

HOUSE AND GARDEN

MARCH 1974

HOUSE AND GARDEN

MARCH 1874



Artefacts is one of Henredon's most truly versatile collections. The sleek, architectural lines find their inspiration in the handcraftsmanship of the past, yet adapt beautifully to almost every style and period. Artefacts includes dining room, bedroom and occasional furniture crafted from the finest woods as well as striking accent pieces in glass and wrought metal. Whatever your decorative preference, you'll enjoy seeing the complete Artefacts Collection and Henredon's Upholstered Furniture, too. For brochures send \$2.00 to Henredon, Dept. HG 3-74, Morganton, North Carolina 28655.

The look for the life you live now **Henredon**

Kirsch announces

The Shenandoah Collection

Six quilted / bedspread ensembles,
each weaving a tale of authentic Early America.

You're looking at the first true collection of actual replicas of 18th and 19th century Early American quilts. Each design is distinctively different. And each is available with matching ruffled pillow shams, dusters and draperies.

The Shenandoah Story. Unlike other so-called Early American collections, each of these bedspread patterns is an exact replica of an original which has been fastidiously researched and faithfully duplicated.

Kirsch went a lot further in recapturing the beauty and charm of these Early American quilts than meets the eye! We devised a method for stitching two or more different quilting patterns for the look of real hand-mades. Then we specified a polyester filling which feels remarkably like the cotton batting of yesteryear. Finally, we used muted colors to simulate the fading inherent in the originals.

Only Kirsch brings you such authentic Early American patterns plus quality workmanship as modern as tomorrow.

So do something not only historic but dramatic for your bedroom. Something that will quickly and easily transform it into one of the most distinctive rooms in your home.

A short history of each pattern in The Shenandoah Collection.

HERITAGE: Sometimes called a "borning quilt," this pattern, which shows a distinct Elizabethan influence, was among the first of its kind to appear in Colonial America. At the time it was a tradition for friends and neighbors of a new mother to prepare an elaborate bedcovering for her which was used on the occasion when they welcomed the new arrival.

ROSE WREATH: The rose has always topped the list as the most popular of all flower designs. Instead of a singular pattern, it was sometimes interspersed with other designs because of its light, well-balanced look. This color combination follows that of the original hand applied silk spread of the early 1800's.

LOG CABIN: Patchwork quilts are uniquely American. They evolved out of the frontier women's ingenuity in utilizing every scrap of material that was salvageable, usually from

dressmaking leftovers. This Shenandoah pattern was copied from sections of an original early 19th century patchwork.

FRIENDSHIP: Like many Early American quilts, Friendship patterns were the collective work of women who combined their individual skills at quilting bees. Friendship quilts were usually designed as special gifts for leading citizens.

SNOWFLAKE: Inspired by their simple beauty, pioneer women worked nature's geometric compositions into many of their quilts. The snowflake was one such design. But, unlike other Early American patterns, the snowflake color combination seldom varied from blue and white. Like all the other patterns in The Shenandoah Collection, this one was taken from an authentic Early American original.

EIGHT-POINT STAR: Another popular geometric design was the star. Its symmetry led early quiltmakers into literally hundreds of variations, with the most popular star patterns being named after every state in the new Union, other nations and famous men.

The Shenandoah Collection can be found at fine stores throughout the country. For the name of the one nearest you, write: Kirsch Company, Sturgis, Mich. 49091.

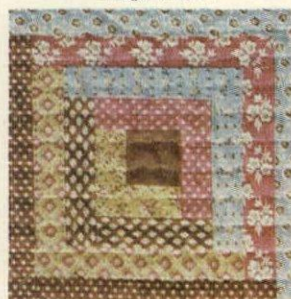
Heritage



Rose Wreath



Log Cabin



Friendship



Snowflake



Eight-Point Star



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House & Garden

(INCORPORATING LIVING FOR YOUNG HOMEMAKERS)

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HORST

ON THE COVER: A light touch and the country freshness of sunny yellows and soft greens turn Cathy and Alessandro di Montezemolo's living room into a year-round spring garden. Despite its large size, the room is surprisingly intimate, inviting—and very easy to care for. Most of the furniture "woods" are either wicker or bamboo, and sofas and chairs are arranged to fill the room without any feeling of ponderousness. The result: a beautiful airiness. The Sun Yellow and white paisley was designed by Manuel Canoas for Clarence House; the green and white butterfly prints, by Paule Marrot for Margowen. The Brunswig fabric on the screen is also used at the windows. For more of this room and the rest of the apartment, see page 58. For things to buy in House & Garden's new Sunshine Yellows, please turn to page 66.

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work of art, made by
hand with heart, as it
has long centuries ago.
And each piece of
Waterford Crystal is
a signed original,
hand cut and made
by hand in Ireland, as
it was two hundred
years ago.

To illustrate:
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right, starting with top
row.

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timeless beauty, \$12.25
Famille Rose.

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enamels colors, \$35.75.

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Indian Tree. In the
founder's hands, an
original design first
used by Aynsley
in 1820; raised
enamels, \$49.75.

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founder's hand, an
original beauty, \$14.

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design in richly
colored raised
enamels, \$32.50.

Banquet. Bowls
of fruit, subtly
rendered in raised
enamels, \$43.

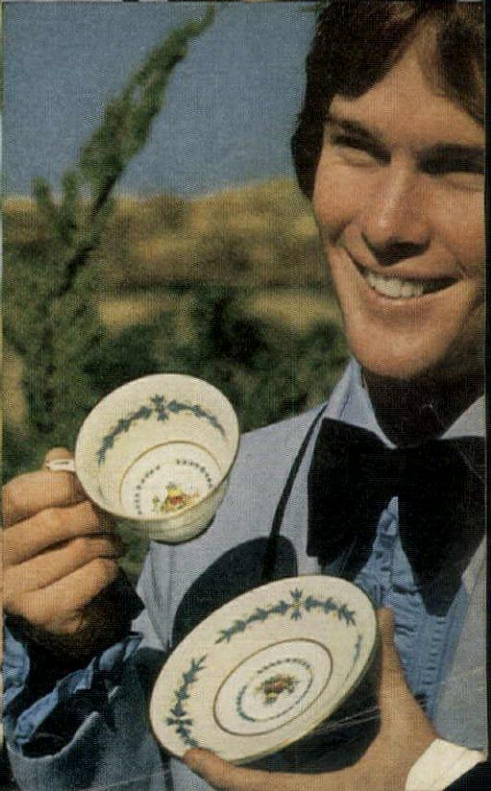
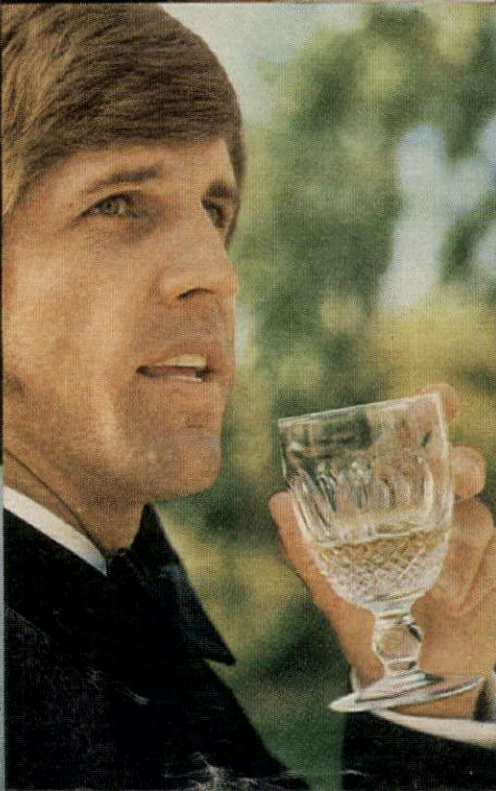
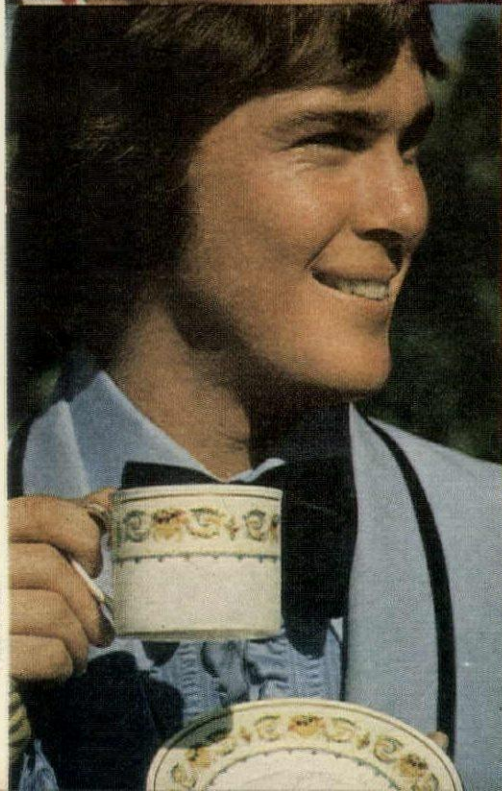
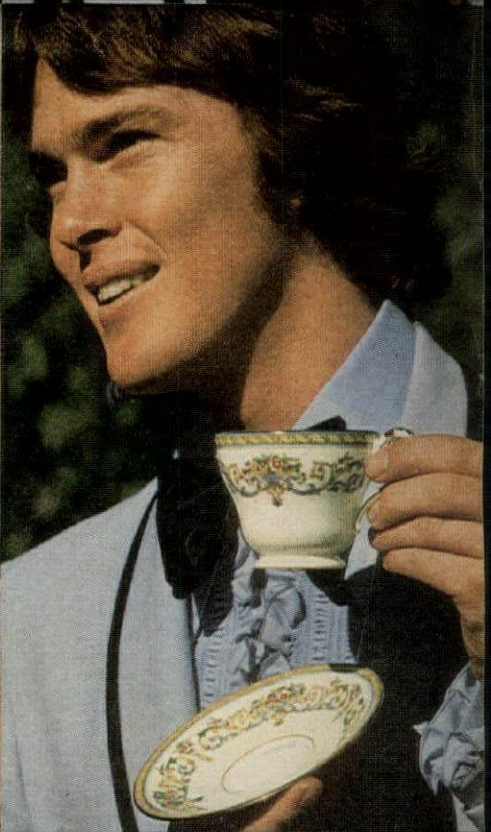
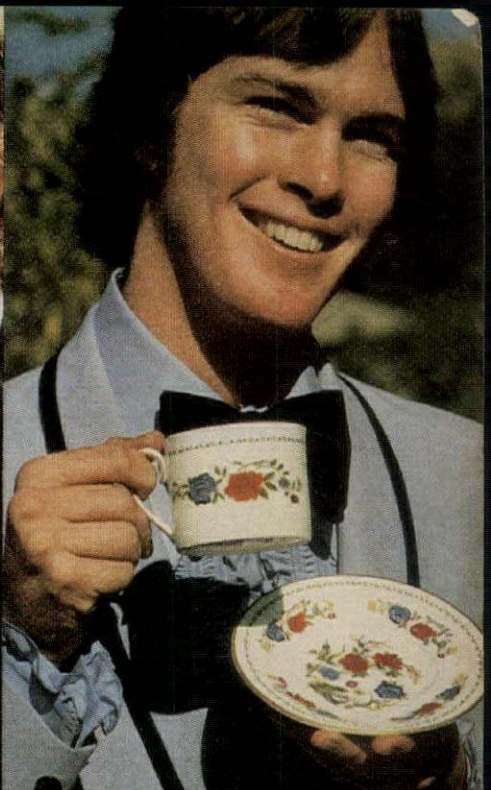
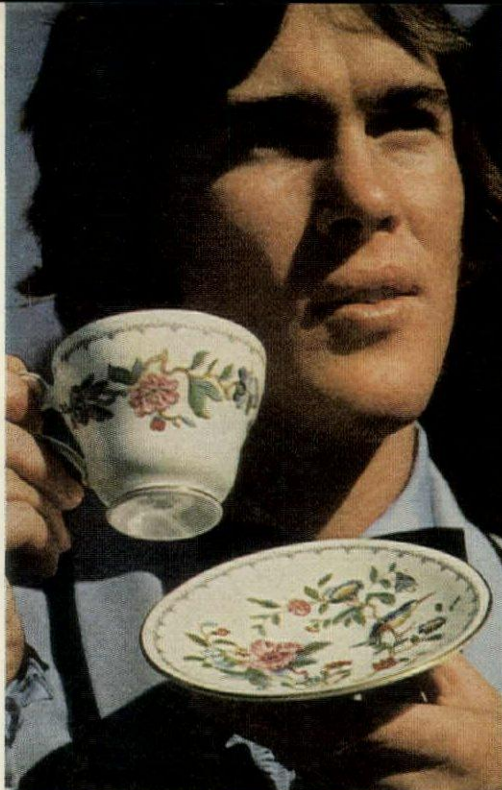
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Photos: Pestrin



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"Imagine being the head of the world's largest model agency and waking up to find yourself over forty and overweight!"

By Eileen Ford

"Overweight, out of shape, and looking older than you are doesn't happen overnight. You can kid yourself for years. But one day you can no longer hide that you've let yourself go.

"It's a distressing day for any woman. But, if you're Eileen Ford, head of the world's largest model agency, it's also downright embarrassing.

"Not only am I surrounded by beautiful women all day long, but everyone knows how critical I've been of women over 30 who let themselves slide. Yet, I let the same thing happen to me.

"And to make matters worse, my husband picked just this time to shed 20 pounds. With his longer hair and new clothes he looked younger than he had in years. All the models were talking about it."

A More Beautiful You in 21 Days

Eileen Ford was determined to make a comeback.

She gave herself 3 weeks to do it. And she did it, spectacularly. She lost 16 pounds in 21 days plus 2 inches from her waist and 3 from her thighs.

Now, step-by-step and day-by-day she reveals to you the plan that she devised for herself. Eileen Ford's plan uses everything she knows about beauty care, exercise, and diet. Plus everything she knows about how easily a busy woman can fall into the trap of overweight, middle-age drab and flab.

Eileen Ford hates boring repetitive exercises. So, she put together a pleasant, varied program that you'll be able to do in a few minutes.

Eileen Ford loves food and has a family to feed. So you'll share her slimming menus and recipes for 21 days. They're so delicious and filling not even your family will know they're dieting, too.

Why should they with dishes like Positano Seafood Stew, Scallops in red wine, Rouille, New Orleans Gumbo, and many more delights that Mrs. Ford has eaten in the best restaurants in the world.

Beauty Secrets of Top Models

In addition to day-by-day exercises and menus, you'll learn the beauty secrets that Eileen Ford has revealed only to models like Ali McGraw, Candice Bergen, and Jane Fonda.

Tips that keep on-the-go models looking like they just stepped out of a magazine page. How to cure The Frizzies. No more dry skin. The perfect and portable hair style. First aid and lasting beauty for fingernails and hands. Quick make-up magic. The secret to a sexy voice.

PHOTO BY ATHAL SHMITH



You'll learn little-known tricks for a vibrant, glowing skin tone that are remarkably easy to do.

And many more secrets that beautiful models use to make the most of their assets, and the least of their worst features.

Eileen Ford's 21-day plan can't make you look or feel like a teenager again. But it can make you slimmer, more attractive and happier every time you pass a mirror.

It's a realistic plan that takes into account your busy life — whether it's caring for a family, building a career, or both. So, if you're really determined to make a comeback as Eileen Ford was, it can work wonders for you, too.

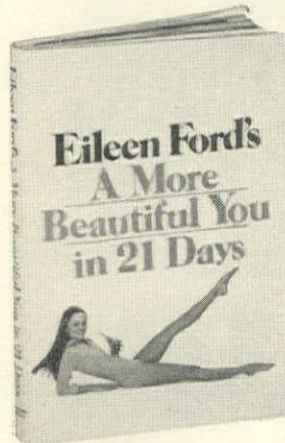
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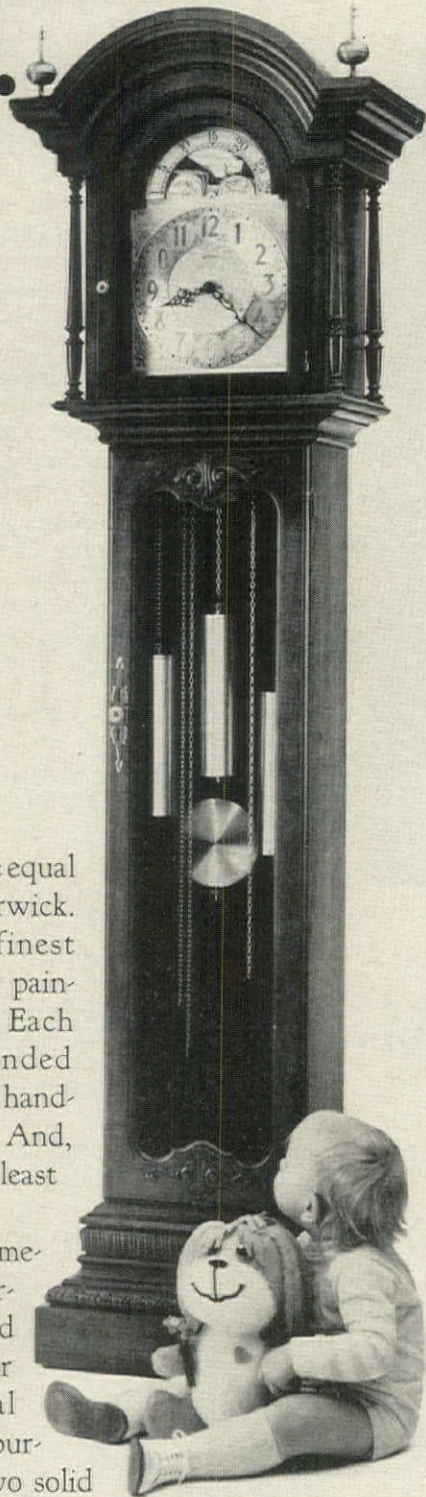
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Check here if you also wish to examine for 21 days free, *Eileen Ford's Book of Model Beauty*, the bestseller that shows you how to discover and perfect your own particular type of beauty. Only \$8.95 plus shipping. (Or enclose payment now and save mailing costs.) 22260

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QUESTIONS & ANSWERS:

Antiques

BY LOUISE ADE BOGER



AMERICAN MELODEON

Our recently acquired melodeon bears a manufacturer's plate: "Prescott Brothers Concord, N.H." Can you tell us approximately when it was made and if its design is distinctive?

M.S.L.—Douglaston, N.Y.

Prescott Brothers started in business at Concord, N.H., in 1814, and probably made your melodeon

between 1840 and 1865 when melodeons were widely popular. The lyre-form trestle-end supports joined by a scrolled stretcher are a decorative and characteristic feature.

GERMAN PORCELAIN

What can you tell me about my decorative figurine?

M.C.—Logan, Utah

Your porcelain group, which appears to be German probably from a factory in the Thuringia district, dates from about 1870 to 1890. It was modeled after a painting "La Blanchisseuse" [The Laundress] by the French artist Jean Baptiste Siméon Chardin (1699-1779). In the original painting, in the National Museum, Stockholm, the little boy is blowing soap bubbles, which explains the pose of his right arm.



BOSTON TEAPOT

This is a snapshot of a pewter teapot that has been in my family for a long time. "G. Richardson" is marked on the bottom. Are you able to identify and date it from this?

K.S.W.—Sedona, Ariz.

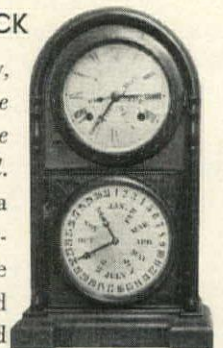
Your pewter teapot was made by the Boston pewterer George Richardson, who was working about 1818 to 1828.

CALENDAR CLOCK

My clock, in the family since the 19th century, gives the time, the month, and the day of the week. Can you tell me its origin? Is it a rare type?

E.M.C.—Los Angeles, Cal.

Your calendar clock, which originally had a maker's label, appears to be by Burwell & Carter, active at Bristol, Conn., 1859-1861. The calendar mechanism they used was developed and patented by Benjamin Bennett Lewis, and is commonly known as the B.B. Lewis calendar mechanism. Though your calendar clock tells numerous items, it is not a rare type; the mechanism was used by many companies.



Continued on page 10



photography and sets: Lionel Freedman... wall covering and fabric: Albert Van Luit & Company



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Left: Kurdistan, crisp geometric in today's wanted earth-tones of sand and tree-bark. Woven Axminster broadloom, 80% wool 20% nylon. Power loomed in Ireland. 12' width, \$27.95 sq. yd. Right: Kashimar, legendary Polonaise oriental design rug depicting the fabled Persian peacock. Pure worsted wool. Rich fusion of bronzes and golds lit with marbled white and sky blue. Hand knotted fringe. Power-loomed in Belgium in a full range of sizes. 8'3" x 12', \$459. prices slightly higher in the west.

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THE BELGIAN LINEN ASSN., 280 Madison Ave., New York 10016

ANTIQUES *continued from page 8*



BREAKFAST TABLE

This table has been in my family for years. We would like to know something about its age, style, and use.

J.K.—Boston, Mass.

Your inlaid breakfast table, with oval top supported on a turned column with four reeded splayed legs having brass paw feet on brass casters, is in the Sheraton style. It is of English manufacture, dating around 1800. According to the records of that time, breakfast tables were used in "morning rooms" or "ladies' boudoirs." On them was a "breakfast set of superb china."

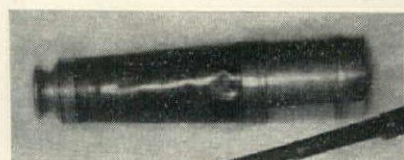
It is of English manufacture, dating around 1800. According to the records of that time, breakfast tables were used in "morning rooms" or "ladies' boudoirs." On them was a "breakfast set of superb china."

FRENCH VASES

Please tell me what you can about these vases, which belonged to my mother. The word "Longwy" is on both of their bottoms.

D.E.V.—Broomall, Pa.

Your vases dating in the 1880s were made in Longwy, Lorraine, France, where factories making white earthenware have existed from the 18th century until today.



GERMAN TELESCOPE

I bought this telescope in the South Pacific and have been trying to find out where it came from and how old it is.

"Tchulze & Bartes, Rathenow" is written in script on its side. Can you help me?

L.B.—Sandy, Utah

Your hand telescope, probably dating from the 19th century, was made at Rathenow, Germany, in the Prussian province of Brandenburg. This town has been known for its spectacles and optical instruments, which are made for the export market.

BOHEMIAN CHINA

This mark appears on some china we own. What does it signify? L.B.—New York, N.Y.

The initials E P I A G are for the Erste (first) Bohmische Porzellan Industrie A.G., a combine that controls a group of Bohemian Czecho-slovakia factories. These initials appear in a number of 20th-century Bohemian factory marks. Your mark was used after 1918.



CHINESE CHAIR

We have four chairs similar to this one. They are of heavy, smooth-grained wood with a slight rose cast and are held together by flat pieces of wood inserted. They have no markings. We have been unable to identify them. Can you?

B.R.—Spokane, Wash.

Your chairs are probably late 18th or early 19th century Chinese. The basis on which Chinese furniture was made was the miter, mortise, and tenon join; it was used in China from at least the 4th century B.C. and holds fast without glue. ■



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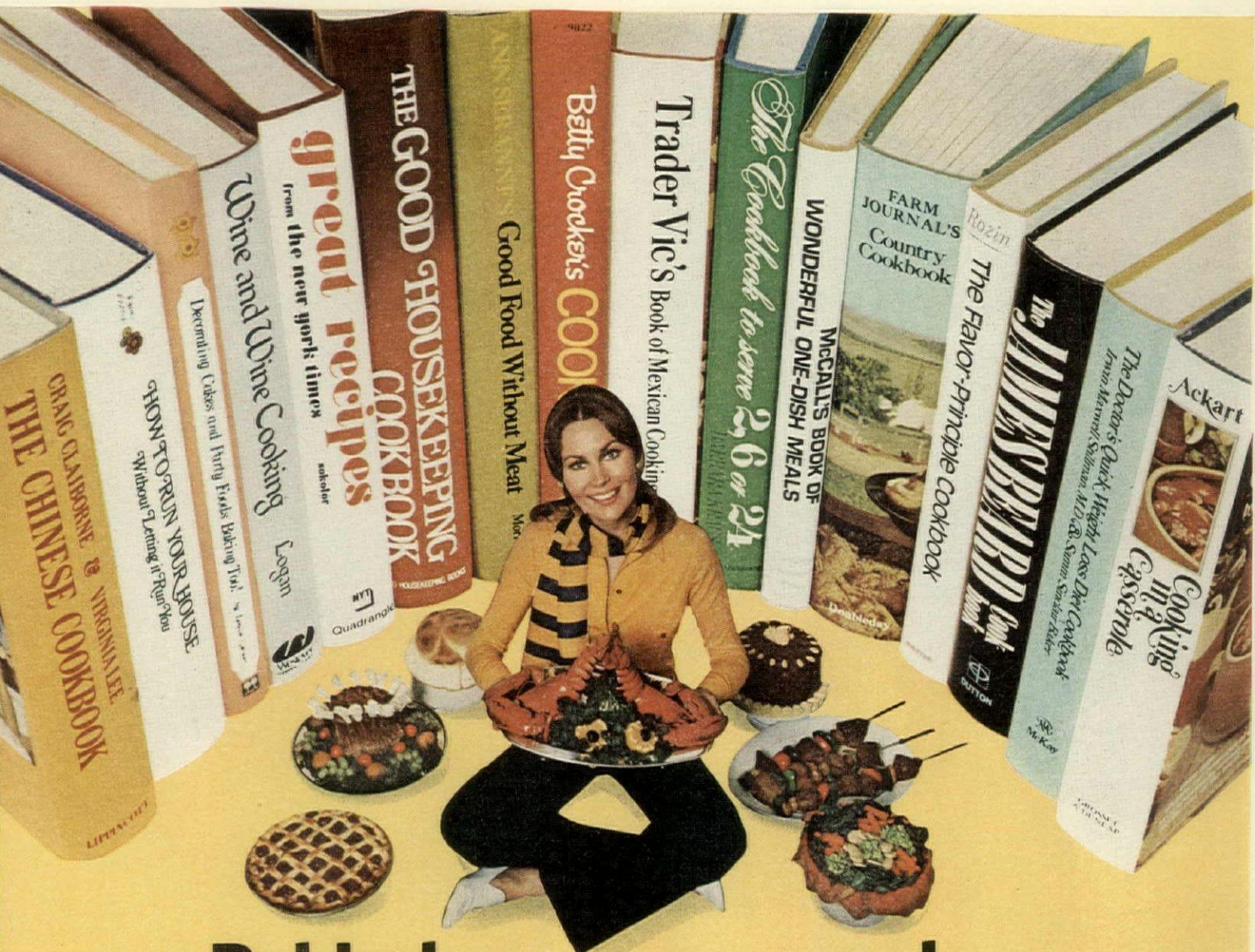
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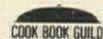
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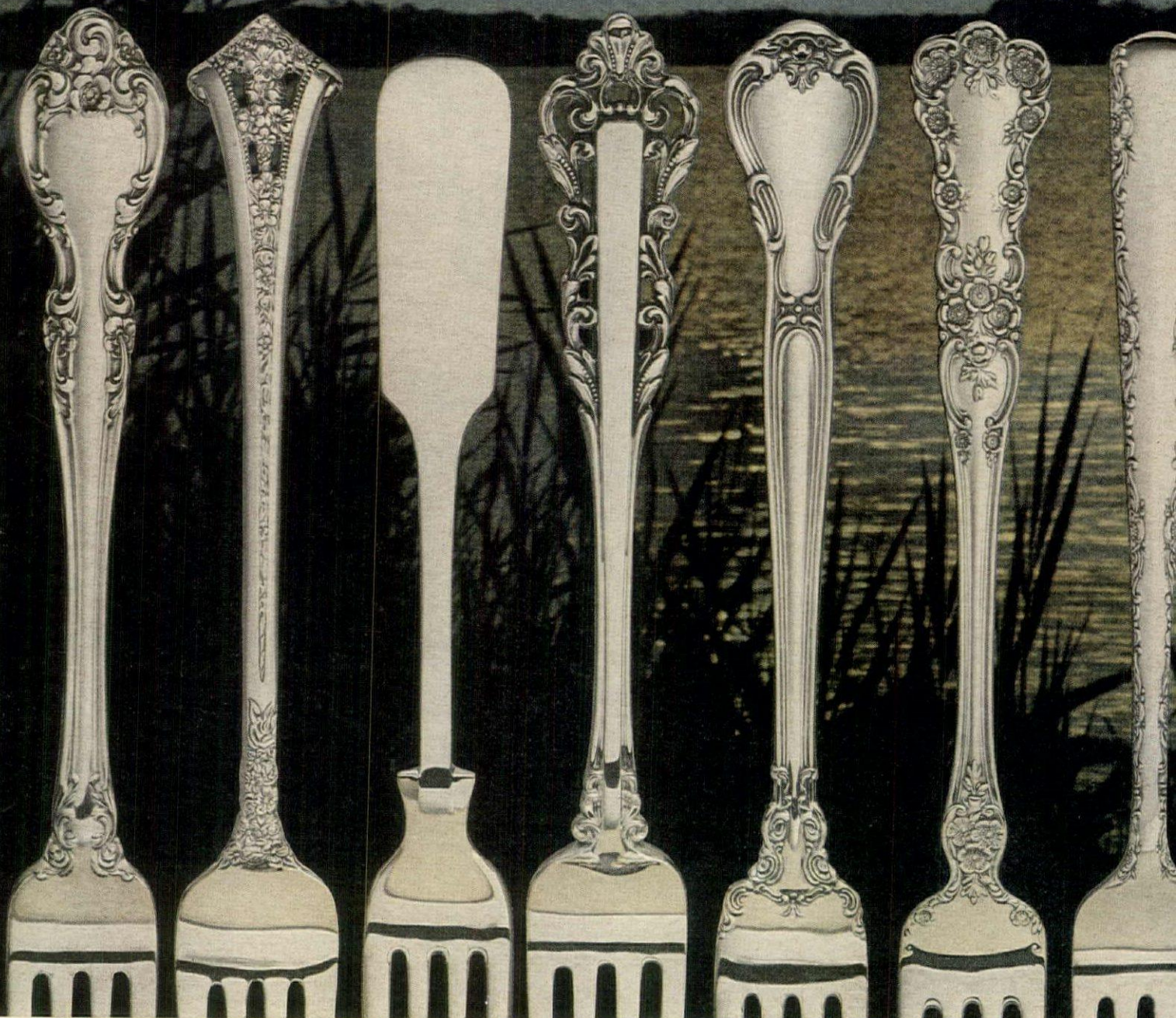
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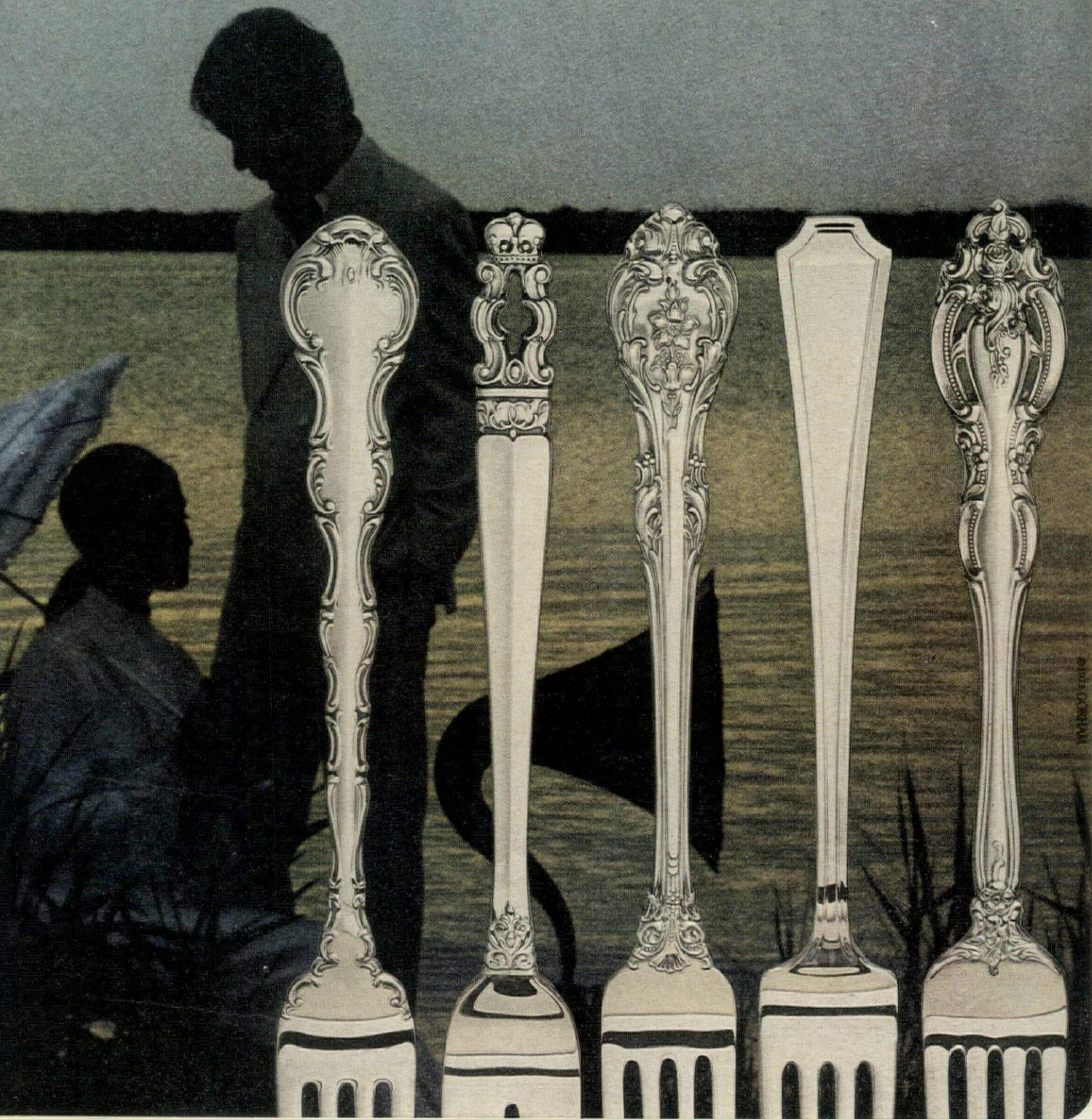
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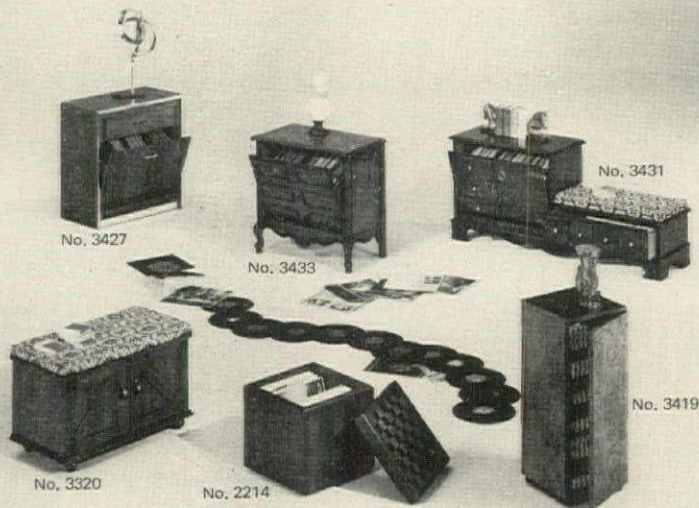
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NOTES ON NUTRITION FOR YOUR FAMILY'S HEALTH

Weight control -the basics

BY ELOISE R. TRESCHER, R.D.

The subject of nutrition is coming into its own. Never before has so much been written on the how, when, where, and what to eat. The public is becoming aware. The word is spreading. But not quite as fast as American waistlines. Weight control is one of our country's main health problems. Obesity should be looked upon as a disease, not a vice.

Controlling your weight is really controlling your destiny. To think thin is more than being fashionable, it's being sensible. As Hippocrates wrote long ago, "Persons who are very fat are apt to die earlier than those who are slender." Times haven't changed.

I once had a patient, a deeply religious woman who wanted to lose "So I can get down on my knees to pray." Another was an employee of a gas and electric company who couldn't get his rotund self into the manhole containing the machinery he was required to operate. The rewards of losing weight on a nutritionally adequate basic regime are legion. You improve your entire physical condition, your vitality, your resistance to fatigue as well as your mental alertness. You'll be a much happier person, proud of your own self image.

Medically speaking the overweight are asking for trouble. They are much more likely to develop diabetes, high blood pressure, and hardening of the arteries than the slender individual. The overweight are poor surgical risks. Stout women often have menstrual disorders, are less likely to conceive, and have more complications with pregnancies than leaner women. Gout and gall stones are other unwelcome companions to the overweight, as well as shortness of breath, mechanical limitations, varicosities, and joint and back pains. Nowadays no one *really* loves a fat man. Much less himself.

We become overweight when we take in more calories than we need for the energy we put out. Calories measure the energy our bodies receive from various foods. These amounts vary according to their fat, carbohydrate, and protein content. And quite simply we need this energy to live. What we must remember is to balance the energy we eat against the energy we use. Eating nutritionally and exercising moderately is the answer. It is far easier to prevent overweight than to cure it.

Good food habits at any age do not just happen. Left to his own devices a child may form habits of overeating that may continue through adulthood. Psychological factors often contribute to overweight when the individual's social, occupational, professional, or sexual desires are unfulfilled.

Overweight often develops insidiously in individuals who do not seem to eat excessively. As little as 100 calories a day in excess of one's needs can result in a gain of 10 to 12 pounds a year. Think how you might look in five more years! Try on a skirt or dress you wore when you were twenty-five, considering you were in reasonable shape. If the zipper doesn't meet, you should meet the challenge and start losing weight right now.

(Continued on page 16)

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"What we must remember is to balance the energy we eat against the energy we use"

WEIGHT CONTROL *continued from page 14*

Nor do you have to be a Billie Jean King when it comes to exercising off calories. A brisk walk for half an hour will burn an average of 150 calories. Although not as invigorating you'll burn just as many calories if you make beds for a half hour. Perhaps more entertaining would be dancing, but fast—600 calories an hour. Whatever your activity, it should be on a daily, year-in-year-out basis. Along with using energy and helping to control your weight, physical activity improves circulation of the blood and improves muscle tone. It helps lessen tension and fatigue and gives one a sense of mental alertness and physical well being.

There is no "Master Diet" that will fit *all* people. A good maxim is arrest weight gain. Lives are too variable and people too individualized for anyone to evolve a set of rules—but there are ways:

Decrease calorie intake. If you stop eating an extra 25 calories or so a day, you might stop gaining weight. And if you cut back 100 calories a day less than your needs, you will lose 10 to 12 pounds a year.

Learn to eat slowly and chew thoroughly.

Limit portions of food at meals to one average serving.

Never take second helpings.

Omit or drastically restrict free fats—butter, margarine, mayonnaise, salad oils, cooking fats. Sufficient fat is present in lean meats, fish, poultry, eggs, and cheese to insure adequate use of the fat soluble vitamins A, D, E, and K.

Omit or drastically restrict free sweets—jelly, jam, honey, syrups, sugar, candy, pies, pastries, and most other desserts.

Restrict or eliminate intake of alcoholic beverages.

Eat a good breakfast and never skip a meal.

Never use food as a reward.

Learn to practice moderation. If you decide to indulge in a high calorie food eat it slowly and eat one half or less than you normally would.

Buy a good scale and use it. Weigh once a week and keep a written record of your weight.

Never go grocery shopping when hungry. Before starting off have a piece of fruit, a glass of skim milk, a cup of bouillon, some raw vegetables. This will probably stop aisle-to-aisle munching.

Keep a food diary. Record in detail food and drink for a week. This helps stiffen resistance to dietary temptations. It is also an important aid in that it may reveal unconscious departures.

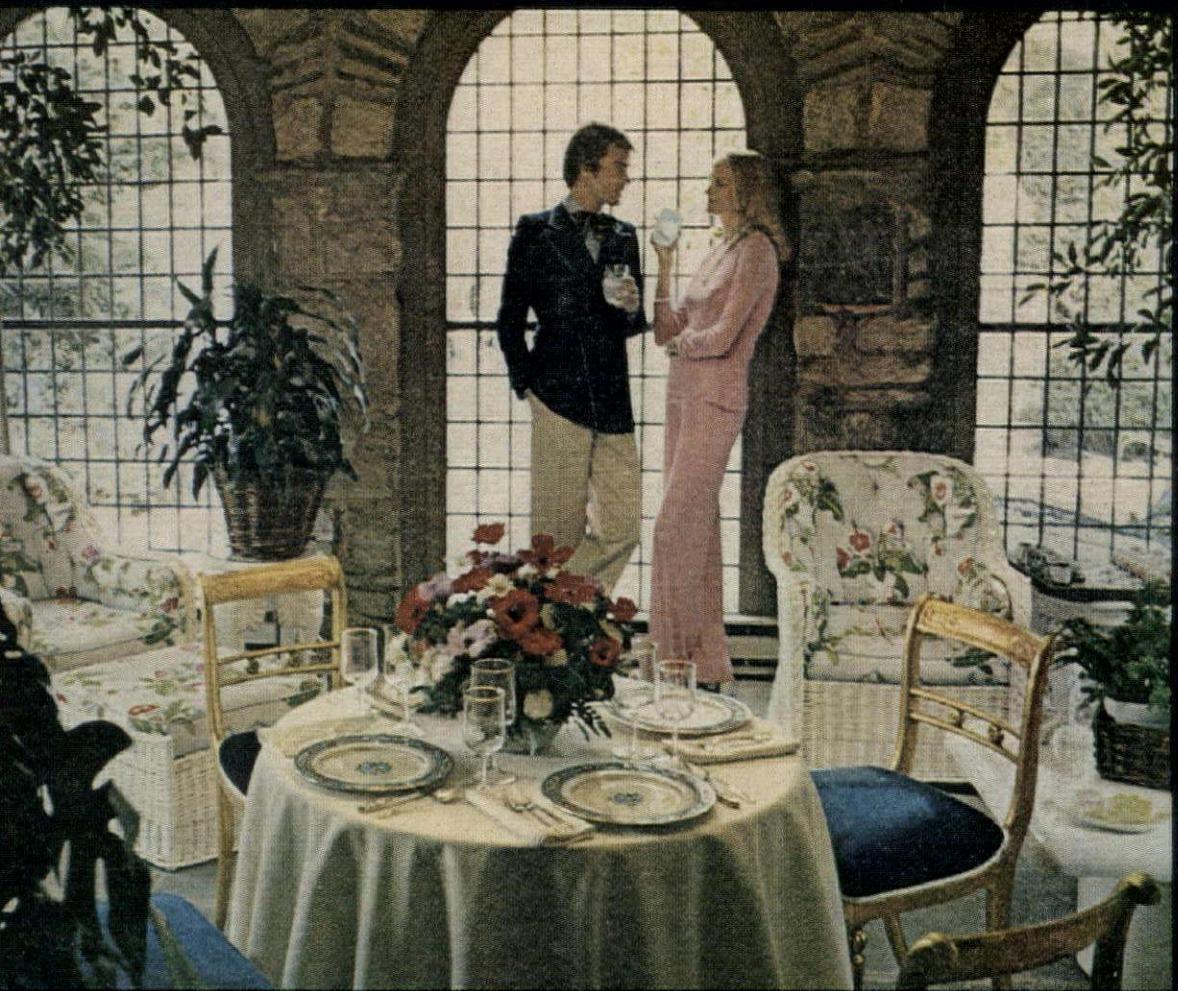
Few adults know that a reduction of approximately 75-100 calories per day, after the age of 35, is a must if the healthy individual is permanently to achieve weight control. You must accept the fact that you did not become fat overnight and that you cannot shed those unwanted pounds quickly. The more gradual the change in one's food habits, the more likely the moderation is to become a permanent habit, a new way of life.

If Jack Sprat and his wife had known more about nutrition, another old nursery rhyme might have been deleted from young children's literary diets. One only ate lean, the other only fat. A healthy individual should include food from all four food groups every day. They are 1, milk and milk products; 2, vegetables and fruit; 3, meat, fish, poultry, eggs, and cheese; 4, bread and cereals, whole grain or enriched. And an apple a day keeps the doctor away

Continued on page 158



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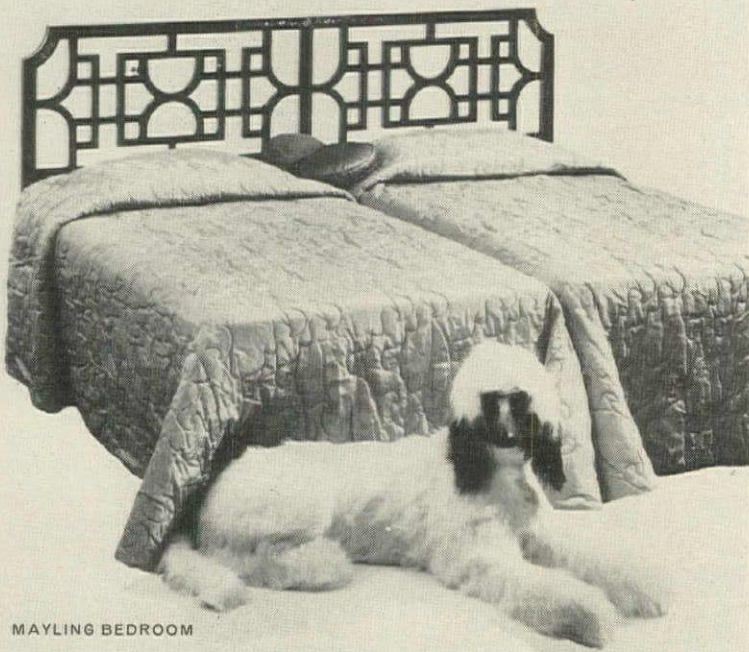
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HOW-TO LIKE AN

How to take care and repair Marble

Praxiteles used it, Michelangelo used it, and so does Henry Moore, because marble is beautiful. Because it is beautiful, marble has been popular for furniture, walls, and floors, as well as statues, for almost as long as man has been making them. It is durable, adaptable—and easier to maintain than you might think. If you have some around the house, here's how to care for it like an expert.

What is marble? Marble is limestone that has been compressed and heated by geological action until it recrystallizes into a form much harder than the original. Its mottlings and colors, which can range from white through reds, greens, blues, and yellows to black, are caused by minute traces of minerals present while it was being formed. The Marble Institute of America classifies marbles from A, extremely hard, to D, rather fragile, depending on crystalline structure and general soundness.

Marble comes in three finishes: polished, used for furniture and interior veneers; honed, a satin finish used primarily for floors; and sand-rubbed, the finish most often given to exterior walls.

How do I care for it? Everyday care for polished marble couldn't be simpler. Treat it as you would fine wood, with dustcloth and wax.

When polished marble needs a thorough cleaning, wet it first with clean hot water, then use a soluble soapless cleaner like Spic 'n Span, or a spray like Fantastick or 409. Rinse thoroughly and dry with a soft cloth.

For honed marble floors, use an abrasive cleaner like Ajax or Comet. If the marble has been

really of 1 1/2 dissolved water, quart ring of marble broad a wet sive cl and fi water or res honed

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"Wounded marble requires a poultice . . . organic stains will occasionally disappear if left alone"

HOW TO TAKE CARE OF MARBLE *Continued from page 20*

scribed under "fire stains."

Air pollution is very hard on exterior marble, both walls and statuary. It's a problem that has curators all over the world worried, and several scientists are working on solutions. At the moment, there are a number of non-yellowing coatings on the market, but nothing that is actually a preservative.

One caution: These cleaning methods are safe for genuine mar-

ble. If you suspect that yours may be one of the many excellent imitations, make sure before you try to clean it. Some of them won't stand chemicals.

Stains and stain-removal usually leave some mark on the finish of polished marble. When the stain is gone, you can restore the shine. Wet the surface with clear water, sprinkle on tin oxide, available in hardware stores or in marble shops, and rub into the

marble with a damp cloth, or the buffing pad of a power drill. Continue until the gleam is restored. The Marble Institute of America, 1984 Chain Bridge Road, McLean, Va. 22101, offers a mark remover and polishing kit for \$5.50. It includes a protective spray to help prevent new marks.

Care and maintenance of marble is one thing. Restoration is another. Marble-topped antiques from reputable dealers usually are

in fine shape—but those of us who haunt auctions and country antiques stores occasionally come across a treasure that is in sad need of repair. With patience and minimal mechanical skill, there is no reason why the amateur cannot tackle the job.

I've got a broken marble table top. Can I repair it? Yes, as long as you have all the pieces. From a marble dealer obtain a tin of amount of polyester resin in powder form and a small bottle of liquid catalyst. Even a sizable job needs only about two tablespoonfuls of the resin.

Now lay out the pieces on a flat surface and check the fit. Clean the edges with acetone. Mix the cement. The amount of catalyst determines the setting time of the mixture. Fifteen drops to 2 tablespoonfuls of resin will allow you about twenty minutes to work. Dip a small brush in the cement and coat all the edges to be joined. Press the marble firmly together—its weight will hold it without clamping—and remove excess cement with a putty knife. After the cement is dry, do what polishing is necessary.

There's a corner missing. What should I do? If the piece is less than 2 inches square, there's no problem. From the marble dealer get some marble dust of the same color as your marble, and some resin cement. Next, make a wooden form for the missing piece. For a corner, two pieces of wood 1 by 3 inches, and the same thickness as the marble, should be covered with wax paper, then fastened along the edge of the marble to form a 90-degree corner angle. Mix the marble dust with the cement to form a paste the consistency of thick honey, and pour it into the mold. After overnight drying, remove the mold and abrade and polish the new corner to match the rest.

The same marble dust/resin

Continued on page 155



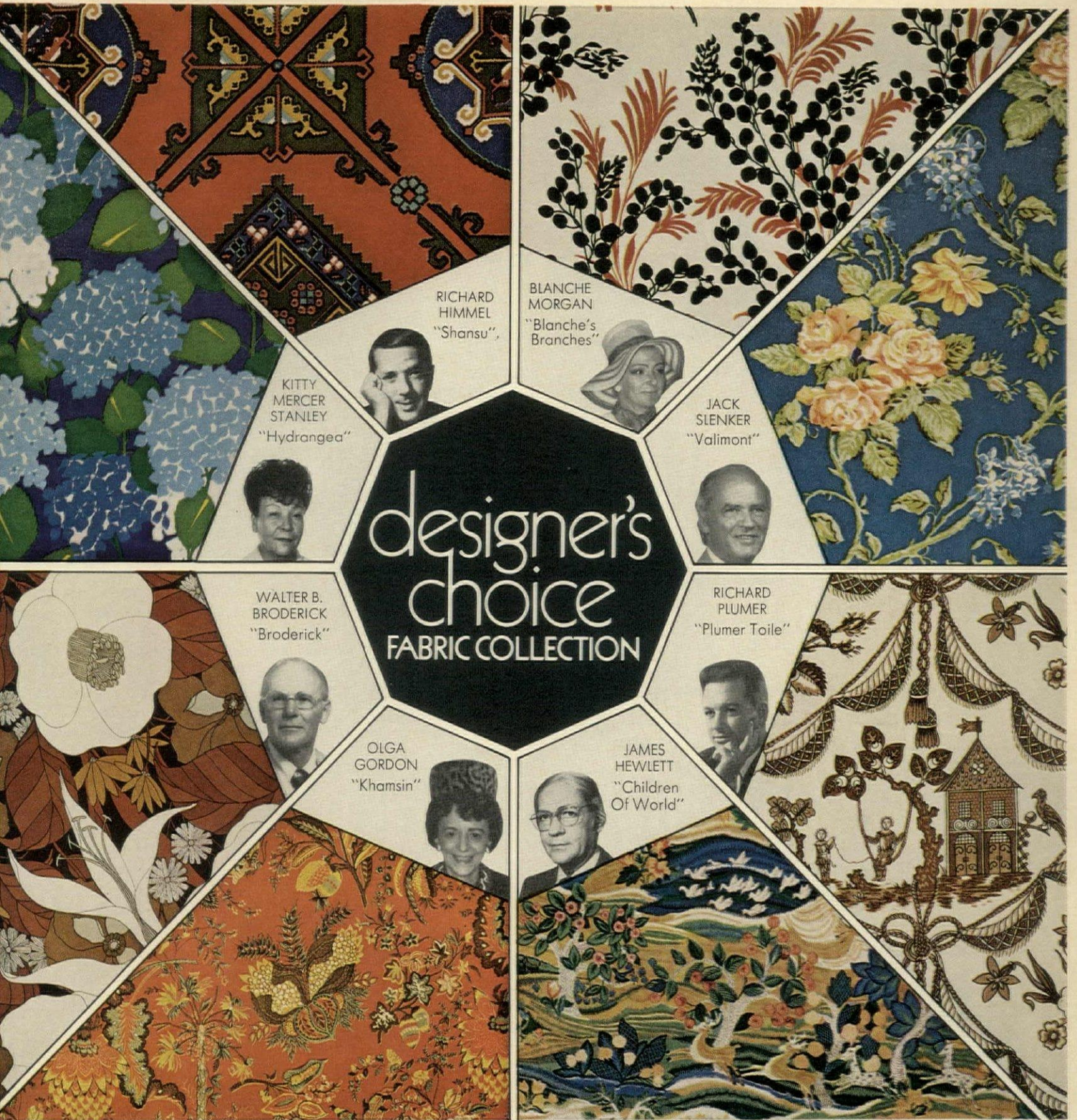
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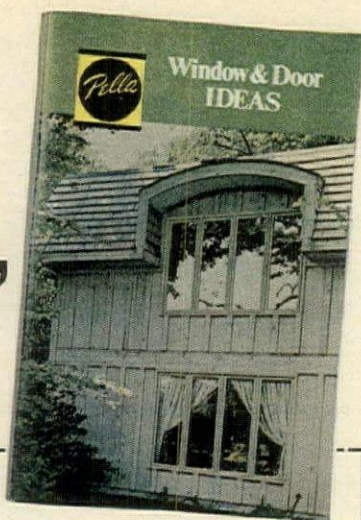
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Topsoil
and what it means
to a beginning
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BY WILLIAM B. HARRIS

This is the second in a series of articles about gardening based on the experiences of the author. Problems and their solutions, some of which took several years to discover, are telescoped to make a beginner's beginning more fruitful—from the beginning.

The fact that my first bed of annuals had not done as well in its second and third year as it had in the first year does not mean those years had been failures. They were not. The border grew flowers, but it was not as lush as when it was first planted. I suppose that if I had really understood the thin volume on annuals that I bought before planting it, the results would have been better. The author talked a lot about soil, but wrote in the language of gardening and my knowledge of its terms was very limited. He did discuss "sweet" and "sour" soils and noted that this was determined by a pH test of the soil. This rang a bell, for I had made such tests in high school chemistry with litmus paper. He pointed out that a pH of 7.0 was neutral, above it, alkaline or "sweet," below that, acid or "sour," and he added that soils in rainy climates were generally on the acid side, which he said was the "proper" pH for most flowering plants. So I took a sample of soil to my druggist, the only store in town I knew that used litmus paper in doing business. My soil was slightly sour, satisfactory according to the book, but as I didn't get a specific number from the druggist, I had no idea of what "slightly" meant.

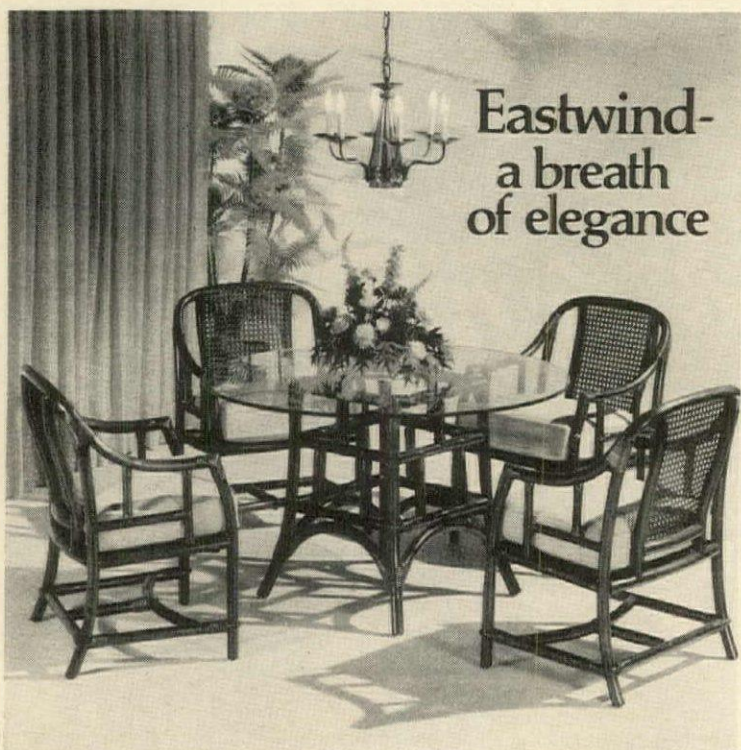
The book discussed fertilizer at such a length that the author lost me. And then there was the subject of humus, which the book discussed, as an item, the same way it discussed pH and fertilizers—no space was taken to put these major soil factors together so that they came out an intelligible whole. Over the years I've gone through scores of garden books and all follow the same formula, a charge

that can be leveled, but only in part, I hope, at the one I wrote a few years ago.

The nurseryman to whom I took my soil sample had the growing of things all figured out—from experience. His own. When he had felt, looked, and smelled the soil I brought him, he knew what to do: Add a whiff of lime, lots of cow manure, plus some phosphate. But because of his college educated son, we nevertheless, as I noted in the last installment, sent the sample for testing, and when the answers arrived, I took them to my new friends for consultation, for I did not understand some of them. The sample got a "low" grade in organic content followed by "Very." The pH was 6.3—slightly acid, as it should have been in New England. No nitrogen was needed, nor potash, but phosphorous was "slightly low." The soil was characterized as "sandy." The iron content was given as "satisfactory." (When I reported this to Miss Grant, she said, "Go on, everybody knows all God's children need iron every day.") What to do to put this diagnosis into a successful prescription for our somewhat recalcitrant soil? I followed exactly the recommendations of my sharp-eyed, sharp-nosed nurseryman fellow. . . . and I promise not to repeat *that* again. The following summer our annual garden was so good—far better than the first season—that I had to pinch myself from time to time just to be sure that what I saw was not a dream. From what I recall, I must have been a bore about the thing, for I've never forgotten a curtain talk Grant gave me one day after our company had gone. "Bill," she said, and I knew she was boiling angry at me, for she never used my nickname when she wasn't, "If I ever again hear you say fatuously, 'And I grew it myself' about that damned garden, I shall scream in public." Once, much later, I admired a particularly good planting of peonies. She

Continued on page 28

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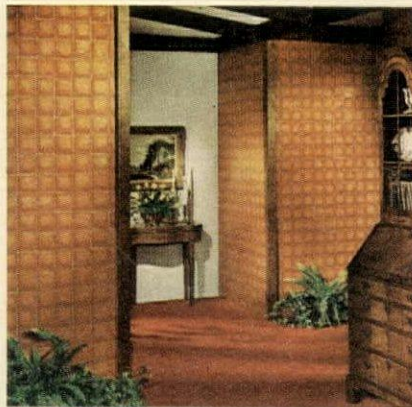
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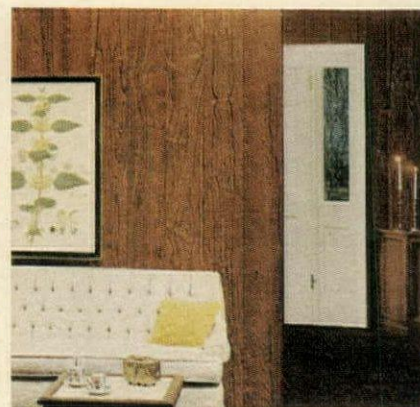
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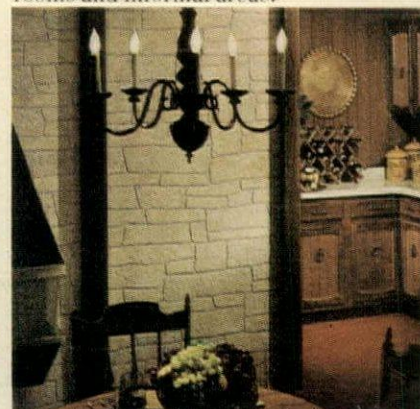
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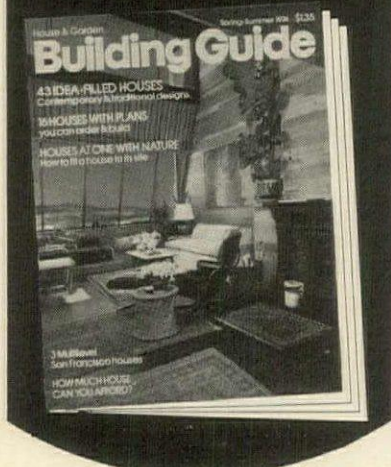
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"When you consider that from topsoil comes the food that keeps alive all land animals on earth, the stuff has to be put down as this planet's most important resource"

TOPSOIL AND WHAT IT MEANS

continued from page 26

was nearby. Under my breath, I repeated, "I-did-not-grow-them-myself. . . I-did-not-grow-them-myself," loud enough for her to hear. I didn't figure that that was any reason for her to shy a trowel at me.

Getting a remedy for a gardening problem, and having it work, is only half satisfactory to the person who is attempting to garden seriously, for it leaves nothing, so to speak, in the mind with which to work further. You hit another problem; you need another solution—and so on, endlessly in gardening. Until you have some idea about how these seemingly unrelated things relate, you can't fix them yourself. It took me more than twenty-five years to find out how the soil is "supposed" to work, and that word is quoted because no one really knows how this frightfully critical inorganic-organic chemical mass really does work, although over the years there have been remarkably important discoveries in soil science. But don't get the idea that a gardener should know all of this. It is enough to be a good midwife to grow plants well.

You start with the earth.

Now that's coining a phrase, Harris—should the start be made in the kids' sandbox? Probably not, for when you come right down to it nothing grows in mineral soils, not even weeds. At least that is what I am told. And no one should get the idea that these things I report about gardening have been my own discoveries. I've been picking brains. And gardening meanwhile. But when I said "earth," I should have used the compound noun "topsoil." It is that easy to get a simple explanation inexact by not using the right word.

So you start with topsoil. As I did. My trouble was that after three years I was apparently running out of it, but I didn't know how it was happening. And no one explained the reasons, nor why the results the fourth year were splendid. In other words, none of the helpful people who solved the problem so quickly that it bordered on the miraculous, gave me

any information about how topsoil works to perform its wonders. The following telescopes a tremendous amount of information that I have picked up over the years, data that would have been nice to have in a neat capsule when I first discovered my small border of annuals was not fully paying back my work. Which leads us to a discussion of topsoil and what it means to a gardener.

The simplest definition of it I've found is that it is the soil in which plants grow. When you consider that from it comes the food that keeps alive all of the land animals of the earth, the stuff has to be put down as this planet's most important resource. Purists will immediately argue that the foregoing is true only when topsoil reacts in response to air and water—the atmosphere, in other words. This, plus a lot of other factors, is scientifically correct, but let's stay practical, for after all we gardeners are not nitwits and know if air and water are not around, nothing is, so it isn't necessary in that context even to nod at topsoil—or to anything else, for all of that.

Because there are so very many plants and animals, you might think that the store of topsoil is limitless. But the truth is the reverse—compared to the vast quantities of soil that make up the continents, topsoil is but a thin mantle overlying the mineral soils, which as noted earlier, grow nothing. (Agronomists have succeeded in making plants grow in sand, the simplest mineral soil, by using water-soluble nutrients. This is called hydroponic agriculture, is very expensive, and as no one in his right mind would try to grow a flower garden this way, we can dismiss it.) Some parts of the country, such as most of New England, have very thin topsoils—some hardly more than 3 or 4 inches deep. If it interests you, this has been due to past erosion because of glacial action. But Connecticut River topsoil can be several feet thick, the result of constant flooding, and it was about 18 inches deep on rich creek-bottom land where I had farmed in Colo-

Continued on page 154

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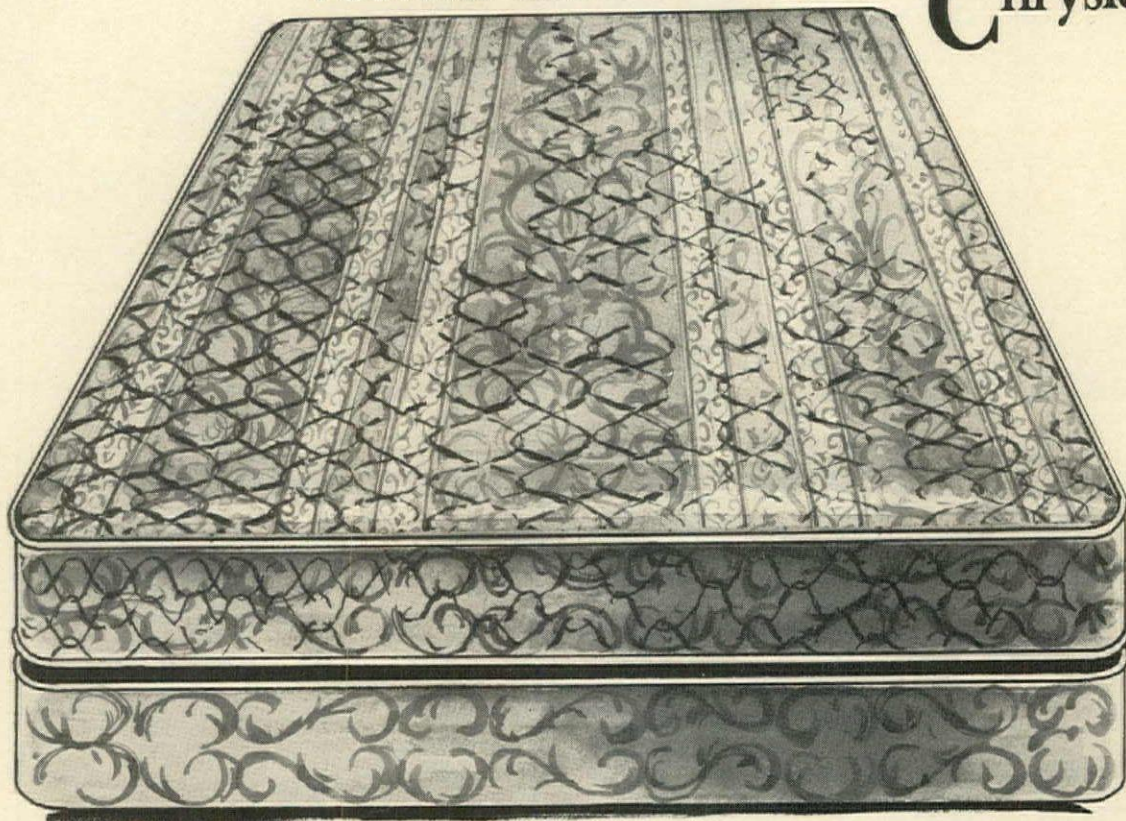
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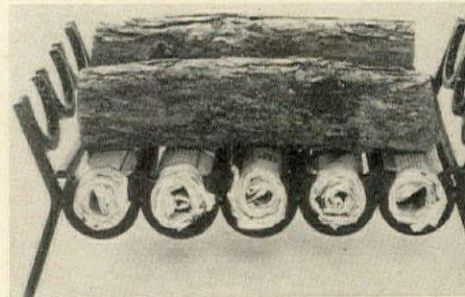
the House Fixer

by Will Morr



To keep warm this year your fireplace may be called on for extra duty. Here are two new types of grate that make the fireplace more useful in times of fuel shortage. One is a tubular fireplace grate, Thermograte, *left*, which claims to double the heat output of a fireplace. It is made of six C-shaped welded steel tubes that heat up quickly when a fire is kindled on it. Air in the tubes heats up, expands, and circulates out the top and into the room like a heat-circulating fireplace. In two sizes, 22 inches wide, 29½ high, 22 deep and 22 by 25 by 28 inches, they sell for \$99.50 and \$69.50 respectively. Grates for burning coal (they rest on the lower tubes) are also available. Thermograte Enterprises. The Kindelabra II fireplace grate, *right*, can be used two ways. Of welded blued iron, 22 inches wide by 14 deep, it has five horseshoe-shaped rings that

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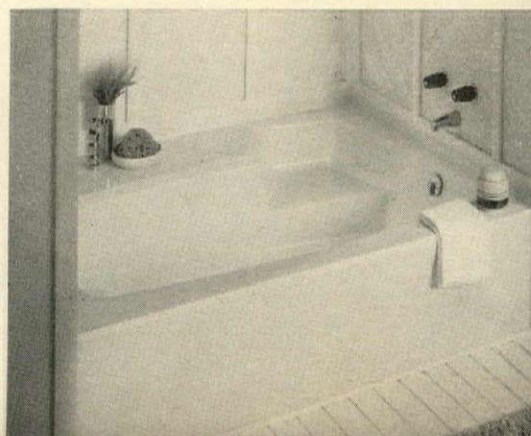
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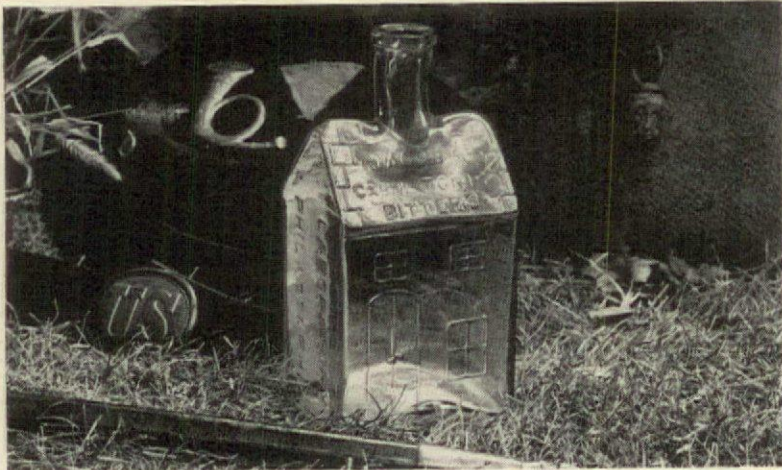
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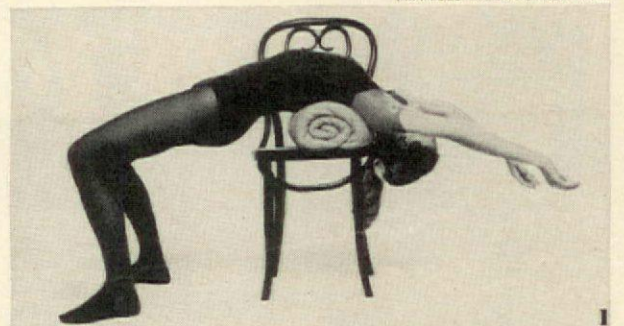
An Interview With Dr. Alexander Lowen

EDITOR'S NOTE: Alexander Lowen, M.D., is a practicing psychiatrist in New York and Connecticut, author of *Pleasure and Depression and your Body* (both published by Coward, McCann & Geoghegan), a consultant to the Esalen Institute and Director of the Institute of Bio-Energetic Analysis. He has worked out what he calls "grounding" exercises to help beat those moments—we all know so well—when for some reason, everything seems blah. "Many people" he says, "have exercises similar to the ones I use—Yoga is an example, so is the Chinese T'ai Chi Chuan. A person who has his feet on the ground is steady, down to earth, he feels rooted. And this is where physical 'grounding' exercises can help. They bring you in touch with basic realities, your body, and the earth. The thing to realize is that when you feel down, it is not a question of something that goes on only in the mind, it's in the body, too. What generally happens is that the energy level is depressed. You feel heavy. You do things more slowly, breathing is shallower. You talk about being tired and you are tired. Although you're not doing anything very much, you probably are not building up any energy either. To start the wheels going again follow one very simple, effective technique—practice deep breathing."

1 DEEP BREATHING Bend backward over a stool or a chair with a pillow on it. Arch the back so that the body is opened up and start breathing. You will find the moment you begin to breathe more deeply you will begin to charge up. Like a fire, when you introduce a draft of air through the bellows, you will brighten right up. If you can use the voice, shout, maybe scream, kick, even cry, so much the better. Feelings set up a whole rhythmic process in the body that excites breathing. Feel-

ings are the aliveness of the person and getting in touch with feelings rebuilds the energy level. Haven't you noticed how your breathing gets deeper and deeper spontaneously when you are being held close or hold someone close to you? And how this makes you feel good? Shaking off the blues is a bit like shaking a clock when the balance wheel has stopped moving. If you encourage the right vibration, everything will start to work again. Vibration exercises are important in the treatment.

FRANCES MCLAUGHLIN-GILL



2 FEELING GOOD VIBRATIONS You start by breathing deeply for awhile. Then place the feet 8 inches apart with the toes turned slightly inward. Flex the knees and bend over from the waist until the fingertips touch the ground. All the weight of the body should be on the feet, the fingertips merely serving as points of contact. Let the head drop. Then try straightening the knees gradually until some vibration develops in the legs. Do not attempt to extend the knees fully and stiffen the



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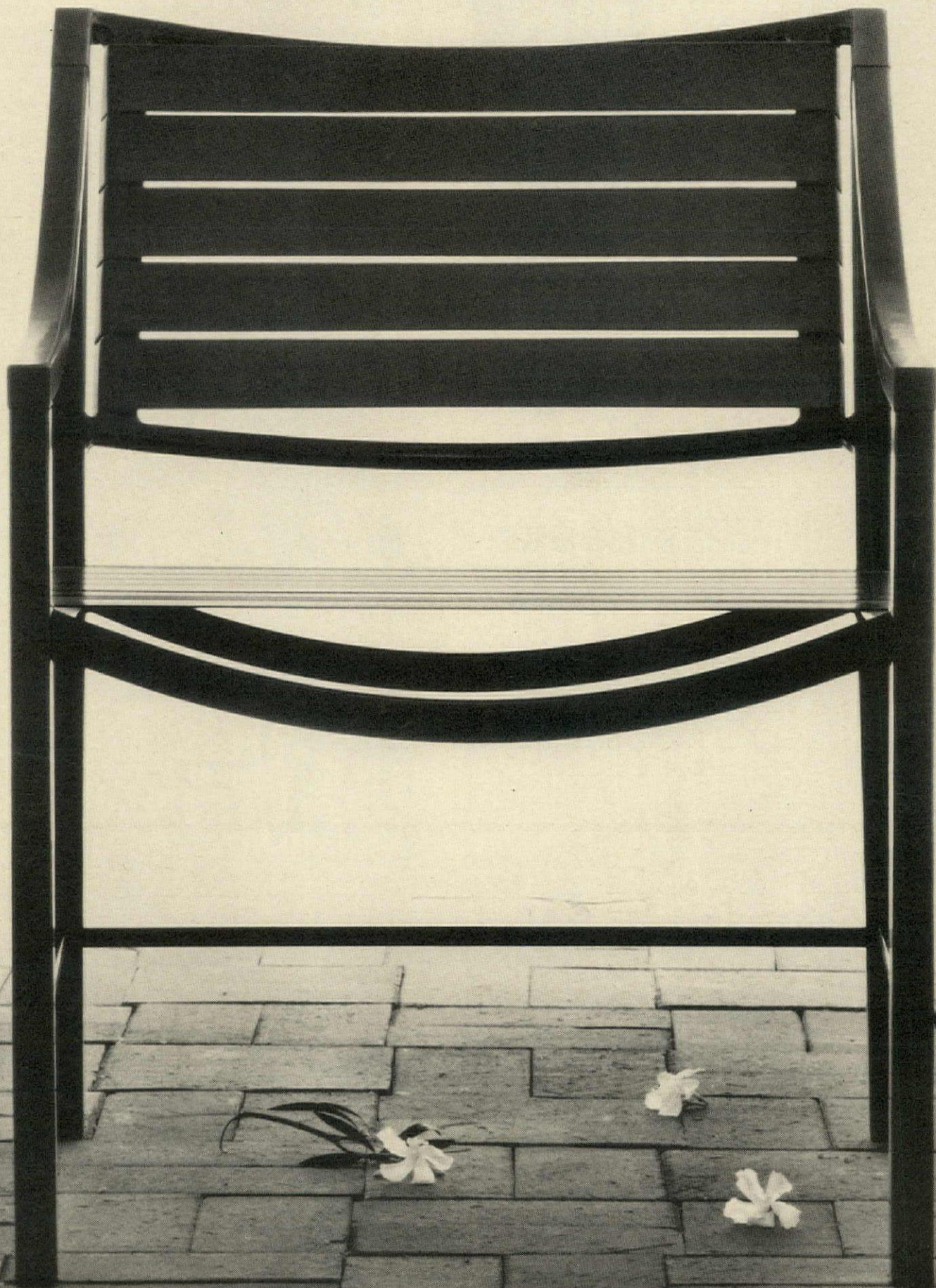
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WAYS TO EXERCISE continued from page 34

legs. Open the mouth and breathe easily and fully. You should begin to feel the knees quiver, then the legs quiver, and then the quivering should extend up to the pelvis. It does not, however, happen to everyone in the first trial. People who unconsciously hold themselves in tight control may need to repeat the exercise many times before the right vibrations occur. But when they do, you feel so alive compared to the way you felt before.

3 BASIC GROUNDING ROUTINE Take a position with feet (preferably bare) parallel and about 6 inches apart. Bend the knees so the weight of the body is balanced between the heels and balls of the feet. The rest of the body should be straight but relaxed, arms hanging loosely at the sides. Breathe deep down in the abdomen and put your attention into your feet while maintaining your balance. The body will start to relax, and the legs may start to shake. Let the leg tremors develop. Continue the exercise until the position becomes uncomfortable or you think your legs will collapse. The key thing in grounding exercises is to have the knees bent. When you stand with the knees locked the lower part of the body becomes a rigid base and the torso is resting upon a pedestal, so that you are only existing in the upper half of your body and no feelings are flowing through.



3

4, 5 FINDING YOUR CENTER OF GRAVITY Bend the knees all the way and hold the arms out straight, with the hands just off the floor. The weight of the body should be pitched forward, but the heels should not come off the ground. Breathe deeply through the mouth. The crouched position forces you to use and to expand the deep abdomen in order to make a



4

full inspiration. The result is that you feel the pelvic cavity come alive. When you sense that the leg muscles are beginning to tire, fall onto the knees with the arms extended and rest the elbows on the floor. Let the forehead lie on the hands.



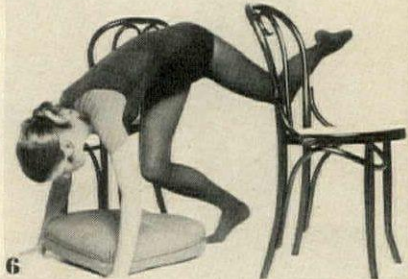
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6 TRY TO LET YOURSELF GO Stand on one leg and bend the knee as far as it will go without raising any part of the foot off the ground. The other leg is extended backward off the ground. The arms are extended and the hands rest lightly on two chairs, placed alongside. The chairs are used for balance and not support. On the floor, 6 inches from your feet, is a folded blanket or cushion. Hold the position as long as you can, breathing easily and deeply, and feel the weight of the body on the foot. When you can no longer maintain it, fall on the knee onto the blanket.

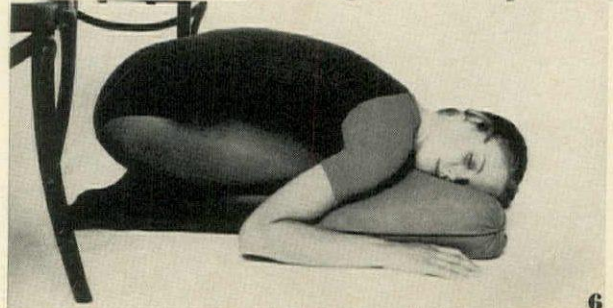


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Repeat the exercise twice on each leg. On the fourth time, say, "I give up" as you fall. To feel yourself fall and not be hurt seems to relieve some deep anxiety. If you can make these exercises a part of your daily living, you will have found a way of feeling "up" most of the time.



6



6

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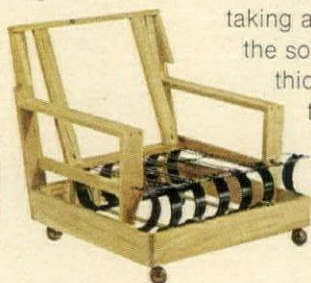
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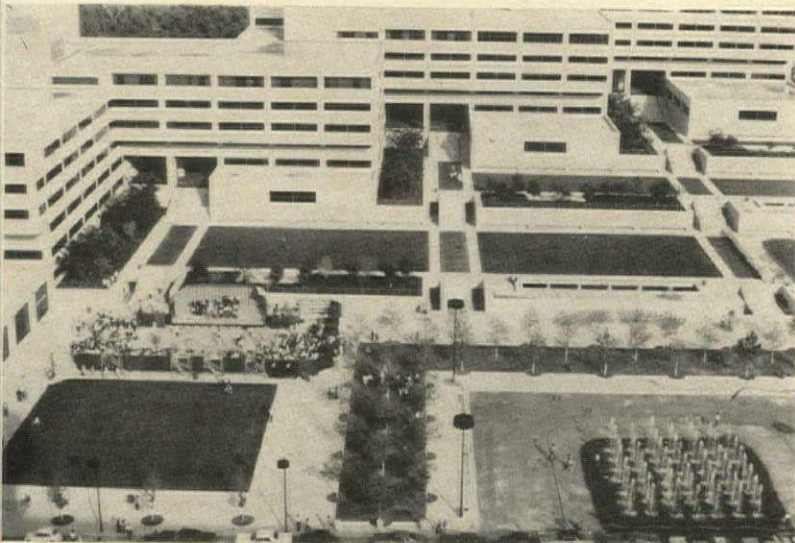
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A great American idea

A NEW TOWN COMES TO LIFE IN DOWNTOWN KANSAS CITY

BY DENISE OTIS



JAMES MATHEWS

Office buildings zigzag up the hill to frame two sides of Crown Center's central square. Hidden beneath grass-covered terraces is parking for 3000 automobiles.

Crown Center, a new community of offices, shops, hotels, and housing in Kansas City, Missouri, is not all finished yet and won't be until 1983. Even the nearly completed first phase lacks its housing. That will come in a couple of years. But what is finished and functioning is exciting. It's full of experiments that its creators hope will work. They're enthusiastic about their innovations—and the risks are part of the excitement. But the biggest gamble of all was in the beginning...

In most American cities there are stretches of wasteland—depressing blocks of deteriorating warehouses, used-car lots, run-down factories, and vacant lots filled with trash and billboards. And many an American businessman has looked out at them from his office and said "Somebody ought to do something about that mess." One of them was Joyce C. Hall, founder and chairman of the board of Hallmark Cards—and he did something about it. He committed his family owned company to buying and rehabilitating 25 square blocks—85 acres—of blight-

ed land adjacent to Hallmark's international headquarters and 12 blocks from the downtown business district of Kansas City. True, the land had possibilities—half was a limestone bluff facing out to downtown and the Missouri River. There were parks on two sides and a new city hospital complex was taking shape nearby. But in 1955 Mr. Hall's decision was a major act of faith in the center city and its future at a time when many stores and businesses were following their customers and employees to the suburbs.

It took time to decide what form this redevelopment—among the largest, if not the largest, financed completely by private money—would take. Mr. Hall and his son Donald, president of Hallmark, talked to experts of all kinds. "Our ideas grew over the years," Donald Hall explains, "we worked on the concepts for ten years before we finally honed in on a detailed land-use plan. Victor Gruen helped us with that. The actual building has followed the plan very closely, although we've had to make some adjustments. For example, we're now rethinking our housing. We

started with very few condominiums simply because it was an idea that had not been pursued in Kansas City. But there has been a tremendous demand for them. So, we're now replanning the whole residential complex with the thought that we'll have a lot of condominiums and probably have it all convertible."

To give physical form to their ideas for Crown Center the Halls called on a distinguished group of architects. Edward Larrabee Barnes is master planner and coordinating architect for the project as well as architect for the office buildings and retail complex. Harry Weese designed the hotel, and The Architects Collaborative, under the direction of Norman Fletcher, is responsible for the housing. The result is a handsome set of varied but related buildings grouped to follow the contours of the land around a 10-acre terraced "village square." What's even more exciting is what happens in the buildings and in the square.

No child can resist sprinting through the fountain, and the fountain was meant to be irresistible. You can sit on the grass or maybe even play croquet. One terrace is a skating rink. Portable bandstands, tents, and big transparent umbrellas are available to shelter the fairs and festivals, concerts and dances scheduled to keep the square full of sound and color and people. Because the point of Crown Center is to be attractive and entertaining for the people who live and work in it, for the whole city, and for visitors to the city.

The Crown Center Hotel was planned as a resort-in-town, with an enclosed pool, health club, jogging track, and tennis courts as well as banquet- and ballrooms, bars and restaurants. Next to the hotel there's a flexible entertainment and communications center for both convention and commu-

Continued on next page

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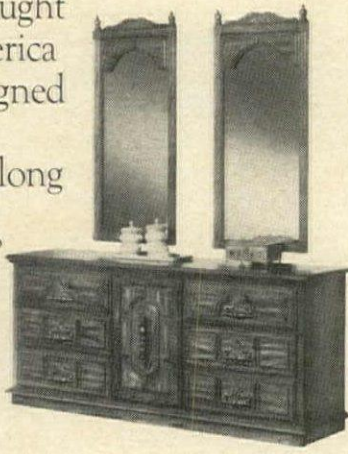
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"Indoor streets wind off the plaza and are lined with shops and stalls selling delicacies from all over the world"

NEW TOWN COMES TO LIFE

continued from preceding page

nity activities. Called the Multimedia Forum, it has all the latest audiovisual equipment, a trained staff, and a variety of meeting rooms and auditoriums. In another part of the center, children have their own special place—Kaleidoscope—where they can experiment with color and sound and texture and work with all kinds of materials. Started by Hallmark in 1969 as an experimental "art experience" for elementary school children, Kaleidoscope toured the country before coming home to Crown Center.

But perhaps the biggest attraction, intentionally, is the shopping complex—all in one big L-shaped building—which opened last September. It isn't just one experiment, it's a whole series of them. "That's the point," Donald Hall explains. "The assignment was to make it something no one had ever seen before. The idea of the whole project was to do something good for Kansas City, so we wanted to make sure the retail complex did that as well and didn't directly compete with retailing that was going on downtown or around the city."

"We knew that the last thing we could do would be to build a conventional shopping center," adds J. D. Kaiser, president of Hallmark's Retail Division. "We've got

plenty of those and good ones. I had one of the most exciting periods of my life literally searching the world for ideas." They brought designers from all over the country to work out those ideas: Paul Lazlo from Beverly Hills, Franco Dallegret from Montreal, Harp & George and Oliver/Breyer from New York, Warren Platner from New Haven.

From Mr. Kaiser's enthusiasm for the farmer's market in Los Angeles and ethnic shopping neighborhoods in New York City grew The Market Place and the International Café. Grouped around plant-filled indoor plaza are several different food counters. You can eat oysters at the Oyster Bar, choose among counters selling Italian, Mexican, or Oriental dishes, or pick up a hamburger at the American Broiler, spare ribs at the Barbecue or a sandwich at the Delicatessen. Tables for two

Continued on page 16

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In 1955 when Joyce Hall first decided to undertake the project that is now Crown Center, Signboard Hill, ABOVE, was typical of the neighborhood. Today, stripped of its billboards, LEFT, the same limestone bluff is a 60-foot, glass-enclosed tropical garden at one end of the lobby of the Crown Center Hotel, designed by Chicago architect, Harry Weese.

JAMES MATHEWS

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New rhythms jazz up an Old city

BY NANCY McCARTHY RICHARDSO

The Mississippi River takes a turn at a point in the Louisiana lowlands that's about 100 miles from the river's mouth. There, in the elbow of land formed as the river shifts direction, with a huge freshwater lake for its other border, is New Orleans. She radiates the charm, guile, and skills-in-living typical not only of the American South but also of the many nationalities who first settled there. Not a Puritan city, she is full of pleasures brought from other places. New Orleans is like a Henry James American heroine who once having seen "Paree," brought a lot of it back home with her. A series of immigrations from France, Spain, Canada, Germany, and Ireland plus American latecomers—black and white—created a remarkable racial gumbo over a period of 200 years. This stew of nationalities bubbled and set according to the necessities of a near-tropical climate and a network of river-lake-bayou-and-gulf that made her site almost as watery and commercially strategic as Venice and in some ways as gay and cosmopolitan. Today a three day visit to New Orleans is a pure lark.

Briefly, here's how New Orleans came to be so many cities in one. In 1718 the French began to settle there after various French and Spanish expeditions had sailed past for about a hundred years. These original French settlers built the section of town called the Vieux Carré or French Quarter. Spanish and German immigrations leavened the Frenchness of the place. (Another French immigration from Canada in the 1750's added a second strain of French influence. These Acadian French evolved their own regional traditions in an area south and west of New Orleans. And though French derived, their Cajun cooking, for instance, is as different from New Orleans cooking as New Orleans cooking is from traditional *haute cuisine*.) The term "Creole" describes what happened to French culture and cooking and architecture when set alongside the Missis-

siippi and Spanish colonists. It was local black cooks who took the Spanish love of seasoning and French memories of *haute cuisine* and helped evolve and perpetuate Creole cooking as we know it today. (Some of the best chefs at well-known New Orleans restaurants are black and one of the most memorable meals I had in New Orleans was at a black restaurant called Chez Hélène, see page 47 for more about this restaurant.)

In the architecture of the Quarter, the characteristics of small French and Spanish cities predominate: narrow streets, fortress-like exteriors of stucco town houses, two-story galleries, and small city gardens in an inner courtyard.

But the remarkable fact about New Orleans is that a large part of the city was settled and flourishing when we Americans got there. Already in a high noon of development in 1803, New Orleans was bought, with the Louisiana Purchase by Jefferson and James Monroe for \$15,000,000. At this point an American section of town began

to develop opposite the Vieux Carré. In the 1840s and 50s New Orleans was enormously prosperous, built lots of big houses and public buildings, and was known in the United States to be a worldly, joyous city with restaurants as good as in Europe. But by the 20th century she was having to sort herself out again and now, in 1974 much of what was attractive about New Orleans in the 19th century is being restored and reorganized.

Visitors to New Orleans seem to know there's a lot of history to see there, many good hotels, a mild climate year-round, and frantic gaiety at Mardi Gras time. It's simply a very romantic place. But what drew me like a bettor to the track was the food. New Orleans is not a place to diet but most people couldn't manage more than two meals a day. Everything about food and cooking in New Orleans is wonderful. Fantastic restaurants come by the dozens in all categories: old-style grand restaurants, truck stops with remarkable Cajun food, working class cafés serving oyster stews, pastry shops, Italian

ice-cream parlors, lunchrooms famous for French bread poor-b sandwiches, local candies, coffee with chicory, and every kind of fresh and saltwater fish and shellfish you can imagine. In New Orleans they literally do oysters a hundred ways from the purest most dietetic way—split open seconds before they're eaten with only a little lemon juice—to the other extreme, baked in rich sauces. There is an exhilaration about the rituals of eating in New Orleans that comes from the French passion for good food. I have a son who's a waiter in one of the city's many famous restaurants is like having a son who's doctor or a lawyer. His future is guaranteed. He's part of a proud tradition of restaurants at a standard of good food that's supported by local people and craved by visitors. Naturally enough, there is a book that gives a good background for New Orleans is a restaurant guide. Called *New Orleans Underground Gourmet* (Simon and Schuster, \$2.95), it is the only document more than any other that will make your stay in New Orleans. Richard H. Collin is the underground gourmet who also writes a column for the *New Orleans States Item* where he is constantly reevaluating his advice and keeping track of whether a salad here or a famous oyster dish there is still up to its reputation. Collin lists his restaurants with addresses, phone numbers, whether they require reservations, and if they take credit cards. The New Orleans Tourist Information Center, 333 Royal Street, puts out a very good big, city map, which will help you locate where you want to go.

I had only a few days in New Orleans and here's how I organized them. For the business traveler who needs all the convenience of a big modern hotel, the Marriott on Canal Street (where I stayed) is just outside the Quarter, is perfect. It's within walking distance of a good many restaurants, shops and museums. There are several places right in the Quarter, however, that



BEADLE

The courtyard of the Hermann-Grima house, open to the public.

are smaller and keep to the two-story, wrought-iron-balconied atmosphere of the Quarter itself. The Royal Orleans is two steps from two famous restaurants, Antoine's and Brennan's, and also close to antiques shops. The smaller Saint Louis, has a beautiful inner court with a fountain and rooms opening on to balcony corridors that open on to the court and is definitely not a commercial hotel. No conventions. A third is the Provincial Motel, a motor court with an 1850 look about it and a gas station next-door that's in a mid-nineteenth century building. There is a bustle in the French Quarter all day and all night. There are always people in the streets and dogs and smells of food and sometimes music.

On and off I spent a day and a half in the French Quarter, a day seeing the American sector and old-building watching in the business district. On Sunday I drove half an hour out the highway from

sidewalk along with at least thirty other people at 11:30 one morning in order to have breakfast. The restaurant is a long rectangular room with a white tile floor and mirrors on the long walls from chair-rail-level to the ceiling. Coat hooks above the mirrors and huge fans set down from the ceiling on mahogany poles are the only decoration. Waiters wear black jackets and black ties, busboys have starched white everything. When the doors opened, the entire line waiting on the sidewalk streamed in and seated itself until all the tables were filled up and the rest of the line waited some more in the street.

The air inside is very cool and a bit damp. A little on the fish market side. The only fish odors, however, are the subtle fragrances of broiled pompano or trout *meunière amandine*. For a breakfast-lunch that cost me under \$5 before the tip, I had half a dozen oysters

"There is an exhilaration about the rituals of eating in New Orleans that comes from the French passion for good food"

New Orleans to the River Road and some of the plantations open to the public.

The Vieux Carré is an easy place to get around. For several hours each day Royal and Bourbon streets are closed to traffic. The narrow streets and sidewalks, the pleasure of having the sun on my back in the early morning, and the equal pleasure of keeping to the shady side of the street in the afternoon once the full heat of the day got to be too much, the cafés and pastry shops that seem to be filled throughout the day, the fact that there's practically not a building over four stories—it's a scene to idle over and enjoy. Commercial and residential are all mixed up together. Even Bourbon Street, famous for its low-life, seems to reek vitality and charm rather than tawdriness. And it's soon after one turns off Canal onto Bourbon, that one passes a restaurant with a line of people outside its doors that reminded me of the way New Yorkers line up outside Third Avenue movie theatres. Gallatoire's is one of the most famous restaurants in America and it doesn't take reservations. At lunch and dinner, local people and tourists alike wait outside for an hour or more before there's a table free. Disliking lines, but still determined to enter this temple of seafood, I was on the

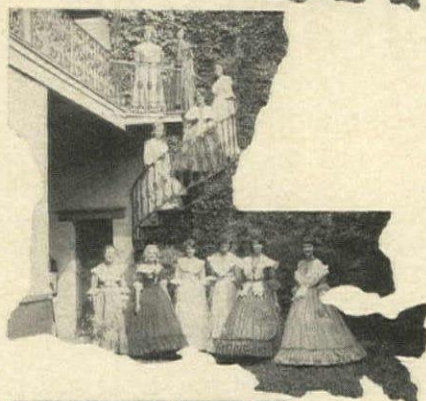
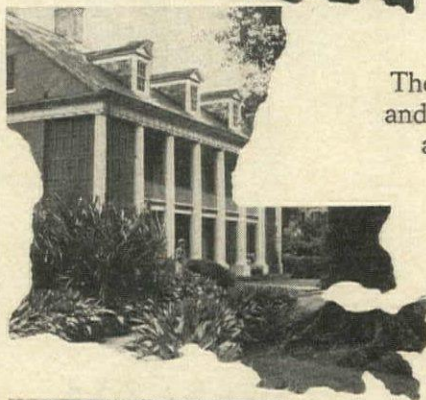
nature, a broiled trout with meunière sauce, and a remarkable cup of New Orleans coffee with chicory. Giddy with pleasure, my next stop was two blocks over on Royal Street where there are several antiques shops. East Coast dealers used to canvas there just as they did auctions in London and Paris. Today people say the prices of good pieces are on a par with New York if a bit under London. Waldhorn, a family business since the 1880s, specializes in English furniture. Stephen Moses who is this generation of one Waldhorn family loves Queen Anne walnut or Chippendale mahogany as much as anything he can think of in life and his passion is reflected in his furniture. He loves to talk with people, compare prices set at auctions all over the world, or sell a William and Mary inlaid walnut chest with bird and floral panels for \$5,500. For an early lunch at Gallatoire's, he recommends eggs sardou—poached eggs on an artichoke bottom with creamed spinach and hollandaise. On one side of Waldhorn is Stern's where there are English Regency portraits and a mixture of English, French, and Italian furniture. At Manheim, also on Royal Street, there's a lot of everything of every period as well as reproductions made in the Man-

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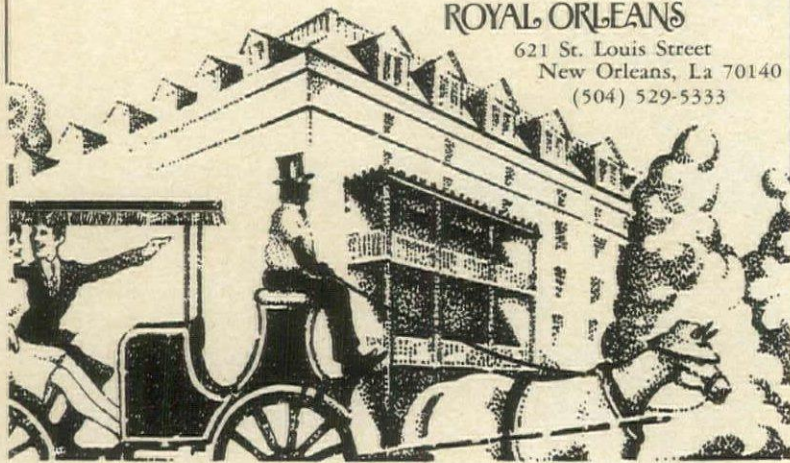
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Great Getaway to events upcoming in New Orleans this spring are: Horse racing at the Fairgrounds through March 31st. Jazz and Heritage Festival, April 17-21. Spring Fiesta, April 19-May 7. And Food Festival, July 5-7.



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a lot of it home"**

NEW RHYTHMS JAZZ UP OLD CITY

continued from preceding page

heim workrooms. Many visitors come to see a fantastic jade collection as well as T'ang pottery from the 8th, 9th, and 10th centuries. In another shop I saw a pair of old terrestrial and celestial globes for about \$8,000, an abundance of tea caddies and inlaid boxes from \$150 to \$300 and some unexpected pieces of Chinese Export. Also on Royal Street is Brennan's, a large restaurant in an old house built around a beautiful patio where people with reservations can have something to drink before they sit down. Breakfast at Brennan's (they're Irish) is a local tradition and usually is a meal that will hold you until eight o'clock that night. Hollandaise is a chief ingredient for some not light but really remarkable egg and seafood concoctions. Try Eggs St. Charles—poached eggs on a piece of crisply fried trout with hollandaise, or eggs Hussard where grilled ham is the base. Brennan's has a handsome cookbook for \$7.95, which is full of recipes that would be fantastic for Sunday daytime entertaining. (The oyster stew, is one of the simplest, yummiest, most soothing Sunday night suppers possible.) The second cookbook I bought turned out to be an excellent guide to two houses open to the public in the French Quarter. It's the *Junior League's Plantation Cookbook* (Doubleday, \$7.95), which has the reputation for having original Creole recipes—Creole means American-born descendants of original Spanish and French colonists—which they updated and tested exhaustively. Their gumbo, the original leftover stew of frugal Creole housewives, is a recipe that can vary with every making and according to ingredients on hand but usually is based on a crab or shrimp stock with okra, peppers, celery, and seasoning. Apparently it freezes beautifully. Before one gets to the recipes—divided into headings like eggs and cheese, fish and shellfish—there's a section with drawings and descriptions of famous houses in town and on plantations throughout the state.

The Hermann-Grima house is one of the few "American" or brick houses in the Quarter. It's now

owned by the Christian Woman Exchange, which has a shop in the stable next to the house and sells its own quilts and jams and odd antiques. The parterre garden behind the house was also a working courtyard where vendors came from the street to sell vegetables and household wares. Because of the mild climate many women spent most of their time on the sunporch that opened on to the courtyard. The Gallier House, 1132 Royal Street, is the other house-museum in the Quarter that attracts lots of visitors. It's an American architect's house built since his wife was Creole though she lived in this part of town. Strictly speaking a Victorian town house, it is curious for its Italianate touches. Gallier's own version of walk-in closets, skylights, and air-circulating vents camouflaged by ceiling moldings. Look for a passageway covered in French machine-made wallpaper with a rose garden and gargoyle scene to get an idea of what was fashionable in 1855. The Gallier House gift shop has good maps and architectural histories plus jams and needlework.

The real focal point of the Vieux Carré, however, is a section down toward the river called Jackson Square where the Cathedral St. Louis is flanked on each side by a museum—the Cabildo and the Presbytere, one historic, the other natural history of the state. The Cabildo's gift shop has a fine selection of books on Louisiana and New Orleans and French Quarter history. It also has handsome pine needle baskets woven by the Koasati Indians. One rather large one in the shape of a good-sized water jug cost \$35. Along another side of the square is a block-long red brick row house building with a colonnade over the sidewalk and cast iron balconies above. Built in the 1850s by a local woman, the Baroness Pontalba, these row houses are considered some of the finest examples of period architecture in the city and are compared with parts of the Place des Vosges built by Francis I in Paris.

Today brass bands give concerts in the grassy center of the square and on the side closest to the river

Continued on page 46

Antiques

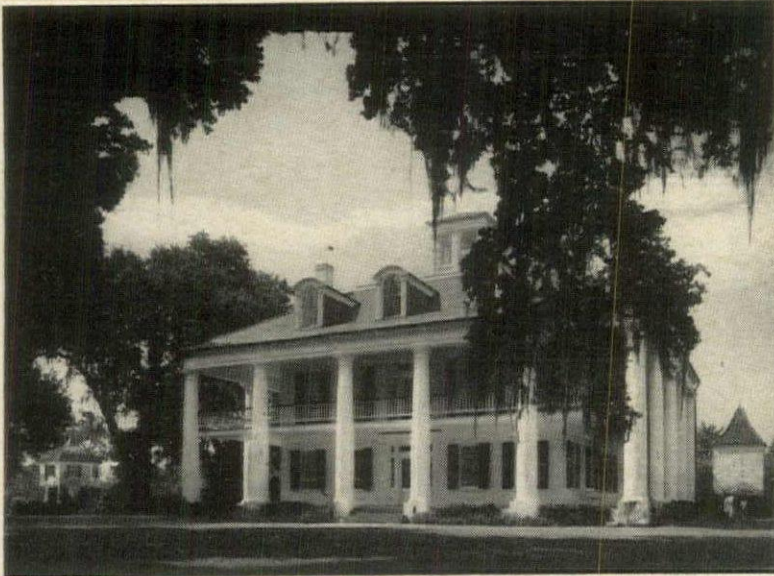
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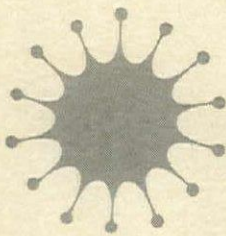
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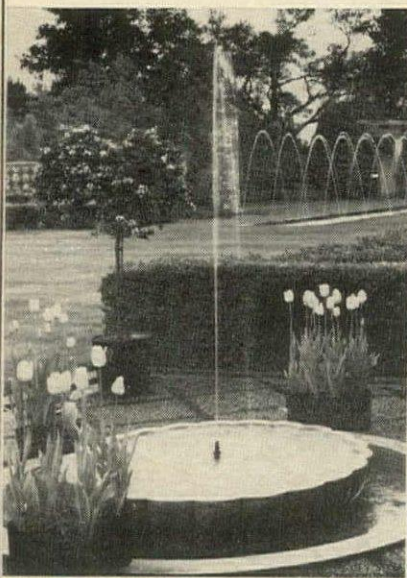
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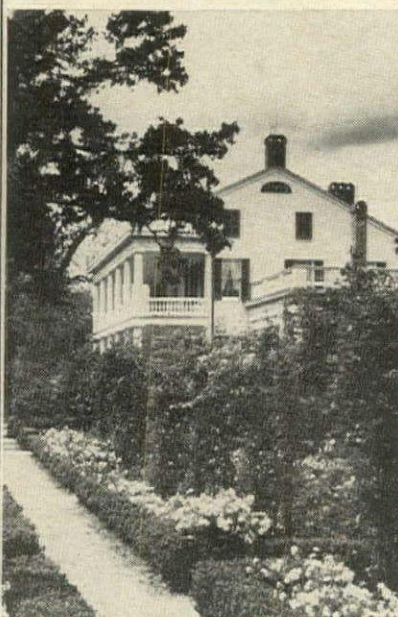


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Longue Vue is a series of five gardens on an eight-acre private estate, each with its own plan, color scheme and personality. Throughout, fountains whisper enchantment as they transform water into fantasies of motion. Several feature water sculpture by artists of international fame. The gardens are especially beautiful in spring. For information, write 7 Bamboo Road, New Orleans 70124. Open daily from one to five. Closed Mondays. Open under aegis of Longue Vue Foundation.

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NEW RHYTHMS JAZZ UP OLD CITY

continued from page 44

stands a living New Orleans tradition that is open twenty-four hours a day. The Café du Monde, famous for two things, and that's all you can get there. Fantastic hot coffee and chicory and a French style doughnut called a beignet, a hollow square of pastry dusted with powdered sugar. Tins of coffee and a pound of doughnut mix are shipped home from Café du Monde, 805 Decatur Street, New Orleans, La. 70116. Send for a price list.

Next-door to the Café du Monde is Aunt Sally's candy shop where big iron vats of pecan praline batter bubble thickly in a small side room and several very local, sweet little old ladies try to cope with a constant demand for service. Packed in a "cotton bale," large and small quantities are shipped all over the country. Write Aunt Sally, 314 Royal Street, New Orleans, 70116 for price information.

any of the marvelous meat sauce the menu includes—financier, marchand de vin, champignon, Béarnaise, maison d'or, à la rossini. What I came earnestly and expectantly to try was a dish that Antoine's originated years ago. The richest way to do oysters I could think of at the time—a kind of seasoned spinach mixture with the oyster right in the middle and baked in the shell. They called them oysters Rockefeller after the richest man they could think of. They are sublime and so is the green salad with lots of different kinds of lettuce and a house dressing. With crêpes suzettes this made a light and experimental five o'clock menu for about \$7 including very large amounts of hot crusty French bread with soft insides just the way the *Underground Gourmet* described. Standing in line waiting to be served, I often read this little book. It describes what to eat, why, and what to avoid.

"The bread pudding at a restaurant called Chez Helene is fantastic. People who dote on it call it 'strictly soul food.' That means joy on no money."

Antoine's is at 713 St. Louis Street in the heart of the Vieux Carré and around 4:30 or 5 in the afternoon waiters sit along the stoops of the windows that line the restaurant's front. They're smoking and joking and look like a close knit group of people who enjoy what they do. A five o'clock supper assures you of a table since reservations at that hour are always available. There are a number of different rooms that make up the restaurant. Each rates somewhere in a complicated pecking order, but the front room is usually meant for tourists. It's also one of the nicest places to eat.

In the center back is a huge throne/pulpit of a desk, which is the cashier-reservation set up. There the cashier is king, barking out orders and stoking up waiter morale. The room is walled in mirror and there's not a banquet table in the place, just bentwood chairs and round tables. Wood columns and fans break up the size of the room. I've always thought Antoine's would be a French restaurant but it's really Creole. It's not even primarily a seafood restaurant according to some people. Recommended to me was steak in

Antoine's I also sent several of their handsome colored postcards while I waited.

Almost every restaurant in the city has oysters Rockefeller on the menu. One of the best versions of this dish was at Chez Hélène. Helen Pollock's restaurant where chef Austin Leslie also does a good version of oysters Bienville with rich yellow Parmesan cheese contrast to the spinach green of the oysters Rockefeller. (Brenna offers a plate of six oysters for an appetizer—all on the half shell—there are six oysters two done each of the three most common and famous New Orleans methods: Rockefeller, Bienville, and Roffignac—the last, a mushroom, shallot, shrimp, and garlic sauce). Chez Hélène is not in the Quarter and if you call up the restaurant they'll tell you how to get there. Stuffed peppers and fried chicken are two of the best things on the menu and the bread pudding with hard sauce was so fantastic that I asked for the recipe:

Ingredients: 2 cups sugar, 1 1/2 ounce loaf stale poorboy bread, sticks butter, 6 eggs, 2 1/2 cups milk, 1 small box raisins, 1 can crushed pineapple (#303 20-oz. can)

**"There is a bustle in the French Quarter all day and all night.
There are always people in the streets
and smells of food and sometimes music"**

drained, 1 teaspoon vanilla, 1 teaspoon nutmeg.

Method: Stir all together in deep greased baking pan—put in a 350° oven for 2 hours—stir it up an hour before you take it out. Serve with rum hard sauce. Should be enough for 20 people. Can be warmed over.

The fun of this bread pudding is that it evolved as a no-money dessert when the blacks couldn't afford a real store-bought dessert. The stale bread came free from the local bakery. "It's strictly a soul dish," says Alfred Leslie. "That means joy on no money."

If New Orleans cookery owes a great deal to its French and Spanish traditions so one branch of American music owes a great deal to some equally classical traditions. And just as local New Orleans cooking today is perpetuated by talented black chefs so it is the blacks who three generations ago began to adapt the canons of traditional music to base the evolving rhythms of a local black music. Today just off Bourbon Street in the French Quarter at 726 Saint Peter Street is an empty building where any night, for a dollar, anyone can stand inside and listen to some of the simplest of old time jazz numbers played by Sweet Emma and her Preservation Hall Band. Emma is a serene octogenarian who sits pounding at the piano, wearing a baseball cap backward.

The rest of the band are only slightly her junior, all men, and likely to wear hats while they're

playing. They have an album called Sweet Emma and her Preservation Hall Band for \$5 that's for sale right at the door or write Preservation Hall, 726 St. Peter St. for a catalogue of other jazz albums. Ten minutes with Emma and her boys and you get the feeling that you've walked into the heart of New Orleans.

Though the French Quarter has been famous to visitors for years, other districts rival her importance in a way that's different. What is now called the Garden District and the Lower Garden District on the other side of the big boulevard that divides the city—French Quarter from the American quarter—was for a long time a separate community called Lafayette. The Garden District is as American as the French Quarter is not. A \$2 book called *The Great Days of the Garden District and the Old City of Lafayette*, on sale at the McGehee School, 2343 Prytania Street, explains its evolution from part of a big plantation owned by the city's French founder Bienville. Most of the Garden District's big handsome houses were built in the 1850s when the advent of the steamboat on the Mississippi made New Orleans as important a port as New York. Some are Greek revival, most have interesting ironwork and double galleries, big double parlors and Victorian details. In general, the generation of people running things in New Orleans live in the Garden District. Their married sons and daughters often live in transition neighbor-

hoods like the lower Garden District where they are restoring charming period houses—raised Victorian cottages, rows of Green Revival houses, villa-style houses raised up a story to allow for river flooding, old French and Spanish Colonial plantation houses. None of these are on the scale of those in the Garden District but are interesting to visitors intrigued by the different phases of American regional architecture as it adapted European styles to its own life and climate. One of the best small hotels in town The Pontchartrain is on St. Charles Avenue in the Garden District, and it has the distinction of having one of the best-loved restaurants for its dining room—the Caribbean Room, famous for its shrimp rémoulade appetizer.

Gray Line bus tours will take you through both these sections. But a street map and a copy of a big picture book called *New Orleans Architecture Volume II, the American Sector* (Pelican Publishing) will allow you to sort through to the things that interest you. This and its companion *New Orleans Architecture, the Lower Garden District* are the first two of a five-volume series that will range from about \$12 to \$17 apiece. They are in lots of shops, including the Doubleday on Canal and the Gallier House gift shop.

The American Sector volume also catalogues commercial buildings of note. Usually they have a different use today from what they were originally built for. There's a jean shop in the ground floor of a building on the 600 block of Canal Street that has an all-cast-iron façade—now painted bright colors but still a spectacular curious example of that kind of building. The Pavillon on Baronne Street, just reopening as a hotel, is a many-storied modern Renaissance palace built around the turn of the century. The lobby today is filled with huge crystal chandeliers, marble floors and columns with lots of mahogany and brass trim. The Maison Blanche department store is in an equally wonderful turn-of-the-century building with a veneer of glazed terra cotta and baroque details. Gallier Hall, the imposing Greek Revival city hall, at Lafayette Square is a good example of a

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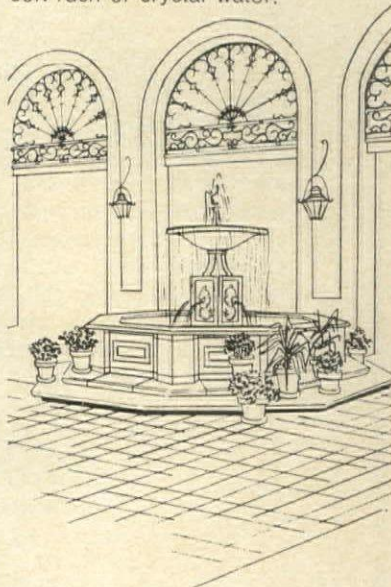
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"The Garden District of New Orleans is as American as the French Quarter is not"

NEW RHYTHMS JAZZ UP OLD CITY

continued from preceding page

big public building. A well-known restaurant in this section of town is Turci's, which has moved from Poydras to 3218 Magazine Street. See what the *Underground Gourmet* has to say about the pasta. This is an area for antiques shops where prices are lower than Royal Street.

If you can get a tank of gas, Sunday's the day to drive outside New Orleans to plantations on either side of the Mississippi upstream about a thirty minute drive. On the way out stop at Longue Vue Gardens, an example of classical landscape design done often in the South in the 20s and 30s. Longue Vue was laid out in 1942 by Ellen Biddle Shipman. It has 8 acres of rose and water gardens, see-through brick walls in a lattice design, paths, walks, fountains, and visual surprises all around a big stone house that is not open to the public. The gardens are beautifully maintained and when you've seen everything, stop by the movie room for a film showing the best known gardens in Louisiana.

There are three plantations very close to New Orleans on the River Road. Tchoupitoulas has a good restaurant that's open for lunch on Sundays—the restaurant is the old plantation house itself, which once stood closer to the river bank. Today it sits farther back and a story lower. Peacocks, horses, and chickens wander close to the house as you're eating. Not five minutes away is Magnolia Lane, which belongs today to the same family who built it in 1784. The owner, Richard Naberschneig, is usually at Magnolia Lane on Sundays when he can be away from his nursery business and all of his children help keep the place in

shape. Get him to take you on a tour of his house where the bedrooms are filled with the fragrance of sweet olive and date palm. Just back on the other side of the river from Magnolia Lane is Elmwood sitting right under the shadow of a Kaiser Aluminum plant. Huge oaks shade and protect it from contemporary life. The house, built in 1782, is pink stucco, low and massive. Mysterious and full of atmosphere, it also has a restaurant known for its game dishes and many local people go there on Sunday nights.

For plantations farther afield consult the previously mentioned *Plantation Cookbook*, a pamphlet from the state Chamber of Commerce called *Magnificent Mansions of Louisiana* (Box 44291, Baton Rouge, La. 70804), or talk to the people at the 334 Royal Street Tourist Information Center. You can make a three-day driving tour that sounds enticing—word of mouth has it that there are as many good little local restaurants around Lafayette and New Iberia as there are big famous ones around Lyon in France. But that's for my next trip to Louisiana.

Days are warm in the spring and fall in New Orleans but nights are cool and you'd be uncomfortable without a jacket or coat. Though none of the restaurants require skirts for ladies, most require the men to have a jacket and tie for dinner. It remains informal, but it's a city where many of the inhabitants dress well and a great many tourists come from all over the world. You feel better in New Orleans if you make an effort to pull yourself together.

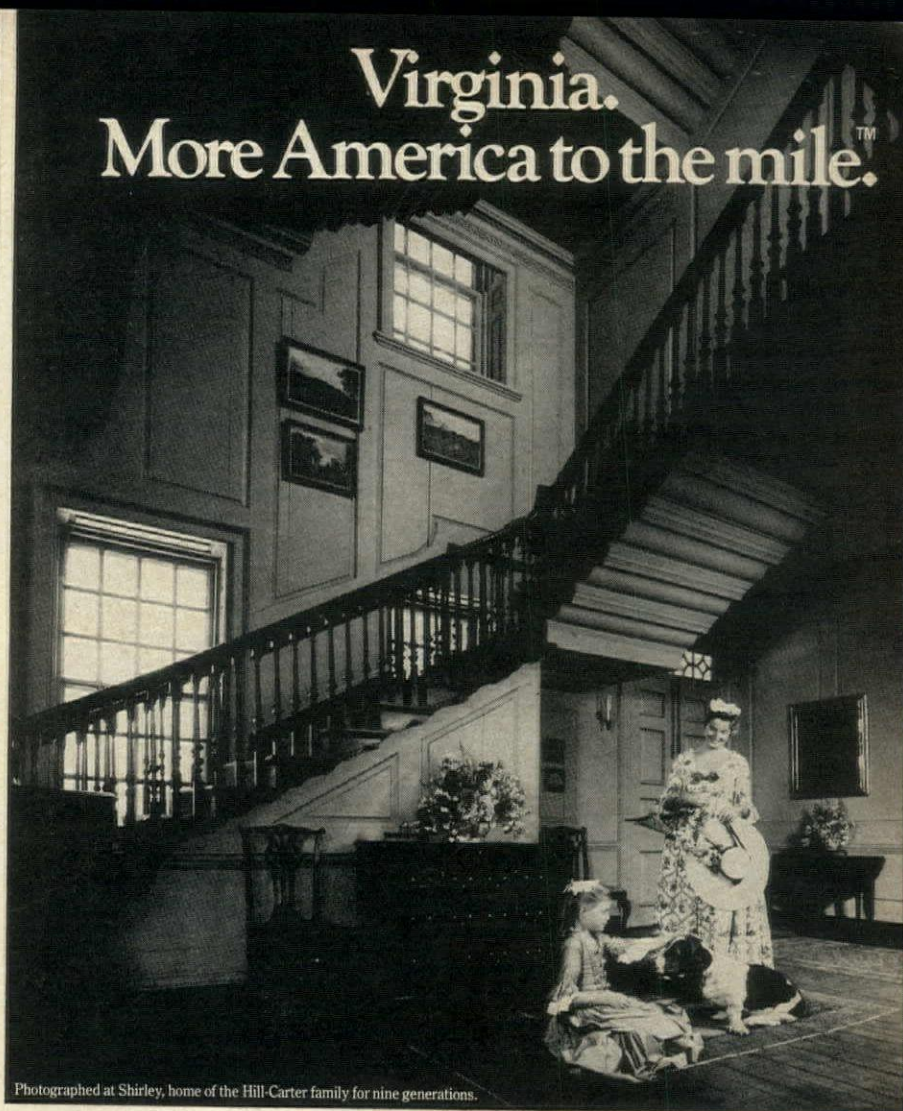
Delta has daily nonstop flights from New York, Chicago, and Los Angeles, subject to fuel supply. ■

BOOKLETS TO HELP YOU DECIDE WHERE TO GO, WHERE TO STAY

To help make your trip to New Orleans memorable and to suggest other rewarding places to include in your trip South, House & Garden will send you any of these colorfully illustrated booklets, free of charge. Just fill out and return the coupon on page 52.

LOUISIANA. A series of six booklets tells how to *See and Savor Louisiana* (1). One gives an overall view of the state; another concentrates on its capital city, Baton Rouge; another on its restored mansions open to the public. Of interest, even if you're not going

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South is the booklet on Louisiana's excellent, distinctive cuisine, with recipes for several local delicacies including Cajun Jambalaya and Chicken Filé Gumbo . . . *New Orleans Is a True Original* (2) is the title of a two booklet packet that details the various guided tours available to the traveler who wants to check this statement out . . . A series of three brochures, under the collective title of *You'll Love New Orleans* (3), provides a listing of places to stay (complete with rates and amenities available), a rundown of the good things in life the state has to offer, and a calendar of events, so you can plan your stay to coincide with whichever turns you on . . . If you want to stay in the old French Quarter (and who doesn't?) you can send for the booklet describing the merits of *The Saint Louis* (4) a brand-new hotel, but modern only in its top-notch facilities—its façade, interior, and furnishings are in complete harmony with New Orleans French Quarter ambiance. Of special interest: The room rates include complimentary breakfast, free parking . . . *The Monteleon Hotel* (5), the largest hotel in the Quarter, has six lounges and restaurants, a penthouse country club complete with swimming pool and putting green. Its brochure includes a map of the entire French Quarter and a guide to its noted restaurants . . . *The Chateau LeMoine Hotel* (6) is yet another central Quarter hotel that successfully combines old-world charm with new-world efficiency—color TV, direct dial phones, outstanding restaurant, swimming pool . . . Just ten minutes from downtown New Orleans are 8 acres of landscaped loveliness, *Longue Vue Gardens* (7), sure to interest anyone who enjoys strolling through gardens ablaze with color.

There is more to Louisiana than New Orleans, and a trip to *Baton Rouge* (8) is well worth anyone's while. Two booklets describe its merits, suggesting what to see, where to stay . . . Not too far from Baton Rouge are *Rosedown Plantation and Gardens* (9). Rose-dawn, one of the great ante-bellum mansions, built in 1835, has been completely restored and decorated with period furnishings. It offers an ingratiating look into a Southland that is no more. The gardens are some of the loveliest in Louisiana . . . *The Shreveport-Bossier Region* (10) of Louisiana has many outstanding attractions, including house tours, gardens open to the public, an outstanding mu-

seum. A whole raft of brochures are available to lure you there, including one that lists hotels and motels in the area.

MISSISSIPPI. The Mississippi Gulf Coast is a great place for a relaxing vacation—lovely stretches of beach, comfortable hotels, excellent facilities for indoor and outdoor sports. You can find out all about it in *Sun's Up on the Mississippi Gulf Coast* (11) . . . For a rundown on the many delights that the entire state offers, send for *Mississippi-History, Heritage, Hospitality* (12), a portfolio of most alluring brochures.

ALABAMA. *Alabama Has It All* (13) exclaims a packet of little books, maps, photographs. It's all there, they say, whatever you're seeking . . . One of the "alls" is a resort community, *The Grand Hotel in Point Clear* (14), the "four-season resort on beautiful Mobile Bay," complete with main house, private cottages, golf course, yacht basin, a wide variety of land and sea sports.

GEORGIA. The 50-page booklet *Georgia Days* (15) is intended to persuade you to visit this interesting state, filled with grand scenery, sparkling seaside resorts, and myriad places of historic interest . . . One of the most popular tourist attractions is Georgia's *Stone Mountain* region (16) and a packet of pamphlets is yours for the asking, complete with map of the area, information on campgrounds, sports facilities, an inn to make your headquarters, the many attractions to visit . . . If your preference lies with the shore resorts, Georgia's Sea Island is one of the greats, and an outstanding place to stay is *The Cloister Hotel* (17), a renowned showspot featuring everything you could possibly want for the sybaritic vacation of a lifetime.

SOUTH CAROLINA. Every state likes to crow a little about its own scenic spectaculars and places of outstanding interest, be they historic, esthetic, or athletic—and South Carolina in its booklet *A Lot of It Looks a Little Like a Foreign Country* (18) points out the various aspects of the state that compare favorably with outstanding spots throughout the world, and, no doubt about it, the state *does* have plenty to offer . . . For a look at the "Old South," of course, there's Charleston with its ante-bellum houses, burst-of-color gardens, and gracious lifestyle. A lit-

Continued on page 50

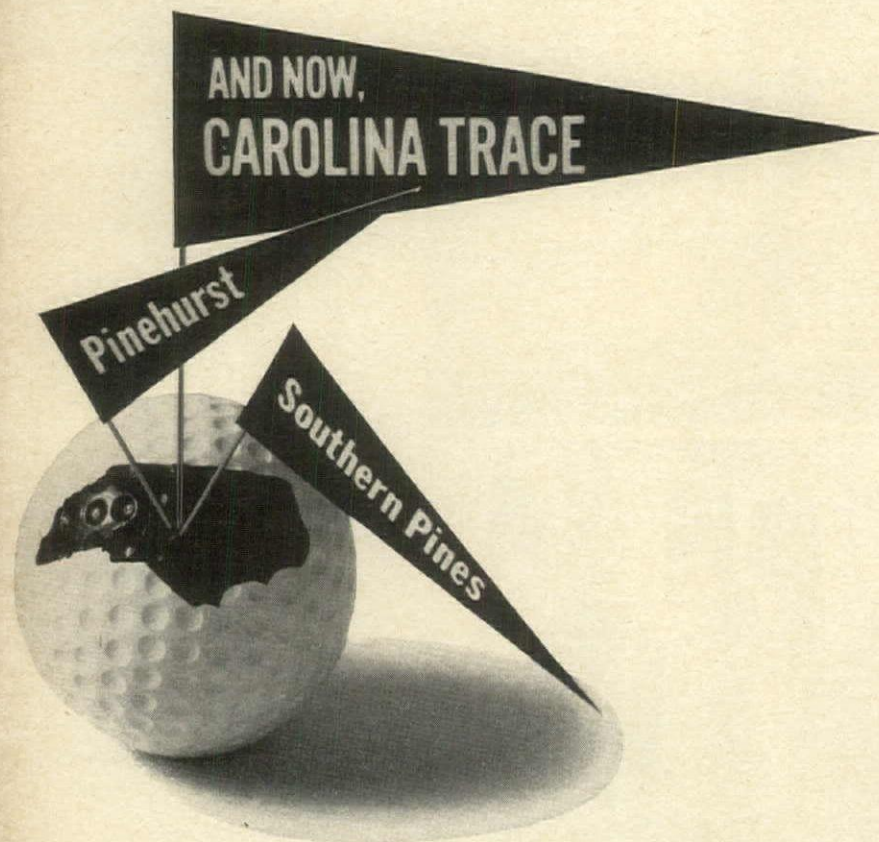
Robert Trent Jones is very choosy about where he builds his golf courses. That's why he picked just one location in the Carolina Sandhills: Carolina Trace. He put 7,000 challenging yards through 1500 acres of lush woods, cool ravines and a 300-acre lake. And the result is a course unequalled in the area, the acknowledged golf capital of the world.

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The entire package for two couples staying in the same condominium is \$75 per person, including transportation to and from the Raleigh-Durham Airport.

For a vacation you won't soon forget, call collect 919/499-5103. Or write Property Management Office, Carolina Trace Golf and Country Club, Post Office Box 2250, Sanford, North Carolina 27330.

CAROLINA TRACE



WHERE TO GO, WHERE TO STAY

continued from preceding page

tle book and an assortment of pamphlets make up a packet *Charleston, City of Charm* (19). Included is a pamphlet outlining the many places of historic importance to be visited, a schedule of events throughout the year, suggestions for great dining in Charleston's many fine restaurants, and, naturally, hotels and motels of outstanding comfort. . . . One of the most noteworthy of these hotels is *The Mills Hyatt House* (20). First opened in 1853, it has been reconstructed and preserved so that it loses none of its pre-war (Civil, that is) charm but maintains the highest level of contemporary efficiency and comfort. . . . A few miles out of Charleston, and well worth the trip, is *Middleton Place Gardens and Plantation Stableyards* (21). This is one of America's oldest landscaped gardens, started in 1741. It features elaborate landscaped terraces, butterfly lakes, camellia allées, and massive plantings of azaleas. The restored stableyard depicts the agricultural activities and life of the 18th- and 19th-century plantation

community. The brochures provide a map of the gardens, a history of the plantation, and a calendar of special events that take place there from time to time.

Hilton Head Island is the great recreational center of South Carolina, offering all the advantages of sun, surf, A-1 sports facilities, and luxurious resort hotels. *A Guide to Vacationing on Hilton Head Island* (22) has a self-explanatory title—where to stay, what to do, what to see, where to dine or shop—even important telephone numbers—and the portfolio answers just about every question you may have about life on the island. . . . *Palmetto Dunes* (23) is a Hilton Head resort and its colorful portfolio extolling every aspect of life there will make you want to hurry on down—or up, as the case may be. It features outstanding golf courses and tennis courts, inn, condominiums for year-round vacation time living. Facilities run the gamut from the most reasonable to most luxurious. . . . Or you may wish to stay at the *Sea Pine Plantation* (24) a whole vacation

The trouble with most family vacations is, you don't know what you're getting into until it's too late.



Most travel leaflets are long on promises. And short on facts. They shout about "7 Fun-Filled Days for the Whole Family." But somehow they never seem to tell you what you really need to know.

The South Carolina Trip Kit, on the other hand, is full of ideas for vacations your family can plan together. And enjoy together.

While you see one of the world's great gardens, for instance, the kids can ride in a mule-drawn wagon. Or milk a cow.

They can take archery or canoeing while you fish. And walk through an animal forest, at the same place you can see a historic museum.

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community with an inn, sports and other recreational facilities, shops, restaurants, the works . . . If you prefer to be right on the ocean front, you might investigate the *Sea Crest Motel* (25) where the non-sportsman can relax and bask in the sun while the golfer tees off happily at a first-rate golf course.

Myrtle Beach is one of America's most famous seaside playgrounds. In addition to the expected sun, sea, and sand, it offers entertainments of all kinds, from the earthiest to the most sophisticated. There's something sure to please every member of your family and it's a particular joy for the children. You can find out about all this in *Myrtle Beach and the Grand Strand* (26) . . . A *Golf Holiday* (27) brochure describes the many package vacations available with special all-expense rates at major hotels—all devised for golfers from the rankest amateur to the next Jack Nicklaus.

NORTH CAROLINA. This state likes to think of itself as "Golf State U.S.A." (28) and anyone who has played any of its numerous courses will know why. The state's series of brochures not only

extols its golf glories but points out its many attractions for fishermen, skiers, campers, lovers of scenic beauty and places of historic interest. Included is a detailed map and an accommodations directory of the entire state . . . *Sand and Pines and Golf of Course* (29) praises the Carolina Sandhills, including the golf course at Carolina Trace, designed by noted golf architect Robert Trent Jones, and the Carolina Trace Country Club with its unique glass-enclosed clubhouse.

The Pinehurst Hotel and Country Club (30) says in its folder that it contains "millions of dollars worth of new distractions." Among the "distractions" are twelve tennis courts, L-shaped heated swimming pool, riding stables with 200 miles of riding trails, nine trap and six skeet ranges, a complete health spa . . . *The Foxfire Golf and Country Club* (31) offers bent grass greens, guest villas along the 18th fairway, an outstanding restaurant. If you want to try the Pinehurst area resorts and are not sure which will best suit your requirements, *PAR (Pinehurst Area Resorts Inc.)* will send you an assortment of brochures.

Continued on next page

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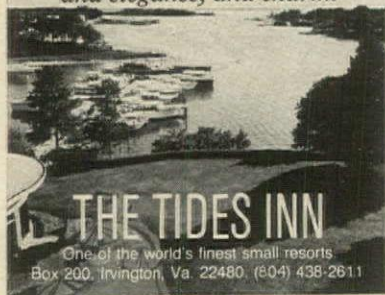
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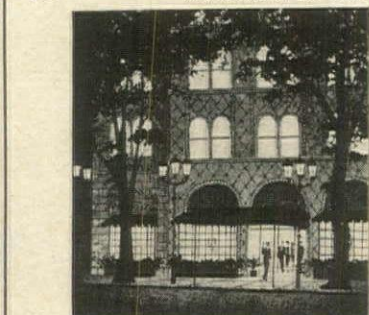
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WHEN WRITING TO THESE HOTELS OR RESORTS FOR LITERATURE OR RESERVATIONS, MENTION HOUSE & GARDEN MAGAZINE.

WHERE TO GO, WHERE TO STAY
continued from preceding page

ment of brochures (32) from which you can select your ideal vacation spot.

TENNESSEE. You might not expect it, but right in the heart of Tennessee, in Gatlinburg, is a year-round popular resort styled in the Swiss manner. If this intrigues you, and it should, you'll find complete details in *Rent a Chalet in the Smokies* (33), which will have you yodeling like an Al-

pleasures to come.

VIRGINIA. Perhaps there are more sights of historical, cultural and visual interest in this state than in any of the other forty-nine. A handsome booklet, simply entitled *Virginia* (34) tells about many of them—Monticello, Jamestown, Williamsburg, Newport News, the beaches, the mountains, the battlefields—as a sentence the cover shyly declares “Virginia is whatever you love.” ■

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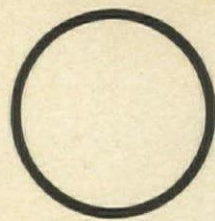
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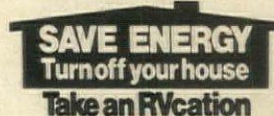


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Continued on page 159

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Yet since 1930, almost half of the 15,000 buildings designated as having architectural and historic significance have been wiped away. Destroyed completely. In the name of progress, whole sections of cities are being carelessly destroyed.

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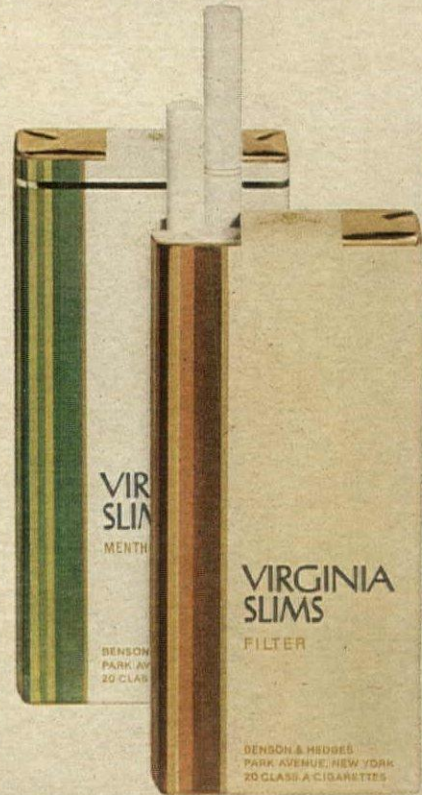
On her cruise from New York to London in 1911, Avis McCoy dared to smoke a cigarette. She got as far as Staten Island.



You've come a long way, baby.

VIRGINIA SLIMS.

With rich Virginia flavor women like



Fashions: Vogue Patterns

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report S

New spring **color** bringing **sunshine** into your life and into your house

Earth, air, and water are subjects of increasing interest and concern. We realize our basic dependence upon fundamental elements; we understand the importance of caring for them. As scientist Dr. Lyall Watson points out in his intriguing new book *Supernature* (Anchor, \$7.95), "An intricate web of interaction connects all life into one vast, self-maintaining system."

Objects in our universe that we perhaps too often take for granted have a vital bearing on our existence. Were the sun to disappear overnight, the earth would be encased by an immense glacier of solid air 23 feet thick. Life would cease. Today we appreciate that sunlight on the skin produces a chemical change that causes vitamin D to be absorbed into the system and that we need this continuous process to stay healthy. "And we now have evidence," Dr. Watson adds, "that the sun's behavior, its eleven-year cycle, the changes it produces in the earth's magnetic field can affect many body functions and the nervous system. It is clear that man is a remarkably sensitive living sundial."

Astrologers have always believed that sun, moon, and planets governed temperament and moods. We all know ourselves how sunshine can influence feeling, joyfulness, happiness, and a sense of well being. Now along come the scientists to support these ideas with substantial facts, turning us into a new breed of sunworshippers, conscious of our need to establish connection with light, air, the outdoors.

This idea, then, is what this issue is all about. Our Sunshine Yellows radiate throughout the pages. They can bring a sunny feeling into rooms that may not catch the real thing, or help you extend a mood of sunshine long after dark. The apartment of Cathy and Alessandro di Montezemolo, page 58, has a permanent glow built in by imaginative decorating.

Architect John Russell Nichols scoops up Florida sunshine and brings it into a three generation house, page 72. He has liberated the family from walls, using open spaces to define the necessary territorial divisions for people who pursue a free and easy, barefoot way of life. Sun bathing is another subject we've been looking into—we mean the nature bathroom. Doesn't it make good sense to move your bath outdoors if you can? A San Francisco doctor bathes in his garden as often as he can, amongst all the fuchsias and camellias, page 88. Of course, if you're not in a suitable climate, you build your nature bathroom indoors instead. Artist Alexandre Wakhevitch created a little tropical island in his New York loft, page 89, surrounding a great bath with masses of greenery.

If writer José Wilson could live her dream she would be out on the sunlit slopes of the California wine country every day enjoying a wine picnic—an experience, she declares, on page 109, to "stroke the senses as well as pamper the palate." Entertaining at home? A golden aura of lemons fills the Wine & Food book, page 101. We give you twenty quick lemon delights, both sweet and savory, all very exciting ways of serving this citrus fruit, rich, of course, in the sunshine vitamin C.

To go back to Dr. Watson: "There is a new awareness that one of our greatest strengths lies in unity with the cosmic community, because life shares a mutual sensitivity to the cosmos, has a common origin, and speaks the same organic language." If we can enjoy a more open dialogue with the sun, introduce this wonderful natural element into our homes more freely, bask in its beneficial effects, we shall obviously have a much richer life.



**"Whatever the season,
this living room
always looks
like the calendar was
turned to April"**

Rooms that color makes more inviting

SUNSHINE AMERICAN STYLE

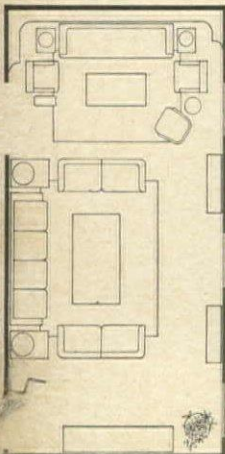
Creating sunlight when the sun isn't shining and bringing the freshness of the country to a city apartment are perfectly possible with sunny colors, airy furniture, summery fabrics, and the imagination that pulls them all together. The radiant rooms on these following pages belong to an American and her Italian husband, Cathy and Alessandro di Montezemolo, who, when they recently went to live in Italy after twenty years in America, took their American decorating point of view right along with them.





“The fresh country look of rustic wicker and an airy furniture arrangement”

The living room is really vast,” says Cathy di Montezemolo [above], “about 50 by 20 feet and 12 feet high. Enormous rooms can be wonderful, but filling them up and, at the same time, keeping them light and airy is often a ticklish problem. Although the apartment in Milan is part of a floor in a very old house, we didn’t want to be feudal or Renaissance or grand. We wanted a *country* look—if it could be come by. So we went to Howard Dilday, a young American decorator who has a studio in Rome, and he said why not? After endless measuring and drawing up of floor plans [the final version, below], he designed the three big sofas, which are almost rustic—all of them wicker, loaded with cushions—to fill the room without looking like monuments. All the fabrics are cotton, daffodilish yellows and greens, and in four different patterns—flowers, butterflies, paisley, and canework. A beautiful mixed

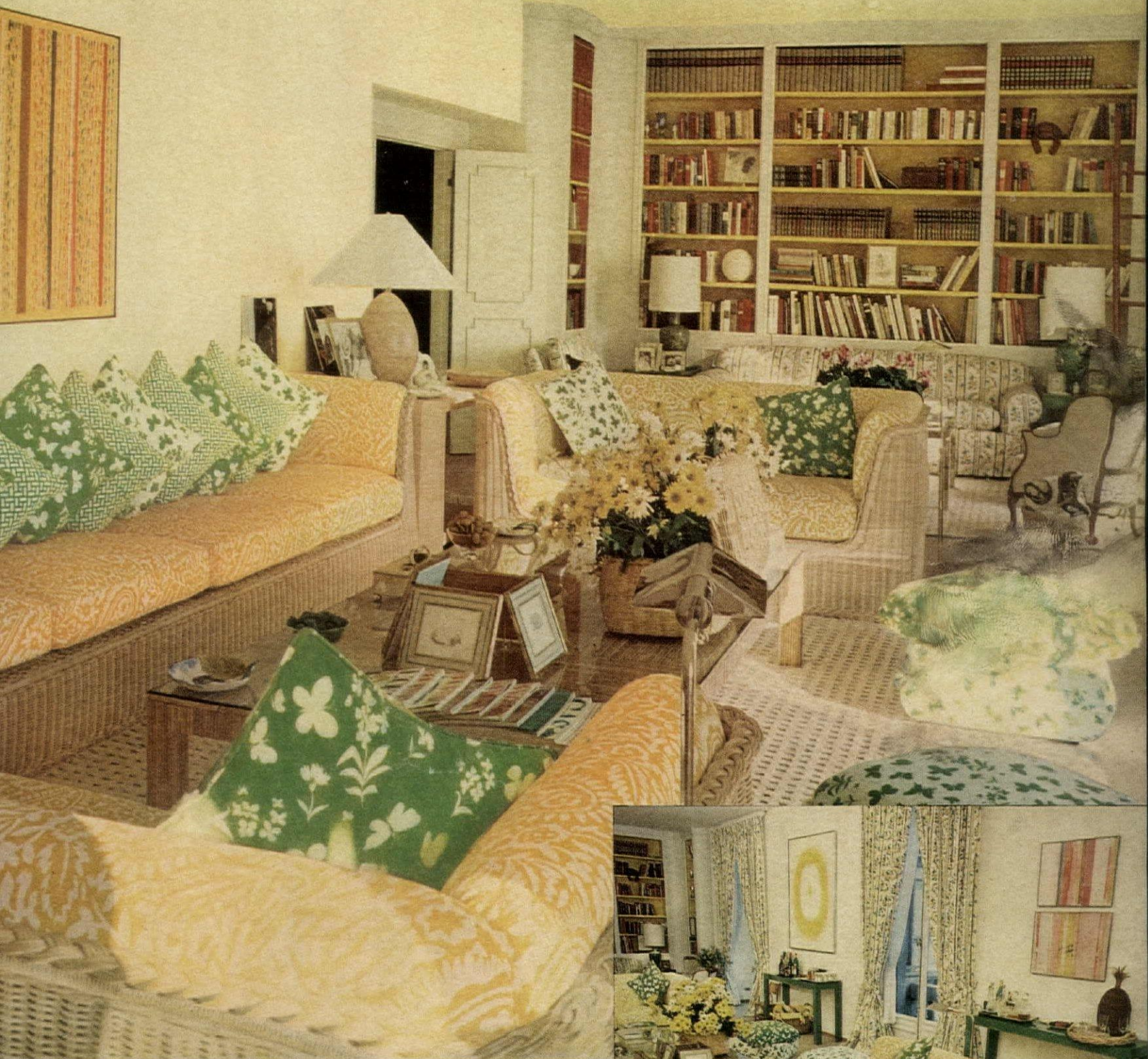


bag. My niece, Robin Morton, got them for us in New York—trans-oceanic decorating works best with someone at both ends. Yellow, of course, was the important color. The apartment overlooks a garden, so there is plenty of room for the sun to find its way in, but even when the mist descends, the yellow fabrics give the haze an incandescent glow.”



SUNSHINE AMERICAN STYLE

**"Yellow and green
country colors
patterned with flowers
and butterflies"**



Pillows, baskets, and bows," says Cathy, "are all over the place. For comfort, usefulness, and dressing things up. The little ceramic tea set [left] is looped up with ceramic bows, and some of the baskets—this one's for yarn—have linings like inside slipcovers that tie on with bows. When they get dusty, they go right into the washer. My husband can take bows or leave them, but he loves them. [Alessandro is both an Italian marchese and a hard-working businessman; Cathy is a New Yorker and the European editor for an American magazine.] The sunburst between the windows is by Thomas Stokes, the gouaches over one of the green walls are by Toti Scialoja, and that's a Piero Dorazio over the big yellow sofa. The far wall of the room we call the library. It has no fourth wall, of course, but scads of books."



SUNSHINE AMERICAN STYLE

"The whole dining room is a kind of garden"



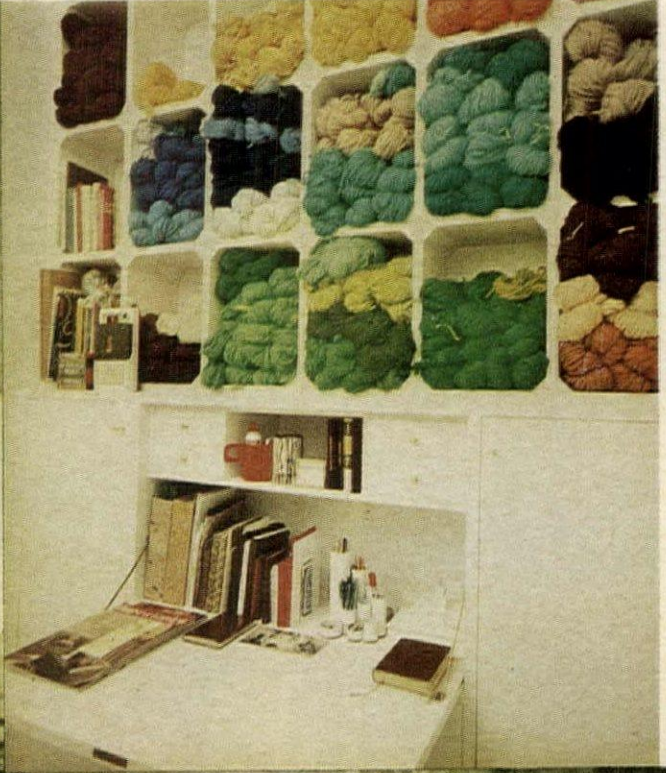
Lots of flowers in the dining room, lots of yellow. For dinner, flowered tablecloths, for lunch, gingham cloths—plaids put together in four pie-shaped pieces in different colors. They look like quilts without the padding. The flowered wallpaper and curtains are twins—made by Woodson and called *Carolina*—and are not only *identical* twins but wonderful stand-ins for a garden, which we don't have. Real flowers we have to buy. After considerable cultivation, the flower vendor down the street has decided that we're kindred souls, and I'm right there on the curb when he pulls up with his cart. He brings us just-in-bloom things, and for the dining table, they go into baskets and clay pots, with a few faïence vegetables for company. Some of the china and glass we've had for years, some of it is new. The service plates [the dinner setting] are made of straw, and sometimes the bread sticks—these are *grissini*, slim as reeds—are tied up in ribbons and bows. Everything around here that can wear a bow, wears one. The table and chairs are English, quite old. But our favorite things in the room are new—the two bamboo and cane cabinets that were made to order, right here, by Cavagnat. They look a bit like old English porter chairs, but instead of porters they hold shelves for a collection of faïence and porcelain. A hodgepodge, but it's pretty, and we use everything." (For some of Cathy di Montezemolo's menus and recipes, turn to page 106.)







This is our bedroom [left, right and bottom], a lovely place to wake up and go to bed in or just *be* in. All yellow and green and mostly gingham curtains, upholstery. It's an old-fashioned, down-to-earth fabric, but it's about any color you want, it's tough, and it doesn't cost a million dollars. So as not to impede the sun, the glass curtains are sheer cotton voile with a very white-on-white pattern. Like frost. The big desk in front of one of the windows is designed by Howard Dilday and is made of wicker and a kind of white plastic that's smooth and cleanable. So cleanable that the tables on each side of the bed are in it. They're catchalls. So is the room [below] called my studio, which is a precious name since it's about as big as a minute and looks like a yarn store. I'm a compulsive needlepointer. Stitching relaxes me, and I go through yarn so fast I have to buy a bolt. So, to store it, that little desk and cubbyhole thing was made, and I sit and



all those ravishing colors then put them together on my head, then on canvas. They're all mine, for as long as I want, worse, and I like green. It goes like lightning. It's wonderful for rugs. The room has a terrace we love, and we sit out at night and soak in the serenity. By day, it's I sit and stitch and the little girls from school next-door visit it up in the garden at night. They're a little bit like the flower beds, but as pretty. And it's very nice to have them around, if only to see. Even when the garden is empty and quiet, it's just as much pleasure as we had planted it out.

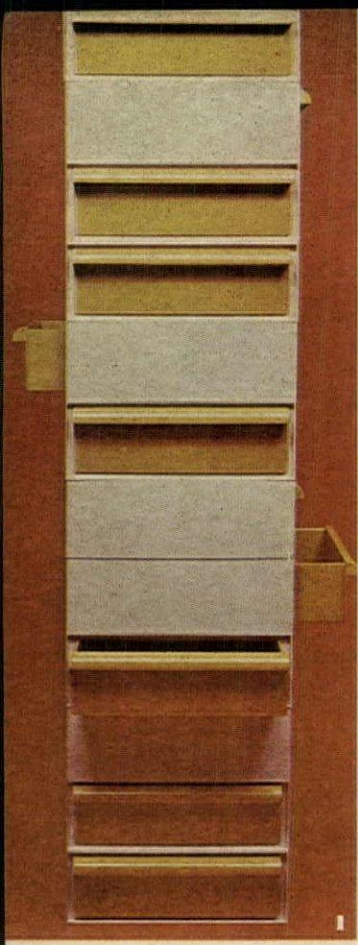
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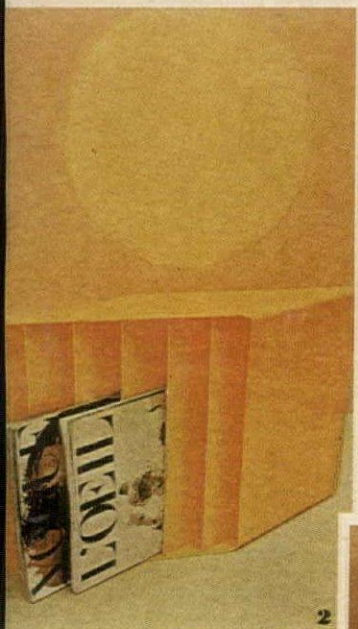
SUNSHINE AMERICAN STYLE
 "A room full of gingham
 for a real country look"



Two of the chairs in the bedroom are Louis Seize, but just like the American slipper chairs, they wear gingham, and wear it well. The carpeting is sisal, practical, although it can stand a bit of dressing up, which is done with what Alessandro calls my 'pictures,' the little gros point rugs. There's one on each side of the bed, and my newest and most favorite is there by the yarn basket [left]. Those are tulips, incidentally. The drawings are framed Christmas cards that Henry Koehler—he did the portrait of me in the living room—draws each year and sends to his friends. They're lovely—like finding an angel in the mailbox."



1



2



3

Let the sun pour in with House & Garden's six Sunshine Yellows! There are two brilliants, Chrome Yellow for depth, Sun Yellow for warmth; a clear and pungent Pineapple; and Pure Cream, white with just enough buttery yellow to make it rich. Creamy Apricot is the color of dawn; and Shell, as delicate as a petal. In fabrics and floorcoverings, kitchen equipment to furniture—it's a range of colors that lightens and brightens everything naturally. **1** It's a stacking drawer system of clean white molded plastic cases that connect to each other with small plastic pegs. No slipping! Drawer fronts are Chrome Yellow and each case has 1, 3, or 5 drawers. Designed by Simon Fussel for *Bey-Sun Yellow*

THE DECORATING ZEST

lerian. **2** Magazine rack in Chrome Yellow plastic slants to one side for wall hanging or placement on a floor or table. Partitions are removable so that even the thickest, bulkiest publication fits neatly. From Seabon. **3** All polished aluminum with Pineapple baked enamel finish, the Pantastic Skillet by Hamilton Beach has a Duralon III no-stick interior, removable legs and is completely immersible for thorough cleaning. Lid tilts two ways and has steam vents that open and close. The kitchen, *above*, *Pure Cream*

is filled with the light reflected from cabinets and countertops of Chrome Yellow. They are made from a plastic laminate that shines mirror bright. More shine and gloss comes from the chrome edging around the refrigerator and the stainless steel sink and in the built-in cooktop. Flat black ceiling and floor accent and at the same time absorb the depth of color in the kitchen. Kitchen was designed for a house in Italy by George Coslin; the cabinets, countertops, and plastic surfacing are by Dada

Pineapple



12 Diamonds of rich rust pattern a background of Creamy Apricot. "Saddle #2" is all wool, hand woven in India, and measures 5-by-7-foot long. By Saxony. **13** Bamboo detailing edges the doors of a curio cabinet measuring 72 inches tall. In two sections, the top has an interior light and both parts have glass shelves. The whole piece is Pure Creamy Apricot

Shell

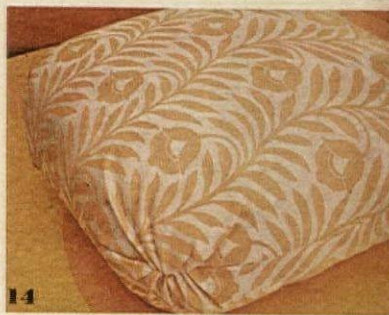
Cream antiqued to the color of the yellow of fresh, spring bamboo. By American of Martinsville. **14** Polished cotton fabric with oversized flowers that hang from growing, leafy stems. "Lara" in Creamy Apricot by Laurence Handprints. There's a matching wallcovering for it, too. **15** An absolutely perfect chair upholstered in Creamy Apricot velvet—perfect for a reading chair in a quiet bedroom. By Shaw. **16** In bright Chrome Yellow the Milano scale from Borg has a simple positive zero adjustment and it's exclusively guaranteed to last as long as you do! Paint the walls and ceiling with pure sunlight by painting with Pure Cream cut with one half white. The effect of natural light, soft and diffused, is to open this living room, *above and top left*, and give it a sense of great space. Built-in banquette sofas, wicker ottomans, chair, and all

the pillows are covered with a heavy cotton twill designed by Pierre Cardin for Hinson in white with Sun Yellow, Creamy Apricot, pink, lavender. Pure Cream carpeting by Downs on bases of banquettes. Wool rug of woven animals on a pale cream ground by Rosecore. Old-fashioned, natural-toned wicker contrasts with the vibrantly modern tables—both by Albrizzi. Sparking everything else is the painting by Ray Parker at the Fischbach Gallery. Cashew lacquered ribbon table from Charles R. Gracie & Sons; wicker furniture, Luten, Clarey, Stern; vertical blinds by Thru-Vu; Sherwin-Williams paint. For shopping information, see page 156.

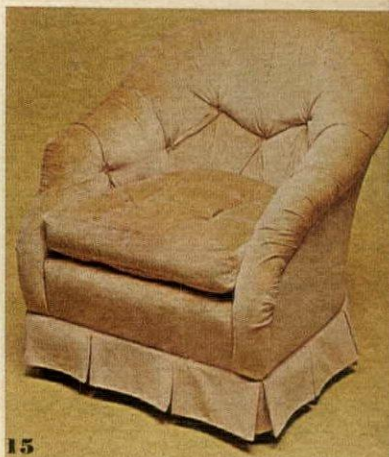
Chrome Yellow



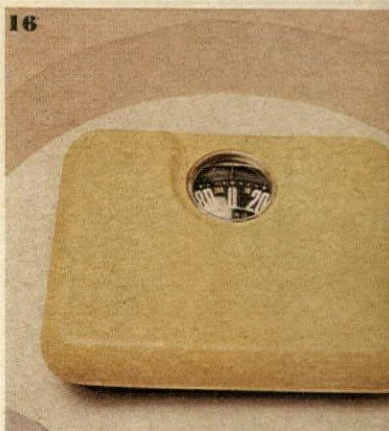
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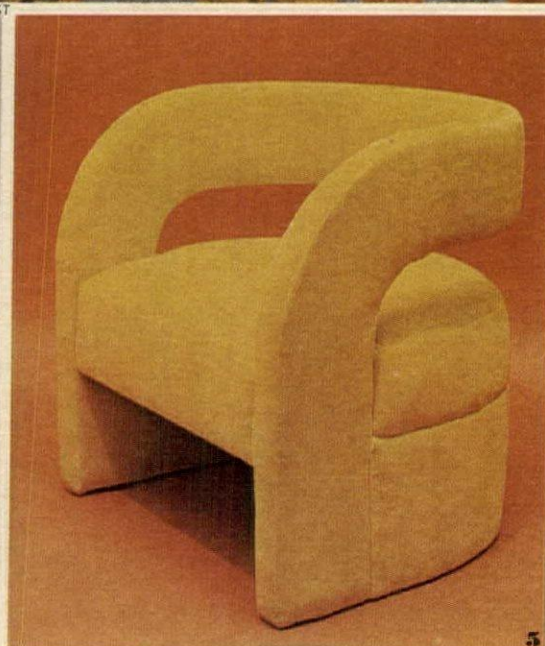
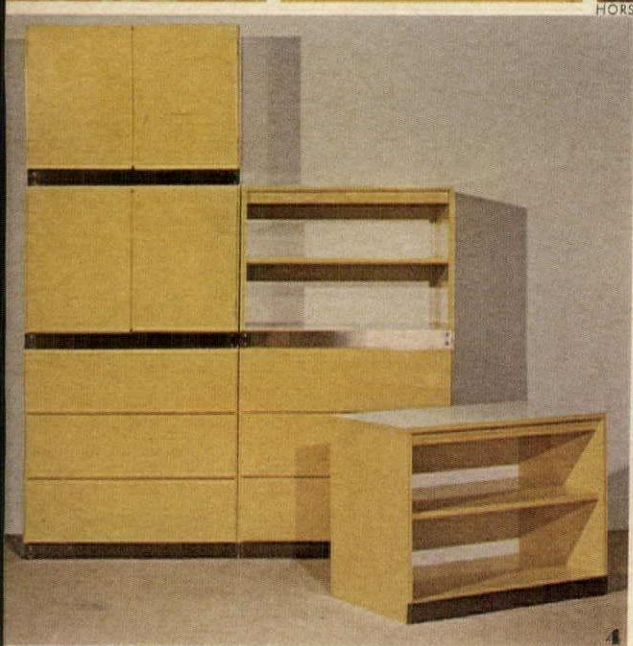
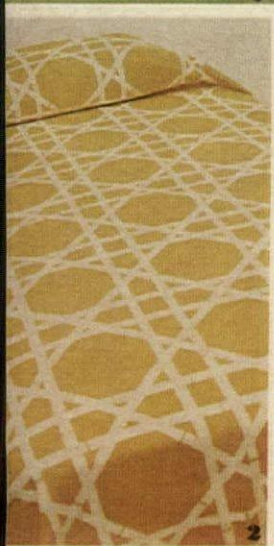


15



16

TOM YEE



SUNSHINE YELLOWS FOR BRIGHT IDEAS

Pineapple serge upholstery, **1**, covers a high-backed armchair. Then it is tufted and buttoned all over its seat and back. By Hickory Chair. **2** White bamboo lattice pattern boldly printed on a Chrome Yellow ground. "Mandalay" cotton bedspread by Bates. There are matching pinch pleated curtains for it, too. **3** Chrome Yellow Italian linen, plaid and solid, for a tablecloth and six napkins bordered with white. From Pratesi. **4** There are 2- and 3-drawer

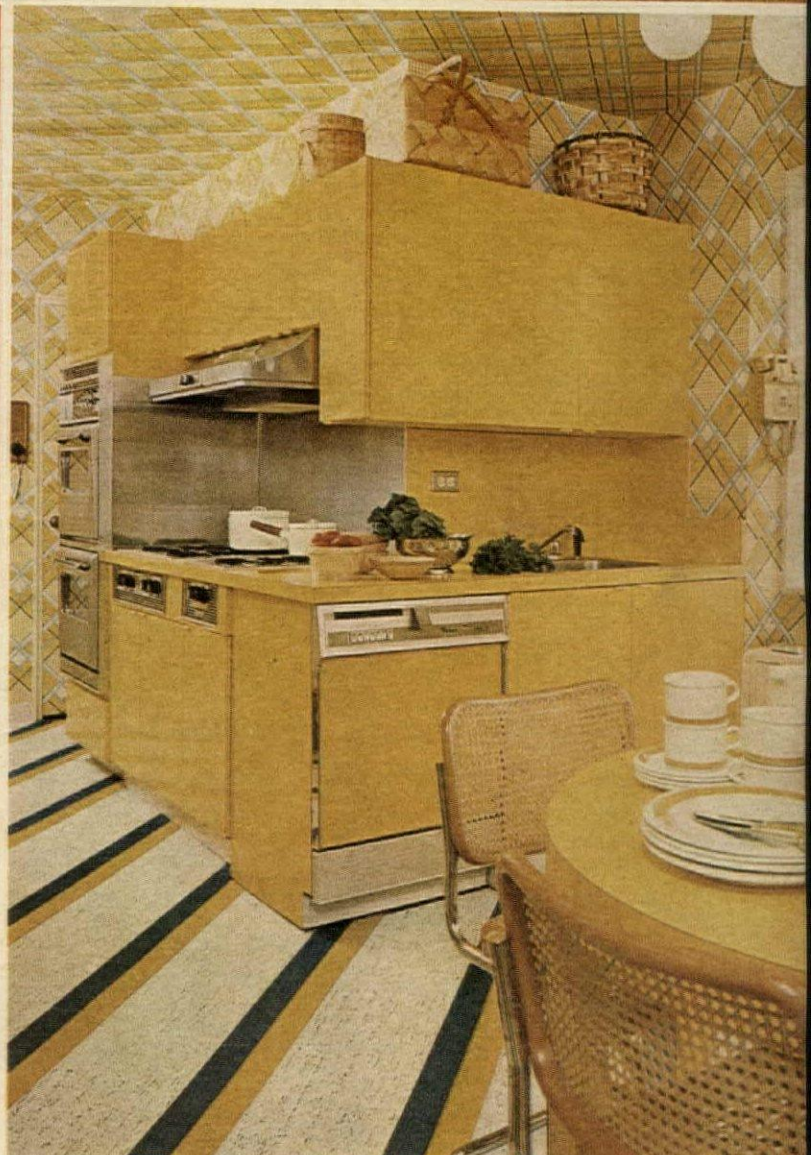
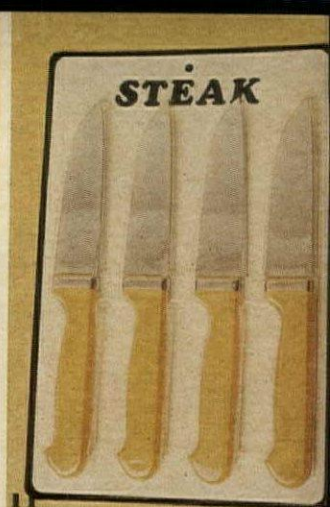
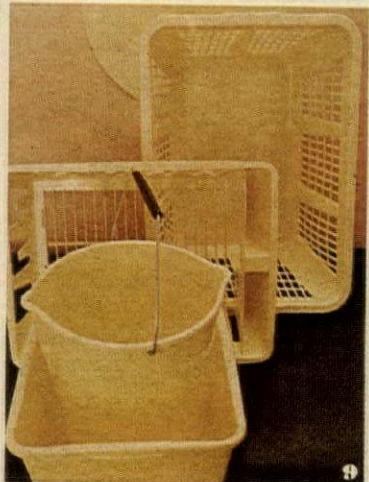
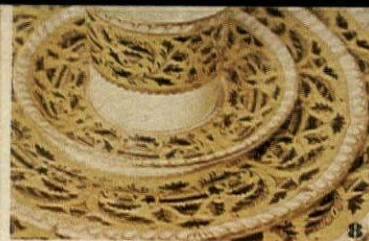
units and an open shelf section of this stacking wall system. It's made of Sun Yellow Micarta laminate and base of each section is faced in brushed chrome. By Bassett. **5** Curves and right angles of Sun Yellow velvet give this chair a wonderful open sculptured look. Designed by Kirk White for Directional. **6** Pairs of wide diagonal brush strokes in Chrome Yellow on white patent dance their way down "Carioca" vinyl wallcovering. Companion fabric is waiting to join in. By Quadrille. **7** Five pieces of Chrome Yellow Descoware cookware of porcelainized cast iron. Natural wood handles resist water and have copper hanging rings. All are flat bottomed

to make full contact with gas or electric range. *right and opposite page top left:* Living room small gatehouse in rural New Jersey filled with warmth and radiance of Sunshine Yellows all long. Rough planking floor was smoothed by glass coat upon coat of Chrome Yellow paint over it. tique rugs and handmade quilts give pattern texture. Lemon colored sofa is covered with a ro linen tweed. Armchairs are done in a Chrome low cotton and linen with animal prints. Room signed by Mrs. Henry Parish II of Parish-Hac

Sun Yellow

Pure Cream

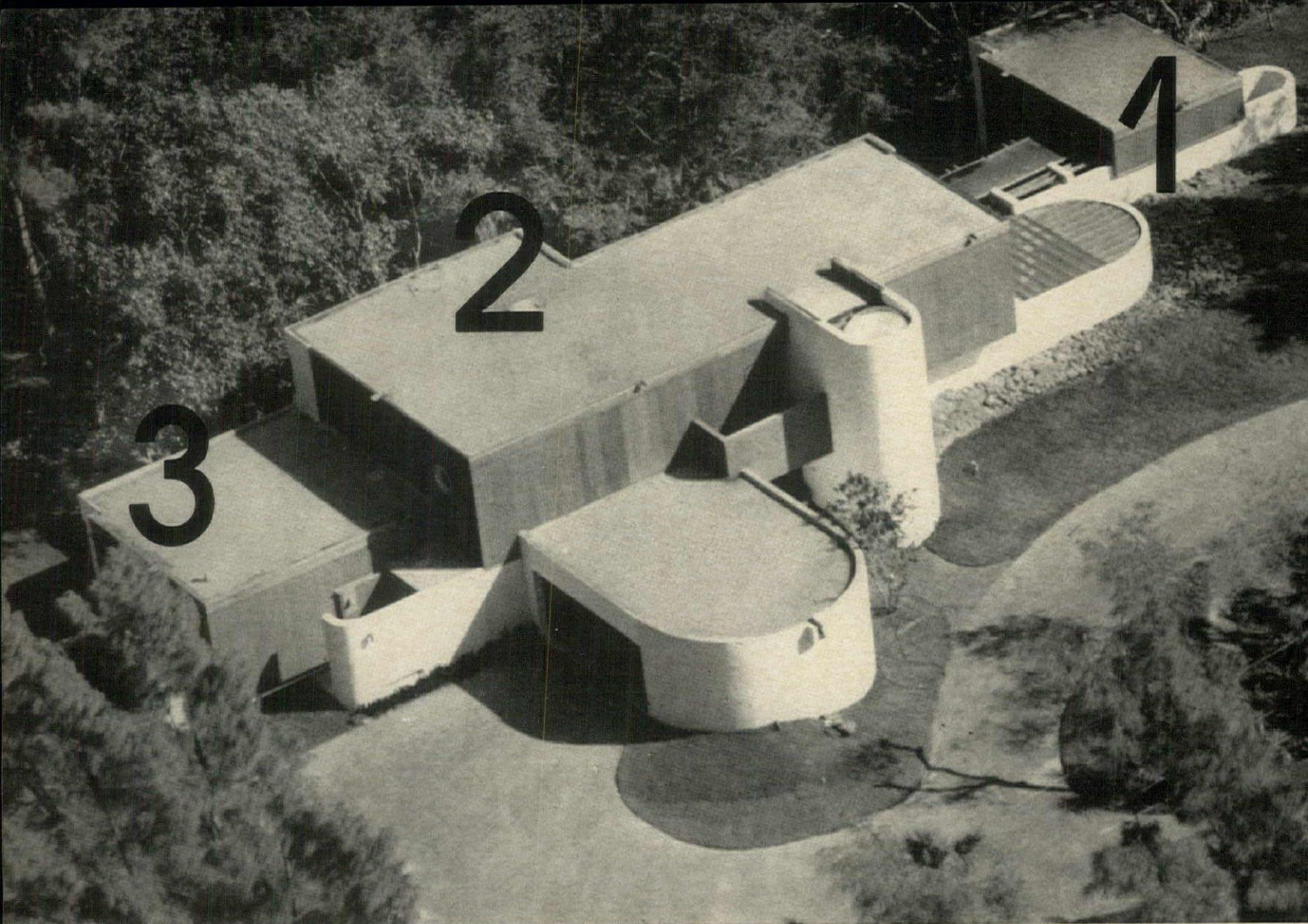
Pineapple



...e Yellow with small black flowers, **8**, in fine
...china. It's "Pompeii" by Royal Crown Derby.
...I bet your kitchen trusty-faithfuls never ever
...like this! Dishpan, bucket, laundry basket,
...ish drainer all in Pineapple and all in sturdy
... By Rubbermaid. **10** A heart-shaped chair
...e Queen of Hearts has a cane paneled back
...seat cushion covered with bright white flowers
...Sun Yellow ground. The whole chair is painted
...Pineapple. By Vogue Rattan. **11** Steak knives
...four to a package with dishwasher proof Sun
...plastic handles. The knives match flatware
...comes packaged in 5 piece place settings. At

Bonniers. **12** The sun at your feet—"Cover Story"
Sun Yellow carpeting of Antron nylon from Phila-
delphia. **13** Rough textured Haitian cotton in Pine-
apple covers this love seat right down to its four
ball feet. The cushions are deep sink ones for real
luxury. **14** Five drawered chest is finished in Sun
Yellow striped with white. Handles of brass and
the base is all carved. Both the love seat and the
chest are by Tomlinson of High Point. **15** All wool
Mexican kilim with a ground of Chrome Yellow
deepened with earthy browns. By Gotham. For
shopping information please turn to page 156.

Directly above: A kitchen alive with plaids and
stripes of Sunshine Yellows teamed with blue and
white. Walls and ceiling are covered with a plaid
vinyl wallcovering that is a combination of Sun
Yellow and Pineapple with Space Blue and white.
Sun Yellow and Space Blue alternating stripes radi-
ate from the working area of the kitchen outward
across a floor of 12 inch travertine vinyl squares.
The cabinets, which were originally plain white,
were simply sprayed bright Sun Yellow to give the
kitchen a lift and more natural light. White ename-
on-steel cookware from Peter Breck; white china by
Laufer. Kitchen designed by Michael de Santis.

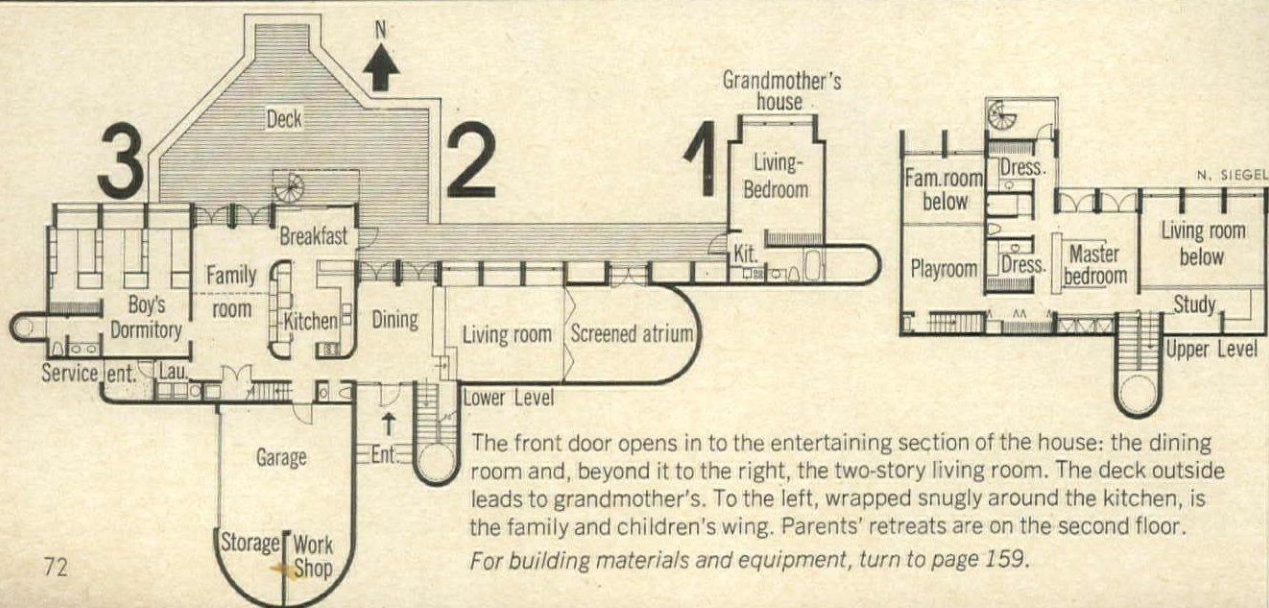


How to build a house for three

Behind the solid sculptural sweep of gray redwood and white sprayed stucco is a surprisingly sunny-side-up family house that keeps three generations happily together. The house is built on an acre at the edge of a subtropical knoll dense with ferns, palmettos, and scrub oaks full of bromeliads and tiny native orchids. Living is free, barefoot, and full of activity for those who live here: A successful young lawyer, his wife, their three school-aged sons, and a maternal grandmother who pursues a full-time banking career. Obviously the house had to be designed for great flexibility, so everyone can work, romp, relax—or escape—without trampling on one another's freedoms. Architect John Russell Nichols created the necessary territorial divisions, not with walls that confine, but with distinct open spaces ingeniously planned to unfold into one another, so that however privately occupied all might be, nobody feels isolated.

1 grandmother's house

Senior family rank entitled grandmother to an entire efficiency apartment exclusively her own—not counting a certain three boys who are frequent visitors. It consists of a bed-sitting room with a no-

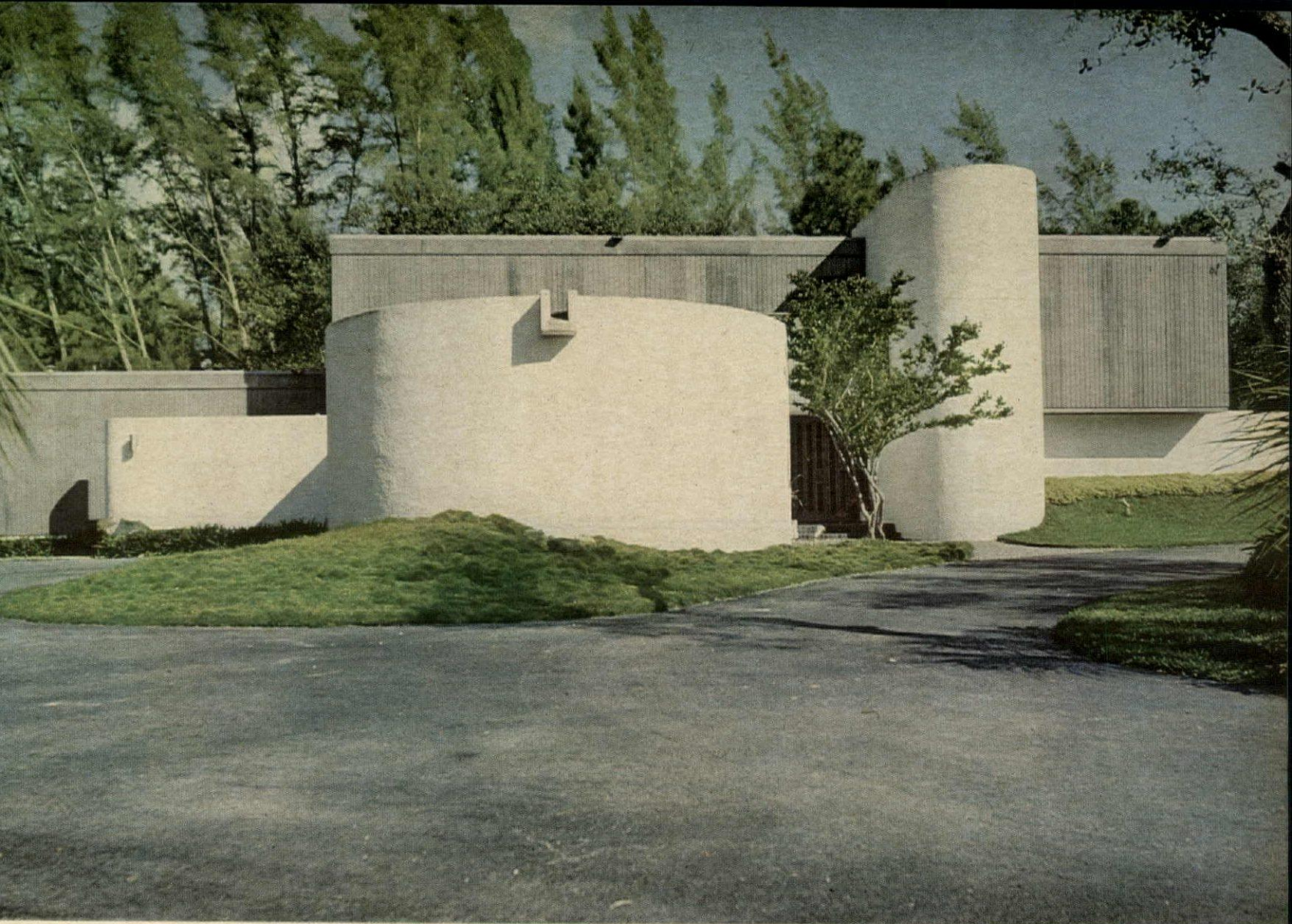


The front door opens in to the entertaining section of the house: the dining room and, beyond it to the right, the two-story living room. The deck outside leads to grandmother's. To the left, wrapped snugly around the kitchen, is the family and children's wing. Parents' retreats are on the second floor.

For building materials and equipment, turn to page 159.



ward-facing glass wall (if the palmettos were any near they'd be growing through the rug), a tiny kitchen, and a balcony that opens luxuriously on to its own private atrium filled with exotic growing things. The f



generations on a one-acre lot

ure is flexible and simple: a a that's really a cleverly houflaged bed with a trun- a wall of cabinets with a up table, and an old walnut net. "Mother has dragged t piano with her all over the .," says her daughter, "it's love of her life."

entertaining center

owners were shocked when y first saw John Nichols's del for their house: "It ked nothing like the steep- f shake and stone house had envisioned."

"That kind of house just n't match up with their life- e," says John, "so I took the mble of designing one that I ight would. Gradually they y the exciting spatial inter- ons that were going on, and lized that trading expensive erior materials for more en and flexible space was a

good bargain. The house looks, feels, and 'lives' much bigger than its actual square footage."

A prime example of these spatial interactions is the central entertaining section, which consists of the dining room, liv-



ing room, atrium, and study-balcony. The dining room doubles as entrance hall ("we can think of nothing more useless than a whole room just for the front door," say the owners). Three steps down is the living room with its glass wall 20 feet high that only barely divides the indoors from the

Rousseau-esque jungle beyond. In fact the indoors and out mingle rather amicably in a small screened courtyard and atrium separated from the living room proper only by folding glass doors that are usually open anyway. "Since we wanted to exploit those glass walls as much as possible," says John Nichols, "the deck overhangs are not supported by conventional pillars, but are suspended from the second-story by unobtrusive cables." Jog in ceiling above long black Naugahyde sofa is the bottom of the study-balcony that overlooks the living room—and shares its jungly view.

3 children's country

"Since we wanted a living room that would not be a runway for small boys," says their mother, the boys' room had to be inviting, well-equipped, and in

the opposite direction. So John Nichols put the enticing dormitory-playroom just off the family room (which the boys share with their parents). The dormitory has its own skylit sunken shower that doubles as a tub—and is "so much fun we can't get the boys out," says their father. Here the glass wall facing the palmetto grove has been divided into three mini-rooms, each a self-sufficient module of privacy packed with goodies any boy could dig. And lest there be any confusion as to which is whose, each compartment is unmistakably labeled in big wooden letters painted bright red.





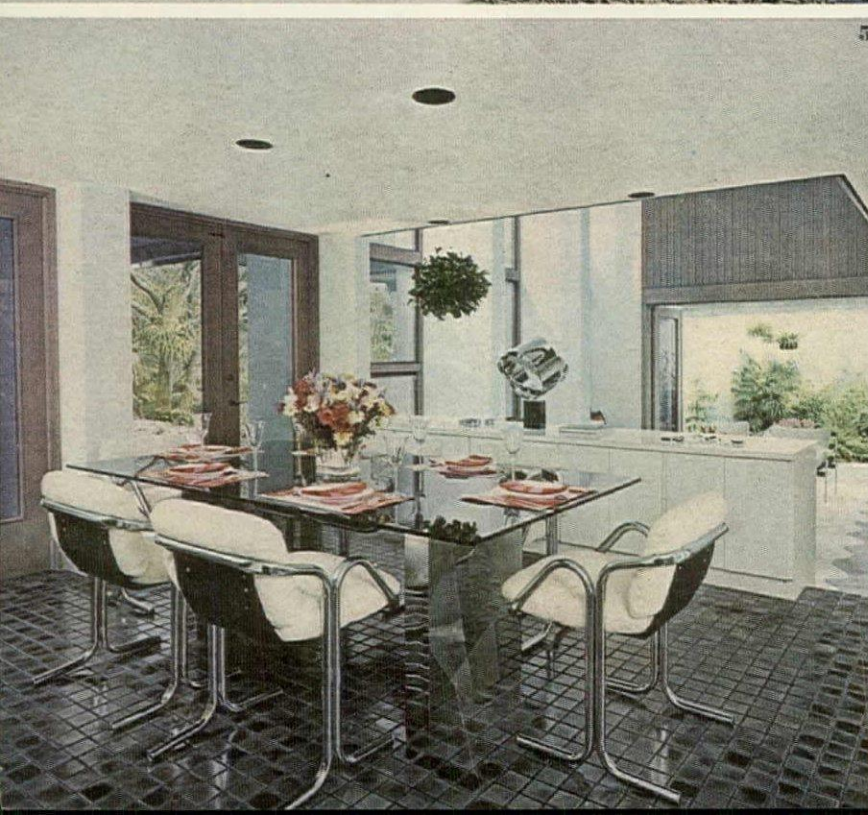
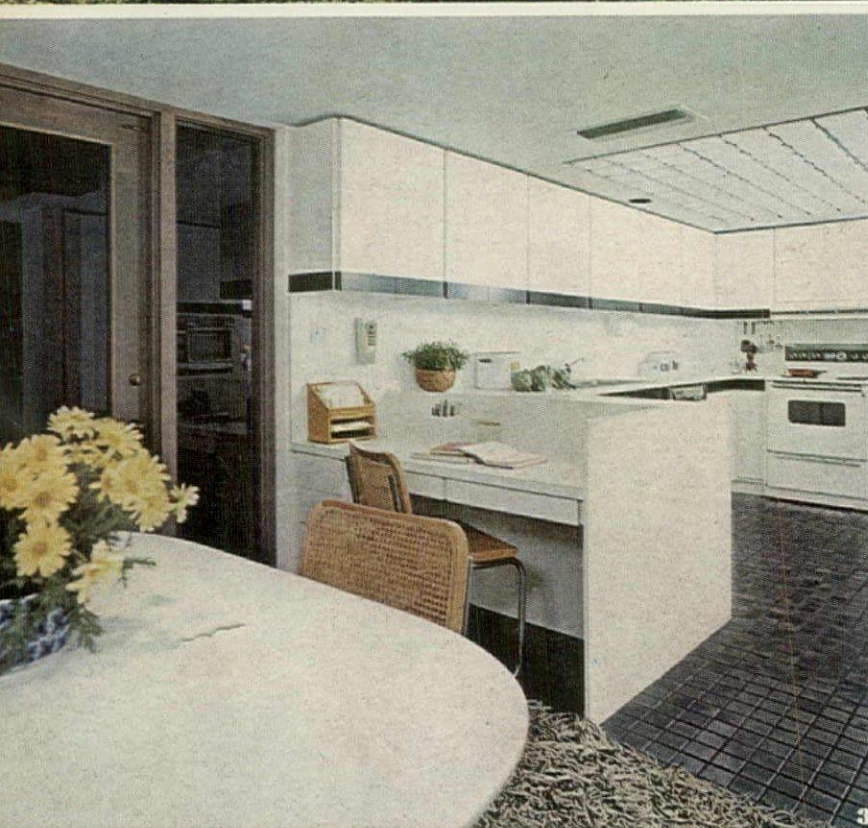
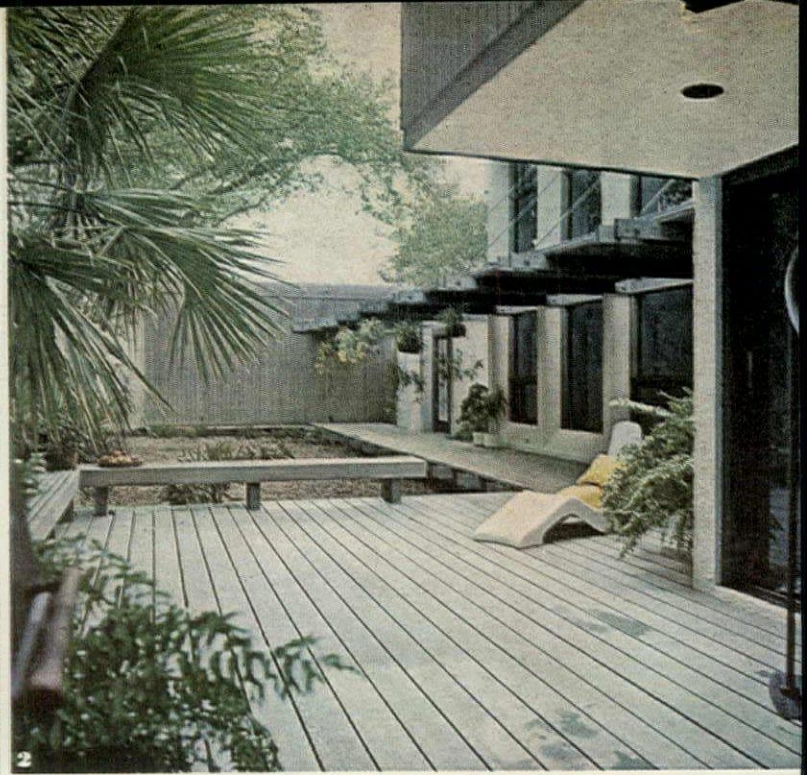
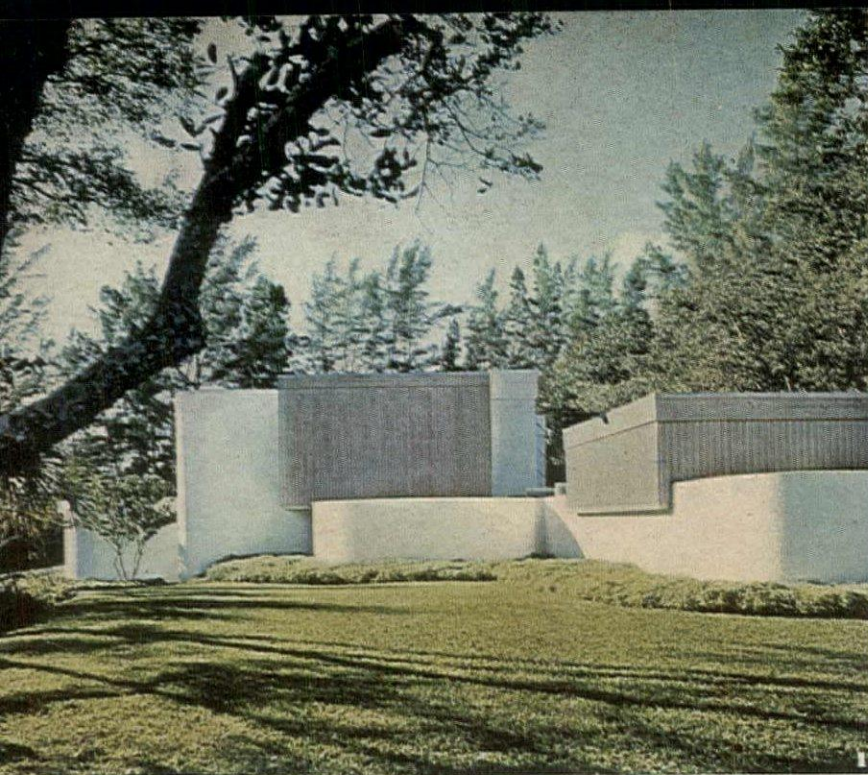
TOM YEE

A three-generation house living next to nature

Almost anywhere you sit in the two story living and dining room, *opposite page and below right*, you are looking either at the outdoors itself or the atrium, *above*, a private mini-jungle through which ambles a family of ceramic quails made by the family's other grandmother. The atrium and all the planting were designed by Bruce Howard. "We were very careful about getting the house onto the site without destroying the surrounding growth," says John Nichols. "We wrapped the deck around the trees and rocks rather than remove anything." Decorator Jeffrey Howard (he and the landscaper are brothers) kept the colors neutral and the furniture sparse, and used materials planned for upkeep as easy as on a sailing ship: floors paved with gleaming black ceramic tiles, built-in Formica cabinets, furniture of metal or glass, with plenty of wipable Naugahyde upholstery. In the white Formica cabinet that separates the living room from the dining room is the music system. Its speakers, concealed behind the mirrored facing of the window banquettes, are angled down to bounce sound off the floor. On the dining room side of the white Formica cabinet there is storage for china, glass, and silver. The steel sculpture, the painting above the sofa, and the tapestry on the dining room wall are all by Sebastian Trovato.







5 A three-generation house

space-stretching ideas

The heart of the house, 1, is the kitchen, 3 and 4, an efficient all-weather galley under whose light-up plastic ceiling anything can be prepared from 20-second micro-zapped hotdogs to fancy dinners—the latter served around the corner on the steel and glass dining table, 5. The family's favorite meal is cooked on a gas grill set up on the deck, 2: turkey smoked over smoldering hickory chips and fresh-cut tomatoes from the lime tree in the yard. The togetherness room is the two-story L-shaped family room, 8, shaggly carpeted and furnished with huge, squishy Naugahyde covered chairs and ottomans that face a wall of books and TV. The graphic wall hanging above them is the owners' masterpiece: thin wood strips braced to make frames, glued-on brown paper for stability, and a smashing Marimekko fabric stapled around. Overlooking the family room is the "playloft," a broad balcony furnished principally with a pool table. In the master bedroom, 6, the big bed appears to float from the Formica partition whose reverse side is used for storage. "There's not a bit of wasted space in the whole house," say the owners. "John Nichols put every inch to good use."



6



7



TOM YEE



9

10

and this partition are his and hers dressing rooms with lavatories: share the central shower. The bedroom's wall of glass doors gives on upstairs deck, a vantage point from which the owners can survey at they rule. On the narrow balcony, 10, overlooking the living room, sofa broad enough to sleep on—for solitary reading or the occasional night guest. In the balcony's study corner, a white Formica desk ded for working at home—not isolated from the household, but com- pletely above it all. The boys' dormitory, 7 and 9, has been divided into completely private cubicles, each packed with drawers, shelves, a desk, toy bins, and a desk that serves equally well for Scott's and Todd's work or three-year-old Drew's finger painting. The bunk beds (three so everyone can have a guest over on the same night) are attrac- and simply made up with snappy red-white-blue striped sheets and blanket folded neatly at the foot end. Across from the cubicles is a common play area inhabited by the hamster family: Powder Puff her eleven-child brood, and their father, a furry Teddy-Bear hamster, sitting, exhausted, in a nearby cage. A step away is the boys' bath.



how good are your QUICK

In our fast-paced life today, decisions are required almost every minute. Do you find you make the right decisions most of the time? Or do you find you look back and think you could have done better? How well you reason out a situation depends on your ability to handle your own instant emotional reaction. You'll feel happier in the long run if your decision is not only satisfying to you but makes other people feel good as well. This test takes you through twenty common situations, all open to strong emotional reaction. Check the answer closest to the way you'd react. To find out more about your talent for making good decisions, turn the magazine upside down. Compare your results against the correct answers and see how well you did.

EDITOR'S NOTE: Dr. Syvil Marquit, director of Psychological Associates, Miami, Fla., has been a practicing psychologist for over twenty years. He is an active speaker and teacher on nonverbal communication. Marilyn Lane, a writer and journalist, has collaborated with Dr. Marquit on a number of psychological tests, aimed at making people understand their unconscious actions and motivations better.

1 Grocery shopping, you are attracted to a display of merchandise as you enter the supermarket. You decide:

- (a) To resist the impulse because the item is not on your list.
- ✓ (b) It's a sale, you'll take one.
- (c) The store has overbought that item, what's wrong with it.

2 The wife of a famous sports figure is on a talk show. She tells how wonderful their life is together. You think:

- (a) What a wonderful life they have.
- ✓ (b) Travel, personal appearances, separations, and the fans must make their life pretty difficult.
- (c) She's helping to promote her husband.

3 Your husband is being transferred to another office in another state. The company is providing you with a house; you've got to furnish it. You decide:

- (a) To travel with everything you own and make it work there despite the different climate and environment.
- (b) To draw out each room on graph paper then measure appropriate furniture to make sure it will fit. Sell pieces that won't work.
- ✓ (c) To ship all your favorite things you couldn't live without and decide to arrange everything when you get there.

4 Your family doctor insists you need a vacation right away. The timing couldn't be worse. Your reaction:

- (a) Maybe weekends away will do just as well.
- ✓ (b) Your doctor knows you best. You'd better go.
- (c) You know yourself better than anybody. It's not the moment to go, but you will work on the idea and go later.

5 A TV commercial tells you 7 out of 10 doctors prefer this brand above all others. You think:

- (a) If doctors tested this brand, it must be good.
- (b) I'll compare that brand with the one I'm now using to see which is better for me.
- ✓ (c) What doctors, where? How many were questioned? What other brands compared? Who paid for the tests?

6 Your birthday is approaching and you know it's likely your husband will let the date pass by through his fullness. You:

- ✓ (a) Organize a party or buy theatre tickets to remind him in plenty of time of the date and sit back and wait for a super party.
- (b) Decide to let the date go by without fanfare.
- (c) Ask another member of the family, friend, to point out the date and see what happens.

7 You've planned a hollandaise for the asparagus as an open appetizer for an important dinner party. It's wrong at the last minute. You:

- (a) Keep everyone waiting while you do it.
- ✓ (b) Serve the asparagus with lemon and butter.
- (c) Abandon the asparagus for canned vichyssoise.

8 Your son asks you to take care of his children for half a day because of a last minute emergency, when you already have made other plans. You:

- (a) Tell your son that he will have to make other arrangements.
- ✓ (b) Juggle your other plans and tell him you'll do it.
- (c) Say you'll take care of the children on that day but not at that time.

9 You are giving a formal lunch at twelve and someone phones at the eleventh hour to ask if she can bring a friend. You explain:

- ✓ (a) It's a formal lunch but I think I can squeeze in another guest.
- (b) It's a formal lunch and it would be difficult —hoping she'll then realize she's asking too much.
- (c) It's a formal lunch and I can't include someone else at such short notice.

10 A well-known entertainer is supporting a local political candidate and you go to the rally. You feel:

- (a) I like him so he is sure to influence my vote.
- ✓ (b) He's a good entertainer but he won't necessarily influence my vote.
- (c) I've never enjoyed his brand of entertainment so I won't vote for the candidate he's supporting.

DECISIONS?

A new psychological test by Dr. Syvil Marquit and Marilyn Lane

You see a friend in the street but it's just not the day you want to talk to her. You:

*Cross the street or slip into the nearest store out of sight.
Pass her by with a smile and a brief "talk to you tomorrow."
Make the effort to stop and talk.*

Your guest of honor at a cocktail party calls you the day before to say she's ill with the flu. You:

*Call off the whole party but set another date immediately.
Decide to go ahead anyway.
Feel he's let you down, call off the party and don't set another date.*

In a restaurant an acquaintance comes over to say "hello"; you don't recall her name. You:

*Chat with her without introducing her to the other people at your table.
Apologize and say you've just drawn a blank and allow her to introduce herself.
Introduce her as Mrs. X in a joking way and let her fill in her name.*

For years, you've accepted the gifts of clothes from your husband but you're not telling him your true feelings. The latest present is really something you never wear happily. You decide:

*To return it and change it without telling him.
Tell him frankly and ask him to make the exchange.
Tell him frankly and ask him if he minds if you go and choose something else.*

You want to rearrange the furniture in the house but you know several members of the family dislike change. You:

*Go ahead anyway and surprise them.
Tell them about your plans ahead of time.
Tell them about your plans ahead and incorporate their suggestions.*

At a party you are suddenly feeling too tired to stay another moment but your escort is reluctant to leave. You:

*Go home alone unhappily.
Go home alone happily.
Insist on his taking you home immediately.*

17 You love indoor gardening but the climate and the light in your house don't seem to suit plants. You:

- (a) Give up on the whole notion.
- (b) Study your climate and light conditions carefully and buy plants that will respond.
- ✓ (c) Carry on persistently with your garden, choosing the plants you like to have around and figure the mortality rate is worth their temporary beauty.

18 The cab driver insists he hasn't got change for a \$10 bill. You:

- (a) Get out of the cab and find change yourself.
- (b) Ask him to go and find change.
- ✓ (c) Wait for him to come up with a solution.

19 You've seen a painted screen in a gallery that you would love but you know it's really too expensive. You:

- (a) Buy it anyway—beautiful things give pleasure for a lifetime.
- (b) Tell your husband about it and hope he will agree to this extravagance.
- ✓ (c) Forget it.

20 You've been left to plan the family holiday but when you have everything organized, suddenly, there is some criticism about your decision. You:

- (a) Point out that you've gone to a lot of trouble, the bookings are made, and it's too late to change.
- (b) Point out that you've gone to a lot of trouble, the bookings are made, and it would be very difficult to change.
- ✓ (c) Rethink and come up with an alternative.

quiz scoring

3 (c) 2 (q) 1 (e) 07	1 (c) 3 (q) 2 (e) 01
3 (c) 1 (q) 2 (e) 01	1 (c) 3 (q) 2 (e) 06
3 (c) 1 (q) 2 (e) 01	2 (c) 3 (q) 1 (e) 03
2 (c) 3 (q) 1 (e) 21	1 (c) 3 (q) 2 (e) 02
2 (c) 3 (q) 1 (e) 01	2 (c) 1 (q) 3 (e) 09
2 (c) 3 (q) 1 (e) 21	3 (c) 2 (q) 1 (e) 02
3 (c) 2 (q) 1 (e) 01	1 (c) 3 (q) 2 (e) 04
1 (c) 2 (q) 3 (e) 01	1 (c) 3 (q) 2 (e) 03
1 (c) 2 (q) 3 (e) 01	1 (c) 3 (q) 2 (e) 02
2 (c) 3 (q) 1 (e) 01	1 (c) 2 (q) 3 (e) 01

IF YOUR SCORE IS OVER 40

You're making good quick decisions if you scored 40 or more. You used the important elements of logic to think out your answers in the given situations, just as you do in real life circumstances. You are aware of the ploys that sway other people into emotional decisions. You have a tendency to feel your way intuitively through the trickiest situation, reining your feelings while you skillfully use your mind to explore all the alternatives. When you look back, you most often find you did make the right choice.

30 TO 40

You're doing fairly well in your quick decisions if you scored between 30 and 40. Sometimes you need to think ahead a little quicker. Keep probing, exercise your mind to find the alternatives in the situation. The more you practice this technique the better your judgment will get. In any given situation, it's not entirely satisfactory if you come off winning at the expense of others. You will feel a sense of loss so that when you go over the confrontation in your head later, you may wish you'd made another decision at the time.

UNDER 30

Your quick decisions could be better if you scored less than 30. Your inner intuitive voice longs to be free. You are quick to make decisions, too quick for your own good sometimes. You can develop a better judgment if you stifle your emotional reaction more often and operate from your cerebral talents. Ask these questions more often: Will it stand the test of time? Will I tire of it quickly? Will more thought now save me money and aggravation later? Who is the real expert in this field? Is this a well-thought-out, independent decision? How much do I care about this person? This technique will put you in a position to make better quick decisions.



Graceful, elegantly put together, American Federal furniture is a heritage from the earliest days of our nation, made—most of it—during the quarter century from the end of our first war with England, the Revolution, until the end of our second, the War of 1812. It is a collector's dream, beautiful and scarce. A lovely blend of fine woods and fine craftsmanship, the American Federal sideboard, *above*, is made of mahogany, white and yellow pines, poplar, white cedar, inlaid with holly and ebony, but it is not an antique. Brand new from Kittinger, it is an exact replica of a sideboard, *opposite page*, built around 1790, probably in South Carolina, and now a cherished part of the collection at Colonial

NEW AMERICAN

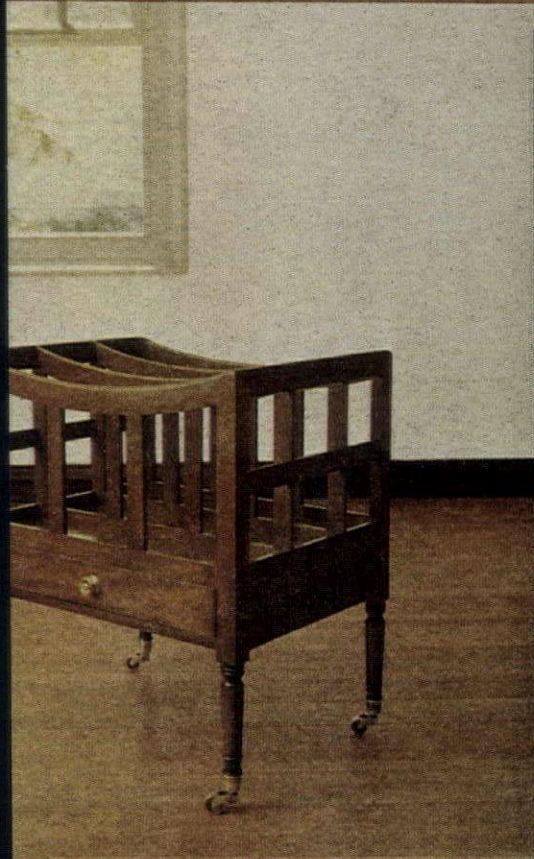
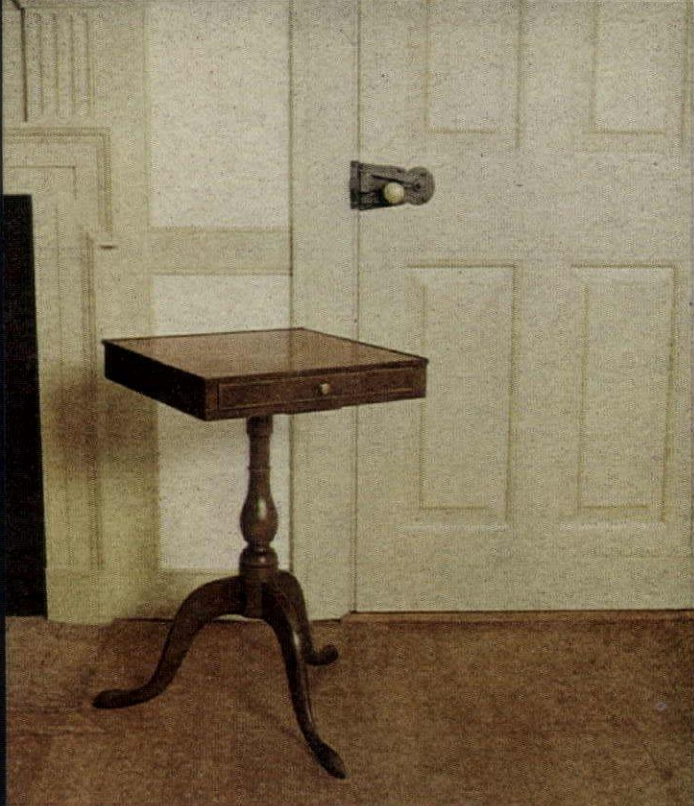


Williamsburg. It is part of Williamsburg's first group of reproductions of furniture made after the Revolution. For the original, home is the dining room of the Coke-Garrett House, *above*, official residence of the president of the Colonial Williamsburg Foundation, Carlisle H. Humelsine. The table is from Boston, the chairs probably from New York, the serving table from Rhode Island, places no longer separate colonies but part of the same new country when the furniture was built. The room, and the house, are fitting settings. The west wing was built before the Revolution; the

FEDERAL FURNITURE

central part was added around 1830, making a neat historical bracket for its contents, marking the transition from European to American elegance in furniture.





With each step from first analysis to final polishing approved by a special committee, Williamsburg's New Federal Group by Kittinger has been reproduced with exacting attention to every detail. Woods match, construction methods have been so closely duplicated that new pieces are scarcely distinguishable from the old. Replicas on these pages stand ready to move into empty rooms; antique originals are settled in the Coke-Garrett house, *far left above*. The two-drawer worktable, *far left center*, its tapered legs emphasizing simple lines, was first made in New Jersey around 1810 of mahogany. The Hepplewhite style armchair built in New England around 1800, *far left below*, and its new twin, *right center*, are both upholstered in new fabrics appropriate to the



period, compatible with original patterns, by Schumacher. The settee made near Salem, Mass., around 1810, *left above*, is a perfect example of the changes in taste that distinguish Federal furniture from its predecessors. On the landed estates of the early New World, substance had meant huge rooms and massive furniture. But a new century, a new nation, and a trend toward smaller houses turned early 19th-century ideas of substance toward refinement and delicate elegance—and produced

AMERICAN FEDERAL AVAILABLE AGAIN

sofas that are perfectly at home in 20th-century apartments. The breakfront bookcase in mahogany, white pine, and maple (1810), *left center*, gains an appearance of light and height from its eight pointed columns of glass, but the nearby chair shows its true proportions. Another example of dainty usefulness, the mahogany candlestand, *below left*, with its tiptop, probably made in New York around 1810, prefigures our own liking for small multipurpose tables—like the tripod candlestand (1790), *above top*, with its box-drawer top. The Sheraton-style Canterbury on casters, *above*, once held sheet music or books, now can hold magazines. The Sheraton secretary, *right top*, may be the best piece of the whole collection according to Williamsburg Vice-President Harold A. Sparks. It's from the Boston shop of John Seymour, best-known cabinetmaker of his day. The Sheraton caned armchairs with seat pads beside it and, *right*, around the mahogany card table by Duncan Phyfe, are painted adaptations of an ancient Greek design and were made around 1800. For shopping information, please turn to page 156.

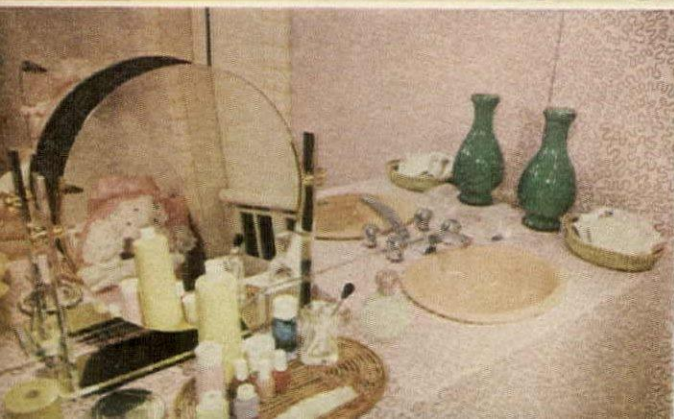




How to make over your bathroom to suit you

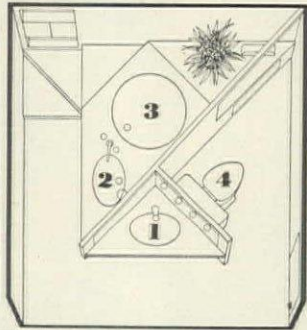
YOUR BATH—

A NEW ROOM FOR TODAY'S LIVING



Say goodbye to the bathroom as we once knew it—that limited space with limited use, tucked away somewhere. Only recently has the bathroom been brought into the open—yet think how much time we spend there. Environment, after all, is as crucial an influence as heredity. Now the bathroom has been recognized for what it is—a vital, useful part of our lives. It is a place to read, dress, work, plan, relax—even entertain. Discover the ways you can make your bath suit *you*. suit your particular needs—discover a new room

This is a new look at an old problem, so familiar to city-dwellers—how to make two single people happy sharing only one bathroom. This one is in a loft, and designer Paul Dumont's solution was to divide it, not only by walls, but also by color, so you know which is yours. The walls here slant away from the ceiling, *below*, dividing the bathroom into separate triangles, like pieces of cake, as you can see in the diagram. (Both art and good sense have had a say in this decision—it is much cheaper to put all the plumbing in one central area than spread the fixtures around.) Each piece of cake comes in a different color with white. One section is brown, 1, the second is blue, 2, the soaking tub is also in this section, 3, with steps up to it. The toilet area is brown, 4. Each section is completely private, a practical feat of designing that anyone who has ever had to share a bathroom should appreciate. Everything is tiled in American Olean ceramic mosaic, wonderfully arranged to create an effect of geometric forms and perspective. The towels, in relief, are in plain colors, by Cannon Mills, and American Standard fixtures are all in soothing white. Shopping information, page 156.



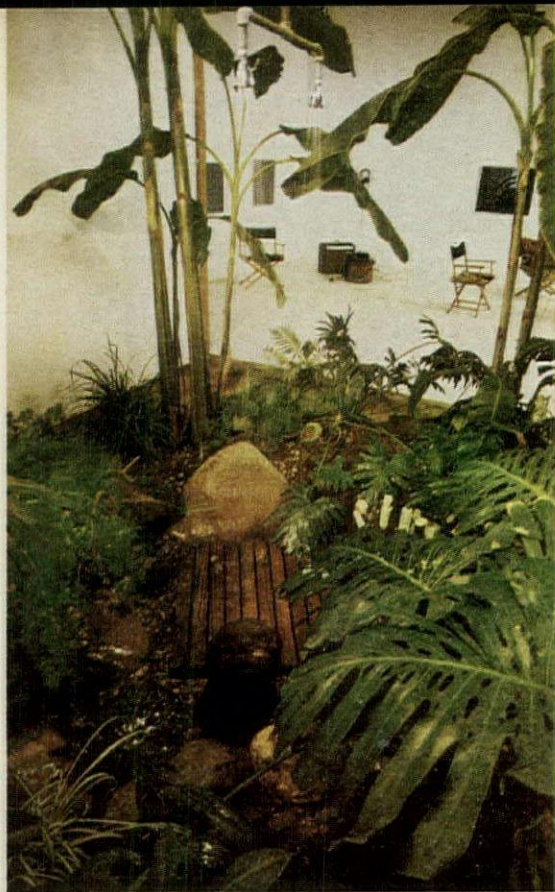
BROTMAN



COLOR DIVIDES A BATH FOR TWO

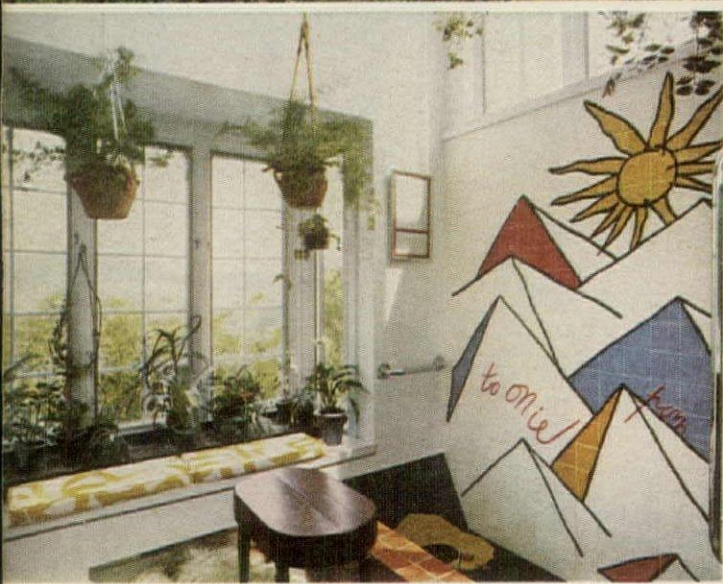


TOM YEE



It's back to nature, not only in the way we eat and look, but in our daily lives too. Artist Jim Ganzer built a shower in his studio, *left*, and surrounded it with rocks, pine tree rounds, ferns, bamboo and palm trees. A soaking tub was built by Ed Stiles in California for Pat Rosenberg, who wanted a hot springs environment, like Esalen, outside her bedroom, *center below*. The lid keeps the leaves out and the heat in. Mr. and Mrs. Rude also chose a soaking tub, *bottom*. Mr. Rude can soak in hot water after a cold day's sail and look out at the view of San Francisco Bay. These tubs are based on the Japanese *foro*, taken very hot, 102 to 110 degrees. "Very relaxing," says photographer Leonard Koren, who is writing a book on the subject. "Bathing is a communal thing now—a place to meet, relax."

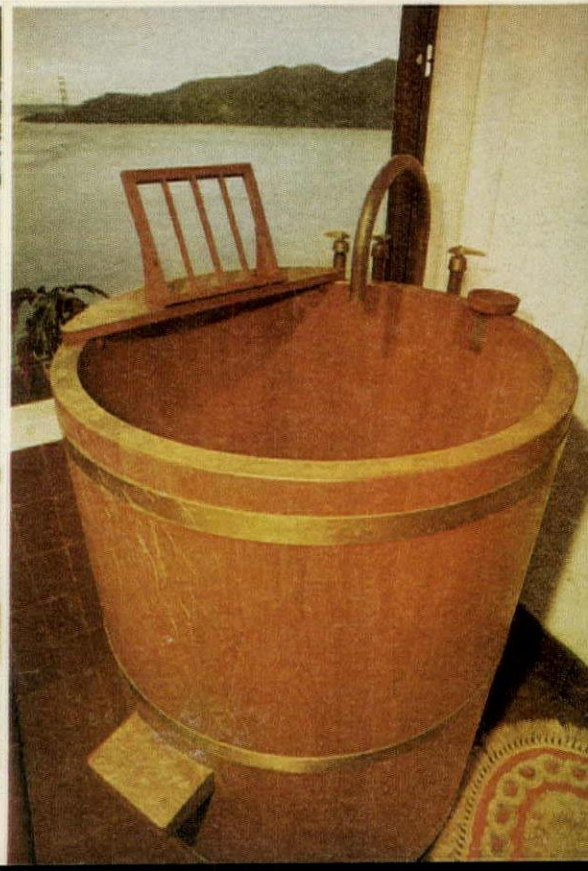
LEONARD KOREN



TAKING A BATH WITH NATURE

People are beginning to value nature more and more. It is not surprising, therefore, that new bath environments, too, have moved outdoors. Where better to relax and enjoy nature than in a tub surrounded by nature, warmed by the sun? A San Francisco doctor came to this conclusion and master craftsman Ed Stiles built it for him, *top left*, out in his garden amongst the fuchsias, cacti, and camellias. The water is kept at a constant 105 degrees, and the doctor likes to soak as much as six times a day, especially in the warm California rain.

Connecticut weather, however, demands more prudence, so architect James Slavin brought the garden of Mrs. Leonie Parsons indoors with high windows to catch the sun, *above*. Mrs. Parsons's own firm, Country Interiors, decorated the bathroom, but the mural on that tub, *right*, belongs to her alone—her old friend Alexander Calder made the design and signed it, "To Onie," a very private nickname.



antique milk pail chockfull of chocolate, with real whipped cream and chocolate sauce on the side. Iittala glass bowl and pitcher. Porcelain spoon by Ceralene at Baccarat. The chocolate soufflés? At the Café Nicholson. Tablesetting by John Nicholson Set a table in a woodland. A handful of ferns, flowers, and eggs—a natural Easter basket. The ceramic basket of make-believe wood is from Luten, Clarey, Stern. "Amalie" sterling and enameled steel flatware by Hans Hansen. Royal Copenhagen An invitation to brunch. Delicious-looking plates, tubs, and bread basket of terra cotta by Terrafirma for Ronaldo Maia. Glass cups and saucers at Cardel. "Cluny" sterling silver by Christofle at Baccarat. Denim for tablecover at Sona of India. Tablesetting by Ronaldo Maia. Shopping information, page 156.



The very personal garden of Albert Keidel

A N ENCLOSED GREEN GARDEN, A LEAFY TOWER FOR LOOKING OUT





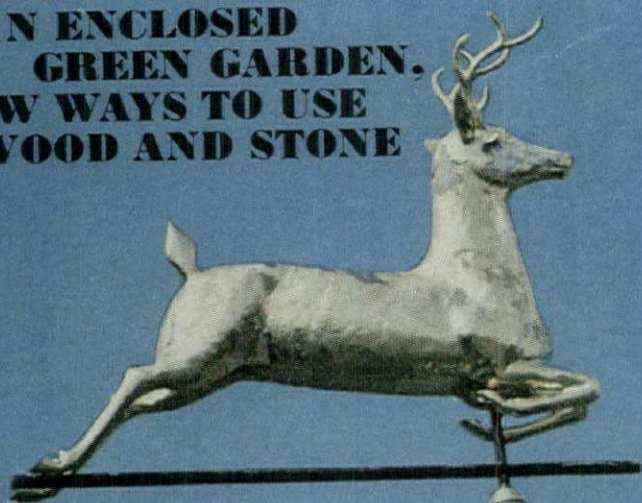
To create a garden that stays green all year is an accomplishment, especially in the dry Texas hill country where Albert Keidel lives. Deer still play in the flinty wilderness around his house, and evergreens are scarce, except for live oaks that keep their slim green leaves through drought and winter wind. To make a formal transition from raw land to front door and make it intimate yet inviting, to have a small lawn but a big place for entertaining, and to wall out wildlife without walling out the view were met as challenges. In this courtyard of hardy plants, water, native stone and wood, perhaps the most triumphal leap is the 20-foot-tall lookout tower. It is part gazebo, part Spanish mirador, part treehouse retreat. Garlanded with wild grape, its second story has benches for musicians at a party or for being blissfully alone. You get there by climbing a ladder, and you can pull the ladder up if you choose.

DEAN BROWN





**AN ENCLOSED
GREEN GARDEN,
NEW WAYS TO USE
WOOD AND STONE**

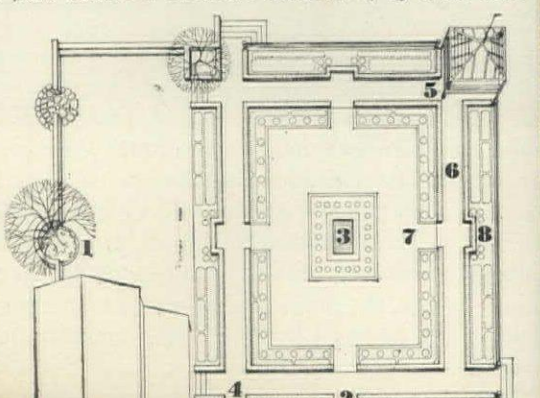


The fence and all but the stone sides of the tower, above, were made of cypress timbers salvaged from an abandoned railroad's water tank. Sold for scrap, the wood was cut by Albert Keidel's design. The railroad had linked San Antonio and nearby Fredericksburg, a town his great-grandfather helped settle in the 1840s and where Mr. Keidel, an architect, has restored early ranch and Sunday houses (House & Garden, August 1971, February 1972). At his own place, oaks and a pioneer log cabin with a low wing of limestone, quarried in the 1890s, have grown tall. Green shade dapples a two-story ranch house, opposite page, top, the garden, and a Mexican-tile terrace, far right, colorful with pots of amaryllis, oleanders, clivia, and geraniums. (The pot plants are wintered over in a sheep shed with plastic sides.) To the old cabin he added a wood second story and balcony. To enlarge the stone wing, he tore down one end to match the stone to build a second floor studio, then completed it with a gable upstairs and glass doors downstairs. When he lacks enough stone for an addition, he does not mismatch and muddle the craftsmanship; he uses wood-clapboard, board and batten, plaster, or glass instead. For log cabins old and new, he recommends porous lime mortar, not dense cement that tends to crack and destroy logs. Patched logs or ugly rockwork can be mellowed with stains and whitewash. Even for the old timbers in his garden he used a



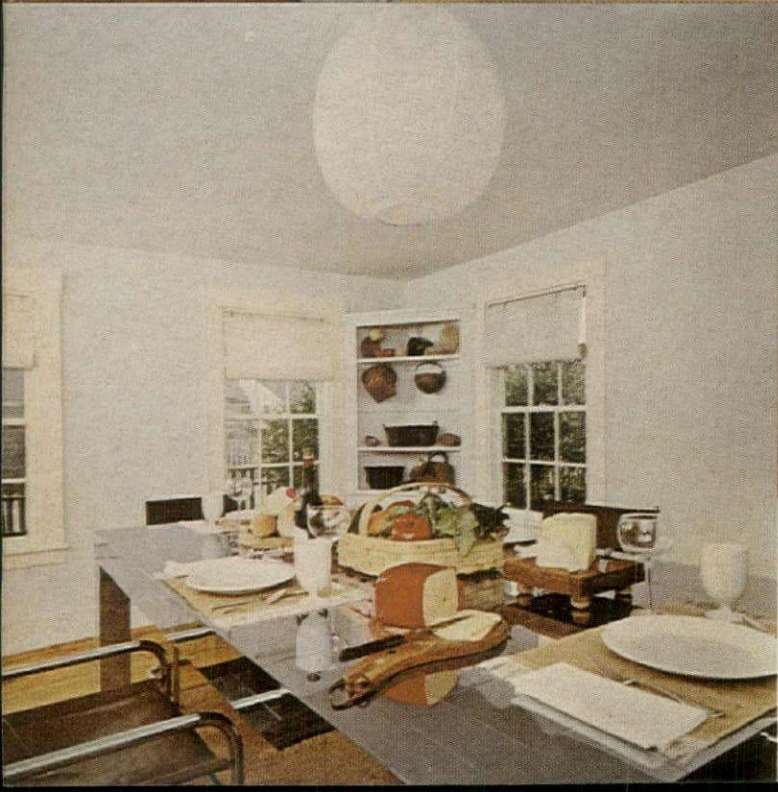
...ative creosote stain, Cabot's Silver Gray, antiqued with streaks of Red Cedar
 ...d enough whitewash to cling to the grain. The terrace wall, now banked with
 ...steria, top, is made of flat stones, curved to preserve an oak, and tinted with
 ...pper sulfate to blend with the cut stone of the house. The garden, 61-by-53
 ...t, began with set axis points: the live oak, 1, and gateway, 2, which fixed the
 ...sition of the pool, 3, in plan below. A bedroom window, 4, by front walk

...ggested path near terrace.
 ...ce. Other paths to tower
 ...5, followed. Boxwood,
 ...lines river-pebble
 ...ths. Round ilex (dwarf
 ...upon), 7, frames St.
 ...gustine grass and
 ...ter lilies. Variegated
 ...onymous, 8, adds
 ...light. Occasional color:
 ...dy Banksia roses on
 ...trance porch; trumpet
 ...he, daylilies, daisies
 ...d phlox in outer beds.

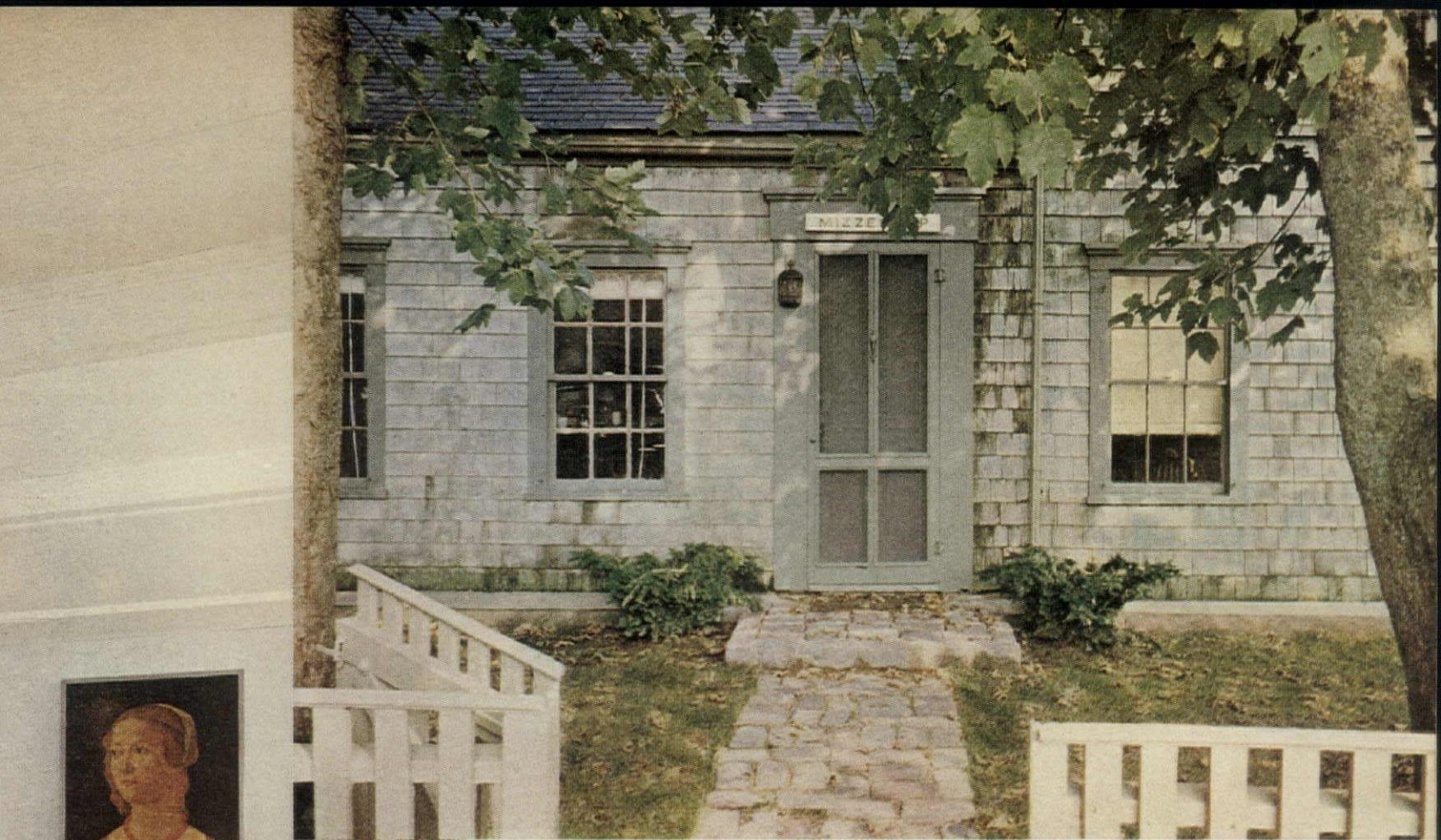


Older than the United States—but as simple as possible to care for.” That’s how Bunny and Paul Evans approached their old Nantucket cottage—imposing, with the lightest touch, their own, very personal, up-to-date style on to its traditional framework.

UP-TO-DATE LIVING IN A HISTORIC HOUSE

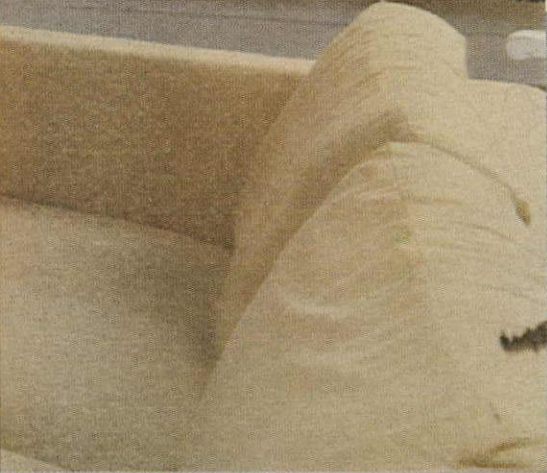


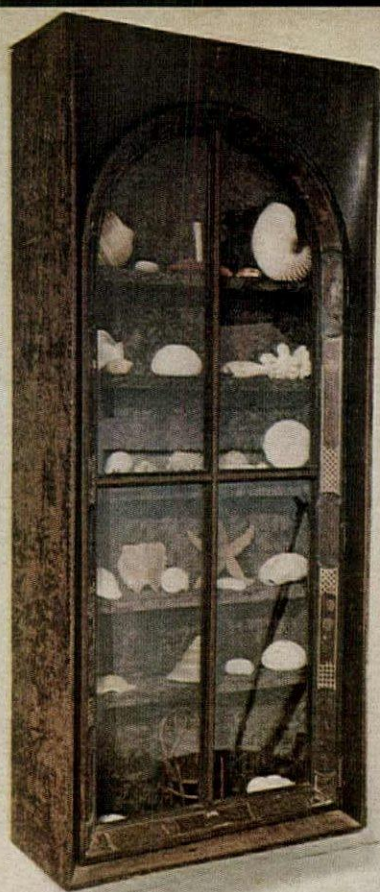
This room and the room through it toward the left, *above*, were once five tiny rooms. Mr. and Mrs. Evans knocked down a few walls, leaving a spacious living room, with the original 220-year-old wide board floor. But how modern the feeling is, from the casual polished cotton couches to the white walls and ceilings, as fresh and bright as new snow. In witty contrast, the Dutch girl on the far wall is a print, varnished to give the impression of age. Another contrast—the contemporary dining table, *left*, designed by Paul Evans himself, who designs metal furniture for Directional. In the cupboard, some of Bunny Evans’s collection of baskets.



TOM YEE

Nantucket—from the Indian *Nanticut*, meaning, “The Far Away Land”—originally settled in the 1620s, once a great whaling port, and today rich in historic treasures—including old fishermen’s cottages, like this one, bought and restored by the Evanses. Outside, looking at its typical low, picturesque front and picket fence, *above*, you would never guess what happens inside. Space—light—contemporary things like the bronze sculpted chest made by Paul Evans, *left*—in short, you step straight into the 20th century. Yet the feeling is timeless. A wall was knocked out to put in the open fireplace, *below left*, providing vital heat as well as beauty. The lion’s head on the wall is iron, found in an antiques shop. The coffee table, too, is interesting: its base is iron, and its top marble, from different antiques shops. “We got things *we* enjoy,” says Bunny Evans. Like the Nantucket quilts in the guest room, *below*.





Bunny Evans is an insatiable collector. Every part of her house bears witness to her art. Her shell collection, for instance, *left*, displayed in an American cabinet converted to a stained glass window. Her wicker furniture collection, some of which were collected from the dining room, collected from all over the world. Her wicker furniture collection, which she paints white. And her quilts, seen in the bedroom and again in the Evans' own bedroom, *far left*. This old quilt from Nantucket, hand-painted and appliquéd on cotton. Their bedroom is a perfect marriage of old and new with its original slanting roof, washed, the old painted wicker chair, and the new Venetian jute matting, and insulated ceiling. Bunny Evans collects things that also grows things. That's why there is such an abundance of flowers everywhere—reflecting the coziness of this historic fishing cottage, *left*, where many hydrangeas

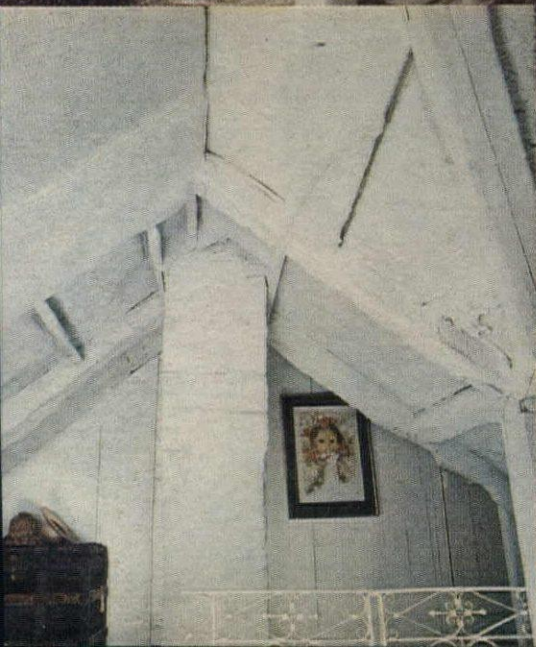
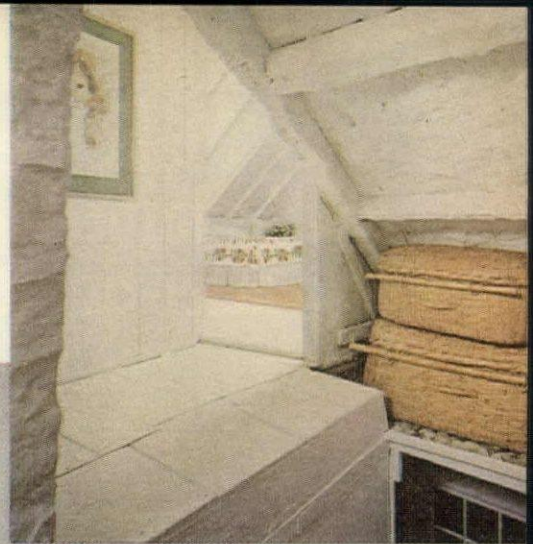
TOM YEE



A HISTORIC HOUSE FOR INSATIABLE COLLECTORS

"Most houses over 220 years old cannot be heated. We wanted ours to be an all-year-round house," says Paul Evans. "So we insulated the top of the house through out with urethane foam, painted white," *above and right*. No wonder the rooms have a cozy look about them, especially the upstairs sitting room, *above*, on to which all the bedrooms lead. "We use this room a lot," says Bunny Evans. "It's quite a meeting place." On the wicker chair is a wonderful piece of fabric that comes from Haiti, just the thing to throw over one's feet when resting upstairs. The rug is Oriental, and the old brown wicker chair is one of the few things the Evanses kept that had belonged to the former owner of the house.

Only in a cottage as old as this could one find the fascinating nooks, corners, and angles made by stairs and ceilings. Upstairs, *right*, Bunny Evans found a perfect niche for linen baskets from Peru. And at top of stairs, *bottom left*, more of the Evanses' collecting skill—iron gates welded together and painted white to make a railing. The old Nantucket seafaring trunk, useful for storage, came with house.



The game room and library, *above and top left*, has several unique Evans touches. First, the Belgian block floor, put in by themselves, creating the most authentic old stone effect. Secondly, the bookcase against the wall, also designed by Paul Evans, which is made out of oxidized nickel. The shelves in it are smoked glass, and hold everything from books to TV set and hi-fi. The stool is made out of the same nickel material and covered with white leather. The steel motif is reflected also in the bridge table at the far end of the room, *top left*. These are practically space-age pieces, and yet how happily they sit in this 220-year-old room. But Nantucket is never very far away. The cat on the wall, *above*, is by a Nantucket artist, and the old brown wicker chair beneath it is a local find.

Make the most of Vandermint, the great Dutch after-dinner liqueur.

Because not only can you drink Vandermint, you can eat Vandermint. In a parfait. Or pie. Or mousse. Imported from Holland, Vandermint is an exquisite chocolate liqueur that has great possibilities.

What more could you want? Somebody special to give it to.

1. VANDERMINT CHOCOLATE CHEESE PIE: Cream 3/4 cup Vandermint, 8 oz. cream cheese. Add 1/2 cup milk, 1 pkg. (4-1/2 oz.) instant chocolate pudding; beat smooth. Spoon into 8" chocolate crumb crust: 1-1/4 cup chocolate snap crumbs; 1/3 cup soft butter. **2. VANDERMINT:** Pour 2 oz. Vandermint over crushed ice in champagne glass. **3. VANDERMINT ALEXANDER:** Shake 1 oz. Vandermint, 1 oz. gin and 1 oz. cream with cracked ice. Strain into cocktail glass. **4. VANDERMINT & ICE CREAM:** Pile scoop of ice cream into dessert dish. Top with Vandermint. **5. VANDERMINT & VODKA (V&V):** Pour 1 part Vandermint and 2 parts vodka over

cubes in a "rocks" glass.

6. VANDERMINT PARFAIT: Alternate Vandermint and scoops of pistachio, chocolate, coffee ice cream in parfait glass. Top with whipped cream, splash Vandermint. **7. VANDERMINT MOUSSE:** Mix in blender 6 oz. semi-sweet chocolate pieces, 1/2 cup Vandermint. Blend. Add 1/4 lb. soft butter (in pieces), 4 egg yolks. Blend. Beat 4 egg whites, 2 Tbsps. confectioners sugar till stiff. Fold into Vandermint mixture. Pour into dish lined with Vandermint-dipped ladyfingers. Chill. **8. VANDERMINT FONDUE:** Melt 6 oz. semi-sweet chocolate pieces. Stir in 1 cup sour cream, 1/2 cup Vandermint. Serve warm. Dip strawberries, cookies. **9. DUTCH COFFEE:** Pour jigger of Vandermint into a cup. Add hot coffee and top off with whipped cream. **10. VANDERMINT STRAIGHT:**



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NOTES OF A

Happy Housekeeper

BY MARY ELIZABETH FALTER

Having hung my new painting, the next step was finding *a way to keep pictures from jiggling and bouncing around on the wall* every time someone bounded down the stairs or slammed a door (par for the course in a big family). So it was off to the hardware store. This time I came home with some double-sided mounting tape called Hang-A-Ting. We put pieces of the 3/4-inch tape on the backs of all the pictures, pressed them against the wall, and they have stayed put ever since. Hang-A-Ting can also be used by itself to hang pictures or plaques, eliminating nails and hooks completely. I'm sure we'll think of many other uses for it.

Ever since last November when I hunted up some *old-fashioned cheesecloth* for the turkey, I've been keeping it on hand all the time. I had remembered the good old days when the turkey was basted through a double thickness of cheesecloth and sure enough, this time-proven method worked beautifully. We've been using cheesecloth ever since for roasting fowl, and this summer I'm going to use it to wrap a poached salmon, as it simplifies lifting the fish from the steamer. It makes a good strainer for jelly-making and, beyond the cooking area, cheesecloth is a fine polishing cloth because it's soft and totally lint-free—great for shining silver, washing windows, and polishing furniture.

I ran out of ammonia the other day, so I used *baking soda to wash a brush and comb*. I just made up a solution of 3 tablespoons soda to 1 quart water, washed my brush and comb, and was pleased at how clean and fresh they were when I had finished. Baking soda is good for almost any kind of cleaning and, best of all, it's a great deodorizer and sweetener. The dry powder can be used directly on spots and soil, and it's great for polishing chrome fixtures.

I enjoy *prowling around in antiques shops*, especially when I have some presents to buy—birthday, anniversary, whatever. It's nice when things suggest themselves for the people I'm shopping for, and I enjoy it much more than setting forth with a rigid, preconceived idea of what to buy. I never would have imagined, for instance, giving my sister a handsome mahogany box, but when I saw it I immediately thought of her dressing table and how nice it would look as a make-up box. It even has a mirror in the lid. My next find was a lovely old wooden towel rack—perfect for mother. It will look pretty in her bedroom and be practical, too, because she can put her folded bedspread on it at night. I also found some old dime banks, which will delight the children and at the same time encourage them to save, and there were some very beautiful oyster plates that make fine presents—to be used on a desk to hold small things like erasers and paper clips. ■

DAVID MASSEY

HOUSE & GARDEN



A talented hostess
shares her menus and recipes

4 parties with an Italian flavor

"We love to have a marvelous first course and then everything very light," says the American born Marchesa Catherine di Montezemolo of the parties she gives in her apartment in Milan, see pages 58-65.

"I love Italian food and think it is terribly healthy; vegetables and fruits are so fresh they need only the simplest preparation."



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With Argia Felici, a talented cook and "always a smiling artist," Cathy di Montezemolo devises the most delicious meals for guests from six up to twelve; "the most we have." As Italians come home for lunch, many of these are lunch parties where a vegetable may provide the main dish of the meal, such as artichoke pie served with arugula salad, cheese, and fruit.

A SIMPLE LUNCH

Ring of Rice with Ham
Fresh Figs in Cream

Wine: Clastidio Bianco 1969

RING OF RICE WITH HAM

Ingredients for ring: 1 pound of rice (Italian Avorio if available); about ¼ cup grated Parmesan cheese; 2 egg yolks; ½ pound butter; ½ pound fresh mushrooms browned in butter; 12 slices cooked ham.

Ingredients for sauce: 1 medium onion, grated; 1 carrot, grated; 1 tablespoon butter; 2-3 tablespoons olive oil; ½ pound chopped chicken breast; 8 ounces white wine; 4 small tomatoes; ½ quart milk.

Method for rice ring: Preheat oven to 450°. In a large saucepan boil rice in slightly salted water until it is *al dente* (cooked but still firm) and transfer to mixing bowl. Add cheese, egg yolks, butter, mushrooms to rice, mix well. Line a ring mold (hole in middle) with ham, add rice mixture, set aside.
Method for sauce: In a large saucepan brown onion and carrot in butter and oil, then add chopped chicken breast and cook gently another 20 minutes, stirring occasionally. Add wine and cook until it evaporates. Add tomatoes and milk and simmer about 2 hours. Strain through a very loose sieve so liquid has texture.

Bake ring for 5-6 minutes.

Unmold ring on serving platter. Pour sauce in center of ring, powder with freshly grated Parmesan cheese, serve instantly. Serves 6.

FRESH FIGS IN CREAM

Ingredients: 24 fresh figs; 2 cups heavy cream; confectioners sugar; a few Concord grapes (if out of season, dark grapes), and sliced pears for garnish.

MASSEY



Cathy, tying bows on breadsticks

Method: Clean figs and peel with very sharp knife. Coat bottom of a round serving dish with half of the cream beaten slightly.

Place figs in 2 or 3 circles or however it pleases you.

Dust them with confectioners sugar. Stiffly beat the second cup of cream and dot each fig with a dollop. Garnish with grapes and pears (arrange pear slices at last minute). Serves 6.

DINNER

**Rice "Alla Piemontese" with Truffles*

Duck à L'Orange
With Fresh Vegetables

**Chestnut Soufflé*
Espresso

Wines: Clastidio Bianco 1969
Rosso Antinori 1968

RICE "ALLA PIEMONTESE"

Ingredients: 2 quarts chickpea stock; 1½ pounds rice (Italian Avorio if available); 1 small clove saffron; about ¼ cup freshly grated Parmesan cheese; pepper to taste; 2 egg yolks; 1 pound butter; truffles to taste.

Method: In a large pot boil stock and rice. Boil mixture until rice begins to absorb the liquid, constantly stirring. Add more stock as needed and cook until *al dente*.

In a frying pan add 1 or 2 tablespoons butter, 1 clove saffron, Parmesan cheese to taste, white pepper and mix together and set aside.

In a mixing bowl add egg yolks, 3 tablespoons Parmesan cheese, 1/2 cup butter and mix together. Add to mixture and mix well. Serve on a warm serving platter and garnish with Parmesan cheese and grate truffle on top. Serve immediately. Serves 6.

Remove pan from stove and add saffron, Parmesan cheese to taste, white pepper and mix together and set aside.

In a mixing bowl add egg yolks, 3 tablespoons Parmesan cheese, 1/2 cup butter and mix together. Add to mixture and mix well. Serve on a warm serving platter and garnish with Parmesan cheese and grate truffle on top. Serve immediately. Serves 6.

CHESTNUT SOUFFLÉ

Ingredients: 1 can whole chestnuts; 2 tablespoons sugar; 3 tablespoons butter; 3 tablespoons cocoa; 4 egg whites; ½ teaspoon vanilla; confectioners sugar to taste.

Method: Put chestnuts through medium disk of a food mill. Add chestnuts and sugar to a frying pan, mix well and heat over a flame for 2-3 minutes in order to dry mixture. Remove pan from stove and add butter and cocoa and mix well. Cool.

Preheat oven to 350°. In a bowl beat egg whites until stiff and add vanilla.

Butter and lightly sugar a quart soufflé dish and set aside.

Fold chestnut mixture into stiff egg whites and pour into soufflé dish.

Continued on page 60

"We always have freshly made pasta or rice for a first course then the rest of the meal is very simple"

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The **PFALTZGRAFF** Co.

4 PARTIES WITH AN ITALIAN FLAVOR

continued from page 106

dish. Cook soufflé for about 20 minutes or until it rises.

Sprinkle with powdered sugar and serve immediately. Serves 6.

SUNDAY LUNCH

° Artichoke Pie

Arugula Salad

With Sliced Fresh Mushrooms

Tray of Italian Cheeses

Basket of Fresh Fruit

Espresso

Wine: *Clastidio Bianco 1969*

ARTICHOKE PIE

Ingredients for piecrust: ½ pound flour; 1 egg; ¼ pound butter; 4 tablespoons tepid water.

Ingredients for pie filling: 8 small Italian artichokes or 2 packages frozen artichoke hearts; juice of 1 lemon; 1 cup olive oil; salt and pepper to taste; 5 tablespoons Béchamel sauce; ½ pound grated Gruyère cheese; 3 slices cooked ham, chopped; 2 hard boiled eggs, chopped.

Method for piecrust: Place flour on a flat surface and make a ring. Place a hole in the center of the ring and add the egg, butter and water. Lightly mix ingredients with hands until a paste is formed; it should be very soft. Do not over work the dough. Divide dough in



Argia Felici cooks in the Italian tradition, but in a modern kitchen

half and set aside one-half.

Roll out half the dough to line a 9 inch pie plate and set aside.

Method for filling: Clean and trim artichokes and paint with lemon juice to avoid discoloring, or defrost frozen artichokes.

Slice each artichoke into 4 pieces and add to frying pan with oil, salt and pepper and cook until tender, stirring occasionally.

Preheat oven to 300°.

In a large mixing bowl add Béchamel sauce, Gruyère cheese,

ham, eggs, cooked artichokes and mix well.

Roll out remaining dough.

Add mixture to pie shell and cover with the top cover. Brush top of piecrust with egg yolk and bake in oven for 30 minutes. Serves 6.

DINNER

° *Agnolotti (a kind of ravioli)*

With Spinach and Ricotta

Roast of Veal With New Potatoes

° Cold Lemon Soufflé

Fresh and Dried Fruit

Espresso

Wine: *Clastidio Bianco 1969*

AGNOLOTTI (RAVIOLI-LIKE PASTA) WITH SPINACH AND RICOTTA

Ingredients for pasta dough: 1 pound flour; 6 eggs.

Ingredients for pasta filling: 3 pounds fresh, washed, spinach; 2 pounds fresh ricotta; ¼ pound brains; ¼ pound sweetbreads; ¼ cup Parmesan cheese, grated; 5 egg yolks; salt and pepper to taste; ½ a nutmeg, grated.

Ingredients for sauce: ½ pound Gruyère cheese, diced; ½ quart milk; 2 egg yolks; 1 pint heavy cream; 1 tablespoon butter; ¼ cup Parmesan cheese, grated.

Method for pasta dough: On a flat surface, put the flour in the center and form a ring. In the center of the flour add the eggs and work the flour well together with your hands until the dough is extremely smooth (there should be no bumps and it should look like marble).

Method of pasta filling: Wash spinach and cook with just the water that clings to it until very wilted. Wash spinach again with cold water and squeeze out all water with a towel.

Force spinach and ricotta through a sieve and set aside. In a saucepan boil brains and sweetbreads in a small amount of water for about 10 minutes, drain and

pass them through a meat grinder. In a large bowl mix together well the spinach and ricotta mixture with the meats, adding Parmesan cheese, egg yolks, and pepper, and the grated lemon rind and set aside.

Roll out dough until paper thin and as wide as possible. Put 1 spoon of filling every ½ inch. Take the end of the pasta and roll over. Using a glass with a diameter of 2 inches, place half the circle of the glass over the pasta and press into half moon shapes and flatten edges with a fork. Continue process until all the filling is used.

Method for sauce: In a saucepan add Gruyère cheese and milk and cover over low flame, constantly stirring, until cheese begins to string; add egg yolks and continue to stir until smooth. Add ½ cup heavy cream, butter, and Parmesan cheese, mix and set aside.

In a bowl beat remaining ½ cup cream until stiff and refrigerate.

Method for assembling dish: In a very large pot with boiling water add the pasta and cook for 10 minutes (test after about 11 minutes cooking for desired doneness). The texture should be quite soft. Strain pasta and remove to a heated mixing bowl and add sauce. Mix well very quickly.

Serve on a hot, flat platter dotted with chilled whipped cream. Serves 6.

COLD LEMON SOUFFLÉ

Ingredients: 6 eggs, separated; ½ cups sugar; 3 lemons; 1 envelope gelatin; 1 pint heavy cream; 2 oranges; about 24 lady finger garnishes; purée of raspberries; whole fresh strawberries.

Method: Put egg yolks and sugar in a double boiler and grate zest of 3 lemons over it.

Squeeze lemons and add juice and gelatin to a small saucepan. Put over low heat to soften and serve.

Heat yolks and sugar for about 15 minutes, stirring occasionally. Take mixture off heat, mix in lemon and gelatin mixture, set aside.

Beat egg whites until stiff. In a separate bowl beat cream until stiff. Add both to egg yolk mixture and set aside.

Squeeze juice of oranges into a small bowl and moisten lady fingers one by one. Line a fluted footed bowl with moistened lady fingers and add a layer of lemon cream mixture then a layer of lady finger and continue process ending with a layer of lady fingers. Freeze for 3 hours or preferably overnight.

Unmold on a round dessert platter and serve with purée of raspberries or fresh whole strawberries garnishes. ■



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How to plan your own delicious tour of California's wine country

The wine picnic

by José Wilson

I love picnics with a passion and have ever since I was child. From an early, ingenuous taste for dandelion-and-burdock stout (soft, sweet, slightly fizzy drink) to raspberry-jam sandwiches I graduated to wine, cheese, French bread, but I'm still endlessly hooked on the whole floor scene—the search for just the right picnic spot, the famished packing of the hamper, the first fruitful bite and sip.

Picnics, I have found, are more fun if you look on them as adventures in regional gastronomy, pick-up en route whatever foods are fresh and tempting. Nowhere else I had better picnics than in the North Coast wine country of California, where everything you need seems to come together—local cheeses, specialty foods packed with smoked and cured meats and olives, farm stands piled with ripe tomatoes, juicy-fresh lettuce, figs, berries, melons, bakeries wafting the active smell of yeasty fresh-baked breads and pastries, and, of all, an endless river of every kind of wine you could possibly fancy, from brut champagne to a rough, peasantry red. My aim is to settle in San Francisco and go on a wine picnic every day, tracing every highway and byway. I know the wineries and their offerings by heart. This is, to me, the only way to taste the most and the best of California's hundreds of wines, some of which never make it beyond the state line, the demand is so great, the supply so small. Somehow, too, these American local wines seem to taste even better here on their own home ground, with the local foods, some of the most wines of the world. A wine picnic should stroke the senses as well as pamper the palate. Away with paper plates and plastic glasses. To eat off, I have found nothing better than the lacquered plates from Japa-



Deck for picnics, designed by Thomas Church, in the Almadén Wine Gardens, San Juan Bautista

nese import shops. Inexpensive, sturdy, and lightweight, they come in bright, appetizing colors and even go in the dishwasher. To drink from, I like the short-stemmed 8-ounce glasses used in the wine-tasting rooms that hold a healthy serving and don't tip over. Stainless flatware takes care of anything that has to be cut, speared, fished out, or spooned up.

At my all-time favorite kitchen shop, Williams-Sonoma on Sutter Street in San Francisco, you can find just about everything for civilized picnicking. Rustic French baskets, smooth white wood cutting boards, efficient slicing knives, French pepper and salt mills complete with salt crystals and peppercorns, checked linen dish towels that make all-embracing lap napkins and wine-glass cushioners, and the kind of corkscrew wine-country people prefer—a two-pronged affair that grips the sides of the cork and lets you re-insert it in the bottle, in case there should be a drop or two left. Add to these a good can opener, an insulated bag or Styrofoam cooler

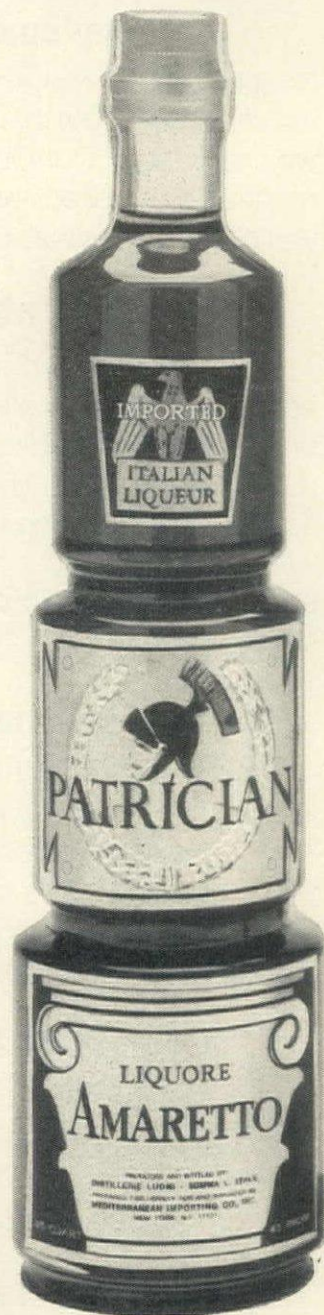
to keep foods fresh, white wines, cold, a plastic bottle of water for rinsing off fruit and vegetables, and a plastic bag to collect the debris, and you are all set.

Mapping out your route through the wine counties is a pleasant evening's occupation. The San Francisco Convention and Visitor's Bureau has racks full of free booklets and maps of the different wine areas and wineries that tell you the days and hours they are open, whether they have winery tours, tastings, picnic facilities and so on. Some of the smaller wineries can only be seen by appointment, so you have to allow time to write or phone ahead. The Wine Institute, at 717 Market Street, has a small guidebook, *California's Wine Wonderland*, that gives basic information like addresses and phone numbers of the wineries, detailed directions for getting there, and a mileage chart of the distance between wine towns. Supplement these with the excellent Sunset Travel Book called *California's Wine Country*, \$1.95 in paperback, and appropriate maps. And while you're in San Francisco, a visit to the Christian Brothers new wine museum on Beech Street will give you a sense of the history and background of the wines of California.

I strongly advise scheduling no more than four wineries a day, two in the morning, two in the afternoon, with a picnic pause around 1 o'clock (wine for lunch can be bought at the winery retail shops or certain picnic-food stores in the area you are traveling). Most wineries open at 9 or 10 in the morning, close between 4 and 5 in the afternoon. The urge to fit in just one more before heading home should be sternly resisted. Better to come back another day than taste too much, travel too long, and end up fuddled and exhausted. Nor should you be talked

Continued on next page

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PATRICIAN AMARETTO 

"A wine picnic should stroke the senses as well as pamper the palate"

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THE WINE PICNIC *continued from the preceding page*

into taking a tour of every winery you visit. You'll soon tire of yet more redwood vats, stainless steel fermenting tanks, and oak cooperage. A tour of one champagne cellar where the traditional methods are followed, such as Korbel or Kornell, is enough, so is a tour of one major winery like Beaulieu, The Christian Brothers, or Louis M. Martini. Small wineries are different. If you have made your prior appointment, you may get the chance to talk with the owners or the winemaker and get all kinds of fascinating first-hand information.

When you go to a winery, by all means taste as many of the premium varieties as you can and make a note of those you would like to buy or order back home, checking on whether the wines are distributed in your state and city. Even if some of your favorites are not, so far, available outside California or in more than a few states, the picture can change rapidly as production is stepped up, and your on-the-spot reactions are good future reference. You are probably already familiar with the leading varieties, the Chardonnay, Cabernet Sauvignon, Pinot Noir, and Johannisberg Riesling. Here you have a chance to try the less well-known like Petite Sirah, Carignane, Merlot, Charbono, Pinot St. George, Grignolino, Flora, Gewürtztraminer, French Colombard, a new proprietary wine unique to one winery, or maybe a characteristically Californian desert wine made from the Muscat Blanc grape.

As a general rule, only a certain number of wines from the full line are available each day in the tasting rooms, but you can always buy a bottle of anything else that interests you. Some small wineries don't have tastings, although they will sell you their wines.

If you are buying a wine to drink on your picnic, stick to something young and fresh. It would be a wicked waste of a fine red that needs age, like a Cabernet Sauvignon. Many of the lower-priced generically named blends from a premium winery—Chablis, Rhine, Mountain White or Red—are perfectly fine with picnic food. In the varieties, you might try a light Zinfandel, Gamay, Gamay Beaujolais, or Grignolino in the reds, a dry rosé, or any of the whites (provided you can get them chilled) from a full-bodied Pinot Chardonnay, Pinot Blanc, or dry Sauvignon Blanc (sometimes

called Blanc Fumé), to a soft Chenin Blanc or one of the deliciously fruity Rieslings, Gewürtztraminer, or Traminer. Or, if you feel extravagant and the food merits why not a brut champagne?

Wine Counties North of San Francisco

Cross the Golden Gate Bridge and head north through Marin County, skirting San Francisco Bay, and within an hour you are in the mother lode of wine, the neighboring valleys of Napa and Sonoma, in the counties of the same name. It was here winemaking in the northern counties began, in the days of the Franciscan missions, and took its great leap forward in the middle of the nineteenth century, when Count Agoston Haraszthy, the Hungarian émigré who founded the Buena Vista winery, introduced the European vinifera grapes that launched the California wine industry today.

Parallel in more than a geographic sense, Napa and Sonoma complement each other like Siamese twins—with different personalities. Napa impresses with a sweep of wall-to-wall wineries and vineyards flanking Highway 29 for some fifteen miles. Here you find many of the major names of the wine establishment—Beaulieu, The Christian Brothers, Charles Krug, Louis M. Martini, Inglenook, Beaulieu, the Hanns Kornell Champagne Cellars, and the new wineries, coming up fast, like Robert Mondavi, Freemark Abbey, Souverain, Oakville, and Sterling. Tucked away on the mountain slopes at the end of twisting, woodsy roads are small wineries making a limited quantity of top quality and top-priced wine. Heitz, Stony Hill, Chappellet, Mayacamas, and Schramsberg can be visited only by appointment (although Heitz also maintains a tasting room on Highway 29), and while not easy to find, they are "worth the detour."

Napa looks the way you expect wine country to be, green waves of vines, romantic old stone buildings, with here and there a flourish of striking modern architecture. Robert Louis Stevenson wrote of this landscape, "The stirring sunlight and the growing vines and the vats and the bottles in the caverns made a pleasant music for the mind." That hasn't changed.

Sonoma exudes tranquility steeped in the history and ambiance of Spanish California. The town of Sonoma was headquarters

"Napa looks the way you expect wine country to be, green waves of vines, romantic old stone buildings, with here and there a flourish of striking modern architecture"

neral Mariano Vallejo when s Governor of Mexico. Un-Napa, where most of the ds have yielded ground to profitable vineyards, Sonoma largely pastoral and agricul. Here are fruit farms, room farms, pheasant and farms (one ranch sells a turkey sausage), smoke, cheese factories, places ell cider, honey, walnuts, plants, Christmas trees. s almost no season of the when there isn't something for sale. The farms are list- ing with the Sonoma winer- l state parks where you can in *Sonoma County Farm* a marvelously useful map t by the Chamber of Com- 461 First Street West, So- Cal. 95476.

might start your wine ex- ons with Sonoma and then on to Napa, crossing from lley to another at the north- d between Santa Rosa and ga, across the Petrified For-

est of giant redwoods turned to stone, in the center by the Oak- ville Grade Road, or at the bottom via routes 12 and 121.

Caseophiles like me inaugurate a trip with a stop at the Marin French Cheese Factory in Petaluma, Sonoma, home of the glori- ous Rouge et Noir cheeses, which I have never found outside Cali- fornia. These are the soft-ripening, creamy type—Camembert, Brie, Schloss, and Breakfast (an odd name, perhaps, for this less-strong version of Camembert, but after all, why not for breakfast?). They are heavenly with California sour- dough, or any kind of French bread—and wine, naturally.

Try to curb your morning appe- tite, because there, at picnic tables in a velvety green meadow under apple trees you can have a break- fast feast, made more delicious by the delay, of apples, cheese and ice-cold cheese starter, better than the smoothest buttermilk. Take Highway 101 from San Francisco to Novato, turn left on Diablo

Avenue, right at Novato Boule- vard, and continue along a curvy road through rolling dairy country punctuated with black-and-white cows to connect with the Point Reyes Station Road. Turn left, and almost immediately you are in front of the factory, a nursery of cheeses quietly and fragrantly aging. Tour the factory if you wish, but certainly stop in the retail shop (open from 8 to 5) to buy cheese (in addition to the creamy cheeses, you can get Teleme or Monterey Jack, Fontina, Cheddar, Swiss, Roquefort, you name it), a foot-long loaf of French bread and meat and cheese sandwiches. Should you decide to pick up some ready-chilled wine now, there's a big wall refrigerator stocked with bottles from the Napa and Sonoma wineries and others like Paul Masson, Almadén, and Mirassou.

To the east of Petaluma is So- noma, with historic adobe and redwood houses and two more cheese factories, Vella and So-

noma Jack's. Sonoma Jack's is loaded with cheese, crackers, breads, all kinds of meats, smoked sausage, cold vegetable salads, olives and dill pickles, and Cali- fornia wines. You could assemble here the basis of a very creditable salade Niçoise, with canned tuna and anchovies, olives, marinated vegetables, to be supplemented with tomatoes and lettuce from a farm stand.

Sonoma is a town to linger in, with huddles of seductive little shops like the Garden Gate in the 1836 Salvador Vallejo adobe, the Sonoma Antique Shop (a good source for Americana and Oriental collectibles), and the Napa Mill- ing Company, where you can buy a horse a present of a hot pink nylon bridle and violet reins.

Four of Sonoma's southernmost wineries, Sebastiani, Buena Vista, Hanzell, and the new Hacienda Winery cluster around the town.

Sebastiani has been a Sonoma landmark since the turn of the *Continued on next page*

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CHROMCRAFT



“Sonoma exudes tranquility, steeped in the history and ambiance of Spanish California”

THE WINE PICNIC *continued from the preceding page*

century. Success has not changed it essentially. This is still an earthy, friendly Italian family operation where you can wander at will through avenues of redwood and oak vats and casks, ending up in the tasting room for a glass of one of the varietals that are Sebastiani's specialty, the gutsy red Barbera or the light, crisp white Green Hungarian.

Buena Vista, the original Haraszthy winery, is a super spot to picnic at tables by a little stream, lapped by the music of the eucalyptus trees, gazing on the handsome stone façade of the old building. With your lunch you might sample Buena Vista's Rose Brook, a refreshingly dry rosé made from the Cabernet grape, or Gewürztraminer.

The Hacienda Winery of Frank Bartholomew (who once owned Buena Vista) is another enchanted picnic place. As it has yet to release its first vintage, it sells the top Sonoma varietals, which you can enjoy with your cheese and

bread at a wine garden on a hill overlooking a little lake and Jack London's Valley of the Moon. Tables are dotted around a grove of Japanese-lantern-strung oaks where hawks and owls nest.

Most of Sonoma's other vineyards lie north, in the Russian River country west of Santa Rosa, and then north again, through the rich Alexander Valley to Asti, where Italian Swiss Colony puts on a folksy face for tourists (remember its little old winemaker TV commercials?).

Korbel is a famous name in American champagne, and a detour from 101, northwest of Santa Rosa, brings you to the cellars on River Road where you can see champagne being made by the traditional, painstaking *méthode champenoise* and also taste Korbel's less familiar still wines, including an excellent Chablis.

Contrasts are one of the charms of the wine country. Nothing could be further apart than the 1880s style of the stone Simi

winery on the old Redwood Highway north of Healdsburg, and the spanking new redwood and stone winery of Sonoma Vineyards a few miles south, a cruciform design of four flaring wings rising to a 40-foot-high central core and tasting room.

Simi, now owned by Russell Green, has an interesting roster of wines, among them a varietal Carignane, a Rosé of Cabernet Sauvignon and, if there is any left by now, a cherished cache of fabulous 1935 Cabernet Sauvignon that was discovered tucked away in the old winery. It's not for tasting. Connoisseurs consider themselves favored if they can buy a bottle. Sonoma Vineyards, the success story of Rodney Strong, who started with a small mail-order wine business in Tiburon and the savvy to print personalized labels for his customers, recently launched into national distribution with some seventeen wines. Among the reasonably priced wines is a very good Chardonnay and a varietal French Colombard, more often used as a blending wine than bottled.

Beyond the Sonoma county line, to the north, are at least two small wineries in Mendocino County that make it worth your while to push on those extra few miles—Fetzer and Parducci, both family operated. Fetzer has no tasting room and tours are by appointment. Parducci is winning a considerable reputation for varietal wines, especially its Cabernet Sauvignon and Pinot Noir, unfiltered and unfiltered, big and chewy wines, Petite Sirah and Zinfandel. Parducci also bottles a varietal French Colombard.

Another day, another valley—Napa, where you can wine-taste your way north through Yountville, Oakville, Rutherford, and St. Helena to Calistoga, with picnic interludes along the way. Oakville, Nichelini, Cuvaion, and Souverain extend the hospitality of their grounds, but it is advisable to make a phone reservation for one of Souverain's five tables. At Old Bale Mill, tables are set under the trees by the mill and waterwheel, the Bothe-Napa State Park goes one better with a swimming pool. Both are between St. Helena and Calistoga. Calistoga has tables under the trees in hand-

kerchief-sized Pioneer Pete's Delicatessen on the street will supply picnic

Provisions can also be had at various spots en route. Chutney Kitchen, a delightful little restaurant in Vintage, a clutch of shops in a renovated old winery at Yountville, and box lunches on order. Wherever there are, stop at its restaurant mail-order sample bar to get homemade chutneys—green to and sweet pepper, or almond, and sour cherry sauce—and take a look at the Kitchen Shop.

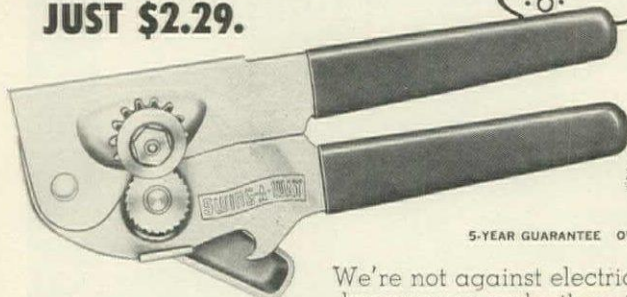
The Court of the Two Towers across the street from the Court, 1871, has delicious pastries, croissants, onion-rye bread, a variety of quiche, which you can buy whole or by the piece, for elegant picnic fare.

On Charter Oak Avenue, St. Helena a barnlike white building with Olive Oil Manufacturing Co. is festooned in black above the door, reveals itself as more of an Italian grocery store, although it does make olive oil. The tables hold a vast array of some local, mostly Italian products. Jars of olives encroach on the shelves. Service is on the casual side, but the cheeses are a bargain, less than supermarket prices. St. Helena's Main Street has Sugarhouse Bakery, where you can buy fresh homemade bread, almond and Linzer-style fat macaroons and bite-sized ringues. North of St. Helena, the gift shop next to the F. Abbey winery, you will find away among the cookie jars, wine baskets, and aprons a respectable collection of bread, crackers, cold meats, and chilled wines.

Napa's wineries run the gamut from the large, established ones to the occasionally known to a place like Stony Hill, where the mill supply of but two or three varietals is bespoke in a way by clients on the mailing list.

It would be difficult to pick out specific wineries to visit, much depends on one's taste in wine, knowledge, interest, and exposure to the wines of California. Among the better-known ones are the blended, nonvintaged wines. The Christian Brothers are

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with care and skill and are always dependable. The estate-bottled, vintaged top varietals of Beauvign, a fine premium winery founded by Georges de Latour, have long been synonymous with quality. Their specially aged Georges de Latour Private Cabernet Sauvignon is famous. I have a great fondness for the Beaufort Blanc Chardonnay, the Private Reserve Brut champagne (really a liqueur, as it has no sugar dosage), and the bone-dry 17 percent alcohol sherry, akin to a Spanish fino. Then there are the wines of Louis Martini, which have maintained a high standard over the years. Most notable here are the Blancs—Cabernet Sauvignon, Zinfandel, Pinot Noir, and an excellent Barbera—but while you are in the winery you should taste a white varietal made only by Martini, Folle Blanche, from the grape of the Cognac region. Another rare is the light delicate Moscato d'Asti, a dessert wine so fragile and susceptible to a rise in temperature that it is sold only here, never shipped.

Among the more recent contenders, Robert Mondavi, a scion of the Mondavi family of Charles Heintz who branched out on his own, has gone from strength to strength since the first vintage of 1966. His wines, like his modern counterparts, have great style. In fact, I would pick this as one of the most interesting places to tour and taste. I share with many others a predilection for the Fumé Blanc, a dry earthy white with great character and flavor, and the superb Cabernet Sauvignon, which is a happy to find many restaurants and wine stores now have in their cellars.

The wines of Joe Heitz, particularly the Pinot Chardonnay and Cabernet Sauvignon, are highly praised but not easy to find around the country, so I would make a point of stopping at the tasting room just below St. Helena, or making an appointment to tour the winery on Taplin Road, off the Silverado Trail (no tasting here, but retail sales). In addition to the leading varietals, try the Grignolino.

Two new wineries that are very attractive to tour are Souverain and Sterling. While Souverain has tastings, it will, on request, fill a bottle of wine for you to take with your picnic afterward. When I was last in Napa, Sterling has not yet open to the public but will, I was told, have tastings of its wines each day indoors or outdoors at tables in a shaded area, and for a small fee, will

transport you by aerial tramway from the bottom of the hill to the spectacular winery at the top.

The lists at some of the newer wineries are small, something of a blessing, as you can taste everything without losing yourself in a haze of impressions. Oakville Vineyards has excellent whites, especially the dry Sauvignon Blanc. There are no tastings at Freemark Abbey, but its four leading vintaged varietals, in the higher-priced echelon of Napa wines, are hard to find outside California and well worth investing in. So are the champagnes of Schramsberg. After a look (by prearranged appointment) at the old and new caves sunk deep into the mountainside, count yourself lucky to be able to buy a bottle of Blanc de Blancs or the even rarer Blanc de Noirs.

I would, by all means, end a visit to Napa on a flourish of champagne, either here or at the nearby Hanns Kornell Champagne Cellars, before backtracking down the valley to San Francisco. Hanns Kornell will probably be on hand to show you around himself. Champagne is his life and his enthusiasm and there's nothing this stocky, white-haired, dedicated man likes better than talking about it—except perhaps making it.

Wine Counties South of San Francisco

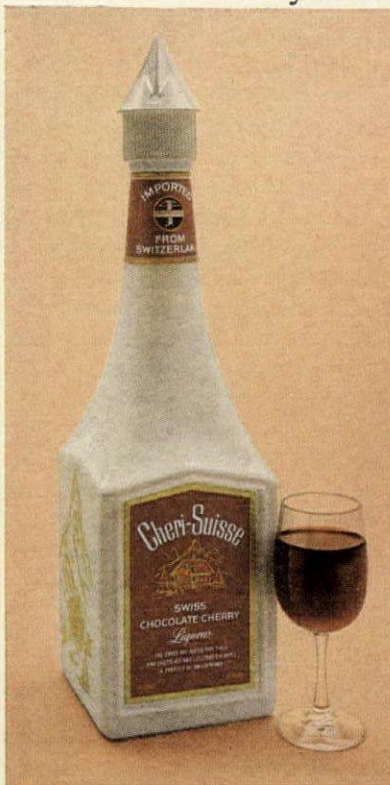
Below San Francisco lies another whole slew of wineries, more strung-out than Napa and Sonoma, and so requiring more careful routing. The first stop would be Livermore in Alameda County where the Wente and Concannon wineries, friendly neighbors for going on a hundred years, stand right across the road from one another, sturdy bulwarks in an encroaching sea of urban sprawl.

While the gravelly soil of the Livermore Valley was looked on for years as more suited to white wines, especially of the Bordeaux persuasion, than to reds, this has been disproved. While both wineries do specialize in whites—one of Wente's most successful has been its Blanc de Blancs, a medium-dry wine made from Chenin Blanc and Ugni Blanc grapes—Concannon was a leader with a varietal Petite Sirah. This and the Limited Bottling Cabernet Sauvignon have always been to me outstandingly fine wines. Wente's plantings in the Salinas Valley of Monterey County have resulted in some exceptional whites, particularly the Gewürztraminer and Riesling Spätlese.

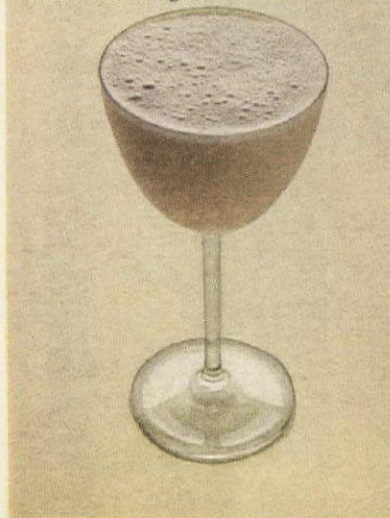
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And you thought the Swiss only made cuckoo clocks.

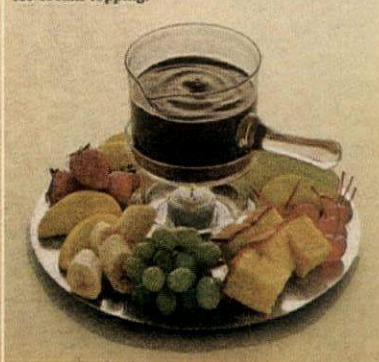
But what the Swiss know about fine liqueur you won't believe.



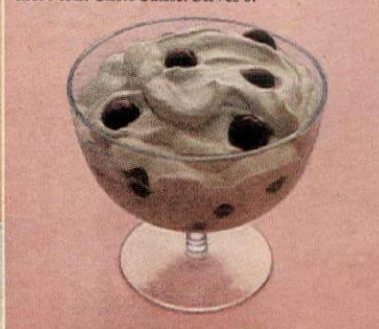
Cheri Alexander. Shake 1 oz. Cheri-Suisse, 1 oz. gin or vodka and 1 oz. cream with cracked ice. Strain into cocktail glass.



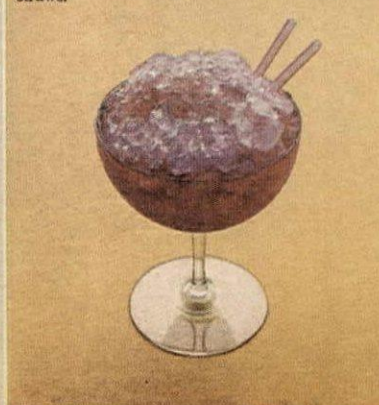
Cheri-Suisse Fondue. In saucepan, melt 2 tbs. butter with 12 oz. semi-sweet chocolate. Blend in ½ cup Cheri-Suisse. Keep warm over low heat. Dip in fruit pieces or cake squares, or use as an ice cream topping.



Cheri-Suisse Romanoff. Drain one jar (14-16 oz.) pitted dark sweet cherries. Whip 1 cup heavy cream with 2 tbs. Cheri-Suisse. Fold into 1 pt. softened vanilla ice cream. Fold in cherries and 2 more tbs. Cheri-Suisse. Serves 8.



Cheri-Suisse Mist. Pour 2 oz. Cheri-Suisse over crushed ice in champagne glass. Serve with short straws.



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"Contrasts are one of the charms of the wine country"

THE WINE PICNIC *continued from preceding page*

Livermore Valley is a less promising picnic locale than the southern counties, but continue south on Arroyo Road (which begins in Livermore as South L Street) and you'll find a cool oasis beside a creek in Arroyo Canyon Park. There's cheese to be had at the factory on the main street in Pleasanton, the neighboring town to Livermore. Or you can press on to Fremont in the Mission San José district and take a chance on getting a picnic table at the Weibel Champagne Cellars on Stanford Avenue, after a refreshing draught of sparkling or still wine in the tasting room.

Santa Clara County, which bills itself as "The Other Wine Country," has more than twenty wineries, most of them small, family-owned and Italian, where tours and tastings are often by appointment. The wineries are dotted and clustered all over the map and you need an invaluable little brochure called *Santa Clara County Wine Tour* to find your way around. To get it, send a stamped, self-ad-

dressed envelope to "Growers Brochure," Rt. 3, Box 344, Aborn Road, San José, Cal. 95121, which happens, not coincidentally, to be the address of the Mirassou Vineyards. That's as good a place to start as any. Take the Capitol Expressway Exit off Highway 101 and go east about 3 miles on Aborn Road, and there it is.

Ever since my first visit there four years ago, when I spent more hours than I had intended tasting some really remarkable wines, Mirassou has been one of my favorite wineries. There's a young, open, enthusiasm about the place, which emanates from the staff and the fifth-generation Mirassou brothers who are responsible for building Mirassou's reputation as a top-flight premium winery. Until then it had been a respected, old-fashioned family business mainly making bulk wines for other California producers. That still continues (and provides backing for the new ventures and plantings), but the excitement is in the premium varietals, about

which Mirassou probably supplies more factual information than any other winery, on the bottle and in detailed releases and analyses of each vintage, sent out yearly to its mailing list. Innovative and knowledgeable, Mirassou was one of the first to plant in the Salinas Valley, to adopt mechanical harvesting, field crushing, and to give its vintaged varietals Monterey or Santa Clara County appellations of origin. The wines are clean, fruity, with very distinct varietal characteristics and the limited bottling "harvest" selections from Monterey County are often outstanding. It is worth devoting a whole morning to Mirassou's tasting room where the wine is served, for once, in huge glasses, and the hosts are both friendly and informative.

After leaving San José, take the road to the town of Saratoga, stopping en route to visit the Paul Masson Champagne Cellars, a very modern, streamlined place where you can watch the transfer process of champagne making and pause in the large tasting room to try one of your old favorites or find a new one, perhaps the recently released Zinfandel, from grapes grown at the Pinnacles Vineyard in Monterey County, or

the Pinnacles Estate Select Pinot Noir and Cabernet Sauvignon, available in California, which can be bought but not tasted.

Continue into Saratoga and you'll come to the Saratoga Village Shopping Center where you can get picnic fare and sourdough bread and, a little farther on, Vienna Woods, a well-equipped little European delicatessen. You can have hearty sandwiches made up, Westphalian ham or perhaps, and buy salads, Austrian chocolate torte and fruit for dessert, and then take your picnic to picnic spots. Just outside the village, before the turn-off to the Paul Masson Mountain Winery where concerts are held on Saturdays and August weekends, you'll find a Japanese garden, open to the public and full of enchanting places to sit at tables and eat under wisteria-hung gazebos beside a lily pond, or on the crown of a hill under oak trees with a panoramic view of valley, vineyards, and trees. If you take the road (now called Big Basin Road) to the end, you'll be in Big Basin State Park, with giant sequoias, redwoods, deer, and a nice picnic site. Should you prefer to turn first onto Mount Eden Road



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roads to Stevens Canyon Road and Stevens Creek Park, wild and woodsy, where you can spread your picnic lunch on the bank of a narrow tree-shaded creek and cool your bottle of wine in rushing water.

After lunch, always provided you phoned ahead for an appointment, you might spend an hour or so at Ridge Vineyards, way up the Monte Bello ridge of the Santa Cruz Mountains. Follow the road to Stevens Creek Reservoir and watch very carefully for the turn-off, Monte Bello Road, which twists upward and ever upward to a tiny, casual Ridge, which you can miss completely as it is virtually unmarked. The wines here, especially the reds, are big, full, refined, and unfiltered, the kind that go to your head on a warm afternoon. Taste cautiously—and yes, for these, too, are wines you're not likely to find without hunting.

Another tiny, high-up winery worth visiting is that of David Luce, in the Los Gatos Mountains. Tours are by advance appointment only and Saturday morning the favored time as Dr. Luce has a medical practice in San José. His unique wines are mostly sold by mail, and the Chardonnays and Zinfandels are rated outstanding.

Almadén, a household word in wine, has vineyards in three counties, and while there are no wineries, you can taste the wines at two places, one in the old Spanish town of San Juan Bautista, the other at Pacheco Pass, Highway 2. San Juan Bautista is an en-

chanting little mission town, off Highway 101, just below Hollister, with plenty of intriguing shops to poke around in and a pink-faced restaurant, La Casa Rosa, where you can buy Ash Blonde, a blend of sweet and dry vermouths specially bottled for the restaurant by Korbel, wine vinegars, homemade peach, pear, or curried apricot chutney, Bombay sauce, pomegranate jelly, and lots of other goodies. A rousing Spanish-style rodeo is held here each summer, and in season (August/September) braids of garlic from the local factory are sold on the streets.

The Almadén tasting room, directly across the plaza from the old mission, has one of the most attractive settings of all. There's a small outdoor deck and gazebo designed by Thomas Church where you can sit on a bench and sip the wine of your choice (try the Grenoir Original or Blanc Fumé, the two newest additions to the line) with your sandwich. Or, if your picnic requires more elbow room, behind the tasting room is an old-fashioned garden with cockscombs, lavender, daisies, phlox, and long tables and benches under the protective arms of an old grape arbor.

If you can choose your time, visit the wine country in late spring or fall, skipping high summer when the tourists descend and the wineries bulge at the seams, and temperatures in the valleys often soar uncomfortably from one day to the next. If you can't, build some flexibility into your schedule. Instead of battling the lunchtime

crowds for a picnic spot, have an elevenses picnic, perhaps a sherry tasting with bottles from different wineries, tapas of California olives and salted almonds, or a more elaborate selection augmented with canned sardines and anchovies, marinated artichoke hearts, tiny shrimp, slices of salami or ham, and cubes of Monterey Jack cheese. Or have your own wine tasting, with demi-bottles picked up here and there, cheese and French bread to clear the palate. At the midafternoon slump when you get the blahs—the fillip of a bottle of chilled champagne (Almadén's Blanc de Blancs or Korbel Nature) or Gewürztraminer, or a rosé, perhaps Mirassou's Petite Rosé or Paul Masson's Crackling Rosé, to be savored with some luscious fruit—Santa Clara plums, ripe figs, a fresh peach or nectarine or huge strawberries with stems, from Gilroy, below San José.

Should nature turn uncooperative, here are some restaurants in the wine counties where you can shelter from rain or heat and wine and dine well.

SONOMA

La Casa, Spain and East First Streets. Mexican dining with a view of the old mission.

The Little Mermaid, East First. Special sandwiches, wine by the glass.

The Plaza Restaurant, corner of East Napa and East First. Tiny, French, reasonable prices. Poulet du chef combines Petaluma chicken, Sonoma wine.

Au Relais, corner of Broadway and Andrieux Street. Considered the

area's best French restaurant. Herby, wine-laced dishes à la Provençe.

NAPA

Chutney Kitchen, vintage 1870, Yountville. Simple food (delicious cold zucchini soup, salads, beef or lamb ragout, chutney pound cake) wine can be ordered by glass or carafe.

A la Toque, 587B Highway 29. Newly opened French restaurant. *Mabuhay—The Hatchery*, 1345 Railroad Avenue, St. Helena. Small, delightful Philippine restaurant (dishes like chicken adobo). Moderate prices.

The Abbey Restaurant, Freemark Abbey Complex, St. Helena. Simple dishes cooked with style by chef-owner Pappas. A favorite of local winery people.

SANTA CLARA

Old Town Wines, 50 University Avenue, Los Gatos. Wine cellar with sandwiches, cheese. On second floor, *Mimi's*, omelettes, wine, French pastries.

The Prune Yard, South Bascom off Hamilton Avenue, San José. Complex of gardens, boutiques, restaurants. Among them: *El Burro*, Mexican food. *The Cookbook Restaurant*, bookshop-cum-restaurant featuring omelettes. *Paolo's*, Continental, offshoot of the award-winning Paolo's across town.

SAN BENITO

La Casa Rosa, San Juan Bautista. Old California style. Casserole of white cornmeal, beef, tomato sauce, hot and spicy, or chicken soufflé, with green salad, dessert (try the pink champagne sherbet). Open for lunch only. ■

LAMB FOR A PARTY *continued from page 104*

In a small bowl blend salad oil, lemon juice, vinegar, onion, salt, hot pepper sauce, oregano, and thyme and pour over lamb. Cover and marinate lamb 8 hours or overnight in refrigerator; turn occasionally.

Preheat broiler. Broil, fat side up, 4-6 inches from source of heat, about 20-25 minutes on each side, or to desired degree of doneness, brushing occasionally with marinade. A meat thermometer inserted in the thickest part of the leg after it has been well browned on both sides is a good idea. One of the great things about a butterflied leg is that due to the varying thickness of the meat, you can serve guests rare, medium, and well-done meat from the same leg. Serves 12-16.

RAGOUT OF LAMB DINNER

Ragout of Lamb

Parsleyed New Potatoes

Bibb Lettuce Salad with Vinaigrette Sauce
Sliced Navel Oranges with Iced Cold Kirsch
and Shredded Coconut—Vanilla Fan Cookies

RAGOUT OF LAMB

Ingredients: 1 large Spanish onion, minced; 2 tablespoons vegetable oil; 5 pounds combination of shoulder, neck, and breast of spring lamb trimmed of fat and gristle, cut into 1½ inch cubes. Do not trim meat off bones as it is almost impossible and is excellent for flavor; 3 cups flour mixed with salt and freshly ground pepper to taste; 1 cup light red wine (Beaujolais); 2 large ripe tomatoes, peeled, seeded, and chopped; 8 cups stock, half chicken half beef (fresh or canned); bouquet garni wrapped in cheese cloth consisting of white part of 1 leek, 1 celery stalk and leaves, 1 carrot, peeled and cut in half lengthwise, 2 carrot tops, 2 lemon peels (rind only), 1 bay leaf, 2 sprigs Italian parsley, sprig fresh thyme or ¼ teaspoon dry thyme; 2 tablespoons cornstarch mixed with 4 tablespoons cold water, if needed; garnishes: 2 bunches cooked, fresh baby carrots, peeled and uniformly cut; about 1½ pounds fresh or 1 10-ounce package frozen peas, cooked; 30 water chestnuts.

Method: In a heavy 10-quart casserole sauté onion in oil until wilted, not brown. Reserve.

Pat meat dry in paper towel and dust lightly in flour mixture. Coat the skillet with oil and heat on high flame. Brown meat on all sides until it is a rich brown color. Do not overcrowd pan with meat. Do a little at a time and reserve. When all the meat has been browned, deglaze pan with red wine scraping all the burned particles that have stuck to pan. Return meat, onion, tomato to pan and add enough stock to cover. Add bouquet garni and heat to simmer. Taste sauce for seasoning.

Preheat oven to 250°. Place covered casserole in oven for 1½ hours. Last 10 minutes of cooking time add water chestnuts. Lamb should be fork tender. If sauce is too thin, thicken with cornstarch. Garnish with carrots, peas, and water chestnuts. May be made one or two days ahead of time. Remove from refrigerator at least 3 hours before reheating in oven. Cook vegetables on day you plan to serve. Serves 8-10 people. ■

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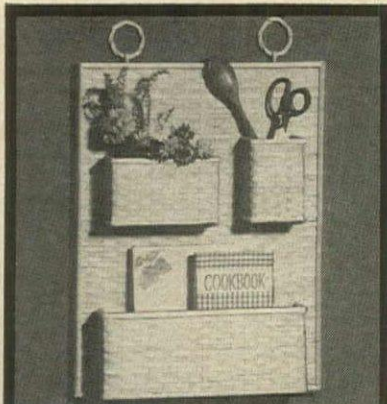
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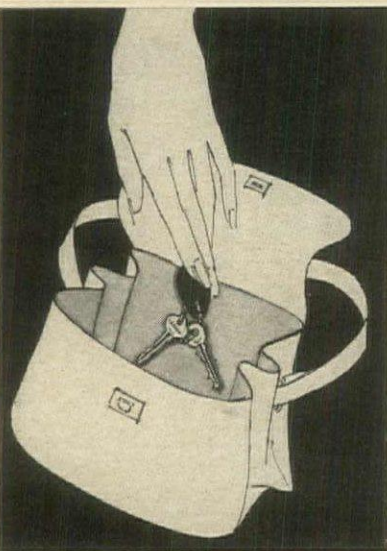
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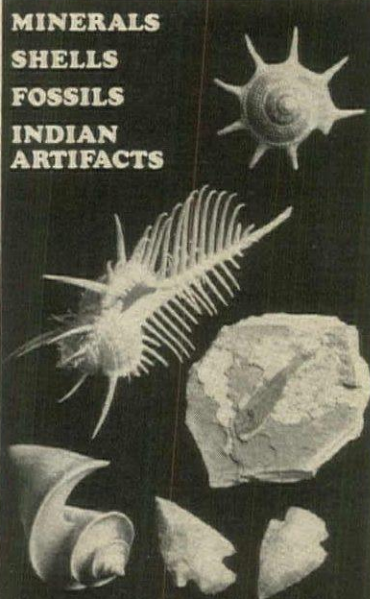
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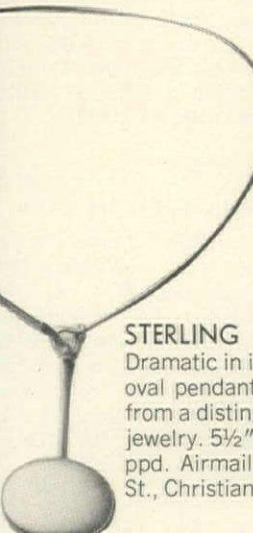
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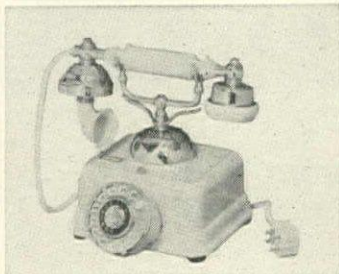
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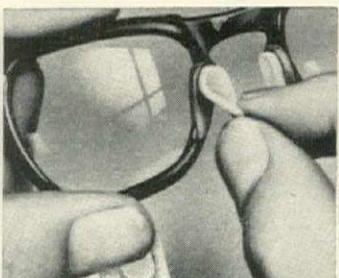
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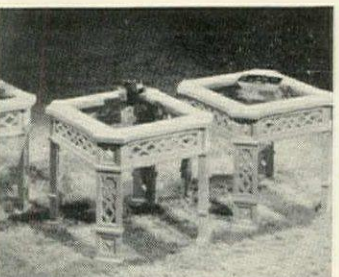
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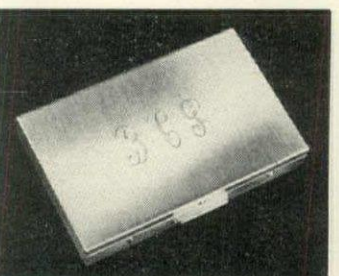
TREASURED TIMEPIECES

Replicas of antique grandfather and grandmother clocks feature solid brass movements, Westminster chimes. Cherry or pine, almost 7' tall. \$285 to \$388. Others from \$49.95. Catalogue 50c. Antique Reproductions, HG3, 200 Commerce Ave., S.W., Grand Rapids, MI 49502.



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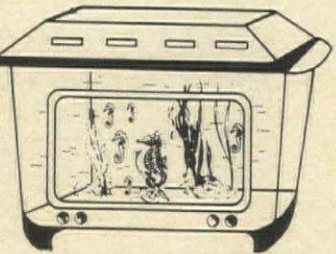
COUNTRY STYLE

Butcher-block tables for small families or lots of company. 48" by 30" \$148.50; 60" by 30" \$163.15; 60" by 36" \$179.25; 72" by 36" \$197.10. Exp. coll. Also available in custom sizes. Catalogue, 50c. Butcher Block & More, HG3, 1600 So. Clinton, Chicago, IL 60616.



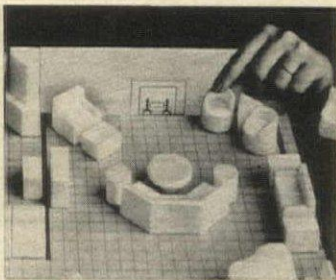
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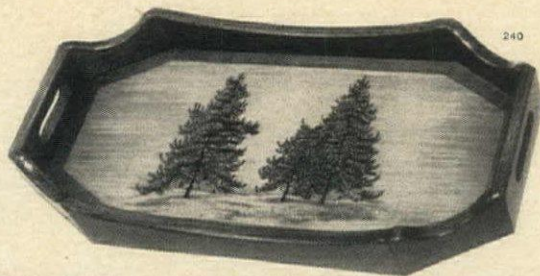
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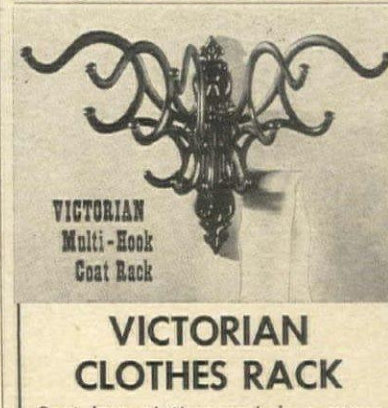


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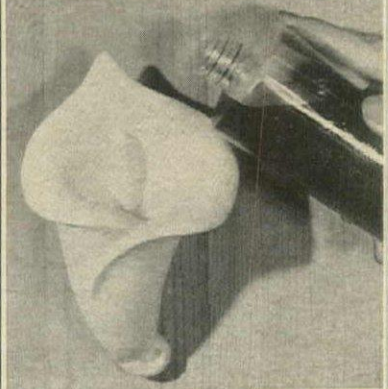


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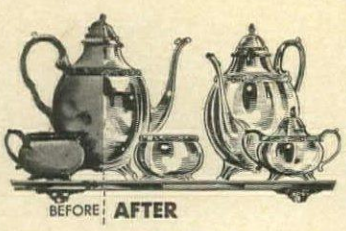
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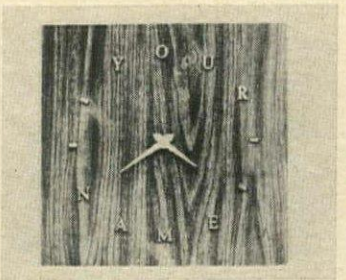
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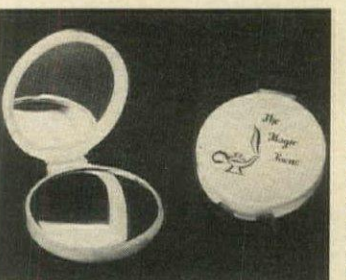
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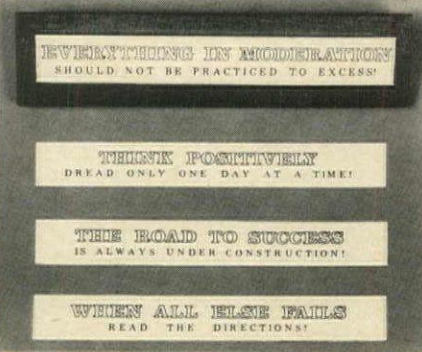


PROVINCIAL PILLOW
Cross stitch design for a 16" square knife edge pillow. Kit includes design on oyster Belgian linen, wools, linen for pillow back, cording. Two tone red, blue, green, gold, brown, black/gray or rose wools. \$4.95 ea.; 16" form, \$2.50. Add 50c post. Victoria Gifts, 12H Water St., Bryn Mawr, PA 19010.



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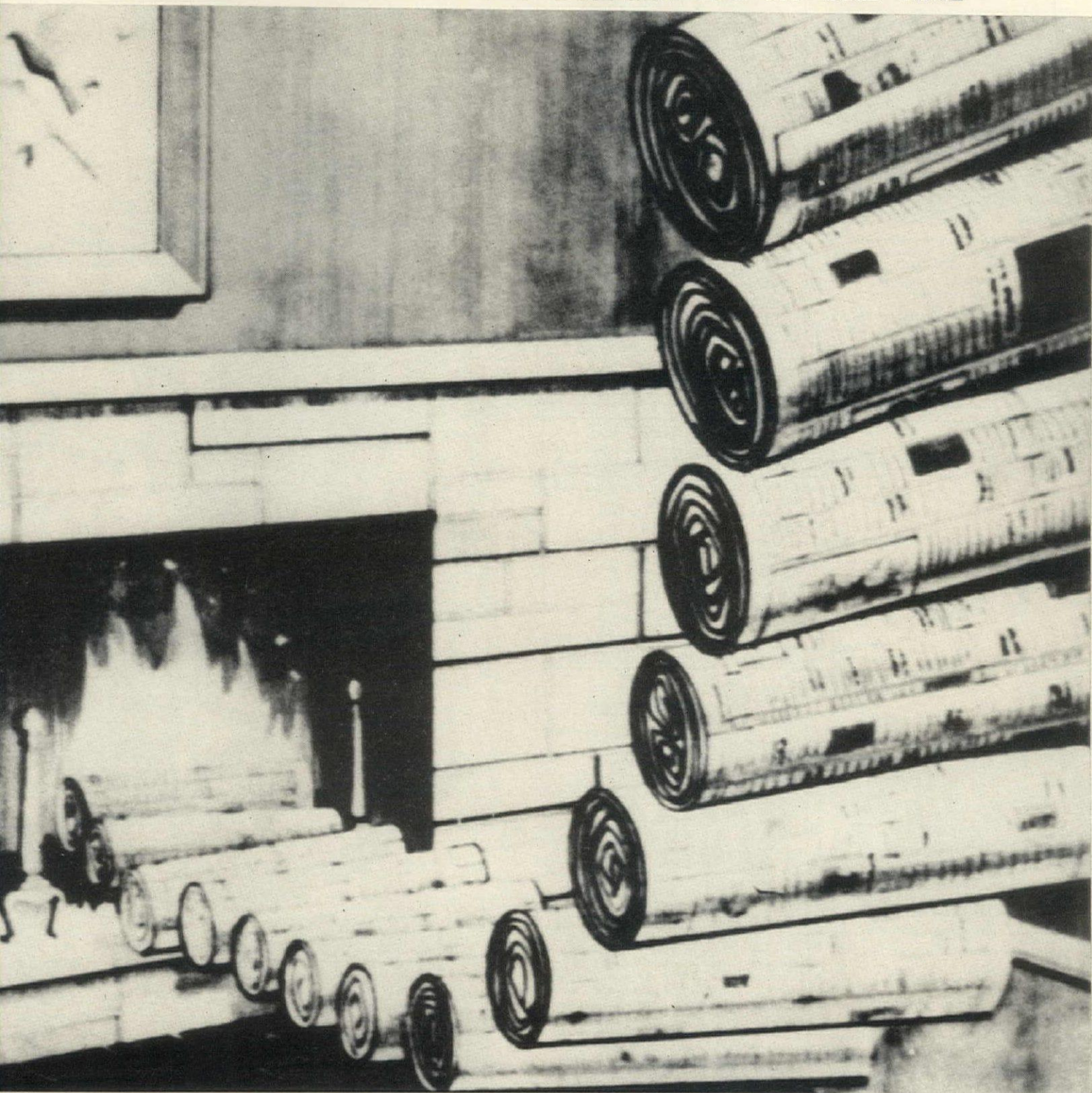
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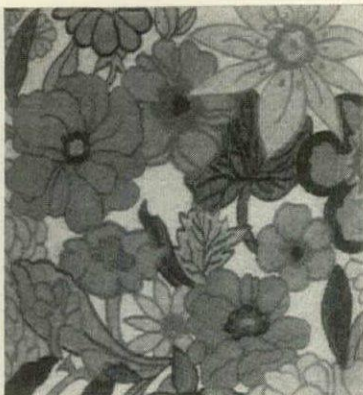
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the nimble thimble

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Framingham, Mass. 01707



HOLDS EVERYTHING

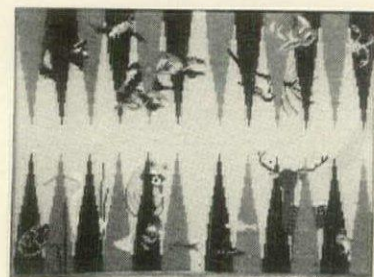
Needlepoint/Embroidery Organizer

Pocket for canvas up to 20" x 20". 10 plastic rings for cut yarn in palette form. Felt pocket for needles and thimble. Scissor slot for easy use. Folds flat, has slip lock handle-won't open. Colorful working surface. Softly padded, printed cotton/polyester fabrics. In Blue ticking stripe with Rose. Also in Paisley or Bold Floral on Navy background. Please indicate second choice. For lap or table. Marvelous for traveling. (Yarn, thimble, needle, scissors not included.) Price \$12.00 Postpaid. W.V. residents add 3% sales tax. (Catalog \$1.00 refundable with order.)

The Daisy Chain

P.O. Box 1553 • Parkersburg, W. Va. 26101

BACKGAMMON BOARD

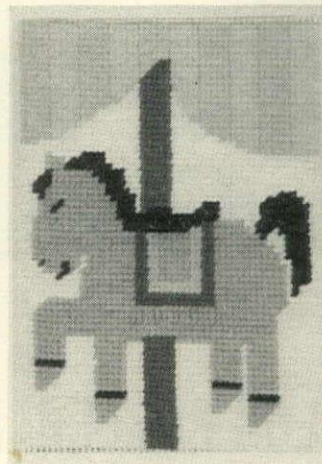


Our needlepoint playing board entwines whimsical creatures among the backgammon points. Needlepoint kit includes handpainted 12 st. canvas 17 x 24", persian yarns, needle and instructions:

\$70 postpaid. Brochure: \$2.

greengage designs

P.O. Box 9683, Wash., D. C. 20016



HAPPY HORSE

Remember your childhood delight in riding the carousel horse? Re-create the colorful creature in needlepoint. Kit includes canvas and Dupont orlon Sayelle yarn in lively colors. 8"x10" finished size \$5 plus 45¢ post. Color catalog 25¢ (free with order). American Family Crafts, HG74, Box 767, Danbury, CT 06810.

PATCHWORK PILLOW

Old-fashioned charm in a sampler pillow takes a lot of stitches—21 to be exact, all different, all illustrated in 88-page "Basic Needlepoint" book included. Hand-lined canvas makes a pillow in shades of any three colors (specify). 14" by 14", \$20; 10" sq., \$16, Ppd. Catalogue, \$2. Krick Kits, HG3, 31 No. Brentwood St., St. Louis, MO 63105.





FLOWER FRESH

Bring the countryside indoors with a needlepoint flower picture. Capture unstudied beauty of white daisies surrounded by field flowers in yellow, blue and purple. Kit includes stamped fabric, (frame size, 14"x26") wool and rayon crewel, yarns, needle, instructions. \$6.95 plus 50c post. Color catalogue, 25c. Tower Crafts, HG3, Box 575, Champaign, IL 61820.

ART NOUVEAU

An elegant lady who might have stepped right out of a Beardsley drawing graces a 16-mono canvas to needlepoint. Size 28" h. by 20" w. Kit includes Paternayan Persian yarn, needles, instructions. Lady in yellow, brown, coral and white with window motif in same red, brown or green. 50 ppd. Idle Hands Needlepoint, HG3, 80-60 Hofferts Blvd., Kew Gardens, NY 11415.



ORIENTAL

A classic Far East design to do crewel embroidery for 14" box pillow cover. Features a design in yellow with white and shades of green against a dark background. The kit has a pattern on cotton and rayon crewel yarns, piping, needle, directions. \$13.95 plus 50c post. The Needlepointery, HG3B, Wellesley Hills, MA 02181.

TRAIT ART

Be the artist who turns a child's photo into an oil painting from a picture you send, a 20" paint-by-number panel is prepared. Includes up to 40 oils, brushes, practice panels, instructions. \$19.95. Write for free brochure. Personal Paint-ings, Box 123, Columbus, OH 43695.



ROSE WREATH Crewel Pillow Kit

Springtime floral beauty will be yours to enjoy the whole year round when you embroider this lovely 15" pillow wreathed with rich, red roses. Complete kit includes: design on off-white homespun, backing, wool yarn, piping, zipper, needle and instructions.

\$6.95 plus 60c postage

(Mass. Res. add 3% tax.) No C.O.D.'s

FREE needlework bag with every order.
Send 25c for new colorful 24 page catalog.

The World of
Stitch 'n' Knit

Dept. HG034, Shoppers' World, Box 709
Framingham, Mass. 01701

Needlepoint this pre-finished tote



10" x 13" x 3"

UNZIP ENTIRE FRONT OF CANVAS TOTE. NEEDLEPOINT YOUR OWN DESIGN. ZIP BACK TOGETHER. TOTE IS COMPLETE.

Needlepoint canvas is 12 hole interlock. Inside zipper pocket. Blocking instructions and printed alphabet included. Yarn not included. Colors: Navy; Red; Camel. \$15.00 plus \$7.50 postage & handling to:

TONI TOTES of VERMONT, Inc.



HG1, So. Londonderry,
Vermont 05155

Send for free Totepoint brochure



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STAINED GLASS SHADE

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Beautiful Stained Glass Creations

Send 50c for your copy of "Getting Started in Stained Glass" plus our unique catalog of supplies, tools, patterns and information.

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Visit our fabulous shop and display rooms at 825 Market St. Rt. 139 near Hanover line in Rockland, Mass. 8-5 Mon.-Fri., 8-12 Sat.

WHITTEMORE-DURGIN

Box 2065EL Hanover, Mass. 02339



Your favorite child

(of any age)

will treasure his or her *personalized* birthday aphorism in colorful needlepoint - size 9" x 12" for pillow or framing. Kit includes #13 mono canvas, fine yarn, needle, detailed easy-to-follow instructions for enlarged graphic design and alphabet guide.

Appropriate colors, on off-white background - for girls: pink and green floral; for boys: blue and red jacketed guardsman with touch of red in border.

Your choice (remember?) -

Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is full of woe;
Thursday's child has far to go;
Friday's child is loving and giving;
Saturday's child works hard for a living;

And a child that's born on the Sabbath Day
Is fair and wise and good and gay.

When ordering, specify girl or boy and give day of week. If you don't know, send month, date and year, and we can supply day of week.

Kit - \$13.95 plus 75c postage and handling. Connecticut residents add 6.5% sales tax.

STITCH WITCH

Dept. HG 374
P.O. Box 228
Old Greenwich, Conn. 06870

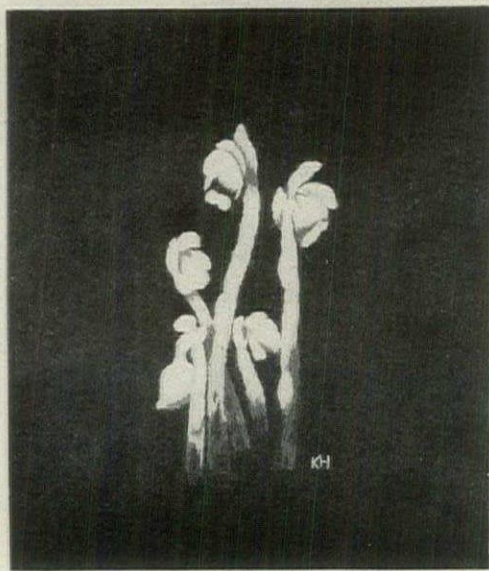


MAGIC NEEDLE'S heart is the right place. This clever 8" x 8" hand-painted needlepoint design expresses a thought universally held by mothers. If you have teenagers it's a must. Design is on 14 count mono canvas and comes completely kitted with a needle, Paternayan Persian yarn and instructions for two basic stitches and two background stitches. Available in two tones of color of your choice. Price is \$13.75 each plus 75c for postage and handling. (Ill. residents please add 5% state tax). For fully illustrated catalog of 100 designs send \$1.00.

MAGIC NEEDLE

44 Green Bay Rd., Winnetka, Illinois 60093

INDIAN PIPES TO EMBROIDER



Indian Pipes, translucent and colorful, seem to rise from the dark floor of a forest in this striking embroidery design. The kit includes design on a 15" x 18" deep brown wool flannel; embroidery yarns in coral, off-white and browns; needle and directions. Finished size: 14" x 12". Also available but not shown: companion Lady's Slipper, Mushrooms and Jack in the Pulpit. Only \$7.95 each plus 50¢ postage.

Send 25¢ for Next 3 Issues of Our Full Color Needlecraft Catalog

The Stitchery Dept. HG203, 204 Worcester Trnkp. Wellesley Hills, Mass. 02181

SHOPPING AROUND FOR NEEDLECRAFTS AND HANDICRAFTS



THE GAME
Backgammon to needlepoint handsome she

signs. Shades of ochre brown a sand on black. Kit includes hand painted 12 st. canvas, yarns, n instructions, \$65. 16" x 24" x walnut tray with stand, \$50. Ga tray, alone, \$30. Ppd. Catalogue \$2. Greengage Designs, HG3, 19683, Washington, DC 20016.

FREE Quilt Patterns

in every issue of Quilter's Newsletter



If you like quilts, this monthly magazine will delight you. Devoted entirely to quilt making and pattern collecting. Profusely illustrated with new and old quilts—designer's originals, show winners, museum quilts. Full of interesting, helpful features for both beginners and experienced quilters.

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HEIRLOOM PLASTICS, Dept. HG4, Box 501, Wheatridge, Colo. 80033
Please send Quilter's Newsletter. Payment enclosed for 6 months & catalog \$2.50 Sample issue 60¢

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9740 Clayton Road
St. Louis, Mo. 63124
994-0606

Charted QUILT BLOCK COASTERS to needlepoint \$2.75 each
Order a set and save 4/\$8.75 ppd

1

2

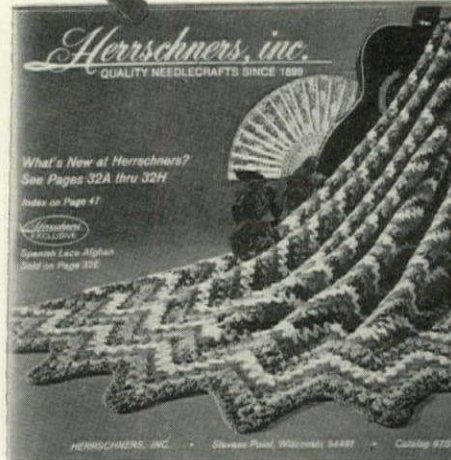
3

4

Yellow, green, blue and charcoal with (SPECIFY) red, pink or orange

Paternayan Persian yarns
• 14 mesh • 4" square
Charts only 4/\$1.25 Catalog 25¢

SIGN OF THE ARROW DEPT. HG-3
9740 CLAYTON RD., ST. LOUIS, MO. 63124



BE CREATIVE

A marvelous selection of needle and hobby craft kits is shown in a colorful 72 page catalogue. There are afghans, quilts, table cloths, pillow cases, needlepoint pictures, plus yarn, accessories and fashions to make. For free-of-charge catalogue, write to Herrschners, Inc., Dept. 3033, Hoover Road, Stevens Point, WI 54481.

PETIT POINT KITS



PRECIOUS PENDANTS

Red Rose with Gold Chain • Violet with Silver Chain

Complete kits include chain with pendant, No. 18 mesh canvas, needle, various shades of luscious floss, mirror for reverse side of pendant, glue, instructions.

No. 14-01 Rose \$5.98 Plus 50¢ postage
No. 14-02 Violet Ea. (Minn. residents add 4% tax)

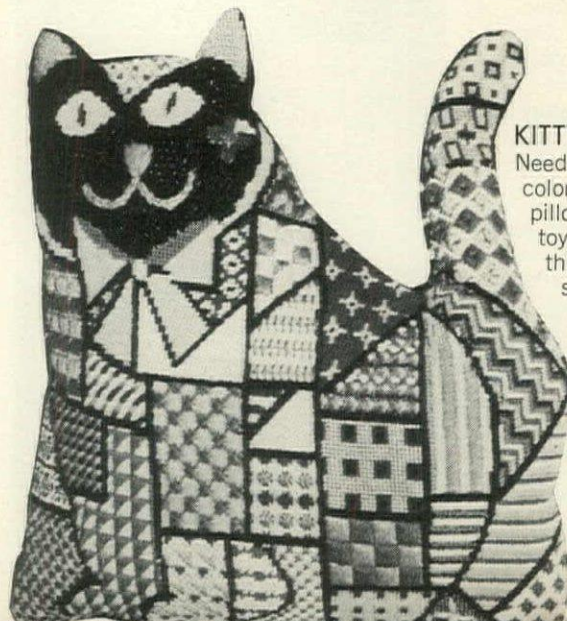
Free 32-pg. 8 1/2" x 11" Full-Color Stitchery Catalog.

Needlepoint Shores

Dept. H-4, Box 123, Wayzata, Minn. 55391

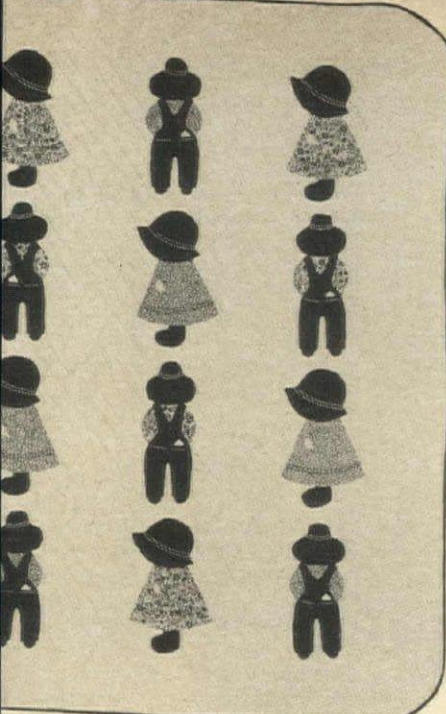
You're special!

And so is House & Garden's Shopping Around. Each month we bring you fabulous finds from the finest shops in the country. And we highlight special areas of interest such as Handicrafts and Needlecrafts and Collectors. Watch House & Garden's Shopping Around special sections for the who, what, when and where to buy by mail. Need more information? Write House & Garden Shopping Around, 350 Madison Ave., New York, N.Y. 10017.



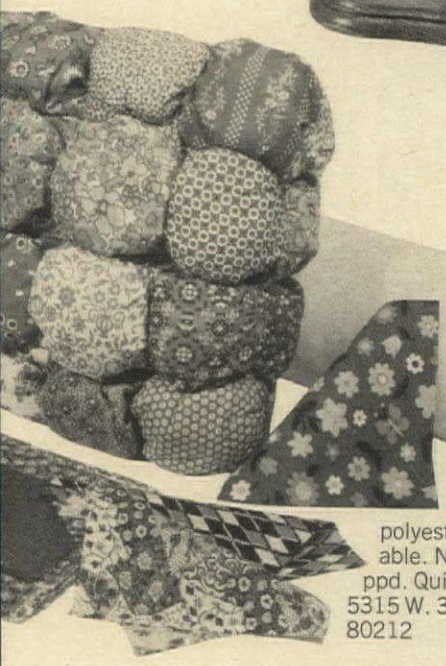
KITTY KIT

Needlepoint in bright colors as a charming pillow or huggable toy. Kit contains everything except stuffing. Single mesh all cotton canvas, wool yarn, corduroy back, needle, instructions. Finished 14" sq. \$8.50 plus 50¢ post. Free catalogue. Needlepoint Shores, Dept. HG5, Box 123, Wayzata, MN 55391.



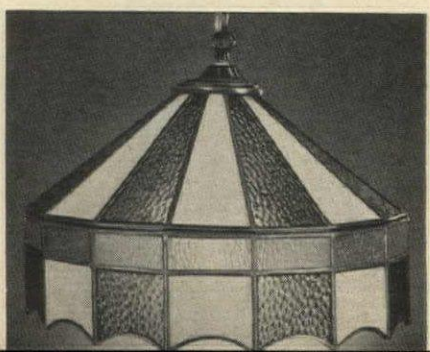
QUILT
 Hand-made by talented Appalachians, captivating quilt is hand
 quilted and quilted with stylized repeat design of a farmer's
 boy and girl. Background in white, yellow, green or
 with coordinated figures. Washable. Dacron filled. 36" by
 \$50, ppd. Catalogue, \$1. Appalachian
 Crafts, HG-Q, Box 276,
 Louisville, KY 41314

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 Erica Wilson's clever device,
 easy to needlepoint in the car,
 bed, at beach. Hardwood lap
 rest holds sturdy 10" posi-
 grip clasp hoop. Adjustable
 angle. Lightweight, portable.
 \$95 plus \$1.50 post. Erica Wilson
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 It's fun and easy
 to make in just a
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 colorful, precut
 fabrics are
 sewn together
 by hand or ma-
 chine to make a puffy
 pillow. Kit includes a
 pattern, 64 patches,
 polyester batting. 15" sq. Wash-
 able. No zipper needed. \$6.50.
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 designs, "Nob Hill" shown,
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**NEEDLEPOINT
 SCHNAUZER**
 This adorable
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 has already been
 carefully hand-
 worked on 10-mesh
 needlepoint canvas.
 You just fill in the
 background (back-
 ground yarn not in-
 cluded). Finished
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 five skeins of scarlet
 background yarn.

Now you can select from hundreds of different art needlecraft kits in The Stitchery's exciting, full-color catalogs. You'll find page after page of pillows, pictures, doorstops, bell pulls, handbags, tote bags, luggage straps and racks, footstools and footstool canvas, belts, dolls, rugs, eyeglass cases, pin cushions, afghans, etc. Many designs are exclusive. Send only 25¢ for the next 3 colorful issues.

The Stitchery Dept. HG203, 204 Worcester Turnpike
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 When in the Boston area, visit our retail shop

BE CREATIVE!

Capture the look of total innocence with this adorable Leopard Cub set against an olive background filled with bright pink and orange flowers. You'll love him! Kit includes actual colors on mono canvas and 100% wool needlepoint yarn to complete in Basketweave or Continental stitch. Finished size 14" x 14". \$12.00 postage prepaid.

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 Send 25c for our
 New Full Color Catalog

**"Easter Bunny"
 Terry Towel**

**Fun
 To
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Great craft idea for Easter — and after! Handy, stay-in-place terry towel loops over any towel rack, and fastens with a Velcro tab. It's machine washable.

Choice of red, avocado, blue, orange, or pink towel; white face, pink ears. Easy instructions. \$2 each, 3 for \$5 (no COD's, please.)

Idea House, Inc.
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EMBROIDERIES

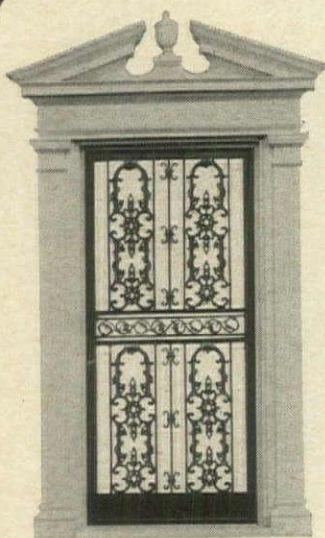
ICE PRINCESSES ARE NICE PRINCESSES
 to decorate a nice wall. Their skating dresses are red and white their tights and skates are blue and green. And the ground is deep mauve linen. They're yours for \$16.95 and a few hours of simple embroidery. Order #1550. 9"x12". Send \$2 for new 36 page embroidery catalog. (Refundable on order of \$25.)

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NEW 1974 COLLECTION. We've done it again. Awarded 7 gold medals. Now you do it. One single stitch makes our pre-started rya hangings, rugs or cushions. Kits imported from Sweden feature lustrous rug wools, easy to follow charts and English instructions. Send \$1 for color catalog.

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\$160. Shipped Frt. Collect. Check, M.O., Master Charge, Bank Americard (give card number/expiration date)

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Shipped complete (with installation instructions) including:

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SHOPPING AROUND



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Enameled sterling thimble shows a bevy of beautiful Dutch scenes in soft shades of blue—windmills, serene lakes, flowers. Great gift for those who love to sew or do stitchery. Each \$9; 2, \$17.50. Add 50c post. The Ferry House, Inc., HG3, Briarcliff Manor, NY 10510.



DOUBLY DELICIOUS

Give yourself a treat: luscious red strawberries on white in a wraparound skirt, and in a wink print reverses to a solid lime. Of crisp polyester-and-cotton, edged and tied with braid. Sizes S, M, L, XL. \$24 plus \$1.25 post. Free catalogue. The Talbots, Dept. VH, Hingham, MA 02043.



TO HAVE AND TO FOLD

Space saving table made in Europe. Solid beechwood with oiled walnut veneer. Closed, 9" by 30"; one side up, 37" by 30"; fully opened, 65" by 30", it seats eight. 30" h. \$49.95. Exp. coll. Assembled. Danish catalogue, 25c. Geneda Imports, HG3, Box 204, Teaneck, NJ 07666.



CHARM OF PRAYER

Beautiful charm shows praying hands on one side, prayer on the reverse. 3/4" in sterling silver, \$2.95; 14k. gold, \$23.95; 7/8", silver, \$3.75; gold, \$32; 1", \$4.50 and \$44.95; 1 1/4", \$5.95 and \$59.75 Ppd. Charm & Treasure, HG3, 72 Bowery, New York, NY 10013.



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Glass in liquid form creates an iron-hard adhesive to piece together the broken fragments of porcelain, china, jewelry, etc. Permanent, washable bond that scoffs at heat or cold. \$1.98 plus 20c postage. Anthony Enterprises, HG3, 585 Market St., San Francisco, CA 94105.



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Pads convert your drawer space into a silver chest.

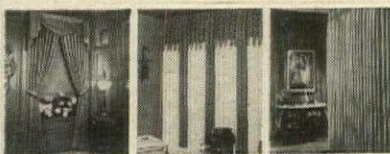
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SIZE: 11 1/4" wide x 15" deep x 2 1/2" high. Holds over 100 pieces. **\$5.95**
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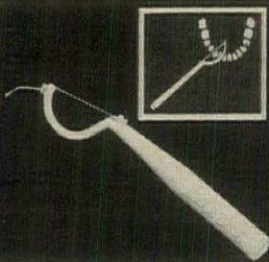


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33 1/3%
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Normally, buying direct from Ronnie, there is a manufacturer-to-you savings on Draperies and Bedspreads. Right now—is our between-season lull and our workrooms are at their slowest pace. By acting now you can save an additional 33 1/3%. Send for your FREE Ronnie Drapery Book today.

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 145 Broad Avenue, Fairview, N.J. 07022



Dental Floss Stik

Easy, sanitary way to clean gums and remove plaque from teeth. Floss Stik eliminates the use of fingers, provides firm control of floss and easy access to all teeth. Plastic holder is 5 3/4" long, uses only 4" of floss per application. Comes with 40 yards of waxed floss (for 300 applications.) Ppd. **0746-6—Floss Stik \$1.79**
0748-6—Floss Refill 69c

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Miles Kimball

52 Bond St., Oshkosh, Wis. 54901

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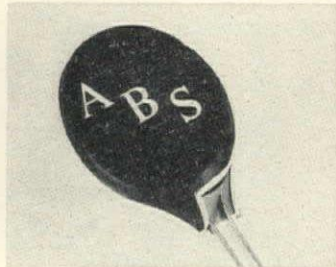
THE "CANDY APPLE"

Transparent stain with mirror-gloss finish lets wood grain of a new chair design show through the glowing color. Orange, yellow, green, walnut, red, white, black or natural. \$59 exp. coll. Catalogue \$1. Door Store of Wash. D. C., HG3, 3140 M St., N.W., Washington, DC 20007.



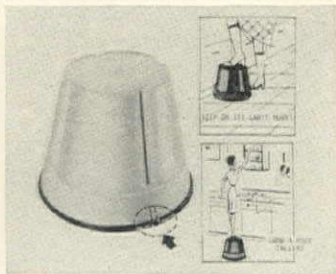
COMPLETE COVERAGE

Personalized protection for any standard size racquet. Attractive cover is heavy vinyl in crimson, ebony, royal blue, or sage green. Bright red lining and zipper. Initials (up to 3) silk-screened in white. Print initials, state color. \$6.95 ppd. Bruce Bolind, HG3, Boulder, CO 80302.



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Safety stool kicks in any direction, yet locks safe and sound when spring-loaded floating ball casters retract and rubber bumper rim adheres to floor. Hi-impac Uni-styrene, 12" h., 16" dia. \$10.95 plus \$1.50 post. J. W. Holst., Inc., HG3, 1005 E. Bay, E. Tawas, MI 48730.



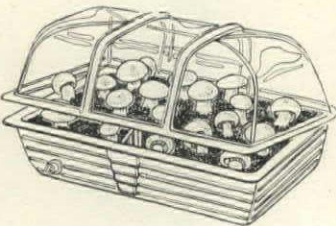
TINY AND TERRIFIC

White ovenproof ironstone baking dishes are pure delight for the cook who cares. Marvelous for custards, individual souffles, shirred eggs, puddings. 3" dia.; 1 1/2" d. Set of six, \$4.98 plus 75c post. The Country Gourmet, G3, 512 So. Fulton Ave., Mt. Vernon, NY 10550.



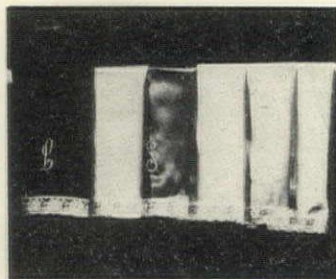
MUSHROOM MÉLANGE

Grow them yourself! Tasty mushrooms sprout within three weeks, and you can pick them for three months from the heavy plastic Magik mushroom house. No special lighting is needed. 7 1/2" x 7 1/2" x 14. \$12.95 plus \$2 post. Magik Mushroom House, G3-4, 1 Gregg Ave., Wilmington, DE 19807.



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Scintilla adorables in washable satin edged with frothy lace. Mint, gold, bronze, pink, black, tangerine, orchid, avocado, blue, red, silver or white. \$1 each; three for \$2.75. Ppd. One initial 75c a towel. Catalogue, 25c. Scintilla, Dept. G, 4802 No. Broadway, Chicago, IL 60640.



PEWTER \$2.98
FINISH Add 85¢ Post.
BREAD TRAY

Has deeply engraved pattern of a farmer harvesting wheat & the prayerful reminder, "Give us this day our daily bread". Heavy cast aluminum that looks like pewter (with a subdued patina). 8 3/4" X 6 1/4".

MONEY BACK IF NOT DELIGHTED
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New idea in TV stands eliminates old-fashioned, bulky tables. Holds any portable up to 14" deep, 17" high. Adjusts to 8 1/2' ceiling heights. Can be set up in Hi or LOW position. Great for bedroom viewing.

REMOTE SWITCH gives on-off control up to 15' from set. Deluxe rack stores TV listings & other books.

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"BUFFY"—Great for around the town or a round of anything—lively or leisurely. Richly grained uppers with vamp lacing. Soft, foam cushioned insoles and crepe soles. Backstrap has self-adjusting, concealed elastic goring. Genuine cork, 1 1/2 inch wedge heels. Colors: Camel, Navy, Red, Black, Brown or White. \$12.95. Sizes: 4 through 12; Narrow, Medium or Wide widths. No half sizes over 10, \$1.00 extra per pair for all sizes over 10. Add 75c postage for each pair ordered. Refund if not delighted. Free catalog. Write: SOFWEAR SHOES, Dept. B, 1711 Main, Houston, Texas.

Choose from three sizes—

A great contribution to any man's wardrobe

THE ORIGINAL MI-TIE HANGER
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Made of solid walnut with beautiful hand rubbed finish, complemented with brass hook and cross bar. Gold plastic removable riders for individual hanging are designed for wide ties.

6", 25 tie size \$6.85 • 10", 45 tie size \$8.95
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Quality Gift Catalog... 25c

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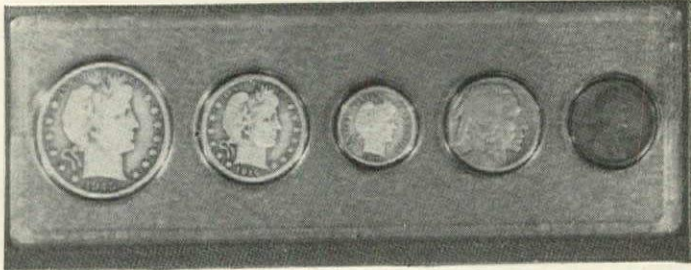
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- Turkey Trot
- Puff Fritters
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50 Unique Recipes
From Days Gone By

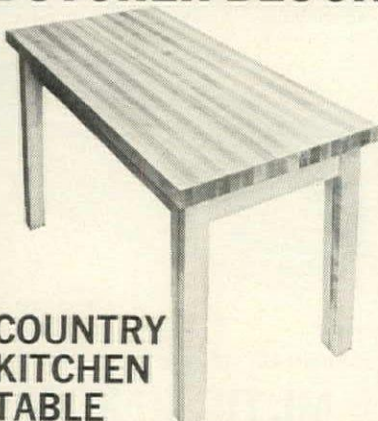
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THE BUTCHER BLOCK



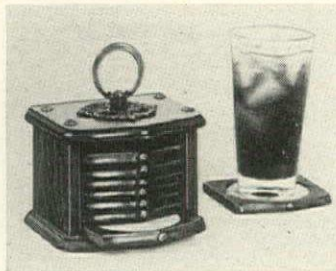
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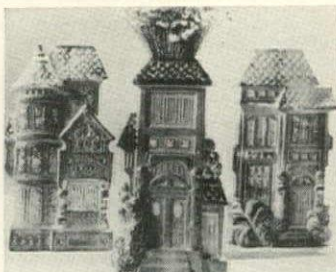
BAUBLE BATH

Space-age jewelry cleaning appliance with solid-state design restores jewelry ultrasonically. In two designs, for him or her, and worth its weight in gold! \$32.50 ppd. Electromotion Components Corp., HG3, 225 Marcus Blvd., Hauppauge, NY 11787.



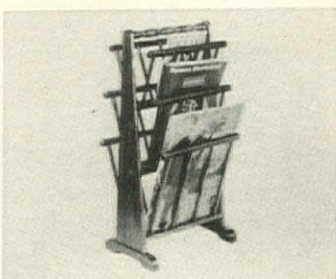
FLYTES FORECAST

Zigzag rubber soled Flytes. Grain calf with smooth calf: black; bone/malt; navy/light blue; teal/brown; black/otter; beige/otter; white. 2½ to 12, widths AAAA to EE. 2½ to 10, \$23.95; 10½ to 12, \$24.95. Add \$1 post. Free catalogue. Solby Bayes, HG3, 45 Winter St., Boston, MA 02108.



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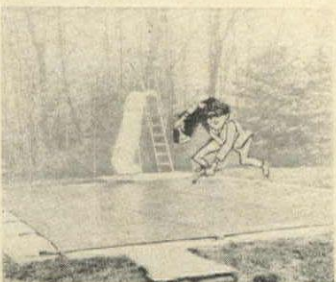
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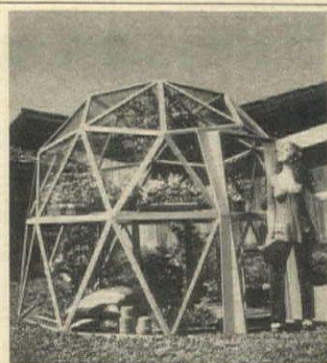
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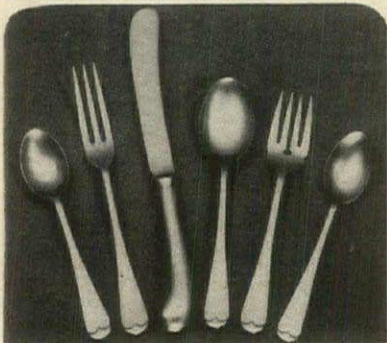


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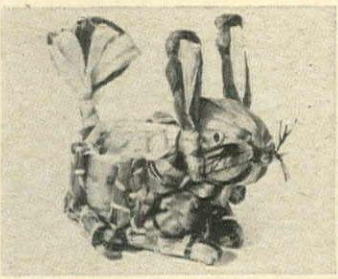
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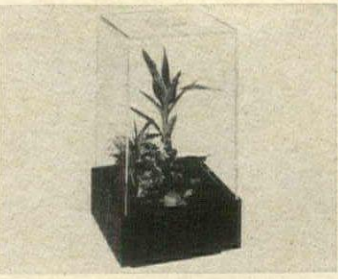
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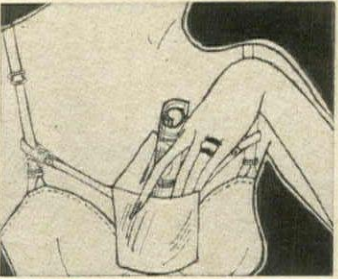
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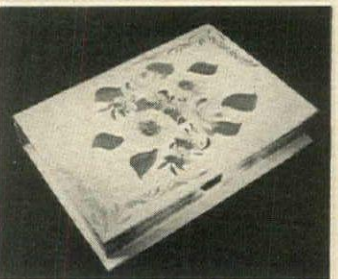
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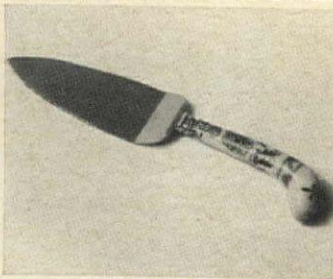
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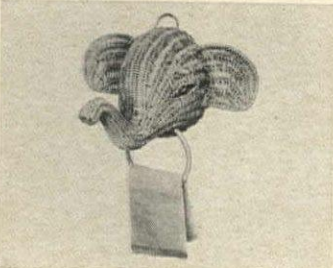
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Talking Tea?

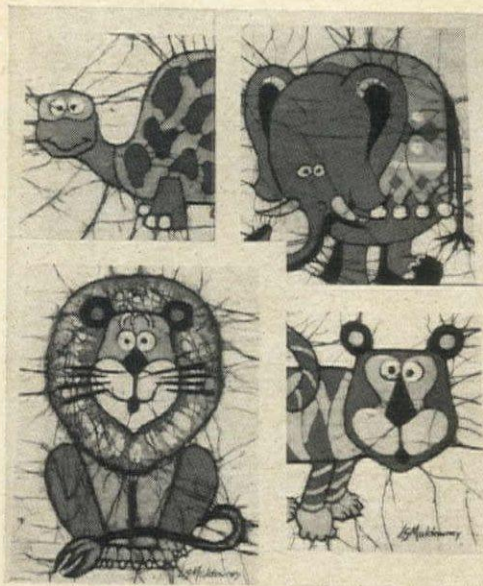
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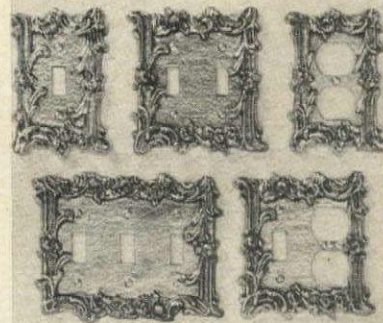
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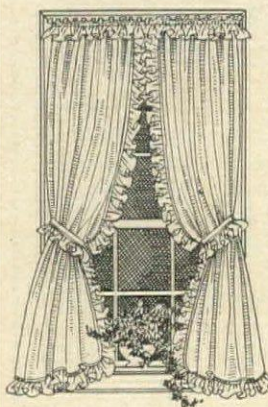
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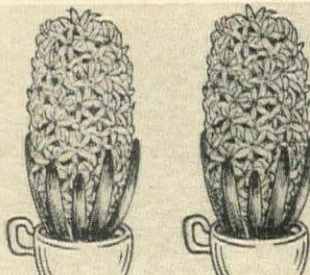


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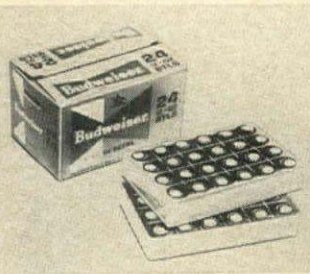
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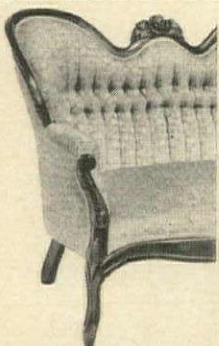
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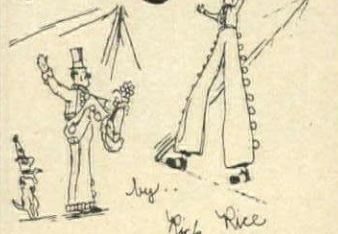


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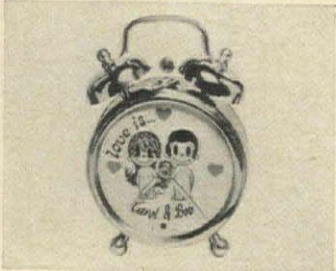
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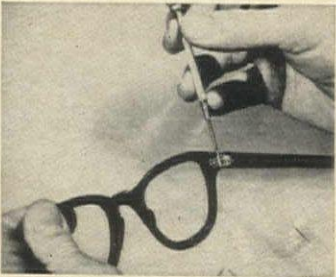
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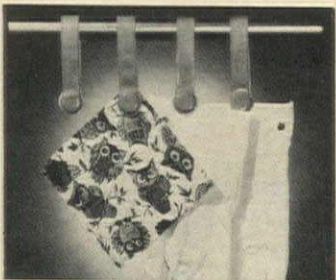
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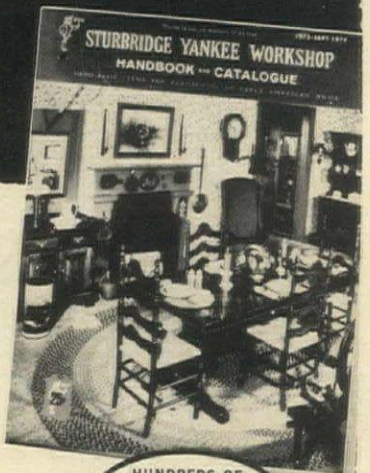
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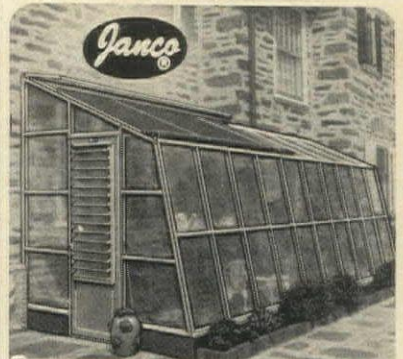
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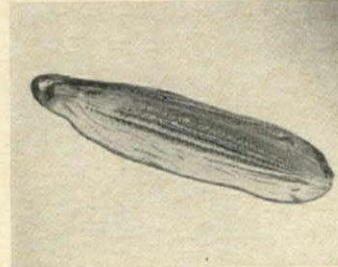
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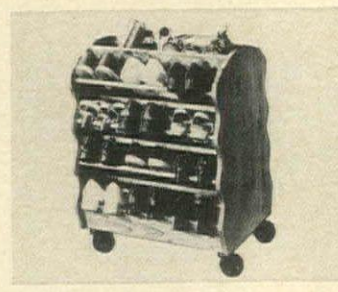
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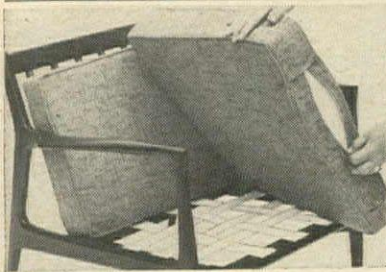
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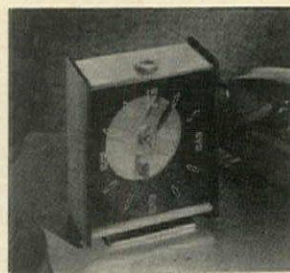
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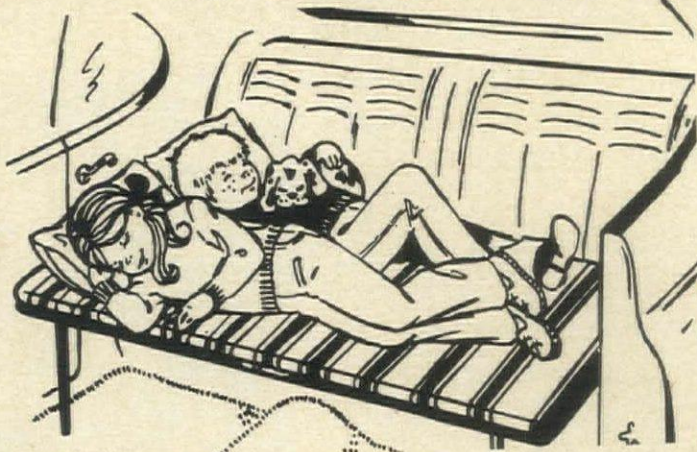
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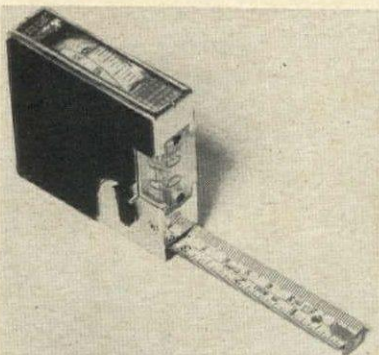
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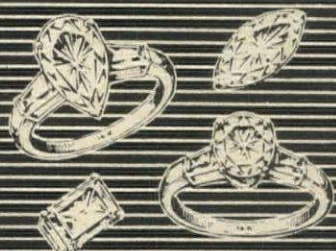
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... with "COUNTRY CHARM" Early American Appliances!

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CAST IRON WALL OVEN . . . (inset) Front is CAST IRON with handsome scroll design. The 18" oven is fully insulated and porcelain lined. Hearth door conceals all controls, clock and timer. Available in right or left hand door models. Prices begin at \$295.00, plus freight charges.

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Send 25¢ for your "COUNTRY CHARM" Appliance Folder and Gift Catalog.



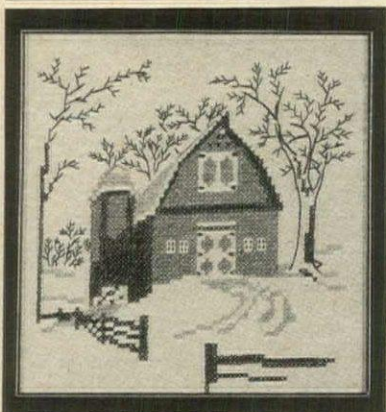
QUEEN ANNE CORNER CHAIR

You will be as proud of this corner chair as the craftsmen are. It has four legs with carved scallop shells and spoon feet, shapely splats and posts, and a sweeping rail around the back. Hardwood, finished fruitwood with light distressing. W 28 in., D 26 in., H 32 in. One yard custom covers. No C.O.D.

\$109.00, shipping charges collect. Send \$1.00 for new catalog of reproductions.

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Ephraim Marsh



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".

- Red Barn Kit (shown) \$1.75
- Little Red Schoolhouse Kit \$1.75
- Covered Bridge Kit \$1.75
- Old Mill Kit \$1.75
- Lighthouse Kit \$1.75
- Spirit of '76 Kit \$1.75
- Minute Man Kit \$1.75
- Wood frame, 10" x 10", mahog. finish \$1.50
- Wood frame, 10" x 10", maple finish \$1.50

PLUS 50¢ POSTAGE & HANDLING
Pa. Res. Add 6% Sales Tax. Sorry No COD's.
Allow 3 weeks for delivery.
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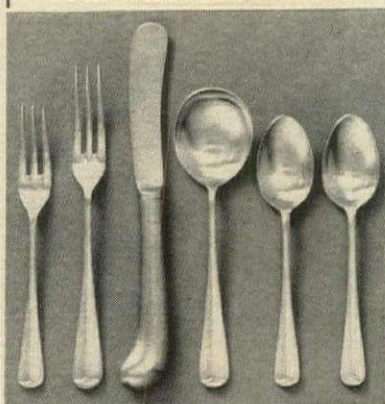
PORTABLE PATCHWORK BAGS

It's a pleasure to carry things in these terrific new totes of soft quilted patchwork. There are two sizes: EVERYDAY TOTE, 12" x 12", \$8.95. And the really roomy WEEKEND TOTE, a capacious 17" x 17" x 5" deep, that actually holds a weekend's needs, including shoes, dresses, etc. \$11.95. 75¢ postage.

ELIZABETH McCaffrey

Dept. HG-3T Northport, New York 11768

THE PEWTER LOOK



Our stainless steel flatware authentically reproduced from an antique English design. Classic pistol handle knives, 3 tined forks . . . and a mellow pewter look. Dishwasher safe. Service for eight includes: 8 dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons and 2 serving pieces.

Service for 8 \$35.00
Service for 12 \$52.50

Prices include postage & handling

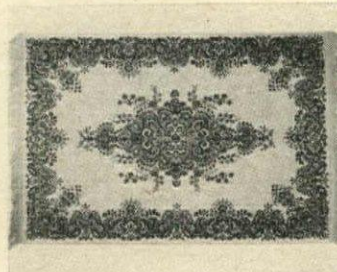
Wales, Dept. HG374
Hartsdale, N.Y. 10530

SHOPPING AROUND



HIGH "HONEY"

Be on your breezy way in a sling sandal of softest urethane with full-cushioned insoles mounted on burlap-covered wedge 1½" high. Pebble crepe soles. Red, white, navy, black. 4-12, N,M,W. \$10.95 + 75c post. Sizes over 10, add \$1. Sofwear Shoes, HG3, 1711 Main, Houston, TX 77002



ORIENTAL RUGS

Treasured old patterns, authentic reproductions. Dramatically decorative; through-to-the-back construction for wear. Red, ivory, navy or moss green ground. 4' by 6', \$19.95; 6' by 9', \$39.95; 9' by 12', \$79.95. Ppd. International Rug Co., HG3, 360 Amsterdam Ave., New York, NY 10024.



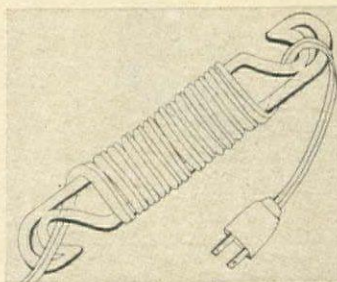
LET IT SHINE

See-worthy globe lamp shows off its bright hues through transparent camel skin casing, creating a stained glass effect. Wired. 4" dia., \$7.95; 6", \$11.95; 8", \$14.95; 10", \$19.95; 12", \$24.95. Add 65c post. Stylus Graphics, HG3, 10 E. 40 St., New York, NY 10016.



DIAMONDS UNLIMITED

Whether you have a penchant for rings, earrings, pins or bracelets, you'll find fresh inspiration browsing through this free color catalogue. If you find the diamond fashion you want, a ten-day inspection period is allowed. Empire Diamond Corp., HG3, 350 Fifth Ave., NY 10001.



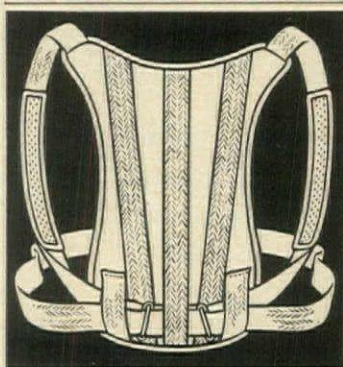
SAFETY FIRST

Keeps 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. Only \$1.49 for set of six plus 20c post. Anthony Enterprises, HG3, 585 Market St., San Francisco, CA 94105.



LONG-LIFE LIGHT

Space-age Chromalloy flashlight is always ready to use, with no dead batteries. Has a guarantee that it will work 5 years from now, even if not used. 20-hours "on" life. Smart aluminum case, 3½" long. \$6 + \$1 postage. Discoveries, HG3, P.O. Box 28054, Dallas, TX 75228.



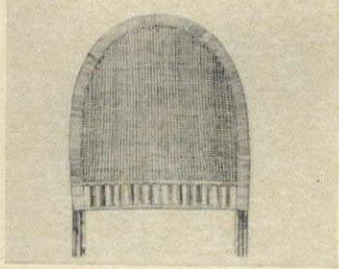
STOP STOOPING—Amazing

new Pi Peer® Shoulder Brace (patented) corrects posture instantly, comfortably. Provides even, distributed support for sagging shoulders. No fitting. Made of ventilated-for-comfort 3-ply material. Arms bands softly padded. Lightweight, cool. Can't be detected under light clothing. Give measurement around chest. For men, \$6.95 + 45c postage. Piper Brace Dept. HG-34SH, 811 Wyandotte, Kansas City, Mo. 64105.

SHOPPING AROUND

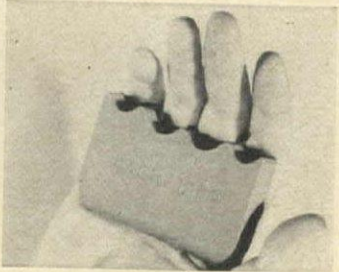
CONTEMPORARY CANE

Beauty of a headboard in a good-looking cane pattern. Natural rattan over triple pole frame with 3" peel border. Single size, 39" by 53", \$38.95; double, 54" by 53", \$44.95; Queen, 60" by 53", \$49.95. Exp. coll. Catalogue 25c. Fran's Basket House, HG3, Route 10, Succasunna, NJ 07876.



MUSCLE TONER

Exercise with simple rubber arm muscle builder, firms arm and hand muscles, relieves aches and stiffness. Fits in a pocket when not in use. Athletes use it; exercise enthusiasts advocate it. \$1.98 plus 20c postage. Anthony Enterprises, HG3, 585 Market St., San Francisco, CA 94105.



TRAVELING JEWELS

Lush velour slim-jim case is initialed (specify two) in brass; lid lined with white satin; spring hinge closure. 4 1/4" by 7"; for traveling and at home. Print initials. Moss green. \$2.98; two, \$5.75 add 35c each post. Lillian Vernon, G31, 510 So. Fulton Ave., Mt. Vernon, NY 10550.



CALL IT CAMP

A phone with a French accent and a flavor of jazz from the 1920's. Oval base with dial, cable and four-prong plug. In the original black, \$39.95. Separate ring-er box \$6.95. Add \$1.50 postage and handling; \$2 W. of Miss. Metropolitan Teletronics, HG3, 35 W. 35 St., NY 10001.



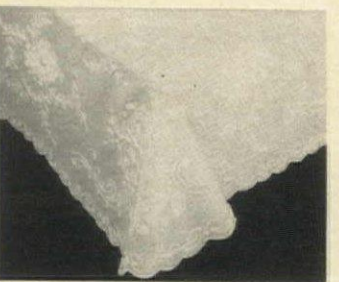
NO RESERVATIONS

Step right up to heap big fun in a corrugated fiberboard teepee 40" x 40" x 48" that's terrific for backyard powwows. Three bright colors; large enough for three young braves to crawl into. \$7.50 plus \$1 post. Catalog Showcase, HG3, 2150 Collins Ct., Hollywood, FL 33020.



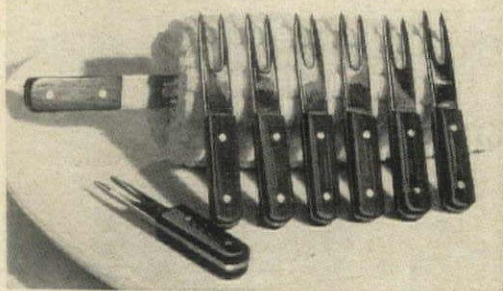
BATISTE TABLECLOTHS

White or champagne Swiss embroidered no-iron polyester. 44" sq., \$27.50; 54", \$37.50. Square or oval, all 70" w; 90", \$80; 108", \$100; 126", \$125. Round: 70", \$69.50; 90", \$90. Napkins, each \$4.50. \$1 post. Hildegarde's, HG3, 597 Farmington Ave., Hartford, CT 06105.



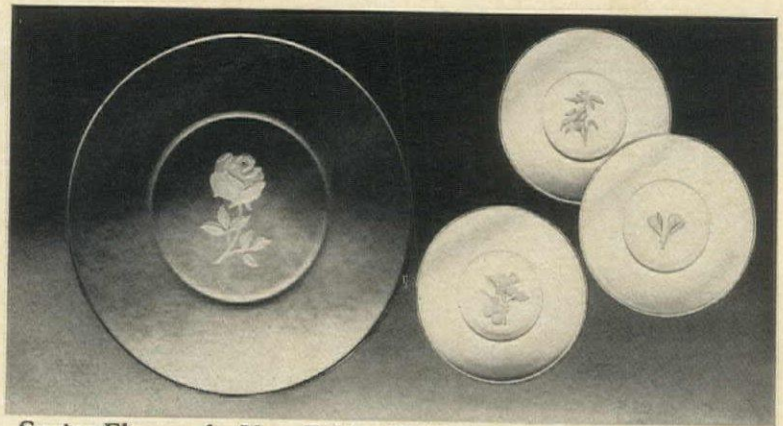
Corn Pic-ups

For corn lovers. Handsome rosewood and stainless skewers eliminate burnt or butterfingers. Treat hostess . . . or the man of the house. Box of eight \$3.50. 2 boxes (16) \$6.85. Add 50c post. For Each Box. Sorry No COD's



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Four crystal dessert plates, each bearing a deep-sculpted blossom . . . rose, jonquil, crocus, or dogwood. By Sculpta Glass, 8" in diameter, and impervious to detergents. The set of four, 12.95.

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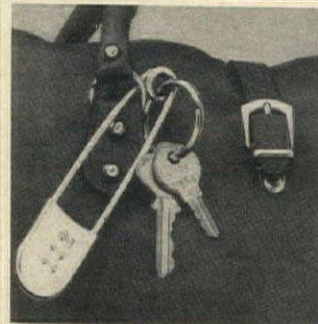
Please send sets of dessert plates at 12.95 (plus 1.00 for postage and handling).

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Address

City State Zip



Actual Length: 4 in.

THE OLD FASHIONED LAUNDRY PIN IS NOW A SUPER KEY RING!

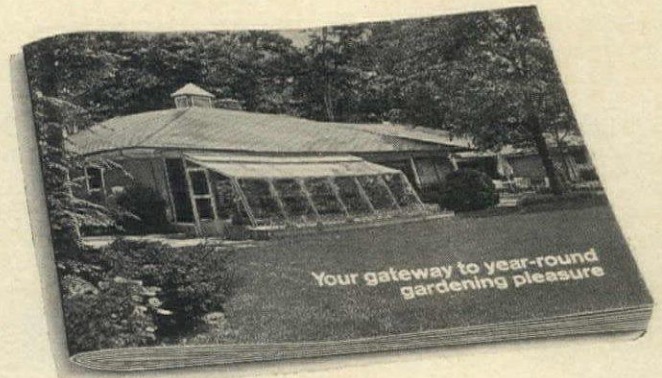
How many times have you lost or misplaced your keys, or found them scattered on the ground as the result of a broken ring? Never again with this super key ring! Hook it onto your handbag strap, through a belt loop, on a luggage handle or a brief case, and it's there to stay—until you remove it. Made of solid brass, smart appearing and virtually indestructible. Cannot accidentally pop open. Great for joggers, cyclists, hikers, campers, etc. Satisfaction guaranteed or your money refunded.

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48 fact-packed pages will open whole new ways to creative relaxation. Tell us what's the best size. The best site. Answers right from the world's leading builder of greenhouses. L & B greenhouses come in a wide variety to fit every budget. Free-standing or lean-tos. Send in this coupon for your free catalog.

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I'm interested in a small greenhouse I'm interested in a regular greenhouse—free standing or attached to my house.

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In Canada, Mail to Lord & Burnham Co., Ltd., St. Catharines, Ont.



It grows out of a log—so fast you can almost see it grow!
The Hawaiian "Ti" Plant

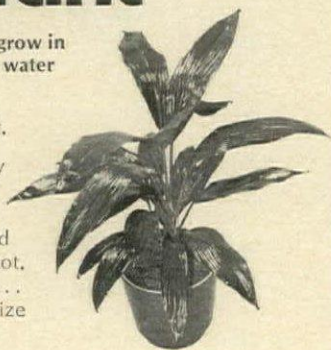
HAWAIIAN "GOOD LUCK" ti plant

Easy to grow in soil or water

Guaranteed to grow... the Hawaiians say a "Ti plant" brings **GOOD LUCK**. Send good luck to your friends! The Hawaiian Ti plant makes an ideal gift.

The Ti plant is brought to you from Sunny Hawaii where it grows to heights of ten to fifteen feet.

All you do is put the "Ti" log in water and watch it grow. When it sprouts, put it in a pot. The bigger the pot, the bigger it will grow... from one to six feet tall. You can have the size you want. Grown in sun or shade and it blossoms. Choice of Red or Green Leaves.



\$1.00 for one three for **\$2.50**

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Copy, reproduced in cast aluminum. Hand-finished in white, black verdigris, goldspun white, pewter. Latched door, hinged knob; nymph and babe in bas relief. 14" w., 23" h., 4". Mail container, 12" x 8". \$35, plus \$1.50 post. The Patio, Dept. HG34, 550 Powell, San Francisco, CA 94108.



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Rugs for floor or wall. In ivory with earthen accents; or brick reds and golds, color accents. 3' x 5' \$34.95; 4' x 6' \$49.95; 6' x 9' \$89.95; 9' x 12' \$159.95. Ppd. Color catalogue, Oriental and Indian rugs, \$1. Peerless Imported Rugs. Dept. GE-4, 3028 No. Lincoln Ave., Chicago, IL 60657.



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For the female who has unwanted hair on her face, arms and legs, we propose Perma Tweez. Battery operated device removes the stuff professionally and permanently, does not puncture skin. \$16.95 ppd. General Medical Co., HGE-33, 5701 W. Adams Blvd., Los Angeles, CA 90016.



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A wicker basket, needlepointed monogram. Kit includes 10½" x 6" x 5½" basket, wool, instructions, canvas, monogram chart, velvet ribbon in rose, blue, red, black, green or gold. Open basket, \$4.95; lidded \$5.95. Add 50¢ post. Victoria Gifts, 12H Water St., Bryn Mawr, PA 19010.



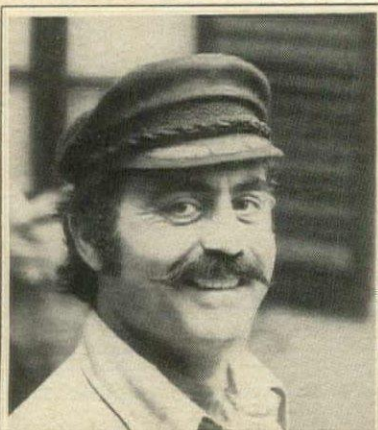
BE SEATED

In choice of fabrics, the "Bruce Hunt" chair, 35½" h., 32" w., \$122; in your 54" fabric (6 yds.), \$96. "Restmore" ottoman, \$34.50; in your 54" fabric (2 yds.), \$26.50. Exp. coll. Catalogue, fabric samples, \$1. Hunt Galleries, Inc., HG3, 2920 N. Center St., Hickory, NC 28601.



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Nothing has ever replaced a broom straw for testing a cake and now at last, a special "Broom" just for that purpose. Straws long enough to test your favorite Angel Food Cakes. \$2.00 plus 50¢ postage. Magnificent Mail Order Mercantile, Dept. 311 P.O. Box 12128, Denver, Colorado 80212.



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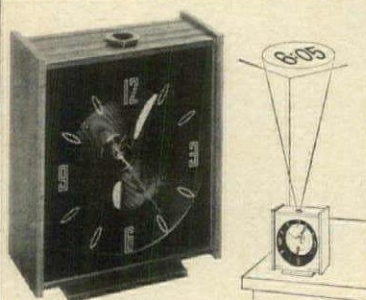
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Holiday Gifts Dept. 303-A
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Imagine! Time "tip-toeing" across the ceiling over your bed. You won't have to rouse yourself into wakefulness merely to check on the nightly hour... just glance at the ceiling and there it is. Projected by an invisible beam in large clear numerals 3" in size so you won't need your glasses (when clock is placed 62" from ceiling). A warm Walnut wood and gleaming Brass finish. Electric with alarm 2¾" x 6¼" x 5½". 1 year factory warranty.

\$34.95 Ppd. Ill. Res. add 5% Tax.

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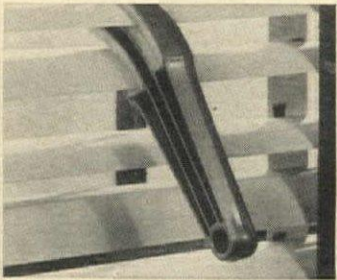
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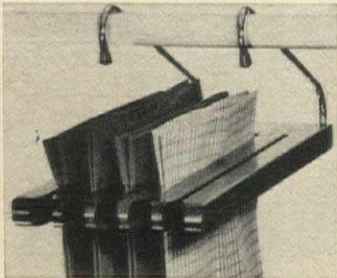
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For the jigsaw puzzle fan! Any photo, color or black and white, can be made into an 8" by 10" die-cut jigsaw photopuzzle; photo is returned unharmed. Black and white, \$2.95; hand colored, \$3.95. Ppd. Cadlyn's, HG3, 2077 New York Ave., Huntington Sta., NY 11746.



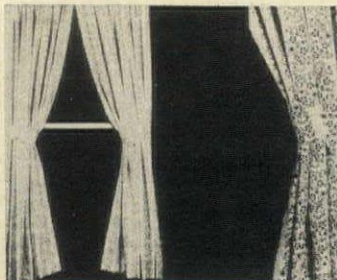
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Now hers and his file neatly in the sliding slack rack! It eliminates five different hangers. Trousers and slacks insert or remove without taking rack out. Cherry with chromeplated hanger. \$5.98; two for \$10.98. Add 85c post. Ferry House, Inc., HG3, Briarcliff Manor, NY 10510.



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Standard Laboratories

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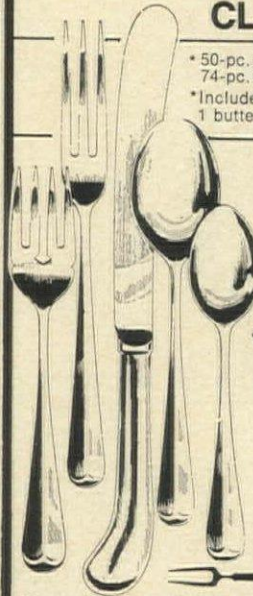
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* Includes eight 5-pc. place settings plus 8 extra teaspoons, 1 butter knife and 1 sugar spoon.



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* Not available in Bright Finish

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Beyond our delivery area add 1.50 for 50-pc service for 8; \$2 for 74-pc service for 12. Shipping & handling on additional pieces gratis when ordered with a service. Otherwise, add \$1. In N.Y. State add local sales tax. No COD's please.

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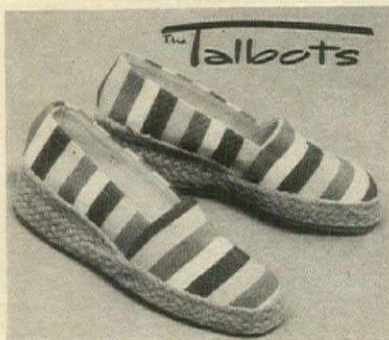


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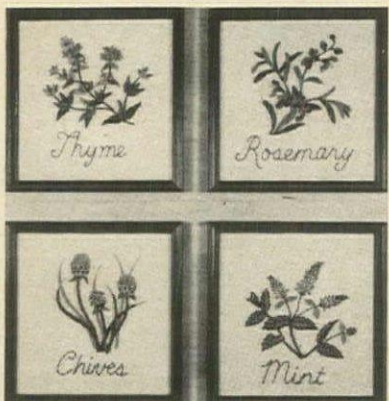


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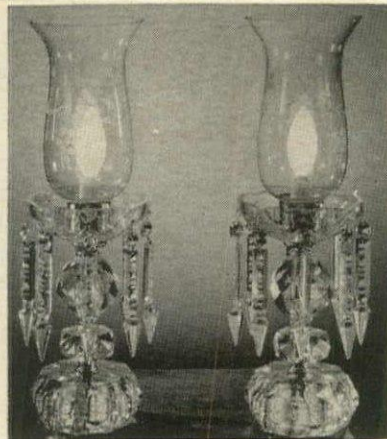
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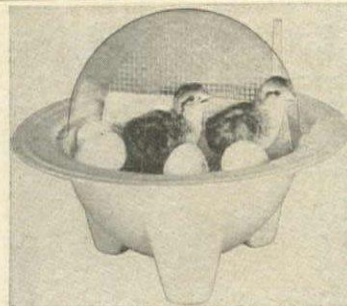
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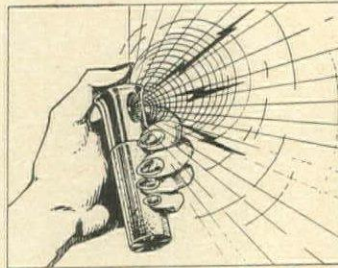
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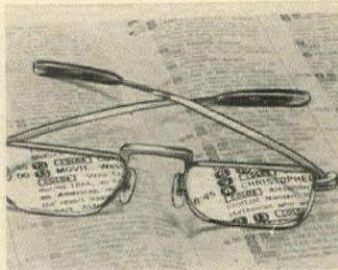


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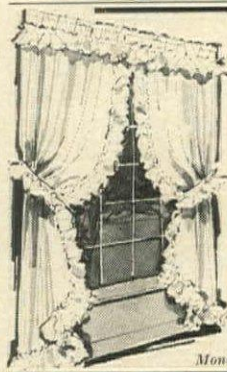
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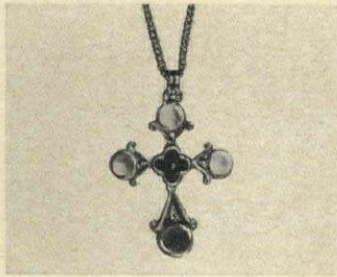
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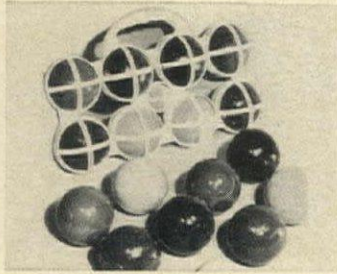
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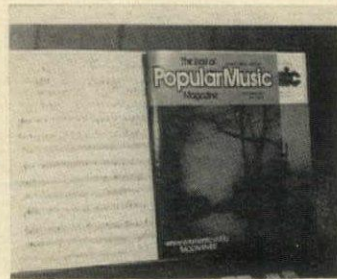
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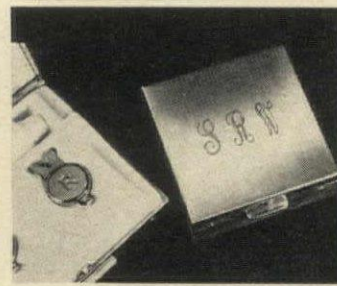
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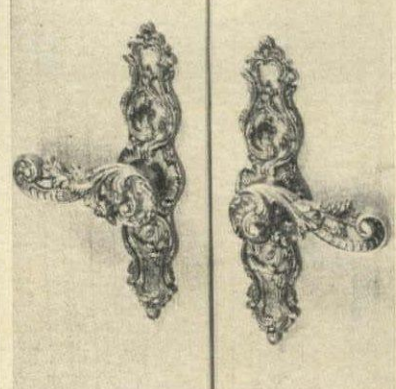
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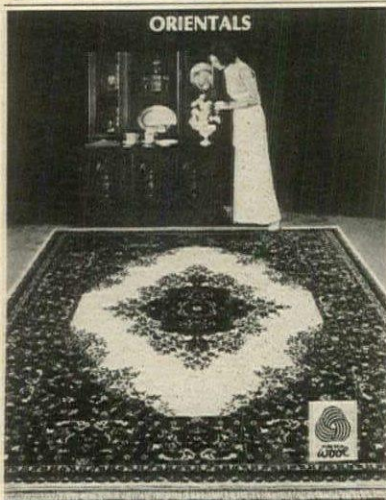
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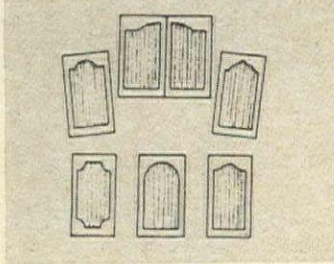
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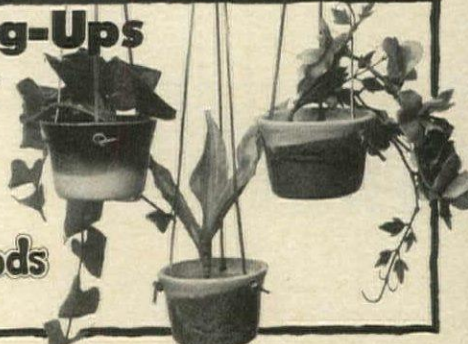
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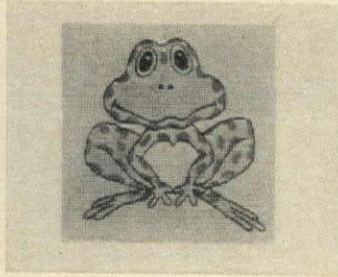
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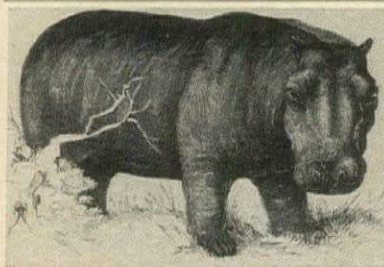
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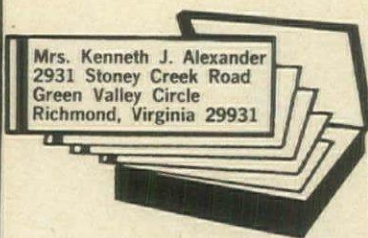
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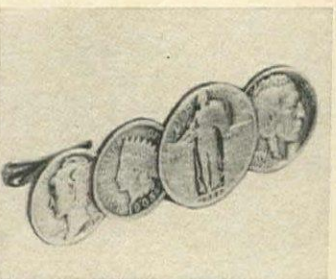
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Get into the joys of growing your own thing. Burpee puts out a terrific gardening catalogue, all the information you need to plan and successfully grow new hybrid flowers and vegetables. Lots of illustrations! Free from W. Atlee Burpee Co., HG3, Burpee Building, Philadelphia, PA 19132.



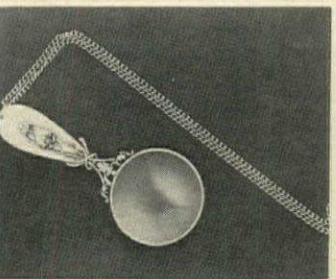
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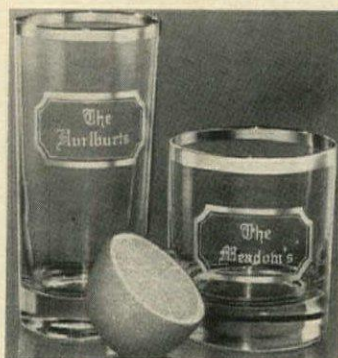
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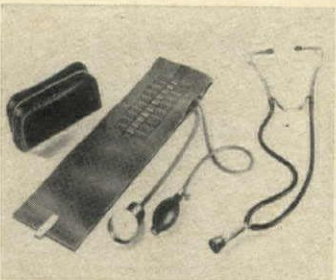
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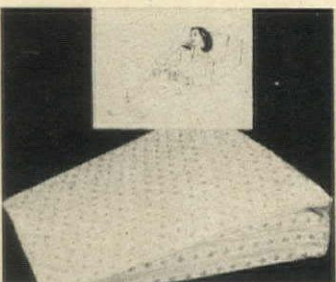
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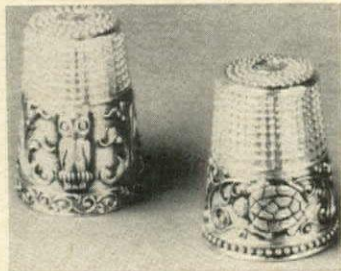
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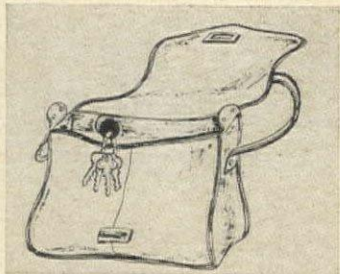
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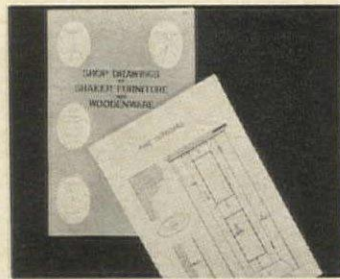
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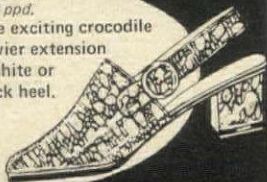
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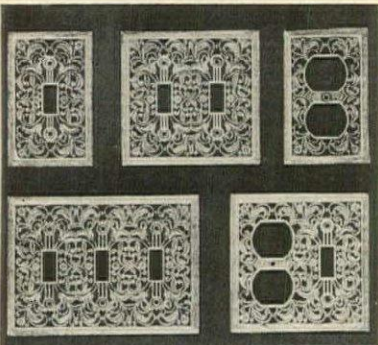
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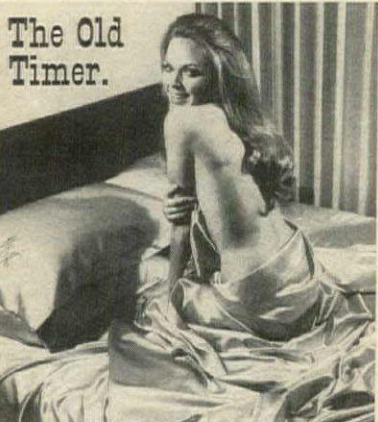
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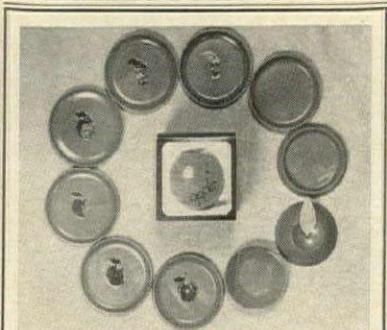


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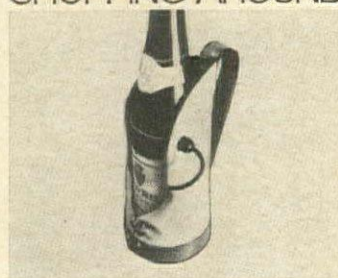
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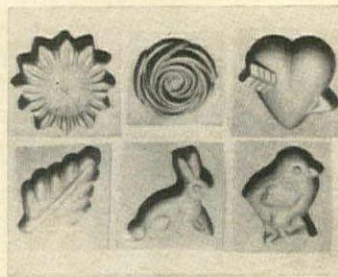
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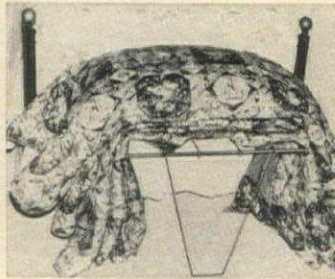
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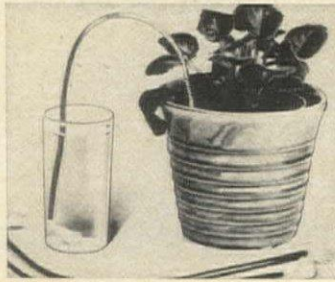
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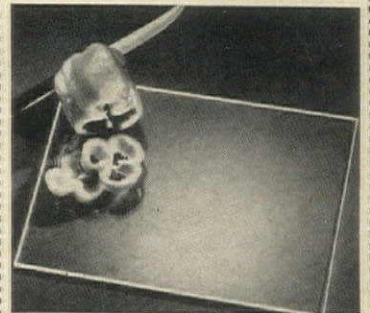
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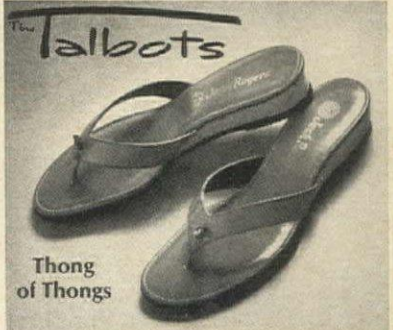
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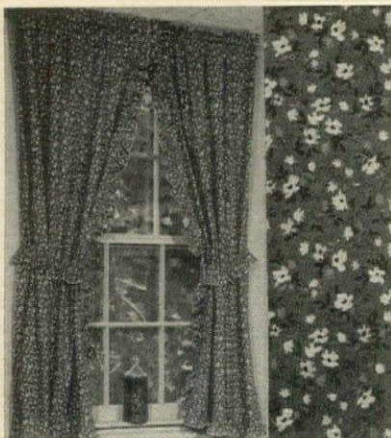
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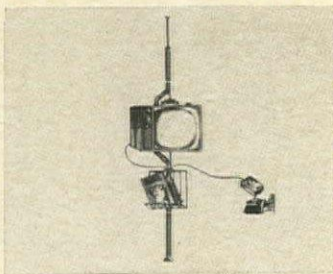
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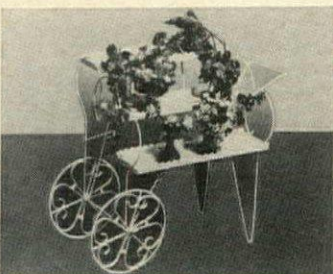
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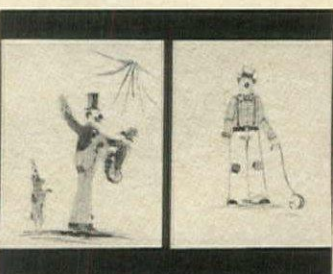
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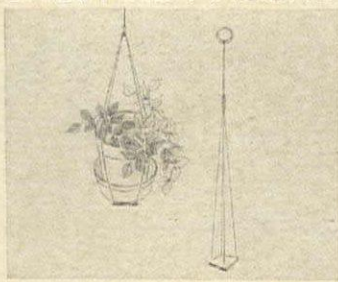
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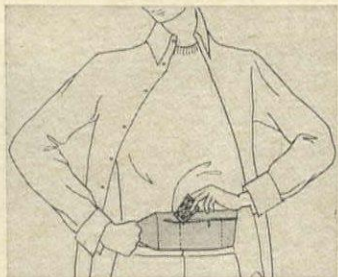
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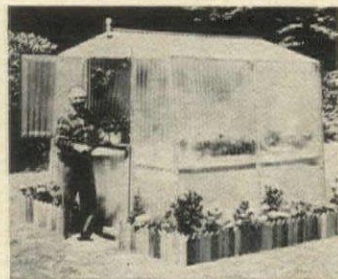
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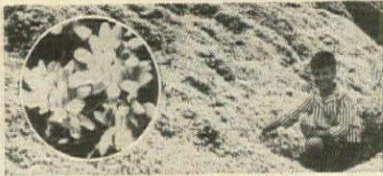
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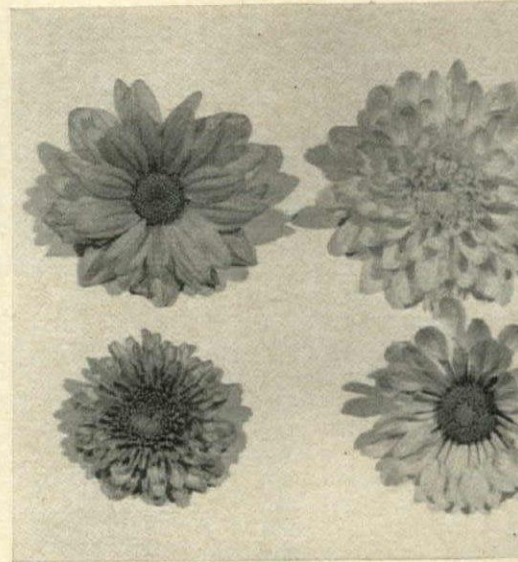


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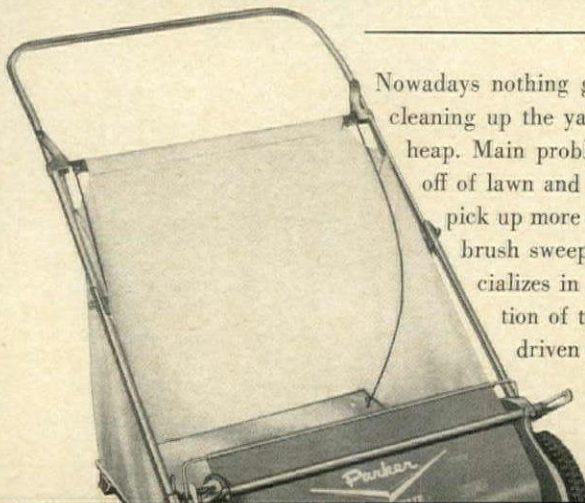
Gardener's **N**otes
by James Fanning

To commercial growers and estate gardeners the name Yoder has meant chrysanthemums for many years. So it's good news that in 1974 Yoder Bros. is expanding its market by introducing a new line for home gardens. Called Masterpiece Mums, the new varieties are compact, low growing plants that begin flowering early and go on until hard frost. *Right:* Some of the flower types—they come in all the usual chrysanthemum colors, of course. A good way to use these compact plants is to grow them in pots during the summer, set them out for garden display when summer annuals taper off. Also, plants that have been forced for Mother's Day may be cut back and set out in the garden where they will repeat at the usual time. Masterpiece Mums will be available for 1974 spring planting.



Devoted admirers of Helen Morgenthau Fox will be delighted to know that two of her best known books are now available in paperback. Those of us who cut our gardening teeth on *The Years in My Herb Garden* and *Gardening for Good Eating* will be giving these to friends or buying fresh copies to replace the well-worn volumes on our own bookshelves. Published by Collier, the paperbacks are priced at \$1.95 each. They include the original illustrations and all of Mrs. Fox's wise and gracefully written text. Newer and more condensed but just as informative are the "Gardening With ——" books by Rex Mabe. Mr. Mabe is a nurseryman who has spent years in answering customers' questions, so he knows, and is well qualified to solve, practically all the problems that may confront an indoor or outdoor gardening householder. Currently available are six "Gardening With ——" titles: Herbs, House Plants, Flowering House Plants, Ferns, Terrariums, and Hanging Baskets. Priced at \$1.50 each, these illustrated paperbacks come from Potpourri Press, P.O. Box 10312, Greensboro, N.C. 27404.

Cuttings of some kinds of plants root much more easily than others. Practical gardeners have always known this, but it was left for Professor Makoto Kawase of the Ohio Agricultural Research center to wonder whether some substance within easily rooted plants could be extracted and used to make the harder-to-root kinds more cooperative. Willow, one of the easiest of all woody plants to root, seemed a logical plant to begin with, so Prof. Kawase made an extract of willow twigs and found that it did, indeed, hasten the rooting of other kinds of cuttings. The willow-twig extract will undoubtedly be synthesized and placed on the market one of these days; meanwhile anyone can make his own. Simply crush some fresh, healthy willow twigs, let them steep in water for a few days, then use the water to moisten whatever rooting medium you customarily use.



Nowadays nothing goes to waste, which means that the everyday task of cleaning up the yard involves saving everything possible for the compost heap. Main problem is getting leaves, twigs, or what-have-you whisked off of lawn and driveway and onto the heap. Rakes are slow and often pick up more than they're supposed to, so the best answer is a rotary-brush sweeper. The Parker Sweeper Co. of Springfield, Ohio, specializes in this type of equipment, and dealers have a wide selection of types and sizes. Most efficient, of course, are the motor-driven sweepers, but with fuel likely to continue in short supply, hand-powered models might be the best bet for 1974. Parker, incidentally, makes a full line of lawn care equipment and has dealers everywhere.

Doing things by hand is one of the best ways of getting around the fuel shortage. A great many garden chores have always involved muscle power, anyway, so that shovels, hoes, rakes, and pruning shears remain unmechanized and using them is the first

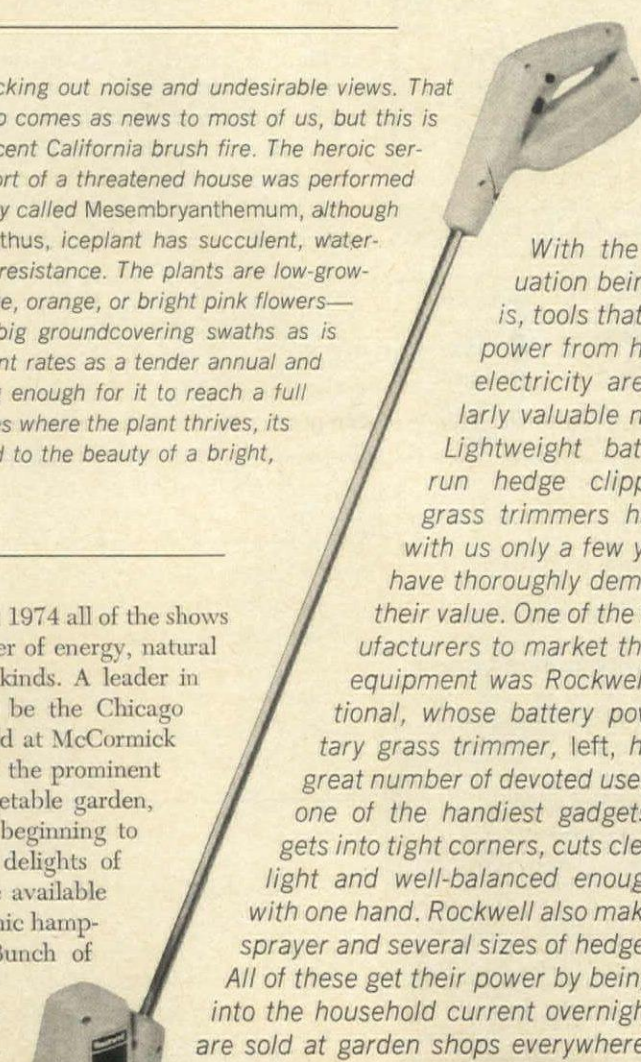
"Most outdoor gardeners consider a long-handled shovel to be the one really indispensable tool"

thing beginning gardeners learn. Except for the use of stainless steel and Teflon coatings, the design of these basic tools is just what it has always been, with steel blades to do the cutting and digging, wooden handles to afford a grip and apply leverage. But even considering the changing character of hand tools, the high mortality rate of American manufacturing firms makes it surprising that a leading maker of gardening equipment is observing its 200th anniversary in 1974: The Ames Company, of Parkersburg, W. Va., began turning out farm tools in 1774, and it is within the realm of possibility that when Israel Putnam went off to fight the Redcoats the plow he left in the field was an Ames product. Be that as it may, Ames continues to produce hand gardening tools in a wide variety of sizes and shapes, including many for specialized use by masons and other professionals. Every hardware and garden supply shop has racks of Ames tools, including what most of us consider *the* indispensable one: a strong, sharp bladed long-handled shovel.

If you haven't done it already, there is still time to search out and destroy the egg masses of gypsy moths. They are oval, inch-long blobs of fuzzy brown on the underside of branches or in bark crevices on tree trunks. It's quite simple to scrape them off and burn them or dunk them in a can of kerosene. These pests will be appearing in 1974 in spots where they were unknown in previous years, so be on the watch if they have been reported within 20 miles of your area in recent years. The good news this year is that in places where the infestation was heavy it is tapering off due to a build-up of the moth's natural enemies.

Plants play familiar roles in blocking out noise and undesirable views. That they may also act as a fire stop comes as news to most of us, but this is exactly what happened in a recent California brush fire. The heroic service of stopping the flames short of a threatened house was performed by a groundcover of iceplant. Commonly called Mesembryanthemum, although botanists say it is properly Dorotheanthus, iceplant has succulent, water-stored leaves and stems, hence its fire resistance. The plants are low-growing, with tremendous quantities of white, orange, or bright pink flowers—reason enough for planting them in big groundcovering swaths as is done in California. In the north, iceplant rates as a tender annual and the growing season simply is not long enough for it to reach a full peak of flowering. In warm, dry climates where the plant thrives, its fire-stopping quality is a benefit added to the beauty of a bright, long-season, ground-holding carpet.

March is Flower Show month, and in 1974 all of the shows will emphasize conservation, whether of energy, natural beauty, or natural resources of all kinds. A leader in applying the theme this year will be the Chicago Flower and Garden Show, to be held at McCormick Place from March 25 to 31. One of the prominent features of this show will be a vegetable garden, designed for homeowners who are beginning to enjoy the gourmet and gardening delights of growing their own. A grove will be available for visitors who bring their own picnic hampers and special "Take Home a Bunch of Spring" bouquets will be on sale for those who want to carry away a bit of the show's color and excitement.



With the fuel situation being what it is, tools that get their power from household electricity are particularly valuable nowadays. Lightweight batteries to run hedge clippers and grass trimmers have been with us only a few years, but have thoroughly demonstrated their value. One of the first manufacturers to market this type of equipment was Rockwell International, whose battery powered rotary grass trimmer, left, has won a great number of devoted users. This is one of the handiest gadgets ever. It gets into tight corners, cuts clean, and is light and well-balanced enough to use with one hand. Rockwell also makes a hand sprayer and several sizes of hedge clippers. All of these get their power by being plugged into the household current overnight, and all are sold at garden shops everywhere.

**Be careful with fire:
There are babes
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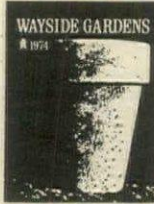
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"In the process of eating and living and dying, microorganisms have returned everything to the earth that the plants and animals have taken, temporarily, out of it"

TOPSOIL continued from page 28

rado. But such thick topsoil is exceptional. A foot or less is its usual depth.

Topsoil can be further defined as a mixture of clay or sand and clay, both of them mineral soils, with decomposing organic matter—animal or vegetable or both. The organic matter is called humus. Any kind of it. So humus is as simple as that. We all know that over the ages topsoil has been made by the disintegration of dead vegetable matter—leaves, branches, and trees themselves falling to the forest floor—plus animals that have perished one way or the other. They've rotted. And everybody knows that rot comes from leaving things outside in the weather, so there's nothing very special about that. But what we are not all aware of is that rot is caused by millions and millions of organisms that are very much alive, most of which can be seen only by a powerful microscope. And although no one really knows how long these myriads of microorganisms live, they all must die at some point, and when this happens they become humus, too. And in the process of eating and living and dying, these microorganisms *have returned everything to the earth that the plants and animals have taken, temporarily, out of it, including themselves.* I have purposely italicized those words, for they represent the miracle of growth, continued growth—it is life being renewed. It must be that I had heard about this long before starting to garden, and I'm equally sure that most people have this remarkable fact tucked away in their heads, but it didn't occur to me, and I'm sure it hasn't to others, that this bit of universal learning is needed by anyone trying to grow a flower or two.

Now to go back to the annual border. I had dug the 20-foot bed at a location convenient to a water

faucet about 40 feet away. was because it was necessary for me to carry water when the ground needed it, for we had started living with an ancient bell-shaped dug well that "had never dried"—until the day we had housewarming three weeks moving in. The location was not at the top of the ridge on which our 1½-acre lot and barn were situated in the Berkshire foothills. The grass on the bed was thin, and for some reason I never know, I shook out what of grass there were and took them aside—and later carried away with more damned rock couple almost too much for me than I'd ever seen before. It was hard digging, one reason the well was not dug very deep. Another reason had to do with the purpose of a shovel "that wouldn't dig out," I told the dealer. It was the heaviest shovel I've ever seen. It didn't wear out—we still have it for no respectable workman would use it more than an hour or so. I took organic matter out of the soil. None went in. I had thought of getting manure, but as I was very new in the country, I had no idea of where to find it. Anybody I thought the potato fertilizer would do the job. As I hadn't taken to gardening seriously, I made no attempt to find manure until the results of the soil test came back. My exaggerated sense of neatness was probably responsible for the removal of the manure after they were killed by frost. So I even destroyed the small supply of humus their rot would have provided. Exactly how vegetable matter works in the soil may not be something that anybody who dabbles in gardening wants to know, but I'm sure that those who are serious would like more information about it. So we shall leave this for later. ■

(To be continued in an early issue)

Manuscripts

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All material submitted must be accompanied by return postage or a self-addressed, stamped envelope.

CARE AND REPAIR OF MARBLE

continued from page 24

mixture can be used to patch holes or to even out deep depressions in old marble.

If the marble is too badly damaged for this kind of repair, take it to a professional—or have a replacement cut from old marble, which is almost always white or gray, or from one of the more contemporary brighter colors.

I've found the perfect antique marble sink, but it's badly weathered. How can I repair it? This is a hard job, but it can be done. Wash the marble first to make sure you know where all the pits are. Now, starting with an 80-grit abrasive block, work back and forth across the marble, using moderate pressure. Sprinkle with water occasionally to lessen the friction and be careful: the abrasive can take a big bite.

When the rough edges are rounded over, change to a 120-grit block and repeat the process, working up through 220 and 320 grits. The finer stages can be used with an electric drill to save muscle-power, but the sander should have a universal shaft so that the abrasive stays flat on the work. When nothing but minor scratches are left, stop.

Now attack the stain problem, following the directions above.

When the marble is as pristine as you like, do the final finishing. Go over the entire surface with an abrasive disk of 600-grit, sponge off the dust, and finish up with tin oxide made into a creamy paste by adding water to about half a cup of powder. You can use a damp cloth or a disk or orbital sander to apply it, though a disk sander tends to throw the paste out. Add water and oxide to maintain the consistency of the paste. To check your work, sponge off the surface with warm water. When you can read the printing on a book jacket in the reflection, you have a polish to be proud of. With ordinary care, the beauty of the marble should outlast us all. ■



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SUNSHINE YELLOWS ZEST

Pages 66-67:

1 **Stacking drawer system**: ABS resin case and drawers, 17½" sq. x 5½" high per single unit, \$17.50; 3 drawers, \$50; 5 drawers, \$80. Shown are two 5 drawer and 2 single units. By Beylerian Ltd. At Bloomingdale's. 2 **Magazine rack**: 22½" x 13" x 5" thick, \$25. At Seabon Scandinavian Imports. 3 **"Pantastic" Skillet**: 11" x 16", cooking rack, cooking guide, probe control, \$40. By Hamilton Beach. At Woodward & Lothrop. 4 **Chaise**: 26" x 80" x 15" high, upholstered in yellow velvet. By Directional. Available late March. 5 **"Deda" vase**: 9" x 14" high, in white, green, and black, \$12.50. By Heller Designs. At Bloomingdale's. 6 **"Handivac" vacuum cleaner**: 18' cord, edge cleaning suction power, 3 position head/nozzle, \$25. By Hoover. At Gimbel's, New York. 7 **"Sun" Oven-to-Tableware**: dinner plate, 10" diam. \$20 per 4 piece place setting. By Stonehenge/Midwinter. 8 **"Lushan" cotton fabric**: 54" wide, 35" repeat, \$16.50 a yd. By Charterhouse Designs, Ltd.* 9 **Butterdish**: 6" x 3¾" x 3" tall, of high impact Styrene, \$5. At Seabon Scandinavian Im-

ports. 10 **TV**: 16¾" x 12¾" x 12¾" high, available in antique white, \$125. By Panasonic. 11 **Night lamp**: 10" high, 9" diam, shade, 7" diam. base, 9' cord, \$25. At Seabon Scandinavian Imports. 12 **Desk fan**: 6" x 4¾" tall, \$16. By Braun. At Bonniers. 13 **Floorcloth**: 5' x 8' size shown, \$400-\$450. By Floorcloths, Inc. To order through Patterson Flynn & Johnson.* 14 **Curved chair**: 37" x 29" x 32" high x 16" sh, \$310 COM. By Directional. 15 **Table**: 22" x 25½" x 22" high, yellow painted finish, \$140. By Carolina Tables.

Pages 68-69:

1 **Chair**: 27" x 29" x 40" high x 17" seat height, upholstered in rayon serge, \$327. COM. By Hickory Chair. At W & J Sloane. 2 **"Mandalay" cotton bedspread**: \$22 for twin size shown. By Bates. At Altman's. 3 **Tablecloth and napkins**: tablecloth, 68" round; napkins, 16" square, all 100% Italian linen, \$79 the set. At Pratesi. 4 **Wall system**: 2 door unit with 1 shelf, 30" x 18" x 22" high; 3 drawers, 30" x 19" x 22" high; 1 open shelf, 30" x 18" x 22" high. From the "Seven Springs" group by Bassett Furniture Industries. 5 **Chair**: 30" x 28½" x 27" high x 17"

sh. \$375 COM. By Directional. 6 **"Carioca" vinyl wallcovering**: 27" wide, 4" repeat, matching fabric available, \$18 a roll. By Quadrille.* 7 **Descoware Cookware**: 2 qt. casserole, \$25; 9½" skillet, \$20; with cover, \$12; 1½ qt. saucepan, \$20; 2¾ qt. saucepan, \$25. Descoware Cookware Group of General Housewares. 8 **"Pompeii" fine china**: \$110 per 4 piece place setting. By Royal Crown Derby. 9 **Dishpan**: 14 qt. capacity, \$2.19; **bucket**: 2 pouring spouts, 11 qt. capacity, \$1.98; **laundry basket**: solid bottom, 2 handles, \$2.98; **dish drainer**: 2 compartments for cutlery, slotted bottom and sides, cup holders, \$2.49. By Rubbermaid, 10 **Rattan high-backed chair**: 23" x 21" x 59" high x 19" sh, cane paneled back, upholstered seat cushion, \$308. By Vogue Rattan, Leisure Furniture Group of General Housewares. 11 **Steak knives**: 4 to a package, \$10. From Trend Pacific. At Bonniers. 12 **"Cover Story" carpeting**: 12' width, 100% Antron nylon, \$18.95 a sq. yd. By Philadelphia Carpet. 13 **Love seat**: 60" x 31" high x 17" sh, \$860. By Tomlinson of High Point. At Vanleigh Furniture Showrooms.* 14 **Five-drawer chest**: 48" x 18" x 31" high, \$775. By Tomlinson of High Point. At "Designs by the Finishing Touch" at Daniel Jones. 15 **Mexican Kilim**: 4½' x 6' size shown, all wool, \$320. By Gotham Carpets.

KITCHEN

"Paradox" vinyl wallcovering by First Editions Wallcoverings.* "Kaleidoscope" vinyl flooring by Amtico; alternating blue and yellow stripes of vinyl from Herbert Bright.* **Enamel-on-steel cookware**: covered saucepan,

\$19; covered stock pot, \$23.50. Imported from Finland by Peter Br. **"Faenza" fine earthenware china**: \$17 per 5 piece place setting. By Lafer. At Design Research.

Pages 70-71:

1 **Upholstered plaid sofa**: 88" x 37½" x 30½" high. By Henredon. **Yoghurt maker**: six 8 oz. jars with lids, makes yoghurt in 4-10 hours depending on tartness desired, \$20. automatic shut-off device; \$12 for "t-out" dial and manual shut-off. By Electric Char-B-Que. At Hammac Schlemmer. 3 **"Across The Wood" pillows**: 12" sq., \$12; 18" sq., \$24. Mountain Artisans. At Bullock's, Vashire. 4 **"Lucille" vinyl wallcovering**: 28" wide, 2" repeat, \$22.50 a roll. By Groundworks.* 5 **Wing chair**: x 22½" x 40" high x 20" sh, \$662 COM. By Baker. 6 **"Chinese Flower" cotton fabric**: 54" wide, 29" repeat, \$17.60 a yd. By Stroheim & Roman. 7 **"Gingham" melamine china**: per 16 piece set. By Lexington Unit. **"Gingham" tablecloth**: 36" round, \$50; **"Gingham" napkins**: 16" square, \$5 each. Both by Three: Sixteen. **Sectional sofa**: 68" x 47" x 30" high upholstery by Schumacher.* \$541 shown. Sofa by Hammac. At Ada Interiors. 9 **Open armchair**: 25" x 30" x 43" high x 17" sh. By Henredon. 10 **Wastebasket**: 10" diam. x 16" high, \$6. At Bonniers. 11 **"Orleans" Ierion and cotton fabric**: 54" wide, 24" repeat. By Bloomcraft at Stroheim & Romann.* **"Clouds" vinyl wallcovering**: shown in background, 28" wide, 25" repeat, \$9.75 a roll. Design by Carleton Varney for The Playt Collection by Schumacher.* 12 **"Saddle #2" rug**: hand made in Kashm

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x 7' size shown. \$420. By Saxony. 13
rio cabinet: 32" x 17" x 72" high,
 an veneers and solids, interior
 at top and bottom. \$379. By Ameri-
 of Martinsville. At W&J Sloane,
 shington. 14 **"Lara" cotton fab-**
ic: 47" wide, 10" repeat. \$19.50 a yd.
 Laurence Handprints, Ltd.* 15
air: 29" x 27" x 31" high x 18" sh.
 5 COM. By Shaw. At Altman's. 16
ilano" scale: lifetime guarantee,
 ilable in white, black, real red,
 ce blue, and parrot green. \$12.95.
 Borg. At Dayton's.

DINING ROOM

ton fabrics: "Infini," covering
 and pillows, diagonal stripe, 48"
 e, 31½" repeat. \$21 a yd. "Sta-
 ne," covering chair and ottoman,
 wide, 32" repeat. \$18 a yd. "Mace-
 ne," covering pillows, colors of
 ender, pink, and yellow, 48" wide,
 repeat. \$22.50 a yd. "L'Arbre,"
 ering pillow, color shown is beige,
 wide, 30" repeat. \$19.50 a yd. All
 heavy cotton twill designed by
 rre Cardin for Hinson & Co.* **Wick-**
chair: 30" x 34" x 32" high x 18"
 \$686 COM; **ottoman:** 30" x 25" x
 high. \$225 COM. By The Wicker
 rks at Luten, Clarey, Stern.* **Pil-**
ed coffee table: 48" x 36" x 13½"
 a, glass with chrome surfacing on
 of legs. \$1520; **Plexiglas octagon-**
able: 15" x 15" x 15" high. \$215.
 h by Albrizzi, Inc.* **Ribbon table:**
 new lacquer over linen. \$1400;
ne de chine camel: \$300; **cela-**
n bowl: \$375. All from Charles R.
 icie & Sons.* **"Your Majesty"**
al carpeting: color is pearl beige.
 Downs Carpet. **"Elephant" rug:**
 x 18' size shown, imported from In-
 by Rosecore Carpet. Untitled
nting by Ray Parker, 1970, acrylic
 canvas. Fischbach Gallery. **"Ran-**
" wool throw: shown draped on
 a, imported from Uruguay. \$160;
 ct: of bone, wood, ivory in diagonal
 pes. \$250. Throw and box from
 en, Clarey, Stern.* **Basket:** plant-
 with ferns and narcissus from Jean
 ques Bloos Ltd. **Track lighting**
tem: "Continental" cylinders, 5¼"
 n. \$28 each; 8' starter track, \$30;
 er, \$6 each. By Progress Lighting.
iana Fyrban" shade cloth by
 neman, Inc.* **Blinds:** by Thru-Vu
 tical Blind Corp.

KE-CARRETT HOUSE

ges 80-83:
board: 72" x 27½" x 36" high,
 mahogany and mahogany veneer with
 inwood, boxwood, and ebony inlay,
 Williamsburg Federal finish. \$3250.
tee: 60½" x 23¼" x 34½" high,
 mahogany and mahogany veneer, with
 dseye maple, boxwood, and ebony
 inlay, Williamsburg Federal finish.
 20 COM. **Candlestand:** 16½" x
 ½" x 25½" high, tripod legs, ma-
 ogany and mahogany veneer with box-
 od inlay. \$445. **Sheraton desk-**
okcase: 37½" x 21½" x 74¼" high,
 mahogany and mahogany veneer, with
 inwood, boxwood, and ebony inlay,
 omisé glass panels, 7 pigeon holes,
 drawers, handpainted black and gold
 igh. \$4350. **Sheraton armchair:**
 ½" x 22½" x 33" high, maple paint-
 green with painted striping, geo-
 tric designs and panels of trophies
 cresting rail, cane seat and back.
 available in June. **Work table:** 19"
 19½" x 28½" high, mahogany and
 mahogany veneer, with boxwood inlay,
 Williamsburg Federal finish. \$660.
okcase-breakfront: 61¼" x 17½"

x 87¼" high, mahogany and mahog-
 any veneer, Williamsburg Federal fin-
 ish. \$5600. **Canterbury book rack:**
 20" x 15½" x 23" high, 1 drawer, cast-
 ers, of mahogany. \$565. **Roll arm-**
chair: 28¼" x 26½" deep x 44¼"
 high, mahogany, shown upholstered in
 Anderson blue fabric by Schumacher.
 \$590 COM. **Tilttop table:** 25" x 17½"
 x 28½" high, pedestal legs with turned
 feet, mahogany. \$390. **Flaptop table:**
 36" x 36" x 27½" high, 18" diameter
 closed, mahogany with mahogany veneer,
 carved acanthus urn and legs,
 paw feet on casters. \$1410. All by Kit-
 tinger and available at The Williams-
 burg Craft House, Williamsburg, Va.,
 23185. Kittinger Showrooms featuring
 this furniture may be visited at the fol-
 lowing:

- ATLANTA
 Decorative Arts Center
 351 Peachtree Avenue N.E.
 Atlanta, Ga. 30305
 BOSTON
 420 Boylston Street
 Boston, Mass. 02159
 DALLAS
 480 Decorative Center
 Dallas, Tex. 75207
 LOS ANGELES
 8784 Beverly Blvd.
 Los Angeles, Cal. 90048
 NEW YORK
 305 East 63rd Street
 New York, N.Y. 10021
 SAN FRANCISCO
 The Icehouse
 151 Union Street
 San Francisco, Cal. 94111

BATH NEWS

Pages 84-85:
"Athena" vinyl wallcovering: cover-
 ing ceiling, 27" wide, 31½" repeat.
 \$19.50 a yd. **"Leda" vinyl wallcover-**
ing: covering walls, 27" wide, 24" re-
 peat. \$19.50 a yd. **"Leda" cotton**
chintz: 48" wide, 27" repeat, quilted
 for bed covering. \$18.75 a yd. Both
 "Athena" and "Leda" are patterns
 from a new collection of fabrics and
 wallcoverings designed by Zandra
 Rhodes for & Vice Versa.* **Chaise and**
ottoman: designed by Angelo Don-
 ghia. Available through & Vice Versa.*
Bath sheets, bath and hand towels,
and wash cloths from Porthault.
 Towels from \$6.50 to \$60; **baby bou-**
doir pillows: shown on chaise, and
percale cases from \$24 to \$33. **Rattan**
table: 30" x 30" x 21" high, natural
 finish. \$325. From the "Hsiang Chun"
 collection. **Standing lamp:** designed
 by Cedric Hartman, L-shaped base.
 \$507. Table and lamp from Luten,
 Clarey, Stern.* **Lucite bench:** \$750;
standing vanity mirror: chrome and
 gold stand. \$750. Both at Karl Spring-
 er Ltd.* **"Your Majesty" wool car-**
peting: color is pearl beige. By Downs
 Carpet. **"Aqua-Massage":** directs a
 spray of water to any part of the body.
 \$30. (1.50) At Hammacher Schlemmer.
Ivory quilted bathrobe: designed by
 Stephen Burrows. \$75; **stacking bas-**
kets and baskets containing towels
 from \$25 to \$30; **cosmetics, brushes,**
antique bottles of cologne from \$6
 to \$60. All at Henri Bendel. Towel
 basket at Bailey-Huebner at Henri Ben-
 del. **Green porcelain vase:** Chinese,
 c. 1800; **yellow covered dish,** Chinese,
 c. 1870. From H.J. Kratzer. **Track**
lighting system: "Continental" cylin-
 ders, 5¼" diameter. \$28 each; 8' start-
 er track, \$30; joiner, \$6 each. By Pro-
 gress Lighting. **"Temlite Loomwood"**
window blind: ¾" square edge wood
 staves, available in custom sizes, colors,
 Continued on next page



Mountain retreat. Architect: Andrew Daland, Cambridge, Mass.; Cabot's Stains throughout.

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HG-34

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SHOPPING INFORMATION continued from preceding page

in widths up to 15' 8". By Holland Shade Co.*

Page 86:

Lacquered straw owl: \$105. From Robert Webb.

Page 87:

"Elegance" towels: in mocha brown. Bath sheet, \$8; bath towel, \$5.50; hand, \$2.50; washcloth, 75c; bath mat, \$6. By Cannon Mills. At Altman's.

Bath Accessories: chrome apothecary jar, \$9; large opaline jar, \$12.50; small opaline jar, \$12; opaline cup, \$4. All from Marion Wieder.

TV: black and white, 5" diagonal screen. \$130. By General Electric.

CENTERPIECES

Pages 90-91:

1 Coral basket, fish bowl and crou-ton dish from Stephen Barany.

"Cluny" cream soup spoon: sterling silver. \$6 each. By Christoffe. At Baccarat. **Glass tureen:** 190 oz. capacity, 6 3/4" high. \$8; **ladle:** 13" long. \$3.50. By West Virginia Glass Specialty Co. 2

"Amalie" sterling and enameled steel flatware: \$90 per 5 piece place setting. By Hans Hansen; **"Domino" dinner plate:** \$15.50; **"Danish Ship" water goblet:** \$15. By Holm-gaarde. At Royal Copenhagen. **Ging-ham napkins and container and flowers** by Antonio Flowers. 3 **Blue mirror tabletop, acrylic block can-dlesticks and lilies** from Stephen Barany. 4 **Cotton fabric:** 59" wide, im-ported from Sweden. \$9 a yd. At Bon-niers. **"Blue Line" bowl:** 16" diam., 8 3/4" high. \$113. By Tiffany. 5 **"Salem" sterling flatware:** teaspoon, \$10.75; dinner fork, \$20.50; dinner knife, \$17.25. **"Regency" goblet:** \$11.25; **crystal platter:** 10 1/2" diam. \$75; **crystal bowl:** 14" diam., 3" high. \$265. All at Tiffany. **Woven straw plate:** 18" diam. \$30. At Luten, Clarey, Stern.* 6 **Ceramic milk pail and chocolate soufflés** all from Café Nicholson. **"Cluny" sterling spoons:** \$4.75. By Christoffe. At Baccarat. **Glass pitcher:** \$7.50; **glass bowl:** \$25.50; both by Iittala. **White porcelain spoon:** with fork, \$25 the pair. By Ceralene. Spoon at Baccarat. 7 **Faux boiserie ceramic basket:** 10" diam., x 12" high, designed by Paul Nelson. \$105. At Luten, Clarey, Stern.* **"Amalie" sterling and enameled steel flatware:** from Royal Copen-

hagen. **"Summer Song" plate:** de-signed by Sandy Tommela. \$17. By Denby Limoges. At Georg Jensen. **Large inset: Terra-cotta china:** plate, \$18; basket, \$50; butter plate, \$10; serving piece, \$30. By Terraforma for Ronaldo Maia Flowers. **Coffee cups and saucers:** \$36 a dozen; glass plates, \$36 a doz. At Cardel. **"Cluny" sterling flatware:** butter knives, \$3.50 each; teaspoons, \$4.75. By Christoffe. At Baccarat. **Cotton denim table-cloth:** \$5 a yd. Fabric at Sona of India.

WINE & FOOD

Page 101:

"Innkeepers" glass canisters: under \$1.50 each. By Libbey. **White ceramic bowl** from Shaker Craft Sales Shop, Shakertown at Pleasant Hill, Ken-tucky.

LAMB Page 105:

"Colorcast" casserole: 1 1/2 qt., Tef-lon interior. \$20. By Waterford. **1 liter glass carafe:** \$3.50. Casserole and carafe at Design Research. **"Provin-cial" dinner plate:** \$6.50; **Boda goblet:** \$13.50. At Bloomingdale's. **Bread board:** \$3.50; **aluminum pepper mill:** \$8.95; **acrylic salad tongs,** \$2.50; **oblong china plate:** \$7.95. All from Bazaar de la Cuisine. **Glass salad bowl:** 10" diam., x 4 1/4" high. \$38. By Orrefors. At Bonniers. **Yellow handled flatware:** \$3.50 per 5 piece place setting; \$10 per set of 4 steak knives. At Bonniers. **Electric barbecue:** spatterproof. \$60. At Ham-macher Schlemmer. **Table cover and napkins:** **"Bistro" cotton fabric,** 45" wide, 9" repeat. Matching wallcov-ering available. Fabric \$16.50 a yd. By Quadrille.* **Basket of spirea** from Jean Jacques Bloos, Ltd.

ADDRESSES OF STORES MENTIONED THROUGHOUT THIS ISSUE

- ADAMS INTERIORS, 836 Post Rd., Darien, Conn. 06820
- ANTONIO FLOWERS, 64 E. 55th St., New York, N.Y. 10022
- B. ALTMAN & CO., 361 Fifth Ave., New York, N.Y. 10016
- BACCARAT, INC., 55 E. 57th St., New York, N.Y. 10022
- BAZAAR DE LA CUISINE, 1003 Second Ave., New York, N.Y. 10022
- BLOOMINGDALE'S, Lexington Ave. 59th St., New York, N.Y. 10022
- BONNIERS, 605 Madison Ave., New York, N.Y. 10022
- BULLOCK'S, WILSHIRE, Seventh Los Angeles, Calif. 90055
- CAFÉ NICHOLSON, 323 E. 58th St., New York, N.Y. 10022
- CARDEL, 615 Madison Ave., New York, N.Y. 10022
- DAYTON'S, 700 on the Mall, Minn. 55402
- "DESIGNS BY THE FINISHING TOUCH" DANIEL JONES, 314 Grand St., New York, N.Y. 10002
- DESIGN RESEARCH INTERNATIONAL, 57th St., New York, N.Y. 10022
- D. PORTHAULT, 55 E. 57th St., New York, N.Y. 10022
- FISCHBACH GALLERY, 29 W. 57th St., New York, N.Y. 10019
- GEORG JENSEN, 601 Madison Ave., New York, N.Y. 10022
- GIMBELS, NEW YORK, Broadway St., New York, N.Y. 10001
- HAMMACHER SCHLEMMER, 147 St., New York, N.Y. 10022
- HENRI BENDEL, 10 W. 57th St., New York, N.Y. 10019
- H. J. KRATZER, 1144 Second Ave., New York, N.Y. 10022
- JEAN JACQUES BLOOS LTD., 1025 ton Ave., New York, N.Y. 10021
- MARION WIEDER, INC., 969 Third Ave., New York, N.Y. 10022
- PRATESI, 829 Madison Ave., New York, N.Y. 10022
- ROBERT WEBB, 900 First Ave., New York, N.Y. 10021
- RONALDO MAIA FLOWERS, 27 E. 67th St., New York, N.Y. 10021
- ROYAL COPENHAGEN, 575 Madison Ave., New York, N.Y. 10022
- SEABON SCANDINAVIAN IMPORTS, 54th St., New York, N.Y. 10022
- SONA OF INDIA, 11 E. 55th St., New York, N.Y. 10022
- STEPHEN BARANY, 149 E. 72 St., New York, N.Y. 10021
- TIFFANY & CO., 727 Fifth Ave., New York, N.Y. 10022
- & VICE VERSA, 979 Third Ave., New York, N.Y. 10022
- W & J SLOANE, 414 Fifth Ave., New York, N.Y. 10018
- W & J SLOANE, 1130 Connecticut Ave., Washington, D.C. 20036
- WOODWARD & LOTHROP, 11th & " St., Washington, D.C. 20013

WEIGHT CONTROL continued from page 16

is another old chestnut. Fruit is only a slice of what you must have to maintain nutritional balance.

The amount of food needed depends on one's height, age, sex, skeletal structure, and activity. At the present time few doctors are trained to give the specific detailed instructions most persons requiring dietary advice need, nor do they have the time. But the doctor does know his patient's physical condition and any weight alteration should not be attempted or considered except by his approval.

A doctor knows resources and should be able to put his patient

in the hands of a qualified diet therapist or nutritionist who will plan with the patient the diet best suited to his needs, provide written instructions, detailed advice, and periodic checkups. Of greatest importance is moral support and encouragement from the therapist and physician. Each will emphasize the importance of a nutritionally sound "Foundation Diet." And the patient must understand that including the right kind of food in the correct quantities is as important, or more so, to his well being than excluding certain foods.

Never forget that the best diet

to reduce weight must restrict calories without restricting essential nutrients, as well as provide a certain amount of gastronomic satisfaction. The person supplied a diet tailored to his individual needs who has the character of motivation, plus increased physical activity, is assured of achieving his goal.

For a quick glance at weight control send stamped, self-addressed envelope to The American Dietetic Association, Dept. 620 N. Michigan Ave., Chicago, Ill. 61611, for a copy of the pamphlet *A New Weight of Life*.

Building facts

Materials and equipment used in the house on pages 72 to 77

ARCHITECT: John Russell Nichols
 INTERIOR DESIGNER: Jeffrey Howard
 LANDSCAPE DESIGNER: Bruce Howard
 CONTRACTOR: Sprovero Construction

AREA OF HOUSE: 3,500 square feet
 AREA OF LOT: 1 acre

STRUCTURE

Foundation: 10-by-16-inch concrete footings and poured concrete slabs on compacted fill.

Roofing: On first story, 8-inch concrete block walls; on second story, gables, floors, and roofs of standard wood frame fir construction.

INTERIOR OF HOUSE

Exterior walls: Concrete block masonry finished with white stucco and 4-by-4-foot rough sawn redwood grooved panels.

Millwork: Clear heart redwood.

Exterior stain: On redwood walls, penetrating oil by Samuel Cabot, Inc.

Decks: 2-by-6-inch redwood decking.

Roof: Built-up roofing: layers of bituminous coated building paper topped with gravel.

Insulation: In walls and roofs, 4-inch-thick glass fiber batts.

Windows: Fixed glass panels and double awning sash with bronze finish. Solar gray 1/4-inch tempered glass.

Lighting: Clear acrylic "skylights" by Wasco Products, Inc.

Doors: Exterior: wood frame, glass panel swinging doors; front door, custom designed. Interior: flush solid core doors.

INTERIOR OF HOUSE

Walls: In living room, white sand finish plaster and 4-by-10-inch rough sawn redwood panels.

Exterior finish: On redwood walls, penetrating oil by Samuel Cabot, Inc.

Ceilings: White sand finish plaster.

Floors: In living room, dining room, kitchen, and breakfast area, 4-inch black ceramic tile. In master and boys' bathroom, ceramic tile. In all other rooms, wall-to-wall carpet.

Lighting fixtures: In living-dining room, track lighting with movable spotlights and recessed cylindrical ceiling downlights and wall washers on dimmers. In other major rooms, recessed cylindrical ceiling fixtures. In kitchen, "Conwed Module Lux," luminous ceiling of 12-inch white plastic panels covering fluorescent tube lighting, by Conwed Corp.

Hardware: Oil rubbed, bronze-finish.

Music system: Built-in stereo by owner; receiver-tuner by Pioneer, turntable by Garrard, eight-track stereo recorder by Wollensak 3 M.

Furnishings: Living room accessories, Marimekko pillows by Arango.

Cabinets and countertops: In living-dining room, kitchen, boys' dormitory, master bedroom, bathrooms, custom-made cabinets faced in white Formica.

Plumbing fixtures: White by Kohler Co.

MECHANICAL EQUIPMENT AND APPLIANCES

Appliances: White porcelain, 4-burner electric range by General Electric Co.; double, stainless steel sink by Elkay Mfg. Co. with fittings by Moen; "Amana radar range" microwave oven and refrigerator-freezer by Amana Refrigeration, Inc.;

KitchenAid under-counter dishwasher by Hobart Mfg. Co.; ventilating fan and range hood by NuTone, Inc.; food waste disposer by Waste King Universal. In mother-in-law's house, compact kitchen unit by Acme-National Refrigeration Co., Inc. Laundry washer by Kenmore, drier by General Electric Co.

Water heaters: 30- and 42-gallon tanks by State Stove & Mfg. Co.

Heating and cooling system: Two-zone heating-cooling, reverse cycle air conditioning; 5-ton unit downstairs, 2-ton unit upstairs by Fedders Corp. Thermostats by Fedders Corp. In mother-in-law's house, wall unit heater-cooler by General Electric. ■

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COLOR HEADQUARTERS

continued from page 54

Crossroads Shopping Center
 S. H. Heironimus
 Towers Shopping Center
 S. H. Heironimus
 Seven Corners
 Woodward & Lothrop
 Tyson's Corners
 Woodward & Lothrop
Washington
 Bellingham ... The Bon Marché
 Columbia Center
 The Bon Marché
 Everett The Bon Marché
 Longview The Bon Marché
 Kennewick ... The Bon Marché

Seattle The Bon Marché
 Northgate .. The Bon Marché
 Southcenter The Bon Marché
 Spokane The Crescent
 Northtown The Crescent
 University City The Crescent
 Tacoma The Bon Marché
 Walla Walla .. The Bon Marché
 Yakima The Bon Marché

West Virginia

Charleston The Diamond

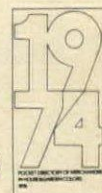
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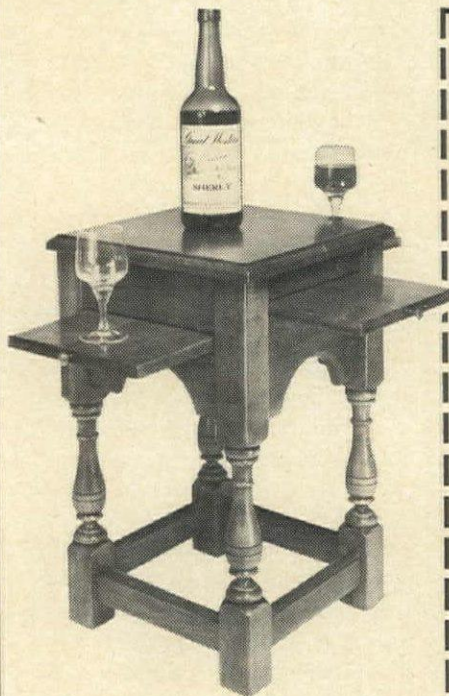
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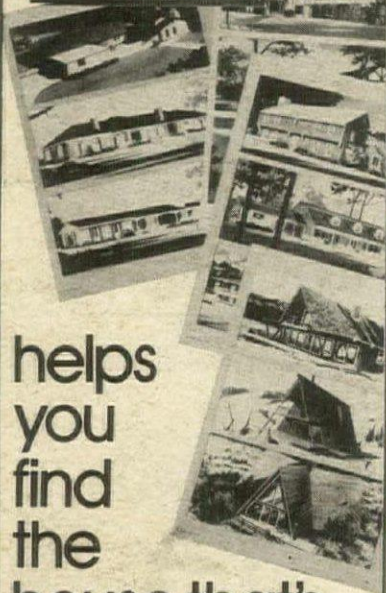
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**"The steel-framed boxes
are boutiques. Some are one box big,
others are two or three
hooked together"**

NEW TOWN COMES TO LIFE

continued from page 40

and four are scattered sidewalk-café style among the trees indoors. Or carry your lunch outside and eat it sitting in the sun and listening to a band concert in the square. But even on a sunny day, you might decide to stay inside and explore the indoor "streets" that wind off the plaza and are lined with stalls and shops selling flowers, wine, cheese, sausages, candy, or delicacies from all over the world. There's a health food shop, a butcher, a fishmarket, and fruit and vegetable stands piled with everything from local corn to exotics like taro root and mangoes. You can have peanut butter ground as you wait, compound your own blend of coffee from bins of beans and buy bread as it comes from the oven. Or watch a cooking lesson in the demonstration kitchen. A street market in spirit, yes. But natural wood-sheathed walls, glossy brown tile floors and crisp contemporary graphics give it a polish no street market ever had.

Nor is the West Village section of Crown Center shops like any village you've ever seen. But the best way to visualize how it works is to think of the winding streets, hidden squares, and surprise vistas of a Mediterranean hilltown. Canadian architect François Dallegret has stacked up 8- and 12-foot, steel-framed boxes on five levels in a two-story shell and connected them all up with stairs and walkways. The sides of the boxes are brilliant colors when they aren't glass, and what's inside the boxes makes the glass walls just as colorful. The boxes are boutiques. Some boutiques are one-box big, others are two or three or more hooked together. No two are the same. Window shopper's paradise, nothing's hidden. Big silvery tubes curve by the boxes and up over the walkways—the heating and air-conditioning ducts. Light cords curl and coil from overhead sockets. Just when you think there are no more surprises you turn a corner and find yourself in a big central space that's . . . well, what it is depends on the time of day. It's a restaurant at noon, bar in the late afternoon, restaurant again for dinner, discotheque as the evening goes on.

The setting is more sedate for

two floors of larger shops that open off carpeted aisles running the long side of the "L," but the diversity of things to buy is as great. "We wanted to avoid the kind of duplication you find in most shopping centers," says J. D. Kaiser. "I know it's considered necessary for success but we're not a shopping center. We worked out the kinds of shops we wanted and then went out to find and lease space to people who could give us this variety, had a genuine and intense love for what they were selling, and an ability to project it.

"And our own store, Hall's Crown Center, isn't a conventional department store," Mr. Kaiser goes on. "It doesn't attempt to be that complete but that's not the main point. We organize stores today the same way we've been organizing them for 50 years. It's very convenient for those of us who are operating stores but how convenient is it for the customer? So we thought, 'why don't we build a store that has to do with the way people live?' For example, leisure is a very important part of living today. So we put together on one floor all the things that have to do with leisure activities—sports equipment, luggage, games, cameras, kitchen equipment, things for informal entertaining, plants—and named it 'Earth.' The second floor, 'Elegance,' is harder to define but furs, jewelry, designer dresses, art, fine furniture, beautiful bed and bath linens are all part of a way of life. Then, there's the whole world of topical, right-now things—purple blue jeans or paper furniture. They're new and exciting and in a few months something else replaces them. That's the third floor. We've called it 'Excitement' and we expect it to change. Of course, we may have to make other changes, too. We don't know how this will all work."

Will Crown Center achieve its goals? Donald Hall is cautiously optimistic. "Our idea is to bring a lot of people into this community as a place to live and work and shop. Even though it's not in the center of downtown, it's certainly adjacent to it and we hope it will start a trend. We've already seen some evidences that that's not an entirely crazy idea." ■

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