual privacy. But she admitted that guests were often quite unnerved by the arrangement. At large parties people would congregate in the bathroom and if a person wanted to use the room privately, he or she would have to say, "Everyone out." But when it got late, she said, "People would just use the bathroom while people were there." At dinner parties, "If a guest went into the bathroom, we would turn the music up, instinctively compensating."

But even the architect's lady friend had a breaking point. She recalled that one day while she was soaking in the bathtub, "a neighbor dashed in saying, 'I have to get my laundry.' That was it," said the young woman. "I said, 'I need a bathroom of my own.' And I left."

The next liberated New York bathroom I encountered was in architect Alan Buchsbaum's former SoHo loft. The master bathroom was out of sight but certainly not out of mind. There was no door between it and the bedroom, which was separated from the living area by a single thickness of white muslin. (For guests, he had thoughtfully provided a traditional powder room with a door.) I was beginning to sniff a trend.

And I was right. In his next and present loft, Mr. Buchsbaum, while still offering his guests an enclosed powder room, has taken the idea of the open bathroom to the brink in his own quarters. One descends the spiral staircase from his all-in-one kitchen-living room directly into the master bathroom. There is no door to knock on. Located there are a marble sink, a toilet—as unselfconsciously center stage as one in a prison cell—and an open shower.

Separating these fixtures from the bed is merely a freestanding closet. At the other end of the long narrow space, on a raised platform, is another open shower and a sunken soaking tub in the shape of a big splash. This platform is in full view of the living room, which overlooks it.

"Our whole feeling about nudity has changed," Mr. Buchsbaum, who lives alone, was quoted as saying in The New York Times when this tub area was published. "'If you're friendly enough to live with somebody, then it's not too far-fetched to bathe in front of them.'" Perhaps. But what about the toilet? On a recent house tour that visited Mr. Buchsbaum's loft, the exposed tub raised no eyebrows, but a number of the tourists, contemporary art patrons, were heard to say that if they were living in the space with someone else, they would use the toilet.

Continued on page 194
HIGH STYLE
UNDER THE BIG SKY

Among the ranches of Montana in a mile-high valley ringed by mountains, a unique house stands. Built for and by state natives, it meets complex requirements: stylistic freshness, creature comforts, harmony with the site, protection against a harsh climate.

A dramatic colonnade at the back, south side, both views, is topped by a trellis that controls the sun. House motifs seen outside and inside are columns, trellis, grid.
Architect Wayne Berg aimed for sight lines worthy of the heroic landscape. Outdoors, the colonnade and a tall, narrow slot between the house and garage frame impressive vistas. Inside, windows and doors are placed for uninterrupted views in all directions.

Sherri Doig feels that her house is "a dream come true," and after a year in residence she, her husband Gordon, and their two sons have found nothing they would change. Although the Doigs asked New York-based, Montana-bred Wayne Berg for "a different house," they were most concerned with their family life within it. They are typical Westerners in their informal ways and are happiest in one another's company. Here only the boys' rooms are isolated—a consideration the teen-agers appreciate. Gordon Doig's office, where he monitors the futures market, looks into the living room. From home economist Sherri Doig's kitchen she can chat with those in the surrounding areas.

By Elaine Greene.
Editor: Elizabeth Sverbeyeff Byron

Main floor plan shows the long views through the house: foyer straight to colonnade, foyer diagonally to south terrace, and more. See Building Facts.

Top: Interior trellis repeating outdoor motif shelters downstairs hearth. Grid elements of exterior reappear in the tranquil wood, white, and porcelain.
My house is on a ranch on Route 12 in Northern California, about two miles from Glen Ellen, where Jack London lived and drank and piled up the reddish volcanic stones of the region into strong clumsy walls, towers, cattle troughs, a dam. He devised a kind of sled drawn by oxen, to come here for some of his best rocks, from up in the Ranch Canyon, where they have lain since Mt. St. Helena blew its top about six million years ago, about 25 miles northeast of here as a tipsy crow would fly it.

Some 50 feet south of my house there is a pile of the same rocks that flew through the air during the mighty blow. By now, native trees have grown up through their rich cracks and crannies: bay, madrona, live oak. One of the great rocks landed with its flat side up, to make a fine table. When the foundations of my little palace had been laid, more than 10 years ago, some dear friends and I sat there on the other stones, and one of us ran along the top of the new walls, sprinkling a bottle of champagne on them in a ritual of good will that was actively religious.

And that was almost surely the first and last time that the flat rock has ever had a tablecloth on it, because I soon observed that the great pile was a perfect cool, dark bastion for the rattlesnakes that still consider this their rightful territory. The day of the Blessing, they were courteous recognizing our naivete, but soon even my cat decided to stay away from their compound as long as they didn’t. We do not bother one another, even with more winy ceremonies.

It probably took a long time for those flying boulders to leave alone.

Jack London was a born builder, no matter how untrained, and the man who owns this ranch (David Pleydell-Bouverie) is another, although highly shaped and skilled, and neither one could leave the rocks where they had fluttered down, as in my tumultuous little grove. Where London had his oxen drag their slow heavy loads for many miles, to build a gawky water trough or a strangely perfect dam, David Bouverie simply hauled material down from his canyon to construct bell towers and gateways and such-like. Where London was touchingly uncouth, Bouverie has been almost lightsome in his use of the seemingly limitless supply of solid ash that flew here.

To the east of and plumb with my house are two tall stone gateposts that are in turn plumb with my house and plumb with the bell tower, and I look through and past them toward the mountains that separate the Napa and Sonoma valleys. Between my house and the tower are vineyards, and hidden from me as the canyon curves back toward Napa there is the waterfall. It is about 150 feet tall, and in winter I can hear it roar. At its base, behind the curtain of water that falls into a lovely pool, there is a long deep cave where Indians often hid, I’m told, from the white men.

The bell tower is mysteriously correct for this landscape. It is at once monolithic and graceful, unlike most of Jack London’s piles of stone, and was built piece by piece by Bouverie and a local mason, of course Italian. It houses a fine bell, which Bouverie sometimes insists is the only reason he built the tower.

He bought the big bell from Old Man Hearst, as one of the effects from the European booty that now loads the castle at San Simeon. In a capricious joke, it was priced at $36...
I wondered: Does a house have a personality of its own, or is it simply lent one by the people who happen to live there?

Nigel Nicolson at Sissinghurst Castle. Mr. Nicolson, son of Vita Sackville-West and Harold Nicolson, is partner in the publishing firm of Weidenfeld and Nicolson; author of among other books, Portrait of a Marriage, editor of The Diaries and Letters of Harold Nicolson, and co-editor, with Joanna Tsimman, of The Letters of Virginia Woolf.

I spent a night recently in a famous English house as the guest of the latest generation of the family that has owned it for 400 years. Not in 10 years have I enjoyed so happy a visit. The house was beautiful and extremely comfortable, indeed luxurious. It was filled with works of art. Twenty people sat down to dinner served off silver plates by a butler and two footmen, and my bedroom was equipped with everything one could possibly need for a wakeful or sleepful night. I slept, and in the early morning sunlight rose to walk through the magnificent park, the long house palely gleaming between the beech trees while...
The point is the host and hostess. Both are young people and, in their respective ways, handsome. Both are bright. He writes books. She is an artist. They have two small children. Both have the sort of manner that pleases without flattery and mocks without offense. He greeted me with, "Why have you waited so long before coming here?" And she said as we entered the dining room, "I'd like to sit next to you," not "I'd like you to sit next to me."

She told me about her childhood in Scotland, her garden, her babies, the problems of running so great a house. I asked her to describe for me, in detail, her wedding. It does not sound like a perfect work of art." And then I wondered which was the wondrous watch on the other guests that made me suddenly say aloud what I was thinking, "Together, this house and you make a perfect work of art."

And about Penshurst Place she wrote, "One feels that its past inhabitants must have been delicate and fair."

My hostess said as we entered the dining room, 'I'd like to sit next to you,' not 'I'd like you to sit next to me'.

I think of houses like Monticello, which for its time was certainly odd but was the creation and home of America's most civilized president, or of Chartwell, in Kent, which, though conventional in design, betrays the exuberance of its owner in every room. If you lived at Monticello, you would not become Jefferson; nor at Chartwell, a Churchill. You would simply gain a vague idea of how these great men chose to live, and to live in either yourself would be an actual embarrassment because you would be accused of destroying by your own habit the irreplaceable evidence of their memorable characters.

To live happily in an old house, perhaps, you ought to have house that you could add to or take away from without a feeling of guilt. I would not want to own Villany in France and so from my windows, decade after decade, the same famous patte. I would not want to own Blenheim, to be gazed at as supped by the portraits of countless Dukes of Marlborough and to scarcely be able to replace a saucepan or photograph without incurring a painted gaze of disapproval. Nor would I want to live in Lyndhurst, at Tarrytown, New York, where the Gothic of the Goulds would encase me in a tomb. I love the houses but think of them as historical documents, not home. They have character, but it is a character given to them by their past, not the character of the present owner. It is the person who makes the house, not the house the person. Even a house that is far from perfect visually, especially when seen in the cold light of day, can seem attractive when the owners are at home and the house full of people.

And about Penshurst Place she wrote, "One feels that its past inhabitants must have been delicate and fair."
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LIKE LIVING IN A GARDEN

LEFT: The living room is divided by an inviting trio of overstuffed wass that face a fireplace. Behind the sofa is the passageway to the dining room, where a round breakfast table is tucked into the window bay opposite a much larger table.

Left: Each end of the mantel boasts a vermeil beaker of lycoris, a Florentine silver cornucopia of speciosum lilies and freesia. Charming ribbon ruffles set off the Brum & Fith tulip chintz of the curtains.

FRESH DECORATING IDEAS FOR A COUNTRY HOUSE—STRAIGHT FROM ENGLISH GARDENS

The real-estate agent told them it was a Shingle Style house, circa 1916, designed in the Stanford White manner. The owners saw it as "the house of nine fireplaces," a summer and weekend haven where family and guest could gather. Sharon and Robert Fomon divided up the task of refurbishing according to their talents: The first year, he'd plant an "English" garden on the bare south lawn. The second year, she'd have the house decorated to match—bringing the garden indoors with old-fashioned flowered carpets and chintzes.

Planning the garden was a transatlantic adventure. Mr. Fomon grew so fond of the English gardens he'd seen on his travels, he sent landscape architect Robert Welsh abroad to take them in himself with English garden authority Peter Coats. Mr. Fomon had both men draw up plans; from these, he and Mr. Welsh devised a handsome hybrid—an American-bred English garden.
Mr. Fomon wanted the plant varieties as English as the local climate would allow. For year-round beauty, foliage is as carefully chosen as flowers. There's a profusion of lovely leaf shapes—Japanese iris, knee-high aqua ribbon grass, a stand of pampas grass. "Ever-gray" and bright-leaved plants also abound—lavender, sage, artemisia, sedums, two flowering dogwoods. The effect: a bountiful tapestry of textures and colors, symmetry with surprises.

The garden is full of labor-saving elements, too: well-mulched perennial plantings, large and small access paths, and hidden ranks of water-atomizer wands that bring a bit of misty England.
A variety of vistas lures one down the many garden paths: Diagonal paths of Tennessee Mountain Laurel stone lead to woodland walks behind the trees; the sod path at the far left leads to a reflecting pool deep enough for swimming. Off to the upper right, a gate opens onto a tree-lined allée, broad lawn, and gazebo.
The master bedroom, above, shares its Clarendon House chintz with an adjoining sitting room. To scent her reading chaise, Mrs. Fomon added sachets to the back of each pillow.

home. The smaller paths are paved with a Tennessee stone resembling the variegated York stone of English footpaths. It's a garden made for restorative walks and, with a bench by a goldfish pool and fountain, for sitting and thinking for hours at a time. "Thinking"—Mrs. Fomon quotes Ralph Waldo Emerson—"is the real business of life."

Interior designer George Clarkson orchestrated the English-country house theme. The living room, dining room, and game room were painted white to "even the warms/cold, banished spaces and

link them (and the adjoining porch and sunroom) together. The living room got a third French door, in the middle of its south wall, which faces the garden, and a floral carpet—a Wilton weave by Stark—true to the period of the house—which climbs the stairs to the upper floors.

All the rooms are tinted with Mrs. Fomon's preferred colors—English-garden pastels laced with white. Countering balancing the feminine palette and prints are the masculine club chairs (in snappy striped fabrics), 19th-century English mahogany antiques, andumber-shaded...
SOFT, PEACEFUL ELEGANCE

Right: Snow-white heirloom linens set off a stop still life—a leafy earthenware dish, petunia, cluster of purple coral, and a jockey that was once a sconce.

Mr. Fomon favors.
Upstairs, each bedroom has an inviting "unmade" bed—with a blanket covrpretty soft pillows, and a folded verlet. The plain blanket covers and petting emphasize the floral rugs, one the foot of each bed.
The third floor of the house had been sed up for 20 years. By supplementing the existing muntined windows with ylights and adding sun-yellow Carleen V wallpaper with an airy tulip patrnn, George Clarkson changed the mosphere from claustrophobic to cozy. The green-trellised coverlet was made by a technique variously called "bon bon," "yo yo," "powderpuff," or "bed of roses." A mundane mantel was replaced with a distinguished 17th-centrury pine one—as were six other mantels in the house.
Mrs. Fomon sums up the soothing spirit of the place: "Guests have said 'the walls must emit wonderful vibrations. After just a day here, we feel serene.'" Details, see Shopping Information. ■ By Margaret Morse. Editor: Joyce MacRae.
Illustrated Rooms

By Nancy Richardson

REVIVING A NEGLECTED ART
THE NEW OLD CHARM
OF WATERCOLORS OF ROOMS
All through the 19th century in Europe and in England, amateur painters—women, children, their tutors, weekend guests—passed the time on rainy afternoons and even high summer mornings by painting watercolors of their surroundings. The room, even more than its occupants, became the focus of a portrait. Like diaries that reveal in a few pages the aroma of an entire era, these albums and portfolios with page after page of views of interiors in full detail now lure us irresistibly into the 19th century, treating us to impressions of how people lived and how their houses were decorated.

Recently these little-known watercolors have come back into their own. Susan Lasdun's Victorians at Home (Viking, $20) is an amazing collection of watercolors of English Victorian interiors (see opposite page), which, surprisingly, show the period to have included simply arranged, vitally colored rooms. Last fall, London dealers Hazlitt, Gooden & Fox mounted an exhibition at which most of the watercolors sold for several thousand pounds apiece even before the exhibition had officially opened (illustrations this page).

(Continued on page 137)
I have a weakness for watercolors of interiors, especially the kind that were painted in the first half of the 19th century, the patient work of minor artists or amateurs, which reproduce every piece of furniture, every object, every detail of the carpets and the curtains, the sense of the lights and shadows in the room.

I never tire of looking at a series of color reproductions of paintings of interiors from the watercolor collection of King Friedrich Wilhelm IV of Prussia (the originals were in the palace of Berlin and are now, in part, at Sanssouci and the Charlottenburg palace). Those great halls, those rooms, depicted just as they were when they were inhabited by the people whose taste they reflect, seem to me vibrant with expectation, still animated by human warmth, like a bed only recently abandoned by the man who slept in it. The flights of rooms and corridors, glimpsed through the doors, and the walls thick with paintings, the knickknacks, the busts, the statuettes and porcelains, the flowers under glass bells, breathe an intimacy that you never find.

Continued on page 168
But the most influential source of all has been a text that first appeared in 1964.

Mario Praz's *An Illustrated History of Furnishing* offered readers plate after plate of these delectable indoor scenes. (A new edition of the book, to be titled *An Illustrated History of Interior Decoration*, will be released here by (Continued on next page)
Thames and Hudson publishers in August.)

An internationally read Italian critic whose books on various episodes in the history of taste have always had an audience, Praz wrote the book and assembled its illustrations over a 20-year period beginning before World War II. When the book was published, to everyone's delight, he had chosen to evoke his points rather than to prove them. In fact, his introduction still reads like an epic prose poem on the history of the house.

In the last few years, the first edition has become a cult item sold by rare book dealers for over $300, and has become a bible to many decorators, including historians like John Cornforth and John Fowler, who collaborated on English Decoration in the 18th Century, published in 1974 and now out of print. John Cornforth credits Mario Praz as the inspiration for his subsequent five-year search for more watercolors. His book English Interiors, 1790-1848, is the result, a source of English material like the 19th-century Continental watercolors shown in Praz's book. Scholars use it as history, decorators copy the rooms.

A good watercolorist can convey an atmosphere that is much more than a record of the room and its contents. Mary Fenwick achieves this, in part, by composition—as in the picture of Michael Logan's dining room and hall, Le Chatel Sausole in Bourgogne, above.

A James Steinmeyer watercolor, below, is luxuriously photorealistic. Decorators Easton & LaRocca first show a client a Steinmeyer pencil sketch of the planned room. When the room is complete, Steinmeyer paints it—a record Easton & LaRocca hang in their offices.
While Praz uses a variety of illustrations—14th-century Italian religious paintings, Renaissance engravings, Dutch genre paintings, 18th-century court pictures—his heart is clearly with the 19th-century watercolors. In one northern German word he gives the reason for their appeal—stimmung. “That sentiment, that sense of the interior was born in times relatively close to our own. The love of precious objects is something else... Taste for sumptuous decor is something different from a sense of the house’s intimacy, the house conceived of as a mirror of the spirit.” Perhaps it is this quality that has made paintings of rooms not only things to collect but records to commission now.

Illustrator Mary Fenwick goes frequently to New York from Paris and stays with French friends, the Hubert Faures. Every afternoon at tea-time, another room has its picture painted. Taken both with the whimsical charm of her friend’s work and the simple pleasure of sitting in a corner of one of her favorite rooms with a paint box, Genevieve Faure has begun to make her own color sketches. Tim Lovejoy has painted houses of friends in New Jersey for years. Decorators Robert Denning and Vincent Fourcade had an old friend, Jean Hannon Douglas, paint their much-photographed green damask sitting room (page 137), giving the impression both of its friendly everydayness and its extraordinary glamour. (Continued on page 169)

When Jeremiah Goodman did a painting of Richard Hare’s sitting room in the country, above, he wanted to give an impression that wouldn’t become dated the way a photograph might. “I looked at this room as a portrait. Like a Vuillard, it’s loaded with objects. It’s the sort of room that Colette would have given Gigi if Gigi had lived in the country.”

Sometimes a picture of a room is an embellishment of reality, a visual fantasy. André La Porte’s watercolor, left, is based on Perry Ellis’s living room. “It’s a great architectural space and creates drama in a very simple way. I changed the colors and played with the look.”

Recently Brunschwig & Fils asked decorators and illustrators to do a series of watercolors to introduce a new line of fabrics. Designer John Saladino’s imaginary room, below, was painted by Stephen Kelemen. “I tried to show how light fills a room, creates shadows, and changes the color,” says Kelemen.
PRETTY AND FRESH AS THE AIR OUTSIDE
The 28-foot-square, 14-foot-high living room easily accommodates three sofas (the pair in the foreground flank a fireplace). A 20-foot span of sliding glass doors lead to a room with a huge deck that surrounds a sparkling swimming pool.

A HOUSE MADE FOR SHARING PLEASURES: THE BEACH IN SUMMER, THE HEARTH IN AUTUMN, EASEFUL FURNISHINGS, FAMILY GATHERINGS
The story of this exemplary vacation house can be told in two ways: the why and the how. Its owner and designer is Helen Gootrad, whose credentials as a decorator span two decades and two continents. Originally trained in New York, her birthplace, she designed interiors there and later in several Midwestern cities. Her former husband's house-building business took them to France for five years, where Helen Gootrad worked with French decorators in suburbs of Paris. "I made sure the houses had American-style kitchens and bathrooms, which were major selling points."

When Mrs. Gootrad returned to New York, she wanted a home base for her three almost-grown daughters. She began a search for a place where she and her children could meet for summers, school vacations, and traditional holidays—a house where Mom is a center. She researched localities, settling in an inside town in Long Island's Hamptons area. Next came months of...
visiting existing houses for sale. Those with style were too grand for her purposes; more intimate places seemed too ordinary. So she decided to design and build a house that would be pretty, dramatic, warm, and practical, one she could furnish in the contemporary/country way that she has worked out over the years.

Although the house would be insulated and equipped for winter visits, it was to serve mainly for summers. The major rooms would have to open freely to the outdoors, and the open-air spaces would be as important for daily living as the rooms. These were the guiding principles behind her sketches and plans, along with a preference for a shingled-cottage exterior style. A licensed architect translated her sketches into working drawings, and having found a lot within walking distance of the ocean—another major effort—Helen Gootrad was ready to receive bids from contractors.

For the contractor she chose, Bob
In master bedroom, matching painted wood dressers flank the bed right. An extra table of bamboo below is pulled in from a nightstand. Green-and-white gingham from Bousson, woodcut antimacassars from Thos. Baker.

Beczak, Mrs. Gootrad has the highest praise. When she was unsure about certain details and reluctant to begin construction, he urged her to let him start excavating and work out problems as they arose. Window proportions, for example, concerned her, so Beczak brought several stock sizes from the lumberyard and they “tried on” windows until the right one appeared.

Knowing the right window when she sees it is part of the professional equipment of Helen Gootrad, but better than that, she knew in advance how to merge indoors and outdoors in her major rooms. The living room, kitchen/dining room, and master bedroom adjoin each other in a long line and all open widely to the deck behind the house, a 50-by-66-foot expanse with a 15-by-15-foot pool sunk in the center. A seemingly unimportant detail helps achieve a oneness between the rooms.
and the deck: There is not even an inch of level change between the two underfoot surfaces. A more obvious detail—openings to the outdoors ranging from 5 feet in the kitchen to 10 feet in the living room—is also enormously effective. Among the open-air amenities, in addition to the pool and the pool house with dressing room, bathroom, and sauna, are a tennis court, a dwarf-tree orchard, and vegetable and herb gardens.

Helen Gootrad decorated the house with the country look of chintz, linen, botanical prints, wicker chairs, personal accessories. She feels that this sort of setting is most appropriate in a family-centered house in the country—"with editing. Some still-life arrangements here and there, but a minimum of clutter, a minimum of things to clean. We don't come here to keep house." What they do come here for, Mrs. Gootrad and her daughters, is to enjoy the bounties of summer in the sun. There are quiet family times alone, sociable tennis and pool parties, relaxed meals at poolside tables. Visitors come regularly during the week for exercise on the deck, the long window expanses providing mirrorlike reflections. Helen Gootrad's mother and sisters and a cousin join her every September for a blissful ladies' week of rest and gossip and antiquing.

As summer ends, the interior becomes more important. Most meals are taken inside the big country kitchen, and the two sofas in front of the fire become the prime meeting place. Then, especially, the dark-walled library (the only non-white room) is savored for its sense of shelter.

Symmetry is the foundation for the architectural design—carried out not in a formal manner, but simply and subtly in doorway and window placement. The furnishings echo this balance in a casual way; that is to say in a planned casual way. Although the inspiration is often spontaneous, nothing here is accidentally worked out. Helen Gootrad says, "I know where to put my efforts. I know where to put the money." One telling example: Twin sofas cost $500 each, were upgraded with custom skirts and extravagant chintz pillows. Details, see Shopping Information. ■ By Elaine Greene. Editor: Lynn Benton Morgan.
For Kathi Wasserman, one family-centered activity follows another at a fast clip. Every day, at the family's home base in San Francisco and at their place in Tahoe, where Kathi, husband Mel, and their teen-age sons, Andy and B.J.—skiers all—spend most weekends. "Every Friday I'm packing, every Monday unpacking," says Kathi. "When I'm home I love to be a housewife. I love to clean, I love to cook. I believe a family should have a good breakfast together, so every day at 7 a.m. I serve waffles, pancakes, whatever they like. The next time all of us can get together again is for dinner." In between she's off to her daily exercise class, often to a cooking class later. She also does volunteer work, almost constant carpooling, and frequent marketing. "I go every two days to the wonderful markets here and buy lots of fresh foods," says Kathi. And when she plans parties, no halfway measures will suit her. She figures three days for the preparations and makes everything from scratch. All of that helped shape the Wassermans' new kitchen.

So did their old kitchen's drawbacks. "It was separate from the breakfast room, so when I was cooking I had to yell to keep up," says Kathi. "And the counters were too low. I'm five-ten, and I was bending over them all the time."

The Wassermans' kitchen-remodeling project really germinated while Kathi was a volunteer hostess at a decorators' showcase. Its innovative kitchen by Finn Jorgensen Design captivated her. "I loved the way he used all natural materials, those high edges on the counters, and the finest appliances." The Wassermans were also intrigued by the commercial equipment and by the look and contrast of brass. "Finn warned me they'd take a lot of wiping and polishing. But I'd rather do that than watch TV!"

Left: The Wassermans' kitchen is now so open, so clearly organized, Kathi can head like a homing pigeon into the right area for a particular job. Natural materials, pale maple and metals, create a serene background.
A sophisticated plan simplifies each task

The Wassermans gave me a long list of what they wanted," recalls architectural designer Finn Jorgensen, "open space, a calm feeling, and all those appliances." His plan called for a 30-by-12-foot space, created by combining five rooms—kitchen, breakfast room, bar, pantry, and extra bath. Supporting walls between them were replaced by ceiling beams. They are concealed within soffits that also enclose downlights and stereo speakers and add design interest overhead.

To accommodate all the equipment and to make such a big open kitchen efficient—no mean feat—he designed an E-shaped plan of easily accessible peninsulas and counters (see plan). They form intimate work bays, each for its own special functions, each with equipment and storage for a particular task. Counters, 38 inches high, are extra deep so an army of hardworking small appliances (food processor, juicer, etc.) can remain out. "If I see something, I use it," says Kathi. "If I had to bend to get it out of a cupboard, I wouldn't bother."

Expanses of pale maple, stainless steel, white tiles, and Mexican pavers provide subtle background for the fresh colors of flowers and food. Light touches of beveled glass in the doors and wall cabinets and sparks of brass in trim and pot rack add just enough glint to make the whole room sparkle. (Jorgensen dipped unmatching appliance trims in brass and stripped chrome faucet handles and spouts to reveal their brass makeup.)

The handsomely mitered cabinets pick up design elements of the floor tiles. The tiles and the bullnosed counter edges bring not only drama and unity to the great room, but practicality, too. The floor needs only damp mopping; the extra-high counter edges keep spills from dripping on cabinet fronts.

The family has all meals in the dining area at one end. Sometimes Kathi and Mel have dinner parties there for a few friends, or a buffet for a big group ("We find we can't get guests out of here anyway," says Kathi). —By Edith Sonn Oshin, Editor: Barbara Portsch
Top, left and right: Menu-planning area flanks see-through pantry. Desk and glass shelves above it are lighted by lamps recessed under wall cabinet. Behind cookbook unit is baking center. Within pantry, slim shelves hold boxes of staples (cocoa, cereals) and baking goods; narrow ends of drawers pull out like rows of books—easy to reach, make use of corners.

Bottom, left and right: Organization simplifies every job. Standard baker's table, modified for the bread/pastry center, has marble slab, scale, mixer, breadbox, and, to the right, a convection oven, so good for even baking. Insulated spice/herb drawer by stove has simple wood furrows for nesting lots of containers of different shapes.
She lets others follow fads. She knows that classics never go out of style—like the subtle glamour of basic black. It's not surprising that the drink she chooses is Drambuie over ice. It has a cool serenity. A mild smile with The elements that combine to create a classic.
The New American Cooking

Grilling with Style

Alice L. Waters is one of the founders of Chez Panisse, a unique restaurant in Berkeley, California and author of The Chez Panisse Menu Cookbook. Here we present some of her spectacular recipes.
Natural elegance

Fresh—very fresh—shellfish cooked over lively mesquite charcoal and served with a classic red-wine butter sauce (above and right) is typical of the Chez Panisse style. So is the restaurant’s own sturdy peasant bread (left), generously drizzled with the finest Italian extra-virgin olive oil, toasted on the grill and rubbed with fresh-cut garlic, an almost naive treat that reveals the essential goodness of its ingredients. At far right is Alice Waters, photographed in her “Italian” garden in the Berkeley hills. She was one of the visionaries who could see a new cuisine, based on traditional methods applied to fine native ingredients, coming out of California. Grilling is one of the signatures of the new cooking—it seems to underscore the flavor of local meat, seafood and birds, as well as complement the freshest produce.
"Chez Panisse began with French recipes and California ingredients"

By Alice L. Waters

I believe that many of my aesthetic principles have their roots in my early childhood. A picky eater, my father would say, and I wouldn't eat just any old thing. I wanted green beans and rare charcoal-grilled steaks every birthday dinner. I remember sitting out in the strawberry patch, happily devouring those fresh berries. I can still taste the applesauce made from my apple tree, and can smell the blossoms. Friends of the family had a cottage up at the lake, and I was delighted by the possibilities of a 7-foot barbecue in the sand. We had clambakes, complete with roasted corn, chicken, and blueberries we had picked out on the islands.

I still love corn, but that was the best. Though I never had anything unusual to eat when I was little, I was lucky to have tasted fresh fruits and vegetables from the garden.

At the age of 19 I went eating in France—the best description of my year of study abroad. I began eating all kinds of wonderful things I'd never tasted before. It was the first time for so many foods—oysters, crawfish, mussels—and I liked everything. The idea of ever opening a restaurant hadn't entered my conscious mind, but I experienced a major realization: I hadn't eaten anything, comparatively speaking, and I wanted to taste everything. I began to see a pattern—a technique for looking at food, examining it, and understanding it.
ALICE'S RESTAURANT

By Doris Muscatine

Everyone who knows Chez Panisse agrees that the definitive spirit and driving force behind the enterprise is Alice Waters. She is 36, gamine, an ex-Montessori school teacher, who came to Berkeley from Chatham, New Jersey. Her only restaurant experience had been in an Indiana drive-in and a London pub. She has an unerriging palate, extraordinary energy, and tastes for Victorian houses and the gentle clothes of another era. Even when she dresses in the latest fashion, she imparts the aura of a fairytale princess. But Kip Mesirow, a builder who has been involved in all of Chez Panisse's renovations, says that in spite of the delicacy of her appearance, she has (Continued on page 167).
"The timing and the location encouraged my idealism.... This was during the late sixties, in Berkeley. We believed in community"

In France, for the first time, I found that people would spend an hour or more deciding where to eat! My French friends would drive around on Sunday afternoon, stopping at all the restaurants in town to see who had the best of whatever was fresh and in season, and then they would agonize over the final choice. This process of selection showed such respect for food.

A little stone house we just happened upon in Brittany was the setting for one of the most memorable meals of my life. Having eaten all over France, it was here that I first heard usually reserved Frenchmen proclaim over the food. Elsewhere, even when I found the food to be wonderful, they would say only that it was "all right"; but after the meal in this tiny restaurant, they applauded the chef and cried, "C'est fantastique!" I've remembered this dinner a thousand times: the old stone house, the stairs leading up to the small dining room, which seated no more than 12 at the pink cloth-covered tables and from which one could look through the opened windows to the stream running beside the house and the garden in the back. The chef, a woman, announced the menu: cured ham and melon, trout with almonds, and raspberry tart. The trout had just come from the stream and the raspberries from the garden. I experienced a sense of immediacy which I believe made those dishes so special.

I now knew that I loved to eat and that I wanted to eat certain foods of a certain quality. I bought Elizabeth David's book, French Country Cooking, and I cooked everything in it, from beginning to end. I admired her aesthetics of food, and wanted a restaurant that had the same feeling as the pictures on the covers of her books. It was so important that I was driven, as if I had a sense of mission. I didn't envision success. All that I cared about was a place to sit down with my friends and enjoy good food while discussing the politics of the day. And I believed that in order to experience food as good as I had had in France, I had to cook and serve it myself.

The timing and the location encouraged my idealism and experimentation. This was during the late sixties in Berkeley. We all believed in community and personal commitment and quality. Chez Panisse was born out of these ideals. Profit was always secondary.

Chez Panisse began with our doing the very best we could do with French recipes and California ingredients. It has changed over the years, and has evolved into what I like to think of as a celebration of the very finest of our regional food products. The recipes of Elizabeth David and Richard Olney provided a starting point and an inspiration to us; and we soon realized that the similarity of California's climate to that of the south of France gives us similar products that require different interpretations and executions. My one unbreakable rule has always been to use only the freshest and finest ingredients available. Our quest for the (Continued on page 161)
DINING IN
DINING OUT
EDITED BY CAROLE LALLI

Frieda Caplan, right, with her daughter Karen.

A TALK WITH FRIEDA CAPLAN

When we were in Los Angeles recently, we called on Frieda Caplan and her daughter Karen, the driving forces behind Frieda's Finest, the specialty produce company, and were tipped off that cherimoyas probably will be the "kiwi of the '80s." It is safe to say that few Americans have heard of, let alone seen a cherimoya, but Frieda, who ought to know, predicts it will be the next popular exotic fruit.

Frieda started her specialty produce business out of boredom 25 years ago, concentrating on mushrooms, just about the most exotic produce item at the time. Karen who now is 26, joined the company 11 years ago; eventually, she earned degrees at UC Davis in agricultural economics and business management, and now is vice president and director of sales.

Not all of Frieda's oddball produce is new; some of it simply hasn't been around for quite awhile. Like salsify, which might seem new to a generation of young cooks who've never seen it before, or the ancient horseradish. "That," she said with a smile, "was like reintroducing the wheel!"

Anyone popping into Los Angeles and voicing an interest in the new restaurant, Spago, probably will be told to forget about it. "You can't get a table there for two weeks," we were told. "It's impossible." The reports were only slightly exaggerated. To say that Spago opened and was an instant success is to understatement the situation. In a town that routinely turns out in black tie for the openings of Rodeo Drive boutiques, a new restaurant by a celebrated local chef has attracted the knowing coming back to Spago.

The evolution of dining out in L.A. can be seen in the appearance of Spago. Once a Russian restaurant called Kavkaz, which specialized in sedlo and occasional spontaneous musicals by transplanted émigrés, the new space is large and well-lighted, and takes better advantage of the best views from Sunset; it is also an effective showcase for local art.

In Italian, spago means "string" literally and is slang for spaghetti—but in spite of fine pasta and splendid pizza, this is no Italian restaurant. No. What Spago specializes in is "California cuisine" (it says so right on the menu). But Los Angeles also has by now more than enough people who simply know good food when they encounter it, mostly because they have encountered so much of it in recent years. That fact has caused no little dismay to folks from tonier towns, like San Francisco, who previously had enjoyed an image of Angelenos taking most of their meals hand-held treats like greasy tacos—behind the wheels of imported automobiles. It was the food, with Puck as its author, that kept Ma Maison at the top; without it, those who dine merely as fashion dictates would long since have moved on, leaving no one behind. And ultimately, if things continue as they are, the food will keep the knowing coming back to Spago.

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California cuisine occurs in the hands of traditionally trained chefs, many but not all of them, Americans, who have applied what they know to the rather wondrous native ingredients of that remarkable state. Stylistically, it is characterized by its straightforward approach to the issue—fresh products, presented in an uncontrived manner, are favored—and certain methods, grilling over hardwood charcoal predominant among them, which appeal to its practitioners. But make no mistake about it. We are not talking about barbecue, and by "California cuisine" we do not mean avocados on wheatberry. There are real ideas here, and high spirits; California cuisine promises to be one of the most forceful influences on dining in the '80s. The nouvelle cuisine dramatically altered the way we eat—partly because it has suffered so at the hands of its imitators—it is dead as a trend.

Spago's marinated but otherwise raw fresh tuna served with creamy-ripe avocado and bits of sweet Maui onions, presented as pretzly as sashimi, is typical of the movement; so is a salad of radicchio and arugula, the lettuces of the moment, and goat cheese baked with herb-scented butter. Pasta continues to fascinate clever chefs, and Puck, who perfected his sautéed, sauced crawfish at Ma Maison, now fashions it into tender ravioli filled with herbed lobster mousse, noodles tossed with smoked salmon and golden whitefish roe, or angel hair with bright little broccoli flowers and earthy goat cheese

Individual plate-sized pizzas cooked in real wood-burning pizza ovens are all the rage. At Spago, one encounters mind-boggling choices: pizzas with slender rounds of musky homemade duck sausage; pizza with artichoke hearts, leeks, and pancetta; pizza with fresh shrimp from Santa Barbara, tossed on raw and cooked just-so after a few moments in the oven's high heat. The pizza may be the derrier cri, but then there's the calzone, elevated from its usual pizza-parlor lumpiness to an elegant turnover bursting with the fresh flavors of mozzarella, goat cheese, eggplant, thyme, and basil.

More than a few of the entrees at Spago come off the red-ooak charcoal grill. Half a plump little chicken, cooked to the point and bathed in olive oil, herbs, and an awesome amount of pearly chunks of garlic civilized by a double blanching promises to become a signature dish. Tuna seared and smoky on the outside, rare in the middle, and accompanied by a bright, fresh tomato and basil vinaigrette may be another. Or the baby pork chops, with crisp mahogany skin and tart cranberry sauce to offset their richness. Only a carefully poached fillet of impeccably fresh sole perfumed with mint seemed unexciting—possibly it was too done for the competition.

One of the talented staff at Spago is Nancy Silverton, a native of Los Angeles who trained at Le Notre and turns out a dozen or more dazzling desserts each night. The warm little fruit tarts that were so popular at Ma Maison and the meringues filled with cassis sherbet are fixtures on the menu, but the rest changes constantly, and includes lemon tart and espresso cake and, we assume under Puck's chocalohic influence, an endless assortment of chocolate treats.

The best choices on the wine list are from California, with a good representation of first-rate wineries, and plenty of fine choices in the $18 to $22 range. But the best value of all probably is the Beaujolais Village Dubief (1980) at $12. C.L.

Tidbits

Never mind the rest of the economy, the specialty food business is booming. At the National Fancy Food and Confection Show held in mid-February in San Francisco, thousands of retailers tasted, tested, and compared the latest in foods and saluted "The Year of the Gourmet." The highlights included health-oriented products such as salt-free Dijon mustards; decaffeinated teas; and Ginseng Up, soda pop made from ginseng root. Neither Birell, a soft drink that looked and tasted like beer, nor Castella Spumante, a sweet red sparkling grape juice from Australia, contain alcohol.

On the other hand were new high-luxury items, like duck liver pâtés and trendy seaweed-wrapped vegetable terrines. Sophisticated techniques of shipping now make it possible to fly in fresh fish from Holland, truffles from France and Italy, and greens, exotic fruits and vegetables, cheese, and pâté from all over Europe and the Pacific. And new processing techniques are being tried, too. The Aquajerm company raises trout off the coast of Brittany, then uses a cold smoking process that keeps the fillets as fresh and firm as sashimi.

Such once-rare items as Pomeray Anderson's uncooked, unfiltered Main hon, the Aquaferm lobsters and crawfish terrines, and Marius Bernard's tapenade are now widely distributed.

DORIS MUSCATINE

It's that season again—loBSTERS and CRabs are at their peak—and make a special addition to a surfside clambake or backyard barbecue. Crustaceans are best when cooked live, but some people find killing them a difficult job. There are several ways to do that easy for the cook and painless for the animal: 1) Lay the cutting edge of a heavy knife along the midsection of a crab between the legs, and hit the knife hard with a mallet or rolling pin. For lobsters, lay stomach-side-down on a wooden board and plunge the tip of a sharp knife through the segment where the tail section and body section meet. This will sever the spinal cord and kill the lobster instantly. 2) Put crabs or lobsters into a deep pot and fill with cold tap water. Bring to a boil, and cook until tender, about 5 minutes per pound (the animals become unconscious between 77°-95°F). 3) Drop the lobster or crab thoroughly and freeze for two hours to make the animal unconscious. Drop into boiling water, or steam, broil, or grill as desired.

NEW BOOKS

For anyone who is serious about eating and/or creating fine desserts, Maida Heatter is a kind of seductress. One has the impression that for her, meals are to be suffered as an excuse for the final sweet, and her just-published New Book of Great Desserts is more persuasive evidence that she may be right. Consider, for instance, this siren song, whose subject is the nut crescents served at the Austrian Embassy in Washington: "They are one of the very best pastries I ever ate; the lightest, tenderest, most delicate, most delicious, and most irresistible. This recipe can make your reputation as a pastry chef..."

We could hardly resist; in fact, we could hardly wait till morning to set about making the walnut-filled treats. The recipe, like most of Heatter's, proved to be as workable as the results were delicious, although this, and many others in this volume, are not easy for beginners; nor is it Heatter's primary interest to instruct.

No, Maida Heatter is far more interested in gleefully sharing her apparently limitless delight in sweets and her endless source of recipes. Not everything included is difficult and time-consuming; there are even plenty of recipes, particularly in the fruit chapter, that will not alarm the fat- and-sugar conscious. C.L.

Maida Heatter's New Book of Great Desserts; Alfred A. Knopf, $17.50.
The pleasure is back.
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Stocking a summer cellar

By Barbara Ensrud

Summer is a state of mind for most of us—everything that is light, casual, easy—until the dog days of latter July and August settle in; then the reality of summer’s wilting heat is with us till Labor Day. Just as we dress and eat differently in summer, we should drink to suit the occasion and the season, choosing wines that move as easily as we do to deck, poolside, or patio. Summer fare is the very lightest; lots of fish, cold vegetables and salads, mounds of succulent shellfish that call for crisp, delicate wines to accompany them.

Stocking a summer wine cellar is a convenient way to make summer’s more casual and impromptu activities easier and more fun. Having a reasonable supply of wines on hand ensures that you won’t run out at an inopportune moment or have to dash off to the wine store at the last minute. A summer cellar needn’t be large, but it should include a balanced variety of styles, which you can replenish as needed. You could start with as little as three or four cases—a medley that would include plenty of whites (off-dry ones for sipping, drier ones to go with food), a few bottles of sparkling wines for special moments, rosés if you like them, and, of course, red wines.

If you have heard that the white-wine boom is on the wane, don’t be too quick to believe it. The popularity of white wine is strongly entrenched and most people still prefer it for summer. Red, however, is the current chic in Paris; they drink it with everything, including fish. Red wines appear to be on the upsurge here in America as well, and there are a number of delightful summer-style reds to choose for summer meals.

Bountiful, beautiful whites

Almost any hour of a summer day, it’s appropriate to offer friends a glass of wine. A wine to sip on its own should be light and not too austere. A lot of people will insist that they prefer only very dry wines, but without food to accompany them they can be rather sharp. As an aperitif wine, or one to drink by itself on a sunny afternoon, I much prefer a wine that is off-dry—high enough in acidity to make it crisp and fresh, but light-bodied enough to sip easily, around 10 percent alcohol or less. There is much ado about the new “light” wines from California. They are fine if you are seriously counting calories, but they do lack flavor for the most part. Some taste like flavored water. No, for this sort of casual sipping I would choose one of the 1980 California Rieslings. They are some of the best to come on the market in recent years, particularly some of the ones from the up-and-coming Central Coast. Jekel’s 1980 Johannisberg Riesling is delightful, as fragrant as orange blossoms, full of zingy, citrusy fruit that makes it most refreshing. This is one to serve as the sun sets on a distant jetty or before Sunday brunch on a shaded patio. From Santa Ynez Valley just north of Santa Barbara come two equally delightful Rieslings, the 1980s from Firestone Vineyard and nearby Zaca Mesa. Both of them are marked by freshness; the 1980 is a bit rounder and fuller than the 1981, which makes it most refreshing. This is one to serve as the sun sets on a distant jetty or before Sunday brunch on a shaded patio. From Santa Ynez Valley just north of Santa Barbara come two equally delightful Rieslings, the 1980s from Firestone Vineyard and nearby Zaca Mesa. Both of them are marked by freshness; the 1980 is a bit rounder and fuller than the 1981, which makes it most refreshing. This is one to serve as the sun sets on a distant jetty or before Sunday brunch on a shaded patio. From Santa Ynez Valley just north of Santa Barbara come two equally delightful Rieslings, the 1980s from Firestone Vineyard and nearby Zaca Mesa. Both of them are marked by freshness; the 1980 is a bit rounder and fuller than the 1981, which makes it most refreshing.

The north coast, too, produced some excellent Rieslings. Franciscan Vineyards of Napa Valley produced a 1980 Riesling so popular that it sold out almost immediately. Franciscan’s new winemaker Tom Ferrell said he is releasing the 1981 Riesling a bit early to meet demand. It should be available by this month and worth looking for. As a wine to drink by itself or with food, Wente Bros. 1980 Grey Riesling, an old California classic, offers the best of both worlds and is a great buy to boot (about $3 a bottle). This Riesling is totally dry, but its gently crisp, round fruit makes it a great match for seafood. It is also a good picnic wine—chill it thoroughly, wrap it in foil and then in a double layer of newspaper to keep it cold. Or use a wine brick if it is feasible to carry it.

Another summer favorite of mine is Gewürztraminer. Gewürz, when it is well made, is somewhat like a spicy Riesling, a bit more intense in flavor, a little fuller. It, too, is a good choice for sipping on its own or as an aperitif; it is also quite fine with spicy Oriental dishes based on chicken, shrimp, or scallops. Most Chinese restaurant wine lists contain a Gewürztraminer or two. One of the best is Rutherford Hill’s 1980 Gewürztraminer, their best effort to date with this varietal, a mouthful of flavors wonderfully balanced and brisk in finish. Other good Gewürztriminers are made by Christian Brothers, Hacienda, Gallo, and Smothers.

When it comes to reasonably priced dry white wines, it is hard to beat some of the superb buys from Italy, particularly northeastern Italy, where Chardonnay is the coming variety. Hundreds of acres of Chardonnay have been planted in recent years and are beginning to come on the market with the 1980 and 1981 vintages. Look for such brands as Bollini, Santa Margherita, Plozner, and Pojer & Sandri.

In Tuscany, the Italians have also come up with a tingling, zestful new Continued on next page
Braise your standard of living.

4-5 lbs. boneless sirloin
4 cups red wine, heated
1 large onion, cut
1 large carrot, chopped
1 tsp. freshly ground black pepper
1 tsp. dried, crumbled rosemary
1/2 cup Dijon-style mustard

Spread mustard over the roast, sprinkle with rosemary and pepper. Arrange on rack in the Pyrex brand 1-2-3 Cooker, fat side up. Pour the heated wine over the roast, add the carrots and onion rings. Reduce heat to 350°. Cover and cook for 2-21/2 hours or until the meat is tender. Remove meat from the cooker and let set 10 minutes before slicing. For sauce, remove fat from the liquid and serve liquid as is or puree with the vegetables in a blender or food processor. Reheat sauce in a Raupdate® saucepan and serve with sliced meat. Serves 4-6.

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CORNING
Beaujolais. But it is the perfect summer red. Simple Beaujolais and Beaujolais-Villages, which is a bit fuller in body and generally richer in fruit, are best when lightly cooled—about 20 or 30 minutes in the refrigerator. A light chill brings out the fruit and freshens it up. In Paris, where red wines are the current preference, it is Beaujolais that is consumed with every sort of dish, from fish (even oysters) to hamburgers at Joe Allen's, a nifty branch of the Broadway bistro that is near Beaujolais. But it is the perfect summer red. Simple Beaujolais and Beaujolais-Villages, which is a bit fuller in body and generally richer in fruit, are best when lightly cooled—about 20 or 30 minutes in the refrigerator. A light chill brings out the fruit and freshens it up. In Paris, where red wines are the current preference, it is Beaujolais that is consumed with every sort of dish, from fish (even oysters) to hamburgers at Joe Allen's, a nifty branch of the Broadway bistro that is near Beau-
bourg. Fans wine bars like Le Petit Bacchus, Henri IV, or Le Rubis always offer Beaujolais by the glass, including those from one of the nine classified crus, or villages, that give their name to the wine. These are Beaujolais of sturdier frame and greater depth and each has its own personality. The lighter ones are Brouilly, Cotes du Brouilly, Chiroubles and Chenas, all of which can take light chilling. The others are a bit more substantial—Juliénas, Fleurie, Morgon, Saint-Amour, and Moulin à Vent. It is fun to try three or four of them and compare the differences.

Another light red to keep on hand for summer is Côtes-du-Rhône, which sells for around $4 to $5 a bottle. The Rhône Valley, which stretches from south of Lyon to Avignon and includes such noble names as Hermitage and Châteauneuf-du-Pape, has been blessed with three good vintages—1978, 1979, and 1980. This is a boon to wine lovers, for these wines have a lot of charm and dry, husky flavors that are excellent with roasted meats, quiche, barbecued chicken, and similar fare. The 1978s, softer and rounder than the 1980s, farther and rounder than many of the 1978s, but it is hard to go wrong with any of them.

The final "must" for a summer wine cellar is a cache of sparkling wine, for those moments that call for a touch of effervescence. There are many such wines to choose from—Domaine Chandon's Napa Valley Brut, Korbel's Natural, Gancia's Pinot di Pinot, and from Italy, Contratto Spumante Brut. One of the best values around—and one that is quite delicious in the bargain—is Paul Cheneau's Blanc de Blanes, made in northern Spain not far from Barcelona. Its bone-dry, frothy fruit is delightful and, at $5.50 a bottle, an unbeatable wine for putting a little razzle-dazzle into summer parties.

If somebody tells you Sambuca Romana is only an after-dinner drink, tell him you weren't born yesterday. You just look that way.
down in front of the fireplace, and cooked right there. It was wonderful to
have something delicious to eat when the dining accommodations could not
provide it; grilled tortillas; tomatoes, sliced and grilled; red peppers, red on-
ions, and chicken pieces, all cooked over the aromatic open fire.

At Chez Panisse, we primarily use mesquite charcoal, although any kind
of natural hardwood charcoal works well, just so long as the fuel you use
has no chemicals of any kind on it. Avoid the use of briquette-type char-
coal, as it is chemically treated and produces little heat.

Learning the techniques of charcoal grilling requires nothing more compli-
cated than practice and the experience that will come with it. You will need to
come accustomed to whatever fuel you are planning to burn. There are so
many fuel operations open to you: You can burn oak until it makes coals; you
can gather all the little twigs from around your apartment building and
use them to make a small fire; or you can use vine cuttings, which are won-
derful because they burn very hot, like mesquite, and as the flames subside,
the smoke permeates the meat in the same way that hickory wood does.

Part of the appeal of grilling is that it can be a participatory form of cooking
and eating that allows a deeper understanding of the transformation of raw
ingredients into the finished dish.

The traditions of grilling go back to the very beginnings of cooking, and
they hold an appeal that is so basic and fundamental that they continue to sur-
vive. The nearly hypnotic quality of the flames, the warmth, and the smoky
aromas and tastes meet and mingle to create an unconscious desire to eat.
Who could resist the enticing aromas of garlic baking in the coals or the
rosmary and bay marinade dripping from the lamb into the fire?

MENUS AND RECIPES

CHARCOAL-GRILLED OYSTERS WITH GOLDEN CAVIAR *

SQUAB SALAD WITH GARDEN LETTUCES *

LOIN OF LAMB SAUTEED IN WALNUT OIL *

TANGERINE SHERBET IN TANGERINE SHELLS

CHARCOAL-GRILLED OYSTERS WITH GOLDEN CAVIAR

3 dozen oysters
1 garlic
1 small leek
1 small salt-cured
5 medium-sized shallots, roughly diced
3-inch fresh fennel tops (for 1 teaspoon fennel seeds)

8 sprigs parsley

1 bay leaf
1 cup dry white wine
5 teaspoons dry vermouth
1/2 pound unsalted butter
2 tablespoons olive oil
Lemon juice to taste
White pepper to taste
Rock salt
36 chervil sprigs for garnish
3-4 ounces golden whitefish caviar

To make a fumet, shuck 24 of the oysters and save their liquor. Clean and peel
the vegetables. Quarter the carrot, leek, celery, onion and shallots. Make a bouquet
garni with the fennel, parsley, thyme, and bay leaf. Put the shucked oysters, their li-
quor, wine, vegetables, and the bouquet garni in a nonaluminum pot and barely cov-
er with cold water. Bring the fumet to a boil, reduce heat immediately, skim the fu-
met, and simmer 30 minutes. Strain, discard oysters and vegetables, add the chervil
stems, and reduce by 1/3.

For the sauce, the butter should be a little cooler than room temperature. Cut the but-
ter into tablespoon-sized pieces. Discard the chervil stems from the fumet and measure
3/4 cup of it into a small heavy saucepan. Bring the fumet to a boil and whisk in the butter bit by bit. Add the cream and lemon juice and pepper to taste. The sauce should have a light syrupy texture. Keep sauce warm in the top part of a double boiler over hot water. (It will "hold" about 2-3 hours.)

Heat the grill with mesquite-wood charcoal so that the flame is licking about 1 inch
over the grill. Meanwhile, heat 2-3 large openproof platters or shallow casserole
spread with 1/2-inch of rock salt in a very hot oven for 15 minutes. When the fire is ready, put the remaining oysters, curved side down, directly on the grill. When the shells just open slightly or begin seeping or bubbling (2-4 minutes) remove the oysters from the fire. Finish opening them with an oyster knife and discard the flat top shell. Arrange the oysters on the hot rock salt as you open them to keep them warm. Spoon a teaspoon or so of sauce over each oyster and garnish each oyster with a sprig of chervil and a half teaspoon or so of caviar.

Serves 8.

■ SQUAB SALAD WITH LETTUCES

1/4 cup virgin olive oil
3 tablespoons, about 1 pound each, livers reserved
2 tablespoons unsalted butter
4 tablespoons armagnac or cognac
1/4 cup or chicken stock
1 tablespoon port
7 medium-sized shallots, finely diced
2 tablespoons to 1/2 cup sherry vinegar
Salt, freshly ground black pepper
Nutmeg and cayenne to taste

To assemble the salad, remove the breasts from the squab and slice each breast on a
diagonal into 3/8-inch slices. (Remaining vinaigrette will keep for several
days refrigerated.) Arrange the breasts on the lettuce and garnish with the livers.

Serves 8.

GOAT CHEESE SOUFFLE *
BOURRIDE CHARCOAL-GRILLED LOIN OF PORK *
GRILLED LEEKS AND RED PEPPERS TWO PLUM SHERRYBALS

■ GOAT CHEESE SOUFFLE *

6 tablespoons unsalted butter
5 tablespoons all-purpose flour
1/2 cup half-and-half cream
1 cup whipping cream
Salt, freshly ground black pepper
Nutmeg and cayenne to taste
6 egg yolks
6 ounces strong-flavored goat cheese, such as Bûcheron, Montrachet, Lezay, crumbled
1 cup egg whites (about 6 whites)
2 teaspoons dried thyme

Melt the butter in a pan over medium-high heat. Whisk in the flour to make a roux and
cook over very low heat 5-8 minutes. Remove the roux from the heat and cool slightly. Whisk
in the cream and season with salt, pepper, and nutmeg. Cover and cool slowly 1 hour, whisking occasionally. Cool slightly.

Continued on page 164
If you love General Foods International Coffees, why not make it a taste for all seasons? Try the International Coffee Coolers. And celebrate summer.

**The International Coffee Coolers**

2 cups milk  
1 cup vanilla, coffee or chocolate ice cream

Combine milk and General Foods® International Coffees in blender container; blend until dissolved. Add ice cream and blend until smooth. Garnish as desired. Makes about 3 cups or 2 12-oz. servings.

Celebrate the Moments of Your Life with General Foods® International Coffees.
CHARCOAL-GRILLED SHELLFISH WITH RED WINE BUTTER SAUCE

Approximately 1 tablespoon red wine vinegar
Salt, freshly ground pepper to taste
2 dozen oysters, scrubbed
2 dozen mussels, scrubbed and beards removed
1/2-1 pound sea scallops

Bring a large pot of salted water to a boil and cook the lobster and crab in it about 2 minutes. (See page 156 for alternate methods for killing live shellfish.) Remove them from the pot and set aside until cool enough to handle. Clean them and disjoint with a sharp knife or cleaver. Leave shells on and cut the lobster tail into rounds about 1 inch wide. Leave crab legs as they are and divide body into 4-6 pieces, depending on the size of the crab. Reserve the tomalley and coral for another use.

To prepare the red wine butter, cook the shallots and onion in the 3 tablespoons butter in a pan over low heat about 10 minutes or until they are translucent. Cut remaining butter into tablespoon-sized pieces and set aside to soften slightly. Add the wine and vinegar to the pan. Reduce over medium-low heat until the liquid is syrupy and about 3/4 cup remains. Taste for acidity and add a little more vinegar if necessary. Increase heat to medium-high and whisk in 2 teaspoons Dijon mustard, whisking constantly. Season with salt and pepper.

Keep the sauce warm in a warm spot or in the pan. Divide body into 4-6 pieces, depending on size of the crab. Put the sauce in the shell 15-30 minutes. The tart shell may be covered and refrigerated overnight at this point if desired.

Crumble the remaining goat cheese over the crust and brush them lightly with a little red wine vinegar. Serve the rest of the sauce separately. Serves 12.

ARTICHOKE AND GRAPEFRUIT SALAD *

Stir the egg yolks into the béchamel, then add 4 ounces of the goat cheese. Season with salt, pepper, and a little nutmeg. Add the remaining goat cheese on top of the mixture and sprinkle with black pepper. Beat the egg whites in a bowl until very stiff and fold in 2-3 springs of marjoram.

Salt, freshly ground pepper to taste
2 dozen oysters, scrubbed
2 dozen mussels, scrubbed and beards removed
1/2-1 pound sea scallops

To prepare the red wine butter, cook the shallots and onion in the 3 tablespoons butter in a pan over low heat about 10 minutes or until they are translucent. Cut remaining butter into tablespoon-sized pieces and set aside to soften slightly. Add the wine and vinegar to the pan. Reduce over medium-low heat until the liquid is syrupy and about 3/4 cup remains. Taste for acidity and add a little more vinegar if necessary. Increase heat to medium-high and whisk in 2 teaspoons Dijon mustard, whisking constantly. Season with salt and pepper.

Keep the sauce warm in a warm spot or in the pan. Divide body into 4-6 pieces, depending on size of the crab. Put the sauce in the shell 15-30 minutes. The tart shell may be covered and refrigerated overnight at this point if desired.

ARTICHOKE AND GRAPEFRUIT SALAD *

1 large live Dungeness crab about 2 pounds
6 medium-sized shallots, finely diced
1 small onion, finely diced
4 sticks plus 3 tablespoons unsalted butter
1/2 bottle light red wine (such as Chianti or Beaujolais)

Prepare a charcoal fire that is very hot in one area, flames just licking above the grill, and medium hot in another area. Put the oysters and mussels over the hot fire and cook for about 5 minutes, or until they are about half open. Remove from the fire and finish opening the shells with an oyster knife if necessary. Put them on warmed platters or plates and spoon a little of the red wine butter over each and keep warm. Cook the crab and lobster pieces and the scallops over the medium fire 3-10 minutes, turning frequently. The cooking time will vary, the lobster and scallops taking less time, the crab legs more. Arrange the lobster, crab, and scallops on warm platters, and brush them lightly with a little red wine butter. Serve the rest of the sauce separately. Serves 12.
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KOOL LIGHTS

CHARCOAL GRILLED VEAL

6 tablespoons unsalted butter, softened
2 tablespoons Dijon mustard
1 shallot, finely diced
2 tablespoons minced parsley (preferably Italian)
2 tablespoons chopped chives
Salt, coarsely ground pepper

Mix butter with mustard in a bowl until well combined. Mix in shallots, parsley, chives, and salt and pepper to taste. Prepare a medium-hot charcoal fire of any wood charcoal. Pound the cutlets between lightly oiled parchment paper to about 3/4 inch thick. Lightly oil the cutlets again and season to taste with salt and pepper. Put the cutlets on the grill for 20 seconds, and give each a quarter turn to make cross-cross grill marks. Grill 20 seconds longer, baste with olive oil, and turn the cutlets over. Repeat the quarter turns after 20 seconds, and grill another 20 seconds. The cutlets will be done in about 1 1/2 minutes. Remove to warm serving plates and put about 1 tablespoon of the mustard butter on each cutlet. Garnish with lemon slices.

ARTICHOKE TART

CHARCOAL-GRILLED DUCK BREAST*

POTATO AND WILD MUSHROOM GRATIN

CHARCOAL-GRILLED DUCK BREASTS

Breasts from 3-4-pound ducks
About 1/4 cup duck fat
Salt, freshly ground pepper
1/4 cup wild mushroom (liquor reserved from soaking dried wild mushrooms)

Bone the duck breasts and remove the skin and veins, reserving the skin. Remove any fat from the skin and put it into a skillet over medium-low heat to render. Pour out all but 1 tablespoon rendered fat and reheat and put on the grill. Grill each side 3 minutes and remove to warm serving plates. To make the sauce, reduce 1/2 cup duck demi-glace and 1/4 cup wild mushroom liquor together in a pan over high heat to about 2/3 cup. Pour some sauce over each duck breast and sprinkle each with the crisp duck skin.

ALICE'S RESTAURANT

continued from page 154

strength: “Alice has a quality of bringing out the good, and the bad, in people. You risk and try things and push further because she does. She's a good model. Everyone loves her. She is demanding, perfectionist, tough, and very generous.”

Her perfectionism is most evident in the kitchen, in composing the menu, finishing the sauce, arranging the plate. Everything is an inspiration to her, especially things from the country. And she has an absolutely European instinct for finding all possible occasions for a festival.

In 1979, on the occasion of Ridge Vineyard's annual stockholders' meeting at Chez Panisse, a meal Alice had had at the Girardet restaurant in Crissier, Switzerland, inspired the dinner: puff pastry onion tarts; Maine lobster steamed in cabbage leaves and served with black caviar, red peppers, and butter sauce; chicken with black truffles under the skin, baked in a sealed crock and served with a leek confit; an assortment of Swiss cheeses; and a gratin of oranges to finish things off.

The daily menu, which Alice no longer has time to hand-letter in expert calligraphy, is a reflection of her avid reading about food and of her travels and experiences. She takes a teacher’s pleasure in introducing unfamiliar dishes—cardoons baked with cream, garlic, and anchovies, roasted pigs’ ears, sea urchins, or fritters made from mimosa blossoms—and her customers are willing students. A week of dinners may range through the recipes of Northern Italy or for three weeks running take inspiration each day from a different European restaurant. Sometimes the menu will be a study of a famous gourmet like Curnonsky—the kitchen once concentrated on his favorite dishes for three weeks—or of renowned chefs like Escoffier, Richard Olney, Elizabeth David, or Michel Guérard, all of them strong influences. For two weeks in March 1976, the restaurant presented menus that Olney composed especially for it. On the 70th birthday of the writer M.F.K. Fisher, she and the assembled group of regular diners enjoyed a meal composed around the titles of her books. On the anniversary of Alice B. Toklas's 100th birthday, guests ate Madame Loubet's Asparagus Tips, Bass for Picasso, Braised Pigeons on Conrouts, "Vent Vert" Salad, Scherazade's Melon, and Alice's Cookies—all recipes from The Alice B. Toklas Cook Book. With her usual touch of whimsy, Alice Waters selected a passage from the book and mischievously reprinted it on the evening's menu. It concerned the gift of a crate of live white pigeons once left for Gertrude Stein and Alice Toklas by a friend. “Six white pigeons to be smothered, to be plucked, to be cleaned and all this to be accomplished before Gertrude Stein returned for she didn’t like to see work been done,” lamented Toklas, who then got up her courage for the bloody deed by drinking strong black coffee and finally did the poor birds in. They were, of course, the Braised Pigeons on Conrouts, the main course of that night's dinner.

The restaurant always celebrates its own birthdays with singular style: during daylong food extravaganzas, guests range upstairs and down, through the kitchen and the yard, exchanging tickets purchased at the front door for sushi, bowls of chili with buttered tortillas, fresh oysters on the half shell, white and green pasta with butter, cheese, and cream, green beans dressed with cold-pressed Italian olive oil, corn on the cob roasted in the husks, home-made ice cream, chocolate cake and assorted fruit tarts, kebabs of fish marinated in red chile paste and browned on the grill over mesquite charcoal from Mexico, and succulent chickens turned on the large vertical spit from France—all to the tunes of strolling musicians.

Perhaps the celebration for which the restaurant is most famous is the Garlic Festival. Since 1976, Chez Panisse has held a week-long commemoration of garlic, for which the kitchen uses some 400 pounds. Besides its ubiquitous presence in stews, roasts, soups, and salads, garlic has turned up cooked in a brioche, pureed in aioli, a French garlic mayonnaise, and minced and mashed with anchovies and warm olive oil in an Italian sauce for dipping raw vegetables called bagna cauda. Diners have been surprised that a dessert of figs cooked with garlic, honey, and red wine turned out to taste ungarlicky and delicious. The first course of one dinner consisted of a whole unpeeled garlicky head for each portion, baked slowly in butter and oil until the cloves had softened into a creamy mellow purée to spread on homebaked peasant bread along with white cheese and green onions. It created so much enthusiasm, says James Beard, that he called Alice for instructions. And one of Les Blank's most memorable films, Garlic Is As Good As Ten Mothers, has scenes taken at three of the garlic galas at Chez Panisse.

The idea of Chez Panisse originated in the late '60s with a group of young people who worked together on the short-lived San Francisco newspaper the Express Times. They all ate at Alice's house. One of them, David Lance Goines, now a widely acclaimed artist and printer and a Chez Panisse diner five times a week, collaborated with

Continued on next page
Alice in 1968 to publish a looseleaf portfolio of 30 recipes from Alice and friends. The book is still in print. Its first recipe, for pepper toast, reads: “First, take two slices of good bread, whole or rye is best, & spread them with butter: then, liberally grind black pepper over each slice. broil until golden brown. & eat hot.”

It was Lindsey Shere, one of the assembly, a contributor to the collection of recipes, a university graduate in French, and now the pastry chef and one of the partners, who suggested opening a restaurant. The idea immediately took everyone’s fancy. Basically, the restaurant came about because the more its organizers realized that good food was a major catalyst in their own comfortable exchange of ideas, the more they wanted to have a place where the same kind of thing could happen for others. They owe their original success partly to being in the orthodox place where patterns are made, not followed. It continues to be run under the direction of four partners without benefit of professional training in food, a lack of formal background that seems more than made up by a shared commitment to the importance of food in an honest life.

**WATERCOLOR WEAKNESS**

in the rooms which serve as backgrounds for the official portraits. It is the absence of the human form, or its presence only as a mere figure or mannequin or as a framed painting on a wall which turns the furniture and the objects into the true dramatis personae.

The patterns of the carpets, the stuffs, the wallpapers, the grain of the woods (the watercolorists are so scrupulous), the embroidery of the firescreens and the footstools, the framed petit-point, the heavily draped windows, the atmosphere of the rooms becomes more vivid the more one could stretch out a hand into the strip of light that falls on the floor, one could feel its warmth. These watercolors so accurately preserve the taste of that age that you would almost say the doors and windows depicted in them have never been opened since then and that we breathe the spirit still enclosed there like—the comparison is perhaps overworked, but it is certainly appropriate here—the scent of perfume that lingers in an ancient phial.

In 1955 in Vienna I happened to buy ten or so watercolors of interiors, some of them signed by Pieter Francis Peters, others by Wilhelm Dunckel, and still others—of a later date—by Fernand Pelez, Senior, but I have no idea who lived in those rooms. Much more vivid is the story of two little pictures representing rooms of the royal palace in Naples at the time of Murat. Now hanging in my house, they seem to extend it magically, and those miniature rooms which I enter only in my fantasy are no less real to me than my own rooms. It’s as if I opened a secret door in my living room, to enter a wing of an abandoned palace, a kind of second house of mine, with coffered ceilings where human voices no longer sound.

Of those little paintings, one—an oil—is a replica, obviously by the same hand, of a watercolor of an interior of the palace at Naples. [The Comte de] Clarac, who before becoming famous as curator of antiquities at the Louvre was the tutor of Murat’s children from 1808 to 1813, has painted the Queen seated at her writing desk; looking up from the book which she is holding, half-shut, in her right hand, she turns her back to us to look at her four children playing on the terrace. The Queen is sitting at the great window, which a white curtain separates from the rest of the room, which is in shadow. Beyond the terrace, with its balustrade and its decorative pots, the mountains of the Sorrento peninsula and Capri stand out in a rosy light against the sea, which is of a delicate blue dotted by two white sails. On a chair in the room, near the curtain of the door to the left, a strangely designed military hat, the czapska, is lying: it belongs to one of Murat’s little sons whom we see on the terrace. To the right, on the blue-and-white-striped wall in the shadow, half of a painting appears; we recognize it as Correggio’s Education of Cupid.

The Correggio painting, reproduced with painstaking accuracy, adorns also the right wall of the room depicted in the second of the little paintings, a wa-
tercolor which has come into my hands. Although the room in the Royal Palace at Naples depicted in this work is analogous in form and has the same view of the bay, it is quite different from my small oil painting in the rest of its decoration. One presumes that in the interval between the two pictures a change in the arrangement of the furnishings took place. Elie Hon- oré Montagny, painter of Queen Caro- lina, who in 1811 made this watercolor, precise as a miniature, has reproduced every detail of the room...

In this watercolor by Montagny, the room’s draperies are composed and motionless; on the tables with their elegant supports are lined up the cups, the knick-knacks, the vases; from the window the enchanting bay smiles. It is a scene of eternal Elysium. And this is how the painter chose to immortalize it for us, with loving care.

Copyright © 1981 Longanesi and C. Milan From House & Garden was saddened to learn of Mario Praz’ death. One of the world’s most distinguished scholars. Praz had taught and written for over 60 years.

ILLUSTRATED ROOMS

continued from page 139

On another level, designers have always commissioned watercolor renderings of rooms to help clients visualize the finished scheme. Mark Hampton is one of the few designers who paints these pictures himself—either very exactly before the job is done or very impressionistically after everything is finished (a shift of mood and look most illustrators enjoy making). His painting of the corner of Aileen Mehele’s sitting room (page 137) conveys an atmosphere far richer than the sum of the furniture and the bookshelves. And Brunschwig & Fils has recently invited designers—among them Mario Buatta, David Easton and Michael LaRoncea, and Jed Johnson—to work with illustrators Richard Giglio, James Steinmeyer, Stephen Kelemen, and others to depict imaginary rooms to set off a new collection of materials.

This renewed interest in watercolors is a reminder that we have become accustomed to looking at interiors through the camera’s eye. In the first half of the 19th century in America, the happy domesticity of our houses went largely unrecorded except in diaries. The closest we came to the tradition of the amateur European watercolorists is in the work of Walter Gay, a great friend of Edith Wharton and Ogden Codman’s who in the 1890s began to portray, in his oil paintings of rooms here and in France, a 30-year revival of an interest in French 18th-century decoration. But for the most part, our visual record of 19th-century American houses began after 1850.

In the 1860s the power of black-and-white photography was already evident in the poignant images of Civil War battlefields. Nevertheless, when most early photographers aimed a lens at a room, the result was a record, not a mirror of a soul. By the end of the century, photography took off both here and in Europe. Eugene Atget photographed rooms at Versailles—many devoid not only of people but also of furniture—and thereby began to indicate the emotional range that interior photography would achieve. Photographers like Horst, Beadle, Snowdon, like the watercolorists of a hundred years before, went to stay with people they knew and recorded with their cameras the look and the atmosphere of their lives. Many people who gave permission to have their houses published did so because they wanted an album of beautiful photographs. And it is in the last 30 years that the archives and back issues of magazines have become the best source not only for design inspiration but also for the history of contemporary decoration.

The camera, however, does not always portray the atmosphere of a room. In fact, it is precisely the amateur who so often can capture a room’s special personal qualities—perhaps an incentive for anyone with a forgotten facility in painting to take a pad of thick, porous watercolor paper and a child’s box of watercolors, a dining chair and a small tray table to a corner of a favorite room some afternoon.

Watercolorists who do interiors:

Mrs. Jean Hannon Douglas, 1020 Fifth Ave., New York, N.Y. 10028
Mrs. Mary Fenwick, c/o Mrs. Hubert Faure (212-628-1689)
Richard Giglio (212-799-3633)
Jeremiah Goodman, 300 East 59 St., New York, N.Y. 10022
Stephen Kelemen, 77 Main Road, Orient Point, N.Y. 11957 (516-323-3574)
André La Porte (212-691-4143)
Tim Lovejoy, c/o Lee Link (212-799-2272)
David Redmond, Redmond Designs 410 Townsend, San Francisco, Calif. 94107 (415-777-2131)
Paul Sherman, Hemlock Island, Box 171, Highland Lakes, N.J. 07422 (201-764-4342)
James Steinmeyer, 323 East 58 St., New York, N.Y. 10022 (212-752-1114)

M.F.K. FISHER

continued from page 125

when tracks were pulled out to prove that it was more patriotic to buy cars than to travel by train..."

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"In the past 15 years, I’ve had 35 driving lessons, 35 driving instructors, but only one refrigerator: A Frigidaire."

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Helping your pet enjoy summer

Taking dogs and cats on your trips plus ways to prevent hot-weather problems

By Patricia Curtis

Q We want to take our six dogs and cats with us on a 10-day motor trip this summer, rather than leave them in a kennel. Is this crazy?

A Not if you follow the excellent advice of Gretchen Scanlan, a lifelong pet owner and for many years director of the Kent Animal Shelter in Calverton, New York. Mrs. Scanlan and her husband recently moved to another state, and because they were reluctant to ship their 10 pets by air—and trains won't take animals—they rented a motor home for the 8-day journey, with planned stops at campground permitting pets. Here are some of her important tips:

1. Before the trip, secure health certificates for each pet, stating that it has had recent boosters of the standard vaccinations, including rabies.
2. Dogs can be allowed loose in the vehicle, but always wearing collars and tags, and always on the leash when you take them out.
3. Cats should never be loose in a car, van, motor home, or any other vehicle. They can shoot out a crack in a door or window and disappear forever, as many a saddest-but-wiser cat-lover will testify. Instead, get large safari cages, put a litter box and towels for bedding in each cage, and pair compatible cats two to a cage. Cats can live happily enough in cages temporarily.
4. Have each dog and cat wear a tag inscribed with its name and the phone number of a trusted, non-traveling friend who will agree to receive collect phone calls. The tag should say, for example: “Fluffy. Call collect (area code and number).” If, somehow, a pet should escape, alert the friend and keep in continual touch. If your pet is lucky enough to be picked up by someone, the finder can leave his name, location, and number with your friend to pass on to you.

All the Scanlans’ pets ate well and were not restless during the trip. Her advice is good for anyone vacationing with several pets or a single, and it’s a fine answer to people who say they have to give up their pets because they’re moving.

Q Every summer, our dog and cat get fleas, then tapeworms. Is there a connection between the two?

A Fleas are the intermediate hosts of tapeworms. If the animal ingests a flea carrying a tapeworm egg, it hatches in the animal’s intestines and hangs on. Tapeworm is fairly easy to get rid of with specific medication prescribed by a veterinarian. Don’t ever give an animal any commercial worm medicine you can buy in pet stores or departments. There is no safe poison (for that’s what worm medications are) that will attack all the different internal parasites. And also be sure to get rid of the pet’s fleas; otherwise the tapeworms will simply recur.

Q I have heard a lot of controversy about the safety of flea collars. How do you feel about them?

A I have used flea collars on my own dog and cats without any adverse effects, but I know they must be used with caution. Follow the directions on the labels carefully and examine your pet’s neck daily for any signs of rash. Also follow these general rules:

1. Never put a flea collar on a kitten or puppy.
2. Never put a flea collar made for a puppy on a kitten.
3. Never use a flea collar with any other flea poison such as a dip or powder.
4. Never put a flea collar on an animal with an open sore.
5. Never put a flea collar on too tight or too loose. You should be able to just slip your finger under it easily, and be sure to cut off any excess collar.

Some people, incidentally, swear that brewer’s yeast (non-debittered) in a pet’s diet will keep fleas away. Maybe so—there’s no harm in trying it. If it works, you can avoid any risks and the fleas as well. Start giving the yeast early—say, up to a teaspoon daily in food several weeks before the warm-weather flea season arrives, to let it build up in the animal’s system.

Q Last summer our neighbor’s cat developed a very strange illness. It carried its head at a tilt, staggered a lot, and rolled about. Might there be any chemical or poisonous plant in the area that could have caused the cat’s illness?

A Your neighbor’s cat might have had a disorder of the middle ear called feline vestibular syndrome. According to Dr. William H. Sullivan, a cats-only veterinarian in New York City, this feline illness is comparatively rare in cities, but not uncommon in the suburbs and rural areas during July, August, and September.

“The cause of the disorder is unknown; it could be a plant toxin or a virus,” says Dr. Sullivan. “But while the disease is rarely fatal, it’s important that a cat with these symptoms be examined by a veterinarian—first for a differential diagnosis to be sure the cat is not suffering from a strict middle-ear infection. And if the pet does have feline vestibular syndrome, it should be given steroid treatment, not only to relieve its severe discomfort but to prevent a possibly permanent head tilt or balance problem.”

A further word: If your cat is going outside, it should have a rabies vaccination, as rabies in cats has been increasing nationwide.
Then Phyllis and I would flush all our toilets. Joe's and mine took only a few gallons of water, since we lived alone. Phyllis needed more, because some of her many children still lived here. That was when I decided firmly that every rural dwelling should have not only a battery-powered radio but a workable outhouse.

And then I would come down here, over the cattleguard and into the pastures and my grove, and try not to listen to the eucalyptus trees dying. They cried out and groaned and sometimes shrieked in the cold, for they were strangers here. The native trees growing up from volcanic rocks stayed strong and quiet, but the tall Australians perished noisily, and it was nightmarish to hear them, as they cracked down from tops to roots.

By the time Bouverie came back from Greece or perhaps Bavaria or New York, the trees had changed from their soft silvery greens to a strange black, and were plainly splitting into two long halves. They were a great hazard, since they could crash every which way in any wind from north or west, and burn like torches with their west, and burn like torches with their hazard, since they could crash every two long halves. They were a great hazard, since they could crash every which way in any wind from north or west, and burn like torches with their

The house is between the two cattle-guards, so that I am somewhat in limbo, literally on the wrong side of the tracks, while the ranch life goes on under the bell tower and past the sprawling vineyards into its own courtyards and similar enclaves. Brave friends risk the railroad tracks to come down here, and even to go back. And since I need to cook simple meals the way some people need bingo or Double-Crostics, a considerable number of hungry, thirsty allies move in and out of this place where I have chosen to live.

The house is, as far as I can tell, a small gem. It is indescribably well constructed, so I must confess that it consists of two rooms and a middle one for the storage of life: toilet, shower, bath, washbowl, things that most of us Anglo-Saxons hide in small unventilated basements as if our bodily functions were perforce ugly and shameful.

My bathroom, thanks to Bouverie's forthright agreement with this theory, is large and low, with probably the biggest tub in this region, and a capacious shower and a long counter, all sane and practical but voluptuous. Everything is tiled in a pattern made in Japan from a Moroccan design, and one long wall is painted the same Pompeian red as the ceiling and has a changing pattern of pictures I feel like looking at for a time. I move them at will, and people who use the bathroom often stay there lengthily, in the nice old rocking chair or the shower or the tub, looking at what I've put on the red wall and thinking their own thoughts.

The bathroom is low-ceilinged, but the other two rooms of this palazzino are domed, in a fine conception of Bouverie's: random-width and random-laid redwood, never touched with oil or varnish, in a contrived curve (of course of straight lines!) that runs through the whole structure. Gradually the wood is turning darker, but I am almost unaware of this, since I live with it. In 50 more years it may be nearly black, from the strong indirect light of the days and the subtle gasses that cooking and laughing and sleeping people send out. Now and then, in a quick atmospheric shift, it will make snapping crackles, from west to east, in a mischievous but not frightening way.

There is a 3-foot drop in the house, between the two rooms, but the ceiling goes straight through so that it seems higher in the western half. In "my" room, where I work and sleep, I look up at it when I am in bed, and its random symmetry cools my mind.

The western room is not only deeper but larger, and the big balcony outside it almost makes another room, and keeps the house cool in blazing summertime. From all this space, I look not only south into the native grove, and northward across meadows to the far mountains, but due west into a low range of wooded hills that are a county park, with easy trails, and then on to the high blue mountains of the Jack London Preserve. And now that most of the Bouverie Ranch has been added to the protectorate of the Audubon Society, the only houses anyone will ever see from my porch on the slope up from the meadows are already built, down along Highway 12 . . . small, inoffensive, and tree-masked.

For several years before I came here in 1970, common sense as well as various good friends had been telling me that it was foolish for me to plan to...
spend my last years in a three-story Victorian house in Napa Valley, with no more nubile daughters to act as involuntary slave labor. At times it seemed that I was trying to run an unlicensed but popular motel-bar-restaurant there, instead of the welcoming warm home my girls and I had lived in for a long time, and most of my peers in St. Helena were either moving away, or holding discreet garage sales before they settled into elegant mobile parks near supermarkets.

I did not want to leave the little town. Almost half of my heart was there, sharing honors with Aix-en-Provence, where I could no longer live as I would choose to live in a second-floor apartment on the Place de l'Archevêché. Time and taxes told me otherwise.

It would have been folly for me to rent or build a little house out in the hilly vineyards of the Napa Valley, because of the logistics of marketing and transportation and so on. The alternative was to find a nice old garage or toolshed in St. Helena, and install plumbing and wall-to-wall carpets, and accustom myself to air conditioning and viewless windows, and hope that if I didn't show up for a few days somebody might peek in to see what had happened to the queer old lady author-ess (found quietly dead between the stove and the icebox, with a glass of vermouth in one hand and an overripe pear in the other). The prospect was dismal...not so much the dying as the living that way.

Then my friend David Bouverie in Glen Ellen, westward in the next valley, proposed that I leave my beautiful old house and build a practical two-room palazzino on his ranch. I could use his land, and the little house would revert to his estate when I finally left it, and my heirs would be repaid what it had cost me. All this I did, especially since he proposed designing it for me.

And this he did, with all the bold skill of his earlier days as an English architect, and his knowledge of the winds and weather of this country as an American rancher. I said I wanted two rooms and a big bath, with an arch at each end to repeat the curved doors of his two big barns. I wanted lots of windows but enough wall space for five thousand books. I wanted tile floors. He did not blink...and I went back to Aix for several months to grow used to a new future.

It took a couple of years, once here, before I really felt that this was and would be, perforce and deo volente, my "home." I had never before lived in a new house, and I felt like a guest in a delightful rented cottage, perhaps there to write a book, to hide, to escape. But there were familiar books and chairs and pictures, and ranch people nearby to keep a kind eye on me in case of worry or trouble. Slowly but willingly I grew into the place, so that I was here.

The air is mostly dry and sweet, where I have chosen to stay. During the rains it is soft with seasonal perfumes of meadow grasses and new leaves. By mid-April the cows are back from their winter pasturage, usually heavy with imminent calvings, and they tread down myriad wildflowers into the volcanic ash that makes up much of this valley's earth, sometimes 3 inches deep and sometimes 30 feet.

Dear friends from St. Helena and even Aix and Osaka come here, or I go over the high hills on the beautiful Oakville Grade to be in St. Helena again, to walk down Main Street under its noble old electric lights and see dentists-doctor-CPA-librarians-winemem. In summer, here, I am a kind of female Elijah, fed by the kindly local ravens: fresh vegetables and fruits, all eminently cheap, barely. For more than half the year, the air moves in four directions through the little house, and in winter I can be as warm as I want, with a Franklin stove in each room and an unending supply of madrona and oak from the ranch, if and when electricity runs low. My cat and I like heat in the bathroom, but I am weaning him from this sybaritic attitude, if that is possible with felines, and plan to get him a little electric pad for the coming winter. I have not yet settled my own puzzlement about how to enjoy a chilly showerbath or toilet seat.

It is plain that creature comforts are an acceptable part of my choice to live here in my later years. Aside from them as well as because of them, I find this house a never-ending excitement, and I think that this is as necessary when a person is in the 70s as in the teens and 20s. What is more, knowing why and where is much easier and more fun in one's later years, even if such enjoyment may have to be paid for with a few purely physical hindrances, like crickety fingers or capricious eyesight.

My eyes, for instance, are unendable by now, so that I do not drive. A young friend takes me marketing once a week. And my legs are not trustworthy, so that I have given up the walking that can be wonderful here on the ranch: The sharp crumbled volcanic soil slides easily and is brutal to fall on. I move about fairly surely and safely in my palazzino, and water the plants on the two balconies. I devise little "inside picnics" and "nursery teas" for people who like to sit in the Big Room and drink some of the good wines that grow and flow in these northern valleys. I work hard and happily on good days, and on the comparatively early ones I pull my Japanese comforter over the old bones, on my big purple bedspread woven by witches in Haiti, and

Continued on page 194
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JUNE 1982 191
Planting in windowboxes

The materials that make the best windowboxes plus the care of plants that will flourish in them

By James Fanning

Windowboxes like those on pages 100-101 can mean a flower-filled summer for those of us whose "front yards" are cement sidewalks or gravel-covered roofs. In the Alps, where our pictures were taken, houses seldom go above two stories, but there is no good reason the European method should not apply to windowboxes at any level, high or low. Perhaps planter boxes would be a better term for them, anyway, since they may be set on balcony railings, along the edges of terraces, or on doorsteps, as well as hung from window sills.

A first requirement for planter boxes of any kind is that they be substantially built. Unless you happen to have inherited some, the planters carved out of a block of stone may be left out of consideration, but it is quite possible to make simple—and very good-looking—boxes of slate slabs joined with epoxy. They're heavy and expensive, but foolproof and almost everlasting. Most practical, and not too difficult to build, are simple wooden ones. Perhaps the best material to use is marine plywood, which is about as indestructible as wood can be. Redwood runs a close second in durability, and looks best unpainted, while plywood of any kind really demands painting. Any wood that comes in contact with soil, of course, should be treated with wood preservative, which must be allowed to dry thoroughly before the box is filled.

Drainage is highly important in planting boxes of all kinds. Water that accumulates in the bottom of a box can not only cause decay of the box itself, but robbing of the plant roots. So whether the container is wood, stone, cement, or metal, it must have drainage holes in the bottom. These should be about 1/2 inch in diameter, and spaced so that each square foot of the container bottom has one hole. Before filling the box with soil, each of the drainage holes should have a piece of broken flowerpot placed over it to keep the soil from washing out. A 1-inch layer of gravel or crushed stone covering the whole bottom will insure even drainage, and a layer of peat moss on top of that will keep soil from washing down into the gravel.

The soil for planter boxes should be just the same as that used in flowerpots. If you're mixing your own, equal thirds of garden soil, sand, and humus, plus a bit of slow-release fertilizer, will do. Prepared soil mixes are all right, too, but, in any case, the plants will need an application of fertilizer from time to time during the growing season. Any balanced formulation will do, applied about once a week when watering.

In the Alps, cool nights and long days of brilliant sunshine bring summer-flowering plants to their pinnacle of perfection. Petunia, browallia, lobelia, geranium, marigold, and alyssum all turn in superb performances, and will do as well almost anywhere with good light and a modicum of care and attention. For reasons known only to itself, though, the yellow calceolaria (slipper or pocketbook flower) that is so conspicuous a part of the Alpine scene does not do well in most parts of the U. S., so its place should be taken by lantana or marigolds.

To get a planter box off to a flying start, the plants should be started early enough to have begun flowering before setting into the planter. Transplanted out of 3- to 4-inch pots, they will make an immediate showing and go on improving for weeks and months if dead flowers are promptly removed. As for taking them indoors for the winter, only the geraniums seem to take kindly to that treatment—it's better to buy started plants each year, or start your own from seeds or cuttings.
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THE POWDER ROOM
continued from page 119

in the guest bath. Which is just what Mr. Buchsbaum does when he has company, he told me. Let's hope the one behind the door doesn't break down when there are guests.

I was absolutely certain bathroom lib was a trend when I read in the October 12, 1981 issue of New York about one of those sybaritic bathrooms that have become the steamy status center of the Me Generation. A room big enough to be a second bedroom had been turned into an updated Roman bathhouse with open shower and sunken whirlpool bath “for two” and a toilet set behind a waist-high tiled partition.

“This multi-level environment,” read the caption on the picture, “is almost too dramatic to be called a bathroom.” The resident, we were informed, “is a sophisticated man with exquisite taste who wanted the space to be a little like a living room . . . a place where he could entertain and be surrounded by his Pre-Columbian art.”

And, the caption continued, “there are no doors, not even at the entrance to the room.” Why should there be, asked the designer, Noel Jeffrey. “One person lives here, so who needs doors?”

Who needs doors? Perhaps the guests he was planning to entertain. A United States Government Study done in 1972 called the “Ecology of Home Environments” by Irwin Altman and Patricia Nelson indicates that the American bathroom door isn’t out of a job yet, bathroom lib notwithstanding. For the study, families in many sections of the country were asked questions about, among other things, their bathroom door usage. The results should be required reading for designers.

Thirty-eight percent of the people in the study said they always kept the bathroom door shut no matter what they were doing in the room; 62 percent sometimes kept the door shut, depending on what they were doing. In general, the more intimate the activity, the greater the probability that the bathroom door would be shut; 77 percent closed the door for dressing. 96 percent said they closed the bathroom door when showering. And a whopping 99 percent closed the bathroom door when using the toilet, bearing out Lewis Mumford’s famous line in 1916, “The powder room is the last bastion of unmentionable things.”

Only while grooming did people in this study practice the open door policy; 77 percent of those studied allowed other people to use the bathroom with them while they were shaving or combing their hair, but only five percent allowed other people in the room while they were using the toilet.

One would think that if Americans need doors to regulate privacy within the family, Americans certainly need doors to regulate privacy when they are entertaining. But even when there are doors in the “Us Generation” bathroom, as another Times article called it, the so-called door may be nothing more than a screen door. Or the bathroom could be missing a ceiling, denying aural privacy to the person in the bathroom as well as to people outside of the bathroom who are accustomed to privacy from what goes on within it.

“The state of privacy is relative,” Kira observed. “There is the privacy of being heard but not seen, privacy of not being heard or seen, privacy of being heard or seen. Given a choice, said Kira, "most people would tend to choose maximum privacy." Unless they were Lyndon Johnson, who was notorious for holding court on the “throne.”

Confronted with the doorless bathroom, most guests would be neither comfortable nor amused, but they might be too embarrassed to complain. The length of their visits might therefore be dictated by the strength of their bladders and sphincters.

Compared to the doorless bathroom, the liberated sink seems as shocking as tea dancing—until you really think about it. I encountered the most liberated of the liberated sinks in a New York Times design story. It was in an intimate pied-à-terre in the Dakota belonging to a couple from California who don’t come to New York very often. “For reasons of economy, the plumbing connections were not moved” during the renovation of the apartment, which put the bathroom in spitting distance of the living room and dining room and about 15 steep and inconvenient steps down from the second-floor bedroom. Not to worry. The designer, Joseph Paul D’Urso, felt this called for rethinking the functions of the rooms. And, according to the Times, he thought: “What kind of privacy does one actually need to wash one’s hands and brush one’s teeth? He recalled a picture of one of Le Corbusier’s 1920s houses that had a sink near an entrance. He was impressed something so primitive, so basic,
so humble as washing your hands could be celebrated in such a way." And so he was inspired to do something quite “inventive,” in his own words, in this apartment.

Mr. D'Urso put the toilet in its own "private" cubicle behind a partly opaque, partly clear glass wall—just around the corner from the living room. (This is very complicated to explain. The solid door into the cubicle folds back across the toilet for "privacy," meanwhile alerting everyone assembled outside that someone is using the commode.) He located the shower nearby in an alcove whose medium-height wall separates it from the living room. And across from the shower, outside of the toilet cubicle, he placed the sink. The bathroom sink is in the hall. Visible from the living-room sofa. The rationale being that when it is not in use it is a sculpture. (This is not the place to discuss the fact that there is no room on the sink for either a Dopp kit or a makeup case. Perhaps the residents can rest these necessities on one of the designer chairs from their vintage chair collection.) Much of Mr. D'Urso's rethinking of the meaning of rooms was done in a quest for daylight, we are told. Thus, the partial glass wall of the toilet cubicle allows light from the window there to flood the living room.

For this "inventive" design solution I propose awarding Mr. D'Urso a copy of Alexander Kira's The Bathroom. I hope he takes particular note of the list of humble hygiene and grooming activities beyond washing hands and brushing teeth that Kira states are often performed in front of a sink. Such as "rinsing mouth, gargling, expectorating, cleaning and soaking dentures, massaging gums, using a Water Pik or dental floss, treating skin blemishes, cleaning the nose, cleaning ears, washing wounds, soaking parts of body, applying bandages, applying medications, taking medicine internally, inhaling steam, applying contraceptive devices," and removing same, and shaving (beards, armpits, legs). I think it's safe to say not everyone performing the aforementioned would like to celebrate them in the hall. What the residents of this apartment do in the privacy of their own home is their affair. But what about the guests?

When a guest in this apartment, in the same exclusive building where John Lennon's widow resides, excuses herself to "powder her nose," she'll have to, as the Beatles said, "do it in the road." And the gentleman who excuses himself euphemistically, to wash his hands, had better. If they want to do more than that—adjust their clothing, inspect a blemish, and so forth—and they don't want to do it in the hall in full view of the living room, they had

Continued on next page

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Spaing Information

THE POWDER ROOM

continued from preceding page

better go home.

The designers who are liberating the bathroom, fixture by fixture, remind me of the adult men of the Chagga tribe of Northern Tanzania who used to assert their superiority over women and children by pretending that their anus were blocked for life and that they never needed to defecate.

While pretending to be nature-affirming, the bathroom sink, open and vulnerable at the edge of the living room, and the doorless bathroom are really nature-denying. Denying that more intimate or less aesthetic acts take place in the humble bathroom than washing the hands or soaking in the tub. The liberated bathroom derives a sadistic power from humiliating the unprepared guest.

Privacy regulation is just as important a design goal as the quality of light, if not more. If a designer wants a sink to be a sculpture in the hall, fine. But let him put another sink, no matter how small, next to the toilet and put both fixtures behind a door that can be closed. Privacy is not necessarily solitude or isolation. It is the ability to regulate other people’s access to the self. Unfortunately, a solid door that can be opened or closed at one's discretion is more likely to give one privacy these days than an "inventive" designer.

SHOPPING INFORMATION

LIVING IN THE GARDEN

continued from preceding page

continued from preceding page

master bedroom, p. 132

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