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IN UTAH



LET GREAT-LASH, THE PROTEIN MASCARA, PUT YOUR LASHES IN THE THICK OF THINGS.

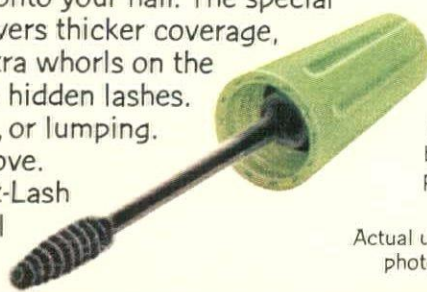
Watch your thin, skimpy lashes turn into thick, lovely looking lashes. You can actually see this happen when you use Maybelline Great-Lash, the protein mascara.

Great-Lash builds rich, full body onto every tiny lash, the way protein formulas build body onto your hair. The special Builder-Brush applicator delivers thicker coverage, more first-stroke color. Extra whorls on the wand find and cover even hidden lashes.

No smearing, sticking, or lumping.

Easy to use. Easy to remove.

You don't even have to wait for Great-Lash Mascara to dry. Just keep brushing until your lashes are thick, thicker, thickest.



LEFT: An eyelash before Great-Lash.

RIGHT: An eyelash after Great-Lash.

Actual untouched microscope photo 20 times actual size.



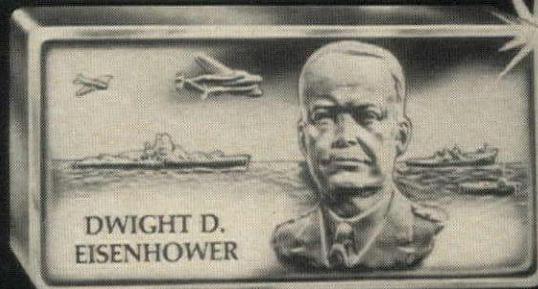
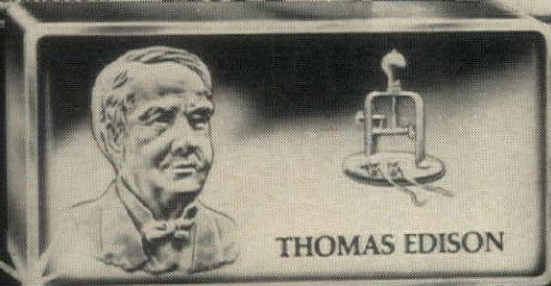
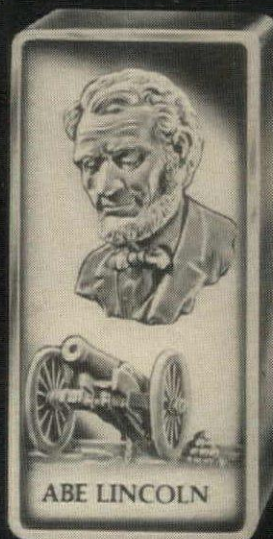
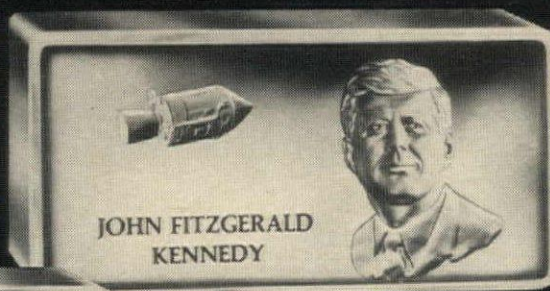
Maybelline Great-Lash Mascara was applied to upper lashes. Lashes in this photo are untouched.

Maybelline
The finest in eye make-up, yet sensibly priced.

A Great Buy for Collectors and Investors!

A Limited Edition of Proof Finish Pure Silver Ingots

ONLY \$7⁹⁵ EACH



Shown 1/4 Times Actual Size
to clearly show detail

"OUR GREATEST AMERICANS"

CHOOSE ANY ONE OR ALL FIVE—BUT EDITION IS LIMITED TO ONLY 10,000 IN SILVER—WHEN THESE ARE GONE, THERE'LL BE NO MORE!

...ome. Rediscover "Our Greatest Americans" with this wonderful NEW ingot series. Choose from five fine art ingots minted in 999 Pure Silver. Take Abraham Lincoln; John F. Kennedy; Douglas MacArthur; Thomas Edison; Dwight D. Eisenhower. Each ingot contains 2,400 grains of Pure Silver, all five ingots contain 12,000 grains of Pure Silver.

A TREASURY OF FINE ART

Five flawless, gleaming mirror-like proof finish ingots will be issued, each quarter year, until late 1975... ideal to display individually or as a group marking our country's bicentennial celebration in 1976. Future ingots will commemorate other remarkable Americans who have contributed so much to our country's greatness.

A STRICTLY LIMITED OFFER

The Hamilton Mint, known for its magnificent relief sculpture and craftsmanship will strike this series in an extremely limited edition of 10,000 proof finish sets in Pure Silver. To protect the integrity of this edition, only one complete "proof" set will be minted for each subscriber and the dies will be destroyed after all editions are completed. Proof sets are usually reserved only for masterworks of medallion art.

GUARANTEED PRICE PROTECTION!

If you purchase all five now, The Hamilton Mint will guarantee this remarkably low purchase price for future purchases in this series should you choose to make them. Although the price of Silver and Gold have almost doubled this past year, The Mint will commit for a sufficient

quantity of Silver and Gold at current market prices to fully cover your future orders. (No matter how high the price of silver and gold may rise while the collection is being minted.)

YOUR PERSONAL SERIAL NUMBER

Your individual proof finish ingots will be minted expressly for you and each ingot will carry your personal matching serial number along with The Hamilton Mint Hallmark and certification of Silver and Gold content. If you purchase all five in this initial group, your same serial number will be reserved for you for all future ingots in this collection.

Each group of five will come smartly packaged in clear lucite display case along with fascinating historical background of each subject commemorated... details worth preserving together with your valuable ingot collection.

REMARKABLE INVESTMENT POTENTIAL!

This remarkable opportunity to acquire ingots of artistic and historical significance in Silver and Gold is at a time when leading economists and investment advisors are predicting Silver and Gold will continue to become even more valuable in the years to come. Collectors have already realized bonanzas. A 1970 Christmas Ingot, for example, was issued for \$12.00 and is now being re-sold for \$185. A 1972 Thanksgiving Ingot containing 1 oz. of silver originally sold for \$4.50 and is now trading at about \$62. So please act promptly to share in the excitement of building a magnificent collection in Silver and Gold at a guaranteed cost. Your order can only be accepted if it is received in time, to be included within the edition limits. Order yours today!

Deluxe Version: 24KT Gold on Pure Silver

The beauty of these silver ingots is made even more exquisite and the ingots made more valuable with gold layered on pure silver. Only 5,000 of each will be minted. Each will also be individually serially numbered and each will cost just \$12.50.

Examine Your First Ingot (or all 5) for 10 Full Days with No Risk!

OFFICIAL ORDER FORM

"OUR GREATEST AMERICANS"

LIMIT: ONE PROOF COLLECTION PER SUBSCRIBER

THE HAMILTON MINT

40 East University Drive, Arlington Heights, Illinois 60004

Please send me individual ingots checked below. I understand if I order all five, that my personal serial number will be reserved for all future ingots in this series and at the guaranteed price. I enclose my check or m.o. for \$_____

Single Ingot(s) @ \$7.95 ea. in 999 Pure Silver as indicated.
 Single Ingot(s) @ \$12.50 ea. in 24KT Gold on Silver as indicated.

____ Abraham Lincoln ____ John F. Kennedy
____ Douglas MacArthur ____ Thomas A. Edison
____ Dwight D. Eisenhower

Please add 50¢ postage and handling per order.
(Illinois residents please add 5% sales tax.)

Name _____

Address _____

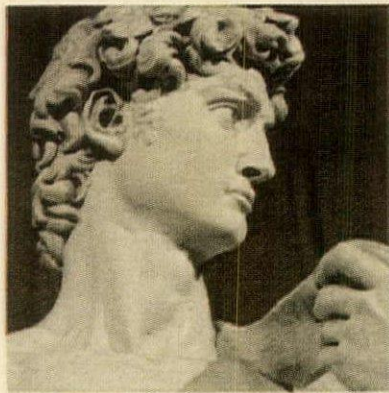
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A UNIQUE OPPORTUNITY TO BUY SILVER & SAVE!

Send me all 5 Pure Silver Ingots (a full 2,400 grains) for only \$34.50 plus \$1.00 for postage and handling.
 Send me all 5 with gold layered on 2,400 grain Silver Ingots for only \$58.75 plus \$1.00 for postage and handling.

I WANT TO CHARGE ORDER TO MY:

BankAmericard _____ Master Charge Acct. # _____
Acct. # _____ Interbank # _____
Good Thru _____ (Find above your name)
Good Thru _____



Michelangelo was once an unknown, too.



For years, Michelangelo was turning out some of the finest pieces of art in the world—and yet, his name was not well known.

Eventually, he was recognized as a master.

For years, Hammary has been turning out some of the finest furniture on the market—and yet, the Hammary name is not well known.

Eventually, Hammary will be recognized just as Michelangelo... for like Michelangelo, Hammary has been concentrating on design and craftsmanship, resulting in superiority in its field.

If you'd like to see some further examples of Hammary artistry, send \$1.00 to: Hammary, Dept. 13, Lenoir, North Carolina 28645.

HAMMARY

It's not our name that sells our furniture.

DIVISION OF DELWOOD FURNITURE COMPANY, INC.

usi A U.S. INDUSTRIES COMPANY.
And that makes a world of difference.

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Scotchgard

**Collect
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of
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Waterford to
light and you can
specially etched the
sure that
presents it as an
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Each piece of
Waterford crystal is a
unique original, made
with heart.
No other crystal has
higher lead content.
In white hot heat,
its brilliance
captures the glory of the
past.

Every single facet is
cut by hand in Ireland,
the way Waterford
crystal pieces were
made years ago.
Waterford gathers the
best of ten thousand
days to illuminate
thousand
hours.

It's an investment in
beauty that will enchant
you now, and reward
you and your heirs as it
increases in value.

Write for free full-
color booklets.

Waterford, 225 Fifth
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Visit the Waterford
store at the
best store in
your area.

Isn't it time you
started collecting
the best originals by
Waterford?

and English bone
china by Aynsley, to go
(?)



Photo: Pevan





Beautiful!

MOP&GLO makes "no-wax" floors look their best — everytime you damp mop.

Even so-called "no-wax" floors begin to lose their lustre in a short period of time. Mop & Glo keeps those floors looking beautiful. And it's quick and easy. Instead of a liquid cleaner and water, just squeeze out Mop & Glo and go over it with a damp mop. It keeps all non-wood flooring looking beautiful.

From "no-wax" floors, to linoleum, to tile. MOP&GLO® cleans and shines every time you damp mop.



Honest oak. A floor. Not a floor covering.

Remember when things were pretty much what they appeared to be? If it looked like wood, it was wood. Not plastic. If it looked like an oriental rug, it was an oriental rug. Not an imitation. Today there are so many cover-ups and fakes and phonies around, it's rare to still find something with reality and substance.

Bruce Homestead Plank oak flooring is the real McCoy. It's not an imitation. It's not a floor covering. It's actually the floor. Solid oak planks over three-quarters of an inch thick. The same strong, dependable oak planks the early American settlers laid in their homes. The edges are beveled to accentuate the reality and individual beauty and strength of each plank. And the surface is rough-hewn exactly as it was 200 years ago.

Come back to reality. Come back to beautiful, believable solid oak floors. Once more Bruce forges backward. Real Bruce oak floors start at about \$1.50 a square foot including installation. Naturally, prices vary somewhat due to location, size of job and floor style.

Bruce Flooring
Memphis, Tennessee 38101
Division of E. L. Bruce Co., Inc.

I want to get back to reality.
Here's 25¢ for your color booklet.

Name

Address

City, State, Zip

Phone

Bruce
Hardwood Floors

H&G-3





sunshine days and summer evenings

...and the Selig seating combination of your choice. That's what makes a room where summer never ends. Yours is the choice of matching sofa and loveseat or sofa with color-related chairs. The seven foot sofa and its companion loveseat make an elegant expanse of richly figured stripe. The chairs give a room the velvet touch of deep, jewel-toned color.

All in your choice of color themes—
Lime Green and Pink,
blazing Coppertone
or brilliant Marigold

Scotchgard

—and fabrics treated with Fabric Protector with Extra Soil Defense against every kind of spill, even oil based stains. Scotchgard keeps the summer morning freshness of your favorite fabric colors crisp, bright. Dirt brushes off, stains wipe away, colors sing out longer.

The combination of your choice, in the color theme of your choice is yours with savings for a limited time—at a store near you. Sofa and loveseat or sofa and pair of chairs, regularly well over \$1,000 now yours for **\$699** —a savings of more than \$300.

And, as an extra gift, you get an additional $\frac{1}{3}$ yard of each fabric for arm rests or throw pillows.

See the Selig room where summer never ends at a fine store near you, or write. And for our Folio of Contemporary Designs, send \$1.00 to Dept.G-24Selig, Leominster, Mass. 01453.

SELIG

Prices slightly higher west of the Rockies.

Redwood.

Here today. Here tomorrow.


Chesapeake Bay residence of James N. Cargill.
Architect: Carlton Sturges Abbott, A. I. A.

Here indeed is a room to reflect in, to bask in the quiet glow of redwood and the warmth of a morning fire. It is a room created of redwood. Opening to the outdoors yet secure and intimate.

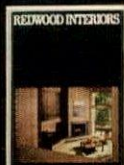
Only redwood gives so much and asks so little. Your redwood home has a life that is measured in decades. Yet it needs little care. And its beauty is timeless.

Redwood. Build with it, and you build for tomorrow.

California redwood forests...
a renewable resource
for today and tomorrow.

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ASSOCIATION

617 Montgomery Street, San Francisco, California 94111. Write Dent. A for free booklet "Redwood Interiors"



**QUESTIONS
& ANSWERS:**

Antiques

BY LOUISE ADE BOGER



GOTHIC STYLE TEAPOT

My in-laws left me this teapot, which I once admired. I would like very much to know how old it is.

F. J.—Bolingbrook, Ill.

Your relief-decorated, perhaps white stoneware, teapot with figures in Gothic niches was made in the Staffordshire district of England in the 1840s when Gothic detail was a great favorite.

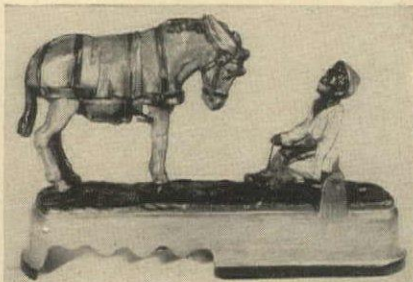
QUEEN ANNE LOWBOY

I inherited this lowboy. Do you know how old it is, what style, and how it was originally used?

W. J. D.—Bronx, N.Y.



Your oblong side table, known as a lowboy in America, is in the Queen Anne style and was probably made here about 1740-1750. It combined the advantages of a small chest of drawers and a table. Ladies found them useful as dressing tables and on the flat top placed a dressing mirror, mounted on a box stand.



COIN BANK

Can you tell the difference between my mechanical bank and the Kicking Mule Bank?

L. N.—Staten Island, N.Y.

There is no difference. J & E Stevens who first made this

coin bank in 1879-80 called it The Kicking Mule Bank, even though "Always Did 'Spise A Mule" is written on the base. The Montgomery Ward catalogue No. 57, 1895 listed it with illustration: "The Kicking Mule Bank. The mule and rider being brought into position, a slight touch on the knob at the base causes the mule to kick and throw the rider over his head, when the coin is thrown from the rider's mouth into the receptacle below. Price: 88c."

LIBRARY READING CHAIR

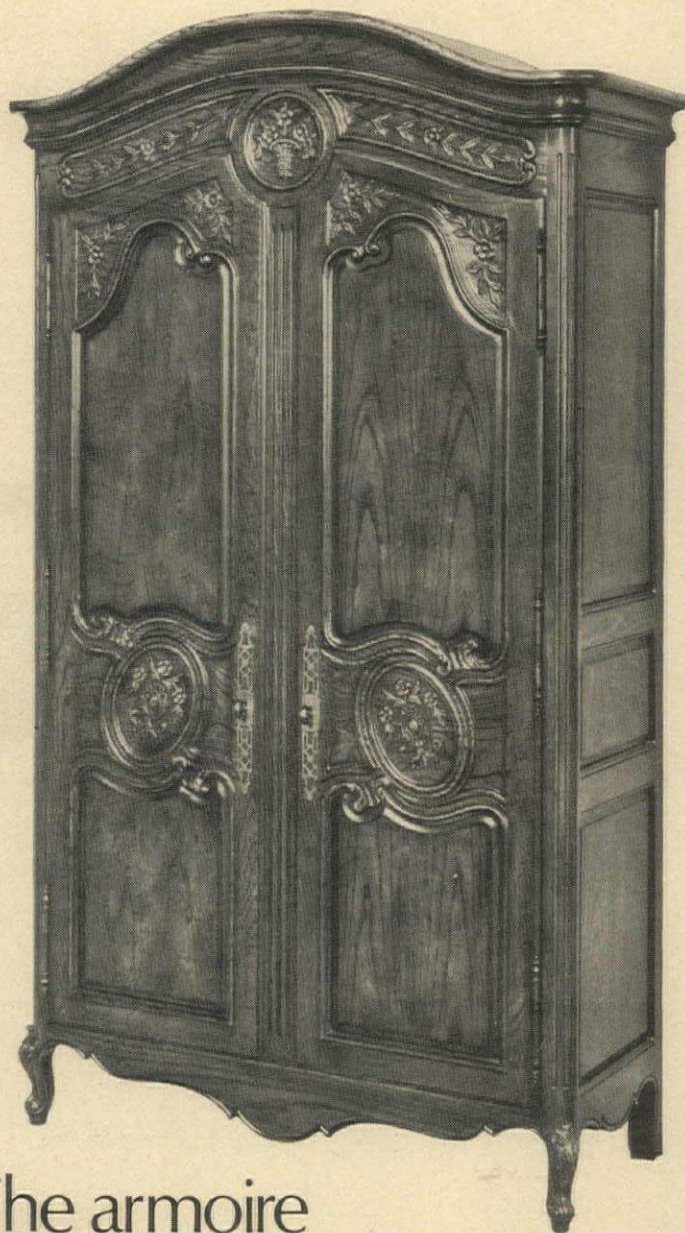
I have been told my English chair was used in cock-fighting. Any information you could give me would be appreciated.

L. B.—New York, N.Y.

Sheraton described the purpose of these chairs in his Cabinet Dictionary, 1803. "They are intended to make the exercise of reading easy and for the convenience of taking a note or quotation on any subject. The reader places himself with his back to the front of the chair and rests his arms on the top." Your chair dates around the 1720s.



Continued on page 12



The armoire
that puts up a
beautiful front
and a practical inside.

There's all the authenticity of 18th Century French design in Henredon's armoire. But behind those exquisitely carved doors is 20th Century storage space. Set it up as an entertainment unit in the living room (the back panel lifts out to accommodate a color television set). Or use it with its original drawers, shelves and partitions, to keep clothing or linen in neat order. Crafted from solid ash with ash veneer, the armoire is one of the great beauties in Henredon's Four Centuries collection of bedroom, dining room and occasional furniture. To see the entire collection, send \$1.00 for brochure to Henredon, Dept. HG 2-74, Morganton, North Carolina 28655.



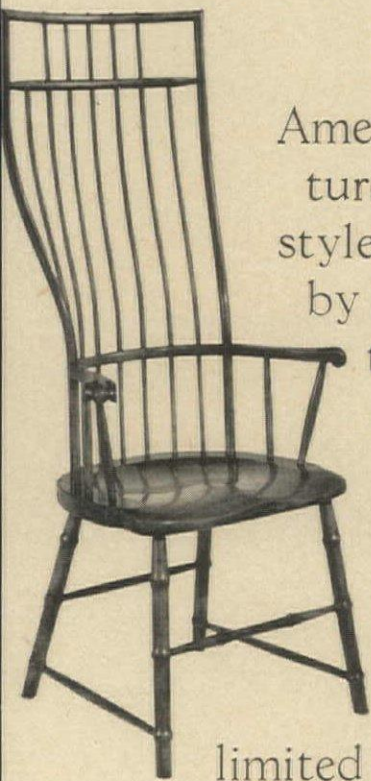
Henredon

The look for the life you live now

©1973, The Hearst Corp.



American Classics collection.



American classic furniture, an 18th-century style deeply influenced by English fashion of the day, is gaining importance in the world's antique market. But ownership of the finest originals is restricted by the limited number available.

Baker has re-created these timeless designs in a comprehensive new collection, the American Classics. The collection, now displayed in room settings at Baker, Knapp & Tubbs showrooms, was inspired by original documented drawings, many of which were found in Boston, Salem, Newport and the Connecticut River Valley.

Included are the unusual Windsor chair, reflecting a Shaker influence, and the Chippendale chest with serpentine front.

Like all Baker reproductions, each is made from fine woods selected

for authenticity and crafted by skilled hands to be scrupulously faithful to the original.

American, Far East and European collections are displayed within professionally designed room settings in Baker, Knapp & Tubbs showrooms in the cities listed below. Your interior designer, furniture retailer or architect will introduce you to this unique source for fine furniture.

A 32-page catalog of the American Classics Collection is available for



one dollar from Baker Furniture, 611 Merchandise Mart, Chicago, Illinois, 60654.

Baker
Knapp & Tubbs
A MAGNAVOX COMPANY

"Journey of the Seagull"

A Collection of Sterling Jewelry by International Silver.

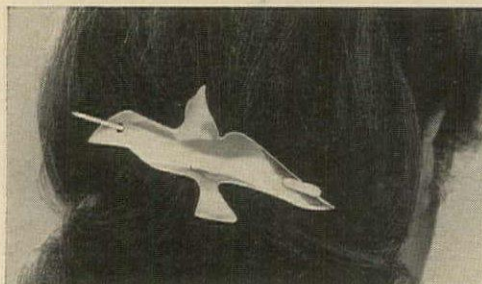
Soaring with infinite grace, this symbol of free flight has paused for a brief moment to become a lovely collection of sterling Seagull jewelry, created by International Silver, master silversmiths.

There's a gift here for anyone who likes beautiful things, including a handsome tie bar for the men. All items gift boxed.



Pendant, with chain and pin attachment, \$10.

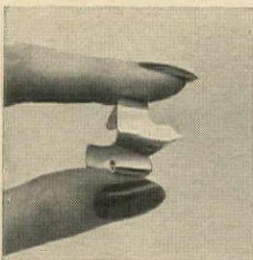
© 1974 International Silver



Large Barrette, \$15.



Small Barrette, \$10.



Ring, \$7.50.



Pierced Earrings, \$10.
Screw-on Earrings, \$12.



Tie Bar, \$9.

At fine stores, or order by mail today. Prices include postage and handling.

American Archives, Dept. S3
P. O. Box 1776, Wallingford, Conn. 06492
Please send me the following items of "Seagull" sterling jewelry.
(Indicate quantity ordered for each item.)

___ Pendant \$10. ___ Large Barrette \$15. ___ Small Barrette \$10. ___ Ring \$7.50
___ Pierced Earrings \$10. ___ Screw-on Earrings \$12. ___ Tie Bar \$9.
Total amount enclosed or charged _____

Name _____
Address _____
City _____ State _____ Zip _____

Charge my purchase to:
 Diners Club American Express Master Charge BankAmericard
Master Charge # _____ Account # _____

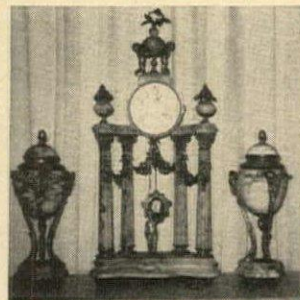
Expiration Date _____ Signature _____
No COD's. Conn. residents add sales tax. Offer good in U.S.A. only, except where prohibited or restricted by law.

MANTEL GARNITURE

My clock has a porcelain face with handpainted flowers; carved in marble is the word France. Please tell me anything you can about the origin of my clock.

L.E.L.—Blue Springs, Mo.

Your Louis XVI style mantel garniture, which bears the country of origin, France, was made some time after 1890. The McKinley Tariff Act, which became law on March 1, 1891, states that all articles of foreign manufacture shall be plainly marked with their country of origin or shall not be admitted into the United States.



POWDER HORN

This powder horn has been passed along by family members. Do you have any idea of its age?

J.K.—Arcadia, Cal.

Your Patriotic Arms powder flask decorated with the Eagle and Coat-of-Arms pattern was made after 1857 by the American Flask and Cap Company of Waterbury, Conn. Your powder flask is listed and illustrated in *The Powder Flask Book* by Ray Relling, a Bonanza book.

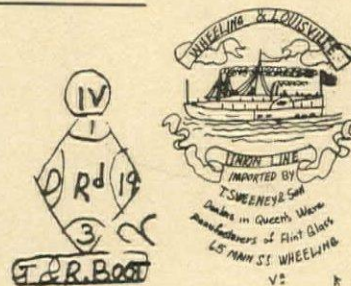


PLATTER BACKSTAMP

I have a large white platter with these marks on the back. Can you tell how old it is?

H.H.—Dearborn, Mo.

The unusually interesting backstamp on your platter shows by its diamond-shaped mark that the pattern was registered at the London Patent Office on September 19, 1846, by the Staffordshire potters T.&R. Boote, and the words "Dealer in Queen's Ware" (a fine lead-glazed earthenware, virtually the creation of Josiah Wedgwood) shows what was being advertised. The well-documented backstamp enhances the value of your platter considerably.



BREAD TRAY

I have a glass bread plate with "Give Us This Day Our Daily Bread," around the edges and a raised bust of a Miss Neilson in the center. Who was Miss Neilson?

R.C.—Long Beach, Cal.

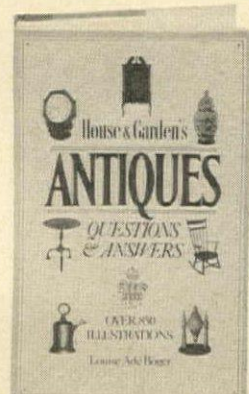
Your pressed glass bread tray portrays the English actress Adelaide Neilson (1846-1880). In 1872 she visited America, where her beauty and talent won her wide acclaim and she returned year after year. ■



Special offer to

House & Garden Readers:

Copies of Louise Ade Boger's new book, *House & Garden's Antiques: Questions & Answers* are now available. A generous collection of items—over 900—from past columns, and all arranged by category for easy reference. Only \$9.95 per copy, plus 45c for postage and handling. Write to Condé Nast Books, P.O. Box 3308, Grand Central Station, New York, N.Y. 10017.



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CHOOSE 4 MORE WHENEVER YOU WANT (AND WE MEAN WHENEVER).**

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Pick four books (or sets) and send in the coupon. You pay \$1 (plus shipping and handling) when your application is accepted. If, after ten days, you decide you don't want your books, just send them back and we'll cancel your membership.

About every four weeks (14 times a year) you'll receive the Literary Guild magazine. You choose the books you want from the dozens of best sellers in each issue...practically every book with a discount of 30% or more.

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To order the Selection, do nothing: it's shipped to you automatically. If you want an alternate, or no book at all, fill in your choice on the order form. There's a charge for shipping and handling. You have 10 days to decide, but return the order form so we receive it no later than the date specified. If you don't have ten days to answer, and receive an unwanted selection, return it at our expense. So, buy only the books you want, when you want them. You only have to buy four more books during your membership and then you can cancel anytime you want.

If card is missing, write to The Literary Guild, Dept. EP 021, Garden City, N.Y. 11530.

A Great American idea

THE HITCHCOCK CHAIR: NEW ENGLAND IMMORTAL

BY KENNETH BATES

THE HITCHCOCK CHAIR COMPANY

Riverton (Hitchcocks-ville) Connecticut

announces the

"MOUNT VERNON"

In Limited Edition



L. HITCHCOCK, HITCHCOCKSVILLE, CONN. WARRANTED.

The first of four chairs in the Great American Homes Collection

The "Mount Vernon" is exquisitely stencilled in glowing summer colors against soft Bayberry Green, skillfully antiqued to bring out the pastoral charm of George and Martha Washington's famous homestead on the Potomac. The intricate stencilling, hand-painted artistry and simple elegance of the Hitchcock Chair design have never been combined in a more beautiful rendering than in this first chair of the Great American Homes Collection. Each chair in this limited edition carries its own "series" number as well as the artist's signature. The "Mount Vernon" is available now and during the rest of the 1974 season. Three additional chairs to complete the group will be available before the 1976 Bicentennial Celebration.

Available at:

Marshall Field Chicago, Ill.

Woodward & Lothrop

Washington, D.C.

Kaufmann's Pittsburgh, Pa.

Lazarus Columbus, Ohio

Miller & Rhoads Richmond, Va.

Pogue's Cincinnati, Ohio

In 1822, an advertisement in the *Connecticut Courant* announced that "L. Hitchcock, on the River Turnpike in Barkhamsted, manufactures and keeps constantly at hand, chairs of almost every description which he offers very low and on accommodating terms." The "very low" was astoundingly so—about \$2, and the "accommodating terms" probably meant paying down what you could, then a little more whenever you had a little more. Lambert Hitchcock never grew rich, but he made chairs that have endured for 150 years and are still so sought after that those that exist outside museums command a price as high as \$2 was low.

Lambert Hitchcock was born in Cheshire, Conn., on May 28, 1795, one of seven children. In his early youth, he probably trained with a local cabinetmaker, then, in 1814, served for four years as a journeyman with Silas E. Cheney of Litchfield, a furniture maker of note, whereupon he became a master privileged to open his own establishment. Which he did, first in Barkhamsted, then in the town of Riverton, where he built himself a factory, turned out 15,000 chairs a year, and became so famous that the town was renamed Hitchcocks-ville, an honor still extant, although the official name of the town, on the map, at least, has reverted to Riverton.

In their way, Hitchcock chairs (known in their day as "fancy" chairs) are one of the most engaging examples of Americana we possess—at least to sit on. They were never grand, like Chippendale or Sheraton, nor were they marked by the classic austerity of the Shakers' work. But they had an inimitable charm, and as Sir James M. Barrie described that quality, "If you have it, you don't need to have anything else." Hitchcock was a perfectionist, and as the chairs grew "fancier" they moved from kitchen to dining room to parlor and bedroom. They were

a rage, and everyone bought them, by mail order or at a series of furniture stores that stretched down the Eastern seaboard. Without knowing it, Hitchcock had the acumen of the first Henry Ford: he made something people needed—and could afford.

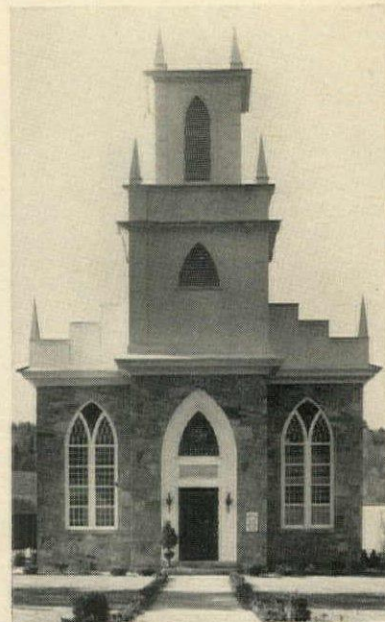
A satiny black was the most favored finish, although you could order red, yellow, or green—sometimes with the paint combed to give it a "grain." There were chairs with turtle backs, pillow backs, cutout back slats, curved backs with spindles, and crested backs. But it was their stenciled designs that gave the chairs their cachet. These (a basket of flowers or fruit with leaves was the most popular motif) were applied with brass stencils—a technique that goes back to the Etruscans—with the design applied while the paint was still tacky. Bronze-colored powders were then rubbed through the stencils by an artist's velvet-wrapped fingers.

There were three kinds of seat—wood, handwoven rush, and cane. (The rush seat was often called a "flagseat" because in some locales it was made of iris leaves. But not in Connecticut. There, at harvest time for reasons best known to nature, the female cattail leaves used for rushing took to fluttering in the breeze like pennants at a regatta. They still do—hence the "flag.")

For fourteen years, Hitchcock made his chairs—but very little money, and in 1840, closed his factory. Not until 1946 was it restored and put back into operation by John Tarrant Kenney, a Hitchcock enthusiast and collector.

Today, the Hitchcock Chair Factory is again going full blast, and—making allowances for the patina of time—it isn't easy to tell a reproduction from an original. In 1972, as a tribute to Lambert Hitchcock, John Kenney established the Hitchcock Museum in the Old Union Church—a Riverton landmark—and filled it with Hitchcock originals and notable pieces of cabinetry by other furniture makers of the period.

The museum (there is no admission fee) is open from May 1 through November 30 from 10 until 5, and from December 1 through April 30 for the same span of hours—but on Saturdays only. There is a showroom at the factory nearby (a new Hitchcock chair runs from \$60 to \$90), an antique shop, a very good restaurant at the Old Riverton Inn (a comfortable hostelry where, if you reserve rooms in advance, you may enjoy staying for a night or two), and a bakery behind the inn where \$2 will still buy you enough homemade bread and cheese to tide you over on the journey home. ■



The Hitchcock Museum, left, in Riverton, Conn., is housed in the Old Union Church, a granite edifice whose congregation now gathers elsewhere. But were the worshippers to return, there would be no lack of chairs. All are beautiful old Hitchcocks, far more comfortable than a 19th-century pew.



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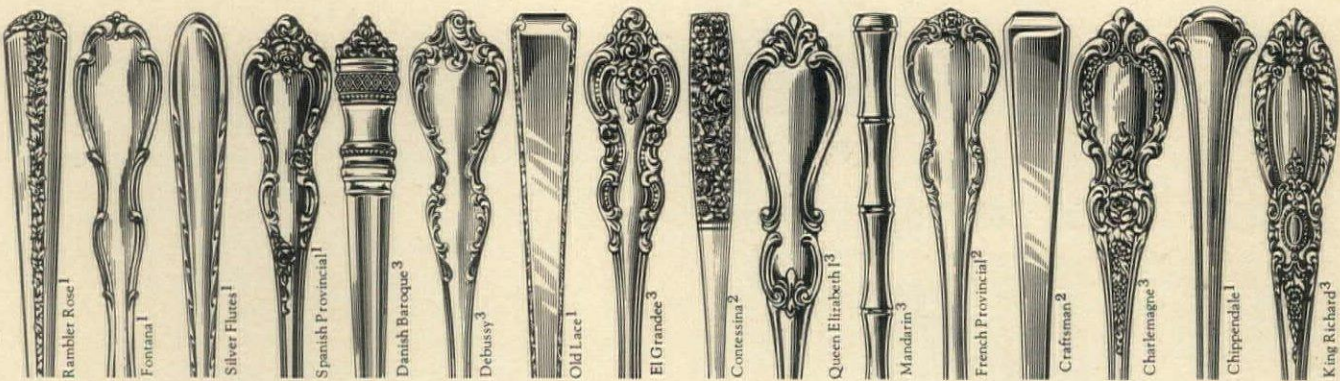
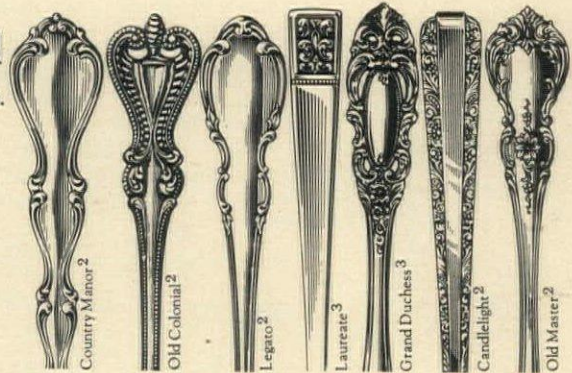
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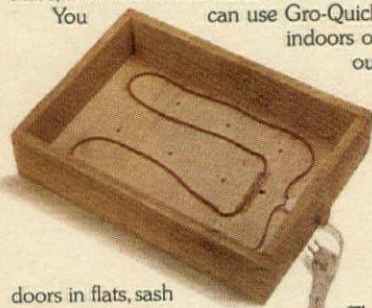


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A GARDENER SPEAKS HIS MIND

Notes to encourage the beginning gardener

BY WILLIAM B. HARRIS

This is the first of a series of short articles about gardening addressed to those American householders who would like to garden, but don't—for any number of reasons. It is also addressed to the dabblers and tyros who garden from time to time as well as to those whose cultural instincts tell them that they should know more about gardening because it is a rewarding avocation. These articles are largely a report of my own experience—thirty-five years of it—showing how easy gardening can be once one passes the difficulties of beginning.

I have a scunner of longstanding about the word "green thumb." There seems to be nothing printed about its origin. If, as I was once told, it comes from a term used for workers in greenhouses where pots quickly become encrusted with algae, the workers' thumbs turning green from the chlorophyll, a stain difficult to remove . . . well, it's all right with me, for it presents merely an image of people acquiring green thumbs by jockeying pots around and indicating no skill in caring for what's inside them. I've looked up this compound noun and can't find it in gardening books going back to 1870 (*Nicholson's Dictionary*); poets of old wrote no odes to it; it does not appear in *Bartlett's Quotations* (1924). *Funk & Wagnalls* (unabridged, 1931) doesn't list it, but *Webster's Seventh Collegiate* (1963) does: . . . "an unusual ability to grow plants." Four other dictionaries, none earlier than 1960, also list it, one relates a patent fairy story. It is my hunch that it came into the language about 1946 when a manufacturer of women's work gloves stitched in green thumbs and called them that in hope of finding a market. The present use of this word, obviously new to gardening, does not have the simple Webster meaning to most of the gardeners I have talked to or whose letters I have read—they use it defensively, negatively, helplessly; it is something they don't have because they were not born with it. They believe a mystique surrounding gardening is im-

penetrable to them. They think of an aptitude nature endows—or of "secrets" possessed by successful gardeners, or by nurserymen. A green thumber to me is a guy who kills plants by squeezing them to death, thereby staining his hands with chlorophyll, their lifeblood. It seems to follow that a black thumber is a fine grower of plants, for his fingers are stained with the kind of rich earth in which they thrive. But who's proud of dirty thumbs? No one; that's who.

None of the foregoing will move to the garden people who want to rely on a glib answer for not gardening, but it could nudge those toward it who have been merely hesitant. Almost all of us have an aptitude for growing things, instinctive, really, going back 300,000 to 400,000 years of getting food from growing plants, instead of whacking down various four-legged animals to eat. The late Jane Grant, my wife and partner, and I found this to be true when we first started to garden in the mid-1930s. Getting seed and plants into the ground came naturally enough, for we had seen it done, but when they started to grow we scurried for help. It is sort of like babies; they seem to get started easily enough, but keeping them going requires some study. A few home owners have told me they have not gardened because it is too much work. Now that's a valid reason for not gardening, if such work is unwanted, onerous, or there isn't much time. There's the real rub. Time. I doubt if any owner of a home finds work around it onerous, even the repetitive chores, for they look so nice when done, and certainly they try to surround themselves with as much beauty as possible, even if it takes effort.

The avid young gardeners with the nice instincts who start gardening today will have to be resigned to going it alone. It is fine to have an interested mate, and many times this happens. I have friends with sons and daughters in their upper teens who are interested and sometimes even dedicated garden-

Continued on page 22

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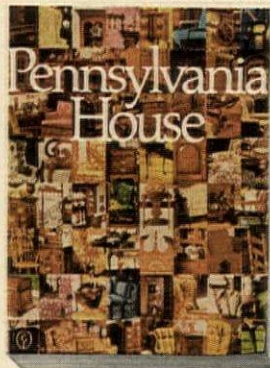
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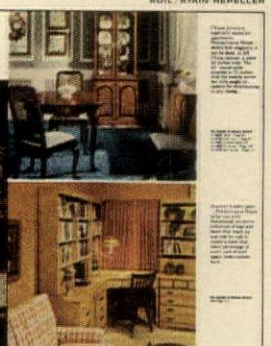
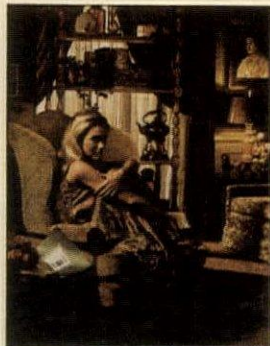
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"Almost all of us have an aptitude for growing things, instinctive, really"

TO ENCOURAGE THE BEGINNING GARDENER *continued from page 20*

ers, but this is not usual. As for hiring competent outside help . . . well, forget it, the middle-aged handyman of my mother's days, the man who could do anything in or out of the house, doesn't exist anymore. Those who are very rich hire professionals. They cost \$15,000 and more a year with a house full of appliances and free services, plus the equivalent of a Buick—and his wife doesn't give a hand with parties. But there are those generally unemployed bundles of energy called high-school boys, who can be coaxed to work Saturdays in the spring and full

time during a large part of the summer. They eagerly do anything they are told to do, but the telling must be step by step—or they concoct shambles. This means that one stays with them every moment they are on the job. Those boys who will come back the following year turn out to be jewels, but they age, you know, and it is necessary to start all over again at least every three years.

When you start gardening from scratch, as Miss G. and I did, you rather quickly start hunting for directions. Or call friends for help. A Litchfield friend with a very nice

garden was so overcome by laughter at the thought of a couple of confirmed city-folk wanting to grow a flower garden . . . "It's *incredible*, my dears . . . *imagine* . . . of course, if you are *really* serious . . ." that our affection for her cooled for a time. I couldn't see anything funny about it. Grant wanted flowers to arrange in our new home made from a barn, and as the wildflowers she picked faded as soon as arranged (she used to cuss them gently for their bad manners), I volunteered, based on no knowledge other than having grown sugar beets and alfalfa hay

on a Colorado ranch for a short time about twenty years before, to grow some flowers. Annuals. Because I knew a few of their names and had seen them grow. I had turned over soil close to an old stone wall the previous October to make a bed about 20 feet long and 5 feet wide. It had been part of a meadow. I raked it pretty in the spring. Planted the annuals. The packets told the depth. They also said, ". . . plant in a good garden loam." I thought I knew the meaning of 'loam'—a soil that crumbles easily, but then I went to Webster. His first definition read, ". . . a mixture composed chiefly of moistened clay;" number two said, ". . . a friable mixture of varying parts of clay, silt, and sand." The definitions seemed to fight each other, for clay, as I knew it, certainly wasn't friable—it sticks together instead of crumbling. So much for Webster. That's also the kind of loud and clear information a beginning gardener gets from so many garden books. Their authors assume the neophyte can follow any gardening directions easily and learn by rote, *without really knowing* the meaning of the terms used. I shall go into this later. Here I should point out that the bed of annuals bloomed splendidly that summer. The tremendous will to live and flourish, built into the genes of the smallest seeds and plants, is a never-ending source of wonderment; to the beginner, first bloom, no matter how straggly, represents accomplishment.

The next summer the annuals did not perform as well. A neighbor next door, a real down-easter whose forebears arrived twelve years after the Mayflower, had suggested I put "a bit of potato fertilizer" on the bed when it was first dug. The potato fertilizer turned out to be 5-7-7, which I learned later was low in the major plant foods. I had no idea how much to put on, but I surely was liberal, for it took me a long time to discover that if a little fertilizer is good, more is *not* better. I had used fertilizer the second season, but not as much as the first. And when the plants did not improve the third summer, after a rather heavy application of the potato fertilizer, it seemed reasonable to believe that something was wrong. With the soil.

I wonder how many beginners
Continued on page 26

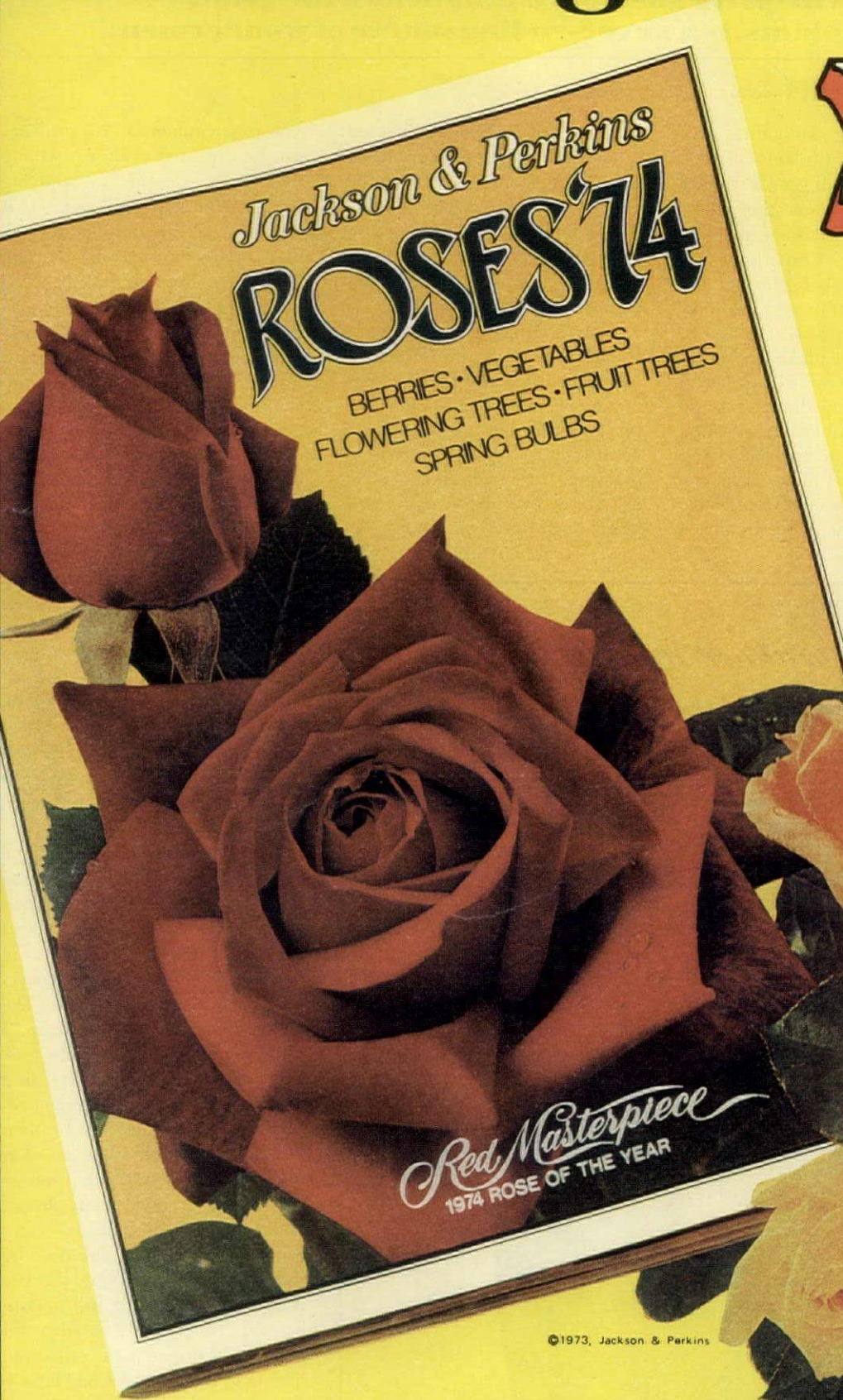


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TO ENCOURAGE THE BEGINNING GARDENER *continued from page 22*

have had a similar experience. It seems to prove that you can take a spit of unused soil and do fairly well with it the first year. But not getting even a copy of the first year's results on the *third* try, seems enough for a beginner to say the hell with it—let's just cut the grass. I don't recall that I had had such a reaction. Anyway, there was a charming, 5-foot girl around the place who was downright rowdy about jobs I started and did not finish. My head-shaking evidently grated on Grant, for when I repeated one too many times that "it must be the soil," she snapped,

"There's nothing like finding out." But why had the plants about a foot from the wall grown well all three years? It was the others which had not. At some point in every gardener's experience he finds out that the fertility of the soil in his carefully prepared border is not as even as he thinks it is. The reason my annuals grew well close to the wall was that the earth there was practically virgin top soil. Leaves had blown and rotted out on that strip since the land had been cleared; no plow, even one drawn by a single oxen, could have been pulled that close. It took a

long time for me to figure that out.

The best years of a border whose soil has been properly prepared, even those that have been double-dug, a term to be explained later, are its early ones. The careful gardener has balanced it exactly, unhampered by any plants in the area. It is all fine top soil about a foot deep (this is also referred to as "rich, garden loam"). The preparation of such a bed is a fine base for a border but to keep plants flourishing it must be regularly replenished, for fertilization gets out of balance over the years, regardless of how expertly it is done. The

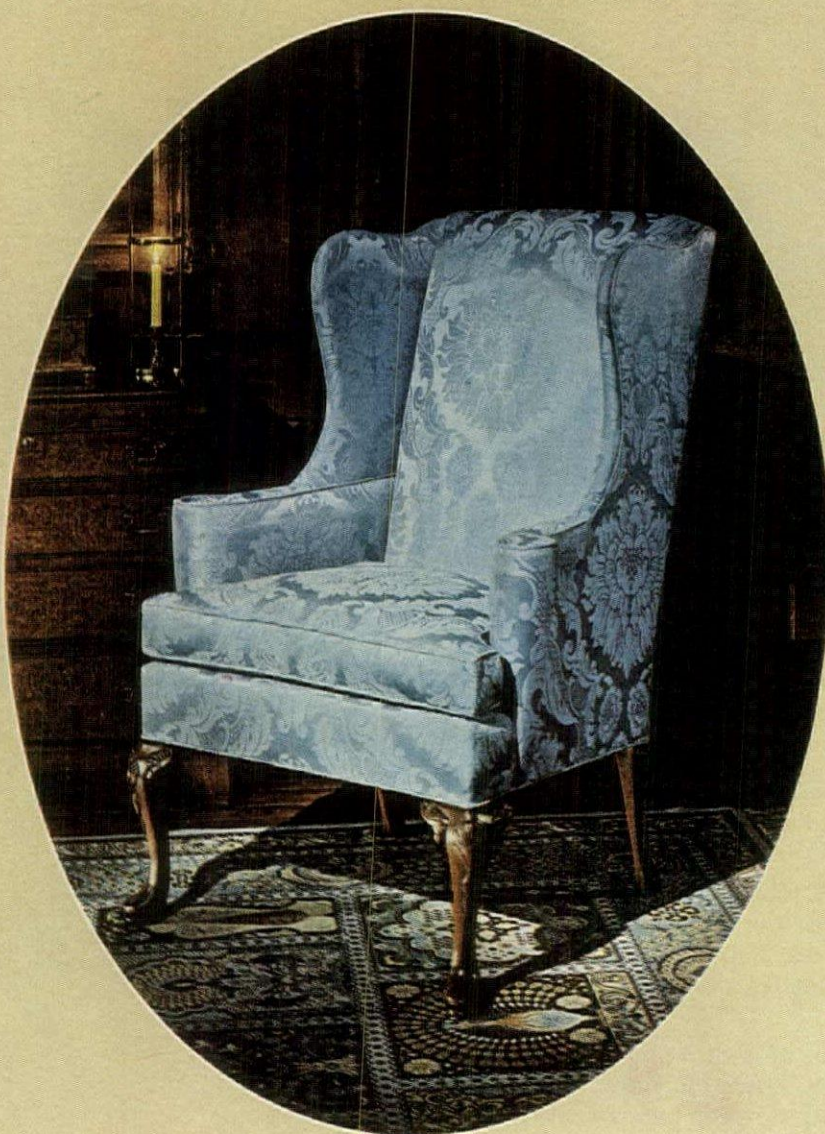
reasons are numerous. No gardener can be expected to do everything right. For example, in applying fertilizer, he may spill some—if it isn't picked up and distributed that square foot may be too rich for a plant like, say, tall bearded iris, which does best on fairly lean soil. So it may not do well. Or necessary additional organic matter which under the best circumstances is not easy to apply on an established border, may go on unevenly. Some plants, such as delphinium, require lime—if a liming plant like heather replaces it, the heather certainly will do badly or more likely die, for it hates lime. But I hasten to point out that these are reasons—one that can't be traced to weather—why good gardeners may lose an occasional plant. They know it. They know that if one out of six new plants fails to grow, it is because *that* plant didn't like its new home. They don't go running to their nurseryman—as I did once upon a time.

The something I did about the soil in the little annual garden was to take a spadeful to a nurseryman about 15 miles away. The friend who had guffawed upon hearing that we would become gardeners, told me to mention her name. The nurseryman was an older man. I told about my problem. He took a handful of the damp soil and squeezed it. It crumbled upon release. "Sandy," he said, then smelled a palmful. His expression told me the soil was sour. Then he rubbed some between his thumb and forefinger and looked carefully. "I know what I'd do," he said. New Englanders are not the least glib; in about a full minute he said, "Well . . . after frost, I'd get an old gunny sack, put some lime in it, then dust the bed lightly with lime. I'd do this four times. Then I'd put a couple of inches of old cow manure—and fork that in. Next spring fork it again. And maybe add just a touch of superphosphate. That's what I'd do. But my son would send this out for testing. He's been around two years since finishing college. Gets good results with this testing business, too. Sometimes better than I do." So I sent the soil to the state agricultural school to have it tested. And as it turned out, I did just about what my nurseryman would have done. ■

(To be continued in an early issue.)

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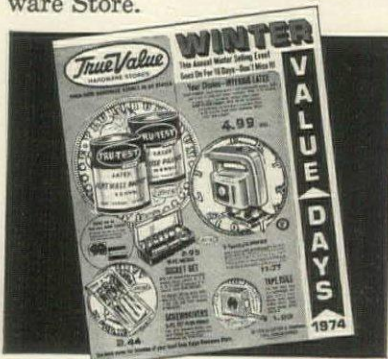
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HOME IMPROVEMENT IDEAS FOR

the House Fixer

by Will Morr



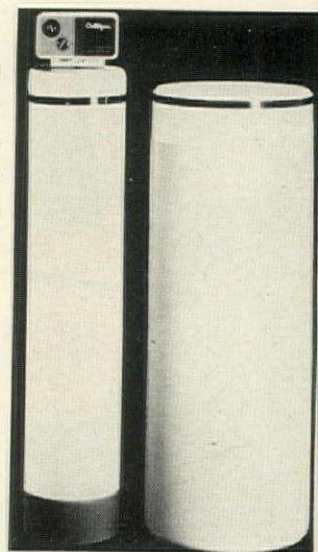
Aluminum Rustic Shingles with the look of hand-split textured shakes can be applied to either roofs or exterior side walls. Made by Kaiser Aluminum, they have "Kal-Shield" finish guaranteed for twenty years against blistering, peeling, rust, flaking, chipping or splitting the shingles are properly installed. They're available in white, gold, charcoal gray, Sierra, or Chocolate brown. The aluminum shingles, 24-inches long with a 1 1/4-inch butt, have a 12-by-24-inch exposure of shingle and protect against rain, wind, snow, sleet, and air-borne sparks from fires. They need little maintenance, and they help reduce heat loss from the house in winter and the amount of air conditioning necessary in summer.

Any house repairs or remodeling you can do yourself in these days of high labor costs are worthwhile. And manufacturers are making it easier for you to be a house fixer. Georgia Pacific Corp., manufacturers of gypsum wallboard, has recently issued a *Do-It-Yourself Gypsum Wallboard Application* free instruction booklet. (Write Georgia Pacific Corp., 900 S.W. Fifth Ave., Portland, Ore. 97204.) In fifteen illustrated steps, it charts the proper procedures. How to plan the project, estimate quantity of materials, what tools to use are the starting steps. Cutting the wallboard, installing it on ceiling and walls follows. Attaching cornerbeads, applying compound and tape, and detailed finishing instructions wrap up the project.

Azrock Floor Products has a how-to folder for laying vinyl asbestos tile in six steps. It explains planning the tile layout pattern, applying adhesive, laying tiles in quarter section areas of floor, cutting and fitting border tiles. A do-it-yourselfer can tile a 10-by-15-foot room in a few hours for about \$35. Write Azrock Floor Products Consumer Services, P.O. Box 531, San Antonio, Tex. 78292 for the free folder, *Easy Does It*.

A product to help your oil burner work at peak efficiency is important in these fuel conservation days. Valley Energy-3 is a liquid additive to pour into your heating oil tank. It claims to arrest rust, corrosion, prevent excessive sludge accumulation, and emulsify water in your oil tank. Feed lines and strainers, nozzles, burner tips, cups, and spinners are kept open and clean, free of soot, gum, and carbon. A 4-ounce can sells for \$1.98 (plus 75c shipping) and has enough concentrate for a 250-gallon tank. Valley Research Systems, Inc.

Objectionable tastes and odors in your household water can be as unpleasant as impurities. The Culligan Water Institute now makes "Filter-Soft" a two-part unit that eliminates bad taste and odor and also softens hard water. It is filtered and softened in a resin mineral bed then filtered again through activated charcoal to give you taste-free, odorless drinking and cooking water and soft water for laundry, dishwashing, bathing, and shampoos. In several sizes, it works automatically.



A great addition for the family room, children's wing, or enclosed patio is General Electric's Refreshment Center. A compact, 26-by-16 3/4-by-37-inch-high cabinet, it has two ice trays, two metal shelves, and a defrost tray in a 2-cubic-foot refrigerator. A cooling tank provides drinking water from a cold faucet; a hot faucet makes instant coffee, tea, or soup possible with 130 degree water. Finished in walnut woodgrain vinyl and ironstone baked enamel, it plugs into a 115-volt AC outlet and needs no plumbing connection. It will hold the 2-, 3-, or 5-gallon bottles you get from a bottled water distributor and curtail children's trips through the kitchen for drinking water. ■



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SOME NOTES ON GOOD LOOKS & GOOD HEALTH

The best things in life are new—especially woman.

And what is she going to want now?

BY REBECCA WARFIELD

Rebecca Warfield, our Contributing Beauty Editor since 1969, died of cancer November 13, 1973. She contributed articles on many subjects over the years to Condé Nast magazines. For *House & Garden* she originated this column, which reflected her enthusiasm, curiosity, insight, and passionate pursuit of perfection. "The Newwoman" was her vital concern—she was always instinctively a Newwoman herself. As a tribute to her and because we feel her thoughts are more timely than ever, we are excerpting from an article she wrote in 1972.

The new woman who's around happens to be invisible. People keep telling each other that *this one* is totally different. Changed utterly. Upside down. Inside out. Remodeled. Where is she? No one is quite sure that they ever met her. On the other hand, they won't say she isn't so. "But she doesn't look Different." True—because unlike other Newwomen who have come down across time, you can't see this one.

You could see the 18th-century Woman clearly. And when she stepped out of her ferocious cages of silk and satin and melted into the Empire or Regency Woman, that was a visual smash no one could miss. And when the still-Edwardian, gliding World War I girl exploded into the gyrating, let-everything-go, perpetual-motion Flapper, the world got a sock in the jaw it could really feel. So what happened? Woman didn't get up abruptly from the rocking chair to rock the boat. She simply stepped quietly over an imperceptible line, pulled up alongside Man to stand even. It has been a long and anxious journey that had to bypass such hazards as Aristotle who—in 344 B.C.—decided that "Woman must be said to be an inferior man." Probably such recent milestones as The Pill, new Abortion laws, and Women's Lib really put her across the finish line. So this time she isn't dressing for the part, she's just woman—everywhere, anywhere.

Well, now that she's here, what does she want? The very question makes many women smile and some men nervous and has sent hordes of social scientists scurrying to analyze, dissect, and decide on those wants. Of course the answers aren't all in—and those that are aren't all that alarming. She doesn't want absolute power or her husband's job or her hand on the big pushbutton. Her wants are sometimes fairly sweeping, but frequently small and always human. As wanting itself is.

She wants one area of her own life completely her own . . . This pressing need, as much as the financial spur, is often why this woman works and—strikingly—why a significant group of psychiatrists, gynecologists, and interests say that indeed she should, that she must. Some hold that—whether she has to or not—she should work for money; others believe that truly professional volunteer work is more gratifying, more influential. The precedent-smashing jobs are gratifying but the true reason for Newwoman to work is to possess a kind of Virginia Woolf Room of Her Own—forever in her life.

She wants it known that she is more ready for change of every kind than change is ready for her.

She wants information . . . on every absorbing fact, idea, and opinion around and she wants it to feed her interior life.

She wants to change her habits . . . She is far more willing now to accept what was once outlandish and impossible.

She wants to grow away from the uptight puritan ethic—and all that guilt—to live easily within the new sexuality.

She wants to be feminine rather than feminist . . . to be loved, loving and giving, outgoing, wanted, needed, and rewarded all the time with wonderful presents . . . Even though she may not become involved personally in Women's Lib, she does feel obliged to them for many things (such as making the put-down of women forever untasty). She believes that Women's Lib is her Army, Navy, and Marines and is grateful.

She wants to explore new experience . . .

She wants to become committed . . . to find a cause after her own heart and go whither it goes.

She wants to go to a party and be listened to with the same rapt interest and eye contact attention women have been extending to men all their lives.

She wants to be the Newwoman she is and hopes one day that her old man will become Newman someday. ■



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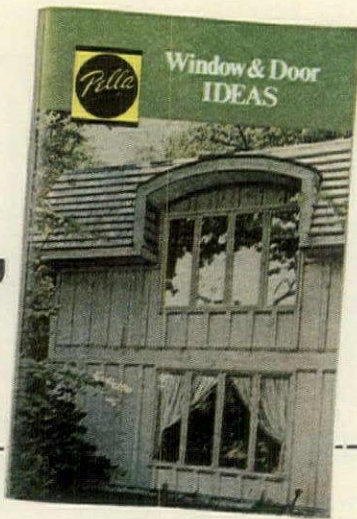
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NOTES OF A

Happy Housekeeper

BY MARY ELIZABETH FALTER

I'm very enthusiastic about my new *Lucite cheese boards*. Actually, they're more than cheese boards—they can be used as trivets under hot plates and platters, and they are clean and efficient cutting boards. They're better than wood because there are no cracks to catch crumbs and bits of food. Wooden boards can be a troublesome source of bacteria and this is something the health department mentions regularly. Best of all, these heavy, clear boards are easy to clean and store.

Sally now has her own apartment, so we're in the process of turning her room into a guest room. As we've all had our good and bad experiences with *the guest room*, we decided that before we went any further, we'd better check ours out for comfort. Tom and I spent a night there and we did come up with a few new ideas.

First of all, the room is on the east side of the house and we definitely need heavier window shades to cut down the early morning light. And Tom has decided that the twin beds should be replaced as they are old, slightly saggy, and too short. As he reasonably pointed out, a short person is perfectly happy in an extra length bed, but a tall person can be miserable in a short one.

Other nice touches I'm going to add: a pair of fluffy mohair afghans, a new quiet clock, a small flashlight in case of an emergency, and a night light. And just before a guest arrives, I'll add a new book or two, some recent magazines, and fresh flowers or a plant. Of course, there'll be basic toiletries in the bathroom and two water glasses.

There's a dandy new product on the market that will really help us lighten the load when it comes to cleaning house. New, easy-to-use Scott's Liquid Gold is both an *efficient cleaner and a fine finish for all wood surfaces*: floors, furniture, woodwork, and, most especially, wood panels and cupboards. Our walnut stained kitchen cupboards, which have never had *anything* on them except a damp cloth, had begun to look streaked and dull so we decided to start there with Liquid Gold. After the first application, the cupboards weren't streaked any more but were still a little dull. The second coat worked wonders—it really made the wood look like new. The best thing about Liquid Gold is that it really cleans and conditions deep into the wood and leaves a soft glowing finish on the surface. It also protects the wood, sealing it against moisture and keeping it from drying out.

The Scott's Liquid Gold company also makes a super *spray cleaner for countertops and stainless steel*—those hard-working surfaces that are often difficult to keep looking nice. Scott's Counter Top and Stainless Steel Polish and Cleaner really lives up to its name—it cleans efficiently and seems to keep steel and plastic surfaces fresh longer and cuts down on finger marks. It's also great for the stove, the refrigerator—in fact, all the appliances.

Continued on page 80

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If you like people, be sure you brush with Colgate. Walt Frazier wouldn't think of brushing with anything else.



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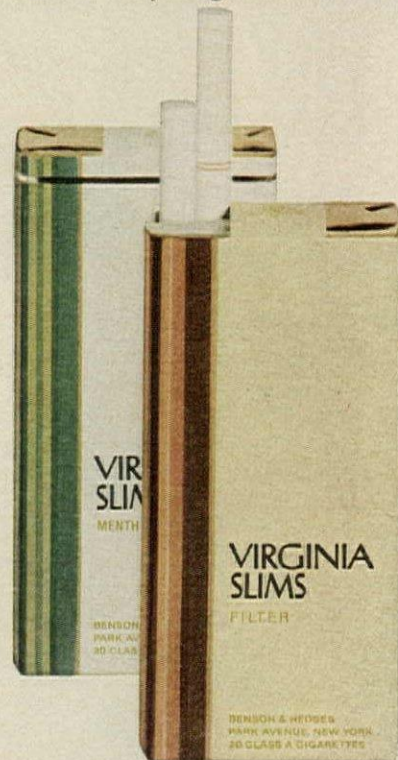
*In the summer of 1903, Miss Deanna Durdov hid her cigarettes in the family greenhouse, behind the Pinus Ponderosa.
Or was it the Austrian fern?*



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Why bring tradition up to date?

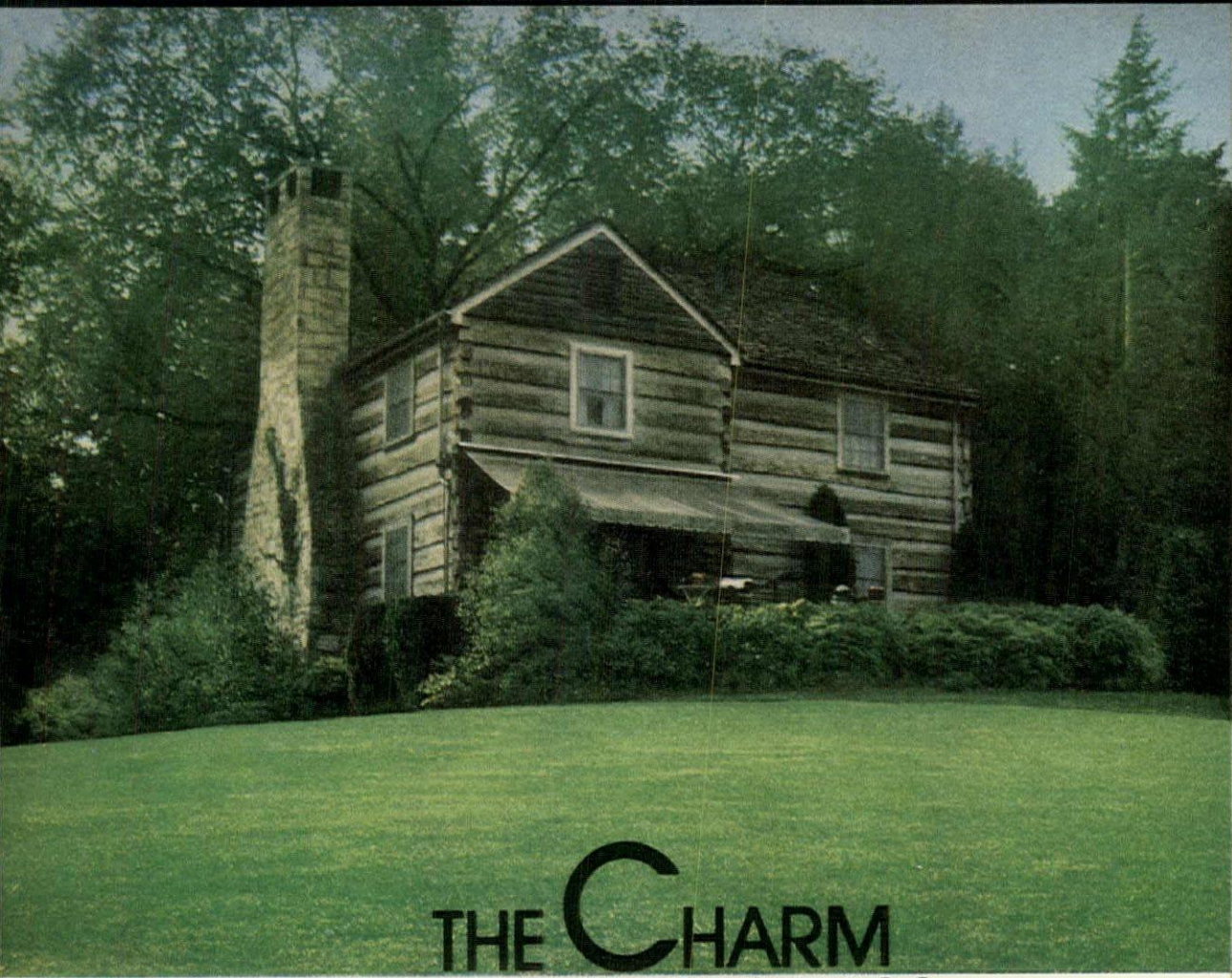
The great surge to nurture the historical wealth of our country, the interest in preserving anything from an early settler's chair to a monument like the old U.S. Mint in San Francisco is noticeably gathering intensity year by year. Most contemporary architects and city planners we observe are researching into the past, whether they are designing an individual family house or a multistory apartment building. All this looking back, even at a time of enormous technological advance, is actually perfectly logical. "We know we can learn from the patterns of the past," says environmental architect Clifford Moller, author of *Architecture and Our Mental Health*. "Why do people today want more pedestrian malls, town houses, pleasant open spaces to walk in, within the city? All these things existed traditionally in cities. They have a human scale, which promotes good human interaction and makes people feel comfortable."

Because many of these qualities and too many objects of the past have been disappearing rapidly in the cause of "progress" what we have left to conserve today becomes of major importance. We see in traditional things associations beneficial for our contemporary life. We sense their positive powers, the effect they exert on our consciousness and our emotions. Their very quality of endurance is evidence enough of their value to us.

No wonder then, that we should find increasing interest in making over old buildings for living now and a strong trend for returning to the simple, hardy outdoor life of the pioneer.

This special issue explores some of the ways in which people are taking up this challenge. The Carter Browns, page 36, took an old family log cabin and turned it into a marvelously comfortable house suited to living today. The Jim Christensens, page 44, decided to retrieve a magnificent old 19th-century barn that now is as modern as their life is. The Robert Redfords are retracing the pattern of the early pioneers in their community at Sundance, page 62. To give you decorating inspirations, we photographed six historic American rooms that would be a pleasure to walk right into and live in today, page 54.

To many of us, the immediate future seems unclear. That's why we asked Alistair Cooke, one of the world's most respected reporters, to draw from his knowledge of American history and sum up the national traits that will help us respond constructively at this time. His "Letter to America," page 52, is a thoughtful and inspiring message. **There is a wealth of ideas to be derived from the past which will strengthen us for today and tomorrow.**



THE CHARM OF LIVING IN AN UP-TO-DATE LOG CABIN

A contemporary cry "We wanted somewhere to get away on weekends with our children—and we wanted it to be a blue-jeans house." A traditional solution—an eighteenth-century farmer's cottage in the Pennsylvania countryside, used as a family hunting lodge since the end of the last century. Now, enlarged and newly decorated, a country cabin combining past and present, the essence of informal American living.

AT HOME WITH HISTORY

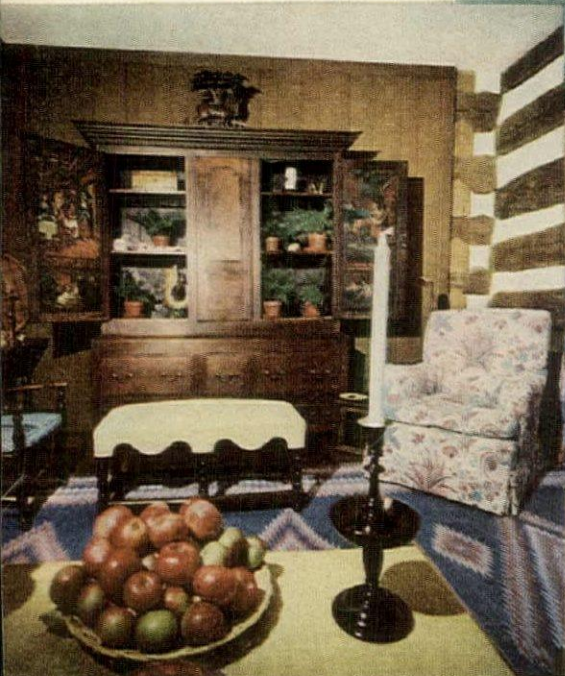
The old cabin belonged to Mrs. Carter Brown, whose husband is director of the National Gallery of Art in Washington. It became a family weekend house with the help of Mrs. Henry Parish of Parish Hadley. It all started in the oldest room in the house, the original 18th-century sitting room and kitchen, *right and opposite page*. Here the men played billiards (there are still four hooks in the ceiling where the table hung when not in use, the room was so small). Here they watched for Indians out of the tiny window in the wall, which still boasts the original glass. And here they cooked the day's bag in the old stone fireplace, *opposite page, bottom left*. Now the room is more than its history, with Indian durrie rugs, hangings from Guatemala, a quilt tablecloth and knit blanket from Maine, *right*, and lamp from the Far East, *opposite page, top*.





Up-to-date log cabin PATTERNS FROM THE PAST

I choose which side to sit depending on where I sat the day before," says Connie Brown of her 30-foot living room. The eye travels ecstatically over the riot of blues, pinks, and mauves: the intricate chintz sofa and chairs, *right*, handquilted and made in Kentucky, with Indian silk pillows nuzzling the crocheted blanket from Maine; the decorated Welsh dresser, *below*, with English candlesticks and rosy apples from the orchard on the table; resting finally on the long view of this room, *bottom*, which, with its big brick fireplace is an extension to the old cabin.



"Everything is early—Early English, Early American, Early Indian—to keep in harmony with the house"

HORST



This is a house where the expression "life's rich tapestry" springs back to life. Every pattern tells a story, from the Indian basket on the window seat to the coffee table, *opposite page*, whose top is made of an African linen design and whose legs are specially painted to match. Yet there is no standing on ceremony. "There is no feeling when I walk into a room that my hair isn't right or my lipstick not on properly," Connie Brown says. "I think they took such care about this, even in the rugs. The colors are faded so that they look as if they had been here for years." As Mrs. Parish succinctly put it, "the house was for the dogs, too. They are allowed to go where they wish." The Browns have four dogs—but there are animals everywhere, sitting on shelves, depicted in hangings, peeking out of cupboards. (Did you see the Staffordshire squirrels and Chinese frog in the old sitting room?) You could play a wonderful game in this house—Spot The Animals. Here's a clue—there are several to be found woven into the tops of the coffee tables in living rooms. There are animals outside, too, for the cabin was used for hunting. Where better to sit and look at the view than from the specially built Chippendale oak bench on the terrace, *opposite page*, *right*, another later addition, and one of Connie Brown's favorite spots?



Up-to-date log cabin

GENTLE COLORS, STURDY FURNITURE

The dining room, *right*, has a calm that comes from its furniture—English oak. “I’ve always wanted a round, rather crude dining room table,” Connie Brown admits. “This is exactly what I imagined. The chairs, too, are perfect—they come from Wales, and none of them exactly match, although we treat them as a set. Another thing I love is the heavy dresser, which can double as a sideboard. On the shelves are wonderful pieces of old—but not important—pottery.” The sense of informality follows you everywhere, even up the stairs (are you still counting animals?), this carpet, a copy of a durrie design, *below*, and into the guest bedroom, *opposite page, far right*, a textured landscape with tweed carpeting, English chintz curtains, and an Early American bedspread. The English black lacquered headboards are decorated with country scenes.



“I love all the rooms,” Connie Brown says, “but perhaps above all I love the little den downstairs, *right and opposite page*. When I am in the house and guests arrive we always seem to gravitate to this room. . . .” It is a welcoming room, warmed by an apricot glow, a color reflected in the Guatemalan lacquered table, the English carpeting and linen curtains, and the Indian baskets. “By using artifacts and handcrafts,” Mrs. Parish explains, “we were able to keep the look of what it is—a country cabin.” Outside, the old part of the cabin, in darker wood, *center right*, looks out past orchards to some of the finest riding country in the area.





“Throughout the house the log-and-plaster walls, typical of this part of the country, are the unifying element”

“The materials, objects, and furniture come from all over America, from Maine to Kentucky—indeed, from all over the world”

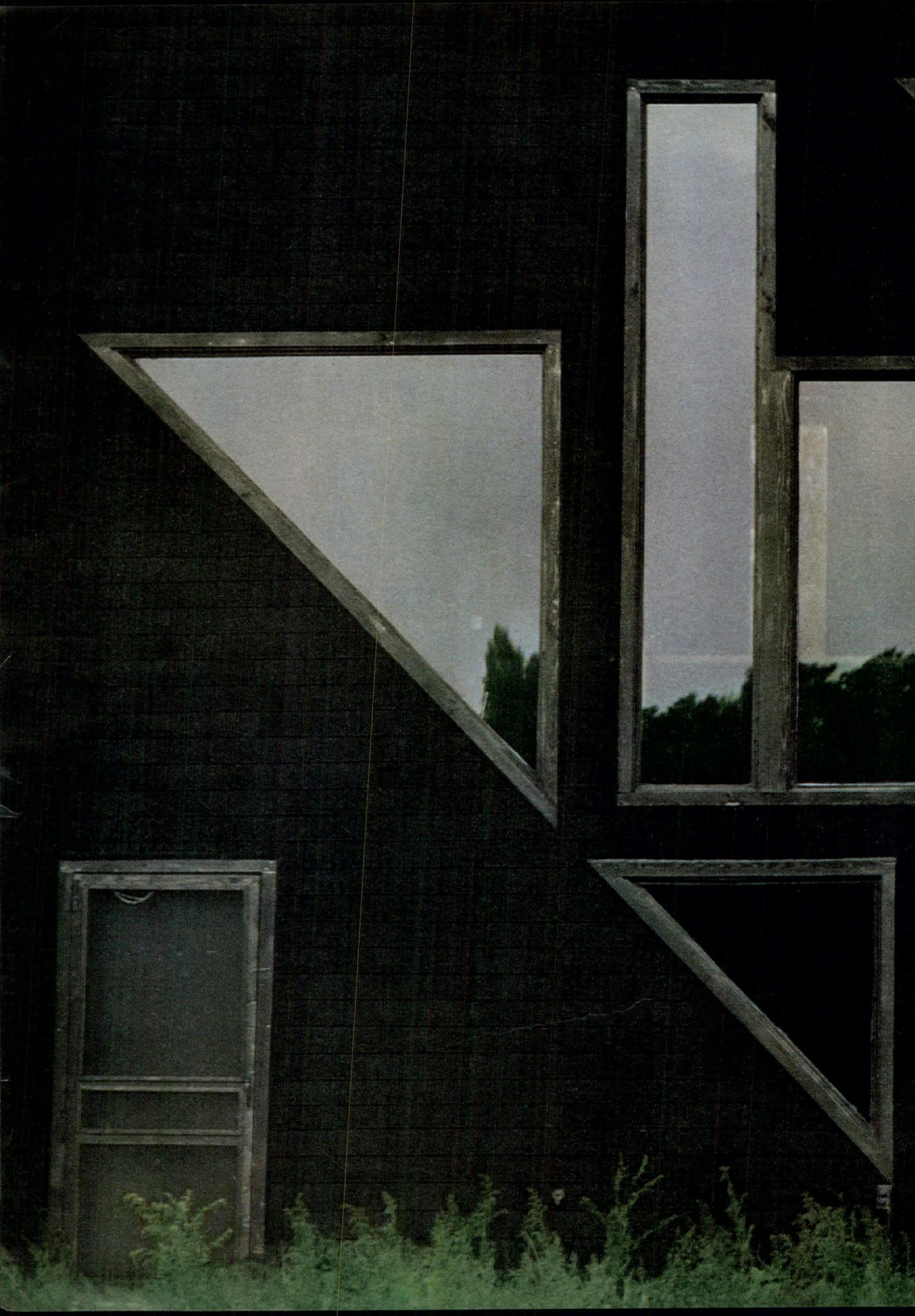


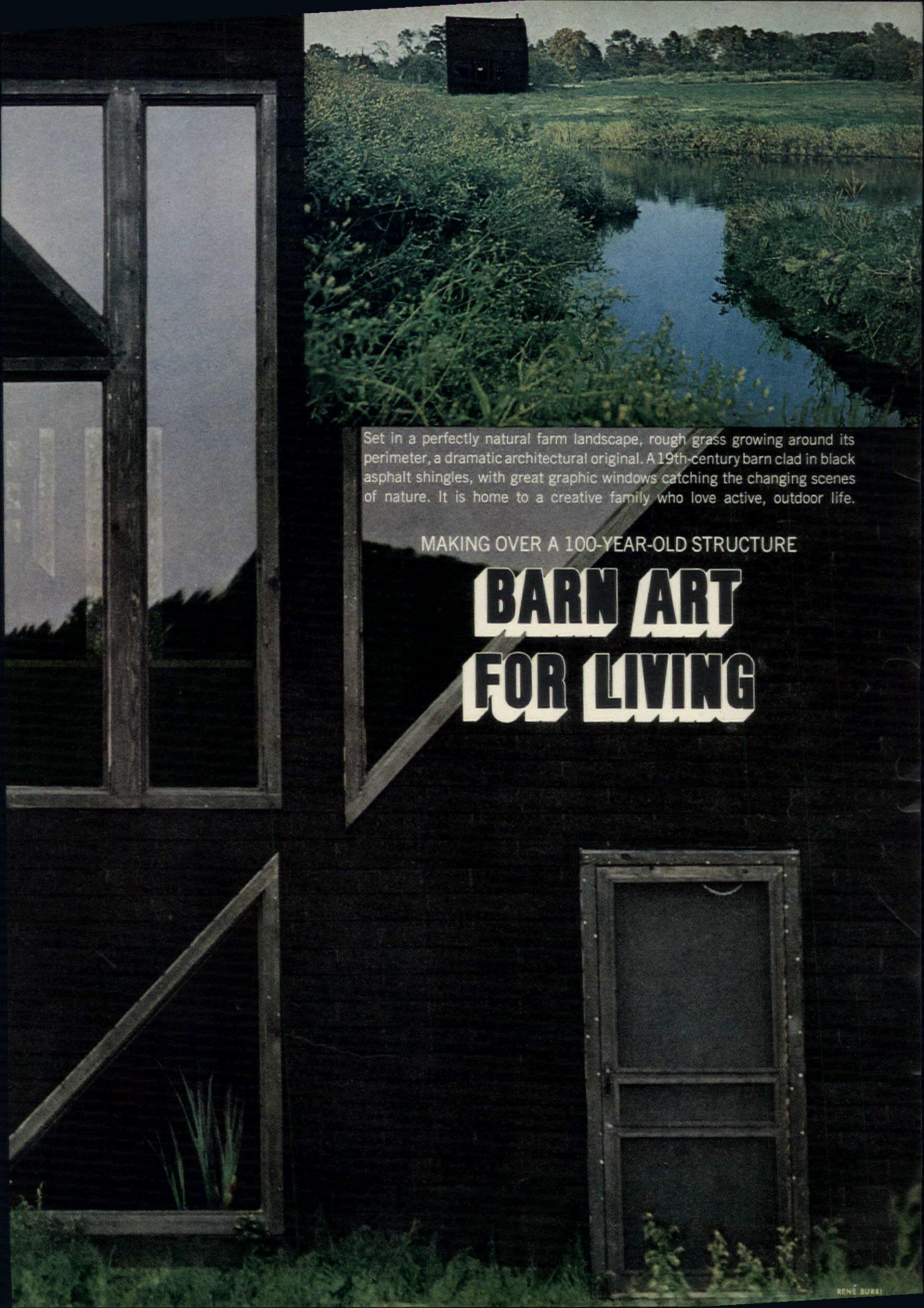


Up-to-date log cabin A FRESH WAY WITH TRADITION

You almost feel you could pick the flowers off the bed in this, the most feminine of the cabin's rooms. (What would those early, all-male hunting parties have thought of that!) The headboard, bedspread, and curtains are crewelwork, stitched wool on linen, and the delicate apricots and pinks in the embroidery are picked up in the durrie rug. The chair is painted Austrian, the corner cupboard is Early American, and the bamboo and lacquer desk used as a dressing table is English. No prizes for spotting on the wall yet another fellow, in yellow batik, called Adam—made specially in honor of his namesake, Connie Brown's favorite Peke, *left*. The unifying element in this, as in all the rooms, is the walls—good strong logs, stained as dark as they will go, with bright white plaster in between, just like the original walls in the old sitting room. Throughout the new extensions to the house, both upstairs and downstairs, old beams have been used for the walls to maintain the authentic log cabin feeling; and since the beams are old, they do not match. "We played it up wherever we could," says Mrs. Parish. This is the informal approach to living with the past—the distinguishing feature of this house.

HORST

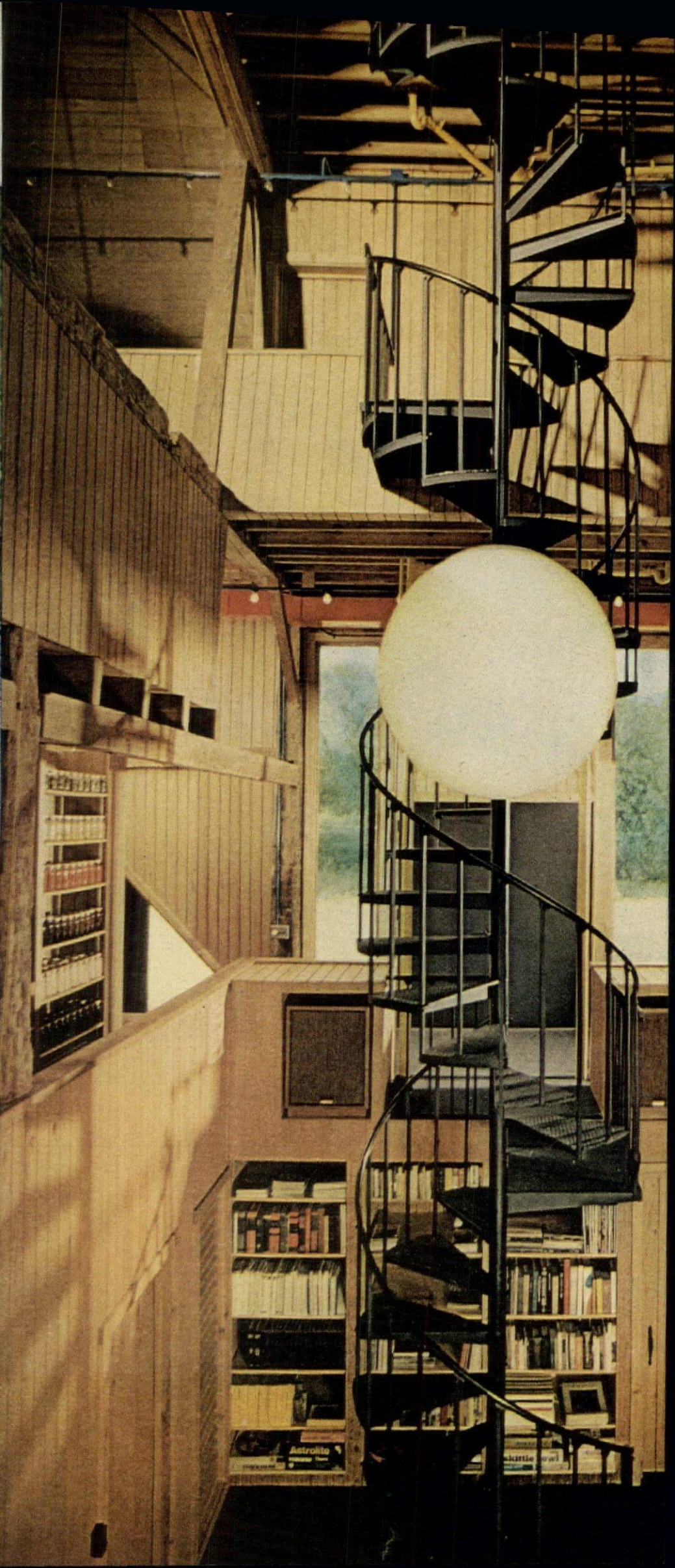
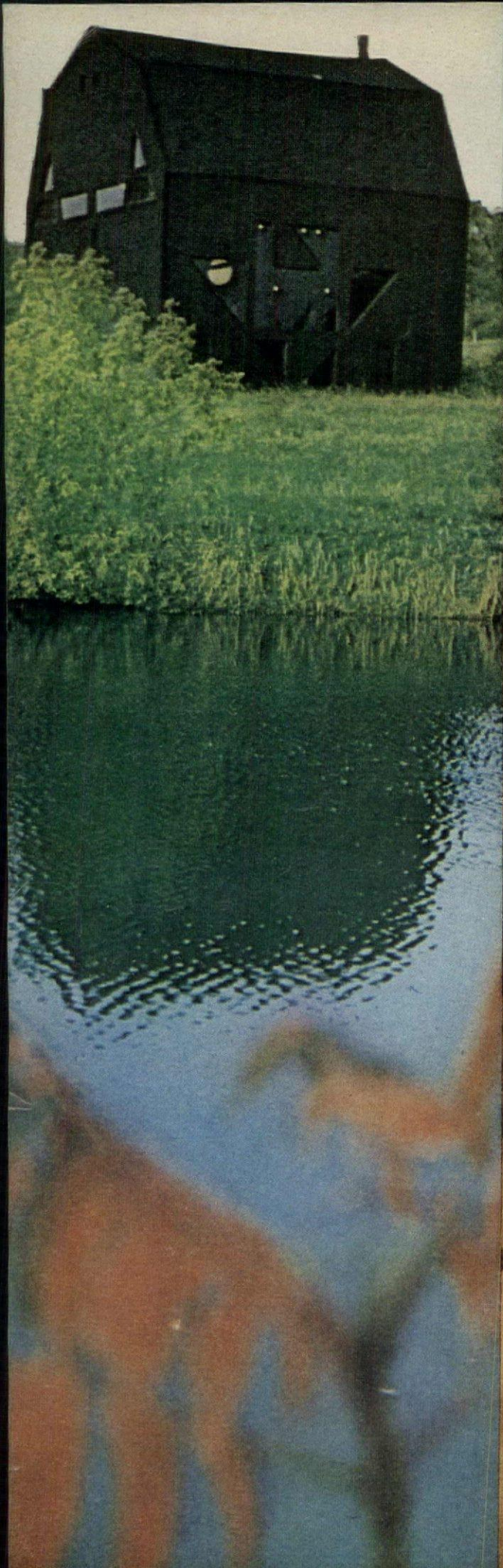




Set in a perfectly natural farm landscape, rough grass growing around its perimeter, a dramatic architectural original. A 19th-century barn clad in black asphalt shingles, with great graphic windows catching the changing scenes of nature. It is home to a creative family who love active, outdoor life.

MAKING OVER A 100-YEAR-OLD STRUCTURE

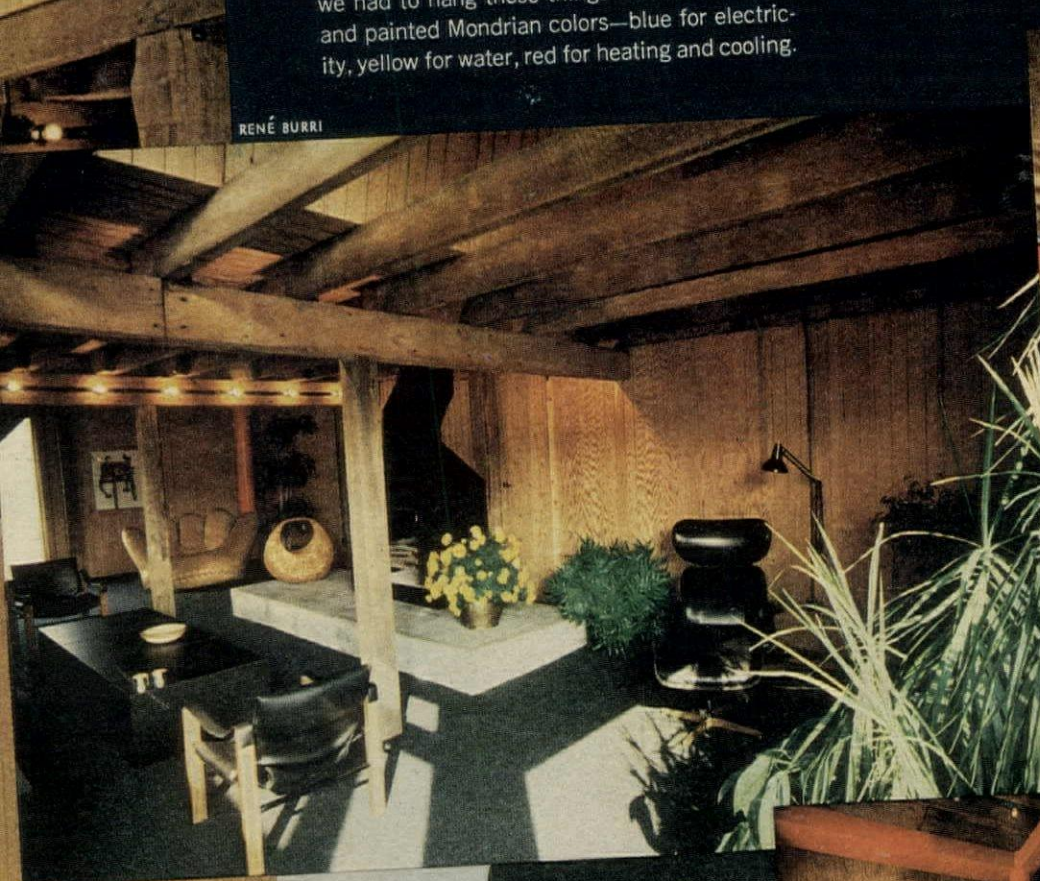
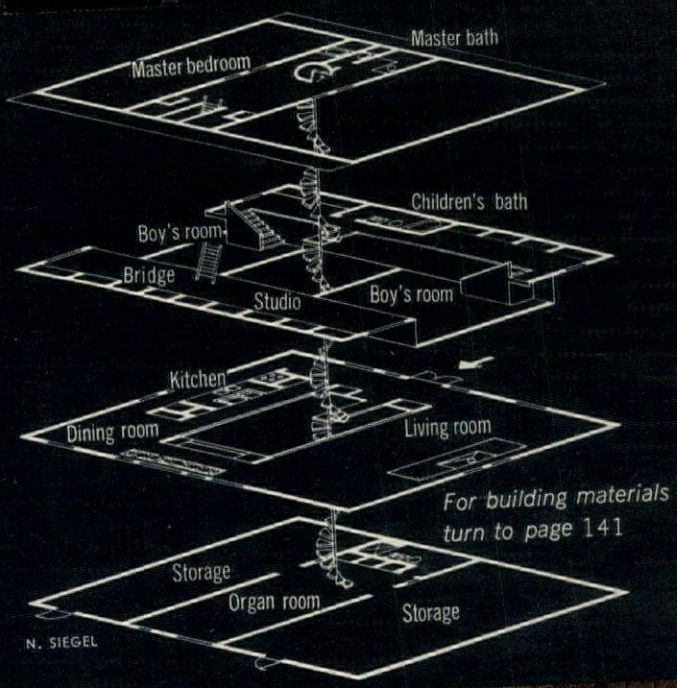
BARN ART FOR LIVING



BARN ART SPIRALING UP THROUGH FOUR LEVELS

To the Jim Christensens, a barn house precisely matches their ideas about living. "We like openness, and we have a nostalgia for haylofts, both having been brought up on farms." For Dr. Christensen, a veterinarian full time, musician part time, its lofty cathedral-like proportions are a special joy. He plays the organ—located on the lowest level. "The great thing about this house is that you walk in and you're immediately at home," says Ann Christensen, a painter and mother of three children, two boys, John and David, *far left*, and baby Kate. "It's the kind of house where you can go barefoot all the time and you are completely relaxed." Chicago architect Stanley Tigerman took nothing away from the original structure but added vertical cedar siding inside, gave them four levels of living, see *plan right*, linked by a spiral staircase in a central shaft. Living room, 1, dining room, 2 and 3, and kitchen, 4, compose the second level. All utilities are exposed ("building on a budget we had to hang these things out in the open") and painted Mondrian colors—blue for electricity, yellow for water, red for heating and cooling.

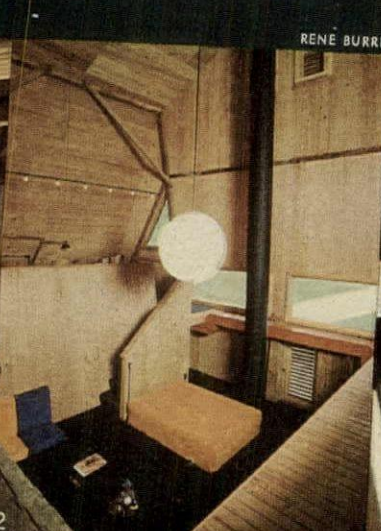
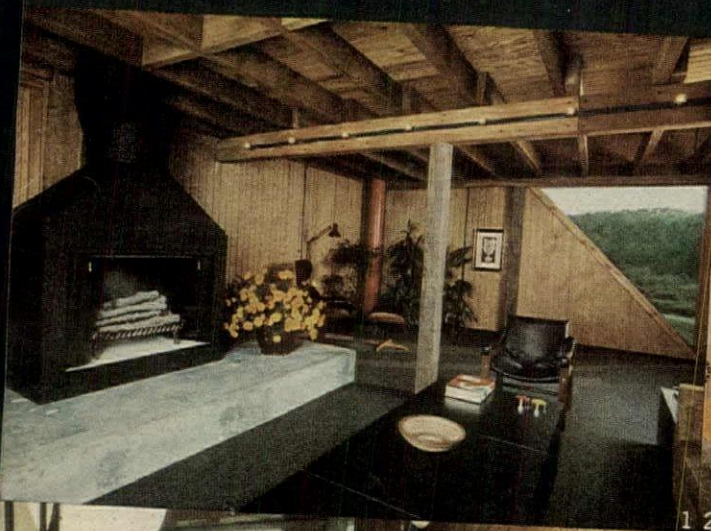
RENÉ BURRI



BARN ART
**SOARING SPACE
 WITH EVERY INCH
 FOR LIVING**

"We live in the whole barn, that's one of the things we like, all the spaces are used," the Christensens declare. On the third level is a bridge with steps down to bedrooms, *right* and 2, for the two boys—"When we have guests they double up." A second bridge on the other side is Mrs. Christensen's studio, 4. She likes the sense of having a separate work space, which is still open to the house. "I can talk to anyone at any time, in my previous studios I always felt shut away and isolated." At the very top is the master bath bedroom, 6, with bath behind the headboard wall. Stanley Tigerman established color continuity with charcoal carpet that starts in the organ room, 3, and goes all through, even over a bench seat, 5, purposefully situated for nature watching. He designed black Formica cubes, which push together for the living room coffee table, 1. All lights, lots of bare bulbs, plus the giant 3-foot moon globes, are on dimmers.

RENÉ BURRI



1 2

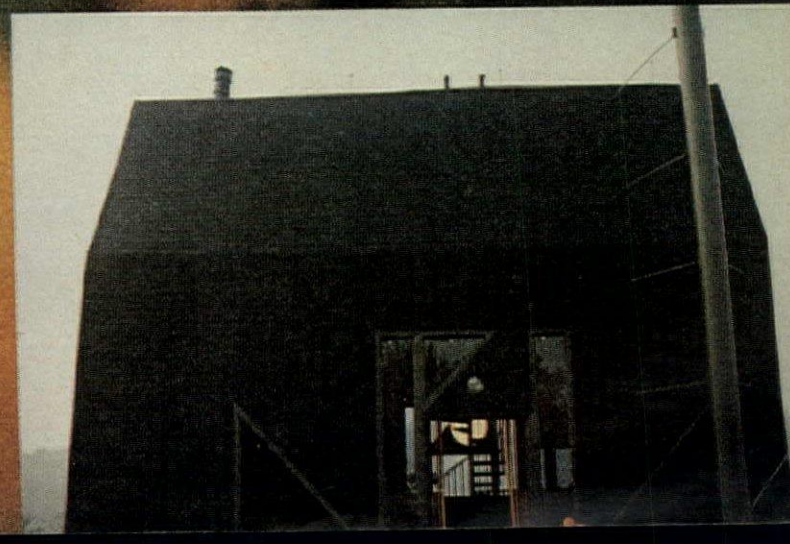
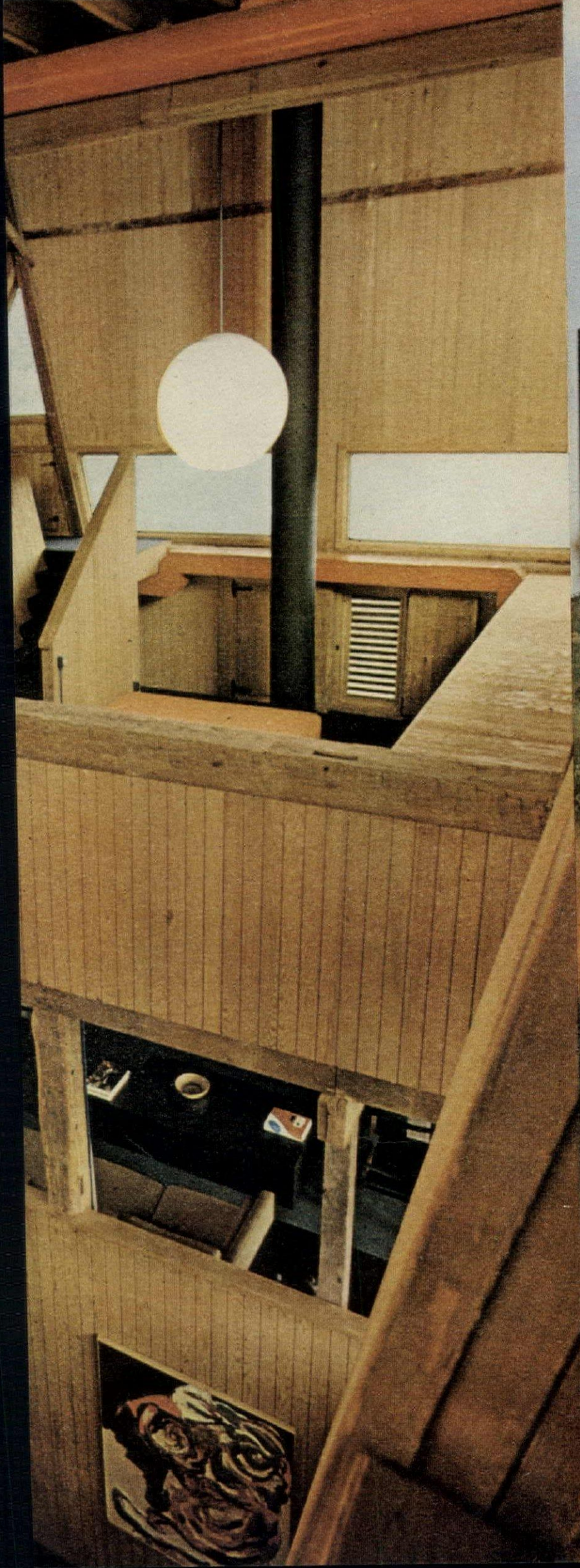


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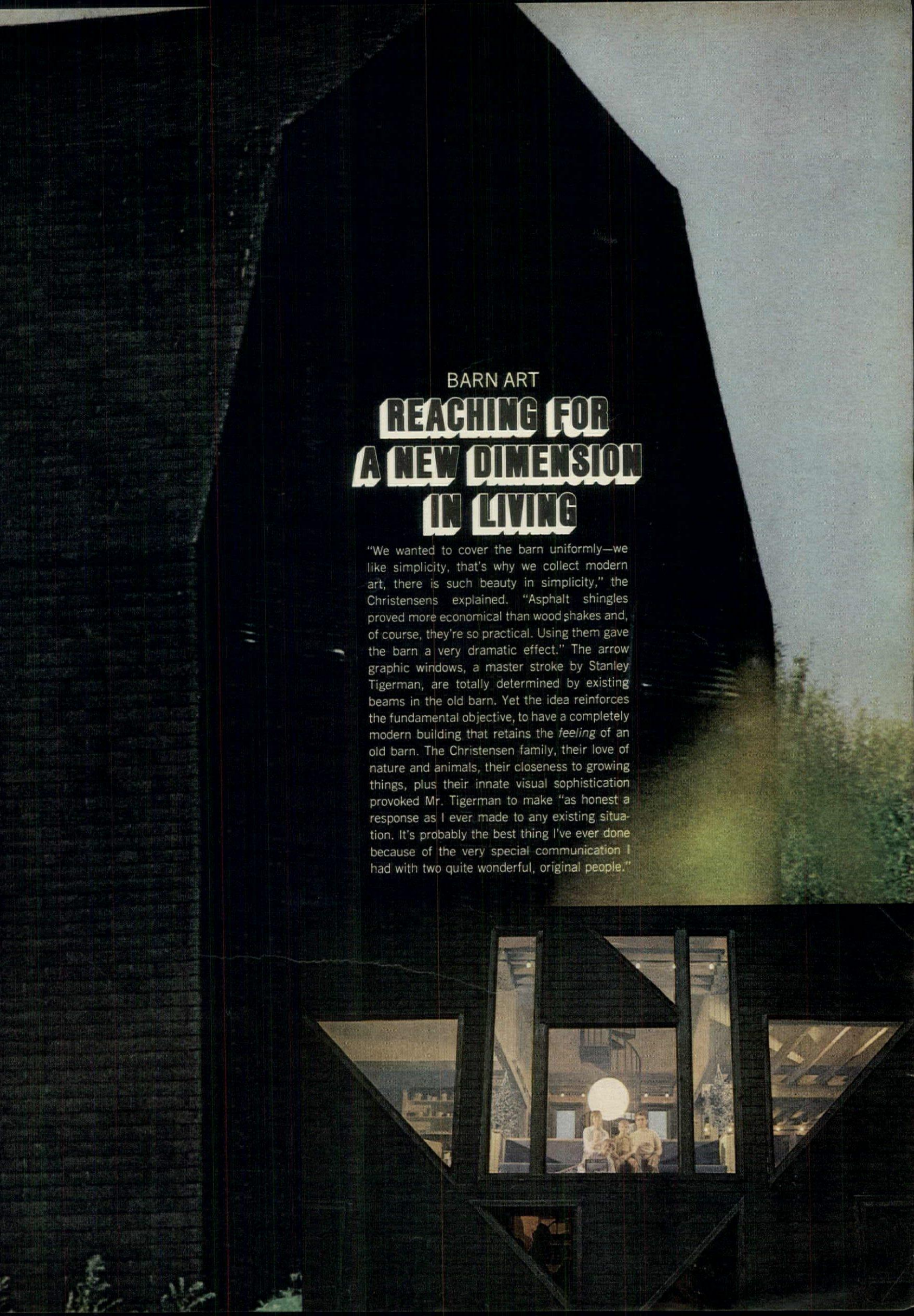


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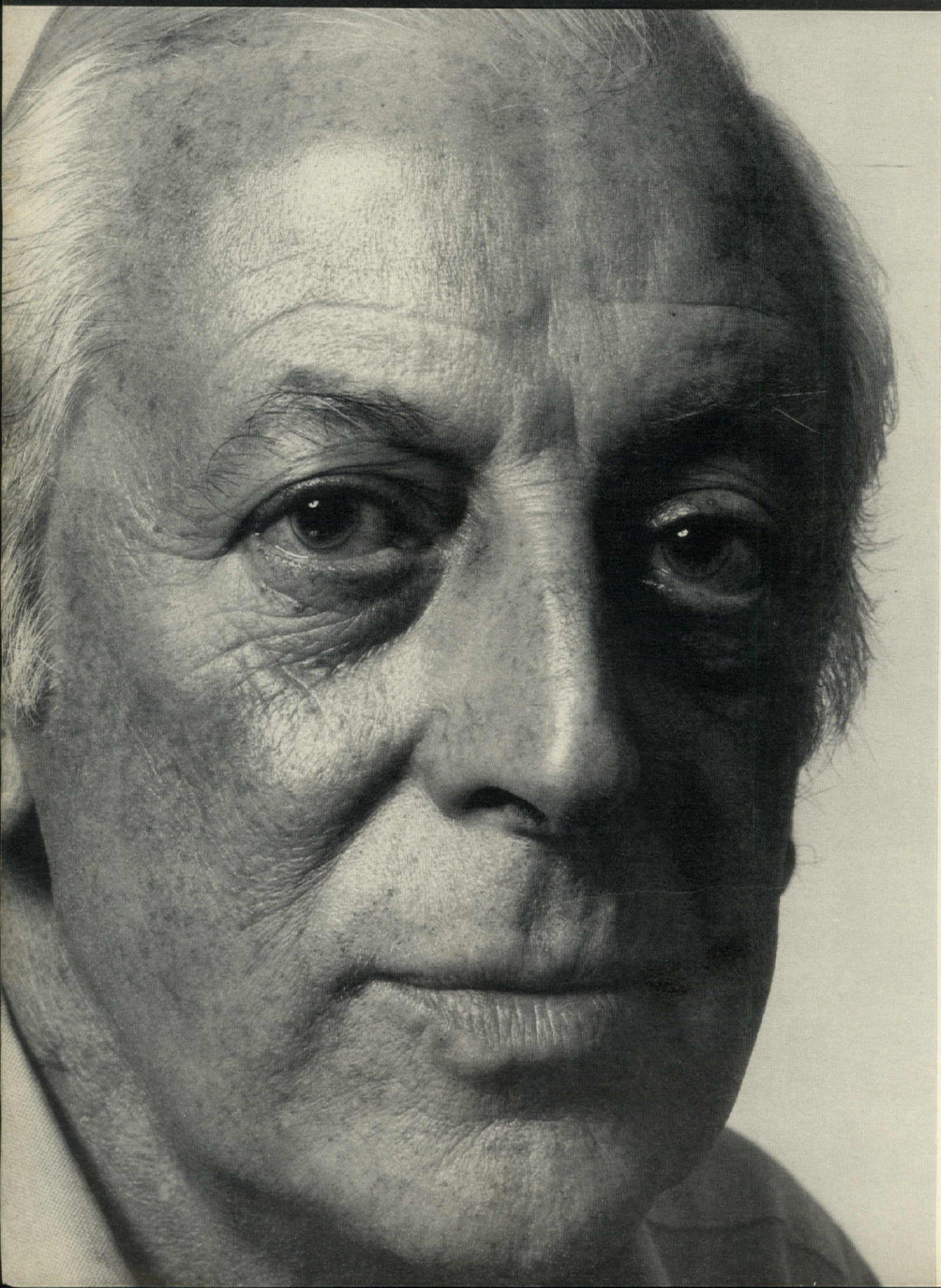




BARN ART
**REACHING FOR
A NEW DIMENSION
IN LIVING**

"We wanted to cover the barn uniformly—we like simplicity, that's why we collect modern art, there is such beauty in simplicity," the Christensens explained. "Asphalt shingles proved more economical than wood shakes and, of course, they're so practical. Using them gave the barn a very dramatic effect." The arrow graphic windows, a master stroke by Stanley Tigerman, are totally determined by existing beams in the old barn. Yet the idea reinforces the fundamental objective, to have a completely modern building that retains the *feeling* of an old barn. The Christensen family, their love of nature and animals, their closeness to growing things, plus their innate visual sophistication provoked Mr. Tigerman to make "as honest a response as I ever made to any existing situation. It's probably the best thing I've ever done because of the very special communication I had with two quite wonderful, original people."

LETTER



TO AMERICA

EDITOR'S NOTE: One of the world's most respected reporters, Alistair Cooke has been commenting on American affairs for almost 40 years. His BBC series "Letter from America" is the longest running program on record. Millions of Americans have seen his television series, "America: A Personal History of the United States," which earned 4 Emmys, his second Peabody Award and the Benjamin Franklin Medal of the Royal Society of the Arts. Born and educated in England, Mr. Cooke, after graduate studies at Yale and Harvard, became an American citizen 32 years ago. As a reporter, he traveled 3000 of the 3030 counties in the United States, pursuing his belief that the best way to learn about the history of a country is to dig it out of the landscape." Recently at a literary lunch in London given to mark the English publication of his sixth book, *America* (Knopf, \$15), he told an illustrious audience: "The BBC said it was time for me to distill my definitive statement about the U.S. I found I wanted to tell myself where this country came from, what it had gone through, and where it was going." For *House & Garden's* interviewer Beverly Sussman, he analyzed some of the challenges facing the country now and the traits and traditions that may help meet them in a "Letter to America."

Going through 400 years of American history, I've been struck that time and again people said something couldn't be done, and then it was done. There's always been this response to a challenge. A sort of "O.K., dare me." So far the American people have been better at this than anything. When the many engineers' report proved absolutely that you could not build Grand Coulee dam, Henry Kaiser said, "Well we know how it can't be done, let's see how we do it?" And did it. During the Second World War there were a hundred examples. That's why I don't despair of, for instance, the energy crisis in the long run—though the short run, say for 15 years, may be very bleak.

America is in a crisis and I don't think there's any way of patching it up. It has to be radically changed. Maybe we are seeing the virulent symptoms of ailments and diseases that have been building up for a long time, and to that extent, it's a very healthy impulse. The whole upheaval may be a very necessary stage we have to go through. At least it is dealing with reality, if you see what I mean. I regard America today as a troubled giant, but she's been in trouble before. The 1850s were a bad time when, we can see now, Civil War was inevitable. The 1870s were a period of appalling corruption, just also as it was a period of wonder-inventiveness. Sometimes the two go hand in hand because the inventiveness always encour-

ages a killing, a monopoly. It's a horrible fact, but it sometimes takes a crisis to bring out the best.

What is comparatively new in the American experience is a steady devotion to comfort. We were once the great thrifty tough pioneer country, and now we've become

the most petted nation on earth. Six percent of the world's population using up one third of the world's energy. A large part of our population has never known anything but total automatic comfort. It's very hard for people to unlearn comfort. People don't usually impose disciplines on themselves by themselves. Historically disciplines have been imposed on people by necessity or by tyranny—by an outside force of some kind.

Suppose somebody said to you, what are the elementary needs of a city? Well, what it comes down to is, first of all you have to have a pure water supply, then you must have tolerable housing, a decent hospital service, safe streets, and an honest police force. Just consider what's been happening. All these fundamentals have been deteriorating in most cities. We have all the luxuries piled on top—TV, movies, entertainment, expensive restaurants—but when the fundamentals are missing these luxuries amount to a very heavy icing on a very thin cake. There are in the communes people who are quite prepared to ditch the whole thing, get right out of it, and return to the settlers' way of life. But that's no answer. They're evading the problem, as are the wealthy in their condominiums with their closed circuit television and security guards. Both groups are ducking the issue, which should be: how can 200 million people live as neighbors safely and prosperously?

So maybe if luxury and comfort are stripped from us forcibly by an energy shortage, if we learn to sit around in sweaters and have our thermostats down, buy a Franklin stove, recover our pioneer impulses, make do and mend as the British put it, there will be more healthy contact between people of all kinds. I don't despair, I'm fairly sure a research team will appear and transform the world with a new form of energy, though I just hope the true alternative will come before we've destroyed Montana and Colorado, we're about to do a really superb job of defiling the landscape with strip mining.

America has always had a baffling mixture of persistent idealism and blandest cynicism. I've always thought the most typically American humor is the deflating of a myth: "In God we trusted, in Kansas we busted." But the realism of American humor is very dangerous because if it infects the whole populace, everybody ends up

saying that all politicians are alike, everyone is a crook and you can't expect any more. When punishable things go unpunished, we become morally numb. And the role of the news media is here vital. When they were making the American Constitution the minutes were not published for sixty years, because they had agreed with Washington that any leaks would disturb the public repose. Today, afflicting the comfortable, disturbing the public repose every twenty-four hours is a reporter's credo. If the reporters stick to their trade, which is to see the world as it is, not as they would like it to be, so long as they do this, with honesty and courage, their only mission is not to restore the U.S. to grandeur but to decency.

The last thing we should exercise is complacency, although today there is complacency, along with a lot of despair and fear and especially bewilderment. The antidote to complacency is obviously action. But the question is what kind of action? It may be that reform

is coming up from below, proliferating through endless local communities rather than through the elephantine movement of Congress. For example, there has been a great surprising gain for the black American in small Southern communities. There are more black police commissioners, fire chiefs, and the like in small Southern towns than in any other part of the country. Once you get people used to this you find the next generation grows up with it and accepts it.

We invented a nation that was supposed to be better than anything that had gone before. Because we expected more, we know more about disillusion. Today we live with more relentless pressures—from crime outside our homes to the specter of the final war. There is no place to hide and it is time to sum up. Prediction is dangerous, look back to the people who were prophesying in the 1920s—Bernard Shaw, H. G. Wells, Bertrand Russell. I was brought up on such pontiffs and learned from them that marriage was on its last legs, world government was just around the corner, another world war would promptly extinguish the human race. None of these things has happened. It is a record to instill caution if not humility. What is fiercely in dispute today is the quality and staying power of American civilization. Every other country scorns American materialism while striving in every big and little way to match it. Envy obviously has something to do with it. Yet the original institutions of this country still have great vitality and much of the social turmoil springs from the energy of people who are trying to apply those institutions to forgotten minorities. The race is on between decadence and vitality. The Republic can be kept, but only as Benjamin Franklin warned, "if we care to keep it."

Alistair Cooke



GREAT AMERICAN DECORATING

INSPIRATION FROM MUSEUM HOUSES For far too long, our great American houses, like the apostle Matthew's prophets, were not without honor—save in their own country. People who crossed the Atlantic to see Blenheim Palace, or its like, rarely took the trouble to visit Monticello, or *its* like. But as the houses grew older, we have grown wiser, and the inevitable has happened: our "prophets" have come into their own. We have learned to appreciate them, the things in them, and the brilliant craftsmanship that remains so extraordinary a part of our heritage. Here are six rooms from six old American houses, each a museum, each filled with the favorite furniture and decorative elements of the time. Some of the rooms are simple, others are grand, but all of them have been so beautifully put together that they have never gone out of style—nor ever will.

BUTTOLPH-WILLIAMS HOUSE
Built in 1692, the Buttolph-Williams house is the oldest restored dwelling in Wethersfield, Conn., one of the largest, and a very pure example of the 17th-century Connecticut architecture—right down to its oak clapboard siding. This, the South Chamber, *left*, is an impressive bedroom with uncased beams that still retain an almost perfect coat of old whitewash. All the furniture is American. One of the banister-back armchairs has a rare "heart and crown" top rail; the other, a fanciful and beautifully carved crest. Bed trappings are English: a quilted bedspread of calamanco (wool, but glossy as chintz), wool hangings, and a scalloped flamestitch valance.

MOFFATT-LADD HOUSE
Completed in 1773, the Moffatt-Ladd house in Portsmouth, N.H., differs from its neighbors in that, instead of the usual front-to-back-door shotgun passageway, it has a Great Hall, *right*, considered the finest in New England: Its staircase sweeps past a pilastered Palladian window, and has not only one kind of baluster, but three: turned, twisted, and fluted. The room is hung in a famous French wallpaper of the time called *Vues d'Italie* (the "vues" include a serene Bay of Naples and Vesuvius in violent eruption) and is notable for its Chinese Chippendale settee and chairs ordered from England in about 1766 by Sir John Wentworth, the last royal governor of New Hampshire.

BEADLE





In 1727, when the Crowninshield-Bentley House was built in Salem, Mass., cooking a meal for a family of eleven (there were nine little Crowninshields) involved the use of an enormous number of utensils and a good strong arm. This is the original kitchen (a "new" one was added in 1794) with its Essex County furniture: a pine and maple tavern table (good catchall) against the wall, an oval maple gateleg dining table, and four black-painted dining chairs—one of them for a child. The utensils are fascinating: a hanging iron "Dutch Crown" for game; mortars and pestles; candle racks; dough scrapers; a leach barrel (for making lye for soap) carved from a single log; a turkey-wing brush, and pieces of the local red pottery—commonplace then, rare as rubies today.

CROWNINSHIELD-BENTLEY HOUSE



Called The Ladies Parlor, this is a bedroom in the Ferry House of Van Cortlandt Manor in Croton-on-Hudson, N.Y. The furniture is unusual in that it was all made locally in the early 18th century. The two fireplace chairs are a Hudson River version of the famous Carver-Brewster chairs, so-called because Pilgrims Carver and Brewster brought them along on the first crossing of the Mayflower. The cradle was at hand for a visiting baby (the Ferry House was a traveler's rest house), and the fabric on the pencil post bed and at the windows came from France and was called "furniture check" because it was used only on the *backs* of chairs and sofas whose fronts and seats were covered in silk, an economical custom of the time, and still used today—but for authenticity.

BEADLE

VAN CORTLANDT MANOR



In its heyday, Salem, Mass., was one of the most cosmopolitan seaports in New England. Ships sailed off to Europe, the Far and Near East, to come home laden with treasures—and inspiration. The Pingree House, designed by Samuel McIntire, a Yankee da Vinci, is full of both: embroidered mull curtains from India, Aubusson rugs and wallpaper panels from France, and from England, the elegance of the Adam style as it was reflected in the American-made Sheraton and Hepplewhite furniture, the neoclassic plasterwork and carving in the double parlors. Music sounded, parties were given. There is a piano made in Milton, Mass., about 1800, a maple and pine viol made in Concord, N.H., and since tea drinking was both fashionable and tax-free, a Sheffield tea urn 2 feet tall.

PINGREE HOUSE

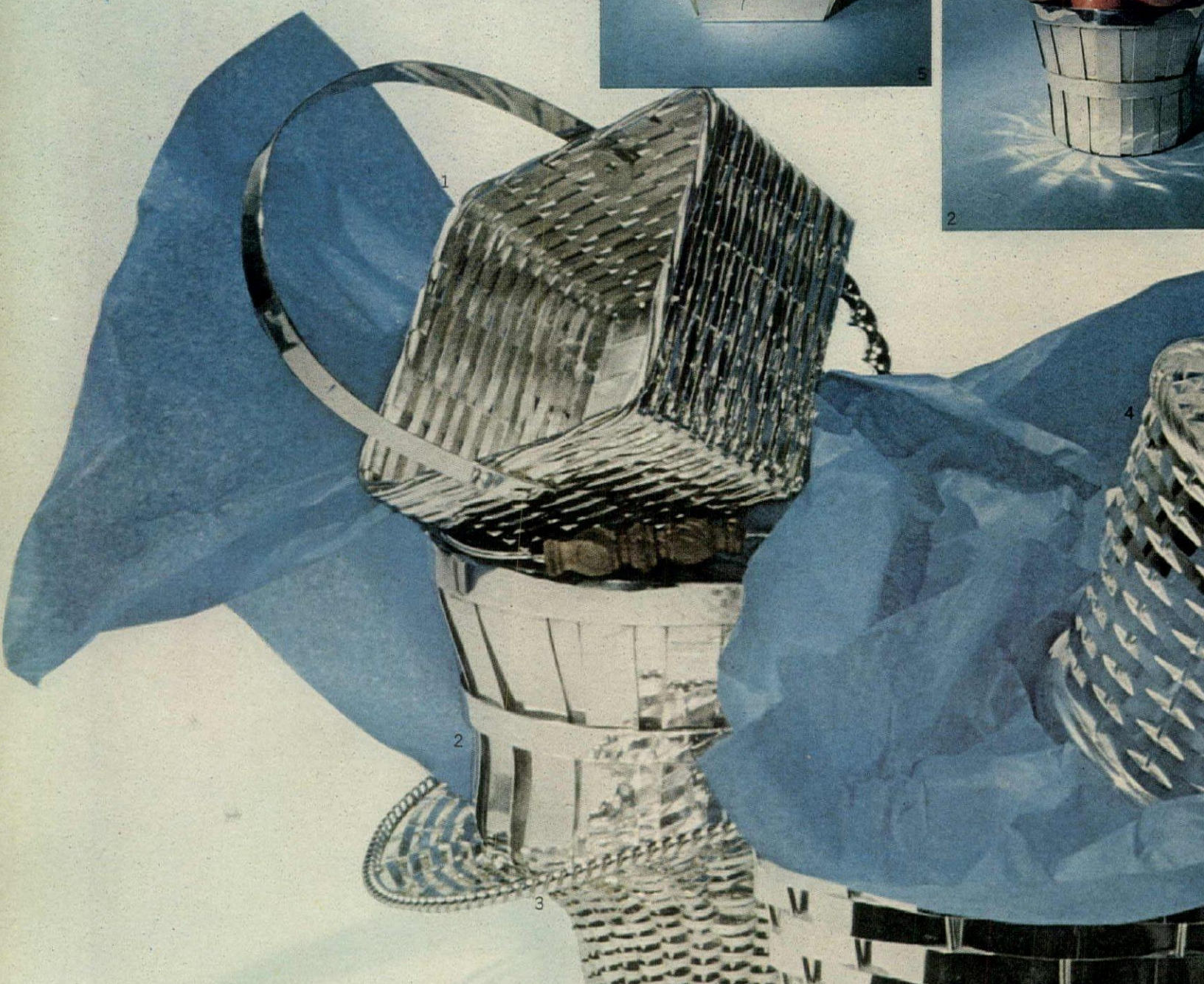
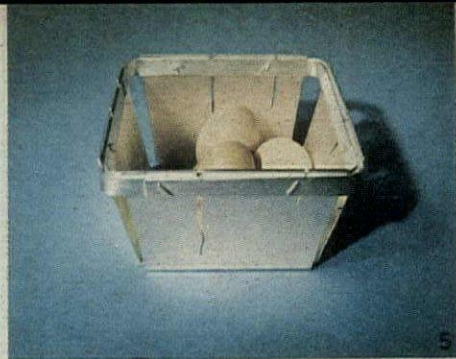


In an inventory of 1739, the "Marble Chamber" of the Isaac Royall House in Medford, Mass., was described as having crimson damask draperies, bedcovering and upholstery, green woodwork, and two walls covered in leather painted in China. The cataloguing is still apt, even though the "leather" is now a chinoiserie wallpaper. The marbling of the pilasters has been done in the manner of the day, and painted directly on the panel over the fireplace is a primitive scene of the estate as it would have been done by an itinerant artist. Furniture is English and American: Chippendale chairs, a bed with carved-leaf-encrusted posts, a marvelous block front desk in the style of Goddard, and a leather-covered chest that might once have held a young lady's dowry linen.

For more details and the hours the historic houses are open to the public, see page 148.

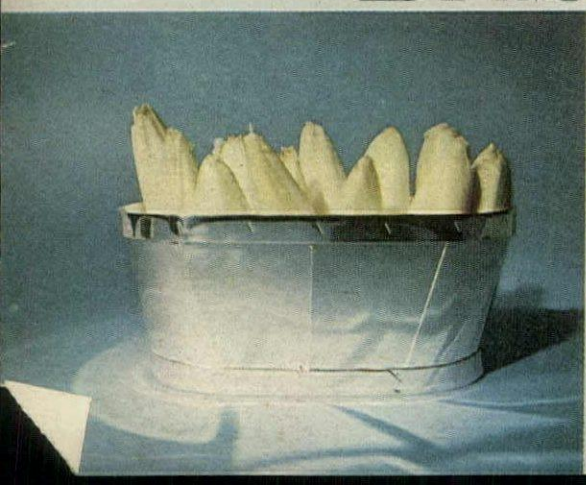
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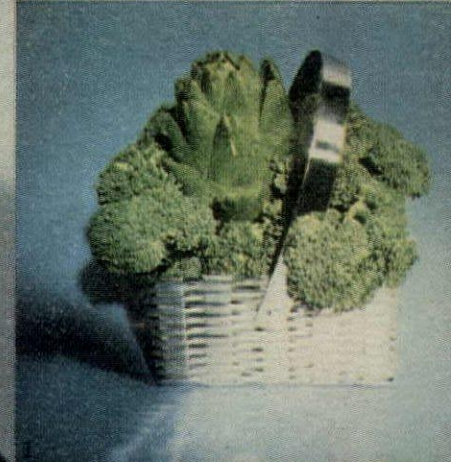
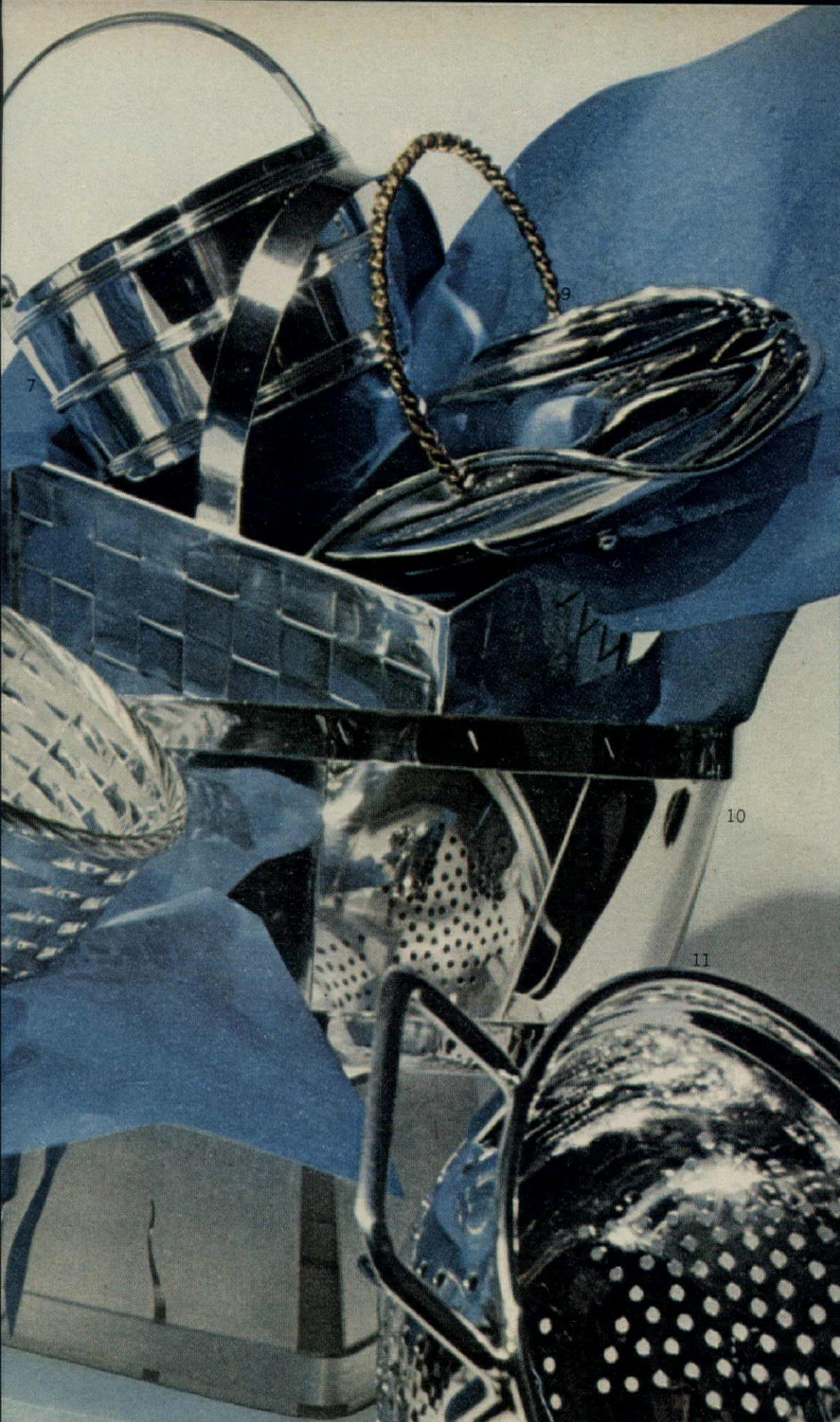
R OYALL HOUSE



A SHINING SILVER BASKET

Farmer's market friends are cropping up with a gleam in the eye. Silver. Witty and whimsical. And practical. It's silver—still as precious as ever—woven into baskets with new light-heartedness. 1, A miniature market basket in silver plate, with a handle that moves. 5 inches square. By F. B. Rogers. At Altman's. 2, Fun *faux boiserie*: a basket that outshines its apples—woven of silver-plated slats, with a charming wooden handle. From Portugal. 6 inches in diameter, 4¼ inches high. Bloomingdale's. 3, A Victorian flower basket—a swoop of a rim, a high, twisted handle—in sterling silver. 9½ inches long, 12 inches high with handle. At Cartier. 4, Crown a room of reflections—or of polished wood—with a silver-plated cachepot. 4½-inch diameter, 3¾ inches tall. By Gorham. 5, A sterling silver berry basket bright out of the garden. To greet you, rise and shine, at the breakfast table with crudités. Or to plant with primroses. 4½ inches square. At Tiffany. 6, Plant a cachepot with gleam—in silver plate. 7½-inch diameter, 4¾ inches tall. By Gorham. 7, Take a butter tub and add a pat or two of whimsy—make it sterling and etch it with boards and staves. Somehow butter tastes sweeter from it. 5 inches in diameter, 7 inches high with handle. At Tiffany.





r-plated rectangular basket from Portugal—all
 and squares! 7 inches long, 8 inches tall with
 le. One of a collection at Bloomingdale's. 9, Log
 et just 7 inches long, in sterling silver with a twist
 rmeil for a handle. The perfect way to serve his fa-
 e cigars or after-dinner sweets. At Cartier. 10, A peach
 et in silver plate. Think of it on a mantel spilling with
 or on a buffet table filled with warm French bread
 yway you slice it, it's a center-of-attention piece
 works. A replica of its country cousin down
 s silver-plated staples. About 10 inches long
 5 inches wide. From Portugal. Bloomingdale's.
 Silver to be seen and not hidden, a little colander that makes
 rious bowl for nuts. 6 inches in diameter. At Cartier. It's sterling silver that
 gs out the beauty hidden beneath familiarity. Shopping information, page 142.

THE ROBERT REDFORDS PIONEER A NEW COMMUNITY IN SUNDANCE, UTAH

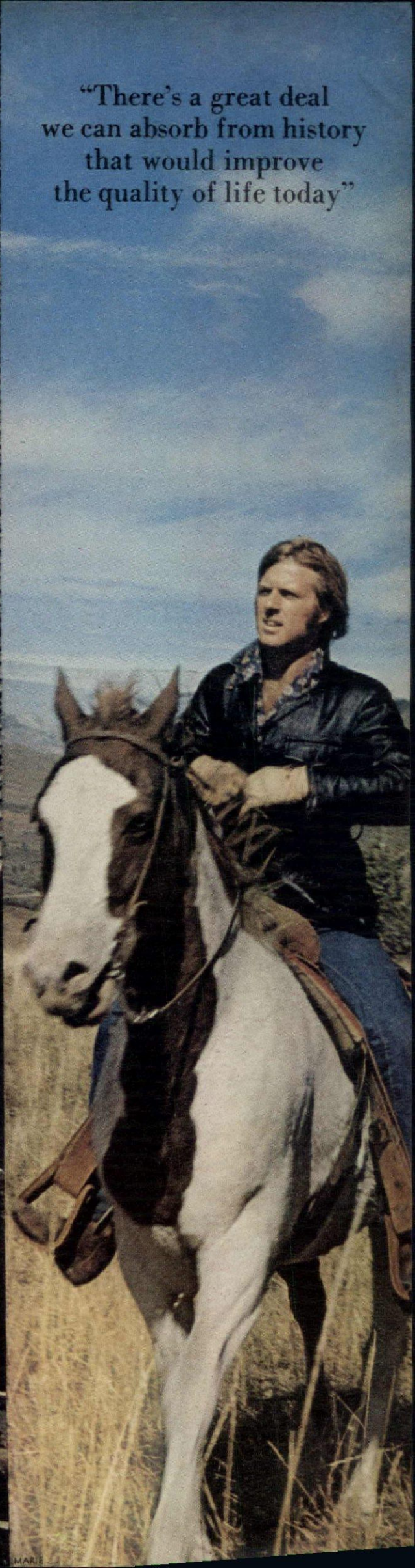
A NEW FRONTIER LIFE

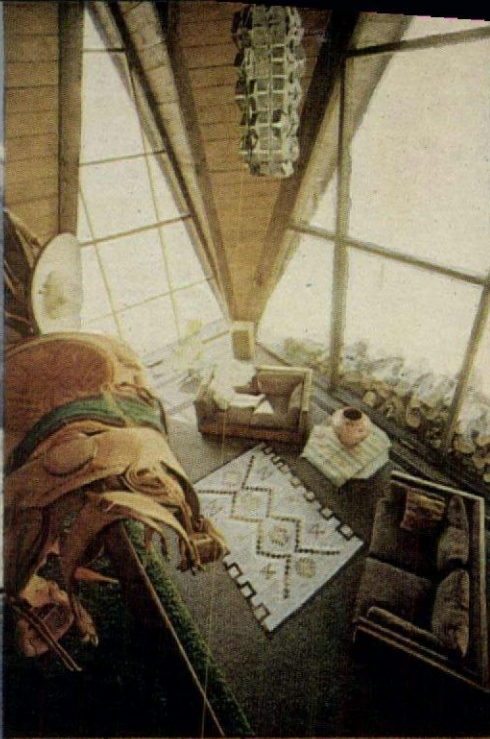
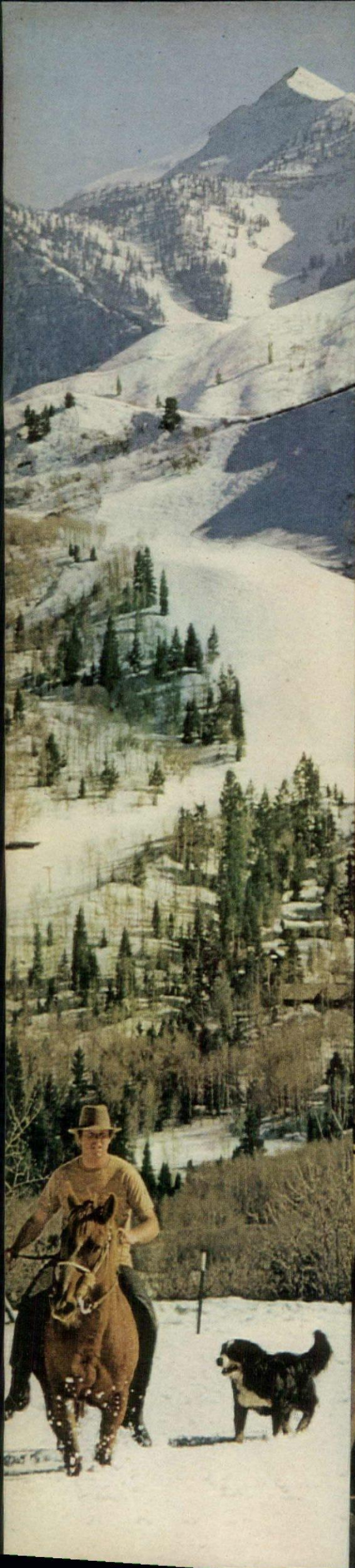
The more urbanized and sophisticated we become today, the more we feel a need to preserve, to turn back, to reexamine and cherish those elements of yesterday that speak of individualism. No fraction of our history, probably, means more to us than the pioneering days, when unknown lands were explored, carved out to form new states and developed from nothing into something. The discovery called for bravery, courage, tenacity, and discipline. The great qualities of men. No wonder, then, that this way of life should be capturing people's imagination today. In Sundance, Utah, 6000 feet up in the Rocky Mountains, Robert Redford has pioneered a new community, which retraces the old pattern. His idea deserves consideration anywhere in America, where second homes or vacation houses are being established. Proper development of some of our beautiful scenic spots may involve reassessing what's needed—or more importantly not needed—for away-from-it-all living. Sundance is only 13 miles from the nearest town of Provo, yet the environmental difference between the two points couldn't be greater. No cars are allowed beyond the lodge at the entrance to the 4300-acre property. Skimobiles are forbidden. Each cabin (there are about fifteen) is accessible only by foot, skis, horseback, or bumpy caterpillar machine. Most are without phone and television. There is no hotel, no handy supermarket, there is no hotdog or hamburger stand for hungry sportsmen. All there believe in the same basic notion. To live a quiet, fulfilling outdoor life with respect for nature and in contact with their children. Nature is their guide and is teaching them much. They find the challenge of coping with rugged conditions as pioneers did provides them with a special kind of living with more feeling. "There's no high like a nature high, there really isn't," says Robert Redford, whose cabin, *below*, rises to a cluster of shingled peaks as sharp as the snow-capped crests around. "Sometimes I feel so great here that I just go out on the deck and yell. I feel the answer to our future may lie in our past. Those simple pioneer communities worked so well. Now may be the time to put our heels on the rig a little bit and say hold it. There's a great deal we can absorb if we look back into our history that would help us improve the quality of life today."

ELLUOY ERWITT

Home to Robert Redford, his wife Lola, and their children, the cabin, right, is opened up with glass to bring in the landscape. "When deer come into the garden," says Lola, "it feels as if they are in the house." The kitchen, left, arranged for family dining, flows into a large living room, centered with great stone fireplace.

“There’s a great deal
we can absorb from history
that would improve
the quality of life today”





“There’s a tremendous satisfaction in planning and putting up your own house”



A NEW FRONTIER LIFE

“We should be trusting nature a lot more. Nature knows better than we do”

Huge triangular windows bring sunlight and a picture-book snow scene into the Robert Redfords' living room, opposite page, top, filled with Indian handcrafts. The cabin is on three levels. Master bedroom, below, is upstairs. Children's bedroom and play room, which doubles as a guest room with pull-down beds, bottom, is beneath the living room floor. Western saddle on the banisters, left, was given to Robert Redford by people of nearby Lake St. George where part of the Jeremiah Johnson movie was made. Brent Anderson, far left, rides one of the Redfords' twelve horses.

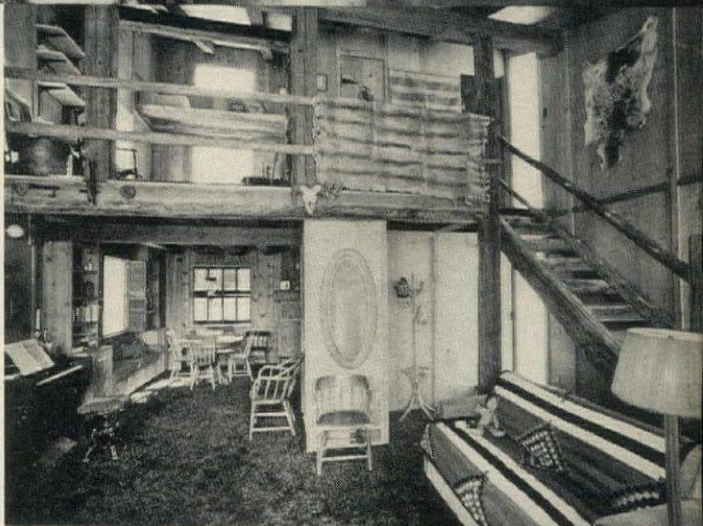
Just as the pioneers did, people who have put down roots in Sundance have built simple cabins from materials that were at hand, local timber and rock slabs. Most used their own hands, too, when it came to construction. Some have recycled old abandoned log cabins. Artist Frank Magelby, a close friend of the Redfords, did this, trading a painting for a cabin some distance away, which he took apart log by log and rebuilt, with additions, *right and below*, for his family of five



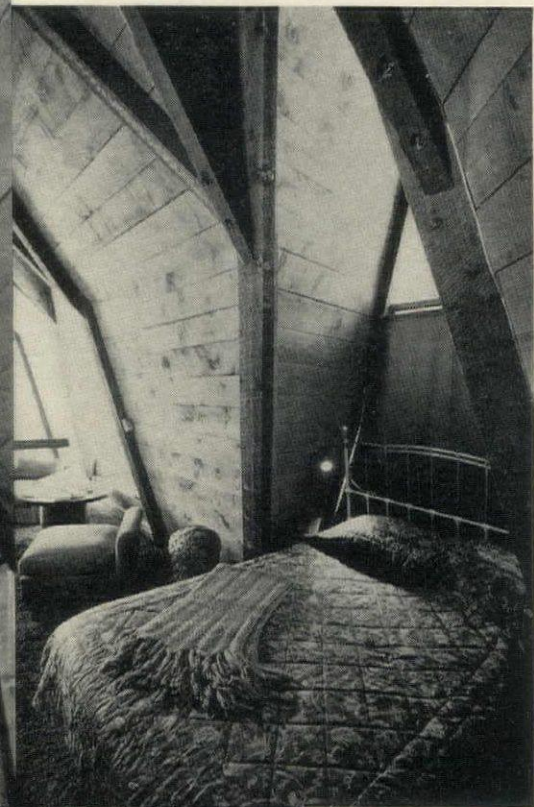
children. The Magelbys, like the Redfords, found tremendous satisfaction in being personally involved in planning and putting up their house and want to live there as much as they can. “And work here, too,” Robert Redford, who made the film *Jeremiah Johnson* mostly at Sundance, points out. “I sometimes do the best work here in preparation for a film. It’s a good place to get alone and think things out.”

The living room of their cabin, *opposite page*, with its great central fireplace built stone by stone by Redford himself, is filled with Indian rugs, pottery and baskets, for this is Indian country and the Redfords are intimately connected with many of their activities, helping with fundraising pageants, scholarship programs, and supporting talented crafts people. Intense interest in local affairs, the kind of good neighborliness and contact that benefits all, is very much part of Sundance life and extends to many things—improving the soil, stocking the local trout stream, protecting wildlife, seeing that for every tree cut down, two go in, giving students access to the Sundance Summer Theatre, abating noise. The community is currently trying to stop a four-lane freeway cutting across the canyon. “You’d think it would be easier to keep an area in its natural form or to enhance its natural form, but it really is almost harder than if you went all out and developed it,” says Robert Redford. “It’s incredible that so much politics has to go into preserving the earth.” But everyone in Sundance works hard to this end in order to sustain this special way of life through the years to come.

“The answer to our future may lie in our past”



Incorporating an old log cabin from the mountains, the Frank Magelby family cabin, top (total cost \$6000), has a shed roof slanting down to large deck. Mr. and Mrs. Magelby's bedroom, above left, is on the bottom floor, below the living room. Five children share a bunk room beyond the upstairs gallery, center. Staircase was done by Mr. Magelby by hand. One of his paintings is over the stone fireplace, above.



ELLIOT ERWITT



A NEW FRONTIER LIFE

Sundance offers an environment that helps children develop their capabilities and special talents, their senses and emotions, to generate their own action and entertainment on their own initiative. The sort of ideas and concepts rooted in our past. "Here they feel—action,

"If we want young people to respect the land, treat our world better, we have to start by living the right life at home"

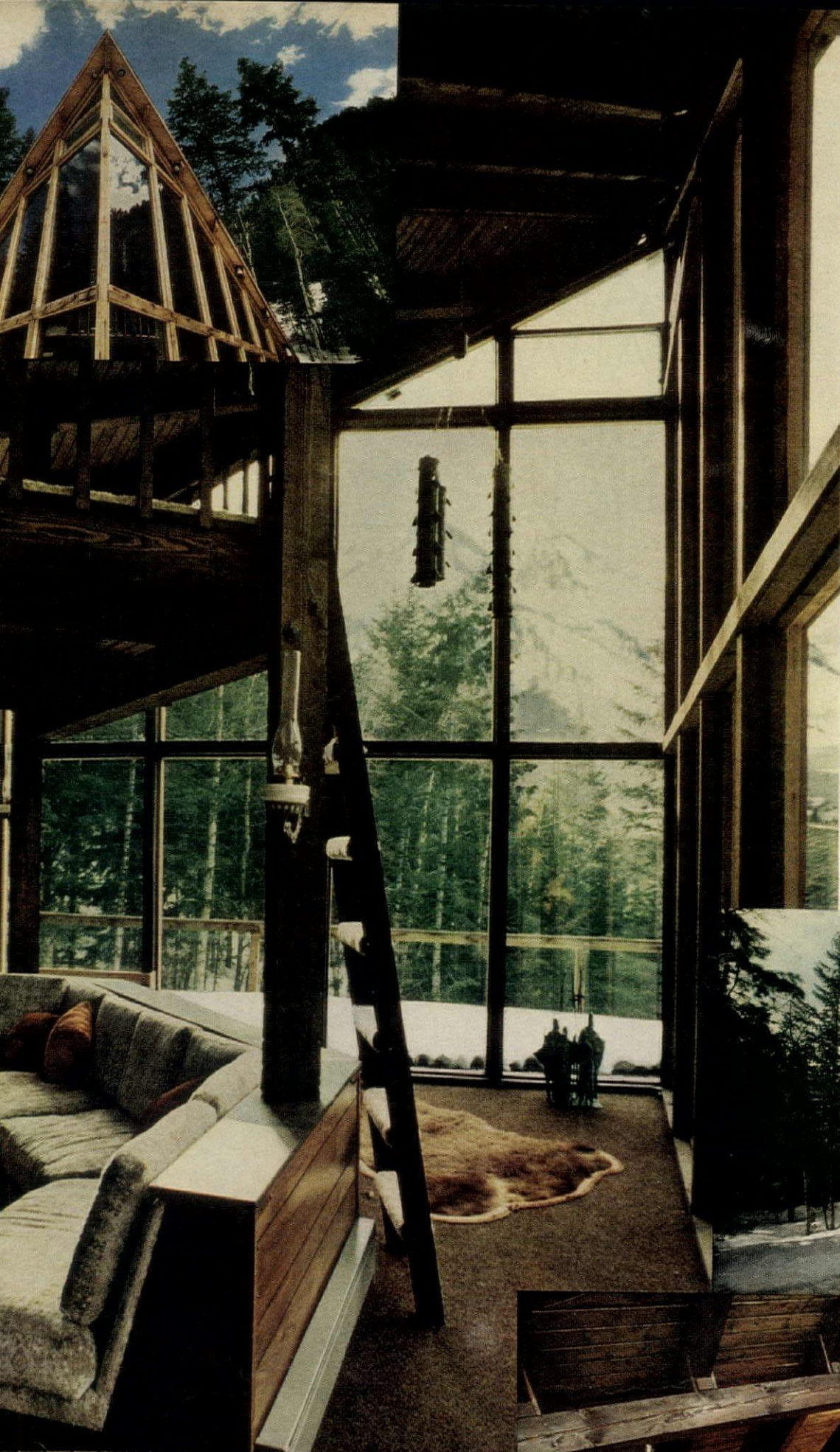
laughter, sadness," explains Redford. "They have to do things for themselves. If they want a horse they've got to bridle it, saddle it, groom it, clean it, catch it, let it go, feed it. If they're not prepared to do that, they can't have a horse. If they want to go water skiing they have to do their share on the boat, they just can't sit there." The Redfords' three, Shauna, 13, Jamie, 11, and baby Amy Hart, 3, spend at least four months of the year at Sundance. The elder two join survival camps organized for local groups of youngsters in summer, hiking, riding, and canoeing in the wilderness. "Some of it's been a little hard for them to take, they have a split upbringing living in New York the rest of the year. Usually by the end of the summer they're very hardy. Their sensitivity is developed in the raw environment. I feel this is the life they should see, going out to build a tree house, exercising their imagination, digging a hole and getting gold out of it. Learning how to survive in tough situations." These young Sundancers learn early to respect and appreciate nature. They may ride out on horseback for a day to pick wildflowers, dry them and make arrangements or collages with them. (Brent and Fae Beck's family snowpicnicking, *right and left*, do this often.) The Redford family is currently restoring an 88-acre meadow into pasture land, free of weeds, groundhogs, and foreign wildlife. They grow their own vegetables, catch their own fish. The business of daily living never comes canned, bottled, prepacked, precooked or deep frozen; Lola Redford, who launched Consumer Action Now, an organiza-

"Sensitivity is developed in the raw environment"

tion devoted to better standards on every level from clean air to garbage disposal to chemically free food, sees to that. This, then, is Sundance. An experimental retreat, and because of the spirit and effort that has gone into it, a very successful one. The Redfords propose it could be duplicated anywhere. "We stress great emphasis on the family unit, being together, doing things together. All the people around here share our feelings. It's a very satisfying way of life."

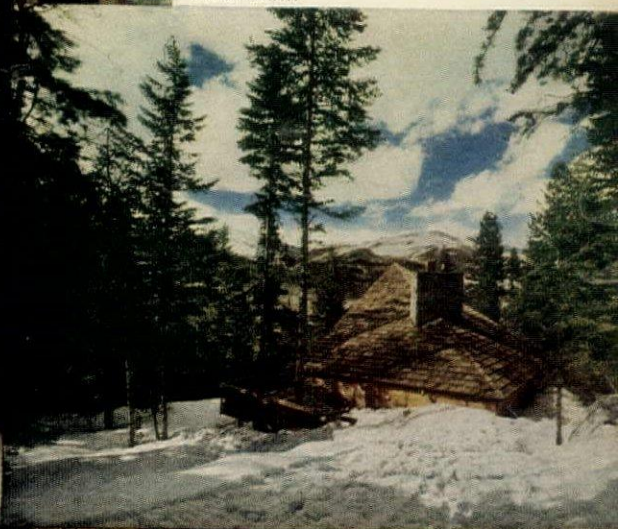


"There is great emphasis on the family unit, doing things together"



The Sydney Pollacks' redwood cabin, this page, like all the other houses at Sundance, has a very personal feeling. Mr. Pollack and his wife Clair planned it themselves and worked with Lola Redford's brother Wayne Van Wagenen building it from standard cut lengths of timber. "All the support beams were lifted into position by hand, there was no way to get a crane up there." The main living-kitchen floor swings around a great brick fireplace. Mr. Pollack designed, built, and upholstered the curved seating in front, which has storage for ski things, suitcases, games, books and so on in the base. The table is oak, handmade, too, and was used in Bear Claw's cabin in the Jeremiah Johnson movie, which he directed. Loft space above is a good place to enjoy the view, listen to music, and adds sleeping space for guests. "Half the fun of the house is taking people there. We have a big kitchen because I love cooking up some wild invention," says Mr. Pollack. Practicality resulted in a neat bathroom ski room and floors covered with indoor-outdoor carpeting "kind to bare feet and necessary for ski boots."

ELLIOT ERWITT



THE ZEST THAT'S AMERICAN—ALWAYS UP TO DATE



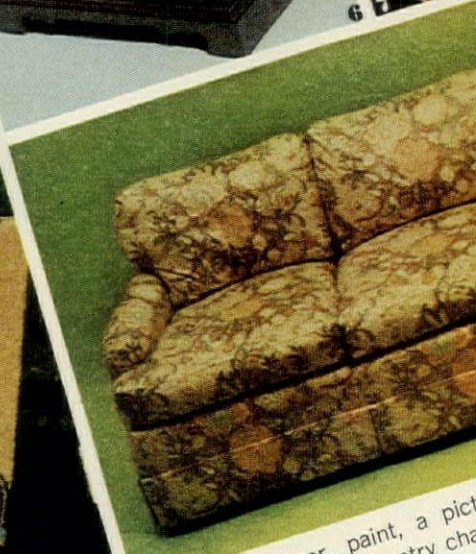
SUSAN WOOD



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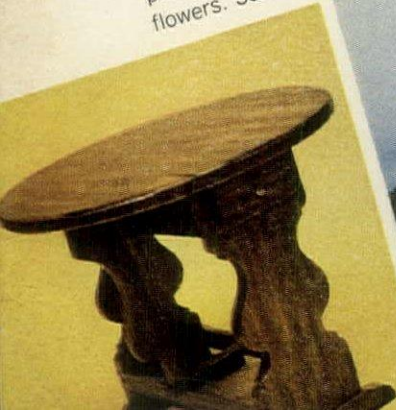


3



4

Red and blue lacquered trays, **1**, with white 1776-1976 to celebrate America's Bicentennial. From DD & Leslie Tillett **2** Paper, paint, a picture of your house are all Marion Granger needs to recreate it in a shadow box. **3** Sunny yellow cushion sits on the woven rush seat of a country chair copy editor's green. At Bailey-Huebner at Henri Bendel. **4** Stenciled floor in colors of sand and clay. By Saxony. **5** Burn the midnight oil. But do it with a "Shelf Lamp." Glass shade is weave wool rug in colors of sand and clay. By Saxony. **6** Flowered chintz adapted from East Indian prints covers a sofa 88 inches long. By Broyhill. **7** roses on pale yellow cover a loveseat. By Hickory Chair. **8** "Cuckoo" bird sitting among the green flowers. China by Wedgwood. Sterling based pieces of the 1760s. By Steiff. **9** 1800s mantel clock reproduced by Howard Miller Clock. **10** "Hampshire" linen and cotton fabric suggests flowers. Schumacher. **11** Real needlepoint for the rug you do, King Charles spaniel and her pup. WoolWorks. **12** Antique doll-house wicker from F



19 20



18



atriotic red, white, and blue. The shine, above, is Formica, red against white walls, and blue-circled ceramic tiles on wall. There's a round table, an peninsula for the range and a grill disguised with a butcher-block top not in use. Cabinets underneath from either side for easy access to pots and pans. The prints are by Michael English, from the Galerie des Arts in Paris. Decorated by Gerome

Supper for Mrs. Herbert Haskell. Stainless steel gleams, right; olive laminated plastic cabinets and countertops glow—and architect Aldo Jacober has brought the walls and floor, terra-cotta ceramic tile, to a glitter with waterproof floor varnish. A square column, necessary to the building, has been turned into a show-off cabinet for silver and a niche for a slicer. Every inch is useful, even marble-topped window sills wide enough for tea kettles or a bulletin board.



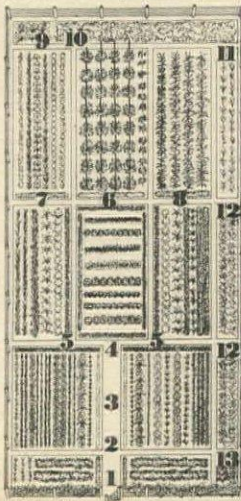
The very personal garden of the Child family

A KITCHEN GARDEN THAT GREW FROM A LOVE OF COOKING

A patchwork of small vegetable gardens edged with flowers meets the Josiah H. Child Jr.'s' needs. Short rows are seeded all season, vegetables are picked small, no super-harvest requires canning—and it is fenced so rabbits never get the first bite.



Everyone in this family of five is involved in the garden—growing, picking, cooking, sometimes just walking to enjoy the pleasing design. What began as a salad patch in a field is now a 50-by-100 foot enclosure. The beds are flexible in use and manageable in size. So as to have small harvests and great variety, many crops are sown successively—sow a row, wait a week, sow again. Spring crops, like edible peapods, spinach, Swiss chard, and scallions, give way to early summer crops like those shown here. Seed varieties are chosen for taste and texture. Some come from a local Agway familiar with their climate and soil, some from mail-order firms. Suttons in England (*Gardener's Notes*, page 143) supplies a few—small Nantes carrots, witloof chicory (Belgian endive), zucchini (courgette, Sutton's marrow), near-seedless Baton Vert cucumbers. You open the gate, 1, BELOW, and see lavender blue ageratum edging grapevines and everbearing strawberries, 2. Next, purple and white alyssum edging Opal basil, purple eggplant, flowering cabbage, and rows of beets, beans, Chinese cabbage, leeks, 3. The wide path forks at a bed of nasturtiums and the salad bowl of mixed herbs and lettuces (Oak Leaf, Bibb, Cos), 4. Marigolds edge flowering kale, carrots, okra, eggplant, 5. Basil is the border for peppers and tomatoes. 6. Red zinnias edge corn, 8, and endive, parsnips, salsify, 7, root crops that are stored in a cool cellar all winter. Rhubarb, 9, and raspberries, 10, fill the back beds. On the side are large white rutabagas, 11, Katahdin potatoes, 12, thin imported cucumbers and zucchini, 13. To reduce weeding, peatmoss is soaked, added as summer mulch, turned under with manure in spring.



BROTMAN



LEFT: Flowers along chip paths harmonize vegetable blossoms. All annuals seed except tomatoes, eggplant. Strawberries, ABOVE, and green, sautéed in c...



Whis weekend garden on New England farmland by the sea is protected from rabbits by aluminum mesh tacked inside Walpole cedar fencing and extended 8-inches underground. Concord grapes grow on each side of gate, ABOVE. RIGHT: and Joe harvesting; she is 21, he is 8. FAR RIGHT: mini blossoms to dip in batter and fry. For this and other Child family recipes, please turn to page 84.

BEADLE



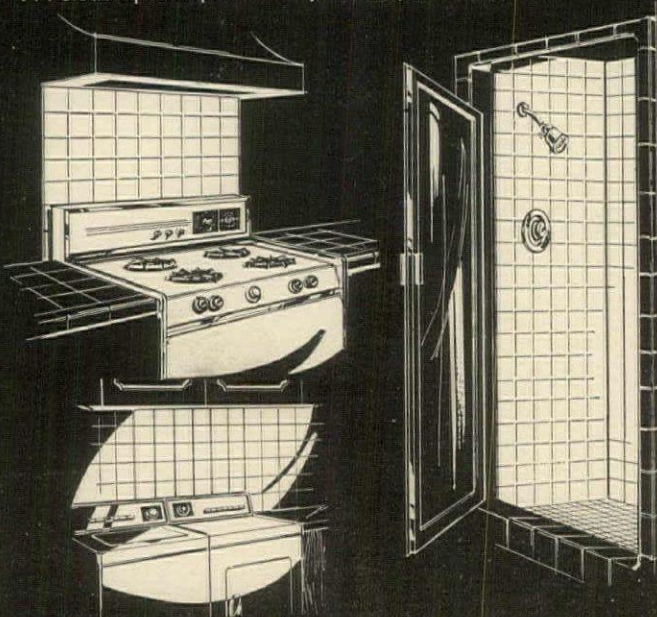
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**"When you're snowed in for a few days,
you appreciate having variety
rather than quantity in your freezer"**

NOTES OF A HAPPY HOUSEKEEPER

continued from page 32

My eyesight actually seemed to be leaving me last week—no matter how carefully and thoroughly I cleaned my new tinted glasses, everything seemed foggy. It wasn't the tint because the glasses were perfect when I bought them. I went back to the optician, and he told me I'd gotten a build-up of hair spray on the lenses and to remove it completely, he would have to polish the lenses, which would remove the tint. The glasses would then have to be retinted. He also said hair spray was very hard on the frames, so now I *leave eye glasses on the other side of the room whenever using hair spray.*

A snowy morning is a good time to spend a couple of hours cleaning the shelves in the pantry and I recently worked on mine and discovered that my "emergency shelf" had become sadly depleted. This is no time of year to be without extra supplies to fall back on—we may need them if we have a really bad storm. Having made a list of needed pantry supplies, I then checked the freezer and made a list of things to get on the next market day. We always try to keep *a well-stocked emergency food shelf* of canned soups and juices, canned tomatoes, corn and beans, jams and jellies, and tinned fruits. I like to have dehydrated beef and chicken broth for cooking, and generous cans of tuna and salmon, which can be fixed so many different ways. Appetizer supplies include pâté, several kinds of olives, and some special cheese spreads that come in jars. I store rice and noodles inside sealed containers so they don't get buggy, and buy crackers in tins whenever available. As for the freezer, I believe in variety rather than quantity. We always have a couple of cut-up chickens, steaks, ground beef and ready-to-cook shrimp. These, plus a variety of vegetables, ice cream, bread and muffins, and an extra pound of butter will see us through almost anything. I do remember one blizzard when we were snowed in for five days and dined regally on Cornish game hens on the fourth night.

A treasured tool in the kitchen for me is my baster—the kind that looks like a giant medicine dropper. There's nothing better for getting up pan juices and distributing them evenly over a roast, but grease and sediment can collect inside it. The best way to clean it is with a baby-bottle brush and soapy warm water. Take it apart, run the brush inside and out and rinse thoroughly. Let it stand to dry.

The grandchildren were here on Sunday and we had a wonderful time. We went for a walk in the snow, explored the attic, and grilled hot dogs in the fireplace. After they left and I was cleaning up the living room, I came upon a large deposit of chewing gum, which had gotten mashed into the wing chair. I used the *ice cube trick* with great success, however, and all was well. I just held an ice cube on the gum until it hardened. Most of it lifted right off and the rest disappeared with cleaning fluid.

One of the grubbiest places in any house is the cupboard under the sink. It's apt to be dank unless there is a ventilating panel in the door, and to *control mustiness* I can't think of anything better than an Airwick Solid. I'm careful to keep the dish cloth and the sponges that are stored there clean and wrung out as dry as possible. I keep the cupboard in good order and hang the damp things on a special little rack on the back of the cupboard door. ■

EMERICK BRONSON

HOUSE & GARDEN

WINE & FOOD

A NEW SUPPLEMENT TO HOUSE & GARDEN OF QUICK TIPS • SUPER RECIPES • EXPERT ADVICE

**JAMES BEARD'S
NEW ENGLAND
BOILED DINNER**
5 Delicious variations

**THE PERFECT
CRISP
CROISSANT**
Step by step

**20 QUICK RECIPES
FROM A
VEGETABLE-
LOVING FAMILY**



CHOCOLATE—THE SEXY SWEET
by Nika Hazelton

**A WINE-TASTING TOUR
OF NEW YORK'S FINGER LAKES**
by Sandra Oddo

**A FAMOUS BARMAN SHARES
HIS SECRET DRINK RECIPES**

*New England boiled dinner—
corned beef wreathed
in a bouquet of vegetables.
For the recipe, please turn the page*

"It's even tougher for a piece of equipment to get into my school than it is for a student." —James Beard: teacher, author, epicurean



"I'm convinced Corning ranges make better cooks. Or I wouldn't be teaching with them.

To get into my cooking school, all a student has to be is patient. There's a two-year wait.

But a piece of equipment has to be good. And what's "good" to an average cook isn't always "good" to me.

Well, I can honestly say that the Corning Gourmet Range not only meets my demands, it surpasses them.

Those Corning engineers can eat at my house anytime.

I'm a cook. Not an engineer. But they came up with a cooking system that's so ridiculously accurate, they've got to be even more fanatical about cooking than I am.

First, they put in heating elements that heat up evenly. No hot spots. No cold spots. No scorching

and burning.

Then, instead of just putting a thermostat in the oven, they gave each of the four cooking areas a thermostat of its own. (The Gourmet range is the only smooth-top that has these thermostats.)

Finally, they designed special pots and pans that work perfectly with the flat cooktop.

Now, I've used my own flat-bottom cookware with excellent results. But with Corning's cookware, working together with Corning's thermostats, the cooking control is incredible. I mean, when a beginner cook can thicken a Hollandaise right on the cooktop without a double boiler—that's incredible.

It even makes better scrambled eggs.

People ask me why they need the Gourmet range if they're not gourmet cooks.

To make scrambled eggs. Very few people know how to make scrambled eggs with a consistent texture. Well, the Gourmet range knows how.

But if improperly prepared scrambled eggs is one of my pet peeves, one of my great pleasures is baking cakes and bread. And the Gourmet range has a self-cleaning oven that suits my needs perfectly.

It's big. I've had three 8-inch cakes going at the same time. On one shelf.

You know, a lot of people find cooking a chore.

But it's absurd not to enjoy something you do every day.

And with the Gourmet range, you'll experience the pleasures of cooking because you want to, not because you have to."

James Beard uses our Gourmet Counterange™ unit—the one that comes with Cookmates® cookware.

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For more facts, see the Yellow Pages under "Ranges." Or write: Corning Major Appliances, Corning, New York 14830.

CORNING

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James Beard's New England boiled dinner plus five delicious variations

"Boiled dinners, including our New England boiled dinner and its variations, mean as much to American cuisine as *pot-au-feu* does to French cuisine and *bollito misto* to Italian cuisine," says James Beard who includes this traditional recipe in his marvelous anthology, *American Cookery*.

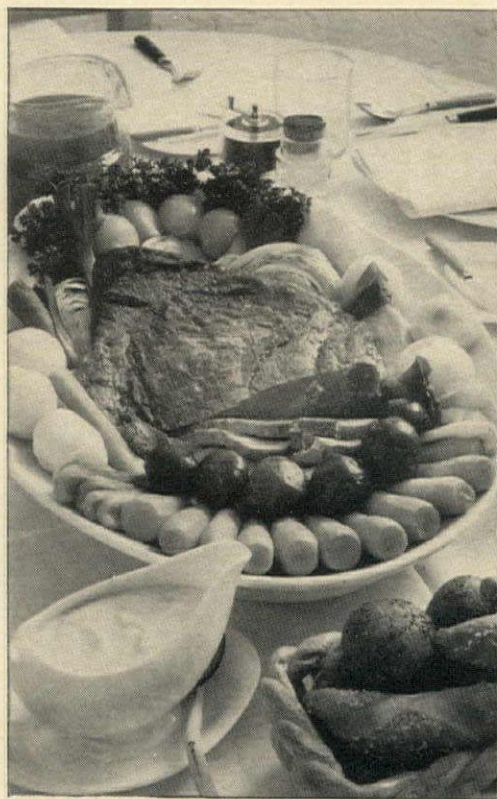
The New England boiled dinner has been in continuous favor not only in New England but across the country," says James Beard in *American Cookery* (Little, Brown, 1952, \$2.95). "To my taste it is better with most of the vegetables cooked individually—cabbage cooked by itself has a much fresher taste, and potatoes cooked separately in their jackets are more delicious than those cooked with the beef—but this is a break with tradition, and his recipe is for the standard method of preparation. Potatoes were, anyway, a later addition—about 1725 or even later.

"Serve a boiled dinner with horseradish or mustard. It is also sometimes served with a sauce made of the broth and melted butter." Beets were traditionally served with the boiled dinner, cooked separately, points out Mr. Beard, who suggests that succeeding meals can be varied by making a hash, a salad or serving the cold meats with hashed leftover vegetables such as the English bubble and squeak (potatoes and cabbage sautéed in a skillet). "One theory is that the original red beet hash was made from the leftover vegetables of a New England boiled dinner including the beets and was served with merely sliced cold meats."

JAMES BEARD'S

NEW ENGLAND BOILED DINNER

Ingredients: Piece of corned beef, preferably brisket, 4-5 pounds; 6 white onions; 4-5 small medium turnips; 6-8 potatoes; 6 carrots; 1



EMERICK BRONSON
New England boiled dinner, vegetables ringing it, along with mustard sauce in sauceboat.

BEEF AND CHICKEN

Choose a nice large chicken. You can use the chicken for one meal and the beef for another or half and half. Use both to make a wonderful

"One looks forward to the succeeding meals from a boiled dinner—sometimes as hash, sometimes as salad, and sometimes merely as cold meats with hashed leftover vegetables"

head cabbage; 6-8 beets, cooked separately.
Method: Wash the corned beef, place in a kettle of cold water, and bring to a boil. Reduce heat and simmer 2½-3 hours. Add the onions and turnips and cook 30 minutes more. Add the potatoes and carrots and simmer 15 minutes. Add the cabbage, cut in quarters or eighths.

When the meat and vegetables are tender, transfer meat to a hot platter and surround with vegetables.

Here's a variation on the traditional try:

FRESH BEEF

Use a brisket or shin; shin is cheaper, brisket has a nice fat quality. Cook with carrots. Cook potatoes separately.

cold salad the next day. Add celery hearts and poach whole (like braised celery). Nice to have jacket potatoes cooked separately too. Serve with beans and peas cooked separately. For a beautiful salad, combine the beef and chicken with fresh celery, hard-boiled eggs, potatoes, and onions.

SMOKED BUTT

Smoked butt or shoulder ham is usually inexpensive and good. Cook with dry beans or lentils. Start lentils and then add ham. A butt takes very little cooking just cook it through, which takes an hour or so. While you're cooking it, add an onion stuck with cloves, a clove or two of garlic. Serve with braised onions and chopped spinach or mustard greens.

FRESH PORK

Fresh or smoked loin of pork. Cook with sauerkraut or fresh cabbage and potatoes, cooked separately; use beef or chicken broth with sauerkraut or cabbage, add a carrot or two for flavor. Serve a mustard sauce with the fresh pork or smoked butt variation. Make a béchamel sauce and add a little dry or homemade mustard (Dijon or your own favorite)—you want a good strong mustardy flavor.

ITALIAN "MIXED BOIL" BEEF DINNER

Boiled beef, chicken, Italian sausage, veal, or beef tongue. Personally, I like to cook the components separately. I like to cook leeks with the beef; onions and carrots with chicken; nothing with the sausage, which is itself highly seasoned. I prefer to use a fresh tongue and cook garlic cloves, onion, and turnip with it. Serve onions, turnips, and leeks and potatoes with this and an herb sauce made from parsley, tarragon, basil, garlic, oil, and vinegar.

Note: Corned beef tongue and boiled beef take 25-30 minutes per pound; chicken and ham butt about 20 minutes a pound to cook.

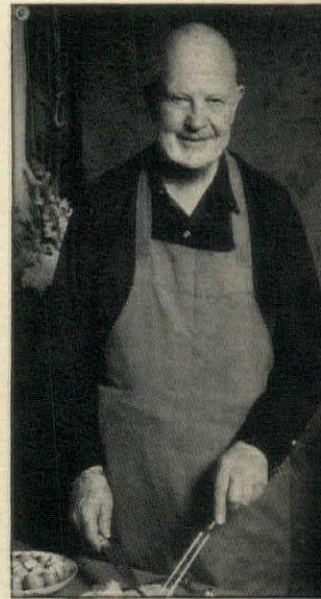
For liquid use sauerkraut broth, water or chicken or beef broth. The stock is eminently usable for soups.

Mr. Beard, whose latest book is *Beard On Bread* (Knopf \$7.95), suggests serving hot corned beef and pastrami perhaps for a large cocktail party for fifty people. Carve it thinly and serve with a selection of breads and rolls, sweet butter and mustards, thinly sliced pickles, fresh horseradish, and sliced onions.

CORNED BEEF HASH WITH LEFTOVERS

Chop leftover corned beef with a knife. Combine coarsely chopped potatoes and finely chopped onions with meat and add a few grinds of black pepper and nutmeg. Blend well and refrigerate for several hours. Melt enough butter or beef drippings to just cover bottom of heavy skillet and add hash, press down. Cook slowly to develop a crust, turning often. Serve with poached eggs, toast, and chili sauce. ■

James Beard, RIGHT, has tasted, cooked, and written about food from all over the world and says, "I have come to the conclusion that perhaps American cookery is one of the most fascinating culinary subjects of all."



BEADLE

20 quick recipes from a vegetable loving family

The entire Josiah H. Child, Jr., family love the garden, gardening and cooking their own harvest. During the summer they like to pick vegetables while they are still very small, need no peeling, and can be eaten whole. They like simple recipes best of all to show off their flavorful crop and they always slightly undercook vegetables to retain their crispness and vivid color.

When it comes to cooking their produce the five members of the Child family have their own specialties. Josiah Child is called on to make a good salad dressing and sautéed green tomatoes for breakfast. Susan Child does all the main dishes and lots of cold vegetable soups—great favorites with the family during the summer. Daughter Suzy (twenty-one) is the family baker—produces masses of delicious herb breads and pies; Mars (eighteen) loves to cook with cheese and uses it for her own special ratatouille; Jo (eight) is particularly fond of picking his own tiny vegetables and washing them to be used for hors d'oeuvres with a little onion salt. Here are twenty of their favorite recipes.

COLD TOMATO SOUP

Ingredients: 12 fresh, large, very ripe tomatoes, with stems cut out; 4 large cloves garlic; 2 sprigs fresh basil; 1 quart water; 8 peppercorns; to taste: approximately 2 teaspoons each salt, sugar, ground pepper; sour cream or yoghurt; fresh dill, chopped.

Method: In a deep kettle put tomatoes, garlic, basil, water, peppercorns. Cover and cook on low flame or simmer for 1 hour or until tomatoes are soft. Put through food mill and adjust taste with salt, sugar, and pepper. Chill thoroughly. Serve with a dollop of sour cream or yoghurt and a sprinkling of dill. Serves 6-8.

WILD SORREL SOUP CHILLED

Ingredients: 6 shallots, finely chopped; 2 tablespoons butter; 4 cups wild sorrel, clean and coarsely chopped; 2 tablespoons flour; 1 quart chicken stock; ½ teaspoon salt; 2 cups heavy cream; salt, white pepper, and squeeze of lemon to taste.

Method: Sauté shallots in butter until transparent and soft, stir in sorrel, cover pan and cook slowly until sorrel is melted down to about half the amount. It will change color

from green to a grayish green.

Add flour and mix thoroughly. Add chicken stock slowly, salt and cook gently for 15 minutes.

Place all the mixture in a blender and blend on grate (to keep texture). Do not purée.

Pour mixture into a large soup tureen and remove strings with a few whirls of a wire whisk, or strain through a coarse strainer. Add heavy cream and chill thoroughly. Adjust taste with salt, pepper, and lemon. Serves 6-8.

SALAD NIÇOISE

Ingredients: Enough Bibb lettuce to make a bed on a large, shallow, wooden salad bowl; cooked whole green beans and carrots; boiled and sliced new potatoes; baby whole beets boiled until tender, slip off skins by hand when cooled; 1 cup French dressing; hard-boiled eggs, halved; strips of anchovy; Portuguese sardines; sections of raw tomatoes; very thin sliced red onion or whole scallions; black olives; finely chopped parsley.

Method: Place lettuce in salad bowl. In a separate bowl toss beans, carrots, new potatoes and beets lightly in French dressing (reserve remaining dressing) and make bands in pleasing color combinations on lettuce. Top egg halves with anchovy strips and add sardines, tomatoes, red onion or scallions, black olives and sprinkle whole dish with parsley. Serve extra dressing on the side. Serves 6-8.

JOSIAH CHILD'S FRENCH DRESSING

Ingredients: 1/6 cup vinegar; 1/6 cup lemon juice; ¼ cup olive oil; 4 tablespoons either chopped onions or scallions; 2 cloves pressed garlic; ½ teaspoon sugar; salt and freshly ground black pepper to taste; ¼ cup fresh tarragon or a mixture of basil, marjoram, summer savory, and chives.

Method: In a large bowl mix together vinegar, lemon juice, olive oil, onion or scallions, garlic, sugar, salt and pepper, tarragon or mixture of basil, marjoram, summer savory, and chives. Makes 1 cup.

GREEN PEPPER STRIPS

Ingredients: 4 green peppers, washed, seeded, white membrane removed and cut in very fine strips; ½ stick butter.

Method: Sauté green pepper strips in butter for a few minutes in a large frying pan, cover tightly and cook until tender when pressed with a fork. Serve with fish or broiled chicken. Serves 4-6.

CHINESE CABBAGE

Ingredients: ¼ cup chopped onion; 2 tablespoons vegetable oil; 1 head Chinese cabbage, washed and sliced thickly (don't dry); 2 tablespoons soy sauce; ¼ teaspoon ginger; ½ tea-



spoon sugar; 2 tablespoons water, if needed.
Method: In a deep frying pan sauté onion in oil until soft; add cabbage, soy sauce, ginger sugar and stir. Cover and cook over low flame about 10 minutes or until leaves are wilted. If the cabbage leaves begin to stick to the pan add water.

HOT GREEN CORN PUDDING

Ingredients: 2 dozen ears of young, newborn corn; 3 eggs well beaten; 2 tablespoons melted butter; 1 teaspoon salt.

Method: Preheat oven to 250°. Over a large bowl, split rows of corn lengthwise with point of sharp knife; take blunt backside of the knife and stand ear up and scrape down on kernels to extract corn kernel juice. Add eggs, butter and salt to corn (about 4 cups). Pour mixture into buttered baking dish and bake for 2½-3 hours until lightly browned and set.

NOTE: If corn is old, thick, and not sweet, add ½-1 cup milk and sugar to taste.

SPRING SPINACH SALAD

Ingredients: Pick enough fresh, young spinach leaves for a salad for 6-8 people; ¼ cup fresh scallions cut in strips; ½ cup fresh lemon juice; ¼ cup olive oil or vegetable oil; ½ teaspoon powdered mustard; ¼ teaspoon sugar; ¼ teaspoon salt, fresh ground black pepper to taste.
Method: Thoroughly wash the spinach and pat dry.

In a small bowl mix lemon juice, olive oil or vegetable oil, mustard, sugar, salt, and black pepper.

Top spinach and scallions with 1 cup dressing and serve immediately.



BEADLE

JO'S RAW FRESH VEGETABLES

Wash freshly picked baby zucchini, 4-5 inches long, quartered lengthwise; baby whole carrots, about 1-2 inches long; small radishes; scallions, small edible pods; cherry tomatoes; new small asparagus spears; small white turnips (only vegetable that should be peeled) and arrange attractively on a large platter. Serve with onion salt, homemade mayonnaise, or aoli (quickly made by adding a couple of pressed garlic cloves to homemade mayonnaise).

ZUCCHINI FLOWERS WITH TEMPURA BATTER "OZEKI"

Ingredients: 2 eggs; 1½-2 cups cold water; 2 cups flour; pinch salt; zucchini flowers; vegetable or soy oil.

Method: In a large bowl beat eggs and water lightly and sift flour into mixture. Stir mixture until well blended, disregard lumps.

In a deep frying pan or deep, small enameled casserole, heat about 4-inches of vegetable or soy oil to 355°.

Dip zucchini flowers in batter, do not overcoat, and fry a few at a time until golden. Remove scraps of batter with slotted spoon in order to keep oil clean. Serve lightly salted as hors d'oeuvre or vegetable with dinner. Serves 6-8.

TEMPURA DINNER "OZEKI" WITH GINGER SAUCE

Ingredients: Depending on the number of people to be served, prepare shrimp, cleaned, and pieces of white fish; strips of zucchini; slices of eggplant; pieces of onion; strips of carrot; whole, young beans; pieces of green pepper; pieces of leek; clumps of parsley; when in season, asparagus spears and thin slices of pumpkin.
Ingredients for ginger sauce: Memmi sauce; grated, fresh ginger; pressed garlic; sake; 15-inch piece of daikon radish or raw turnip, grated.

Method: Prepare Ozeki batter and oil as for zucchini flowers and do a variety of 8-12 pieces of shrimp, fish, zucchini, eggplant, onion, carrot, bean, pepper, leek, parsley, asparagus, and pumpkin and serve immediately in a shallow basket with a paper towel or napkin. This dish cannot be cooked ahead.

Method for ginger sauce: Prepare Memmi sauce according to directions and serve each person with a separate bowl so the ginger, garlic, sake, daikon radish, or raw turnip can be added to taste.

ANDALUSIAN GAZPACHO

Ingredients: 3 green peppers, seeded and cut in quarters; 2 dozen large, ripe tomatoes, quartered; 1 large Spanish onion, chopped; 6

sections garlic, or according to taste; 3 large slices Italian bread, crust removed and soaked in water, and then squeezed lightly; ¼ cup wine vinegar; 1½ cups olive oil; ice water, if needed; ice cubes.
Garnish: generous amounts of chopped hard-boiled egg, chopped cucumbers, chopped onion, and croutons (made by frying in oil).
Method: Divide peppers, tomatoes, onion, garlic, bread into 6 piles and blend each pile separately with a little vinegar and oil.

Strain vegetable mixture through a sieve into a large soup tureen; mixture should be thick. (If mixture is too strongly flavored, add ice water.) Chill thoroughly and add several ice cubes to soup before serving with garnishes.

COLD GREEN PEA SOUP

Ingredients: 2 pounds, small young peas with pods, shelled, after tips and strings have been removed; 1 cup scallions, chopped; 1 small, young head of lettuce; 1 tablespoon mild mint, chopped; ½ teaspoon salt; 1 teaspoon sugar; 2 cups chicken broth; 2 cups heavy cream; salt and pepper to taste; garnish: fresh chopped mint.

Method: In a large saucepan cook peas and pods with scallions, lettuce, mint, enough water to barely cover, salt and sugar until just tender, but still bright green. Drain off liquid and set aside.

Add cooked mixture with a small amount of reserved liquid to blender and blend for a few seconds (be sure not to purée, as you want to retain the texture).

In a saucepan reduce reserved cooking liquid to about 2 cups, and add to a large bowl with blended mixture, chicken broth, heavy cream, and salt and pepper to taste. Chill thoroughly. When ready to serve, sprinkle with fresh mint. Serves 8-10.

HOT COUNTRY POTAGE

Ingredients: 4 large white leeks; 2 large white turnips, peeled and cut in pieces; 3 medium carrots, scraped and cut in pieces; 2 medium Idaho potatoes, peeled and sliced; ½ cup celery, chopped; ½ cup Italian parsley; 1 quart water; salt and pepper to taste; butter or margarine, optional.

Method: Add leeks, turnips, carrots, potatoes, celery, parsley, and water to a large pot and simmer for 1 hour.

Put vegetables and stock through food mill, add salt and pepper to taste. Consistency should be very thick. Serve hot, swirled with butter or margarine if a richer taste is desired.

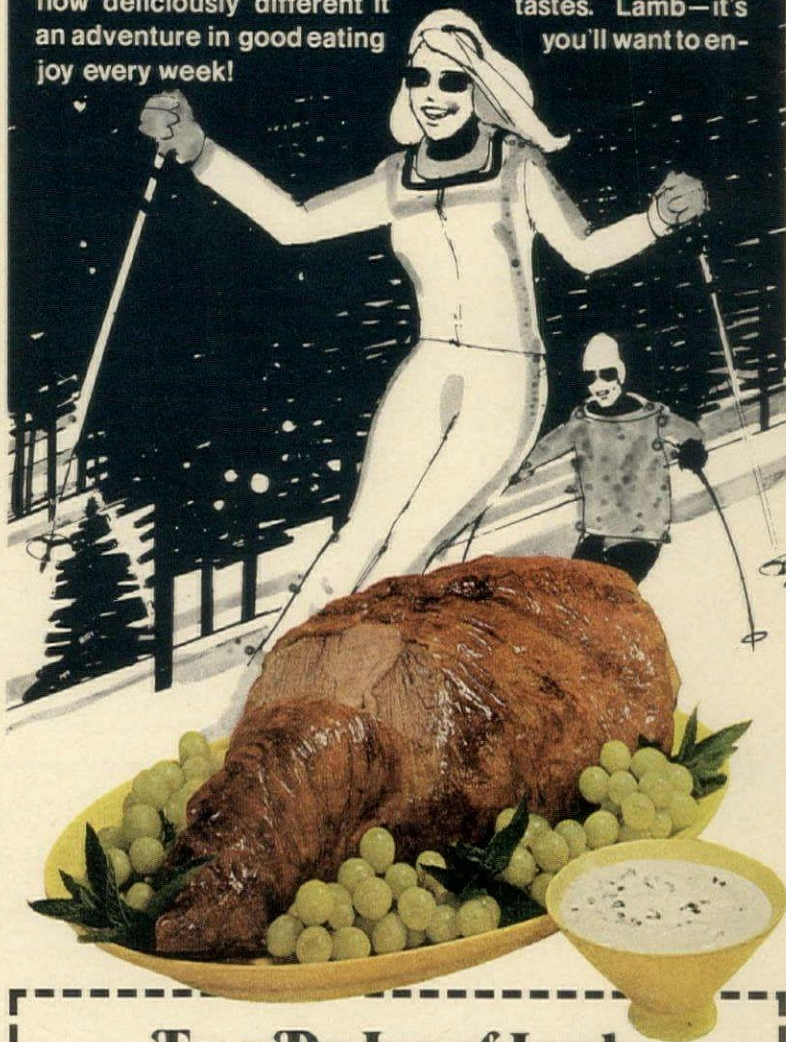
MARS'S RATATOUILLE

Ingredients: 1 large eggplant cut
Continued on page 93

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 - 2 For variety: glaze lamb as it roasts with currant or apple jelly or jellied cranberry, or baste with French or Italian dressing.
 - 3 Garnish with grapes, spiced apples, or broiled peach or pear halves.
- Note: Small families can get two extra quick and easy meals from a leg of lamb. Have your meat man cut the leg into a roast, plus quick-to-fix sirloin steaks and kebabs.

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How-to instructions from the pastry cooks of the S.S. France

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A crisp flaky croissant is delicious with a cup of steaming café au lait. It's the *café complet*, the delectable breakfast of French hotels and certainly of one of France's most famous, a floating hotel—the S. S. France, that super ship Craig Claiborne calls, "the world's greatest moveable feast." On board in the streamlined stainless steel galleys with fresh sea breezes blowing through star-filled portholes, the skillful pastry cooks work through the night to make almost 2,000 croissants for a delicious start to the day for the passengers, crew, and Henri Le Huédé, *above*, the chef of the S. S. France, who en-

sues salt; 1 teaspoon sugar; 1½ cups milk; ¾ pound butter; beaten egg yolk with cold milk.

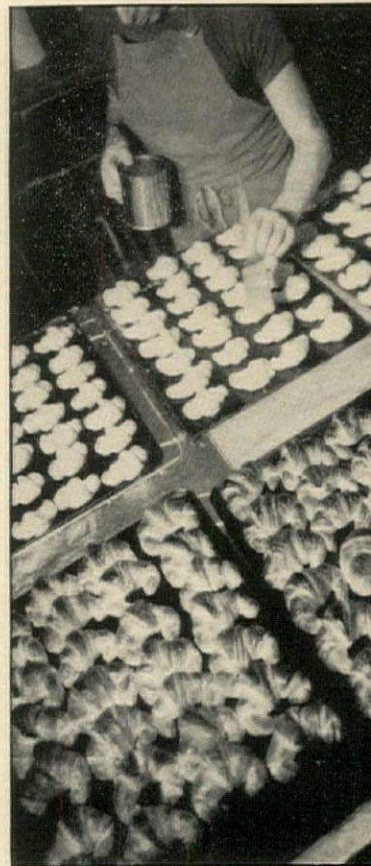
Method: In a mixing bowl, soften the yeast in lukewarm water. Add 1 cup flour and stir to form a smooth firm ball. Cut a cross in the top, cover with a dry towel and set in a warm place to rise until double in bulk.

Sift into a bowl 3 cups flour mixed with the salt and sugar. Gradually add milk, stirring to make a smooth dough. Combine this dough with the sponge (yeast mixture), beating well. Cover with a towel and let rest for 10 minutes. Then chill for ½ hour.

Roll out the dough into a long rectangle about ½-inch thick. Work the butter into a flat cake and place it in the center of the dough. Fold ⅓ of the dough over the center ⅓ and fold the remaining ⅓ on top to make 3 layers. Turn the folded dough so that the open ends face you. Roll out, fold over as before and turn. This whole operation is called a turn. Make another turn and place the dough in the refrigerator for several hours or overnight, well wrapped in freezer wrap and a cloth. The next day, roll out the dough, fold, and turn. Repeat this operation, making 2 more turns.

Chill the dough in the refrigera-

tor with a variety of special passenger requests for a soufflé praliné, tart Tatin, or a gâteau St-Honoré, perhaps. **Right:** During the S. S. France's culinary cruise, cool refrigerated dough for croissants is cut and rolled deftly, and with amazing speed by gentle cooks



**"Croissants can be successfully frozen
if wrapped airtight when cool"**

joys his own coffee-and-croissant ritual, in his quarters or his office before tackling the menu planning and execution of the exciting, never repeated, menus for the day. These photographs were taken during the S. S. France's first culinary cruise, thirteen days filled with the finest food and wines; a record output from the galley, and a resounding success—and only the first of many gastronomical voyages. Here's how to make your own croissants, the proportions are scaled down to yield a more practical recipe.

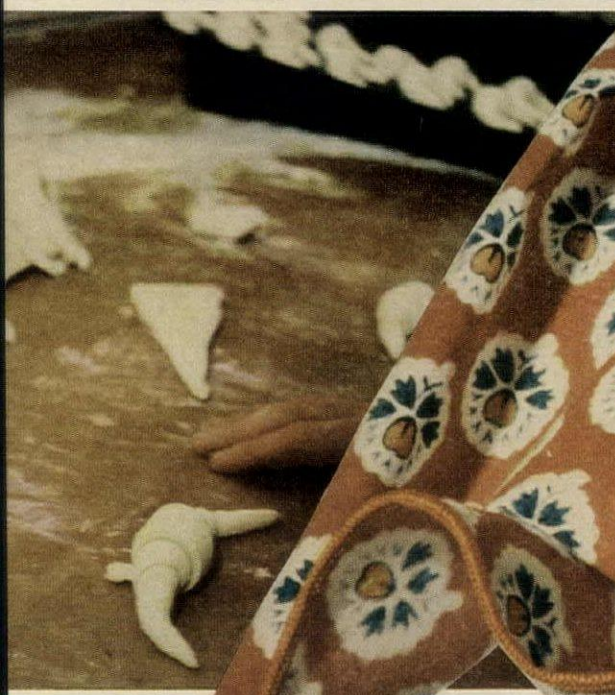
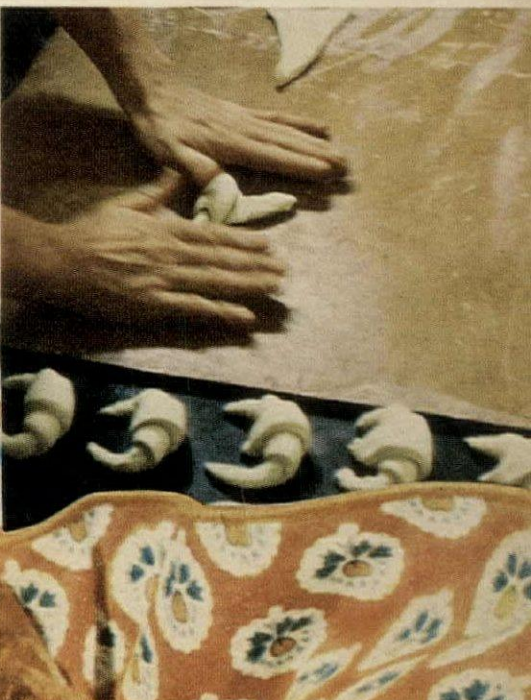
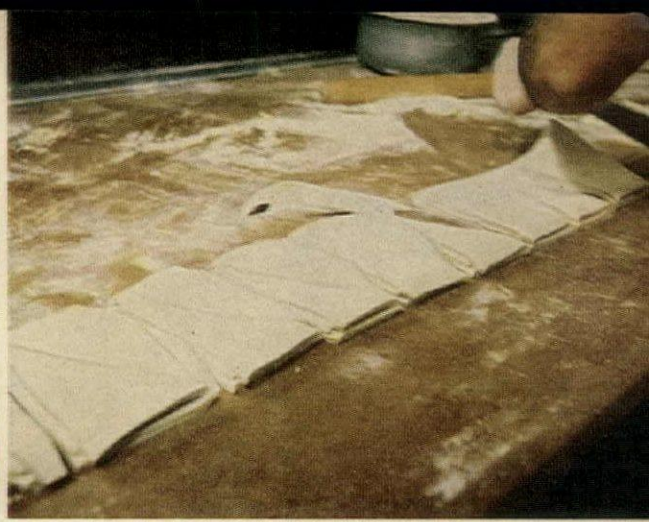
CROISSANTS


Ingredients: 2 envelopes or cakes yeast; ¼ cup lukewarm water; 4 cups all-purpose flour; ½ teaspoon

tor for 1 hour. Then roll it out ⅓-inch thick and cut it into 6-inch squares. Cut each square diagonally into 2 triangles. Starting with the longest side of the triangle, roll loosely to form a cylinder thicker in the center than at the ends. Shape into crescents, place on wet cookie sheet, cover with cloth stretched over 2 glasses like canopy and allow to rise in warm place till double in bulk. Preheat oven to 425°. Brush lightly all over with beaten egg and milk (which must not touch the cookie sheet), bake for 15-20 minutes. Remove and serve hot.

A little note pinned to the wall in the France's pastry shop says "croissants tous les jours" along

(the pastry cooks are reputed to be the most agreeable, gentle and humorous of all) into long strips, again with a chef's knife into triangles, *opposite page, far right*. Each triangle strip is rolled, *center, left to right*, with a light touch, palms resting on either side of the base of the triangle pushed forward gently to roll it up. They are then set slightly curved, on baking sheets in neat rows. *Above:* A cook carefully paints each croissant with beaten egg and milk before putting it in the oven to bake. Tender flaky croissants, *right*, look irresistible when they are tucked into a basket lined with a festive hand-blocked French Provençale cotton napkin from Pierre Deux. ■





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A famous barman shares his secret drink recipes

An interview with Henri Delaude, senior barman of the S.S. France, by Jane Ellis

igning over the long elegant bar the first class Riviera Lounge on the S.S. France is Henri Delaude, the ship's senior barman and a veteran of thirty-six years' service with the French Line; his charming, supremely tactful presence contributes greatly to the ambience of the ship's most famous saloon, and his skill in mixing drinks results in innumerable delicious concoctions, many which are of his own devising.

As the Riviera Room bar opens at noon, there is usually a cluster of the S.S. France's thoroughly pampered passengers ready to choose their next drink of another sybaritic day. Perhaps it will be a pick-me-up after a night of revelry "the best there," insists Henri, "is to choose the last drink you had before you went to bed," but for undecided passengers, he might suggest a **Mimosa**—one part freshly squeezed orange juice to two parts champagne poured into a wide-rimmed champagne glass. The **Bloody Mary** and the **Bull Shot** are still the most popular morning drinks, but Henri likes to suggest the **Bloody Bull** for those who find them somewhat heavy; "this is like a Bloody Mary, but I use beef broth and half tomato juice to make a lighter drink." Back to the Bloody Mary recipe: dash of lemon juice and Worcestershire sauce, a drop of Tabasco or pepper salt, a little touch of celery salt, 2 ounces vodka and 2 ounces tomato juice. Stir.

spoon orange flower water, 1 teaspoon grenadine, 1 egg white. Shake vigorously with cracked ice and strain into a tall glass.

Henri also makes perhaps the best version of a bar **Kir**, an increasingly popular morning aperitif. It blends white wine or Champagne with cassis and is invariably too heavy on the black currant syrup. This one is not overly sweet, just right in fact. Henri simply rinses a champagne glass with cassis, swirls it around and turns it upside down leaving only the cassis that clings to the sides of a wide-brimmed glass. Fill up with a dry white wine.

For another morning favorite the **Champagne Cocktail**, "try adding a spoonful of gin instead of cognac to cut the sweetness," suggests Henri. "Add a sugar lump with a drop of bitters, a cherry, slice of orange and foam up with Asti spumante or champagne."

A typical French morning drink and a favorite with Pierre Franey, master chef and demonstrator with Craig Claiborne on the S.S. France's culinary cruise, is the **PGK**. "Mix 2 jiggers of Picon, a French aperitif, a dash of grenadine, and ½ ounce kirsch. Serve it on ice with Perrier water or soda, a delightful light aperitif. Another French favorite: 2 jiggers of Suze (a French aperitif made with the herb gentian and flavored with oranges and bitters) with 2 drops cassis.

"Still the most popular cocktail is the dry **Martini**," says Henri,

(scotch, rye or bourbon, or whatever base you choose), a jigger of lemon juice, and a little sugar according to taste.

For the imperial cruise in 1967, Henri invented the **Imperatrice**, a combination of Grand Marnier, rum (1 jigger of each), orange juice and a dash of grenadine. Shake and serve in a tall glass topped up with Champagne and decorated with a slice of orange and a cherry, as you would a sour.

"After dinner choose one of the sweeter drinks, **Stinger** proved the out-and-out favorite on this voyage."

Craig Claiborne, stinger fancier for the late hours, started a shipboard vogue for Henri's combination of 2 parts cognac, 2 parts white crème de menthe shaken and served on a lot of ice.

Two more late night suggestions: **Crème de Menthe on the Rocks**, 2 ounces green crème de menthe filled up with Perrier wa-

ter makes a gentle, refreshing and very pretty after dinner drink. Or a combination requested by Pierre Androuet, the famous French cheese specialist, **Benedictine and Calvados**—half and half.

"A **Brandy Alexander** is a gentler way to take your brandy," suggests Henri, who mixes one part heavy cream, one part crème de cacao, 3 parts cognac. Shake nutmeg on the top. Vary it, if you like, changing the base to gin or vodka.

As a cure for a hangover or an upset stomach from too much good food, Henri suggests, "green **Crème de Menthe** or **Fernet Branca and Pernod** half and half. **Rince Cochon**—cognac and cassis, half and half—is also a good reviver for *guele de bois* [a hangover]."

What does Henri drink himself? "Two rum punches during the day and then scotch, but never before midnight." ■

"The secret of a great drink is to keep it as simple and uncomplicated as possible"

"**Rum Punch** is good in a hot climate, and I like it better when it is a simplified drink, served in a tall glass, just a jigger of rum, dash of sugar cane syrup, and a squeeze of lemon juice." It proved a favorite on the France's recent culinary cruise through the Caribbean, and a restrained change from the overly sweet, fruit-enriched versions served so often on the islands. A **Ramaos Fizz**, is another morning recommendation: 2 ounces each gin and milk, a tea-

who likes to make them really dry—one case of gin to a bottle of vermouth. He uses Beefeater gin and finds the **Vodka Martini** increasingly popular, too.

"More and more people are drinking aperitifs like vermouth, sweet and dry, but Americans often like a good martini or a **Whiskey Sour**. "It's not important what liquor you use—vodka, gin, cognac, rum or Abricotine or Apry can be used to make a sour. Just shake together 1 jigger whiskey

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A wine-tasting tour of New York's Finger Lakes

by Sandra Odo

For the wine lover interested in learning the whys and wherefores of modern wine production, step by step, and in finding an American wine to call his own, the Finger Lakes region of New York State, heart of East Coast wine country, is a fine place to visit.

New York's Finger Lakes are milleniums old, the last great gouges that glaciers of the Ice Age tore from the land before they melted away toward the North Pole. Long, narrow, eerily deep (Seneca is deeper than 600 feet), the lakes dominate the heart of New York State—but perhaps the Indian explanation is more apt than the geological one: The land is so beautiful that the Great Spirit laid his hand on it in blessing and formed the lakes.

If he did, it was a real benediction. The soil is stony, volcanic, full of sand and clay, and it drains water like a sieve. The lakes retain summer heat, so autumn lasts longer. The quick winter is sharply frosty but protected from icy winds by the deep valleys. Perfect for growing grapes. And the most perfect is Keuka Lake (pronounced in two syllables, Cue-ka), the imprint of the Great Spirit's Y-shaped thumb. On its northwestern slope, facing the sun, cluster the vineyards of six of the Finger Lakes' eleven bonded wineries. Three more are less than 30 miles away.

The center of it all, Hammondsport, is an hour and a half south of Rochester on Routes 54 and 54A, or fifteen minutes north from Exit 38, Bath, of the Southern Tier Expressway. Tree-lined streets, vaguely Victorian houses set in beds of hollyhocks and snapdragons, you'd never know that this was the decanter that poured forth some 75 million bottles of wine last year. It has the slow-moving charm characteristic of old towns. Its people are friendly, pleasingly eccentric, and well-known to one another. The policeman on the Norman Rockwellesque town square waves; if you look

lost, teenagers will stop to ask if they can help.

It has a lot of history. For a brief wild moment in the early 1800s, Hammondsport was the second largest inland seaport in the country. Ships from New York could sail up the Hudson to Albany, across on the Erie Canal, then down the lake to reach the whole of inland New York and Pennsylvania. That boom ended—but in 1829 the Rev. William Bostwick planted some grape vines in his rectory garden, and later a young cooper-turned-vintner named Walter Taylor came along to found an industry. Prohibition hit, and of Hammondsport's twenty-two wineries—still there, boarded up and silent—only Taylor, Pleasant Valley, and Gold Seal survived. But they thrived. Now, nearly half of Hammondsport's 1,200 population is connected with them, or with one of the newcomers, Hammondsport, Bully Hill, Vinifera.

There they are, six important wineries offering free tours and tastings, eager to show visitors around and tell them what they know. The scenery is lovely. And most significant, perhaps, for the amateur oenophile, is the fact that the wine world of Hammondsport is—forgive the pun—in a state of ferment. Big changes are going on. Ten years ago, as a nation, we drank about a third of a gallon of wine apiece a year. Today the per capita consumption is closer to 3 gallons—and more and more of that is native, not imported, wine. To meet the growing demand, Hammondsport's wineries have grown—and they have also had to develop identities, to ask themselves questions about how and why they are making wine, and to begin to think seriously about quality American wines rather than imitation French ones.

Each winery is worth half a day's visit—and to do more than two a day is hard on the feet and even harder, I suspect, on the head. If you have the time, take it. If not, see a couple; pass on, refreshed.

First and biggest is the Taylor Wine Company. Turn left off 54A at the Vinehurst Motel (reasonable rates, nice rooms, set in an acre or so of Concord grape vines), and follow Olde Bath Road for about a quarter of a mile. There it is, thirty-six buildings on both sides of the road housing a wine-producing operation that pours forth as much wine as all the other Finger Lakes wineries put together. And it's growing visibly at a rate of nearly two buildings a year. It is, unashamedly, a factory, its blond brick buildings saved from sterility by the heavy carved oak doors. The first sight the visitor sees as he follows the signs to the tour headquarters is the echoing bottling room, shining with cleanliness and smelling faintly of antiseptic, where women in pink coats and snoods pop corks and labels onto bottles and bottles into boxes that go clinking off along the soaring assembly line to be stacked and stored until shipping time. It's a little overwhelming.

Taylor hot-presses the grapes to bake the color into red wines right at the start. It ferments in stainless steel, tests, ameliorates, finally blends with other vintages and other wines—all whooshing from building to building through intricate mazes of glass or stainless steel pipes—to achieve a product that is pleasant, neither sweet nor dry, geared to a popular taste, and above all, predictable. "We want people to know, when they buy a bottle, that it will taste like the last bottle they bought," says a spokesman. "We want them to trust us." The uncertainty that may produce, say, a great vintage or a disaster is gone. The wine is dependable. And it is served in comfortable surroundings, a dark and vaulted room full of Taylor history where one can sip one of the Lake Country wines made from traditional old New York State grapes like Delaware, Concord, or Catawba, or try their Burgundy or Claret, Rhine or Sauterne, their Port, Sherry, or vermouth—or their champagne—while Hammondsport girls serve hors d'oeuvres made with wine.



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"At the wineries, it is possible to pick and choose, to compare, to learn, to experiment with new lines"

Taylor encourages visitors—2,000 a day in the heat of summer. Guided groups of eighteen leave every seven minutes for the hour-and-ten-minute tour, weekdays from 8:30 to 11 and 1 to 3:30, closed the last two weeks of July. There's a wineshop, though the prices are the same as they are at the Park Liquor Store on the village green, which sells all six wineries' products.

Next on Olde Bath Road is the Pleasant Valley Wine Company. It has a terrible problem getting people to remember "Pleasant Valley" because its main product—40 percent of its output—is Great Western champagne, so-named in 1871 when an illustrious gentleman proclaimed it "the great champagne of the Western hemisphere." Pleasant Valley shares a corporate structure with Taylor but has its own management and its own winemaking tradition as the first bonded winery in the U.S.

The tour, which starts in an old railroad car, is homier, perhaps because a lot of fermentation is still done in wood, and the huge redwood vats—with chandeliers hung here and there among them—help to preserve the atmosphere and to waft abroad the aroma of working wine. Light falls through stained glass windows onto the stainless steel tanks in the three-story pressing room. A startling sight, therefore, is the control panel in the central building, through which all wine passes in pipes on its way from one operation to another. Chrome and flashing lights, switches and levers and tubes with cryptic notations. My guide was a little embarrassed: "Everybody says it looks like science fiction. All it is, is a way to hook the pipes up to each other."

Past the scientists and the casks, past the cool chambers where nearly 3 million bottles of champagne lie in tierage to develop sparkle, and the lines of champagne bottles on their way to dosage and corking, the tour wends to the original wine vaults, built in 1860, now tasting rooms. Hostesses serve hors d'oeuvres and—yes—champagne. There is also a growing list of Great Western

varietal wines, and sherries made by a four-year-long solera process. Tours, weekdays are 8:30 to 11, 1 to 3:30.

Up the road toward Hammondsport proper, a left and then a right following the signs for Route 54A, is the Hammondsport Wine Company, now a subsidiary of Canandaigua Industries, which produces five kinds of sparkling wines, three still wines and Golden Age Wine Dessert Toppings. It has tours only by special reservation, but its tasting rooms are open weekdays during July and August, 9 to 11:30, 1 to 4.

It is time for the vineyards. Following Route 54A out the north-west corner of the town square, past the Hammondsport Motel (right on the lake, AAA recommended), bear left up Middle Road. Taylor has a lookout up there, the top of its concrete root cellar (where prunings are rooted, then sent to nurseries across the country), from which you can see hundreds of acres of trellises running across the hill to catch and hold run-off water, a Grandma Moses painting in peaceful and homogenous green. A perfect setting for the harvest church service held annually in the vineyard.

But even there in the vineyards a slow and quiet struggle is going on that will affect the future of East Coast wines. In 1961 Greyton C. Taylor, son of Walter Taylor, planted the first French-American hybrid grapes. Baco Noir, Chelois, Maréchal Foch, Seyval Blanc, these are heavy-producing grapes that grow well here and the wine they yield has none of the fuzzy wild "foxy" tang characteristic of Concord. Farmers in Hammondsport grow virtually nothing but grapes, and a change in varieties is a heavy investment—about \$300,000 and three years for 100 acres of vines—but market prices for hybrids may be somewhat higher than for American varieties, and so every year Concords are ripped out and the new varieties planted. New York State wines labeled by grape variety are appearing far more frequently in wine shops.

Continued on page 94

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Chocolate — the sexy sweet

by Nika Hazelton

EDITOR'S NOTE: "Cooking is an honorable way for an honest woman to get and keep admirers" advised Nika Hazelton's old-fashioned Italian mother, and it's a sentiment her daughter has never challenged. "Why not cater to the one pleasure in life that does not pall with age—good food?" says Mrs. Hazelton, who after numerous cookbooks covering the cuisine of many countries has now shared the experiences and humor of her cooking life in *I Cook As I Please*.^o Mrs. Hazelton, who has contributed many articles to *House & Garden*, lives in New York with her husband.

It's been my experience with guests that many will tell me that they don't eat desserts. Yet even these Spartans will plunge in with the best when they are confronted with a delicious concoction. Granted it must be a worthwhile dessert. Otherwise it is a waste of time to make and a waste of good calories to eat, calories that would be far more amusingly spent on liquid cheer.

Even the people who say they never eat dessert, and heaven knows, they might be truthful, feel deprived if you don't give them dessert at a dinner party, or at least, offer them the chance of turning it down. Usually, after some decorous reluctance, they will take a little piece or a spoonful of dessert at first, and then come back; I am talking of sophisticated eaters, not of guzzlers. I think this shows that dessert is a totally different eating experience—an emotional, sensuous one—since one has the freedom of choice because it is not a course that must be eaten for nutrition's sake. Eating dessert is rewarding oneself, eating for fun, so much so that many people will hold off eating dessert until they are less full and can enjoy it to the last morsel.

Over the years, I've also noticed that far too many so-called educated women underestimate the power of a good dessert on their men. Not for nothing does the song inquire if she can bake a cherry pie. Almost all men are natural dessert lovers. Desserts are part of the lower and truer nature of men; that does not mean they will always confess to this fact. No,

they like to be coaxed and they like to have it pointed out to them that the stupendous creation before their greedy little eyes was made for them alone. Women are far more straightforward in their approach to desserts. They'll say that they darn well know they shouldn't, but that they will and let it go at that.

Great desserts do not have to be complicated. Some, made with fruit, are extremely simple. I am thinking of fresh pineapple sprinkled with sugar and kirsch, the perfect finale for a rich or exotic dinner, or of a dish of fresh strawberries coated with fresh or even frozen raspberries puréed in a blender. Heavy unwhipped and unsweetened cream is good with this, as with a compote of fresh pears cooked in a vanilla syrup. Marvelous too are fresh dark cherries, pitted, of course (there are cherry pitters on the market, descendants of those invented by the Shakers), sprinkled with a little sugar, and brought to a quick boil to set their juices flowing. This instant way of cooking fruit is also excellent with fresh purple plums. These fruit desserts should be served ice cold, with heavy, barely sweetened cream for those who like it.

A man I once knew, a true dessert lover, had an interesting theory on the subject. He said that desserts are closely linked with sex. Every good meal should be followed by a sweet and by dancing girls, the latter practice well-

the number one flavor for sweet things. An American-style, many-layered, thickly frosted devil's food cake will establish one as a lovable homebody. Chocolate mousse, on the other hand, will give one the air of a cosmopolite, and so does the French chocolate cake and mousse for which recipes follow. Both are easy and nearly foolproof.

FRENCH CHOCOLATE CAKE (6-8 servings)

A rich, rather flat, and dense cake
Ingredients: 4 ounces unsweetened chocolate; 4 tablespoons water or coffee; ½ cup sugar; ½ cup softened butter, cut into pieces; 4 eggs, separated; ⅓ cup finely ground blanched almonds. 1½ teaspoons vanilla flavoring or 1 tablespoon brandy, rum, or kirsch; ⅓ cup sifted all-purpose flour.

Method: Set the oven to 350°. Grease and flour two round 8-inch layer-cake pans. Put the chocolate in the top of a double boiler, add the water and sugar, and cook over hot, not boiling, water until the chocolate is completely melted. Stir frequently. Remove the double boiler from the heat, but keep the top over the hot water. Stir the butter, piece by piece, into the chocolate, but do not add the next piece of butter until the preceding one is totally melted. Remove the top of the double boiler from the bottom and cool the contents. Add the egg yolks, one at a time, beating well after each addition. Blend in the nuts and the flavoring. Gradually stir in the flour and mix well. Beat

3 squares (3 ounces) unsweetened baking chocolate; 2 cups confectioners sugar; ¼ teaspoon salt; ¼ cup milk; 1-2 tablespoons brandy, rum, or Kirsch.

Method: Combine the butter and the chocolate in a saucepan. Cook over very low heat, stirring constantly, until the chocolate is completely melted. Stir in the salt, and the milk. Beat the mixture until smooth and remove from the heat. Place the saucepan with the chocolate into a pan filled with water. Beat the frosting until spreading consistency. Stir in the liqueur. Spread over 1 layer with the second layer, and spread over top and sides of the cake.
Note: The layers may also be sandwiched together with a tart jelly, such as red currant or apricot. Or put the layers together and frost them with sweetened whipped cream.

DARK CHOCOLATE MOUSSE (6-8 servings)

To succeed, this dessert must be made and chilled at least two hours, but preferably twenty hours before it will be consistent. Otherwise it will not have the consistency.

Ingredients: 4 ounces unsweetened baking chocolate; 1 cup superfine sugar, preferably ordinary sugar; ¼ cup water or coffee; 5 eggs, separated; 1½ teaspoons vanilla flavoring, or 1-2 tablespoons brandy, rum, or kirsch.

Method: Combine chocolate, sugar, water or coffee in top of double boiler. Cook, stirring all the time, over—not in—boiling water until the chocolate is melted and smooth. Remove from the heat, but leave top in double boiler. Add the egg yolks, one at a time, beating well after each addition. Remove top of double boiler from the bottom and cool. When cooled, stir in the flavoring. Beat the egg whites until stiff but not dry. Fold the egg whites gently into the chocolate mixture. Pour into individual little white soufflé dishes (the classic way) or into a serving bowl. Cover the dishes or the bowl with plastic wrap so that the mousse won't absorb the refrigerator odors during its stay there. Chill no less than 12 hours.

Note: The mousse may be served with a sprinkling of chopped pistachios—the salt brings out the chocolate flavor. Or with a dollop of sour or sweet whipped cream. Or, best, as is. ■

"Desserts are part of the lower and truer nature of men"

known to the gourmets among the ancient Egyptians, Greeks, Romans and to the Persians and other bon vivants of the Near East. Now that dancing girls are not easy to come by in most households, however hospitably inclined, the stress has to be put on dessert, which should be rich and preferably chocolate, the sexiest sweet of them all. Indeed it is true that no people in the world are as preoccupied with sex as Americans, and no other country loves and makes so many chocolate desserts as the United States, where chocolate is

the egg whites until stiff and fold them gently into the batter. Spoon the batter into the prepared cake pans. Bake for about 20 minutes or until a knife inserted in the middle of the cake (or a cake tester or a skewer) comes out clean. Do not overbake; the cake should be on the moist side. Cool the layers in their pans for about 5 minutes; turn out of the pans and cool completely.

GLOSSY CHOCOLATE FROSTING (About 2½ cups)

Ingredients: 3 tablespoons butter;

in ½-inch slices; ¼ cup olive oil; 8 tablespoons butter; 3 medium zucchinis, ½-inch rounds; ½ cup fresh parsley, ¼ cup basil, ¼ cup fresh oregano, all chopped; salt and freshly ground pepper; 3 large tomatoes, sliced in ½-inch thickness, or 3 large green tomatoes, sautéed; 2½ cups fresh onion, minced; 1 cup milk; 3 egg yolks; ¼ pound, grated mozzarella cheese; ¼ cup Parmesan cheese, freshly grated.

Method: Preheat oven to 350°. In a heavy skillet sauté eggplant slices in half the olive oil and butter. When evenly brown on both sides, remove eggplant from pan with slotted spoon and drain on paper towels. Sauté the zucchini in the remaining oil and butter until lightly brown and transfer it with a slotted spoon to paper towels to drain.

Arrange eggplant on the bottom of greased oven-proof dish (8 by 12-inch dish, 3-4 inches deep) and cover with parsley, basil, oregano, salt and pepper. Add sautéed tomatoes and zucchini to dish and cover them with onions.

In a bowl beat milk and egg yolks and pour over onions. Arrange mozzarella cheese on top and sprinkle with Parmesan cheese. Bake in the top part of the oven for 30-40 minutes or until top is lightly browned. Serve with salad and French bread. Serves 6-8.

JOSIAH CHILD'S SAUTÉED GREEN TOMATOES

Ingredients: 4 medium green tomatoes sliced in ¼-inch thick slices and dredged with white, water-ground corn meal or flour seasoned with salt and pepper; ¼ pound butter or bacon fat.

Method: In a large heavy skillet sauté tomatoes in butter or bacon fat (use butter or bacon fat as needed) over a medium flame until browned on one side, about 3-4 minutes, turn and repeat. When tender, serve with toast and bacon strips, and they are also good with scrambled eggs.

SAUTÉED CHERRY TOMATOES

Ingredients: ¼ pound butter or margarine; ¼ teaspoon garlic powder; ¼ teaspoon dried onion powder; 2 teaspoons dried basil; 1 teaspoon dried parsley; 2 dozen cherry tomatoes; fresh basil, chopped.

Method: In a heavy iron skillet sauté over high flame butter or margarine, garlic, onion, basil, parsley for about 1 minute. Add tomatoes and shake the skillet vigorously and constantly until skin on

the tomatoes starts to wrinkle. Immediately remove from heat and transfer them to a heated serving dish. Sprinkle with chopped fresh basil. Serves 6-8.

COLD BORSCHT

Ingredients: 6 medium-sized young beets, washed, peeled and grated; ½ large Spanish onion, sliced; 6 cups water; juice of ½ lemon; 1 tablespoon sugar; salt and white pepper to taste. Garnish: sour cream or yoghurt; fresh dill, chopped.

Method: In a stock pot add beets, onion, water and cover tightly and simmer very gently for 2-3 hours, or until beets begin to whiten. Add lemon, sugar, salt and pepper to

taste. Cover and leave on back of stove to steep overnight.

The next day strain and discard beets. Chill thoroughly. Serve in individual bowls with 1 tablespoon sour cream or yoghurt and top with fresh chopped dill. Serves 6-8.

SUZY'S HERB BREAD

To the last addition of flour when making basic white yeast bread yielding 1 large or 2 small loaves add 2 tablespoons fresh parsley, 2 tablespoons fresh basil (green or opal), 1 tablespoon fresh thyme, 1 tablespoon fresh oregano, 1 tablespoon fresh marjoram, 1 tablespoon fresh summer savory, 1 teaspoon fresh chives, all chopped.

What about microwave oven safety?



Myra Waldo has written more cookbooks than any other person. Some of her most popular include: *The Complete Round the World Cookbook*, *Myra Waldo's Chinese Cookbook* and *The Complete Book of Wine Cookery*.

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GENERAL  ELECTRIC

At the same time, farmers are finding it possible to grow some European varieties of grape—Pinot Noir, Chardonnay, Riesling, for example—that had been thought too delicate for New York winters. Should they gamble that Americans will like drier, more European wines as they drink more wine? Are the best European varieties better for you, as Dr. Konstantin Frank of Vinifera Vineyards fervently believes? As the huge blue mechanical harvesters straddle the vines in the fall, slapping the grapes loose with paddles—or as local men, women, and youngsters clip bunches and lay them in big orange plastic baskets—vineyardists are wondering.

Gold Seal Vineyards and Henri Marchant winery (back down Middle Road, left on 54A—and note the steep bank down to the lake on your right: once, before mechanical harvesters went to work, it was all handworked vineyard) tries to prepare for all eventualities with three ranges of wine and three ranges of price.

Its tour, which starts at the top of what seem like thousands of steps that climb the façade of the picturesque old building, opens with a clear and concise movie detailing the making of wine. When we've been told how it's done, we go on to watch them doing it, through caverns of old oak casks, alongside clanking champagne bottles on tracks, over glass-protected catwalks, to wind up on a high open porch where we get tips on tasting and serving—and glasses of wine like Gold Seal's Charles Fournier Blanc de Blancs Champagne, one of the best American champagnes. Guided tours weekdays, 9 to 11, 1 to 4.

Left for last are the two smallest Hammondsport wineries, Vinifera and Bully Hill, two of New York State's three estate-bottled and vintaged winemakers. Both owners, Dr. Konstantin Frank and Walter S. Taylor, grandson of the original Walter Taylor, are wine visionaries, striving to produce exceptional American wines. Both wineries are fairly young but both have turned out some wines of acknowledged excellence.

To reach Vinifera, drive north from Gold Seal to Gibson's Landing, a small resort motel right on the lake, and ask for directions—they're used to it. Dr. Frank's winery is off on a dirt road, and

there is no tour but the full range of his wines—Rieslings, Chardonnays, Pinots Noir and Gris, Cabernet Sauvignon—are sold there. Dr. Frank will make wines only from Vinifera grapes, and he is evangelical in his fervor: "Americans deserve only the best. These are the best. Why do you grow anything else?" He will not release his wines for sale until he deems them ready.

Back down the road toward Hammondsport and right at the sign is four-year-old Bully Hill. Walter S. Taylor bought back Walter Taylor's original 70-acre plot and since has added nearly 2,000 acres. He is vehemently against the legal practice of blending New York grape juices with California grape concentrate, water, or with additions of California, Algerian, or Spanish wine, while still labeling them "New York State." With his vineyardist Hermann Wiemer he began making vintage wines blended only from Bully Hill grapes. In 1972 he switched to bottling pure varieties—wine made from nothing but the juice of the grape named on the bottle. They are selling well and already have something of a reputation—ably helped along by Mr. Taylor, who is active in anything that may help promote his wines.

The Bully Hill tour is haphazard—or rather, nonexistent, since visitors are encouraged to wander as they will. There is a tasting room (where the youth of the reds offered for tasting may be a bit of a shock to someone wandering up the hill from the bigger wineries, with their blended and smoothed-out wines) and a wine shop. There's an exhibit of Mr. Taylor's paintings and some of his writings. And the Fred C. Taylor Memorial Grape Library, a vineyard devoted to special or historical grape varieties for experimental research. And, because Mr. Taylor believes that home winemaking improves knowledge and appreciation of wine, there's a winemaker's supply shop. There is also the Greyton H. Taylor Wine Museum, the only wine museum in the country, the core of the Bully Hill tour. It houses old accouterments of wine making and drinking, photographs—including one of the Taylor crew sipping the first batch of Great Western champagne and looking enormously solemn—even a collection of White House wine glasses. It's all well displayed and interestingly explained.

By this time—or well before this—the traveling wine taster ought to be hungry. If a hamburger is all you want, there's the Village Tavern on the corner of the square, which will serve splits of champagne with it. For dinner, the Snug Harbor, the Vintage, or Chateau Dugas, pronounced DOO-gus locally, where a steakhouse menu can achieve real distinction, all near Gold Seal.

The Finger Lakes' third largest and second oldest winery is Widmer, in Naples, about 25 miles away. There the quantity/quality controversy has been resolved in favor of quality. A majority of the 500,000 cases it produces each year are varietal wine. Sherries are aged four years in 50-gallon casks on the winery roof, exposed to sun and snow. Tours are Monday through Saturday, June through October 10 to 11, 1 to 3.

Neither Boordy, in Penn Yan nor O-NEH-DA in Conesus, nor Canandaigua Industries on Lake Canandaigua has a tour. Boordy, a division of Seneca Foods, has just taken over an old winery, is producing quality red, white, and rosé wines and a limited amount of Chardonnay and Cabernet Sauvignon. O-NEH-DA sells a lot of communion wine, but last year bottled its first Rieslings. Canandaigua specializes in "pop" wines like Richard's Wild Irish Rose. All three sell wine at the winery.

Even in February there are things to see at the Finger Lakes wineries. Since almost all the wineries hold pressed juice under refrigeration until they are ready for it, wine-making operations are underway year round. And then there is the tasting. Finger Lakes' wineries seem to be getting ambitious—and where there is ambition, quality is likely. More and more people are buying New York State wine for something more than a predictable and inexpensive accompaniment to the barbecue or spaghetti dinner. At the wineries, with their full range spread before you, it is possible to pick and choose, to compare, to learn, to experiment with new lines like Taylor's Lake Countries or with New York State varieties, some of them unique to the East Coast, some that because of the climate, taste different from California varieties of the same name. It is possible to add a little education and experience to your judgment and then to pick a few native wines that are "you." ■

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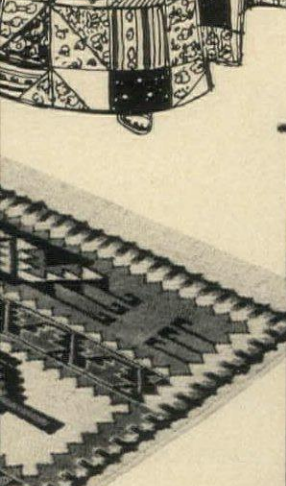


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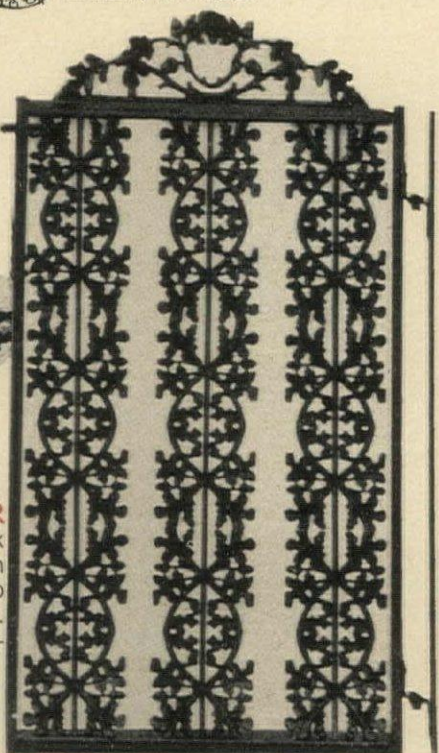
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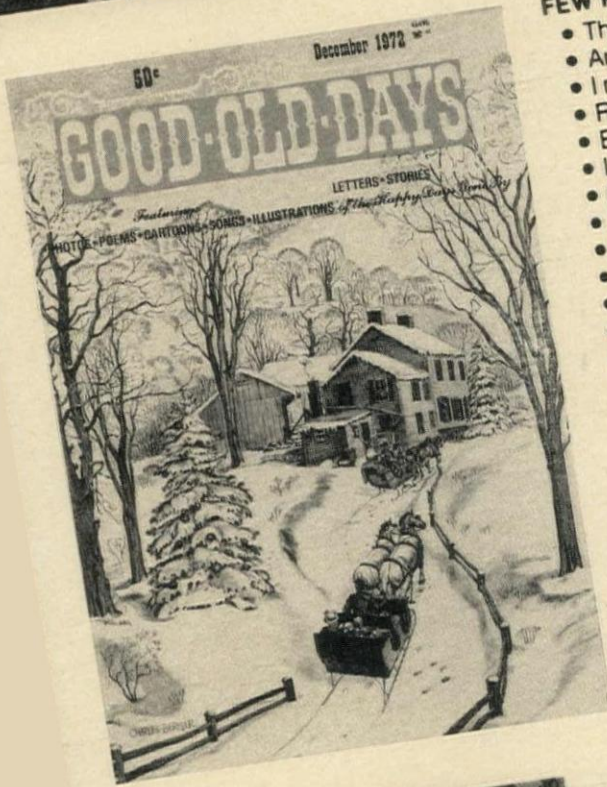
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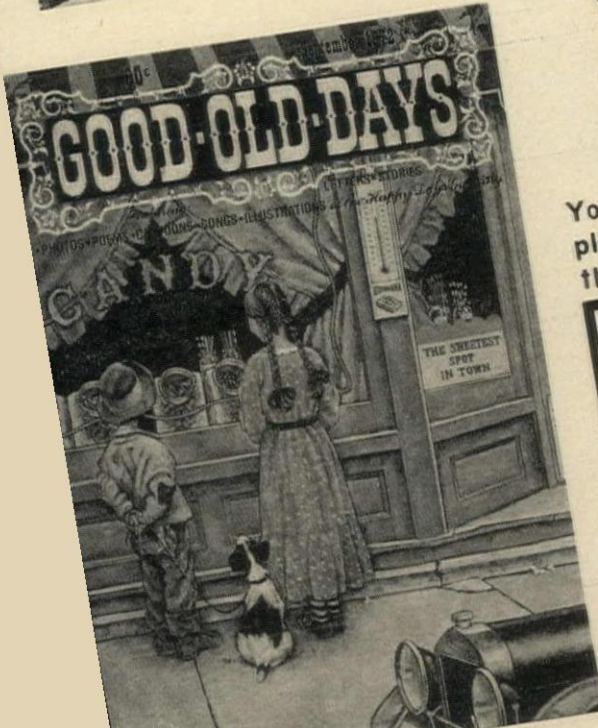


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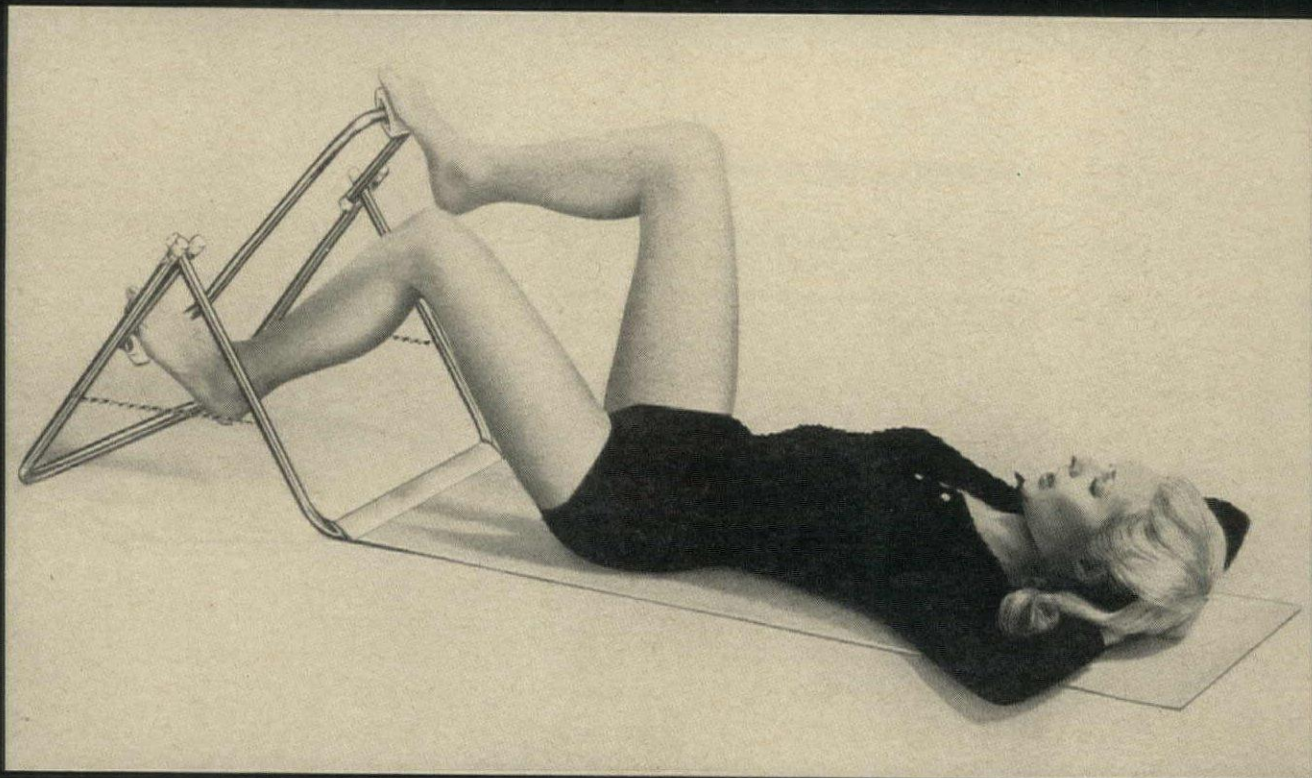
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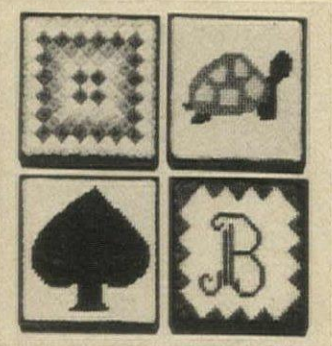
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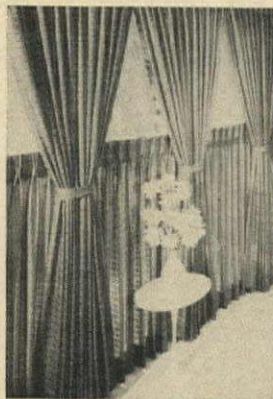


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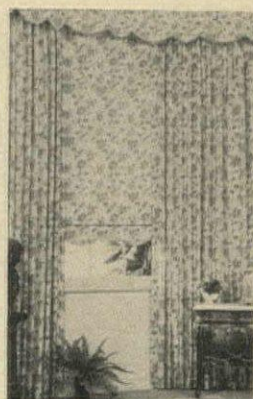
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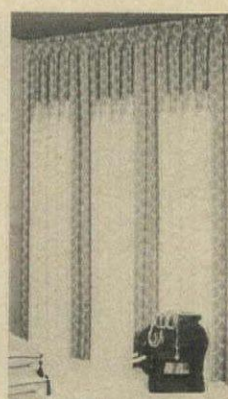
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Box 2666-K2, Santa Cruz, Ca. 95063



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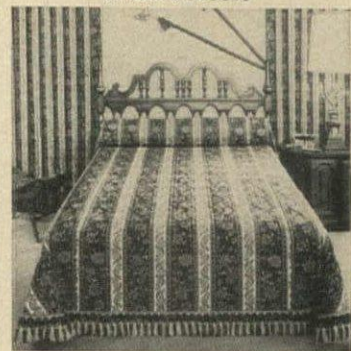
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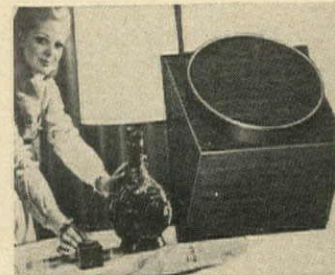
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Classic dining design has solid oak pedestals, a butcher-block top (2" thick). Seats six or eight: 60" l. by 30" w., \$189.15; 60" by 36", \$205.25; 72" by 30", \$203.75; 72" by 36", \$223.10. Exp. coll. Catalogue, 50c. Butcher Block & More, HG2, 1600 So. Clinton, Chicago, IL 60616.



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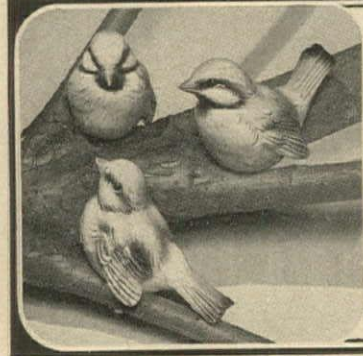
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Any needlepointer would love to have this ingenious pendant. A gilded cluster of essentials—folding scissors, a needlecase with needles, thimble, right where needed, on a 30" chain. Detachable parts. \$8 plus 75c post. The West Cornwall Store, HG2, West Cornwall, CT 06796.



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Electronic light control dimmer ranges from zero to 100% with incandescent lamps up to 300 watts. No-mar case, 9' cord, positive on/off switch. Plug one or more lamps into dimmer, \$12.50; two, \$22.50 ppd. Enterprise Products Co., HG2, 135 S. La Brea Ave., Los Angeles, CA 90036.



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Sleep is king night or day that you don the mask: shuts out any flicker or slice of light that could disturb the psyche, the body's rest. Flexible foil and elastic band's so constructed that it fits any cranium. \$1.98 plus 20c post. Anthony Enterprises, HG2, 585 Market St., San Francisco, CA 94105.



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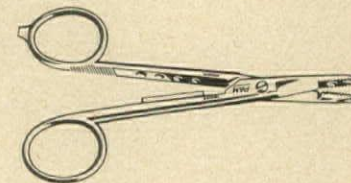
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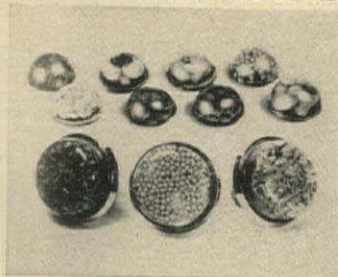
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Lakehurst, N. J. 087

SHOPPING AROUND

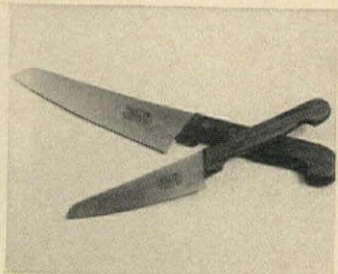
KITCHEN SPICE-UPS

Tacks and magnets (top) hang memos, knobs decorate drawers. Spices in clear resin. Set of 8 magnets or tacks (3/4" dia.) \$2.75; two sets of a kind \$5.25. Two knobs (1 1/4" dia.) \$2.75; four \$5.25. Ppd. Clymer's, HG02Q, Chestnut St., Nashua, NH 03060.



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Monogrammed duffle bag. Rugged canvas with zippered closing, sturdy double handles, inside zippered pocket. 8" by 12". In yellow or navy with white monogram (underline last initial) \$14 plus \$1.25 post. Free catalogue. The Talbots, Dept. VA, Hingham, MA 02043.



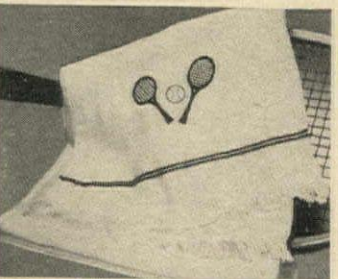
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The intricate grain of solid pine has been enhanced greatly by a special staining process and high gloss. It sets off the Western sentiment inscribed in rustic lettering. 11 1/2" by 9 1/2". \$3.50 plus 45c post. West-Berg Enterprises, Ltd., HG2, Box 4749, Colorado Springs, CO 80930.



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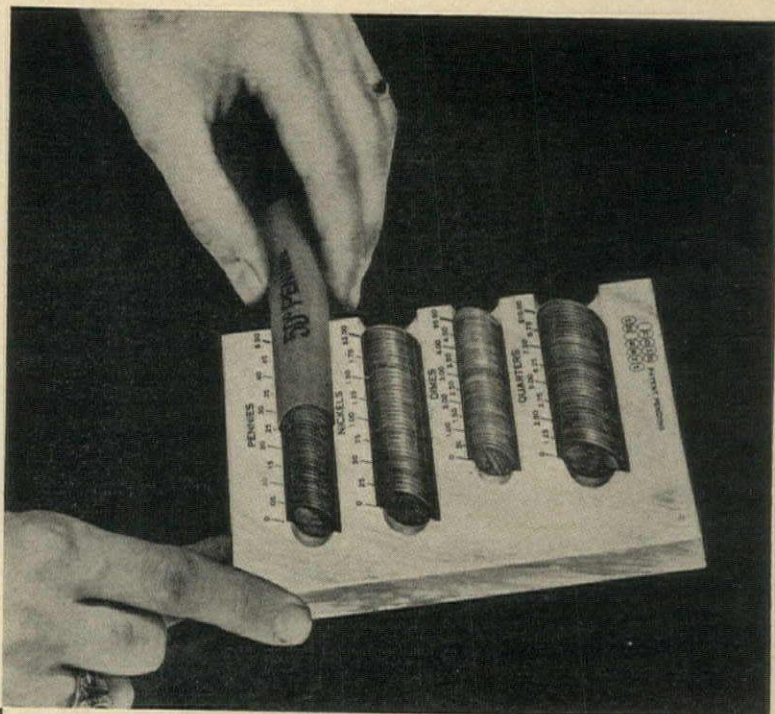


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contemporary
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COUNTRY KITCHEN

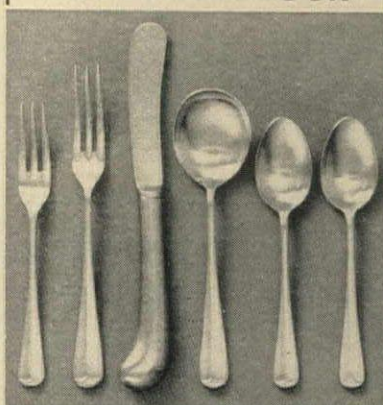
The sturdy Granddaddy of stools, a good friend in any kitchen and always handy. Made of hardwood with a natural finish. Available in two heights: 24", \$9.95 and 30", \$11.95. No C.O.D.'s. Exp. Chg. Col. Storehouse catalog of traditional and contemporary furniture, \$1.00.



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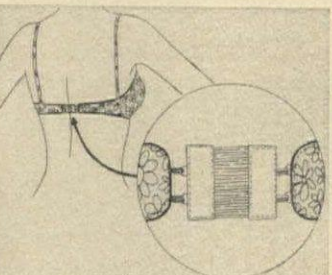
CANVAS ON THE GO

Natural, tough cotton canvas with bold black accents, adjustable strap of rugged webbing and a snap closing. Roomy with zipper, tuck-away pocket, initials. 10½" by 13½" by 3¾". Print initials. \$5.98 plus 35c post. Lillian Vernon, G21, 510 So. Fulton Ave., Mt. Vernon, NY 10550.



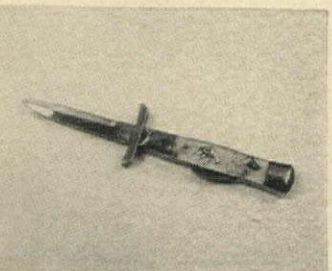
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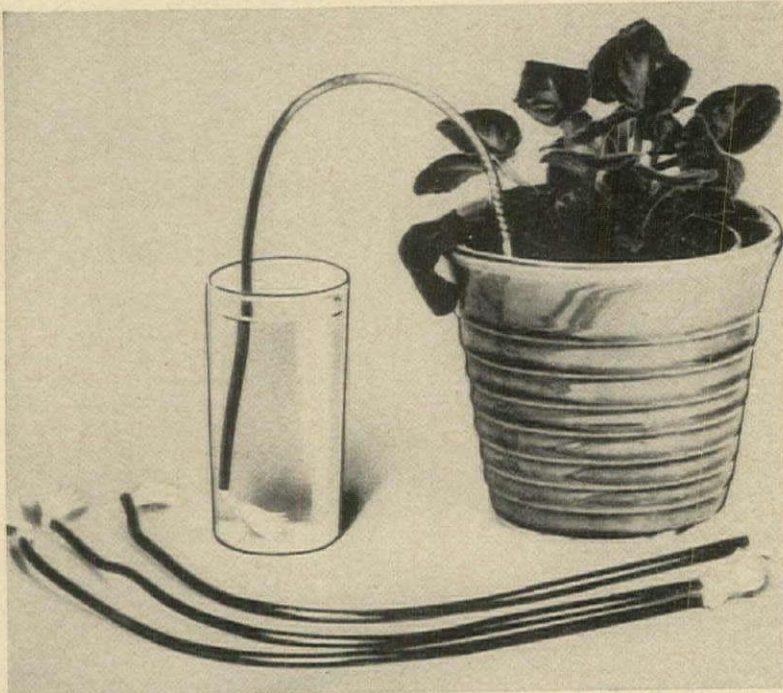
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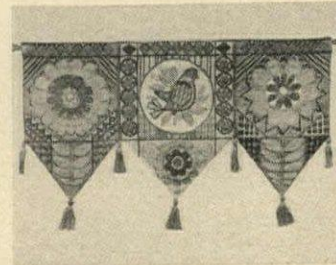
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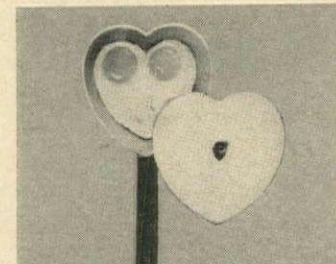
PANEL PERFECT

The design on ochre and gold linen with bird in blue, leaves in gold and metallic thread. Orange flowers. 24" by 12" complete with yarn for blue tassels, brass rod. \$39.50 plus \$1.50 post. #2334. Send \$2 for catalogue. Skon, Dept. GE2, 55 Lambert Lane, New Rochelle, NY 10804.



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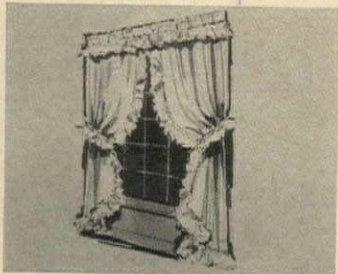
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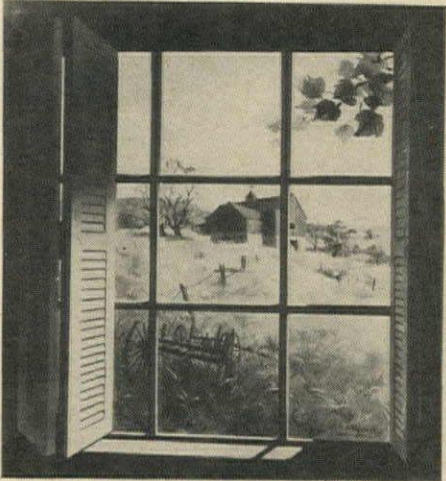
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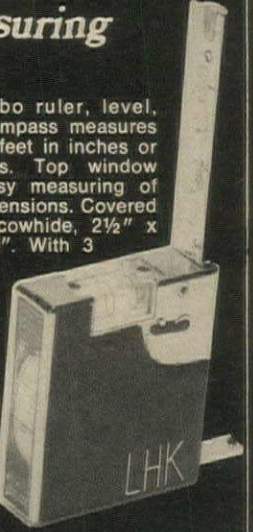
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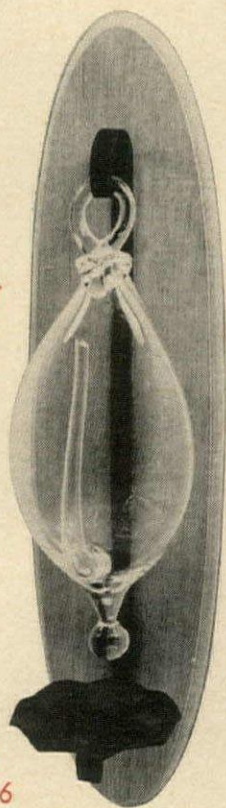


SPICE SHOW OFF

Cook's delight. Twenty four apothecary jars of spices and herbs lined up in a provincial rack, 14½" by 14". Mellow pine, \$19.95 plus \$2.50 post. Twin Maples Gourmet, HG2, East Dover, Vt. 05341

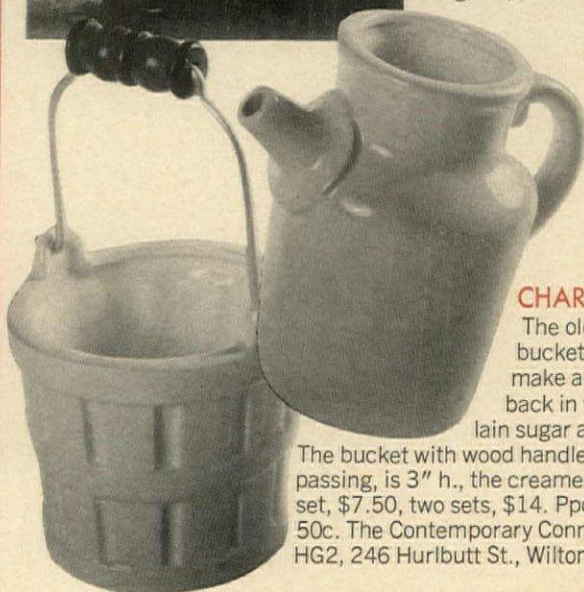
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Handblown reproduction of a Colonial weather glass forecasts weather 12 hours in advance. Wrought iron wall bracket, mounted on mahogany board, 11¾" h. Glass stands 3½" off the wall and is 3½" w., \$9.90. Less mounting board, \$6.95 plus 75c post. A 144-page catalogue, 25c. Preston's, HG2, 101-R, Main St. Wharf, Greenport, NY 11944



SPIRIT OF '76

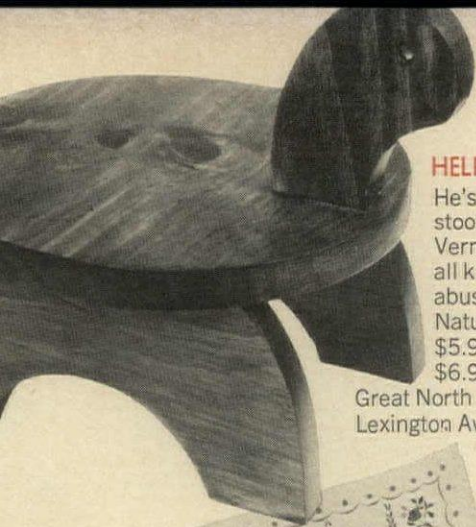
Color lithograph on 18" by 24" canvas. Original by A. M. Willard hangs in Board of Selectmen's office, Marblehead, Ma. \$4.95 plus 85c post. Mounted, \$6.95 plus \$1.75 post. Catalogue, 35c. Lambert Studios, HG13, 910 N. La Cienega Blvd., Los Angeles, CA 90069



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HELPFUL TURTLE

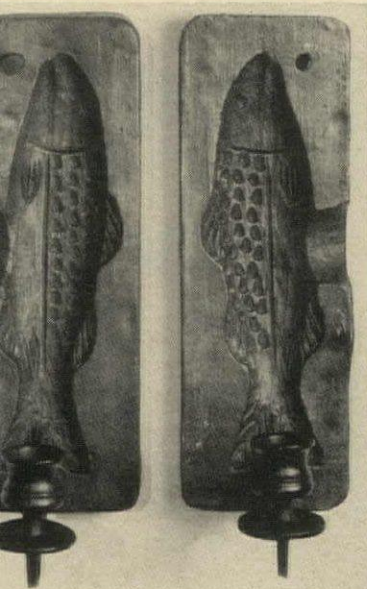
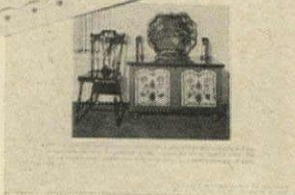
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Great North Woods, HG2, 683 Lexington Ave., NY 10022



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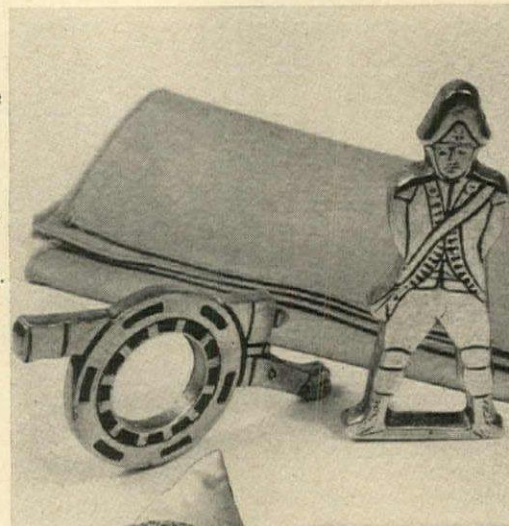
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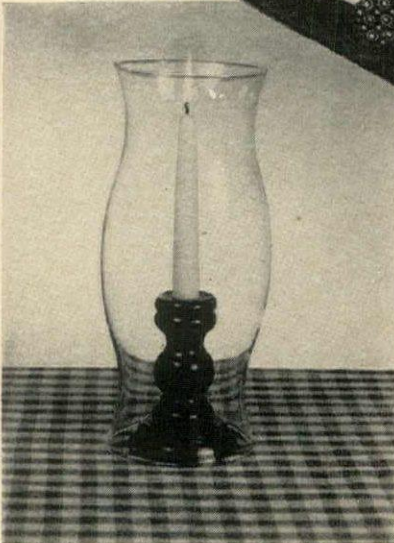
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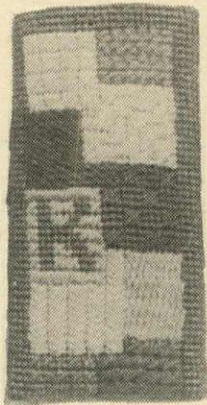
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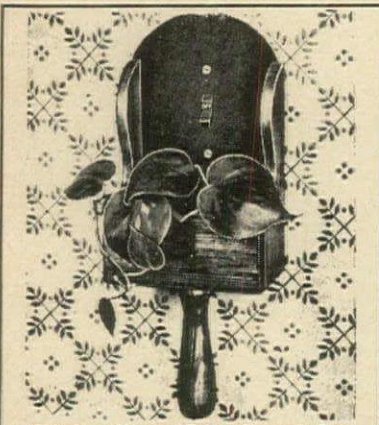
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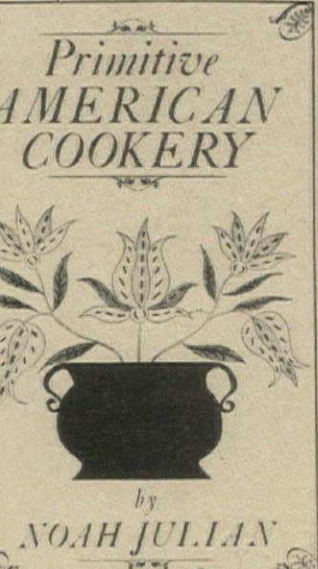
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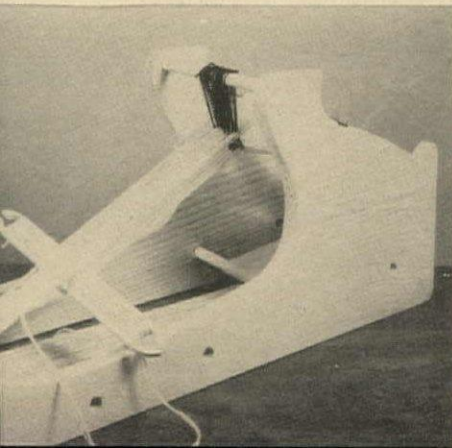
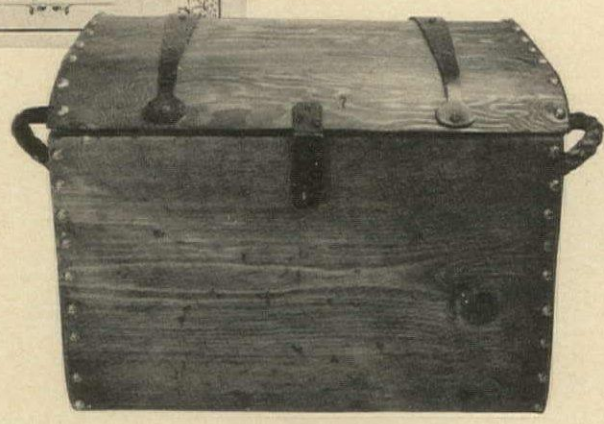


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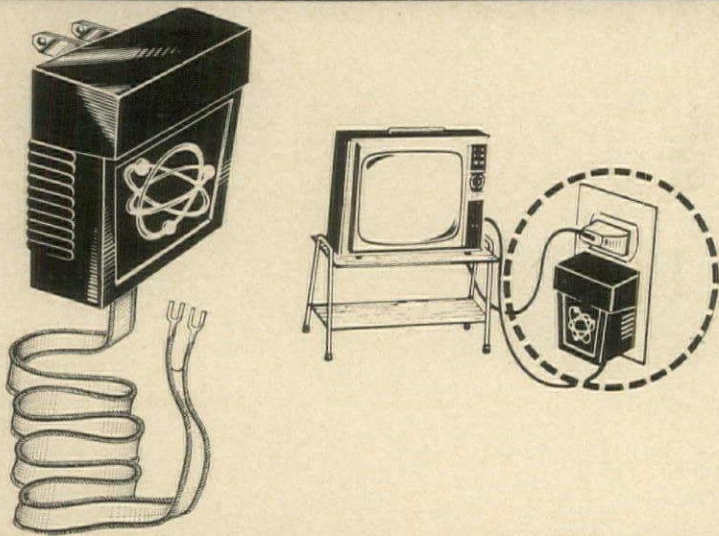
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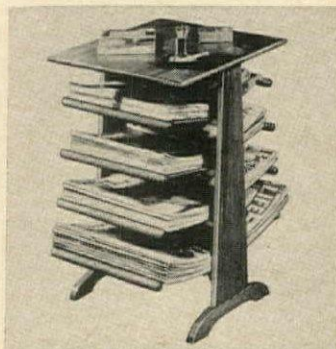
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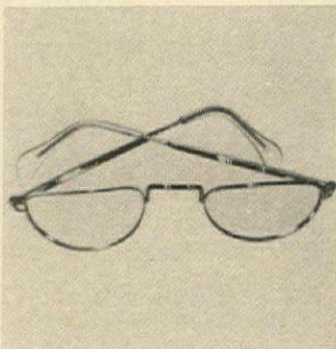
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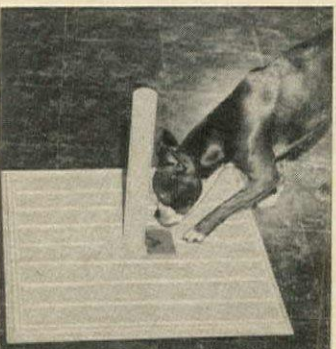
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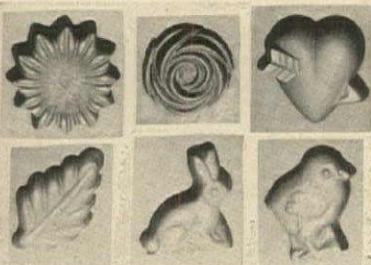
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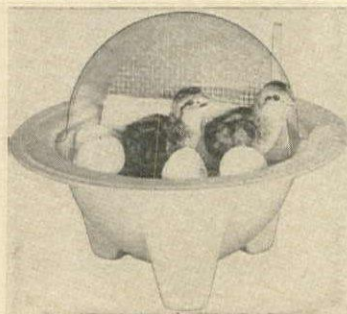
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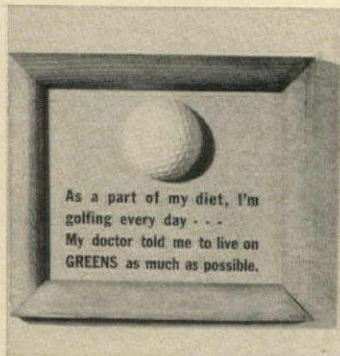
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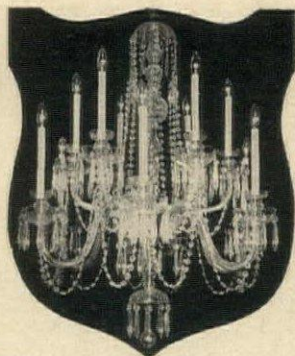
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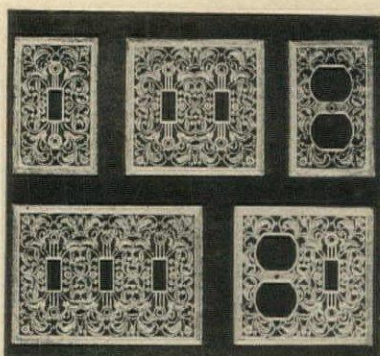
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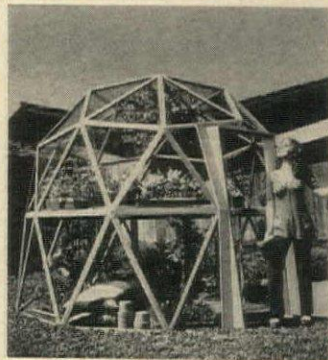
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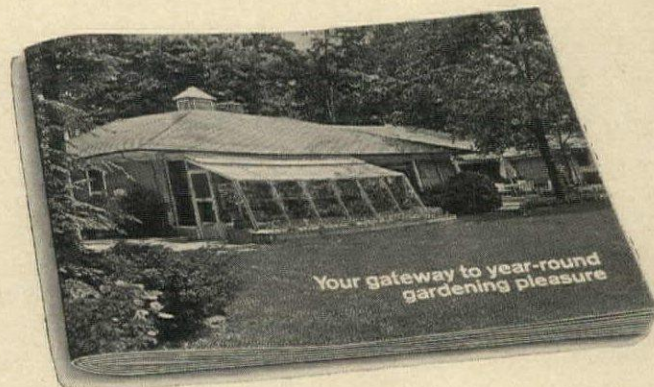
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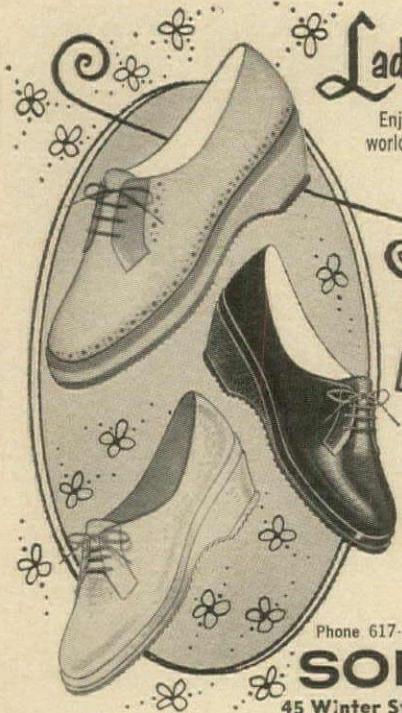
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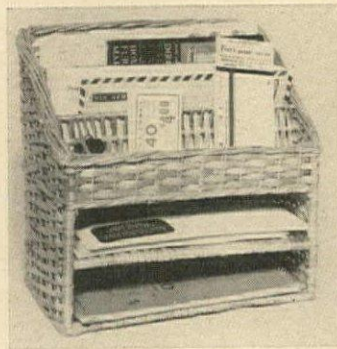
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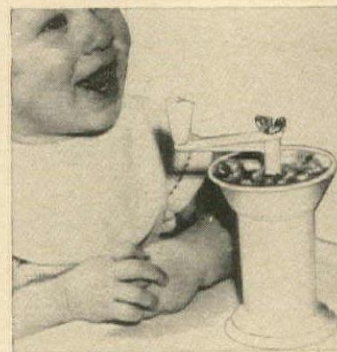
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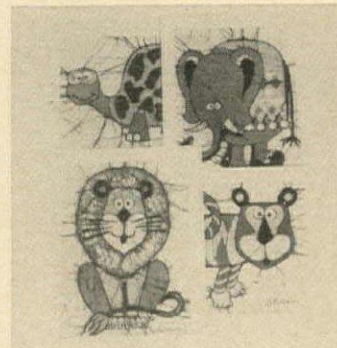
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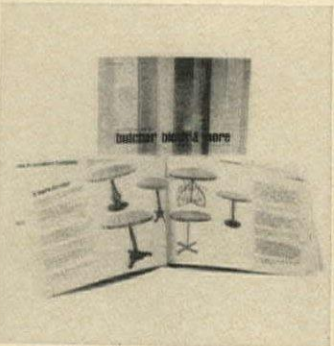
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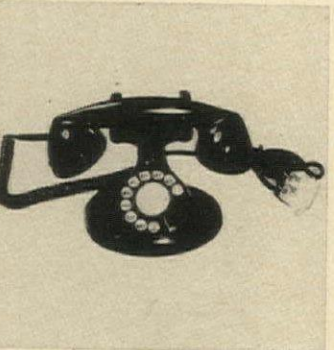
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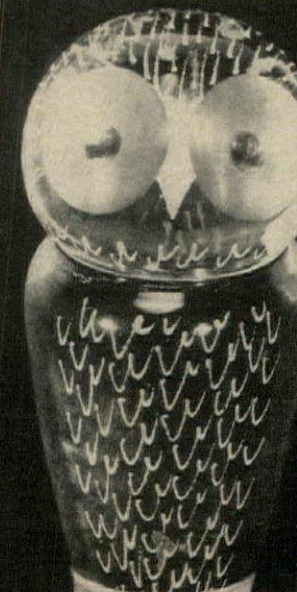


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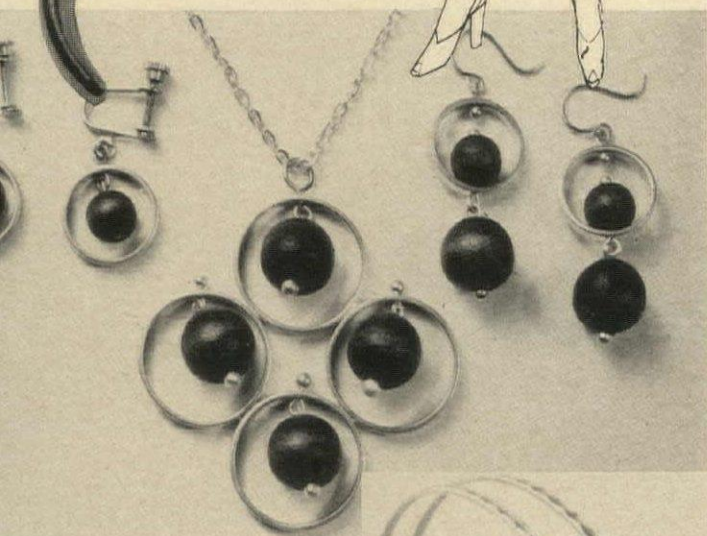
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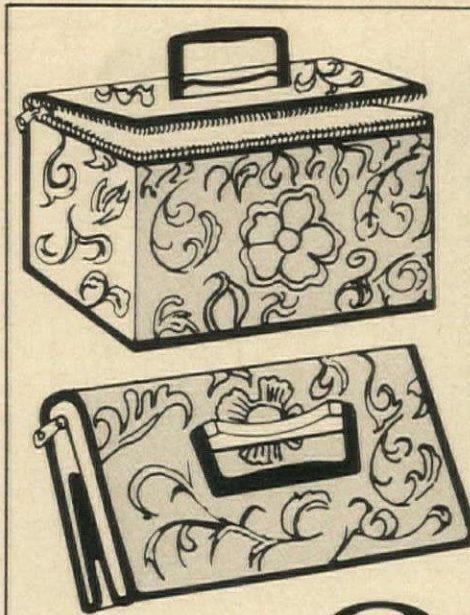
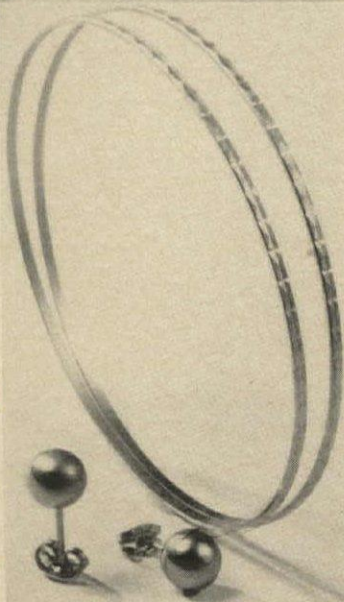


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FLAMINGO SANDALS

Look ahead to Pedi-pleasure . . . designed for comfort . . . elegant . . . sculptured to decorate your feet

SEVEN brilliant TRUE colors . . . white, navy, red, green, yellow, orange, black A bit of the Caribbean . . . and, oh so feminine

This SUN & MOON exclusive is priced to afford you a variety of sandals

SIZES 6-10—Mid heel \$6.95
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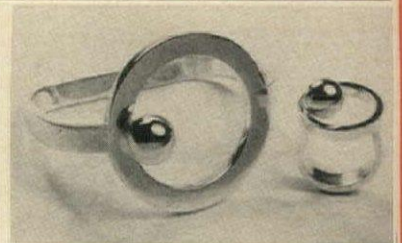
Add \$1.50 per pair, Air Postage and handling



sun & moon
Fashions



40 QUEEN CROSS STREET
CHRISTIANSTED, ST. CROIX, U.S.V.I. 00820



THE NEW LOOK

Designed by the famous Puig Doria of Barcelona, Spain. Handsome contemporary bracelet, sterling silver with gold ball, which becomes the clasp on the hinged bracelet. Matching ring. Exclusive with the Europa Shop.

Bracelet 97.50
Ring 50.00
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Shipped Air ppd.—Allow 3-4 weeks del.

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\$27.95
plus \$2 air post



HG2
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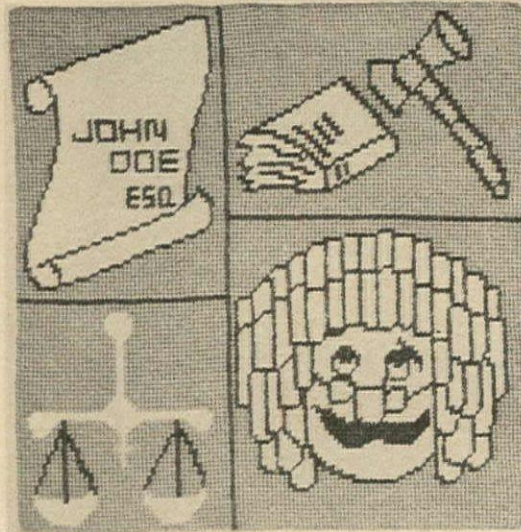
ROYAL WORCESTER BONE CHINA

American eagle appropriately dominates "Independence" pattern in cobalt blue and gold designed by illustrious patriot, Benjamin Franklin. Also shown: Georg Jensen's "Canute" stainless steel flatware and Waterford's "Alana" crystal.

Send for brochure

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55 King Street
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LAWYER PLAQUE TO NEEDLEPOINT

Here's a handsome, personalized gift to work in needlepoint. Shown here as a plaque, it could also be used as a pillow top or framed picture. Kit includes design hand-painted on white mono canvas, Persian yarns to work brightly colored design and rich green background, needle and instructions, including directions for working the subject's name, 10" x 10" design on 14" x 14" canvas. Only

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14 DAY MONEY BACK GUARANTEE

GENERAL MEDICAL CO., Dept. HG-108
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Los Angeles, CA. 90016

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Mfr. of Professional & Home Electrolysis Equip.

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A beautifully executed reproduction of the famous original handwoven bag made by Nantucket Whalers for their wives and sweethearts. Hand carved ivory sperm whale on top plaque and all ivory fittings. 7 1/4" high by 9 1/4" long by 6 1/2" wide. A truly unique accessory you'll be proud to carry. \$44.95 ppd.

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PAT BAIRD
SHIP'S WHEEL 

Dept. HG24, Nottingham Square Rd.
Epping, New Hampshire 03042



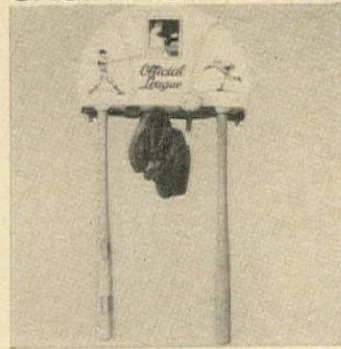
Safeguard your valuable diamonds; wear the Kenya Gem undetected.

Don't risk loss or theft of your valuable diamonds. Wear the incredibly beautiful Kenya Gem, and no one except your jeweler will know the difference. Priced from \$45 a carat, and always set in 14k solid gold, it rivals the finest blue-white diamond... with a scintillating brilliance that never fades.

Seeing is believing, so send for our free full color booklet, today.

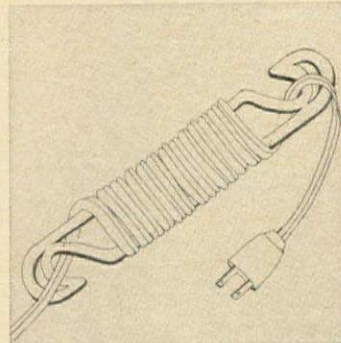
The KENYA
KENYA Division, Day & Frick, Inc.
1760 N. Howard Street
Philadelphia, PA. 19122. Dept. HG 24

SHOPPING AROUND



PLAY BALL!

Little Leaguers love a special place to store and display their gear. Bat Rack has slots and pegs to hold mitts, bats, balls and caps; masonite backboard has decorated baseball design, leaves room to hang his favorite hero photo. Wood rack's 11 3/4" w., 20" l. \$4.95 plus \$1 post. Slim-Ez Corp., HG2, Box 3193, Chattanooga, TN 37404.



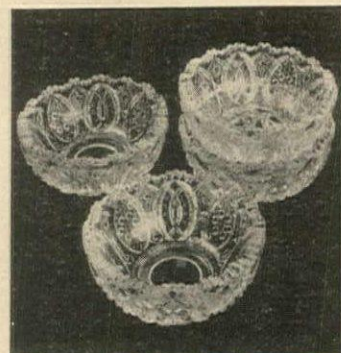
SAFETY FIRST

Keep those dangling electrical cords off the floor and out of the way with cord shortener that holds up to three feet of cord. Just wind excess cord around shortener and hook the cord in slots at each end of the shortener. Only \$1.49 for set of six plus 20c post. Anthony Enterprises, HG2, 585 Market St., San Francisco, CA 94105.



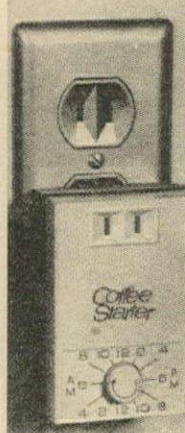
CLEVER FRAME-UP

You can give your car's license plate an individual touch with an attractive silver-toned frame. It fits around standard license plates; ideal for recreational vehicles, trailers. Print names or message for 2 lettered lines: Limit 10 letters top, 18 bottom. \$4.98 plus 35c post. Holiday Gifts, Inc., Dept. 302-E, Wheat Ridge, CO 80033.



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Dessert always takes the grandest bow when you do it justice with handsome heavy crystal dishes. Deep design and "saw tooth" edging add glamour to puddings, sherbets; serve cherries jubilee or baked Alaska in style. 4 5/8" dia., about 2" d. Set of four, \$6.98 plus \$1.25 post. Harriet Carter, Dept. HG-12742, Plymouth Meeting, PA 19462.



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COFFEE STARTER will have your coffee ready for you when you wake up in the morning. Put water & coffee in pot night before, plug cord into starter & plug starter into outlet, set time. PRESTO! Next morning your coffee is ready when you roll

out of bed. Next best to having someone wait on you. You'll love being so spoiled!

\$6.98 2 for \$13.85

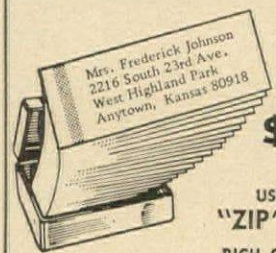
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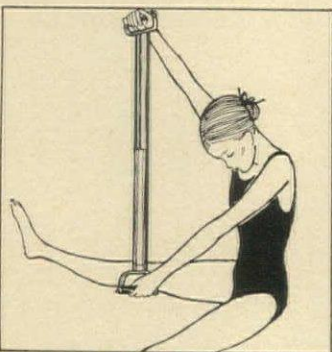
Comfortable sandal with wafer-thin cushion platform on fashionable 1 3/4" heel. Blue to royal ombre, bone to brown, multi-pastels, all black, white, navy or brown kid leather. For widths AAAA to EE, 2 1/2 to 10, \$24.95. 10 1/2 to 12, \$25.95. Add \$1 post. 25c each add'l. pair. Free catalogue. Solby Bayes, HG2, 45 Winter St., Boston, MA 02108.

SHOPPING AROUND



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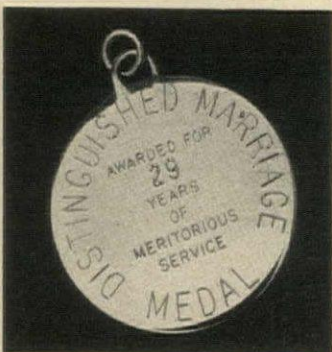
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Help your old quilts back to happy new life when you send them to Schachters for complete renovation, sterilization, patented air-fluffing and a brand new set of outer fabrics for renewed use. \$100 brings full details, new huge watch-book and quick service. Since 1920, leaders in their field. L. Schachter Corp., HG2, 115 Wall St., New York, NY 10002.



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Beautiful 18 inch replica of the famous CIAO liqueur bottle. Hand crafted in Italy from selected hardwoods. Just a simple twist adds pepper to recipes, like the gourmet chefs of Europe do. Only \$9.95 postpaid, check or money order only.

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No ironing necessary, wash and hang, will give you many years of service. Lovely catalog of curtains, bedspread ensembles and tablecloths, 95¢.

Hildegarde's

Empress #5087

A most attractive pattern in our current group of distinctive embroidered ENSEMBLES. The delicate design, accented by the puffy fiberfill, presents a lovely floral theme for all seasons. The fabric is Dacron Ninon for extra beauty and excellent washability (no ironing necessary)

In luscious Colors: White, Pink, Green, Gold, Lilac, Blue or Yellow on White

Twin Bedspread—\$68.00 Full—\$77.00 Queen—\$113.00 King—\$135.00 Canopy Twin or Full—\$39.99; King or Queen—\$77.00; Pillow Sham—\$14.00 Each

Valance—\$7.70 Tier Curtains 30" or 36" lg.—\$14.00 pair. Ruffled tie back made to order, all lengths. Swatches—50¢. Special measurements and flat canopy made to order



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"Goose Girl"

\$40.00 postpaid

Bas relief, hand painted, 4th edition, from Western Germany, 7 1/2" diameter.

1973 Goebel, "Globe Trotter" 32.50
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Until today, beauty like this was reserved for Maharajas of India! The black-and-white photographs cannot begin to convey the actual dazzling colors. Hand-loomed and meticulously block-printed by skilled Indian artisans. Machine-washable, pre-shrunk colorfast cotton looks like linen! Spectacular on wall (to cover huge area, hang 2!). Stunning as tablecloth, bedspread, curtains or caftan. Limited supplies—order today!

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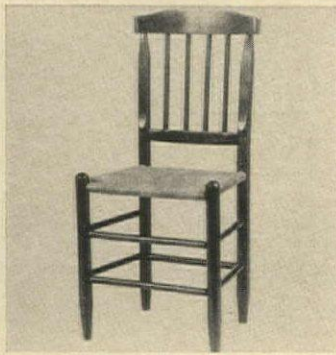
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AMERICAN PRIMITIVE
Charming native hardwood chair
as a hand-woven rush seat in
the early American manner. 35"
overall, 17 1/2" seat h., 17 1/2"
by 12" overall seat. Also with
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anded, unfinished, \$12.95; wal-
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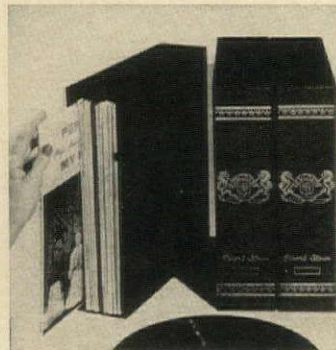
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n that reliable favorite Revere
Ware. With copper-clad bottom
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warming baby's bottle and looks
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pple yellow, bittersweet, space
blue, azalea, add \$2. 18" by
5" by 6 1/2". Holds books, knick-
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wood shelves. Add \$2 post. Cata-
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HG2, 295 Route 10, Succasun-
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Plant of Life

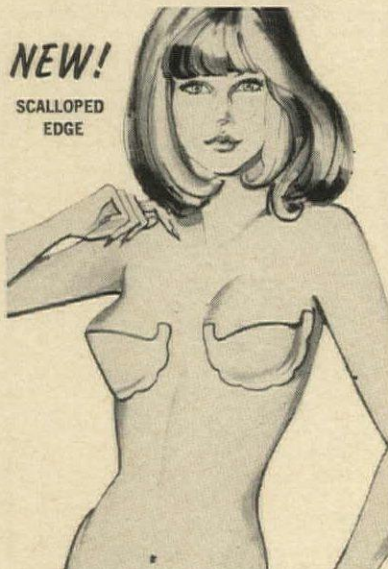
OWN DIRECTLY FROM HAWAII

This exotic Plant of Life can grow anywhere in the home 3 Plants ONLY \$300 6 Plants \$5.00 AIR MAIL FREE!

For those people who love and long for the unusual, exotic plants... EVAN - HAWAII NURSERY Dept. HG2 5th Ave., New York, N.Y. 10010

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Answers all your needs for the new, liberated, sensuous fashions. Beautiful Uplift. No straps, bones or wires. Velvety soft, fluid & comfortable. \$4.98

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BRASS TRAY TABLE

\$19.98 ADD \$1.50 POST.

Our own import from India! Unique occasional table is hand carved of shesham wood in a magnificent flower & leaf design.

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Harriet Carter

Dept. HG-12042 Plymouth Meeting, Pa. 19462



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ROSEWOOD STANDS for vases, statues, and ... Your most hastily arranged flowers will look as if they just placed first in the Garden Club Show... A C GIFTS New York, INC. 2642 CENTRAL AVE. YONKERS, N.Y. 10710

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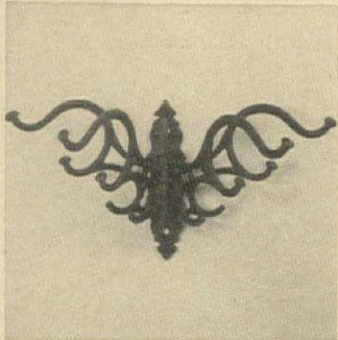
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Comfort's assured with ¼" platform sole of non-skid rubber. Crinkle waterproof washable patent stretches 3" above ankle. Full and ½ sizes 5 to 10, one width fits all, 1 7/8" heel. Black, brown, navy, red, bone or white. \$10 plus 80c post. Vicki Wayne, 610-H2X-So. Country Club Rd., Tucson, AZ 85716.



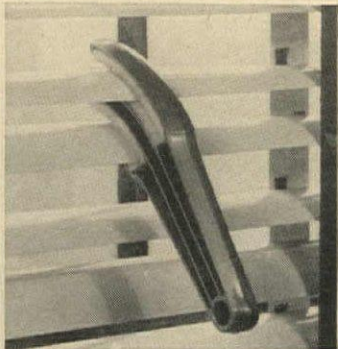
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From the gaslight days, a Victorian-style cast iron coat rack designed for top hats and port-manteaus, now handy for trench coats, bubble umbrellas, scarves, hats. Five large swing arms each have three hooks. Stands 7½" from wall; 14" w. \$3.98 plus 75c post. Holiday Gifts, Inc., Dept. 302-D, 7905 W. 44 Ave., Wheat Ridge, CO 80033.



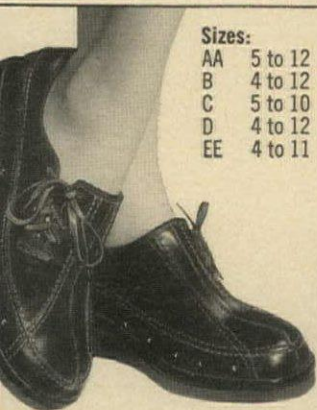
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It's easy to keep your Venetian blinds free of dirt and dust with this efficient little tool. New double-duty design does two slats at a time on both sides. Simply dip in suds and foam pads do the cleaning with one wipe. Takes half the usual time. \$1.98 plus 35c post. Anthony Enterprises, HG2, 585 Market St., San Francisco, CA 94105.



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A perky little Pekinese decorates a 15" by 15" pillow top in a combination of needlepoint and crewel stitches. Colors are black, brown, and white on white. \$11.95 plus \$1 post. Write for catalogue, 25c. The Needleworker, Dept. HGE-2, Box 488, Weston, MA 02193.

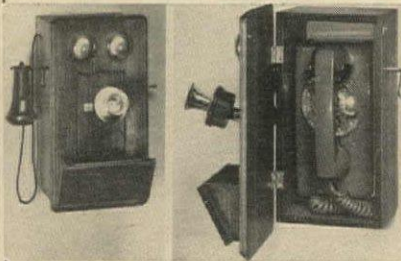


Sizes:
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FREE FORM SHOE. Thousands of women paid as much as \$85 for a custom-made that is very similar. Scientifically designed last is pre-shaped more like your foot for more space, toe room and comfort. Superior construction. Side laced for extra support and adjustment. Fully cushioned arch. Wedge design and cushion sole give support. Air vents keep foot cool. Black or white. Send \$24.99 plus \$1.50 postage. Refund if not delighted. Write for COLOR CATALOG of 265 shoe styles in sizes 2 to 14, widths AAAA to EEE. All priced at \$14.99 to \$19.99.

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Turn your wall phone into a delightful specimen of early Americana! This solid pine wall telephone cover is easily and quickly mounted over your present phone to change it into a charming early crank-handle "antique." This soft glow of warm pine matches any decor—along with the solid brass accent of bells and crank handle. Compartment beneath realistic mouthpiece holds notes or plant. **ONLY \$14.95 plus \$1 postage.** Send remittance to:

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Brighten a kitchen with this fascinating conversation piece. The kit includes design on 36" x 22" Belgian linen, embroidery thread in bright colors to work the designs in simple embroidery stitches and easy-to-follow directions. Finished size: 18" x 32". Only **\$6.95** plus 50c pstg.

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SENATOR'S WING CHAIR

This stately and well proportioned reproduction offers real comfort and style. Made by experienced craftsmen using the best quality materials. Brass nail head trim. Only top grain leather used which grows more beautiful with age. H 46 W 32 D 34
Finish: Dark Fruitwood
Price: Peerless Antique leather\$299.50
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Bryan Robeson

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Classic Florentine Lamp

Multi Colored Leaded Glass Effect With Imported Italian Marble Base

Large size (29½" H. x 6¼" W.) will make this magnificent lamp a focal point, giving decorative importance to any room. Heavy Rogers gold plated castings combined with stained glass and marble base echo good taste and elegance in this lamp of distinction. Available only through Luigi Crystal. **\$99.95** tal.

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LUIGI CRYSTAL

Dept. G2-4, 7332 Frankford Avenue Phila., Pa. 19136



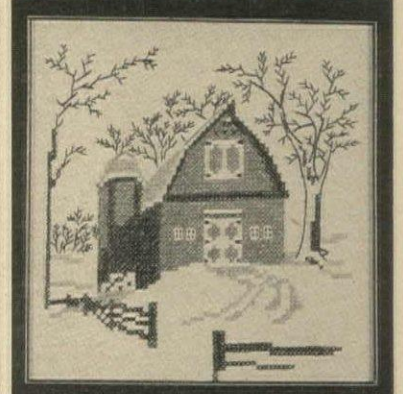
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Here's special, healthful sleep comfort you can't get with your old pillows. New Relax-A-Pedic Pillow has preshaped cradle, side wings and "neck roll" scientifically designed to support your neck in spinal alignment no matter what position you sleep in. Especially soothing for arthritics. Filled with top-quality shredded urethane foam through a zipper so you can vary height and fullness to your own best posture. Size: 26" x 11". Only **\$8.95.** Pink acetate satin zipper cover for luxurious smoothness, helps preserve hair do—**\$2.39** extra. We pay postage and ship in 6 hours.

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MONEY BACK GUARANTEE



EARLY AMERICAN SCENES come to life in easy-to-do cross-stitch samplers. Each kit includes stamped natural Belgian linen, bright colored floss, and simple instructions. Framed size 10" x 10".

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Wood frame, 10" x 10", mahog. finish\$1.50
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PLUS 50¢ POSTAGE & HANDLING
Pa. Res. Add 6% Sales Tax. Sorry No COD's.
Allow 2 weeks for delivery.

VICTORIA GIFTS
12-H Water St., Bryn Mawr, Pa. 19010

Building facts

Materials and equipment used in the barn on pages 44-51.

ARCHITECTS: Stanley Tigerman & Associates (Associates: John T. Fleming, Tony Saifuku)

CONTRACTOR: Lester Krummerai
AREA OF HOUSE: 5,000 square feet
AREA OF SITE: 130 acres

STRUCTURE
Foundation: Existing concrete spread footings and foundation walls.
Roofing: Handhewn posts and beams supported by existing log joists at ground floor.

EXTERIOR OF HOUSE
Exterior walls and roof: Asphalt shingles by Ruberoid Div. of G.A.F.
Exterior Finish: Charcoal stain by Sherwin-Williams Co.

Insulation: Rock wool batts in roof and exterior walls by Owens-Corning Fiberglas Corp.

Windows: Fixed panels of tinted glass by PPG Industries, Inc. and carpenter-stained cedar louver windows.

Doors: Exterior, metal clad doors by Metalclad Co.; interior, carpenter-built core doors.

EXTERIOR OF HOUSE
Walls: Cedar plywood panels by U.S. Plywood/Champion International.
Floors: Cedar plywood panels by

U.S. Plywood/Champion International with exposed new and existing joists.

Floors: Carpet by Magee Carpet Co., Inc. over plywood sub-floor.

Lighting: 36-inch globe hanging fixtures by Sterner Lighting, Inc.; bulb and socket track lighting by Wiremold Co. Dimmers by Hunt.

Hardware: Brass hardware by Kwikset Sales & Service Co., a division of Emhart Corp.

Kitchen cabinets: Cedar shelves without doors.

Kitchen countertops: Wood butcher block.

Plumbing fixtures: Kitchen sink by Elkay Mfg. Co.; bathroom fixtures by Kohler Co.

MECHANICAL EQUIPMENT AND APPLIANCES

Appliances: Oven, range, and refrigerator by George D. Roper Sales Corp.; "KitchenAid" dishwasher by the Hobart Mfg. Co.

Water heater: 82-gallon by A. O. Smith Corp.

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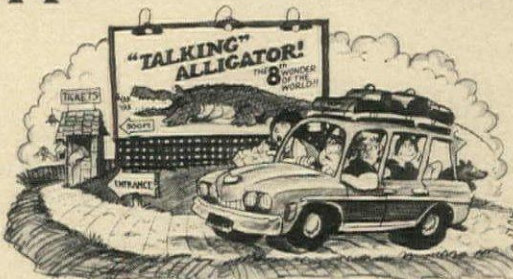
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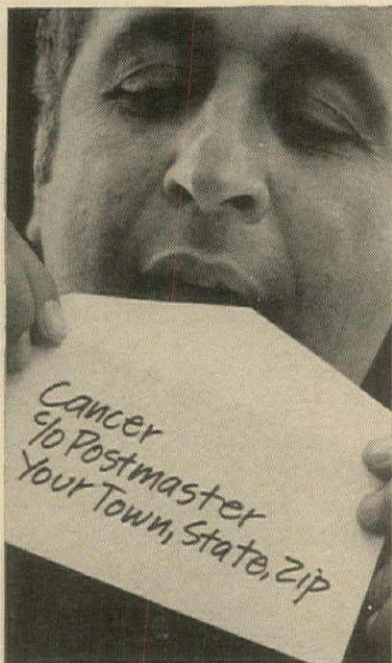
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"Freestyle" Collection: 50% cotton, 50% polyester no-iron percale sheets. Queen size shown. "Missoni Dot" bottom sheet, \$11.20; "Missoni Floral" top sheet, \$11; pillowcases, \$2.85 a pr; queen comforter, \$65. Designed by Missoni for Fieldcrest. **"Back Supporter" mattress and box spring:** 60" x 80" queen size. \$290. By Spring Air. **"Ottawa Exchange" cube table:** lacquered wood, burn and chip resistant. \$132. At Intrex. **White lacquered console:** 45" x 17½" x 31½" high, designed by Jean Michel Frank. \$1800. At Karl Springer.* **Wicker ottomans:** 25" x 30" x 17" high. \$225 COM, by The Wicker Works; **standing reading lamp:** brass and chrome, designed by Cedric Hartman, \$285 and up; **zigzag brass table lamp:** 21" x 10" high, designed by Charles Hollis Jones for Barbara Lockhart, \$300; **basket with tree:** 25" diam. x 20" deep, \$45; **basket with begonias:** 20" diam. \$30; **smaller baskets on console:** 2/ tone african, 17" diam. \$30; oblong with handles, \$25. All from Lutén, Clarey, Stern.* **"Bebo" seating element:** 23" x 28¾" high, polyurethane foam may be covered with a variety of materials—vinyl, suede, leather, fabric; on casters. \$308 COM. By Sormani.* **"Ambient Yellow":** painting by Jeanette Judson, 1972. 36" x 40". \$700. At The Bodley Gallery. **AM/FM stereo radio and 8-track stereo tape player:** 12" diam. \$175. By Weltron. At Bloomingdale's. **Afghan:** yarn by Bucilla, color shown is #86 Hibiscus. Made to order by The Elder Craftsmen.

Silver Baskets

Pages 60-61:

1. **Silverplate basket:** \$15. By F. B. Rogers. At Altman's. 2. **Silverplate apple basket:** Approx. \$35 at Bloomingdale's. 3. **Sterling flower basket:** \$375. At Cartier. 4. **Silver-plate cachepot:** \$14.95. By Gorham. 5. **Sterling strawberry basket:** \$385. At Tiffany. 6. **Silver-plate cachepot:** \$22.50. By Gorham. 7. **Sterling butter tub:** \$410. At Tiffany. 8. **Silverplate rectangular basket:** Approx. \$35. At Bloomingdale's. 9. **Sterling log basket:** \$95. At Cartier. 10. **Silver-plate peach basket:** Approx. \$45. at Bloomingdale's. 11. **Sterling colander:** 9" wide at the handles. \$125. At Cartier.

AMERICAN ZEST

Pages 68-69:

1. **Lacquered trays:** 12" diam., under \$10 each. DD & Leslie Tillett. 2. **Shadowbox:** Write to Marion Granger, 6

Tod Road, Norwalk, Connecticut 06851.

3. **French country chair:** 28" x 19" x 19" high, antique walnut finish. \$390. At Medallion Ltd.* 4. **"Stencil" wool carpeting:** \$37 per linear yard. 50 yd. minimum for custom coloring. By Kenmore Carpet. 5. **"Shelf Lamp":** 7" shade diam., white clamp. \$30. At Bailey-Huebner at Henri Bendel. 6. **4-drawer chest:** 24" x 15" x 22" high, mahogany, brass hardware. \$229. By Councill Craftsmen. At W & J Sloane. 7. **Handwoven serape weave rug:** 5' x 7'. \$420. By Saxony. 8. **Sofa:** 88" x 30" x 29" high, button cushion pillows. \$499. By Broyhill Furniture. 9. **Loveseat:** 60" x 30" x 27" high, loose seat, back, and arm cushions; fabric by Cohama. \$509 COM. By Hickory Chair. To special order at W & J Sloane. 10. **"Cuckoo" fine bone china:** \$60 per 5 pc. setting. By Wedgwood; **"Williamsburg Shell Pattern" sterling flatware:** \$95.25 per 5 pc. setting. By Steiff. 11. **Crane Mantel clock:** 18¾" x 8¾" x 17" high, solid cherry. \$275. By Howard Miller Clock Co. 12. **"Hampshire" linen cotton fabric:** 54" wide, 24" repeat, color shown moss green. \$11.50 a yd. By Schumacher.* 13. **Needlepoint rug:** 2' x 3'. Design and yarn, \$225; mounting of finished piece, \$100. At Woolworks. 14. **Antique wicker dollhouse furniture:** \$125 for table and chair. By appointment only at Frank Milton. 15. **Sheraton china cabinet:** 96" x 13¼" x 91" high, grooved glass shelves, 4 drawers top and bottom. \$5,000. From the "American Classics" collection by Baker. At Altman's. 16. **Drop-leaf pine table:** 14" x 30" x 25" high. \$159. From the "American Ancestry" Collection by American of Martinsville. At Strawbridge & Clothier. 17. **"Betsy" bedspread, canopy, pillow sham set:** washable polyester and rayon. Bedspread, \$30; canopy, \$18; pillow sham, \$9 each. At Sweezy's. **Cocktail table:** 20" x 54" long, solid pine. From the "Sunset Pine" Collection by Howard Family Room Furniture. \$100. At Bamberger's. 19. **Butler's tray-table:** 15" sq. folded, 20" square open. \$120. By Victorian Furniture. At The Lennox Shop. 20. **Candle snuffer:** brass. \$3 each. DD & Leslie Tillett. 21. **"Calico" wool carpeting:** 27" wide. By Stark.* 22. **"Superstar" AM portable radio:** 2½" x 1¼" x 4" high, earphone included. \$7. By General Electric. At Argus Appliance Store. 23. **Armchair:** 23" x 18" x 38½" high, damask seat, nailhead trim. From the "Charleston"

Collection by Baker. At Altman's. **Camelback sofa:** 76" long, fabric, Hexter, fretwork carved legs, stretcher. \$670. To order from Sunwood Reproductions. 25. **Loveseat:** inquiries may be sent to Ms. D. Hartoon, Drucilla Handy Company, E. 61st St., New York, N.Y. 10022. **Norwich writing table:** 32" x 39" high, black autumn painted. \$200. By Hitchcock. At Jordan Marsh Boston and branch stores. 27. **"dana Red" cotton pillows:** 15" filled with kapok. \$6 each. By Nettle Creek at Nettle Creek Shops. **"dana" note paper:** 50 sheets to \$5. Available in blue and yellow. Private Papers. 28. **Hi-Low ratchet table:** 12" sq., 24" ext. 18" closed, all maple. \$80. By La.

Kitchen

Pages 72-73:

Built-in microwave oven: black doors; **Built-in electric wall oven:** black glass doors. Both by Thermador. **Refrigerator/freezer:** with icemaker dispenser; **undercounter compactor:** Both by General Electric. **Undercounter dishwasher:** by Kenmore. **Twin grill Savory Center:** Jenn-Air. **Foodmatic Food Preparation Center:** by Ronson. **4-burner electric cooktop:** white Countertop. By Corning. **2-bowl porcelain sink:** by American Standard. **waste disposal:** by Waste King. **versal. Stainless steel bar sink:** neck faucet. By Elkay. **Cabinet exteriors and interiors of Formica;** **tertops of Formica;** all by Formica. **Kitchens. Quarry tile:** by Florida Industries. **Built-in electric Hot Water Dispenser:** by Salton. **Built-in wall toaster:** chrome front panel. By Swanson.

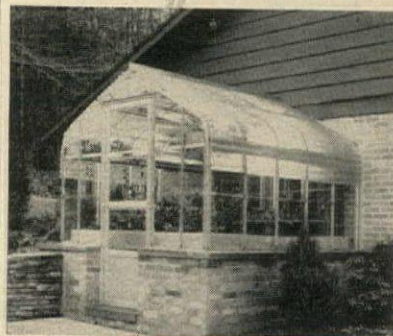
Continued on page 143

Gardener's Notes

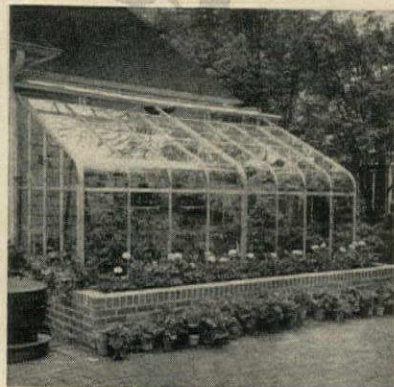
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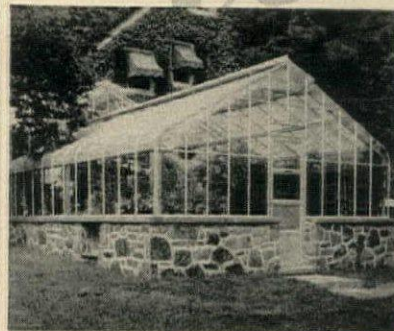
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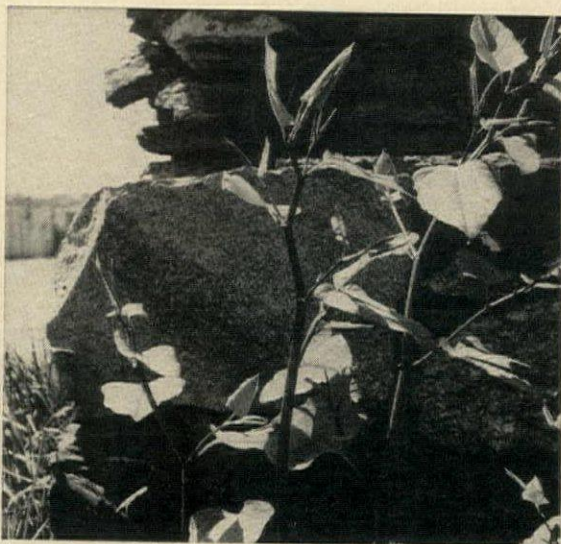
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When planting trees in a windswept location, most of us assume that they should be guyed and braced into a rigidly upright position to resist the blast. But William Flemer III, of Princeton Nurseries, in Princeton, N.J., suggests that this idea is wrong. Rather than resisting the natural force of the wind, says he, the trees should be planted to slant away from it, just as they would grow if they had started as seedlings in the same spot. Yielding to nature in this way prevents wear and tear on the newly planted trees, starts them off in the direction they will eventually assume, anyway. This is only one of Mr. Flemer's ideas for the cooperation between man and nature that form the basis of sane living in a viable landscape. His book, *Nature's Guide to Successful Gardening and Landscaping* (Crowell, \$8.95) is full of the wisdom earned in the course of many years of observing plants, people, and the landscape, both natural and man-made. In addition to his philosophy of gardening, Mr. Flemer presents a multitude of ways for implementing it. He lists plant varieties for every conceivable use in all parts of the U.S., tells how to look after them and, best of all, how and where to plant so that your landscape will take care of itself as much as possible.



Wildly misnamed, Mexican bamboo, *right*, is actually a black sheep of the respectable buckwheat family. Botanically it is *Polygonum cuspidatum*, comes from Japan and is in no way related to those regal grasses, the true bamboos. The jointed stems have a superficial resemblance to bamboo, to be sure, but there the similarity ends. This is a plant to be avoided like the plague that it is. The underground stolons spread with incredible rapidity, crawl under almost any kind of barrier and send up vigorous shoots everywhere—even through asphalt paving. Every other plant is crowded out by this rampant growth, which turns brown with early frosts and looks depressingly ragged throughout the winter. The herbicide Dicamba will kill the plant but must, like all chemical weed killers, be used with extreme caution. Best way to get rid of Mexican bamboo is to dig up the roots, keep a sharp eye out for stray sprouts and dig them up as soon as they appear. By contrast, the true bamboos are graceful and attractive year round. *Phyllostachys aurea*, *left*, is one of the best, since it is reliably hardy as far north as Massachusetts. The delicate-looking leaves turn pale brown during the winter, clinging to golden yellow stems that may be as much as 10 feet high. New shoots that pop out of the ground in spring may be eaten like asparagus—if you can bring yourself to cut them, that is.



now that branches are bare and leafless, it's a good time to inspect your specimen trees. Broken or split branches, weak crotches, and spots where disease may be gaining a foothold—these are now easy to see and easy to get at. If a quick once-over shows that trees—particularly the bigger ones—do need attention, it's better to call for professional help rather than try to do the job yourself. Tree climbing can be hazardous to both climber and tree, and the average household tool rack is seldom equipped with all the light- and heavy-duty tools that may be called for. You'll find tree surgeons—sometimes listed as arborists—in the yellow pages of your telephone book, and most of them are only too glad to give free estimates. A name to look for wherever you live is Davey. Davey Tree, with headquarters in Kent, Ohio, has been in business since the turn of the century, now has offices throughout the U.S. and Canada. In addition to the pruning, feeding, spraying, and cabling done by most arborists, Davey also does transplanting, can handle the ticklish job of moving big trees.

These days, when people can travel as fast as a letter, or maybe faster, we might discount the mails as a means of getting what we want. But don't forget one important fact: It still costs less than a quarter to send a seed or plant order all the way across the country. And it usually costs little more than that to get your garden back.

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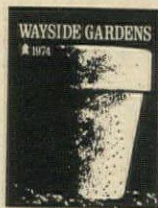
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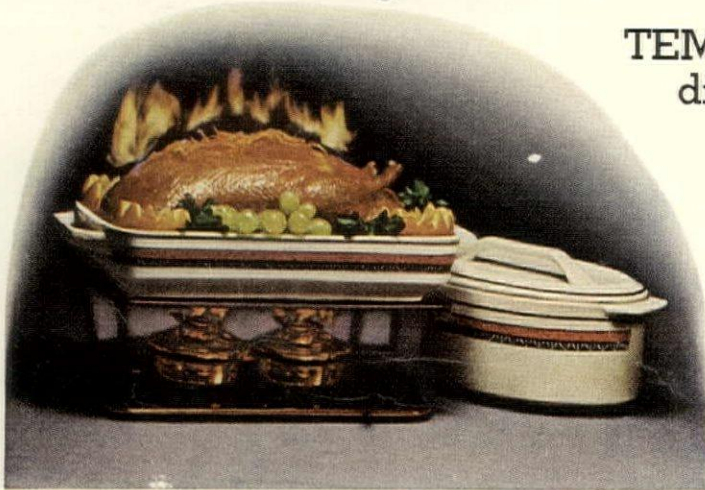
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