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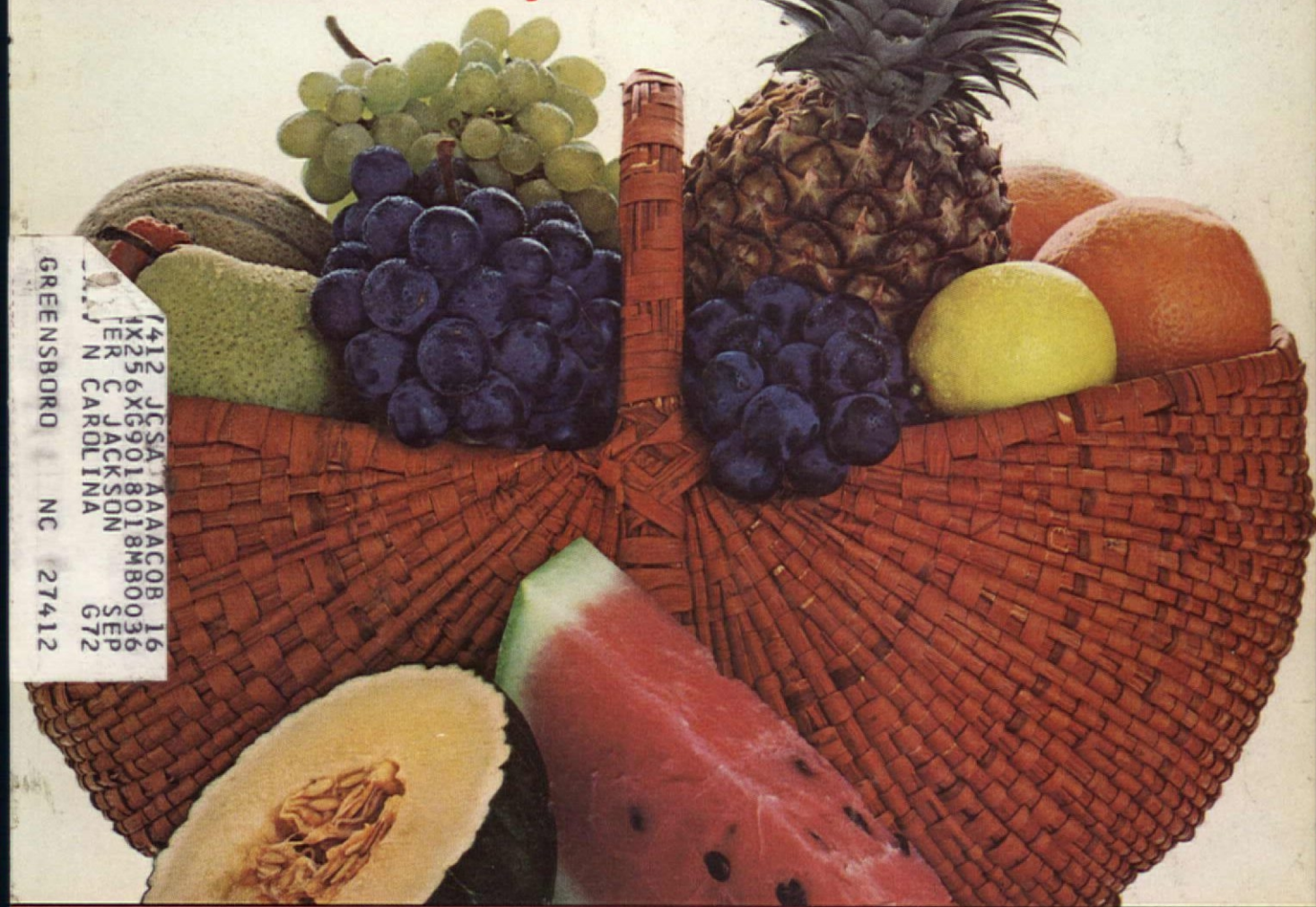
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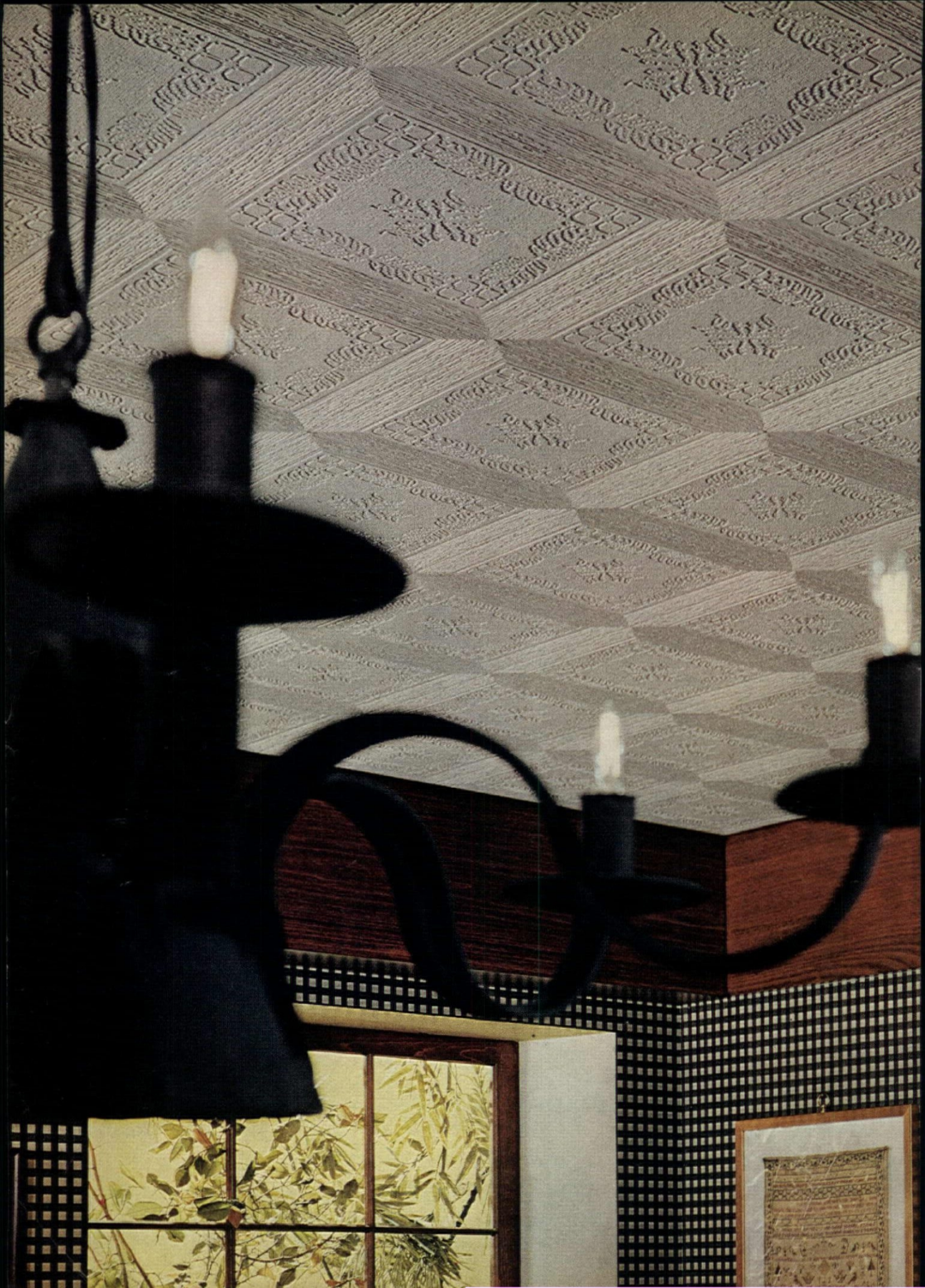
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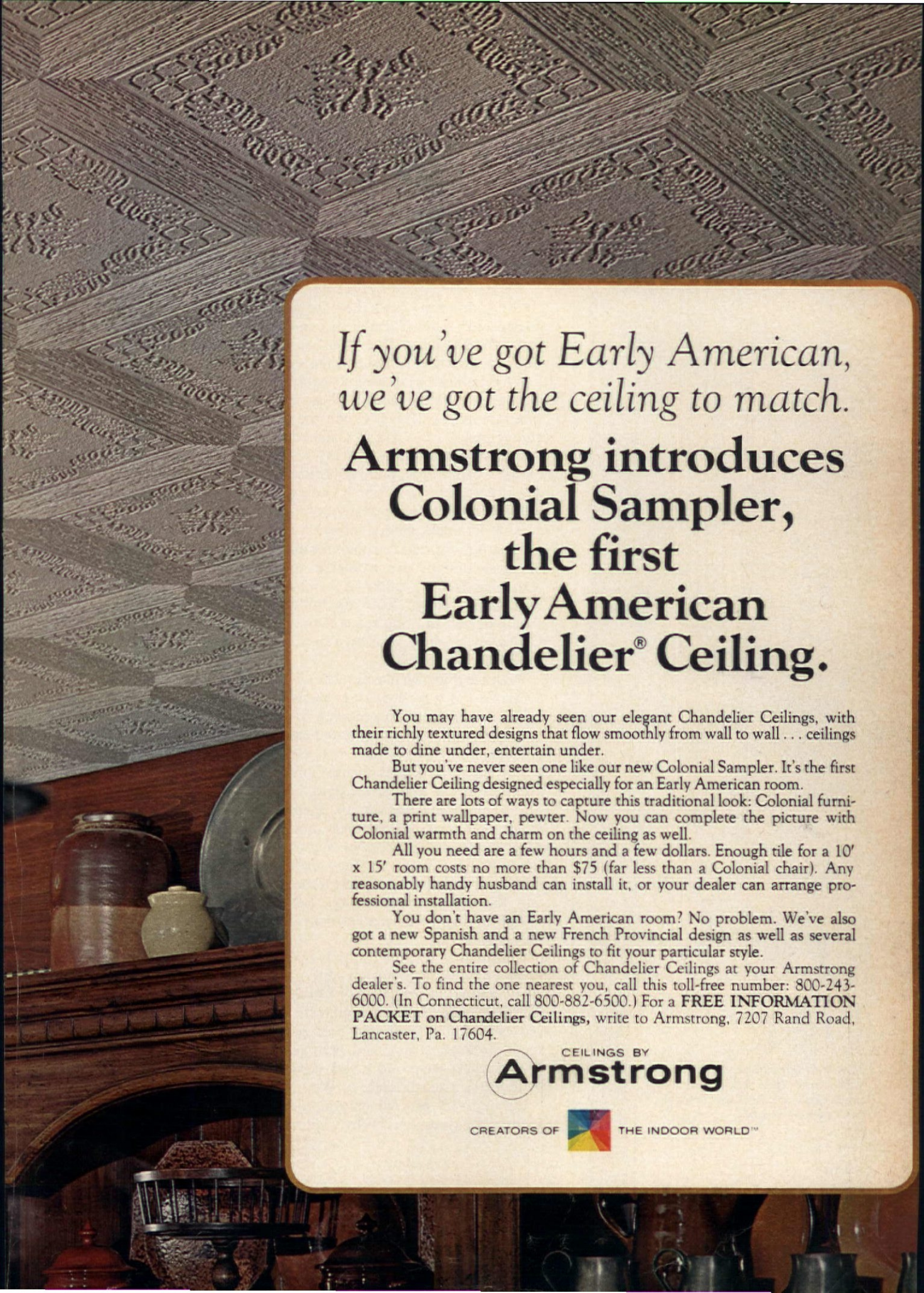
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THE INDOOR WORLD™



THIS MONTH IN American Home

"Why California—isn't there anywhere else?" This is a line from a reader-letter from Chicago. It came after we had published a spate of houses and interiors from the Coast, and here we go again. This time we devote most of an issue to the state.

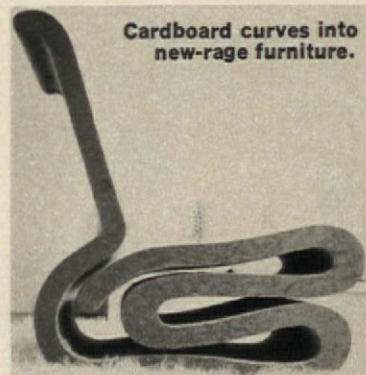
Why California, indeed! Because it is one vast sun-struck testing ground for contemporary lifestyles—in homebuilding, decorating, entertaining, gardening. Credit the pioneer spirit that seems to exist among people who live in California, as well as the climate, with the rethinking of the outdoor extensions of today's housing. The "outdoor room"—call it deck, patio or atrium—is today's equivalent of yesterday's veranda or front porch. You will find handsome ideas in decks, outdoor rooms and specially commissioned architectural designs for making loungers, chairs, tables and a bar cart on pages 48-49 and 72.

What's more, detailed plans for all of these designs are available to *American Home* readers at a very reasonable charge. You can build them yourself to bring some of that California spirit to your own backyard wherever you live.

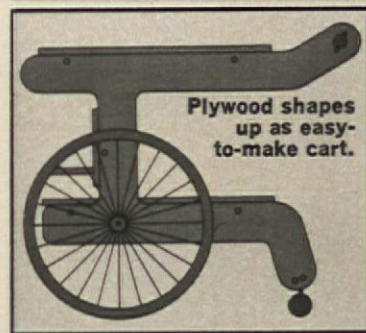
Another thing we like about California is the way flowering plants spill all over the place, moving indoors and out in pots and containers (*AH*, April, 1971) and now in a new vogue: hanging baskets. Everywhere you look in the West these days, in homes, shops and restaurants, there is an exuberance of greenery and color suspended in air. No matter where you live, here's an idea worth making your own. It is simply done, and the results are beautiful. See "High-Flying California Gardens," pages 52-53.

Cardboard furniture? Sounds like early collapse and instant throw-away, but not in the hands of Frank Gehry, a Los Angeles architect. Gehry's clever furniture designs (pages 50-51) in laminated, corrugated cardboard, sensuously curved, suede-surfaced, strong and permanent, have a unique point of view. They suggest what industrial designer Henry Dreyfuss once called "California's zestful sense of Why Not."

It's that very zest, which you will find in the pages following, that answers the question, "Why California?"



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Frank Gehry
Editor



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American Home

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West Coast

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FERDINAND D'ESPOSITO
Production Coordinator

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Lietta Dwork/Reader Service

Dorothy B. Humanitzki/Editorial

Jacques Jaffry/Chef

Rosemary L. Klein/Research

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Stephanie Parker/Art

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Phyllis Cignarella

Ellen de Villeneuve

Phoebe Fox

Eileen Denver Mimoso

Kathy M. Ripin

Christine B. Roth

Julie C. Stevens

Alexandra C. Wallner

CONTRIBUTORS

Mary Evans/American Treasury

Arthur J. Maher/Building

Denise McCluggage/The Woman Driver

Lawrence V. Power/Gardening

W. PAGE THOMPSON

Vice President, Publisher

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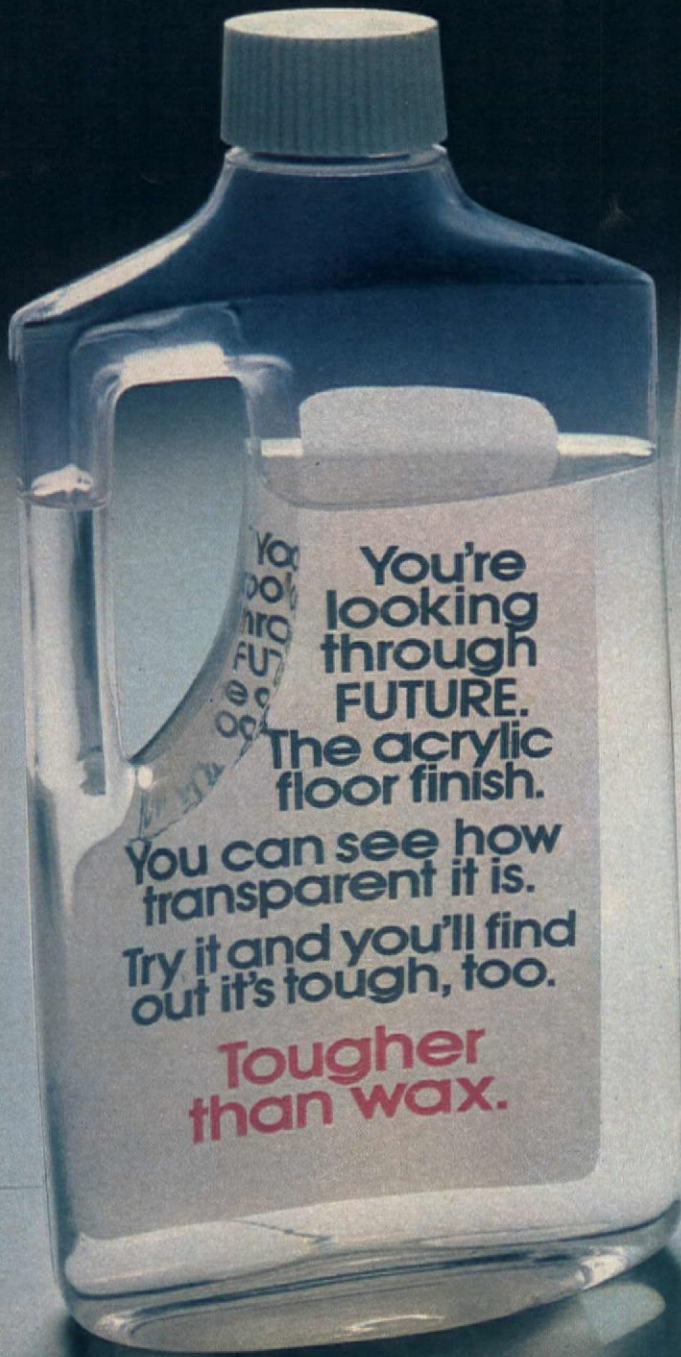
COVER: Fresh, glowing fruit arranged in a woven straw basket deliciously conveys the sunny spirit of "Inviting California," theme of this special issue. Photographer: Rudy Muller

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Lifestyle

A California family specializes in a newly popular, but age-old art—spinning homemade yarns.



On a field trip (above) the Threshes collect mustard blossoms to make gold dye for their yarns. (A similar field is a backdrop for our California wines, page 60.) Below: Robert works the 150-year-old spinning wheel, a family heirloom (left); in front of Christine is carded wool, ready for spinning. The Thresh-designed wooden drop spindle (right) sells in California weaving stores.



Susan Wood

searching out the dyes. All their wool is natural-dyed, and each month the Threshes scour nearby woods and fields for whichever of nature's dyeing agents is in season. They use mustard flowers, marigolds or onion skins for orange and yellow-golds, walnut for brown, indigo for blues, staghorn lichen for chartreuse. Once the yarn is dyed, Christine turns it into sweaters, macramé or embroidered wall hangings or pillows.

Christine and Robert's fascination with spinning began when she inherited a 19th-century spinning wheel from her family. "My mother played with it as a child," she says, "and so did I. But neither of us ever knew how to work it, until I met a woman here in Santa Rosa who taught me spinning in her home. One day Robert decided to try his hand at it. He was terrific, and he's loved spinning ever since."

Both Threshes do more than spin. They have designed a spindle and published booklets on spinning and dyeing (Christine, a free-lance graphic artist, did the artwork for each one). And recently they taught a four-week spinning and dyeing class at Sonoma State College. To pay his way through school while he earns his CPA, Robert does small-business accounting at home; Christine is a part-time teaching assistant in social science at Santa Rosa Junior College.

Both are also interested and involved in the Santa Rosa community. Last fall they helped organize the local School Resource Volunteers: Twice a month, each of about 60 volunteers visits assigned schools in the county and talks about his profession, vocation or hobby. The Threshes, naturally, talk about spinning and dyeing. They bring along spinning wheels to demonstrate the process to the kids. To these students and to the Threshes as a family, spinning is something *real*—a renewal of belief in the old tradition of pride of craft.

Robert and Christine Thresh practice the ancient art of turning wool into yarn and *that*, according to Christine, puts these young Californians just a turn or two ahead of what appears to be one of the most popular hobbies in the West.

For the Threshes and their sons Robie, 11, and Davis, 5, spinning is a family affair. First come the outings from their Santa Rosa home to local Sonoma County sheep ranches to buy fleece. Upon returning, the family carefully washes the wool and spreads it out to dry. Next come carding (combing the fibers into orderly fashion), picking out the burrs, spinning, making the yarn into skeins, and finally, dyeing. Most fun of all, at least as far as the boys are concerned, is

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This Oakland artist-turned-house painter does the town cerise, terra-cotta and buckskin brown.



As the fog rolls in from the bay, Karl and Cecilia Kardel swing little Sissel down the garden walk.

Karl Kardel has turned house painting into an art. For years he painted houses part time to support himself as an artist, but in 1964 he decided to become a full-time painting contractor. "I might have continued as an oil painter," says Danish-born Karl, "but I came to realize that for art to be truly meaningful for me, it had to be redirected to daily life—to homes, furniture, the everyday items people use."

Color is the trademark of this San Francisco Bay improver: He sometimes uses as many as five colors to highlight the best in a building's design, producing his own creative stamp. Karl often does house restoration, too. For this he has gathered together a coterie of artisans—cabinetmakers to turn rough logs into furniture, ironworkers to do lacework parapets, woodcarvers to turn a banister, tile-makers to provide decorative contrasts.

Karl's own house is a palace—a tile-roof house built 50 years ago to resemble a 16th-century Florentine *palazzo*. Called "Asgaard" (Danish for "house of the gods"), it's a one-of-a-kind heaven for Karl, his wife, Cecilia, and their two-year-old daughter, Sissel. Nestled in three acres of lush Oakland woods, Asgaard is the kind

of house Karl would like to see being built today: "Everything—the hinges, doorknobs, doors and tiles—was handmade especially for this house, not mass produced," he points out. "Also, it has a country feeling and relates to the land around it—and that's most important."

The Kardels have been working on Asgaard since they moved in two years ago. They've put in a patio and a garden, where both of them spend rewarding hours pruning and planting. "When we're not gardening," says Cecilia, "we love to read here." Karl is writing a book about Carr Jones, the local architect who designed and helped build this peaceful place—after camping there for two weeks to get a sense of the land.

Inside, Asgaard is a joy, for both Karl and Cecilia appreciate antiques—especially art-nouveau glass, metal sculpture, furniture—and love collecting them. According to Karl, "Art nouveau was the last major artistic movement in America in which trained artisans produced things people could use." Each Kardel find is put to daily use; their home is a lived-in museum filled with color, good design and the fruits of true craftsmanship.

What are Karl's other ac-

complishments like? One example (a detail is pictured below, right) is a cluster of cottages in Berkeley Hills that he and Cecilia bought three years ago. The cottages were rundown, and Karl set about renovating them. He tore off the green composition roofs and fiber-

windowsills. The total effect is boldly exhilarating.

Cecilia and Karl's interior renovations reflect their love of hand-crafted natural materials: The houses now have exposed beams, leaded-glass windows and old, raised-surface tiles. The nine cottages, which remind most people of a tiny medieval European village, are what first brought Karl's techniques of house painting and restoration to the attention of area residents. Today, his famous colors are spotted all over town.

Although Karl now has several crews to do the actual brushwork, he still mixes the paints himself—"just like a cook," adds Cecilia. "He mixes a little of this, a little of that. All his recipes are a secret." Cecilia, busy looking after Sissel, runs the office from their home. Just recently, Karl Kardel Co., opened an Oakland workshop that will provide space for workmen in carpentry, ironworking and other crafts.

To the surprise of many of his customers, this artisan in baggy overalls was once a Ph.D. candidate in political science with an eye on teaching. But he



Overalled Karl, left, prepares to mix up a batch of his special colors. At right is a window detail from one of his restoration projects.



glass awnings, then went to work with his paints. He splashed tangerine and terra-cotta on the stucco walls, cerulean blue on wooden eaves and wrought-iron window grates, black-brown on the

gave up the idea. And now that he has found satisfaction in painting shingles and stucco walls, he encourages others to rediscover the simple, natural crafts. For him, the rediscovery has been a kind of salvation.



Kraft issues 4 challenges to the Low Cal skeptic:

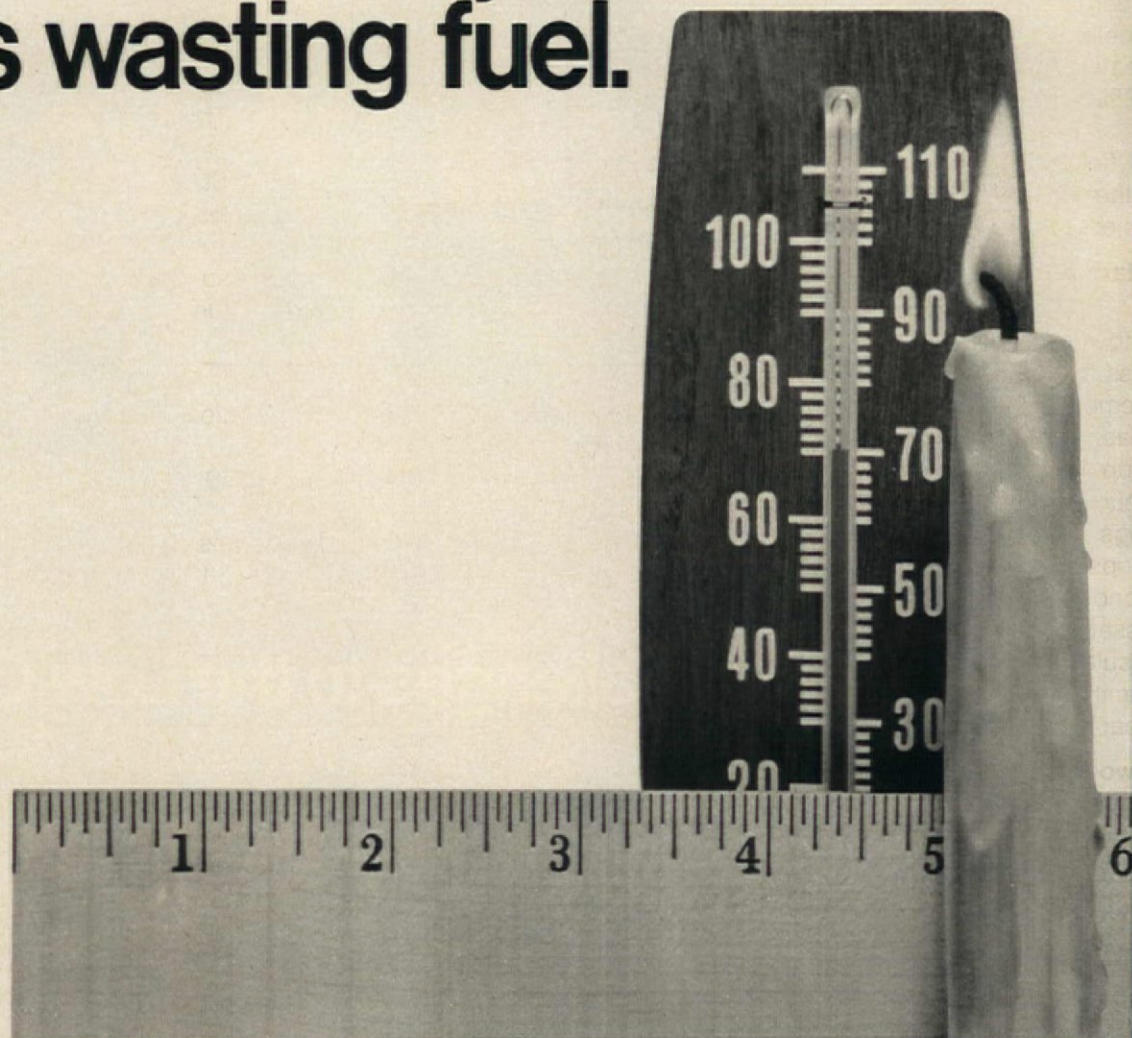
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**With rising fuel costs,
and the urgent need to
conserve energy, here's how
to find out if your home
is wasting fuel.**



A Presidential Committee has recently recommended that the Nation act now to conserve energy fuels. One of the best ways to do this is to make sure your home has adequate insulation.

In fact, if your home is more than 15 years old, it probably doesn't have adequate insulation and it may be wasting more than 5% of its fuel. Or costing almost twice as much as it should to keep our family comfortable.

If you're building a new home, you can nip this problem in the bud, by telling your builder to use Fiberglas* 6" & 3" insulation. That's 6" of Fiberglas in ceilings and 3" in walls. It helps stop fuel waste, and can cut heating/cooling costs as much as 10%.

In an existing home, it's easy to find out if you're wasting fuel, either because of poor insulation, or other reasons:

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Place one thermometer against an outside wall and another thermometer in the center of the room. Leave them for 4 hours, then take readings. The thermometer on the outside wall should not be more than 5 degrees lower than the one

in the middle of the room. If it is more than 5 degrees lower, it's another sign your home needs more insulation.

A candle can lead to additional savings.

You may be losing heat from openings in your home. Light a candle and hold it near the edges of windows and doors. If it flickers, you probably need caulking, weatherstripping, or storm windows and doors. They can cut your fuel costs by as much as 10%.

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AH 5

THE GOOD-LOOKING
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WEST COAST GOLDEN GIRL

Marie De Angelis, the lovely strawberry brunette pictured below, loves the natural look, and her husband, Dario, a computer programmer, approves. This young Los Angeles couple enjoys the outdoors; they prefer hiking or tending their terrace vegetable/flower garden to leading a fast-paced social life. Marie, a graphics-design student at UCLA, finds that naturalness in clothes and makeup suits her casual ways. She makes her own clothes, and her favorite spare-time activity is hunting for fabrics to work with. She also loves scouring the thrift shops with Dario in search of furniture she can refinish for their apartment. A handsome rosewood table, newly restored, is her latest achievement.

Marie adapts many of the current beauty trends to her own easy style, but now and then she turns to experts for a lesson in the latest. For example, to find out about the new gel makeup for summer, Marie visited Salvatore at the Max Factor Salon in Los Angeles. Using the firm's Geminesse line, he showed her how to create that glowing look you see here.

First, Salvatore selected Apricot Tint Moisturizing Gel (\$5 for 2 ounces) to give Marie's slightly sallow complexion a

Like many attractive, young Californians, Marie De Angelis prefers the natural look in makeup. She's discovered that the moist, new gels give her just the glow she loves.



peachy lift. Next, he used Amber Blush Stick (\$5) on her cheekbones to light up and complement her base color. To set off her blue-green eyes, he gilded her lids with "Sunlight" Shadow Cream (\$4.50 for 1/2 ounce), topped with a dusting of Brush-On Shadow Duet in "Woodflower" and "Marigold Frost" (each \$5). Marie wears Transparent Lip Color in "Cinnamon" (\$3) to complete her golden-girl look.

You'll find, as Marie did, that gels are easy to blend in and have that very natural-for-summer look you want right now. There are gel makeup products (sometimes called bronzers) for all-over face color, and there are gel blushers, eye shadows, lip glosses—even gel mascara. Some gels have the consistency of cream or whipped cream; you can get others in transparent, thick liquid or solid forms, which look darker in their containers than they do when applied. Opaque cream gels give the same sheen as

transparent gels, but they also give a bit more definite color. One and all create sheer color, when applied—a dewy, moist glow that lets your own skin show through.

As Salvatore explained to Marie, the trick to gels is how *much* you use. Both transparent and cream varieties intensify in color as you add new layers. This provides great versatility, but you may have to practice your artist's stroke to insure evenness. No matter how you use a gel, the object is to leave your face with a natural-looking sheen.

Face gels aren't meant to provide makeup-type coverage. They simply impart color, and if you're lucky enough to have a clear, smooth complexion, that's all you'll need for summer days and evenings when you don't want to hide your tan. But if you do need coverage, use a liquid or cream makeup base, too. Apply your gel either over or under your base, depending on the look (continued)

Marie enjoys simple, easy-fitting clothes like this plaid skirt, which she made herself.





GEL

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GOLDEN GIRL continued

you want. For deeper color and more shine, apply gel over makeup; for a less wet look, apply it after your under-makeup moisturizer but before the base. Either way, you'll get all-over dewiness.

Consider your skin type when you choose a gel. If you have oily skin, stick with transparent gels—the alcohol in them has a drying effect. If you have dry skin, pick a cream gel or a transparent gel with added moisturizer, such as the Geminesse Moisturizing Gel Marie wears.

Gel blushers are easy to apply: Just dab on at the cheekbones and blend toward the temple at a 45-degree angle, as Salvatore did for Marie, and you'll have that healthy, pinched-cheek tone you wish you were born with. For a bright-color/high-shine look, use a darker shade, a freer hand and a slightly larger quantity of gel blusher than you would when applying a powder or other type of blusher. Spot color on your cheeks, chin, temples—even on your nose! Use the light shades, such as pink or peach, for highlighting forehead and chin. Use a darker shade—copper, bronze, tawny or tan—along with a dark bronzer to deepen, even out or simulate a suntan.

Gel eye-shadow colors give a glossy, transparent sheen. But be sure to put the shadow on *bare* eyelids: Unlike powder shadows, which need foundation for staying power, gels are moist and last longer when used alone.

The rage for gels started with clear, colorless lip gloss that was applied over regular lip color—now lip gels are in every imaginable shape and shade. They come in little pots, in mirrored compacts and in traditionally shaped lipstick tubes. Colors range from light, glossy pinks to rich berry stains and earth tones. No matter what shape or color you choose, the gels always make your lips look soft and shining.

But the gel fever doesn't end there. Now you can get gel moisturizers, body makeups, perfumes, cleansers. And sun lovers can even get tanning gels or gel sunburn soothers.

Any way you use them, you'll find, as Marie did, that gels are the answer for shining summer beauty. **END**

COMING NEXT MONTH IN

American Home

THE BEAUTY BANDWAGON
How a pretty young Congressman's wife stays fresh, well-groomed and great looking on the hectic campaign trail

PLUS: SWEET SCENTS OF SUMMER

What's wafting in on the fragrance front. On sale July 25

THE BEAUTY COUNTER

Now there's a gel for everything under the summer sun. For all-over face color, smooth on Ultima II's Ultra Color Gel-stick (\$5, ⅓ ounce; all prices are approximate). From Revlon, in an easy-to-use swivel-stick form, it comes in Sunlit Pink, Peach and Rose and in darker Bronzelit Tawny, Tan, Copper and Umber. Its companion is Shining Rouge (\$5, 1 ounce), Ultima II's cream-gel blusher, available in five shiny shades from peach to copper. To complete the look, select from the nine shades of Ultima II's Shining Eyeshadow in a Pot (\$4.50, 2 ounces), all with a smooth-going, cream-gel consistency.

Even eyelashes get in on the gel craze with Lash Lengthening Gel (\$4, 1/10 ounce), a roll-on mascara from Frances Denney that gives a sheen to your lashes. As a bonus, its three deep shades of Ebony Brown, Black Jade and Indigo Blue are water-repellent.

Dip into the smoothness of a gel that has a whipped-cream consistency—Dorothy Gray's Lip Gloss in Pots (\$1.35, 1 ounce). Part of the Chinese Ming Collection, it comes in shades of Ming Red, Peach Blossom, Sun Plum and, naturally, Ping Pong Pink.

For sun-dry summer lips, try Cover Girl's Super Gloss (\$1.50, ¼ ounce). Fortified with moisturizers to soften your lips while it colors them, this gel comes in six summer shades: ShineApple, PlumPot, WaterMelon, PeachPot, NewPenny and PinkWell.

Get scent and accent in one with Yardley's Pot O'Gloss Skin Inscents (\$2, 2 ounces). A perfume/highlighter gel, it leaves a transparent glimmer wherever you smooth it on. In five scents: Lotus, Sandalwood, Grasse, Patchoulie and Jasmine.

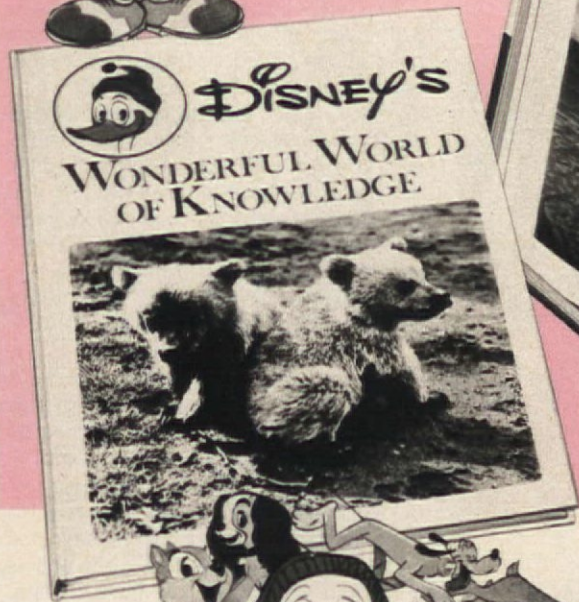
Going from shorts to swimsuit and your tan shows it? Use Ultra Legs Leg Bronzer from Coty (\$2.50, 4-ounce tube). This smooth body-bronzing gel with sunscreen adds color while it lets you tan slowly. If you shun the sun altogether but don't want the world to know, use Ultra Legs all over you. It comes in Sun Beige, Summer Tan, Barefoot Bronze or Copperino.

As you soak up that sun, Revenescence Sun Bronze Tanning Glow (\$4, 4-ounce tube) will keep your skin looking moist and help prevent dryness. Charles of the Ritz has put their rich moisturizer, Revenescence, into this gel untanning formula, and it comes with either a low, medium or super sunscreensing filter. For special protection, there is new Revenescence Sun-Bronze Protective (or Extra-Protective) Cream for the Face (\$5, ½ ounce), a gel in a compact that's also a moisturizer plus sunscreen.

Now, with guides like **DISNEY'S** Mickey Mouse and Donald Duck
learning becomes as easy as laughing!



Volume 1
FREE
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Now DISNEY STUDIOS has created a thrilling new way for your child's best friends—MICKEY MOUSE, DONALD DUCK, PLUTO and the other beloved DISNEY characters—to take your youngster on personal "guided tours" through the wonderful world of knowledge... to learn about virtually all the natural and man-made wonders on earth!

The "tours" take place in DISNEY'S WONDERFUL WORLD OF KNOWLEDGE... a new book series that makes learning as easy as laughing for your girl or boy! Hand-in-hand with such familiar playmates as MICKEY MOUSE and DONALD DUCK he'll learn something about history, architecture, art, zoology, biology and other sciences, almost before he knows it... and have a wonderful time as he learns!

For example, in the introductory volume offered to you now as a FREE gift—DONALD DUCK takes your youngster on a thrilling journey through the forests, jungles, deserts, and arctic lands... even deep under the seas... to meet many of the important animals on this earth. Your youngster will find out some fascinating facts about dogs, cats, horses and all the other animals he already knows and loves... and discover many, many other animals he's never seen or even heard of before! And along the way, as he learns how they live, raise their young, and survive in their strange and varied ways, the hilarious high-jinks of DONALD DUCK will be keeping your child royally entertained!

Send for free volume to keep without obligation

Send for this introductory volume now. It's a complete book in itself and it's yours to keep FREE, whether or not you purchase a single additional volume of DISNEY'S WONDERFUL WORLD OF KNOWLEDGE. Read the full details of this exciting free offer in the order form—then fill in the form and mail it, today!

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Dear Parent:

Some people are skeptical of "free offers." Perhaps you feel that there has to be a gimmick... some hidden charge. Let me assure you there isn't! Volume 1 is *actually free*, and is, quite by itself, a fascinating book for your youngster to own and enjoy. If you decide that you do not want any more volumes, simply tell us and that will end the matter. You will never receive a bill; you will never receive another volume; no salesman will ever call on you; and the free volume is your child's to keep forever.

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William Connors Caftan by Sona

Hair that shines so much it reflects sunlight . . . that can tumble in a breeze yet always falls back into place beautifully . . . that never ever kinks or wilts. Isn't that your dream? But it's hard to make dream hair happen in the summer—the season when everything conspires to attack your hair. Sun and wind dry and dull it. Water and humidity undo your most diligent work with a roller, making curly hair curlier, straight hair straighter and a permanent a Medusa.

In spite of the lurking villains, you can, like our charmingly casual beach belle at left, head confidently into the summer months. The trick: Don't try to fight your hair's natural bent (or lack of it). If it's curly, enjoy the waves of summer and go back to smoothing roller sets and extra-hold setting lotions in the fall. If it's straight, let it shine like satin ribbons or tousle it softly—but don't permanent it into unmanageability. Work *with* your hair, and shine it up regularly with extra pampering.

For some summer-timed advice on styling curly and straight hair, we went to New York's Cinandre salon and talked to André, a heroic champion of the don't-fight-it school. Says André:

"If your hair is curly, get the most out of it by having it cut properly, so the curls fall into place. If you have *fine* curly hair, keep it short; if your hair is curly and *thick*, you can have it long, but it should be blunt-cut to weight it down. Tapered hair flies around and bushes out. The new haircut that's shorter at the sides than at the back can work beautifully for curly hair—it frames the face with softening waves.

"Straight hair should be shaped to the head. I particularly like the look of dark hair when it is straight and shiny. Just drying it with a blower or a hot comb makes the hair fall right into place—an easy trick, if you practice. A twist of the wrist with a brush—while you're blowing hair dry—puts some curve in it. With a hot comb, you simply style it into shape."

These new blower-dryers can take you from wet hair to hairdo in minutes, and that's a boon for busy schedules. But when you use one, make sure you blow your hair absolutely (continued on page 71)

Follow your hair's natural bent to be

**HEADED
RIGHT FOR
SUMMER**

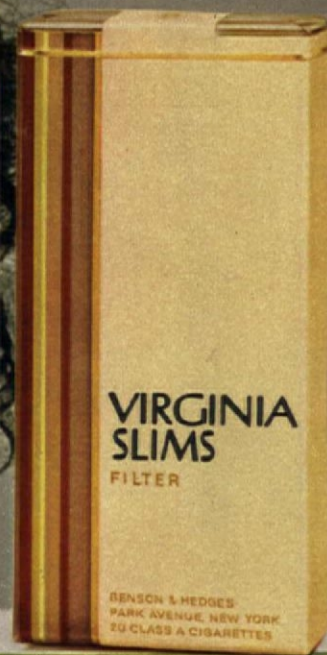
Virginia Slims announces a special offer for faces.

Virginia Slims has gotten three top quality make-up brushes, and put them together for the first time in their own special boutique purse pack.

One brush for eye shadow, one for eyebrows, and one for complexion brushing. Easy, handy, and completely washable.



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Please send me my \$2.50 value quality nylon complexion, eye-brow and eye shadow brush set in attractive boutique purse pack. I enclose 50¢ and 2 empty packs or pack bottoms of Virginia Slims (regular or menthol) as proof of purchase. Only one set per customer.

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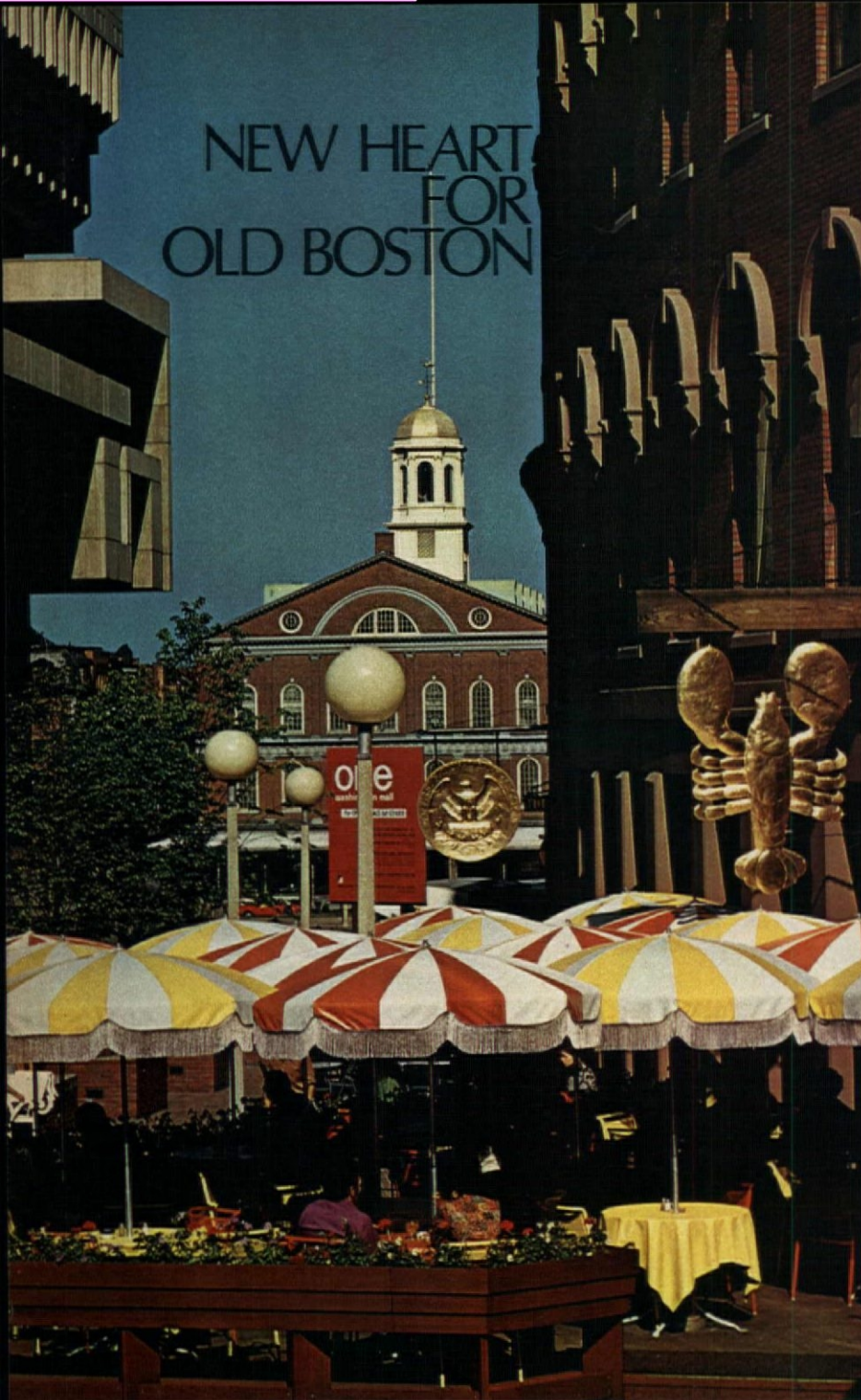
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1.2 mg. nicotine av. per cigarette, FTC Report Aug.'71

NEW HEART FOR OLD BOSTON



At the sign of the lobster (left), flanked by Boston's new City Hall and the 19th-century buildings of Sears Crescent, an outdoor cafe in the plaza offers a fine view of old Faneuil Hall built in the 18th century, beautifully restored by Charles Bulfinch in 1805. Below, City Hall forms a backdrop for a common summertime sight—a flower vendor. At bottom, far across the plaza from City Hall and a new office building, water cascades down steps into a large fountain-refreshed pool.

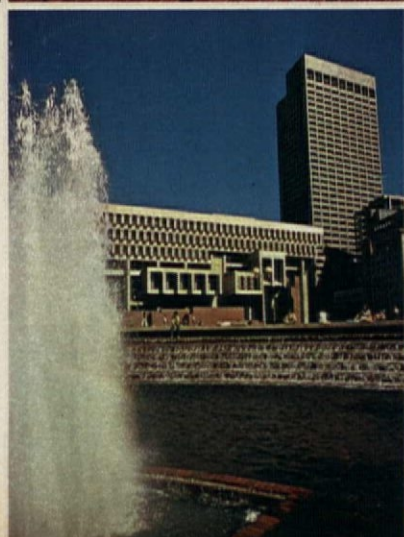
Costa Manos/Magnum



Boston's dazzling new Government Center, in the heart of the city's old section, is a showpiece of modern urban renewal that has attracted worldwide attention and praise. Built to revitalize the historic but neglected downtown area, the center has done just that; its buildings, its open spaces and arcades, the old markets and the waterfront nearby—all absolutely hum with activity.

Focal point of all this is the A.I.A. award-winning City Hall and its sunny nine-acre plaza (shown here in three views), designed by the Boston firm of Kallmann, McKinnell & Knowles. A favorite gathering place for Bostonians, in good weather its expanse of warm red

brick is filled with people strolling, sitting, talking, eating, buying flowers. The bustling, spacious plaza offers shops, a sparkling outdoor cafe, a cooling, sunken fountain and, in every direction, vital contrasts: the open geometrics of City Hall and the restrained facades of Sears Crescent (once a journalists' and booksellers' haven); the sweeping, modern structures against the historic buildings, markets and narrow streets of old Boston. Everything about the new Government Center—the people, the fine architecture, the harmony of past and present—shows with amazing force how a modern city can be humanized and made beautiful.—Eileen Denver Mimoso



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**Tuna's
one of the best
sources of protein
you can find.**

**So's
shrimp!**



Chicken of the Sea, the tuna with the Mermaid's touch. From Ralston Purina Company.

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SAVING GRACES

Kitchen cues and comments from the food editor

GRILL IN GOOD HEALTH

Now is the season for that great exodus to the backyard and the charcoal grill. And, as it does each summer, this question arises: Is charcoal broiling a safe way to cook?

Many people remember that not-so-long-ago headline announcing the discovery of carcinogens (cancer-producing substances) in charcoal-grilled steaks. What's been forgotten (it probably

wasn't reported very well) were statements from scientists indicating that *no* evidence had been found to link cancer and charcoal-broiled steak. It seems that the substances that were found exist in varying quantities everywhere in the air. Whether we inhale or ingest them, however, they are always expelled rapidly. So there's no need to worry; go ahead and grill!

OUR COOKS SUGGEST

Frost cupcakes with a twist of the wrist. Brush off all crumbs, then dip the top of the cupcake in frosting, turn and lift out. For cupcakes you want to pack for lunches or picnics, cut the cake crosswise and layer the frosting in the center. None will be lost from sticking to the wrapping.

Slice onions before peeling them; the rings of skin will slip off easily.

Keep a magnetic opener on the side of your refrigerator and there'll be no searching for a bottle opener every time you reach for a cold drink.

When you make layered gelatin salads or desserts, let the first layer set only till sticky; then add the second layer. If you let the first layer become too firm, the second won't adhere—it will slide right off when you unmold.

To carry deviled eggs intact to a picnic, fit two filled halves together and wrap in aluminum foil or plastic wrap. Twist ends securely and tuck them under so the seal is airtight. If you've saved the egg carton, put wrapped eggs into it and they'll be a snap to tote.

ICED-TEA TECHNIQUE

The Tea Council has come up with a new way to make iced tea that's guaranteed not to cloud. Put 8 to 10 tea bags (no tags, please) into 1 quart cold tap water. Cover; let stand 6 hours or overnight at room temperature or in the refrigerator. Remove tea bags, squeezing them as you do. When ready to serve, pour tea over ice cubes in tall glasses and add lemon and sugar to taste. This will make 5 or 6 servings.

MYTH UNDERSTANDINGS

Remember the old adage, "An apple a day keeps the doctor away"? Not so, says Dr. Elmer L. Severinghaus, medical consultant to the Vitamin Information Bureau. According to his research, apples do no more than supply small amounts of sugar and only 16 mg per pound (like 2 big rosy beauties' worth) of vitamin C. Besides which, that'll tote up to 242 calories. Not that we're apple knockers *but* . . . a pound of fresh peaches, say, adds up to a mere 150 calories, offers 29 mg of vitamin C and is jumping with vitamin A! Enjoy your apple but if you want a real jolt of vitamin C, eat 4 oranges—that's a pound, 166 mg worth.

Spinach, ever the non-favorite of kids, has somehow gained the reputation of being a great source of iron. Again not so, says the doctor. Like all dark-green vegetables, spinach is a good source of iron, but you'd have to eat buckets of it to supply your body's needs—especially if you're a growing child or a woman of child-bearing age. There are better sources of iron: meat, eggs, some types of beans and iron-enriched foods and iron supplements. For your own well-being, you'll have to do more than emulate Popeye.

—Frances M. Crawford

New Tame® Spray-On Creme Rinse

The perfect answer to a tomboy's tough tangles.
Any time there's tangles.



Works on wet and dry hair, too.

We made new Tame Spray-On Creme Rinse gentle enough for the finest baby-fine hair, yet effective enough for the toughest tangles. Works beautifully on wet hair after shampoos and between shampoos on dry hair, too. Sprays on clean so it leaves hair clean. The perfect answer for tangle-haired tomboys—and their extomboy mothers.



Sprays away tangles and snarls in a hurry.

DECORATING Q's & A's

We want to carpet our vacation cottage to make it more suitable for year-round use. The house is in a damp area, near the shore, and our youngster has friends coming in and out frequently. What kind of carpeting would be practical?

*Mrs. M. Schoenecker
Shadyside, Md.*

Select a tightly woven loop pile in a medium shade—not too light or too dark—that will show a minimum of dirt. Carpeting made with a vinyl backing will keep dampness from penetrating clear through to the floor.

I would like to paint the woodwork in my daughter's redecorated bedroom. Can I do this, even though the rest of the woodwork in the house is stained?

*Mrs. R. W. Hayes
Abilene, Kan.*

Most decorators opt for consistency throughout a house. But unless yours is a wide-open modern home in which stained wood is dominant, you can certainly paint the woodwork in one bedroom. A room that's different, an entity unto itself, can be a nice change of pace.

How can I give a color boost to my living room? It has a traditional and rather subdued color scheme—beige carpet, olive-green sofa, gold chairs, off-white walls and drapery. We have to keep the carpeting and we love the off-white walls. What do I do?

*(Mrs.) P. Smith
Bloomington, Ind.*

The simplest solution would be to slipcover the sofa and chairs. Any number of colors and patterns would go with your beiges and off-whites. You could try colonial crewel patterns or a tree-of-life design—using warm reds, browns and navy blue, with accent colors of red and blue. Or you might cover the sofa in a more modern print with golds and yellows, leaving the chairs as they are. Accents of sunny yellow and orange will keep things bright. Another idea, subtle yet sophisticated: Use off-white linen on the sofa and do the chairs in dark chocolate brown. Scatter some pillows about, covering them in brown prints, beige and off-white geometrics, maybe (for the cooler months) in fur from an old coat you've salvaged at a thrift shop.

How can we redecorate a bathroom that has blue-gray ceramic tile and fixtures of bright salmon-pink?

*Mrs. J. Houck
Mays Landing, N.J.*

It's quick and simple: Paint your ceramic tile with white epoxy paint, then match your new color scheme with wallpaper or shower-curtain fabric in pink and white with accents, perhaps, of lettuce green.

Can I make a tablecloth with a long skirt to cover a tired-looking square table?

*Mrs. T. N. Coleman
Old Bridge, N.J.*

Certainly. Best would be a tailored covering, with inverted kick pleats to give it neat corners and help keep the sides flat. Try making it in heavy cotton, sailcloth or felt.

Direct your decorating questions to Decorating Q's & A's, American Home, 641 Lexington Ave., New York, N.Y. 10022. Letters submitted will be published on the basis of their general interest. Sorry, we are unable to send personal replies.

Feminine Sprays vs. Norforms

(Or, a spray a day can't keep internal odor away!)

7:36

Before dressing for work, you use a feminine spray. That takes care of odor...you hope!

7:36

Today, you try Norforms,[®] The Internal Deodorant.[™] It contains no hexachlorophene.

8:22

You're running late. Oh, oh... what's that unclean feeling? You don't feel so fresh any more.

8:22

Feeling fresh. Unlike sprays, Norforms work inside to stop internal odor where it starts.

9:14

Look at that clock! You can't believe it. Could feminine odor be starting so soon?

9:14

Just one Norforms can stop odor up to 10 full hours. They're safely, easily inserted, too.

11:07

Work and worry. You begin to suspect sprays may stop external odor but not the odor that starts internally.

11:07

Doctor-tested Norforms will keep you feeling fresh and worry-free for hours and hours...

12:01

Bad news and new worry. You just heard your spray may have hexachlorophene.

12:03

Put the spray away. Now... where can I buy Norforms?



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CALIFORNIA CURRENT

A practical visionary from the West is bettering housing and land use everywhere.

California housing is moving out of California. With thanks due in no small part to the efforts of a slim, intense, articulate young man named Barry Berkus, it is slipping into territories long held sacred to Colonials and Cape Cods and Midwest farmhouse-moderns. And it is carrying with it a lifestyle that evokes the open West—informal, natural, with the indoors and outdoors packed together.

There is, in fact, a rush on now among the nation's major builders to offer the sort of styling proved out in California and synthesized on the Berkus drawing boards. Kitchens whose counters extend for serving to the backyard, ceilings that soar to 20 feet, rooms that flow walllessly into one another, fireplace conversation pits, large expanses of glass,



Berkus takes a breather beside enclosed, slatted patio of his home in Flintridge.

small private garden-patios, covered entries and broad overhangs—these are some of the ingredients in family residences whose price tags, for the most part, range from \$20,000 to \$49,500.

How many thousands of homes have sprung up from Berkus designs is hard to tell. No accurate count is possible, but the number is upward from 50,000, with more being framed in each day on thousands of acres in California, New York, Florida, Missouri and points between. New communities are being sculpted on raw land as far afield as Hawaii and Japan. They carry names like Boise Cascade's Sugarland Run in Virginia; Christiana Community Builders' Tierrasanta, going up on 2,600 acres near San Diego; Del Webb's 800-acre Wabeek, outside Detroit; and Lake Village in Bowie, Md., where ITT Levitt expects to house an estimated 40,000 residents.

Just who is this exporter of the Cali-

fornia look? ("Only don't call it that," he pleads. "That's a bad cliché. It's more a way of life.") He is a 36-year-old building designer who has never paused long enough to pick up his architectural license but now presides over a multifaceted organization called Environmental Systems International. Its divisions encompass land planning, building and landscape design and industrialized building systems. This burgeoning empire is headquartered in an overcrowded new stucco building in Santa Monica, with adjuncts in Washington, D.C., New York, Chicago, Miami and Tokyo.

To some observers, Barry Berkus is an innovator, to many others an assembler. There is no question, however, that his work is having enormous influence on the housing landscape of this country—all of which prompted us to talk with him recently in the split-level office where on rare occasions he can be found.

The man who studied economics at the University of California at Santa Barbara and architecture at the University of Southern California did not exactly burst full-blown upon the scene: "When we started, in 1959, we were servicing developers, working within the designs of the time, which certainly weren't very exciting. In fact," he confided at one point, "when I look back seven or eight years, I cry. I actually drive around towns where we did work that long ago. I don't want to see them. It took us a long time to prove to builders that we could open up ceilings, drop floors and put in glass walls—ingredients featured in custom houses—and still keep within the cost of an average subdivision house." Speaking at a fast, breathless clip, he pauses (continued)



Harbor View house (left, top and bottom) showcases California design features: Kitchen opens to patio; wide overhang offers shade. Above, Tiburon town houses at Huntington Beach back up to a boat lagoon and point up a zoning concept called the zero lot line.



The way people feel about cheeseburgers, dogs feel about Cheese Flavor Gaines-burgers.*

Remember how terrific it was when you discovered that hamburgers didn't always have to be just hamburgers?

Ah, cheeseburgers!

People are crazy about them.

And strange as it may sound, we've found a lot of dogs who are just as crazy about having cheese along with their burger.

So we're introducing Cheese Flavor Gaines-burgers.®

They've got real cheese added to the good meaty taste of the regular burger. (Which is something you won't find in any can.)

They've got all the nutrition that regular Gaines-burgers have.



With beef by-products, beef, vegetable protein and all the vitamins and minerals a dog needs to stay good and healthy.

And they've got all the convenience of regular Gaines-burgers. No odor, no can, and no leftovers to store.

Ask your dog if he likes new Cheese Flavor Gaines-burgers.

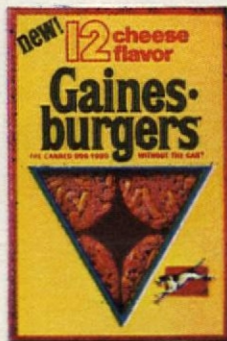
Years from now, he'll look back and remember the day he found out burger didn't always have to be just burger.

And he'll love you for it.

STORE COUPON

Save
15¢

on your next purchase of New Cheese Flavor Gaines-burgers.®



Mr. Grocer: General Foods Corporation will redeem this coupon for 15¢ plus 3¢ for handling if you receive it (and if, upon request, you submit evidence thereof satisfactory to General Foods Corporation) on the sale of Cheese Flavor Gaines-burgers. Coupon may not be assigned or transferred. Consumer must pay sales tax. Void where prohibited, taxed or restricted by law. Good only in U.S.A. Cash value: 1/20¢. Coupon will not be honored if presented through outside agencies, brokers or others who are not retail distributors of our merchandise or specifically authorized by us to present coupons for redemption. For redemption of properly received and handled coupon, mail to General Foods Corporation, Coupon Redemption Office, P.O. Box 103, Kankakee, Illinois 60901. Good only upon presentation to grocer on purchase of any size Cheese Flavor Gaines-burgers. Any other use constitutes fraud. Offer expires August 31, 1973. Offer limited to one coupon per purchase.

The cheese taste makes the burger taste better.

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*Ingredients: Beef By-Products and Beef, Soy Grits, Sucrose, Soy Flour, Soy Protein Concentrate...Dehydrated pasteurized process Cheddar and Blue Cheese.

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It's for wood.

It costs less than paint, goes on easier, lasts longer.

It won't ever crack, peel or blister.

It's trouble-free for re-do over paint or stain.

It comes in 30 solid colors and

36 semi-transparent.

That's the beauty of it.



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Architect:
Frederick K. Heim



CALIFORNIA CURRENT continued

only occasionally to let words catch up with his thoughts. "We're not doing a lot that is brand new," he explains. The California kitchen actually comes from Florida; he traces conversation pits and strong roof lines to the Greene brothers, early Pasadena architects, and credits dramatic ceiling levels to Frank Lloyd Wright. "But we have encouraged the opening of space within the dwelling itself, trying to promote interaction within the family circle by taking away the barrier of walls. We eliminate the traditional 8-by-8-foot cubicle. The idea is to get eye movement going all the time—around the walls, through the glass and into courtyards and patios which become extensions, so that you never stop, never feel confined to an area, never feel that a house is just *so* big. Instead, you feel that it never ends—though in reality it may be only 800 to 1,000 square feet."

Berkus shies away from assigning labels to a given room. "I like to keep space loose and undefined," he explains. "When you're in architectural school, you develop ideas—the idea that kids are here, adults are here and something else is here. But that's not the way people live. In the house I built for my own family, I designed a study for our children off their bedrooms because it seemed the thing to do. But they prefer studying at the dining table. They want to be in the thick of things, close to the family. They don't want to be in cubicles."

This experience reinforces his belief that there is a need for great flexibility in the use of space, one of the major design concepts now being introduced to the East.

The house Berkus and his family live in shares numerous design features with his own development homes. It is pushed back on a wedge-shaped, shady lot in Flintridge, a Los Angeles suburb, not far from the neighborhoods where he and his blonde wife, Gail, grew up. It's a contemporary, two-story redwood in which rooms are expansive and open, ceilings soar, a conversation pit elbows off the living room, and a garden-patio just beyond magnifies it all. It is unmistakably a family home, for there are three lively children (Jeff, 13; Carey, 11; and Steven, 9), a fluctuating parade of cats, a giant rabbit, two hamsters, and in the environs, a pair of horses, a pony and Trampus, the old St. Bernard who is their self-appointed keeper.

For a man who jets cross-country at a moment's notice, races his 38-foot sloop in Pacific competitions, breeds thoroughbred horses, and is building an elaborate spread near Santa Barbara, Berkus lives a simple, untinseled, almost quiet life at (continued on page 81)

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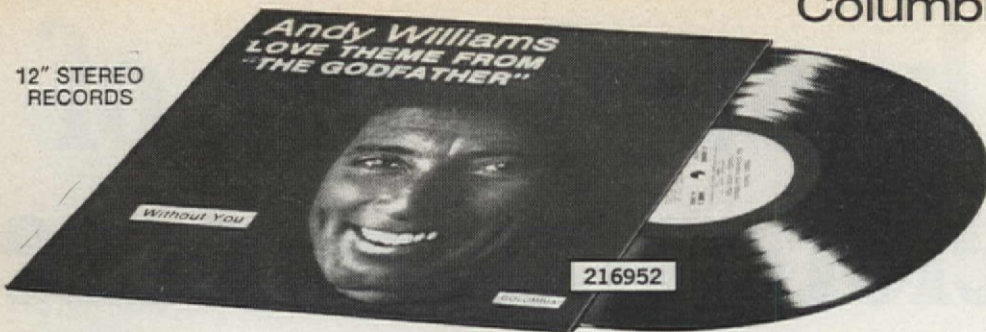
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FROM HOME BASE

How to beat the brownout blues this summer of '72

Suddenly your TV picture shrinks; the freezer starts to drone protestingly and the iron seems strangely tepid. What's happening? Should you call a repairman? Not yet, but you may have to, if you're not careful. What you are experiencing is a power brownout. Brownouts are voltage reductions

brought on when demand for electrical power exceeds supply. Naturally, summer is the time they're most likely to occur. Although most voltage reductions are minimal (from 3 to 8 percent), they are not necessarily harmless.

Most vulnerable are your refrigerator and freezer. Other prime targets, should they be in operation at the time of a voltage reduction, are your room air conditioner, dishwasher, washer and dryer—all susceptible to damage because they're motor-driven. A voltage reduction of 10 percent or more can cause a motor to overheat, damaging an appliance or shortening its life.

Yet you might well ask: "If it takes a 10-percent voltage reduction to damage these appliances, why should I worry

about a cutback of only 3 to 8 percent?" The answer is that many appliances operate on reduced voltage to begin with—because of inadequate house wiring, the location of a house on the power line or the amount of electricity being used on a line at any one time. The overall power reduction of a brownout compounds the problem.

A look at your TV picture is the surest way to tell when your voltage has dropped below the acceptable level. If there's a black band $\frac{1}{4}$ to 1 inch wide around the picture, shut off any appliances with continuously operating motors and cut down your power consumption by using fewer appliances.

A motor-driven appliance will also warn you of a brownout: Loud droning sounds will indicate that the motor is trying to run on too little juice, and a singed odor usually means that the motor's burning out.

In most cases, brownouts will last only a few hours, but if they're caused by a malfunction of central generating equipment, they can last for several days. In this case, you may be confronted with another problem: You've turned off the refrigerator and/or freezer to protect the motor from damage, but now what do you do with all that food? News reports will usually be able to estimate how long the voltage reduction will last—if it's due to end within a day or two, there's little problem. Food will stay frozen up to two days if the freezer is full; for at least a day, partly filled. Open the freezer door only when necessary.

Refrigerators are more of a problem because you're likely to open the door fairly often. Perishability depends on the type of food involved, but most foods will be safe for 24 hours.

Should the brownout continue, find freezer storage with a friend in an area not affected. Or rent freezer storage space in a locker or freezer plant (check Yellow Pages under "Frozen Food Locker Plants") that is in a "safe" area or has its own generator.

Another answer is to place dry ice in the freezer to help keep the food frozen. But use dry ice with caution—it can burn your skin or damage the food. Always wear gloves when handling it, and put a layer of newspaper between food and ice.

If worse comes to worst and there's no way to keep food frozen, eat it up as soon as possible. You *can* use your electric range, if you have one—cooking will be slower, but there's no motor to damage. —Jeanne M. Bauer

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David Hirsch

THE PLUMB LINE

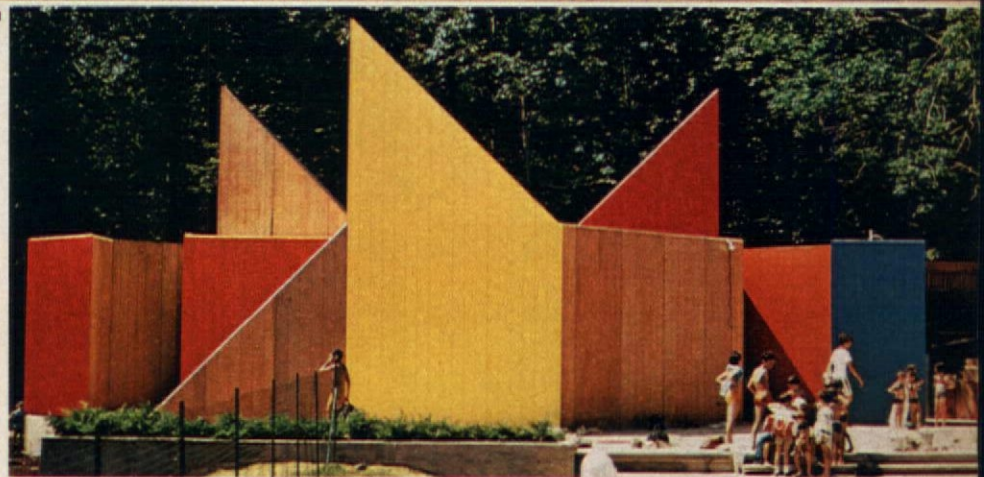
Good recreational design makes outdoor play more varied and much more fun.

What are some lucky children as far apart as Mt. Olive, N.J., and Mill Valley, Calif., now enjoying in common? Two exuberant new recreation-area designs—the former, a YM-YWHA Day Camp (pictured above), which won a 1972 Honor Award from the American Institute of Architects. The other, a redwood Play Cube that would be a happy addition to any backyard or playground (below), is itself an award—from the American Wood Council to planned communities “for excellence in architectural design, innovative land planning and creative use of wood products.” The communities to which it has been awarded so far, in addition to Mill Valley’s Shelter Ridge, are: Woodside Village in West Covina, Calif.; Chelsea Woods, Minneapolis, Minn.; Ransom Oaks, Buffalo, N.Y.; Discovery in Paradise Valley, Ariz.

Each of these designs bears a close resemblance to children’s blocks. The day camp incorporates clusters of blocklike forms to create service and activity buildings that are at the core of the facility. These structures, made of plywood, are either 12-foot cubes or fragments of cubes cut on the diagonal. The result is an interesting jumble, punctuated by the bold use of color.

Allotted 35 acres, architect Claude Samton skillfully grouped his toy-block structures at the point where woods and open space merge. The trees provide a splendid natural-look backdrop for camp activities and additional play areas as well. Four “unit-shelters” have been built there: Wall-less, open-sided structures where nearly 300 campers can stash belongings, rest and picnic.

Most of the campground is open recreational areas and playing fields. There is a U-shaped swimming pool beside a



YM-YWHA Day Camp is a colorful cluster of shed-roof forms. Activity buildings (top) rise behind protective mound of earth; bathhouse (above) carries out toy-block motif.

spacious bathhouse. There is also an amphitheater, where the children, ages 5 to 11, assemble to begin their day’s program and where many group activities are conducted. A sloping shelf of earth separates the amphitheater from the access road used by buses that transport the campers. The arts-and-crafts center, infirmary and staff offices surround the amphitheater in a neat cluster. “Everything’s centralized,” says Samton. “It’s as though the children had their own little village. Because of its colorful, big forms, they can see and relate to the center of the camp, no matter where they happen to be.” The centralized grouping enables campers to be supervised by a small staff.

Simplicity was the keynote in designing the camp structures, which were built entirely of 4-by-12-foot rough-sawn ply-

Children climb into and over a delightful Play Cube awarded their community.



wood. “Twelve-foot plywood sheets were cheaper and faster than other possibilities,” the architect explains. “The whole camp was built in three months.” There are no windows. Skylights with ventilation louvers let in light and air; large barn doors open up whole sections of wall to create indoor-outdoor play areas. All buildings are connected by decking supported by foundation piers. Because of the deck’s natural drainage properties, children can play on it even after a heavy rainstorm.

“For me the camp is extremely functional,” says camp director Mark Rubin. “The kids feel at home, and they’re never cooped up indoors. With those barn doors open, the outside is never more than a few steps away.” To the architect, the spirit of the camp is just what he intended: “playful and fun.”

That description also fits the Play Cube, which has replaced a paper certificate given by the Wood Council for Designs for Better Living. Created by Roger Fleck of Blue Peter Designs, San Francisco, the cube can be made in any wood specified by its recipient, though redwood or Western red cedar are usually preferred. The structure has ladder rungs for climbing, platforms for sitting or standing, and silk-screened animals whose cutout mouths are inviting climb-throughs. Modular in concept, the 6-foot cube has 36 pieces, assembled by bolts and dowels. With its rugged surface it’s easily at home in any outdoor setting. —Barbara Plumb

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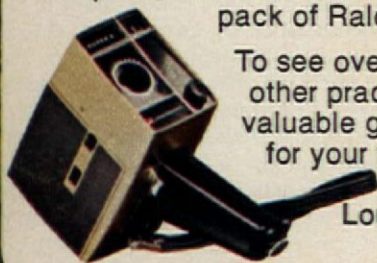
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Fresh, free and imaginatively individual—that's the magic of West Coast living. And with summer's cornucopia of flowers, greenery and warm sunlight, the magic is achievable anywhere. Consider the nostalgic table setting above, on the deck of San Francisco designer Bob Steffy's house: against a pink-and-white cloth, a mix of china, checked napkins, old silver, glassware and the brightest blossoms ever. Other style-setting ideas follow: an open house on a hilltop, the new rage in today's furniture, high-flying gardens . . . and more. 37

INVITING CALIFORNIA

By Helene Brown

THAT CERTAIN SAN FRANCISCO STYLE

Step into this San Francisco home and suddenly you're in a new and comfortably inviting world of space, light and color. Three years ago Bob Steffy found this place—a wedge-shaped one-story house set on an irregular plot. Bob, a furniture designer and partner in Wicker World, met the challenge of updating an old house and giving it his personal touch. He gutted the interior, raised the roof to add another level—and turned the central portion of the structure into a single, soaring, multipurpose space. A small guest room, dining ell and multilevel garden completed the renovation.

The hub of his home is at right: a combination living room, kitchen and sleeping loft (Bob's room, reached via a twisting, old staircase brought from France). It's bright and open, washed with light from a skylight and filled with seasonal flowers and lavish greenery from the garden. Bob's special talent is mixing old and new, bold and understated, with things that are just for fun—and making it all work. The house expresses not only his personality but a free spirit that is typically San Francisco.





Crisp white kitchen at far end of living room (left) is replica of galley of an old ship—now a museum—anchored in San Francisco Bay. Beneath rack of much-used copper pots is butcher-block table, often a setting for informal dining. Around it: bamboo stools, vintage 1930, from Old Chinatown. Soft blue ceilings of kitchen and loft echo the tones of living-room chairs and closed skylight awning.



Small dining room ell (top, right) is sunny and airy, with high ceiling and French doors that open to deck. Around a Saarinen table, yellow-painted Louis XVI chairs pick up bright note of yellow-and-white gingham lining old country-French cupboard. Shelves hold Canton platters.



Light-flooded living room (center, right) offers view of deck and garden through uncurtained French doors. Blue denim covers antique white armchair and the wicker sofa that is Bob's own design. Diagonal furniture arrangement is dictated by unusual angles of walls. Inexpensive, painted Parsons tables, white walls, wicker hampers, art and flowers everywhere complete the cool summer look.



Guest bedroom (right) off kitchen has bright pink-and-white papered walls as background for dark-stained shutters and country chest. A silky Oriental rug and an old quilt in a pink-and-green pattern add to the cheeriness.

PHOTOGRAPHS BY
FRED LYON

continued

SAN FRANCISCO STYLE continued

For Bob Steffy, as for other imaginative Californians, the personal decorative approach is often a matter of using what is on hand. As shown here, an old wicker hamper holds plants and books; a country-style bowl completes a holiday buffet; flowering plants and fresh fruit in a basket make colorful centerpieces; bright bandanas or scarves double as napkins. When entertaining, the idea is to gather anything from the house or garden that fits the menu, the mood and the occasion. Bob finds summer entertaining easy because of the abundance of fruits and vegetables: "Serve a great salad, crusty bread and some good wine . . . what could be simpler or more refreshing?"



For a special dinner party (left), the dining-room table is draped with a blue-damask-patterned cloth. Paisley napkins and china plates add more pattern. Centerpiece is a cluster of fern-filled clay pots surrounded by red tapers in silver holders.

In the living room (opposite, top), a natural-colored wicker hamper turns table. Flowers and plants make this bright, gay corner seem like a garden.

A cluster of flowering plants and ferns (far right, top) nestles under spiral staircase, nourished by the daylight that floods room. On wall are paintings of Bob's favorite things: fruits, flowers and greenery.

For entertaining on the deck (opposite, bottom), an old French marble-and-painted-iron butcher's table is set with apples in a basket, a silver bowl full of ripe strawberries and a bottle of California wine.

On the Fourth of July, out come tiny paper flags, a cloth that's all stripes and stars, and red and white bandanas to serve as napkins (far right, bottom). Wine cooler is a painted bucket. To munch on, there's finger stuff—icy cold raw vegetables set in a bowl and a basket of cheese twists.

**This city home
has a
fresh-from-the-
country look.**



The Wyland Kerstens' Los Angeles home abounds in entertaining areas indoors and out. The new dining room (below) seems a blend of both, with glass walls opening to the patio

and trees beyond. For all the room's formality, the table is actually a slab of glass atop old carved posts, the chairs inexpensive ladderbacks with seat backs of needlepoint remnants.



Hospitality suffuses this superb dining room and all aspects of

OPEN HOUSE ON A SUNNY HILLTOP



living in an artfully remodeled idea house of many charms. 43

continued



To brighten their living room (above), the Kerstens put in a large bay window and a mirrored wall (far end). Antiques, beamed ceiling and wooden floors add charm.

OPEN HOUSE continued

Californians delight in glowing blends of light and shade.

Six years ago, Wyland and Andree Kersten bought a conventional two-story house with a spectacular view of Los Angeles and surrounding mountains. Wyland, a business-management consultant, and Andree, who owns four Southern California gourmet-accessory shops (called Skilletts), soon undertook a remodeling project that would open the house to the woods around it and to that magnificent view.

The Kerstens wanted a series of indoor/outdoor rooms, and at the heart of everything, a superbly equipped kitchen. (For their addition, see the floor plan, opposite.) Today, their home is a marvel of easy, gracious living, whether they are breakfasting on the trellised terrace with son Hugo, 5, or hosting an elegant dinner in their candle-lit dining room (previous page). Andree's lovely table settings—from her own shops—serve, as she says, "to put romance into cooking, dining and entertaining." —Helene Brown



PHOTOGRAPHS BY MARIS/SEMEL



New bay window over the sink (far left) frames the kitchen's hilltop view. An old butcher-block table holds a good cook's battery of kitchen utensils. Overhead is an old French balloon chandelier. Conventional wood cabinets were stained and given porcelain pulls. At left, beyond Andree's arrangement of fresh vegetables, lie the trellised outdoor dining area, a sunny patio and the lush, green hills.

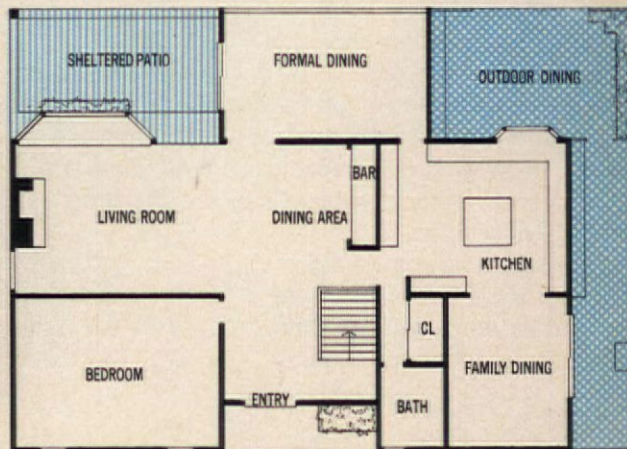


For family dining with a country flavor (above), the Kerstens added latticed strips and opened one wall onto a new,

enclosed court. The table is set with pewter goblets and horn-handled flatware for a lunch of pâté, fruit, wine, bread.

Outdoor dining area next to kitchen is greenery shaded.

As plan for first floor shows, the Kerstens started with a conventional five-room setup. New outdoor sheltered areas (tinted) and formal dining room give the house its spirit.



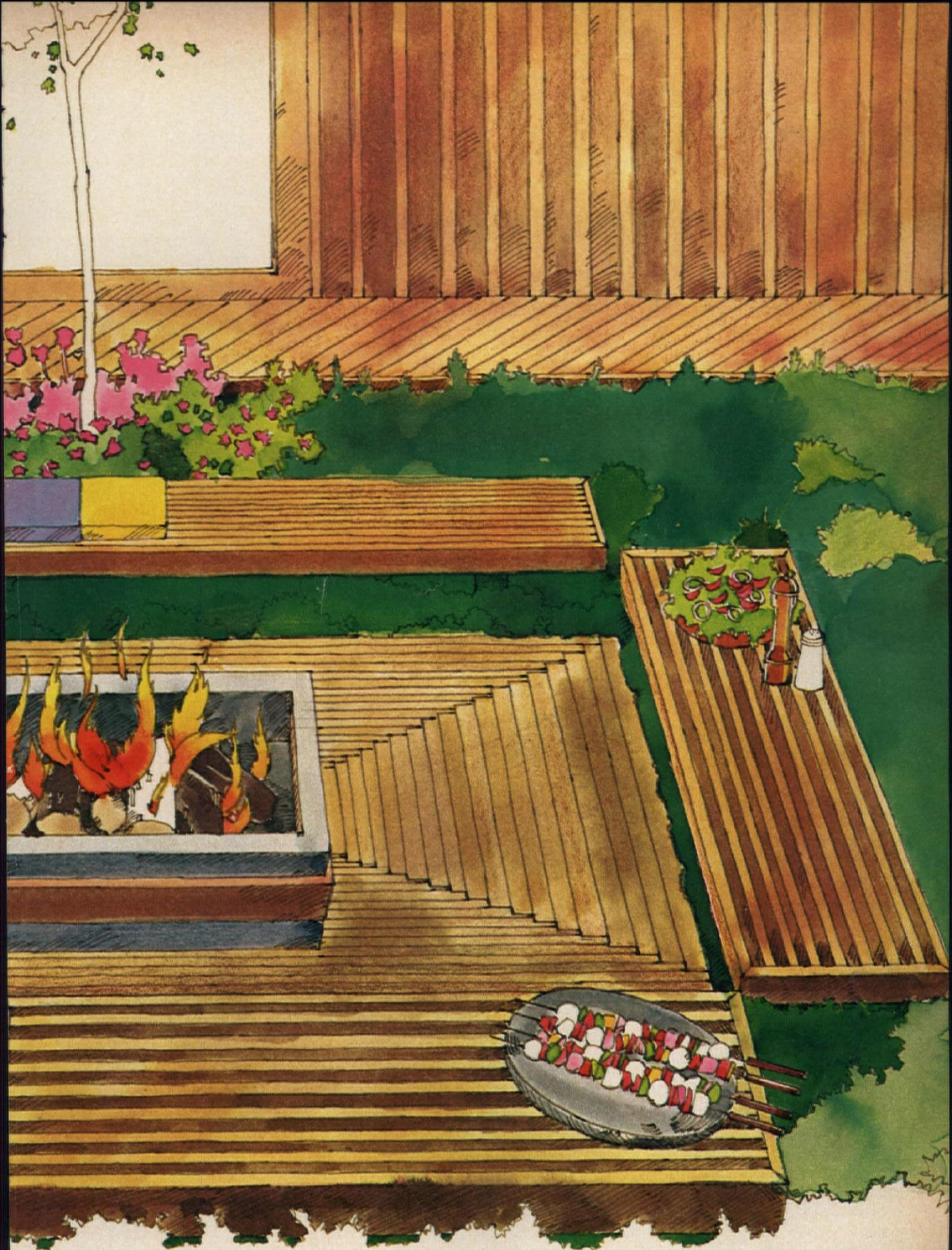
Equally at home by a deck or beneath a tree, this 12-foot-square fire pit encourages the easy informality of a campfire. Build it in a couple of weekends for about \$240. For specifications, plans and a catalog of deck and outdoor-room designs, send 25¢ to Western Wood Products, Dept. 548 AH, Yeon Bldg., Portland, Ore. 97204.

By Barbara Plumb

Outdoor-loving Californians enjoy houses that are open to the wide, green world. They build decks and patios as natural continuations of indoor spaces and, like the Wyland Kerstens (whose home is on pages 42-45), do a lot of living on them. This casual Western lifestyle has triggered new design thinking in outdoor rooms and furnishings that is catching on coast to coast. The fire pit shown here is one such happy asset; its simple construction and straightforward form make it well within the grasp of the home carpenter. Wood is a natural for building outside—this fire pit was designed with redwood or Douglas fir seating and decking in mind. Both are beautiful and highly durable. They require little care and hose clean.

For summertime entertaining or loafing, what could be more comfortable and inviting than this, or the outdoor furnishings to make that follow?

DREAM LIVING TO BUILD RIGHT NOW:



AN EASY OUTDOOR PLEASURE ROOM

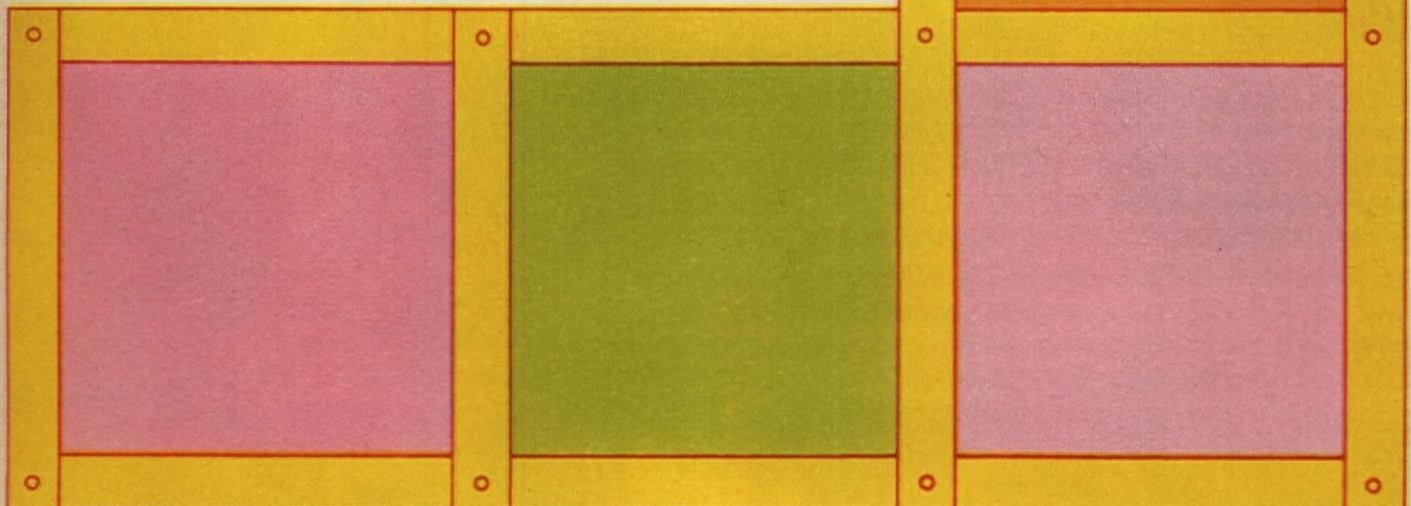
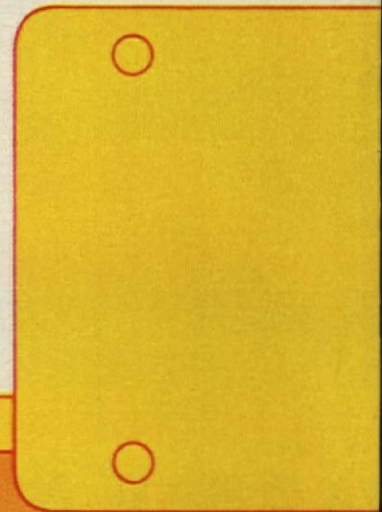
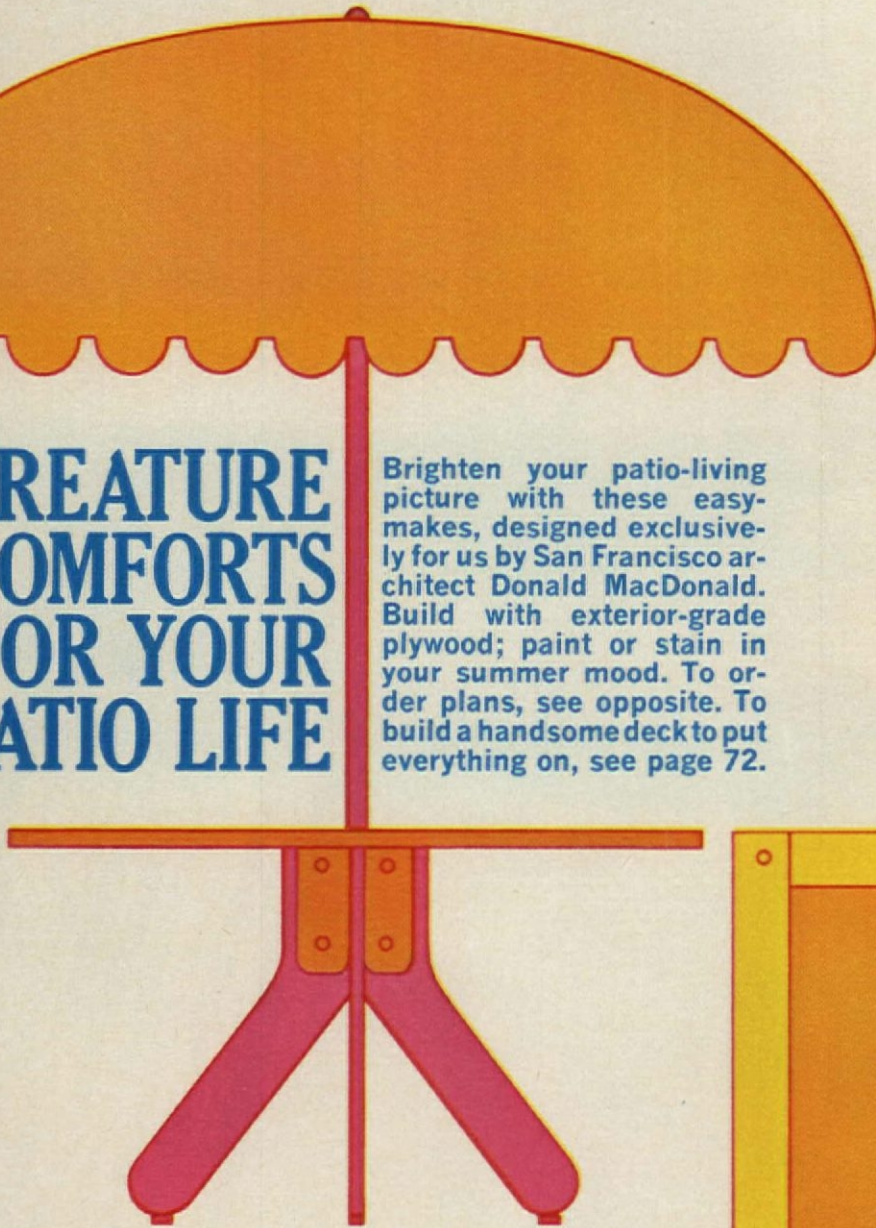
continued

UMBRELLA TABLE

Tabletop can be 3 or 4 feet in diameter; 4 legs sit on rubber supports. About 5 hours to build, it should cost \$17 (all prices approximate) without umbrella.

CREATURE COMFORTS FOR YOUR PATIO LIFE

Brighten your patio-living picture with these easy-makes, designed exclusively for us by San Francisco architect Donald MacDonald. Build with exterior-grade plywood; paint or stain in your summer mood. To order plans, see opposite. To build a handsome deck to put everything on, see page 72.

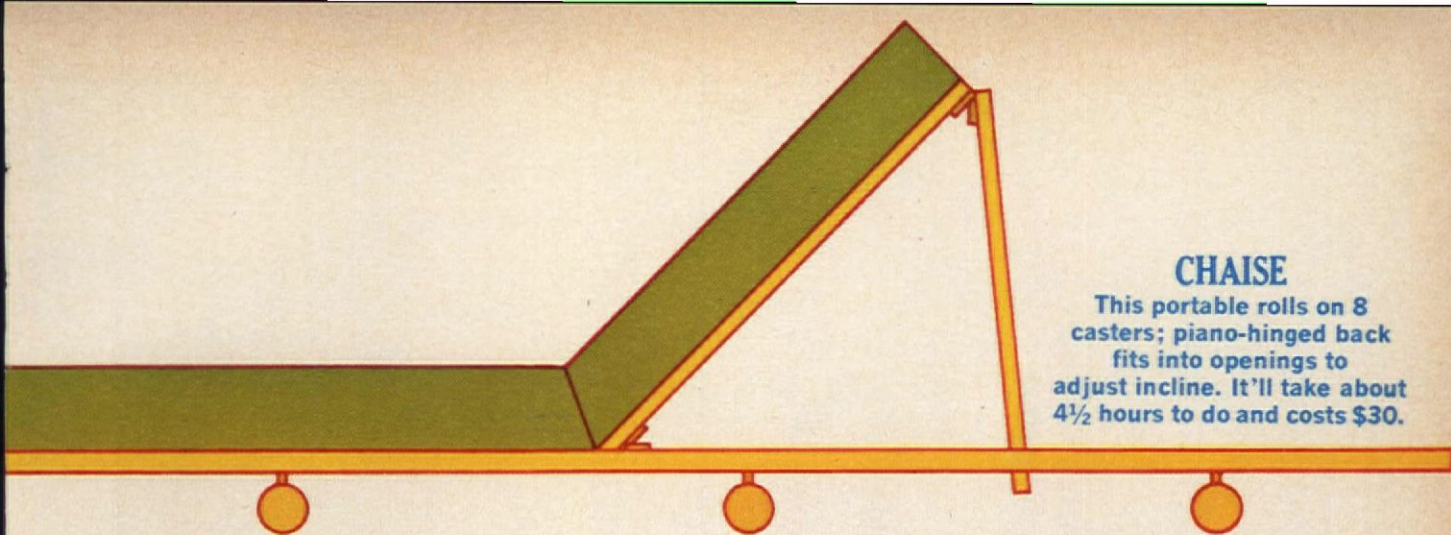


FENCE SCREEN

Construct any shape fence you like with 4-by-8-foot

plywood modules; this arrangement uses 2. Concrete poured into holes

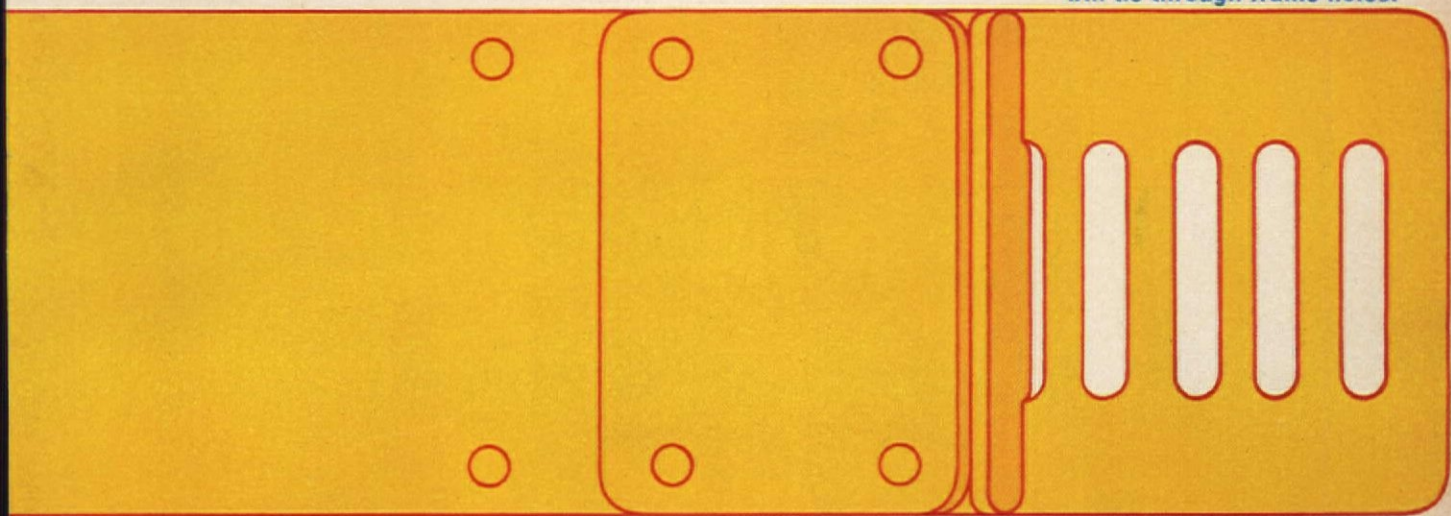
will anchor plywood battens. You can build this in about 3 hours for \$60.



CHAISE

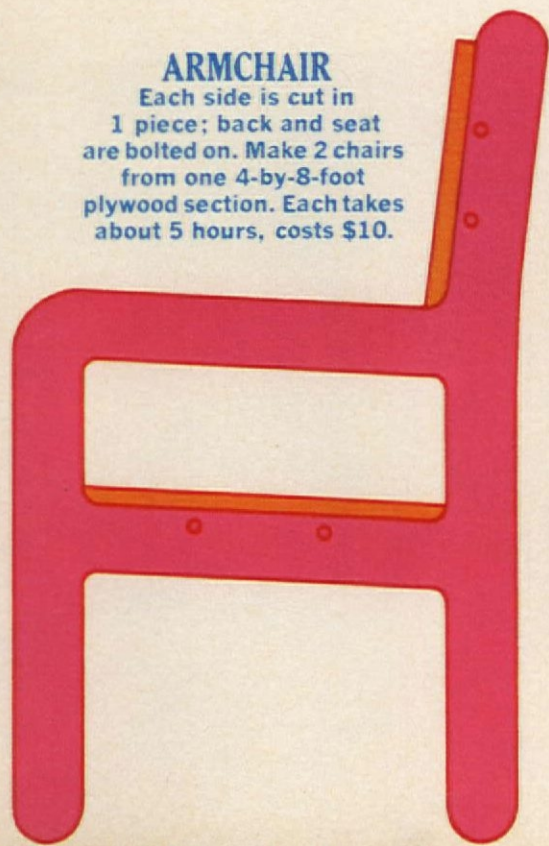
This portable rolls on 8 casters; piano-hinged back fits into openings to adjust incline. It'll take about 4½ hours to do and costs \$30.

Chaise, top view: Cushions will tie through frame holes.



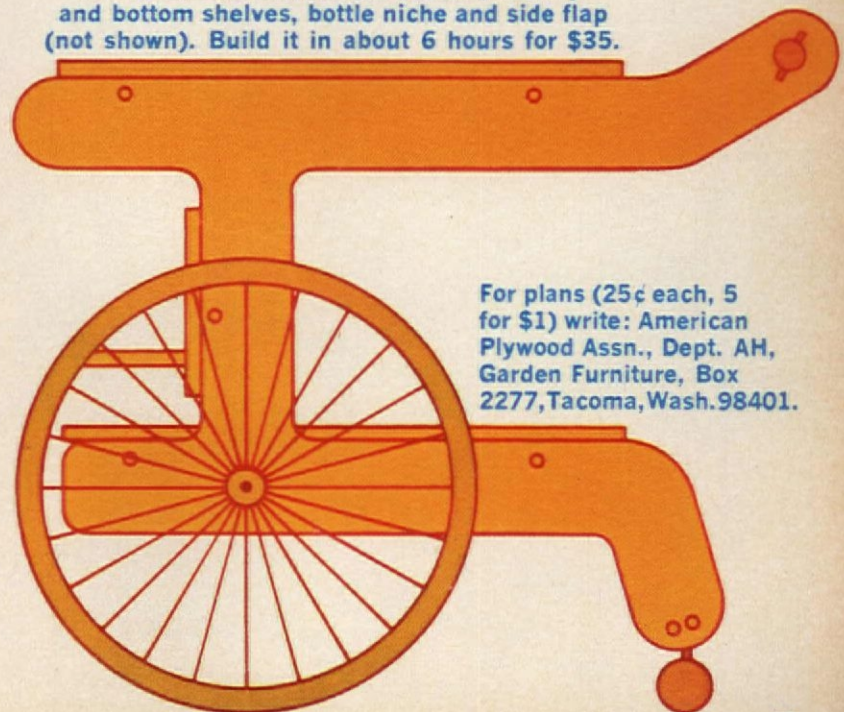
ARMCHAIR

Each side is cut in 1 piece; back and seat are bolted on. Make 2 chairs from one 4-by-8-foot plywood section. Each takes about 5 hours, costs \$10.



SERVING CART

It rolls on bike wheels and casters, has top and bottom shelves, bottle niche and side flap (not shown). Build it in about 6 hours for \$35.



For plans (25¢ each, 5 for \$1) write: American Plywood Assn., Dept. AH, Garden Furniture, Box 2277, Tacoma, Wash. 98401.



FURNITURE YOU HAVE TO TOUCH

What is comfortable yet lightweight, sturdy yet mobile, elegant yet inexpensive? New furniture made of corrugated cardboard that's been stacked, laminated and die-cut into exciting shapes. Major surfaces are exposed layered edges—furred to an irresistible smooth-as-suede finish—so California architect Frank Gehry calls his creation "Easy Edges." We thought this furniture so handsome we asked interior designer Gere Kavanaugh to create special settings for them. At Bloomingdale's in New York and the May Co. in California, Easy Edges will soon be available nationwide. For more on this furniture and Frank Gehry, see page 75.—Helene Brown



In living room (above), white walls with built-in sofas and closed storage provide a cool background for the fluid lines and warm honey tones of Easy Edges furniture. Contour rocker (\$90) faces a pair of "wiggle" lounge chairs (\$55 each); a free-form coffee-table base (\$50) holds a square glass top. Accessories lend color. All prices are approximate.

Entry area of living room (right) is seen through a rainbow-painted arch. Parsons-style coffee table (\$50) fronts sofa, whose silk throw repeats room's lively accent colors. Pedestal (\$20) holds a stone sculpture; sinuous chair (\$85) becomes a chaise longue by adding ottoman (\$35).

Angles and curves in Easy Edges relieve the boxiness of square dining area canopied in sun-yellow canvas (opposite). Octagonal tabletop (\$36) can be surfaced in Formica (as shown) or any material, if the owner wishes. Dining-table pedestal is \$70, undulating chairs are \$40 each. Two stacking shelf units (\$15 each) form a handy sideboard. On the table, plates by California potter Janet Rothman, hand-painted Mexican ceramic ducks and clusters of flowers create a casual mood.





1



2



3



4

1) Kleinia thrives in a clay pot.
2) Lush foliage of a cineraria mix almost hides moss-lined container.
3) Old-fashioned pansies bloom in a contemporary container.
4) Cyclamen tops a cone-shaped moss basket. 5) Rope harness supports a pot full of Fairy primroses.
To make harness, see page 74.



HIGH-FLYING CALIFORNIA GARDENS

By Lawrence V. Power

Hanging baskets are a European tradition that Californians have improvised into a symbol of endless summer, as you'll see on pages 44-45. At the citadel of California's basket culture, Roger's Del Mar Gardens in Costa Mesa, experimentation with growing materials and containers results in suspended spectaculars that are pure 20th-century Americana. The sophisticated use of hanging plants, like the homeowner trend to outdoor living, is a phenomenon that's spreading across the country. To get your imagination and your flowers off the ground, here's a collection of ideas for growing a garden that's strictly up in the air.

Almost any plant (of container size) that grows in a garden can be cultivated in a hanging basket. The basic potting mixture should be a water-retaining combination of equal parts vermiculite, soil and peat moss.

Because of their good looks and light weight, moss baskets are popular containers. Since moisture evaporates through the moss, however, frequent watering is necessary. To reduce this frequency, place a layer of plastic between moss and potting mixture; punch holes in the plastic for drainage. The best way to water is to immerse the basket in a pail of room-temperature water, lift out, let water drain into pail.

To make a full circle of bloom, as in illustration third from top (right), line two wire baskets with moss and then fill with potting mixture. Place a piece of plywood over the top of one, invert the other basket on top of it and join the two with wire. Plywood prevents soil from sinking into the lower basket. Poke holes through the moss all around the ball; root seedlings in the holes.

Containers for a hanging garden can be as simple as a fishing creel lined with moss or as urbane as a bamboo birdcage that holds an Oriental cachepot. You can even use a lettuce tosser to hold your hanging plants: If you don't want a moss liner, place a clay pot with pottery saucer in the wire frame.

Hanging baskets are at their blooming best with a mix of flowers. For a sunny location, why not try lobelia, Cascade petunias, ivy geraniums? For shade, mix browallia, achimenes and variegated vinca.

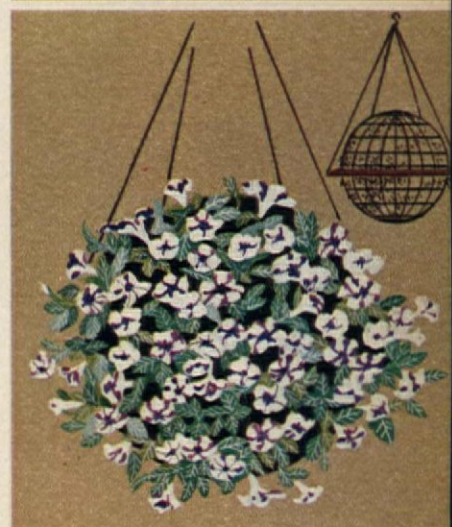
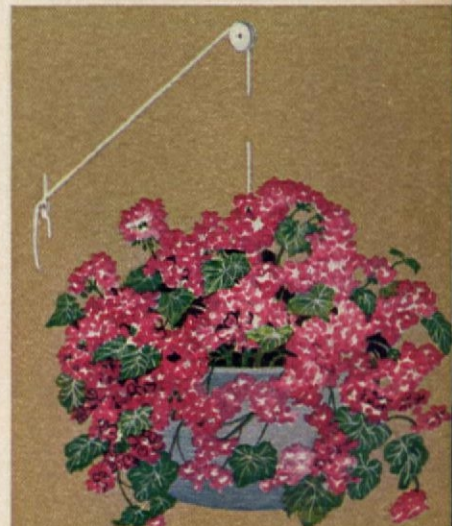
For year-round color, use a background of ferns or ivy and a foreground of flowering plants that can change with the seasons.

In decorating, place hanging baskets to fill a sparse corner or screen a window that has an unattractive view. Or hang a row of baskets along a porch or long wall. Use the same type and size container for each plant, but stagger their height.

If you summer your hanging gardens outdoors, they'll double in size. Suspend them from tree limbs to brighten your yard. Move them indoors before the first heavy frost.

At right, top to bottom: Variegated ivy in redwood container forms ascending pyramid; pulley solves problem of watering high-hanging ivy geraniums; two wire baskets make a flower ball of variegated petunias; triple-tiered baskets overflow with begonias.

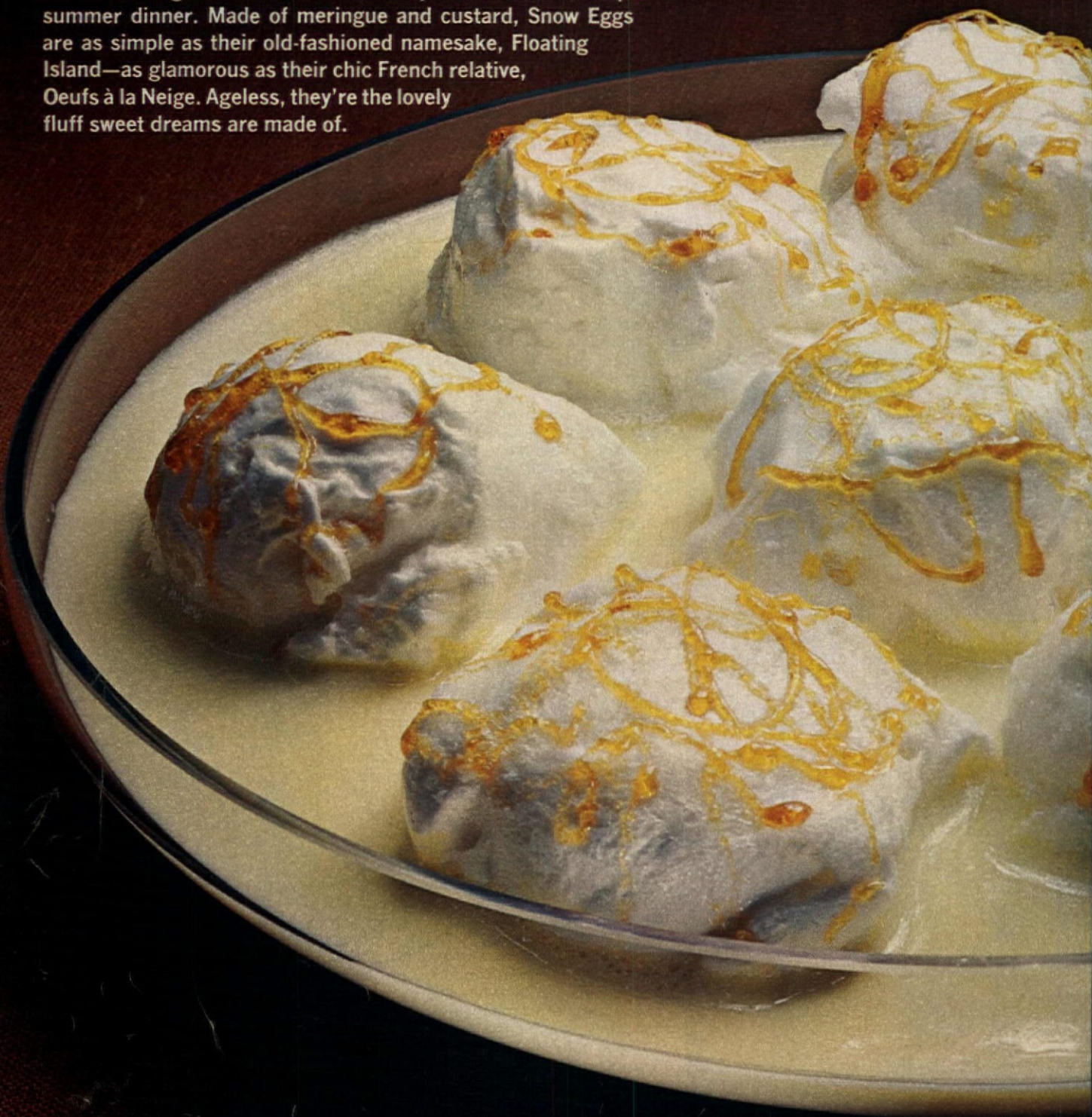
Photographer: Maris/Semel Artist: Betty Fraser



COOKING LESSON No. 46 By Jacques Jaffry

SNOW EGGS

Chilled and light as clouds, here is the perfect dessert to cap a summer dinner. Made of meringue and custard, Snow Eggs are as simple as their old-fashioned namesake, Floating Island—as glamorous as their chic French relative, Oeufs à la Neige. Ageless, they're the lovely fluff sweet dreams are made of.





SNOW EGGS

4 egg whites
 1/4 teaspoon salt
 1/2 teaspoon cream of tartar
 3/4 cup superfine sugar
 2 1/2 cups milk
 4 egg yolks
 1/2 cup granulated sugar
 1 1/2 teaspoons vanilla
 1/2 cup granulated sugar
 1 tablespoon water



4

1. Beat egg whites, salt and cream of tartar to soft peaks. Beat in superfine sugar gradually. Continue beating until stiff, glossy peaks form. Bring milk to simmering in a large skillet. Shape meringue into balls with #10 ice-cream scoop or large spoon. Drop, a few at a time, onto milk. Poach 1 to 2 minutes.

2. Turn over gently with a two-tine fork. Poach 1 to 2 minutes.

3. Remove with slotted spatula. Set on double-thick paper towels.

4. Strain milk; reserve. Mix egg yolks and 1/2 cup sugar in top of double boiler. Add milk gradually, stirring constantly. Add vanilla. Cook over hot, not boiling, water, stirring constantly, until custard thickens and coats spoon. Strain into serving dish. Float meringues on top. Chill. Before serving, mix 1/2 cup sugar and water in small saucepan. Cook until amber colored. Cool a few minutes. Drizzle on meringues from tip of fork. Serve with sweetened strawberries, if desired. Makes 4 to 6 servings.



**TAKE
A SALAD LEAF
FROM
CALIFORNIA**



By Frances M. Crawford
Salad expertise comes naturally to Californians who pride themselves on highly individual mixes of textures and tastes. Now, when market shelves are bursting with fresh crisp salad makings, oil up your salad bowl and have a greens fling, California-style, with tips, recipes and concocting secrets on page 64.

Rudy Muller

Busy-day dinners need not mean limp cold cuts or leftovers. When faced with a full schedule, borrow from the Californians, wizards of casual dining, and count on casseroles. Shop and cook in the cool of the morning, or even the day before—casseroles often improve with standing. Then round out the meal with a crisp green salad (see preceding pages) and a simple dessert. And if the impromptu hospitality-urge strikes you, fine; casseroles stretch easily. Here are two: hearty meatballs and vegetables in a flaky lattice crust (left), and a mixture of ham, green beans and cheese. Recipes for these and more begin on page 67.

CASUAL CALIFORNIA CASSEROLES

Get it all together, simple or showy, for a meal-in-a-dish ease-maker on busy summer days.



Here are five healthy sources of protein, vitamins A, B, C, and minerals.



Here's how to get your family to eat them.




Amazing, how much you'll enjoy a nutrition-packed sandwich, when you tie it all together with the bright, smooth-spreading flavor of Miracle Whip Salad Dressing. Miracle Whip's special blend of spices adds a lively, fresh taste to so many sandwiches. And its blending secret is Kraft's alone. That's why Miracle Whip Salad Dressing makes so many healthy foods taste so special. Like this sandwich.

THE BLT DELUXE
 6 slices Italian bread
 ½ cup Miracle Whip Salad Dressing
 Lettuce
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 Spread Miracle Whip on bread slices, top with lettuce, tomato, cheese, bacon. Garnish. 6 sandwiches.

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Calcium	37	Thiamine	24
Vitamin A	33	Niacin	18
Protein	30	Calories	18

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WHITE WINES— THE WEST'S LIQUID GOLD

By Denise McCluggage

To a newcomer the world of wine is sometimes bewildering. Friendly, eager guides hasten to explain that there are *no rules* about wine, no absolutes, then proceed to lay down rules in terms absolute enough to be chiseled in stone. With experience, you learn that these are not *really* rules at all, just preferences, although strongly held and some with the awesome authority of tradition. It behooves the novice to borrow some of these time-honored preferences until time strengthens his own. But he should avoid codifying them into law, or he'll miss the delight of discovery.

There are many differences in wine—from type to type, from grape to grape, from winemaker to winemaker, from year to year, from bottle to bottle, even from sip to sip, as I came to learn on a Napa Valley afternoon. That's the joy of it, for wine is an emotional experience—individual and inexpressible in precise terms. And thus over a crumb-strewn, candle-lit table, metaphors in flight collide with orbiting pathetic fallacies: "Preferences" mobilize for war. And to think mere grape juice inspires it all!

A GROWING THING

But there is nothing "mere" about grape juice once the magic of fermentation has begun. Wine is a growing, natural thing. As the grape, it grows on the vine. Through the warring of its own yeasts, it grows in the cask. And it grows in the bottle. Sometimes it even continues to grow after the cork is pulled. Wine is a living thing. No scientist can reproduce it in a test tube any more than he can diagram how the aerodynamically impossible bumblebee can fly.

Let's have a look at a corner of this world: the white-wine country of California. It's a logical beginning: White wines, perhaps because they are lighter, are traditionally the "beginner's" wine, and California is not only home territory but the source of a wide range of increasingly prestigious whites.

Actually "white" is a misnomer; white wines are not white. Chalk is white, birthday cakes are white, Greek walls are white. White wines are gold, topaz, amber—pale cologne tones, the color of wet straw, dry sand, a cat's-eye or a fresh-cut pine board. White wines are the color they are because of the way they are made, not necessarily because they are made from white grapes. The skins of the grapes, not the juice, are what bear the color, and these skins are removed before fermentation starts. They are left for a while with rosé wines to give them characteristic blush—and left longer still to deeply dye red wines.

But there is more than (continued)

A selection of California's finest sparkles in a Napa Valley vineyard aglow with wild mustard (left). When they're plowed under, the plants act as a mulch.



Fred Lyon

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THE ITINERARY

Day 1-2. Depart New York (JFK Airport) or other gateways via scheduled Lufthansa Jet (economy class) overnight to Munich. Certain departures arrive in Frankfurt and Itinerary is reversed. Enjoy renowned Lufthansa cuisine and inflight service as you wing to the olympic city of Munich. You will be met by your private motorcoach and escort and driven through the scenic Bavarian Alps and quaint villages to Vorauf, your own chalet village and sports center. Rest of the day at leisure.

3rd Day. Today you will enjoy a special excursion to beautiful Salzburg, birthplace of Mozart. Visit the house where he was born, the hall where the famous Mozart Festival is held. You will hear the renowned church bells of Salzburg, see the Archbishop's castle and visit Hellbrunn with its exquisite fountains.

4th Day. This day has been reserved for your own individual activities at your chalet village. There will be an optional excursion to Innsbruck or rent a car and visit the 1972 olympic city of Munich or Garmisch, site of German Alps highest mountain, Zugspitze.

5th Day. This morning you drive thru bustling cities and more quaint villages via Stuttgart through the scenic Black Forest via Freudenstadt to lovely Baiersbronn, your overnight stop.

6th Day. Depart Baiersbronn to Baden-Baden and on to the romantic magnificent old city of Heidelberg, home of the famous opera "The Student Prince." The city-tour will take you to the famous castle with its big cask, the university and Student Prison. We depart Heidelberg and go on through the Rhine-Valley to Rudesheim, a gay city with innumerable wine tasting cellars. Our romantic overnight-stop-village is Boppard in the heart of the Rhine-Valley.

7th Day. Today your motorcoach leaves for a spectacular drive along the Rhine River. See the famous Rhine vineyards, old castles, busy Coblenz, and West Germany's capital Bonn. We continue to the old Roman city of Cologne with its XIIIth century cathedral. After a short drive continue to Aachen, once Charlemagne's capital and the site of a 14th century Town Hall. Here the Roman Emperors were coronated.

8th Day. Leave Germany and cross into the

Netherlands. Your route will take you past Maastricht and Eindhoven to Utrecht. Continue through Central Holland to Amsterdam, our overnight city.

9th Day. The morning has been reserved for visits to some of the best known sights of Amsterdam. This includes the Rijksmuseum with its outstanding collection of Dutch and Flemish art, a diamond cutting factory, the Mint-Tower, the Stedelijk-Museum, Rembrandt House, Anne Frank's House, and a sightseeing canal cruise.

10th Day. Your tour departs this morning for your next country—Belgium. We go to Rotterdam, Breda, Antwerp and Gent, the busy textile and flower center. You will visit the famous castle of the Counts of Gent, and also see world famous paintings by the masters in the old churches. We move on to the capital of Belgium, Brussels, the city that glows at night.

11th Day. You depart from Brussels for a leisurely drive through the beautiful countryside via St. Quintin on your way to romantic and exciting Paris.

12th Day. Today you see Paris! The Eiffel Tower, Ile de la Cité, Notre Dame, Montmartre, Arc de Triomphe and other exciting highlights. Time is left for shopping.

13th Day. Off we are again through the Ile de France and Champagne country to Colmar, a city that preserved its appearance as a medieval Alsatian town. Your overnight stop is here, where you will also visit the famous Isenheimer Altar.

14th Day. Today we depart Colmar and cross back into Germany through Freiburg, the old university town and gateway to the Black Forest. Continue through picturesque countryside and arrive in Kempten Allgäu, your overnight stop.

15th Day. With a collection of wonderful memories you are driven to Munich Airport for some last minute duty free shopping before boarding your Lufthansa Jet for your flight home.

SUNJET TOUR 1 DEPARTURES

From New York to Munich
(unbracketed numbers)

From New York to Frankfurt
(bracketed numbers)

July: 1, 3, [4], 8, 10, [11], 13, 15, 17, [18],
20, 22, 24, [25], 27, 29, 31
Aug: [1], 3, 5, 7, [8], 10, 12, 14, [15], 17, 19,
26, 28, [29], 31
Sept: 4, [5], 7, 9, 11, [12], 14, 16, 18, [19],
23, 25, [26], 28, 30
Oct: 2, 3, 5, 7, 10, 12, 14, 16, 17, 21, 23, 24,
26, 28, 30, 31
Nov: 7, 9, 11, 18, 21, 25

From Philadelphia/Boston to Frankfurt

July: 5, 12, 19, 26
Aug: 2, 9, 16, 30—Sept: 6, 13, 20, 27
Oct: 4, 11, 18, 25—Nov: 1, 8, 15

From Chicago to Frankfurt

July: 2, 4, 9, 11, 16, 18, 23, 25, 30
Aug: 1, 6, 8, 13, 15, 20, 27, 29
Sept: 3, 5, 10, 12, 17, 19, 24, 26
Oct: 1, 3, 8, 10, 15, 17, 22, 24, 29, 31
Nov: 5, 7, 12, 21, 26

From Los Angeles to Frankfurt

July: 2, 9, 16, 23, 30
Aug: 6, 13, 20, 27—Sept: 3, 10, 17, 24
Oct: 1, 8, 15, 22, 29
Nov: 5, 12, 28

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It's an exciting time for California wines, which are gaining in status, quality and popularity.

color in the skins and twigs of the fermenting crushed grapes; there is tannin, in which lies the growth potential of a red wine.

WINE OF YOUTH

Because white wines lack tannin, they do not change as much with age, nor do they live as long as reds. And for this reason there are those experts—letting preferences harden into prejudice (“The first duty of a wine is to be red”)—who say there are no “great” white wines.

If mellow old age belongs to the reds, fresh, vibrant youth is the province of whites. White wines are generally simpler, more direct than reds—and drinkable much younger. Their taste is characteristically sharper, fresher, cleaner.

Like a book, a painting or a piece of music, wine is at its best when it is appropriate. If the mood calls for Vivaldi, Beethoven hangs heavy. And when one wants the glint of gold in a glass, the fragrance of summer in the nose and cool, fruit acids on the tongue, what else is there but white wine?

There is more diversity among white wines. They range, after all, from the sparkling dry of champagne to the viscous lusciousness of dessert wines and through a variety of still table wines that can be “dry” with no hint of sweetness, or flowery, or fruity with a touch of sweetness, or downright sweet. White wines make pleasant summer coolers mixed with soda, and spark a brunch when mixed with orange juice. And a quick slosh adds flavor to marinades for nearly everything but red meat.

A HISTORY OF ADVERSITY

California wines, both red and white, have come a long way through the thickets of adversity. Agoston Haraszthy, the colorful Hungarian who began Buena Vista winery in 1857, personally sought out and imported some 100,000 cuttings of the *vitis vinifera*, the bearer of fine European wine grapes. He had high hopes for his undertaking. “California can produce as noble and generous a wine as any in Europe, more in quantity to the acre, and without repeated failures through frosts, summer rains, hailstorms or other causes,” he said. He also said it might take 100 years before his vision was realized.

That was 100 years ago. Adversity struck early in the form of a root louse known as *phylloxera*, which attacks the vine of the *vitis vinifera* until it shrivels and dies. With few exceptions, all of California's wine-producing vines were destroyed by this scourge in the 1880s.

The great European vineyards were similarly wiped out when *phylloxera*, probably inadvertently imported when

an American vine was brought in as a curiosity, developed into a fast-spreading, winged variety. Only isolated vineyards escaped the desolation. That could have been the end of fine wines, but salvation came from the same source as the pestilence—America. It was found that the hardy native American vine—producer of an inferior, musty wine—was naturally resistant to the louse. The nobler grapevines were grafted to these louse-resistant roots. And thus the great wines of France owe their survival to the humble American rootstock.

The California vintners met the *phylloxera* curse the same way—by grafting—and recovered in time to be hit by the 1906 earthquake that left many vineyards in ruins. But the worst crunch of all was the 13-year stretch of Prohibition. Equipment deteriorated, winemakers and their expertise were scattered to other callings, the distribution system disappeared, long habits of having wine with meals at home or ordering it in restaurants were erased. Perhaps worst of all, the fine grapes that make fine wine were displaced by the heavy-skinned varieties that were tough enough to travel to private homes, where winemaking was still legal. The little, old, home-winemaker wanted big, colorful grapes, not the tiny, shy ones of the noble vines. The breed suffered grievously.

BEYOND THE GREAT EXPERIMENT

Only in the past decade has California winemaking really recovered from The Great Experiment. There have been poor wines and passable wines, and still are, but there is also a growing number of steadily improving wines. California's standard wines are excellent for what they are. Jug wines, produced by Gallo, Almadén, CK (Charles Krug's jug label), Louis Martini, Italian Swiss Colony, Guild, Roma and the like, are the product of experts experienced in turning out great quantities of reliable, pleasant-enough blends from heavy-yielding unexceptional grapes. This wine is consistent. It is unassuming. It is cheap. It is meant to be quaffed, not compared.

But lately there have been some remarkable wines that are finding their limited ways beyond the state's borders and into the bins of more and more wine shops. It is an exciting time for California wines.

Part of the excitement is generated by the scientists. They cannot “manufacture” wine, but they are eager to help the winemaker play nature's staggering multiplicity of variables and create a wine he can be proud of. “We are trying to enlarge the science without killing the art,” is the way Prof. Harold Berg of the University of California at Davis puts it.

The Department of Viticulture (growing the grape) and Enology (making the wine) is deeply involved in all phases of the grape, from creating new ones peculiarly suited to the state's environments to studying the effect of temperature variables during fermentation.

MIDWIVES AND PARENTS

The Davis professors have devised a zoning system for the state based on “degree-days,” over and under a particular grape-oriented temperature. They get even more specific with the study of “microclimates”—particular hillsides or corners of valleys. Besides its many midwives, wine has three parents: the grape, the soil and the climate. The men at Davis are helping to provide guides to the happiest matches possible both to maximize yield and emphasize the specific character of the grape. In Europe it has taken the trial and error of centuries to make the optimum match of grapes, soil and climate. In California they are telescoping time into a decade.

Two traditions of California white wines are passing. One is that they are inferior to the reds. California reds are generally more consistent in quality than the whites, but Nathan Chroman, an enophilic lawyer and wine columnist for the Los Angeles *Times*, told me that the whites are catching up. “In the high price range, whites are first now in California,” he said. “You can serve a discerning Frenchman a California white with pride.” He had just done so with a Stony Hill Chardonnay '63; the man had been overwhelmed by it.

The other California tradition is that the best whites come from the Livermore Valley, a chalky-soiled area near San Francisco in Alameda County. But in recent years the whites of Napa, Sonoma and Santa Clara and Mirassou's exciting new venture in Monterey County have been challenging the leadership. And Wentz Bros. and Concannon, the two premium winemakers of the Livermore area, have been coming up with some fine reds as well.

It has always been assumed that the white hegemony in the Livermore Valley was a natural manifestation of mating soil to grape. But maybe not. Joe Concannon, one of the two brothers who run the winery, tells the story. He is a candid man with a pleasant bark of a laugh, the grandson of a rubber-stamp magnate who got into the production of sacramental wines through the urging of the Archbishop of San Francisco. “Grandpa checked into canon law to see what kind of wine was required. Nothing was said about color, just that it had to be pure. And under 18 percent alcohol.” In the purification (continued on page 78)

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TAKE A SALAD LEAF continued from page 57

GREENS—THE SOUL OF A SALAD

Get to know the leafy world of expert salad making. Here are the choice elements for happy tossing:

Boston lettuce, sometimes called butterhead because it belongs to that family, is loosely headed with tender, velvety, delicately flavored leaves that separate easily. The outer ones are a deep dark green; the inner leaves shade almost to white. All are fairly perishable and should be used the day they are bought.

Iceberg, a variety of crisphead, is probably the best-known salad green, for it's seen most often in supermarkets. Heads are heavy, firm, crisp textured and mild in flavor. The outside leaves are a medium green and shade to pale green in the center.

Bibb lettuce, also called limestone, is small and cup shaped with deep green leaves that blend to whitish green near the core. It is sweet and tender and considered by many the best salad green.

Romaine or **cos** is an elongated head with crisp, spoon-shaped leaves. The outer ones, which shade from dark green to almost white at the root, are coarse with a nutty flavor. The inner leaves are more tender and delicately flavored.

Leaf lettuce is unheaded, with light green, loosely bunched, ragged-edge leaves of delicate flavor. Easy to grow, it's a favorite of home gardeners.

Chicory or curly endive, to give it its botanical name, is a bunched head of tightly curled, dark-green-to-white, crimped leaves that are mild to slightly bitter in taste.

Escarole, actually a variety of endive, has large, broad leaves with a ruffled appearance and a slightly bitter flavor. The leaves are deep green on the outside of the head, shading to butter yellow in the center.

Endive (French or Belgian), shaped like a fat cigar, belongs to the chicory family. The compact, almost white heads are five to six inches long with small, slightly bitter-tasting leaves that are usually left whole in salads.

Chinese or celery cabbage, subtly flavored, looks somewhat like romaine with its long oval head and crisp, pale-green-to-white leaves.

Spinach leaves, particularly the fresh, young ones, are tangy and slightly tart in flavor.

Watercress, an aquatic plant, has tiny, dark green leaves branching from slender stalks. They are known for their spicy, biting flavor.

Other greens that are regional favorites include mustard and dandelion greens, kale, beet and turnip greens. And there's one we tend to forget or discard—tender celery leaves that add pungency to a salad.

THE WELL-DRESSED SALAD

An old Spanish proverb tells us that four persons are needed to make a salad—a spendthrift for oil, a miser for vinegar, a counselor for salt and a madman to stir it all up. With good judgment anyone can be all four of these when it comes to making a dressing. If a salad is only as good as the dressing, then it must be made with the best of ingredients and the deftest of hands.

Shake, beat or toss. How you dress your salad is up to you—there are several schools of thought on the matter. The simplest is to put all the dressing ingredients in a jar and shake them vigorously. The advantage here is that the dressing can be made ahead and just given another shake before using. For a bit of showmanship, some salad lovers like to make the dressing in front of guests or fellow diners. Here you must be sure to put the vinegar and seasonings into a bowl or dish first, then beat in the oil slowly—if you don't, they won't combine and the show is over. The third school adds just enough oil to the greens in the bowl to make them glisten when tossed. Then the vinegar and seasonings are added and the salad is tossed again.

Choose your school but remember, a well-dressed salad will have only enough dressing to coat, not drown, the greens. There should be no more than a tablespoon of dressing in the bottom of the bowl when you're finished.

And a touch of garlic. To aficionados, garlic is the greatest flavoring a salad can have. How do you add it? We'll name the ways and you can take your choice:

- Rub the bowl with a cut clove of garlic, or for more garlic taste, sprinkle a little salt into the bowl and rub with the garlic.
- Press garlic cloves through a press right into the bowl; add salt and mix until the salt is completely dissolved and the whole is a smooth paste. Then make the dressing right in the bowl.
- Add cut cloves, sliced or pressed garlic to dressing. Cloves are easily removed before dressing is used, but slices are almost impossible to get out. Only real garlic lovers will use them—biting through one may be a shock to anyone else.
- If it's a subtle taste you're after, make a *chapon*: Rub a very dry piece of French bread or crusty roll with a clove of garlic. Leave the *chapon* in the bowl when you toss and serve the salad. Many people enjoy eating the *chapon* after it is saturated with the garlic and dressing flavors.

SALAD SERVICE

Before, after or during a meal—when to eat a salad? It's a matter of personal preference, though it may be influenced or dictated by where you are. Californians and other Westerners prefer it as an appetite-stimulating first course. But elsewhere, salad is the logical accompaniment to the main course. Europeans, who find that vinegar in the dressing kills the taste of wine served with the entree, enjoy their salad following the main course. Others make it the preceding course. The point is: Anytime is salad time—toss your salad and take your choice.

FRENCH DRESSING

- $\frac{2}{3}$ cup olive or pure vegetable oil
- $\frac{1}{2}$ cup vinegar (cider, wine or tarragon)
- 1 teaspoon salt
- $\frac{1}{4}$ teaspoon pepper
- $\frac{1}{4}$ teaspoon sugar (optional)

Combine ingredients in a screw-top jar, blender or shaker. Shake or whirl to blend thoroughly. Makes about 1 cup.

FRENCH DRESSING VARIATIONS

Use any variation or a combination of greens. Pour only enough dressing over salad to coat greens and do it just before serving. To French Dressing add your choice of any of the following:

Anchovy: 2 tablespoons chopped anchovy fillets; 2 tablespoons chopped parsley.

Antipasto: $\frac{1}{4}$ cup chopped pitted ripe olives; 2 tablespoons diced pimiento; 1 tablespoon chopped onion.

Blue Cheese: $\frac{1}{2}$ cup crumbled blue cheese.

Caper: 1 tablespoon chopped capers; $\frac{1}{4}$ teaspoon anchovy paste; 1 clove of garlic, crushed; $\frac{1}{8}$ teaspoon hot-pepper sauce.

Chiffonade: $\frac{1}{2}$ cup chopped, cooked beets; 2 tablespoons chopped parsley; 2 hard-cooked eggs, chopped; 1 tablespoon minced chives.

Cream: 1 medium-size potato, boiled and mashed; $\frac{1}{4}$ cup chopped, pitted green olives; 2 tablespoons chopped chives.

Fines Herbes: 1 tablespoon each finely chopped tarragon, parsley, chervil and chives.

Mustard: 1 teaspoon prepared mustard; 1 teaspoon Worcestershire sauce; dash of garlic powder.

Olive: $\frac{1}{4}$ cup chopped pimiento-stuffed olives; 1 clove of garlic, crushed.

Vinaigrette: 1 hard-cooked egg, finely chopped; 1 tablespoon chopped pimiento; 1 tablespoon pickle relish; 1 tablespoon minced onion; 1 tablespoon minced parsley.

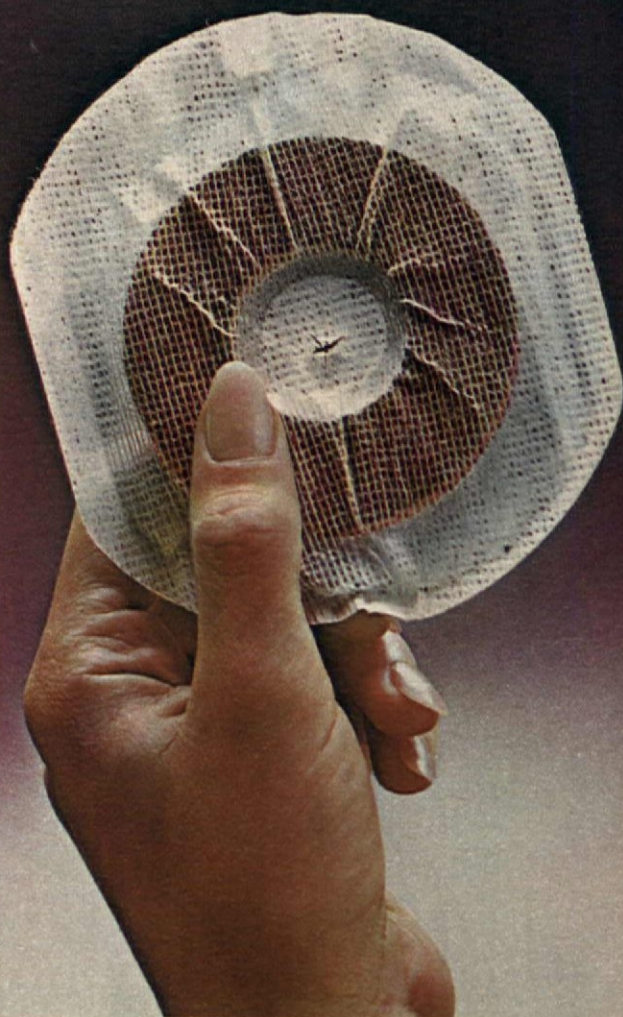
WATERCRESS, BEET AND ONION SALAD

- 2 bunches watercress
 - 1 can (16 ounces) sliced beets, well drained
 - 2 small yellow onions, thinly sliced and separated into rings
- French or Mustard Dressing (above)

Cut off watercress stems; discard. Combine watercress, beets and onion rings in salad bowl. Add enough dressing to coat leaves. Makes 6 to 8 servings.

continued

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TAKE A SALAD LEAF continued

CAPISTRANO SALAD

- 1 head romaine
- 1 small head chicory
- 1 head Boston lettuce
- 2 zucchini, washed and thinly sliced
- 1 cup crumbled blue cheese
- 12 cherry tomatoes, halved
- 1 green pepper, seeded and cut in thin rings
- 1 red pepper, seeded and cut in thin rings

French Dressing (page 65)

Tear salad greens into bite-size pieces. Combine greens and zucchini in salad bowl. Sprinkle with cheese. Arrange tomatoes and pepper rings over salad. Add enough dressing to coat leaves. Toss gently. Makes 6 to 8 servings.

GRAPEFRUIT-AVOCADO SALAD

- 2 grapefruit, peeled and sectioned
- 2 avocados, peeled, pitted and cut into chunks
- 1 head leaf or iceberg lettuce
- 1/2 head chicory
- 1/4 cup coarsely chopped walnuts
- 1/2 cup French Dressing (page 65)

Gently toss grapefruit sections and avocado chunks in medium-size bowl. Break lettuce and chicory into bite-size pieces; place in large salad bowl. Add grapefruit, avocado and walnuts; mix well. Drizzle with French Dressing; toss gently. Makes 8 servings.

WILTED SPINACH SALAD

- 1/2 pound fresh spinach
- 1/2 teaspoon salt
- Dash of freshly ground pepper
- 5 slices bacon
- 1/4 cup wine vinegar

Wash spinach leaves well. Drain and dry well. Tear leaves into bite-size pieces. Place in salad bowl. Sprinkle with salt and pepper. Cook bacon in skillet until crisp. Remove bacon; crumble. Reserve. Pour bacon drippings over spinach. Add vinegar to hot skillet; pour over spinach. Sprinkle with crumbled bacon. Toss gently. Makes 6 to 8 servings.

CHINESE CABBAGE SALAD

- 1 medium-size head Chinese or celery cabbage
- 1 can (13 3/4 ounces) pineapple tidbits, drained
- 1 can (6 to 8 1/2 ounces) water chestnuts, drained and sliced
- 1/4 cup sliced green onions

Soy Dressing (below)

Separate leaves from head of cabbage; wash and drain well. Cut leaves crosswise into thin slices; place in large salad bowl. Add pineapple, water chestnuts and green onions; mix well. Just before serving, add Soy Dressing. Toss gently until ingredients are coated. Makes 8 servings.

SOY DRESSING

- 3/4 cup mayonnaise or salad dressing
- 1 tablespoon soy sauce
- 1 teaspoon salt
- 1 teaspoon sugar
- 1/4 teaspoon ground ginger

Combine all ingredients in small bowl. Whip with fork or wire whisk until blended. Makes about 3/4 cup.

COACHELLA SALAD

- 1/2 pound mushrooms, thinly sliced
- 1/4 cup lemon juice
- 1/2 teaspoon salt
- 2 head Bibb lettuce
- 1/2 cup heavy cream
- 1 teaspoon Dijon-style mustard
- 2 tablespoons lemon juice
- 1/2 teaspoon salt
- 1/8 teaspoon pepper

Place mushrooms in bowl. Add 1/4 cup lemon juice and 1/2 teaspoon salt. Toss lightly. Cover. Refrigerate 1 to 2 hours, stirring occasionally. Tear salad greens into bite-size pieces. Place in large bowl with mushrooms. Combine cream, mustard, 2 tablespoons lemon juice, 1/2 teaspoon salt and pepper. Pour over salad. Toss gently. Makes 4 to 6 servings.

MIMOSA SALAD

- 1 head Boston lettuce
- 1 head escarole
- 1 slice French or Italian bread
- 1 small clove of garlic, halved
- 1/2 teaspoon salt
- Freshly ground pepper
- 2 hard-cooked eggs, sieved

French or Mustard Dressing (page 65)

Tear salad greens into bite-size pieces. Cut a 1-inch piece from the tip of a French or Italian bread, or cut off a piece of crust of approximately the same size. Rub crust with cut garlic. Combine greens and bread crust in salad bowl. Sprinkle with salt and freshly ground pepper to taste. Add enough dressing to coat leaves. Toss gently. Discard bread crust. Sprinkle with eggs. Makes 6 to 8 servings.

BASQUE SALAD

- 1/4 cup pure vegetable or olive oil
- 1 clove of garlic
- 2 slices day-old white bread, diced
- 1 small head romaine
- 1 small head chicory
- 1 cup sliced radishes
- 1 cup thinly sliced celery
- 1/4 cup minced green onions

French or Anchovy Dressing (page 65)

Heat oil in skillet over medium heat. Add garlic. Cook until golden brown. Remove and discard garlic. Add diced bread; sauté until golden brown. Reserve. Tear salad greens into bite-size pieces. Combine greens, radishes, celery, green onions and croutons in large bowl. Add enough dressing to coat leaves. Toss gently. Makes 6 to 8 servings.

PEPPERONI SALAD

- 1 small head Boston lettuce
- 1 small head escarole
- 1/4 teaspoon salt
- 1 small clove of garlic, halved
- 4 Italian plum tomatoes, quartered
- 1 cup diced mozzarella cheese
- 1 cup cold, cooked peas
- 1 cup finely sliced pepperoni sausage

French Dressing (page 65)
Tear salad greens into bite-size pieces. Sprinkle 1/4 teaspoon salt in large salad bowl. Mash garlic into salt with back of spoon. Combine greens, tomatoes, cheese, peas and pepperoni in bowl. Add enough dressing to coat leaves. Toss gently. Makes 6 to 8 servings.

SAN DIEGO ARTICHOKE SALAD

1 small head chicory
 1 small head escarole
 2/3 cup pure vegetable oil
 1/3 cup lemon juice
 1 teaspoon salt
 1/8 teaspoon pepper
 1/2 cup water
 1 clove of garlic, mashed
 1 package (9 ounces) frozen artichoke hearts
 1/2 cup pimientos, cut in strips
 Tear salad greens into bite-size pieces. Combine oil, lemon juice, salt, pepper, water and garlic in stainless steel or enameled saucepan. Bring to boiling. Add artichokes. Cover. Cook 3 to 4 minutes or until tender. Chill. Just before serving, drain artichokes; reserve liquid. Combine artichoke hearts, salad greens and pimientos in salad bowl. Pour reserved liquid over salad. Toss gently. Makes 6 to 8 servings.



BEEF ENCHILADA CASSEROLE

2 pounds ground beef
 1/2 cup sliced green onions
 1 clove of garlic, minced
 2 cans (10 ounces each) red enchilada sauce
 1 1/2 teaspoons salt
 Fat or oil for frying
 2 packages (9 ounces each) frozen corn tortillas, thawed, or 2 cans (11 ounces each) corn tortillas
 1 can (10 ounces) red enchilada sauce
 1 package (9 or 12 ounces) longhorn cheese, shredded
 1/2 cup sliced, pitted ripe olives
 Brown ground beef in large skillet over high heat, stirring frequently and breaking beef into small pieces as it cooks. Push meat to one side of skillet; add green onions and garlic. Cook 1 minute. Drain off excess fat. Reduce heat to low; add 2 cans enchilada sauce and salt. Stir until well mixed. Simmer 15 minutes.
 Heat 1/4 inch fat or oil in small skillet until a drop of water sizzles and bounces in pan. Fry tortillas, one at a time, a few seconds on each side until soft. Drain on paper towels.
 Heat oven to 375°. Pour half can of enchilada sauce in bottom of greased 3-quart casserole. Begin layering: Arrange one third of drained tortillas in layer in casserole, overlapping slightly.

Spoon one third meat mixture over tortillas. Sprinkle with about 3/4 cup shredded cheese. Repeat layering two more times, ending with cheese. Pour in remaining enchilada sauce. Arrange olives around edge of casserole. Bake 30 minutes or until hot and bubbly. Cut into wedges to serve. Makes 8 servings.

HAM AND GREEN BEANS CASSEROLE (pictured)

2 packages (9 ounces each) frozen French-cut green beans
 2 tablespoons butter or margarine
 1/2 cup minced onion (1 medium)
 2 tablespoons flour
 1 1/2 cups milk
 1 cup grated Swiss or Parmesan cheese
 1/4 teaspoon Worcestershire sauce
 1 pound cooked ham, diced
 Heat oven to 375°. Cook beans according to package directions. Drain well. Melt butter or margarine in saucepan over medium heat. Add onion. Cook 1 minute. Stir in flour. Cook 1 minute, stirring constantly. Add milk. Bring to boiling, stirring rapidly with wooden spoon or wire whisk. Simmer 1 minute. Remove from heat. Stir in cheese and Worcestershire. Combine beans, ham and cheese sauce. Turn into 2-quart baking dish. Sprinkle with toasted, sliced almonds, if desired. Bake 15 to 20 minutes. Makes 6 servings.

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SAVE \$1. Enclose only \$5.96 for 2 Oil Pastel sets and we will pay the postage. Extra set will make a wonderful gift.

CASSEROLES continued

LATTICE-TOPPED MEATBALL CASSEROLE (pictured)

- 1½ pounds ground chuck
- ½ pound ground pork
- ¼ cup minced shallots or green onions
- 1 cup packaged bread crumbs
- 2 teaspoons salt
- ¼ teaspoon pepper
- 2 tablespoons bottled meat sauce
- 1 egg, slightly beaten
- ½ cup milk
- ¼ cup butter or margarine
- ½ cup minced onion (1 medium)
- 1 clove of garlic, minced
- 1 can (1 pound, 12 ounces) tomatoes, coarsely chopped
- 1 can (1 pound) small white onions, well drained
- 4 small zucchini, washed, quartered and cut in 2-inch-long pieces
- 2 yellow squash, washed, quartered and cut in 2-inch-long pieces
- 1 teaspoon salt
- ¼ teaspoon pepper
- 1 package pie-crust mix
- 1 egg, beaten

Combine beef, pork, shallots or green onions, bread crumbs, 2 teaspoons salt, ¼ teaspoon pepper, meat sauce, 1 egg and milk in large bowl. Mix thoroughly with hands. Shape into 36 small meatballs. Melt butter or margarine in large skillet over medium heat. Sauté meatballs until brown on all sides. Remove from skillet. Reserve. Heat oven to 400°. Add onion and garlic to fat left in skillet. Cook 1 minute. Add tomatoes, small onions, zucchini, squash, 1 teaspoon salt and ¼ teaspoon pepper. Bring to boiling. Combine meatballs and vegetables in 3-quart casserole. Prepare pie crust according to package directions. Roll out to a 12-by-10-inch rectangle. Cut 1-inch-wide strips with knife or pastry cutter. Arrange strips, lattice fashion, on casserole. Cover edge of casserole with pastry strips. Press to seal. Brush with beaten egg. (Save left-over pastry for another time.) Bake 30 minutes. Makes 6 to 8 servings.

CRAB-MEAT CASSEROLE

- 2 tablespoons butter or margarine
- 1 large green pepper, seeded and diced
- ½ cup minced onion (1 medium)
- 1½ cups mayonnaise or salad dressing
- 2 tablespoons lemon juice
- ½ teaspoon Worcestershire sauce
- 1 teaspoon prepared mustard
- ½ teaspoon salt
- 1 can (4 ounces) pimientos, diced
- 3 cups cooked rice
- 2 cans (7½ ounces each) crab meat or 2 to 3 cups fresh crab meat
- ¼ cup packaged bread crumbs

Heat oven to 400°. Melt butter or margarine in skillet over medium heat. Add green pepper and onion. Cook, stirring occasionally, until green pepper is soft. Combine mayonnaise or salad dressing, lemon juice, Worcestershire, mustard and salt. Mix well. Place green pepper, onion, mayonnaise mixture, pimientos, rice and crab meat in large bowl. Mix gently. Spoon into 2-quart casserole. Sprinkle with bread crumbs. Bake 10 to 15 minutes or until bubbly and browned. Makes 4 to 6 servings.

LAMB-AND-BEAN CASSEROLE

- 3 tablespoons fat or vegetable oil
- 3 pounds shoulder of lamb, cubed
- 1 cup chopped onion (1 large)
- 1 clove of garlic, minced
- 2 cans (8 ounces each) tomato sauce
- 1 teaspoon salt
- ¼ teaspoon pepper
- 1 can (10½ ounces) condensed chicken broth
- 1 bay leaf
- ¼ teaspoon leaf thyme, crumbled
- ½ teaspoon dried tarragon, crumbled
- 2 cans (1 pound, 4 ounces each) red kidney beans, drained
- ½ cup packaged bread crumbs

Heat fat or oil in large skillet over medium heat. Sauté lamb until brown on all sides. Add onion and garlic. Cook 2 minutes, stirring occasionally. Add tomato sauce, salt, pepper, chicken broth and herbs. Bring to boiling. Cover. Simmer 45 minutes. Heat oven to 400°. Combine lamb mixture and beans. Turn into 3-quart casserole. Top with crumbs. Bake 30 minutes or until golden brown. Makes 6 servings.

CASSEROLE OF CREAMED CHICKEN

- 1 broiler-fryer (3 to 3½ pounds), cut up
- Salt
- Pepper
- 2 tablespoons butter or margarine
- 1 package (9 ounces) frozen peas, thawed
- 1 can (1 pound) small carrots, drained
- ¼ cup minced shallots or green onions
- 1 tablespoon flour
- 1 cup heavy cream
- 1 teaspoon salt
- Dash of pepper

Heat oven to 400°. Sprinkle chicken pieces with salt and pepper. Melt butter or margarine in large skillet over medium heat. Sauté chicken pieces until golden brown. Transfer pieces to casserole. Add peas and carrots. Add shallots or green onions to fat left in skillet. Cook 1 minute. Stir in flour. Add remaining ingredients. Bring to boiling, stirring constantly. Pour over chicken. Cover. Bake 30 minutes or until chicken is tender. Makes 4 to 6 servings.

PORK-AND-POTATO CASSEROLE

- 6 thick pork chops (1 inch thick each)
- Salt
- Pepper
- 2 tablespoons butter or margarine
- 2 cups sliced onions (2 large)
- 3 pounds potatoes, pared and sliced
- ½ teaspoon salt
- ¼ teaspoon pepper
- 1 can (10½ ounces) condensed chicken broth
- 1 can (8 ounces) tomato sauce
- 1 teaspoon prepared mustard

Heat oven to 400°. Sprinkle chops with salt and pepper. Melt butter or margarine in large skillet over medium heat. Brown chops on all sides. Place in shallow casserole. Cook onions in fat left in pan 3 to 4 minutes or until golden, stirring often. Mix onions, potatoes, ½ teaspoon salt and ¼ teaspoon pepper. Place over chops. Combine remaining ingredients. Pour over potatoes. Bake 40 minutes. Makes 6 servings.



Do You Look Older Than Your Husband?

When you are under the pressure of running a household, raising children and helping your husband keep ahead in his business life, you may easily neglect your own appearance. Almost before you realize it, your complexion can become dry-looking, causing you to look older than you should.

This need not be so. Not when you use a remarkable fluid, developed by beauty researchers, which is highly unusual in its ability to cherish the skin. This unique blend contains moist oils which help maintain youthful smoothness and suppleness.

The beauty blend, available from druggists in the United States and obtainable in most other countries of the world, penetrates the important surface layer of the skin rapidly and evenly. It supplies moisture and a natural skin glow to alleviate the dryness that can accentuate wrinkles and make you look older than you really are.

The natural ingredients in Oil of Olay, which are compatible with the skin, also establish an effective barrier that retains the skin's own moisture, vitally important in maintaining the moist glow of a younger-looking complexion. Used regularly in a twice-daily beauty ritual, Oil of Olay will very quickly help bring a younger, more alive appearance to your skin.

Especially important to a busy woman, it takes only a few mo-

ments a day to help your skin toward a revitalized look. Soothe Oil of Olay generously over your face and neck before retiring, so that it may work quietly throughout the night. Then, in the morning, apply this beauty blend before making up. Besides cherishing and protecting your complexion, it provides a beautifully smooth base for your cosmetics. Because of its rapid penetration and even spreading, Oil of Olay prevents streaking, separating or discoloring of your cosmetics. Your makeup will remain looking lovely for hours.



Beauty Hints

After a particularly trying day, treat your complexion to an extra application of Oil of Olay. Before your husband comes home, remove your makeup and lavish on the beauty fluid. Then relax completely for fifteen minutes or more, and apply fresh cosmetics to greet your husband. You will feel refreshed and look prettier.

* * *

Whenever you apply Oil of Olay®, treasure every precious drop. Rub the liquid remaining on your fingertips into elbows, knees or any other dry areas that would welcome such pampering.



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By Dorothy Lambert Brightbill

RFD STITCHERY KIT

Are you a "country buff"? Whether you live behind a friendly picket fence, such as the one in our photograph above, or if your dream is to own a rural retreat someday, here is a bit of nostalgia to embroider—to bring a touch of the country into your home, wherever you live. The mailbox, embellished with heavenly blue morning glories and a bluebird of happiness, is against a delightfully different landscape that will bring you pleasure both while you are stitching it and when it is hanging in its place of honor on your wall. This Don and Carol Henning design is stamped on homespun, 16 by 20 inches, to be embroidered with assorted yarns. The handsome "artist's" frame is also available. It comes unassembled to prevent damage in shipping, but its special braces make it easy for you to put it together.

For other exciting, easy-to-do American Home stitchery and craft kits, you may order catalog #61014 (see coupon at left).

Ben Swedowsky

dry, or else your hairdo will soon go limp. One versatile new blower-dryer is the Super Max by Gillette (\$23), which has two temperature settings and comes with attachments that can transform it from hot-air comb to hot-air brush to blower and styling-brush combination used by stylists in salons. (Note: All prices are approximate.)

Even the healthiest, glossiest hair can turn dry in summer sun, wind and water. Dry hair looks dull, which is bad enough, but even worse—its ends are likely to split. (Even oily hair is prey to split ends, especially if it's long, because the oil doesn't always get down to the ends.) If your ends *do* split, the only real cure is to have hair trimmed—blunt, just above the splits.

But to prevent split ends *entirely*, or to keep them from returning, it's important to adopt special protective measures. Cover your hair when you're out in the sun; treat it with gentle shampoos, taming cream rinses and soothing conditioners. They'll all help your hairdo behave while they're healthy up your hair. Shampoo often to wash out the perspiration and dirt that collect so much faster in summer. Every day is not too often, if your hair seems to need it. Lather once, and be sure to rinse thoroughly. The best place for this is under the shower, where the water can sluice over every strand of hair. (Leftover soap can dry and dull hair and is a dirt-catcher, besides.)

Turning up now in shampoos are some of the most enticing ingredients ever captured in a bottle. Alberto Balsam Shampoo has a scent that is an herby concoction of mountain gentian, willow leaves, parsley, dwarf pine and more. There are three formulas: for dry, normal or oily hair; each is 80¢ for 3.5 ounces, \$1.40 for 7 ounces.

Taking the opposite tack, Clinique Herb Shampoo (\$5 for 8 ounces) comes in just one formula. This doesn't change for different hair types, but the method of shampooing does: If you have normal hair, massage the suds in lightly; for oily hair, massage thoroughly. With dry hair, comb the suds through with a wide-tooth comb. The shampoo is crammed with sage, rosemary, thyme, camomile, cucumber and peach-kernel oil.

If you favor lemon over herbs, there is Love's Fresh Lemon Shampoo Concentrate (4 ounces, \$1.75). And for gobs and gobs of lather, try Neutrogena Solid Shampoo, a 3.4-ounce transparent sea-green square that costs just \$1.

After shampooing, use a cream rinse or instant conditioner. Cream rinses are untanglers, designed to discourage your brush from setting up an electrical storm and to allow you to comb your hair without encountering snarls. This is especially important when combing wet hair, because it's particularly fragile and subject to breaking. Be sure to read the cream-rinse labels, too, because now some are formulated to cope with different kinds of hair.

After-shampoo conditioners not only help untangle hair and reduce static, but can also penetrate the outer cuticle of each hair, adding luster. Conditioners, too, are fragrant with herbs and woody scents, and often contain protein for an extra measure of helpfulness. Clairol Balsam 2 comes in Regular and Protein Body formulas (\$1.60 for 8 ounces). Wella Care Herbal Conditioner smooths and shines and contains herbs like clover blossom and rosemary (\$2.25 for 8 ounces). Protein 21 conditioner, which you put on your towel-dried hair and don't rinse out, is formulated two ways—for dry and damaged hair and for hair that needs body. It's \$1.50 for 4 ounces, \$2.25 for 7 ounces.

And to top off your healthy-hair routine, try some headstands at the beach! Or just lie in bed for a few minutes with your head hanging off the edge. The point: The extra blood being coaxed to your head will help nourish your scalp and that, too, will help give you pretty, healthy summertime hair. **END**

Auto Trip Tips



with the tape
in the
green
plaid
dispenser

When you've got a lot to do
"Scotch" Magic Transparent Tape
can do a lot for you.

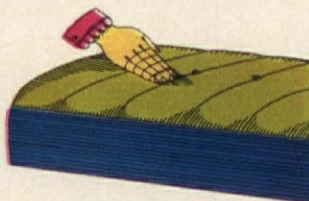
Put a roll of "Scotch" Brand Magic Transparent Tape in the glove compartment of your car and learn just how handy a good tape can be. Changing temperatures won't cause this tape to deteriorate on the roll. Here's how it can help:



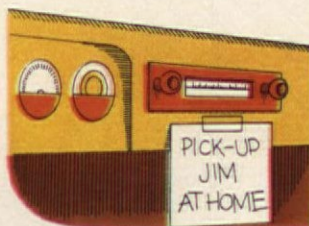
Seal partially-used bags of potato chips or other snacks with tape . . . prevent accidental spillouts.



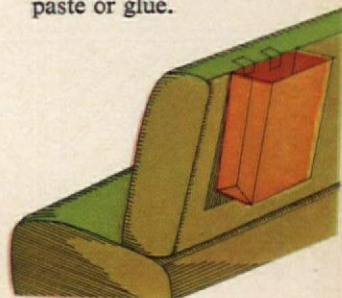
Keep kids busy during long car trips with a scrapbook, post cards and a roll of "Scotch" Magic Transparent Tape. It's easy for little fingers to use and you don't have to worry about spilled paste or glue.



Dog hairs? Dust? Lint? "Scotch" Magic Transparent Tape makes a marvelous emergency clothes brush. Just wrap a strip around your fingers, sticky side out.



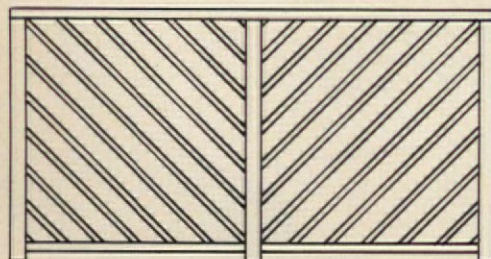
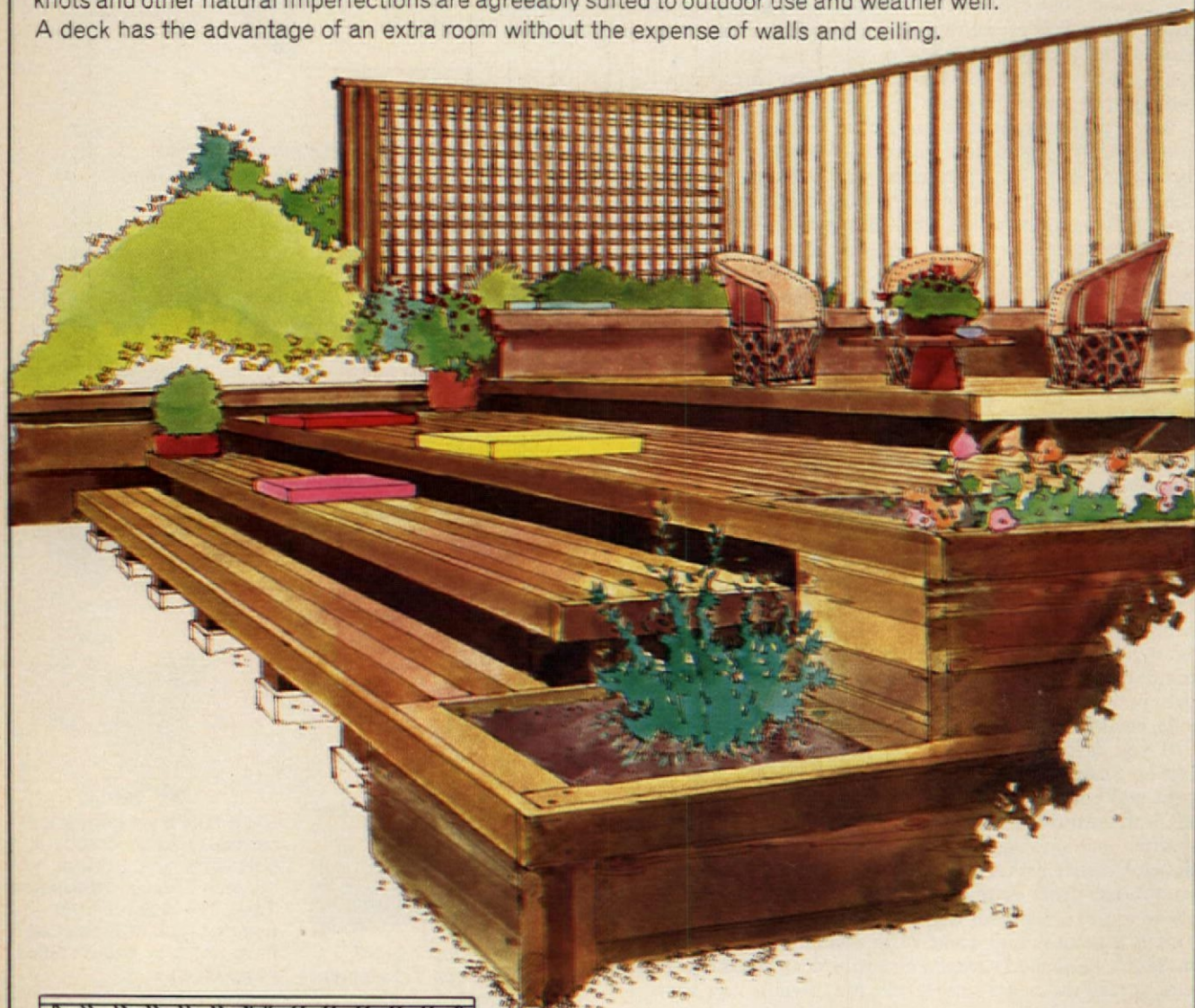
Tape directions or reminders right on the dashboard. "Scotch" Magic Transparent Tape holds fast in almost any weather and removes cleanly without marking surface.



Any paper bag becomes a handy litter bag when taped to the dashboard or to the back of the front seat. Saves clean-ups at the end of the trip.

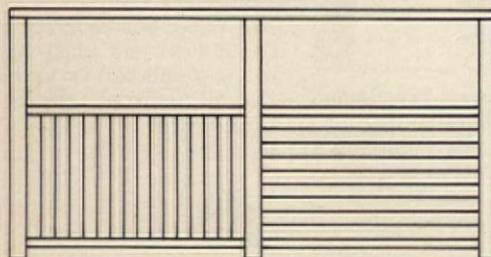


Conviviality and privacy can be yours with this multilevel deck inspired by the *engawa* of classical Japanese architecture. The lower levels, which appear almost to float, are for sitting or stretching out—and are a stylish addition to the top deck. Flower-filled planters bring contrast and freshness; two of them are extensions of deck levels, as you see in foreground. Privacy is a prime consideration in planning a deck area. In addition to the standard vertical-slat fence (right), there is a grille accent fence (left)—a 6-by-6-foot panel can be built in about 4 hours for \$50 (all prices are approximate). Two other fence ideas, herringbone and hill-and-dale, are at bottom of page. All these designs are made of low-cost garden-grade redwood. Its knots and other natural imperfections are agreeably suited to outdoor use and weather well. A deck has the advantage of an extra room without the expense of walls and ceiling.



Multilevel deck (above) incorporates bench and planters as integral elements. The unit shown costs just under \$500 to build and would take 2 people 3 weekends. Design may be modified to suit individual needs.

Herringbone fence (above, left) has narrow openings between slats to control light and air. A 6-by-6-foot section would take about 5 hours to put up and costs \$25.



Hill-and-dale fence (left) alternates both vertical and horizontal 6-by-6-foot panels; top sections of each are open. Build a panel in 3 hours for \$25. Before you start, it is important to check local building codes to learn the height limit for fences along the property line.

For plans and tips to make fence and deck, send 25¢ to California Redwood Assn., Dept. AH, 617 Montgomery St., San Francisco, Calif. 94111.

From the State of Jaipur in India comes this unusual collection of decorative pieces for your home.

Made of fine Indian brass, each of these handsome pieces adds a touch of distinction to any room in which they are displayed.

Exotic enameling on the brass is carefully fashioned by hand with the same fine craftsmanship and in the centuries-old tradition of the Indians of Jaipur.

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A. Aftaba. Usually used to serve wine in India. Can be used to serve demi-tasse, or for decoration. 7" high, hinged lid. **\$4.50**

B. Peacock. A brilliantly beautiful decoration. 5" long, 4" high. A striking centerpiece, an interesting conversation piece. **\$3.50**

C. Flower Vase. 6" tall. Graceful, useful, colorful. **\$3.50**

D. Flower Bowl. Has removable lattice screen to hold stems securely. May be used as an ash-tray. 4 1/4" high, 4" diam. **\$4.50**

E. Elephant. Beautiful decor for tables or bookshelves. 5" long, 4 1/2" high. **\$4.50**

HAMILTON HOUSE Cos Cob, Conn. 06807



Here are two ways to harness your potted plants for hanging. One is pictured on page 52.

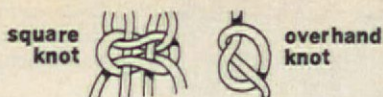
KNOTTED PLANT HARNESS

(pictured)

Use jute for knotting. It comes in many rich colors.



To determine size of finished piece, measure twice the pot's diameter plus depth of pot plus 10 inches; cut 16 ends twice that measurement. Tie 15 square



knots working from center of length; fold to make loop. Wrap the two groups of ends, using one end from each group; tie when finished. Bring ends down to pot; make square-knot pattern around pot. Bring all ends to bottom of pot and tie in overhand knot.

BRAIDED PLANT HARNESS

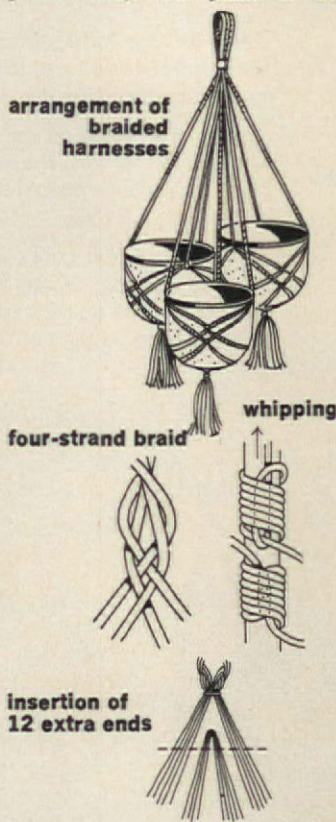
The three braided harnesses sketched below, right, are made separately and then joined together. Any cord that's strong and firm is suitable: Use fish line or waxed linen for a small harness, jute or sisal for a larger one.

The harness is begun with 12 ends of cord. To determine the length of these

ends, add the depth of the pot to four times pot's diameter; multiply by four. The hanging loop is a three-strand braid, each strand a group of four ends. Begin braiding at center of length; braid 3 inches out on each side. Fold to form loop, then whip braids together.

To whip, cut a piece of cord 10 inches long. Make a loop and lay along braids, a quarter-inch above area to be joined. Working toward loop, wrap one end of cord around braids snugly, six to eight times, then bring end through loop. Pull both ends taut (see two-stage drawing, below) and trim close to whipping. Below whipping, insert 12 more doubled ends (each as long as what now remains of original length); whip in place.

The pot has three hanging cords that measure twice its diameter. Each cord is a pair of four-strand braids (two ends per strand). Tie the pairs of braids to-



gether at three points along pot's rim with scrap cord.

If you go on to make the second and third harness, vary cord lengths by several inches so planters will hang at different levels. Whip harnesses together below the loops after hanging cords are completed. Work the remaining portions of each harness, adjusting so they hang properly.

To make crossover pattern on pot, divide cord ends at each point on the rim into four 4-strand braids. Send each pair of braids into opposite directions, diagonally around pot (as shown in top drawing). Tie with cord scraps where braids crisscross (midway down pot) and at bottom edge where braids join.

Bring all ends to bottom center of pot and finish with an overhand knot. Trim tassel ends evenly. —Ellen de Villeneuve

Artist: Tonia Hampson

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or the time-of-day. Plated tubular steel with non-slip rubber tipped ends. Approximately 10 1/2 x 16 1/2 inches wide. Pedals are each 7 inches long. Supplies are limited on this very popular item and at this low price they will go fast.

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Your bathroom should look as nice as the rest of your house.

So Aurora lets you decorate your bath with beautiful Soft Prints and subtle Pastels. Soft and strong, it's two layers thick.

Aurora Pastels in pink, blue, yellow, green and white. Soft Prints in pink, blue and yellow.

TIPS FOR A RURAL HOLIDAY



Tomorrow morning put some taste in your toaster.

If you like toast with breakfast, you'll love Howard Johnson's Toastees. Toastees are delicious slices of breakfast-cake, baked to toaster size. They're great plain or topped with either butter or jam. And you can choose from five different kinds (Corn, Blueberry, Orange, Cinnamon Raisin and Pound Cake).

So tomorrow morning put some Toastees in your toaster. You'll get a lot more out of breakfast.



Toastees. In your grocer's freezer.

If you're suffering from urban swelter and sprawl this summer, vacationing on a ranch or farm could be a mind- and eye-opener for your family—and a chance to savor the simple pleasures of rural life. Where should you go? That's up to your budget and tastes—whether you like ranching, family pack trips or relaxing on a working farm.

One valuable aid to vacation decision-making is the *Farm & Ranch Vacation Guide* (available for \$3, including postage, from Farm & Ranch Vacations, Inc., 36 E. 57th Street, Dept. AH, New York, N.Y. 10022). An illustrated catalog, the book describes farms, ranches and lodges in the U.S. and Canada, tells how to get there, with notes on accommodations, rates (\$55 to \$200 per adult for a week's lodging and meals), activities and guidelines for guests. However the rural urge strikes you, here are some of the guide's helpful dos and don'ts:

- When you make your reservation, don't just inquire about rates and dates—ask how you'll be housed and fed. If you've set your heart on fishing or riding, make sure they have the facilities—and is the activity included in the rates?
- The owner will appreciate knowing something about you. Tell the ages of your children and what you'd like to do in the country. And ask about *their* family and lifestyle. You might even send a snapshot or two to break the ice.
- When you get there, plan to do some sightseeing around the countryside. Besides getting acquainted with the area, you'll slip more easily into country life.
- Adapt yourself to the farm routine rather than expect the farm folks to adjust to yours.
- Don't be just a spectator. You'll have more fun if you help feed the chickens and gather eggs—a rare and rewarding learning experience for city children.
- Check on the water supply before you fill a tub or take a long shower. Though the water is pure, it may be scarce.
- Don't take your children to a farm if you can't control them. And if you want to take a pet, ask first.
- Remember that farm children may be earning funds for a 4-H project or for college. If they do extra work for you, a "bonus" is in order.
- Take along some old clothes, lots of extra shoes—the children will find plenty of opportunities to get their feet soaked—and one good outfit for church or a country "social." And don't forget your camera!

—Betty Borger

Start your day right with this Smiley "Toasteetime" Alarm Clock.



Just mail the ingredient panels from any two Howard Johnson's Toastees packages plus \$4.98 for each clock ordered, together with your name, address and zip code to: Howard Johnson's Clock Offer, Bedford, Penna. 15522

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It cuts through egg, grease, film, dried-on foods... even in hard water. Yet it's Palmolive safe for your fine china and delicate crystal.

So try new lemon-freshened Palmolive Crystal Clear... the newest idea in automatic dishwashing history.

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SELL YOUR HOUSE WITHOUT AN AGENT

By Ernest Dickinson

Thousands of homeowners can—and do—sell their own houses without brokers. All it takes is steady nerves, some knowledge of real-estate values and the ability to be objective. But before you decide to dispense with an agent and stash away as much as possible of that commission (which can range from 6 to 10 percent), make sure you have enough time so that you're not under extreme pressure to sell quickly; the ability to accept a price that's realistic and the stability not to act impulsively; several hours to acquaint yourself with the necessary information; and the time and patience needed to show people through the house.

If the salesman's life is for you, then here's how to proceed:

Make your home and grounds as presentable as possible. Do all those pesky jobs you've been intending to do. Maybe do a big job, too—if the house needs paint badly, put a coat on.

Outdoors, if the season is warm, mow the lawn, trim the hedge, perhaps put in a few extra flowers. Tidy up everywhere, including the garage. Fix driveway holes; check gates, hinges, loose steps or boards. The inside of the house should be clean, neat and well lighted. Fix leaky faucets, repair cracks and paint over old water-stain marks. (Nothing can kill a sale faster than a wet basement; if the cellar leaks, do your best to correct it.) Look at the place with the eyes of a potential buyer and remedy the defects that might trouble him.

Set a realistic price or your house won't sell. Check the prices of comparable real estate in your area. Then get expert help—go to your banker and ask him to recommend a good appraiser. Pay for a complete written appraisal. This investment is a must, and in fact you'll probably want a supporting estimate. For a bargain price of about \$40 you can obtain an FHA or VA appraisal. (This won't commit you to using the appraisal for loan purposes, however.) In some communities, Multiple Listing Services, Inc., will provide you with an AJE (Average Joint Estimate); for about \$50, three brokers will each estimate the selling price and their figures will be averaged for you.

When you have decided on a fair price, add a slight increment for bargaining—a ritual procedure that almost all sellers and buyers feel they must go through. Don't add too much or the asking price itself will scare away good prospects; the margin could be as much as \$1,500 on an inexpensive house and \$2,500 on a higher-priced one.

Prepare yourself properly to sell the house. If you're not ready, you could lose the sale—so don't hang up a sign or put an ad in the newspaper until your preselling homework is done.

Decide what appliances, furniture, etc., go with the house; list them. Choose a lawyer (your banker can recommend a good one). Tell the attorney you may be calling upon him at any time to draw up a contract and handle the closing. Ask about his fees. Determine when you will move out so the buyer will know when he can move in. Decide if you can do some secondary financing—lending the buyer a certain amount to help in the purchase. If you intend to do this, ask your banker's advice in advance.

Prepare a fact sheet and have about 20 copies made. This list, which you can hand to any serious potential buyer, should state your name, address, phone number, mortgage balance remaining (plus name of bank), mortgage interest rate, monthly payments and their duration, whether or not the mortgage can be assumed by the buyer, amount of taxes, town school district, fire insurance coverage, annual cost of utilities, any major recent renovations, advantageous neighborhood features and, finally, a simple floor-plan sketch with room dimensions.

Promote the sale adequately. Aside from the "For Sale by Owner" sign on the lawn, your most obvious aid will be a classified ad in a local newspaper. Study the ads that you see there, analyzing your favorites (a good ad, like a woman's skirt, should be long enough to cover the subject but short enough to be interesting). It should include location, type of house, number of bedrooms, specific attractive features such as recreation room or, perhaps, "sweeping view." It should say "For Sale by Owner" to encourage house shoppers to expect a better buy, and "principals only" to discourage real-estate brokers, who will pester you enough as it is to acquire the account. Finally, it should include the price and your phone number. After the ad has been in the paper several weeks, withdraw it and freshen it by rephrasing.

Other places to look for buyers include personnel offices of nearby industries (for new transfers) and the district school office (for new teachers).

When you take people through the house, be cheerful. Also, be informative but not too talkative. Decide in advance whether or not to limit visiting hours. When people do visit, don't hesitate to describe attractive features of the

house as you take them through. Answer questions candidly—this builds the buyer's confidence. Whatever the provocation, avoid arguments. Don't be discouraged by grumblers and wall-pokers.

When the time comes to accept an offer, do it firmly and follow through at once. Two warnings: Don't pass up a good offer just because it comes immediately—you may never get a better one. On the other hand, be prepared for the possibility of a long wait before you sell. Every properly priced house has a buyer somewhere.

Here's a typical late-stage bargaining situation: You've advertised your house for \$33,500 and decided you won't go below \$32,000. Weeks drag into months. Finally, an interested prospect says to you on his third visit: "What would you say if I offered you \$31,000?"

This is fishing—and meaningless. To pin him down, you ask, "Are you offering \$31,000 or not?" He says yes, but you hold out for \$32,000. He then says, "This is my final offer: I'll split the difference and make it \$31,500. That's it."

You then go off in a corner with your spouse and, after talking, decide to accept. After all, it's been a long wait. This final decision is sometimes a tense and emotional one for both buyer and seller, and this is a time when negotiations can fall apart. Both parties may have doubts, for example, and both may feel they have yielded too much.

Accept the offer as matter of factly as possible. At this time, a small deposit may be in order—just as a token of good faith. Say 1 percent. Psychologically this is as much for the buyer's protection as for yours—if the doorbell rings 10 minutes later, you won't be inclined to try to sell for a higher price.

You should give the buyer your lawyer's name and number and ask that his attorney contact yours immediately. You, too, should telephone your lawyer right away; prompt action on his part is important because the buyer could easily get cold feet if kept waiting.

There are still hurdles ahead. Nothing is binding until the contract has been drawn up and signed, and even then, the closing may be contingent on the buyer's obtaining financing. But from this point on, you will have someone to lean on—your lawyer. In fact, he should handle the remaining procedures.

If you have done all your advance work, chances are good you've accomplished your goal. You have sold your house without an agent and have some extra cash to show for it. **END**

The cardboard furniture on pages 50-51 spearheads a new design concept that may someday change the way you work and live.

People are so accustomed to seeing cardboard in its pedestrian form—as packaging—that something so different as Easy Edges furniture comes as a complete surprise. And the surprise is not just aesthetic. Run your hands over the surface and the feeling is almost sensuous. Sit on a contour rocker and you'll marvel at how the form adjusts to the weight of your body. Lean on a table and note that it has no give. Also, this corrugated-cardboard furniture is adaptable. It can be stained or spray-painted—it looks fine in any shade, any finish—or left natural. It can be spray-waxed to be completely stain-resistant, treated to be flame-proof. In addition, its extraordinary sound-absorbing properties can reduce noise up to 50 percent at the source. This noise-reduction asset is considered so significant that foot-square floor, wall and ceiling tiles will soon be manufactured from the same material.

Frank Gehry, a Southern California architect, stumbled on the idea of making furniture and fixtures of cardboard while designing a department store in Costa Mesa. Because a good part of his budget was devoted to fixtures—which change at fashion's whim—he tried to cut costs by devising disposable fixtures. Corrugated cardboard seemed a logical material to experiment with. "We started with chairs and tables," says Gehry. "Then we got into files, partitions and flooring. It was endless; the more we did, the more would come to mind."

Cardboard is not a material foreign to Gehry, or to any architect, for that matter. In the Los Angeles loft that houses his 20-man office, he moves among an array of scale models—of sprawling building sites and landscaped communities, all made of cardboard. To simulate hills and valleys, layer upon layer of corrugated cardboard is stacked. "One day, when we were completing a model for something, we were just about to cover up the edges, and I decided to leave them alone, to expose the edges just as they were. I liked the effect the more I looked at it." That's how Easy Edges was born.

Once the cardboard furniture with its exposed-edge surfaces was in demand, Gehry found himself in a dilemma: "I was worried about devoting a lot of time to the cardboard at the expense of my practice. Then I stopped worrying. I've

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FIRST AID TAPES

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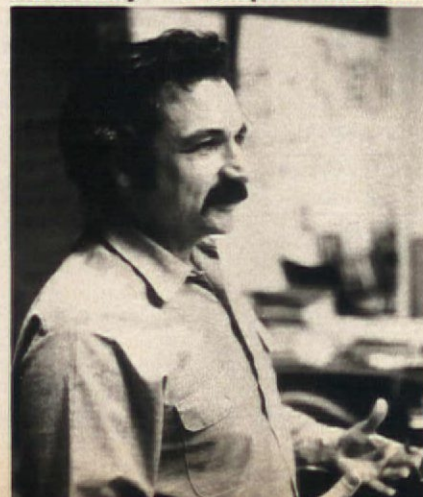
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always believed that an architect should get involved in everything from furniture to space stations to genetic research. I don't *pretend* to be another Leonardo, but at least *he* proved that it was possible to get involved in everything and still be an artist."

Gehry's recognition of the potential of cardboard is a key to the logical, questioning way he approaches architecture. And as an award-winning architect, an assistant professor of architecture at the University of Southern California and as a teacher of elementary-school children—acquainting them with fundamentals of environmental planning—his ideas are having wide influence.

Frank Gehry is an outspoken innovator.



His current design projects include a high-rise condominium for Baltimore, Md., the Town Square for a new town, Cochiti, N.M., multiple housing for a planned community in Colorado and the corporate headquarters for the Rouse Co., developers of Columbia, Md.

In Gehry's design rooms, ideas are being developed at the same time designs are being executed. "For the past five years," he says, "we've been working on a system of constructing interior spaces that are simple and neutral backdrops." He feels that most buildings become obsolete within 20 years. Why? Because they are unchangeable and unadaptable, the result of what he calls "architectural nearsightedness. A neutral space that could always be converted to the needs of the moment would not become obsolete. And you could move the necessary furniture around as your needs changed."

Cardboard also figures prominently in Gehry's future planning: "We're working on knock-down furniture whose various shapes interlock. Also, I feel that cardboard could be tremendously useful for building. Just as we have built furniture without upholstery, we hope to be able to build walls without plastering or painting. There aren't many materials around today that are both structural and finished. That's why cardboard is special."

—Joan Dektar

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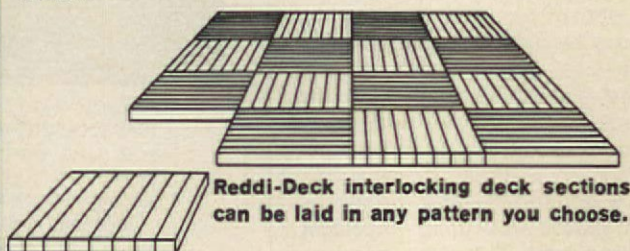
HELP ABOUT THE HOUSE

CUT COSTS WITH "INSTANT" DECKING

I am planning to build a deck outside our family room. What is the best wood to use for decking?

J. P. Wilmot
Quogue, N.Y.

Georgia-Pacific redwood Reddi-Deck is one recent development for quick, easy and low-cost installation. Built to interlock without nails, it comes in 3- and 4-foot-square sections, costs about \$12 and \$15, respectively. Factory-stained and treated with a wood preservative, the decking can be laid flat on leveled ground, sand, gravel or concrete in designs to suit your fancy; it's also movable, if necessary. For the Georgia-Pacific dealer nearest you, write R.E. Perdue, Georgia-Pacific, 900 SW 5th Ave., Portland, Ore. 97204.



HIDE THAT HOLE WITH MOLDING

How can I repair a 2½-inch hole that's about an inch up from the bottom of the cabinet under my bathroom sink?

Mrs. Ethel Licker
Lido Beach, N.Y.

The easiest way to cover the hole would be to nail a wooden trim molding around the bottom of the entire cabinet. Then paint or stain the molding to match or contrast with the cabinet.

You'll need to use a wide baseboard molding. Or, if you prefer, you can place two or three narrow strips next to one another.

PAINT ON WINDOWS IS A TOUGH SCRAPE

How can I get stubborn paint off window glass? I've removed most of it with a razor-blade scraper, but what's left doesn't give way to easy scraping. Is there another way to do it?

J. Bryan
Topeka, Kan.

Scraping is the only safe, sure way to remove paint from window glass. It will help quite a bit, though, if you buy a scraper with a long handle so you can scrape with both hands. You apply a lot more pressure that way, and let more muscles share the work. Incidentally, when scraping, leave about a 1/8-inch border of paint around the glass to serve as a moisture seal, and prolong paint life.

TIGHT WASHER SILENCES FAUCET

Why does my bathroom faucet scream like a banshee when I turn it on? The wider I open it, the louder and more shrill it gets.

B. Evans
Wayne, Ind.

The washer is loose. Merely tightening it will stop the noise, but you might consider replacing it completely; if it's been there long enough to loosen, it won't be effective at all much longer.

Turn off the water supply. Using an adjustable, open-end

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wrench, remove the hexagonal collar that fits around top of faucet (the faucet stem turns inside it). Rotate handle all the way in the "on" direction until the stem can be lifted out. Fibrous material known as packing will come out with the stem. Remove the black rubber washer, which is held in place by a screw at stem base. If the washer doesn't seem worn, repack and screw back on—tight. If it does, take it to your local hardware store and buy a washer exactly like it. Then repack and reassemble the faucet.

RECHARGE TO DE-ICE AIR CONDITIONER

How can I prevent ice from forming inside my window-mounted air conditioner? The first time I used it this spring, it worked fine but soon became ineffective.

*B. Russel
Charlotte, N.C.*

While your air conditioner was idle last winter, it lost some of its refrigerant. Have a repairman fix the leak and recharge with new refrigerant.

Though you might expect lost refrigerant to make an air conditioner run warm, the exact opposite happens—it runs cold. Reason? The remaining fluid evaporates more rapidly inside the cooling coil, chilling the air flowing through the air conditioner. The faster the evaporation, the colder the coil. If it gets cold enough, water condensing on the coil will freeze, causing blockage.

DOUBLE-LAYER WALLS ARE QUIETER

How can we soundproof a plasterboard wall between two bedrooms?

*M. McLay
Los Angeles, Calif.*

The best solution would be to add a second layer of plasterboard to each side of the wall. This layer should be at least 1/2 inch thick and applied by a contractor.

For help with a home-maintenance or repair job, write to Dept. HAH, American Home, 641 Lexington Ave., New York, N.Y. 10022. All letters are answered promptly; those published are selected on the basis of broad, general interest.

SHOPPING INFORMATION

Merchandise is available in leading departments specialty stores. If you cannot find it, write to American Home Reader Service, 641 Lexington Ave., New York, N.Y. 10022. Items not listed may be purchased direct or custom made.

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Los Angeles, Calif.): Flokati rug, an Importing Co., Inc. Living room: Pastel lit Multiples Gallery



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This handsome walnut cabinet has 8 "drawers." Pull them out to discover they are actually wood and cork coasters. Tall drink time... pull the knobs and pass out the drawers... oops, I mean the coasters! Cabinet is further enhanced by the addition of decorative nailheads. 5 1/4 x 4 1/4 x 3 3/4 inches. A wonderful buy and a great gift for only \$3.98.

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If you've been nicking yourself with a razor—or if you've been using a depilatory and putting up with the unpleasant odor—try new Take 3 from depilan. It's a light, lemon-scented spray-on foam—so effective that in about 3 minutes you can use your razor without a blade. (All you really need is a wash cloth.) No nicks, (remember, no blade). No mess, (remember, it's a spray). No yucky smell, (remember, it's lemon-scented). Take 3 also has a special moisturizer that leaves your skin sinfully soft. Take new Take 3—and take the blade out of your razor.

THE
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Available at fine drug and cosmetic counters everywhere.

ceremony, the chalice is wiped with a white cloth. Red wine stained the cloth. So it was to keep the altar-guild ladies happy that Grandpa Concannon made white wine, not red, for his friend the Archbishop.

Joe also has a unique attitude toward the idea that as a wine drinker's taste gets more sophisticated, his preferences go from white to red, from sweet to dry: "I don't know," Joe says, "if someone likes dill pickles better than sweet pickles, could you say it's because he's eaten more pickles?"

DIFFERENCES AND SIMILARITIES

Wine people, I find, are very like their wines—a good balance of sugars and acids and pleasant company. Joe Heitz, in the Napa Valley, is like that, too. I went to the Heitz Cellars to learn if a novice palette from the Midwest, having grown up with the taste of Concord grape jelly edging out marshmallows on the favorite list, could find happiness amidst the dry white wines of California. Joe proved an intense, capable and delightful guru.

To go with the delectable lunch Alice Heitz had prepared, he lined up four bottles of his Chardonnay. Represented were the same vineyards but different vintages—one year apart, and the same vintage but different vineyards—four miles apart.

How exciting it was to first inhale, taste and feel that there indeed was a difference. How increasingly exciting to discover that the nose and the tongue could find similarities as well and isolate them and follow their changes. And these were intriguing changes. The youngest wine seemed to learn a lot as it breathed in the glass. And the eldest, a round and full '64, expanded too, while the middle two appeared to have had their say right at the beginning.

Think of it. If such differences could exist merely from year to year and from vineyard to vineyard with the same grape and the same winemaker, what infinities of variations are possible in the expanding world of vines and wines!

SOME SAMPLINGS

My experience at the Heitz Cellars was only the beginning. On my quest I met other white wines that I admired, thought amusing, dismissed, grew fond of, respected, liked or was puzzled by. I would like you to meet some that were particularly important to me.

Chardonnay: This is the most "red" of the whites, in that it grows and lives longer in the bottle than the three or four years that are par for most whites. The Chardonnay grape, used in France to make Chablis and Pouilly Fuissé, tends to be somewhat thinner in California, but that is changing. (In France, they take the acids for granted and pray for sun to give the grape its sugar and its alcohols; in California they take the sugar for granted and fret over the acids that gives a wine its depth and resonance.) I liked the Heitz, and Freemark Abbey's, Charles Krug's, Mayacamas's and Robert Mondavi's. Nathan Chroman finds the Mirassou vines still "too new" for his tastes, but I loved everything at the winery. He also said that Christian Brothers is "excellent for the price." Hanzell's is renowned, as is Stony Hill's.

Chenin Blanc: It's the grape of the Vouvray, and its character comes through well in California. It is flowery; some people call it slightly sweet. I liked Charles Krug's. Chappellet's is dryer. Inglenook calls theirs "White Pinot" and I liked it, too. Mirassou's Chenin Blanc '70 is fruity and beautiful and one of my favorites. Wente blends their Chenin Blanc with Ugni Blanc and calls it "Le Blanc de Blancs"—nice.

Johannisberg Riesling: The name of the grape is really "White Riesling," but that's usually death at the marketplace. ("Golly, is there a red Riesling?") So the name of

the famed castle on the famed Rhine whence came the famed grape is most often used. Lots of wineries make lots of good—and different—versions. Chappellet '70 is widely famous though not widely available. Souverain's is popular and definitely sweeter than most. Heitz, Ridge, Stony Hill, Beaulieu, Charles Krug, Inglenook, and Robert Mondavi are all ranked among the best. I liked Weibel's, too. Concannon defiantly calls theirs "White Riesling." I liked it.

Sauvignon Blanc: The grape of the Graves, this is used to excellent advantage by Robert Mondavi as Fumé Blanc. I loved it. Concannon's (particularly the 1968 Limited Bottling) is superb and so is Mirassou's. I liked Spring Mountain's, too.

Pinot Blanc: This is a white Burgundy grape that seems to be more important in California than in Burgundy. Joe Heitz certainly deals with it beautifully. Wentz's is also special.

Other whites: *Sémillon* hasn't caught my fancy yet, though I liked Wentz's. I really dug the *Gewürtztraminer* of Louis Martini, a spicy "hey-y-y" sort of wine that is just plain fun. *Sylvaners* bore me a little, though I enjoy Louis Martini's Mountain Sylvaner. Buena Vista's is ranked high by experts. I didn't try any *Green Hungarian*, but Chroman said it was a simple, end-of-the-day wine, no class.

I was pleasantly surprised by a *French Columbard* at Windsor, a grape that is usually anonymous in blends, but I don't suppose it has what one would call "class," either. *Grey Riesling*, which is not a Riesling at all, is made with some success nonetheless by Weibel, Charles Krug and Beringer. *Chablis* appears as a premium wine from many sources. I buy Inglenook's Vintage Chablis a lot because it's good and widely available. Paul Masson's gets around, too. (They also do an Emerald Dry from a Davis-created grape, Emerald Riesling, that I like.)

HUNT AND SEEK

Begin looking for some of these Californians. And find new ones on your own—that's part of the joy of it. "Production is not enough to satisfy the demand," Joe Heitz has said. But there are fine California wines available in every city. It's a matter of hunt-and-see, and it's worth it.

Californians can order wines direct, but shipping wines to individuals out of the state is illegal. If you can't find some of the wines mentioned, check their availability with a reputable dealer, or write for information from the Wine Advisory Board, 717 Market St., Dept. AH, San Francisco, Calif. 94103. The Board also offers, free (by mail), a fascinating Wine Study Course, which covers types of wine, its history and how it is grown. A diploma, which costs \$1, is optional, but it is impressive. END

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In Many Cases from Such Pain. Also Helps Shrink
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A fanciful bouquet tied with a bow, a bright little parade of nasturtiums, a pewter tankard holding fresh daisies—it's flower time again! Brighten your hours by embroidering these spring beauties, and they will add cheerfulness to your home. The bouquet (left), was designed for us by Angela Foronjy; it's done with wool yarn and Peri-Lusta embroidery thread. The row of nasturtiums flaunting their gay yellow and orange spurs (below, left), designed by Barbara Sparre, is worked with fine wool yarn. The sturdy tankard with its slender daisies (bottom), also done with wool yarn, was designed by Alice Buckley. You can order the frames shown here, which come unassembled. Special braces make them easy to put together.

For other exciting, easy-to-do *American Home* stitchery and craft kits, you may order catalog #61014 (see coupon below).



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home. "The thing about him," Gail remarks, "is that whatever Barry tackles, he really burrows into. Barry makes a study of it and comes out an expert."

It is this same intensity and drive that have expanded the man's horizons into planning—not just houses but the entire community in which they're built. In the process, his firm has pioneered some concepts that add unexpected land for owners: the zero lot line, for example. This is a zoning expedient that lets a developer achieve the density of attached town houses (nine or 10 per acre) on a single piece of land, yet gives each unit the look of a single home. It's accomplished by centering a unit on the regular allotted space, then deeding one of the resulting narrow side strips to the next-door neighbor. The end product is a double-width side yard for everyone and separation between the buildings. The house wall that adjoins the neighbor's yard is windowless, assuring privacy for all.

In planned communities where his corporate hand reaches from molding the naked land to designing, or at least directing, the look of the villages built on it, Berkus expresses deep concern for the people and the environment. Housing is angled for privacy; tree-cutting where there are trees is kept to a minimum—where there are none, mature trees are quickly planted. Automobile traffic stays on the outer fringe.

For example, at Harbor View, in Irvine, where two of the photographs shown on page 26 were taken, one main thoroughfare ribbons the entire circumference with quiet culs-de-sac of houses and circles feeding inward. These converge upon a 14½-acre greenbelt that meanders the length of the development and contains a five-acre park, a swim-and-recreation club and an elementary school (now under construction). Children will be able to walk to school, just as they now can visit their friends and engage in outdoor sports, without ever crossing a busy street.

But the formal greenbelt is not the only open space. A considerable amount floats around the roadways and acts as a buffer between what Berkus calls "the various activity areas" of the commu-

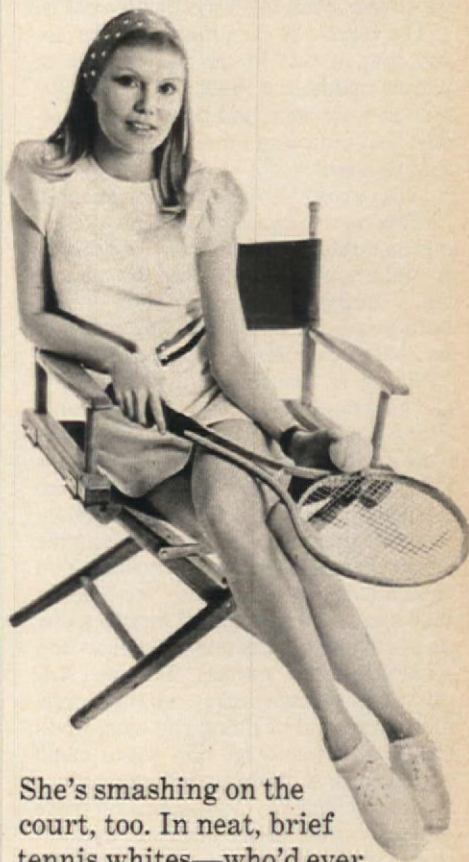
nity. The aim is to give anyone who drives into Harbor View the impression of always being in a park—without sending him, as countless conventionally planned communities do, to the center of it all to find that hallowed stretch of green.

Shangri-la? Well, not exactly. But in the cold, hard light of population growth and economics, the future bodes that increasing numbers of the country's un-built acres must be developed for man's living, working and relaxing. Housing, too, is due for some radical rethinking, according to Berkus: "I think we're going to be seeing throw-away communities—housing built of a substance that can be recycled. I think there will be more and more emphasis on canisters—"holding" structures into which different living units or modules will be plugged. The canister may be a high-rise frame of some sort. Inside it will be a village of these modules that can plug together to form a two-, three- or four-bedroom house; plug together into a small medical facility or civic center—whatever is needed at the time. When a module is no longer needed, you pull it out of the canister and replace it with something else. Maybe you want to turn a two-bedroom into a four-bedroom house; simply add another cell to expand the one you've got."

The canister, he explains, can be used without dictating the lifestyle of people 20 years from now. Planners basically work within a framework of time, taking land and developing it for, say, the next 10 years. At the end of that period, it has begun to age by itself; and it has picked up its own personality. People are growing up there who have their own needs and wants. Berkus feels they should be able to change the streetscape or even the actual use of that community, if they wish. The canister and plug-in module would allow this flexibility.

Environmental Systems International is not yet manufacturing canisters but will soon prototype another futuristic concept: a sprayed-on polyurethane dwelling that may send housing off in new directions. Berkus, like other young Turks of the design world, is eager to bring custom-home advances within reach of everyone. —Nancy C. Gray

Smashing on the sidelines



She's smashing on the court, too. In neat, brief tennis whites—who'd ever believe it's "that time" of the month?

She uses Tampax tampons. Plays tennis and enjoys any other sport as well—whenever she chooses! Worn internally, Tampax tampons can't show. Can't bulge. Can't chafe. They're easy to insert and remove. For extra safety, the withdrawal cord is chain stitched the entire length of the tampon. It won't pull off. That's dependable protection.

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BIKING IS BEAUTIFUL

By Eileen Denver Mimoso

America has caught bicycle fever. Everyone, it seems, is out pedaling—commuters ride to and from town, bike racks are being set up outside banks and in shopping malls, whole families are flocking to suburban bikeways or bike paths.

The bicycle is even more popular today than it was in the palmy days of bicycle mania, the 1890s. Last year, 8½ million were sold, and bicycle shops report that more and more bikes are being sold to *adults*.

What gives? Why are so many people turning on to bicycles? For some, cycling means a return to a simpler way of life, to pollution-free, unhurried travel and really *seeing* things again. For others, both young and old, bicycling provides marvelous exercise and relaxation.

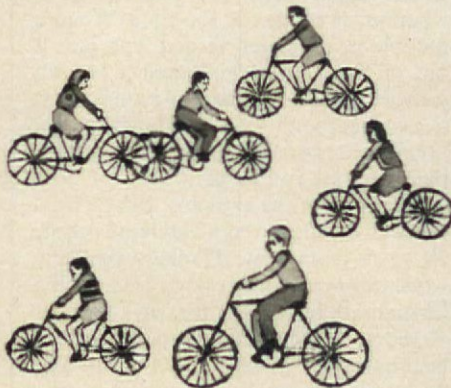
Biking *is* beautiful, and everyone is catching on. How about you? If the only riding you've ever done was when you were a kid, on one of those balloon-tire jobs, you're missing out on a lot of enjoyment. But let's say that you *are* interested, you'd like to ride to work, to the stores or just down a country lane. You should start by getting the "feel" of the bike market. Go to a good bicycle store, one with a large selection of foreign- and American-made models. Browse. Ask questions, compare bikes, tell the bicycle man what kind of riding you want to do (be realistic) and let him make some suggestions. A bike shop is the best place to buy, incidentally. It may be a bit more expensive than department or discount stores, but it's also smaller, friendlier, more knowledgeable. At a good bike store, says David Loring of Bicycles East and West in New York, "they'll have the time and patience to talk to you and explain things. They'll suggest bikes to fit your needs, your size, your budget." Also, a shop will have a mechanic on hand; he'll see that your new bike is ready to roll and tell you how to care for it. And you'll get both a guarantee and the assurance of responsible repair service. Here are the basic types:

The tourist, your all-purpose bike, the perennial favorite. It has 26-inch wheels, 3 speeds and caliper (hand) brakes. It's not incredibly light (about 35 to 45 pounds) or sensitive, but it's fine for riding around town or for brief jaunts to the country. It has a strong frame and the price is right—\$60 to \$90. Some better makes are Raleigh (England), Peugeot (France) and Schwinn (U.S.).

The lightweight. This is the one with the high, narrow saddle and the turned-down handlebars, the one you thought was only for European bicycle racers. Not true. It's quickly becoming the most popular bike on the adult market. Barbara Ford, of Velo Sport Cyclery in Berkeley, Calif., reports that a majority

of the lightweight adult bikes sold there are 10-speeds (there are also 5- and 15-speed lightweights, but they're not big sellers), and the report is the same from shopowners all over the country. These bikes have caliper brakes, *derailleur* gears (when you change gears, or derail, the chain hops from one sprocket to another) and they usually weigh around 30 pounds. Smooth-handling and fast, they're for anyone who really wants a good ride, whether he's going crosstown or cross-country. The turned-down handlebars are more comfortable than they look and they give you a good ride. You get little wind resistance when you're bent down over them and ride smoothly because your weight is evenly distributed. The high saddle gives you good leverage because you can bring more body weight to bear on the pedal as it goes down.

Lightweights seem to make hills disappear; riding a 10-speed, you feel you're



really *one* with the bike, not fighting it up the hill, as with a heavier model. The 10-speeds cost anywhere from \$90 to \$250, and some go even higher—Falcon has a beauty for \$450, and the custom-mades can cost as much as \$1000! Some names to look for in lightweight bikes, in addition to Raleigh and Schwinn: Allegro, Cinelli, Frejus (Italy); Gitane, Falcon, Peugeot, Bobet (France). There are 10-speed bikes for women as well as for men, and you get a choice of frame sizes. Don't worry, either, about the 10 speeds—the shift (on the down tube in front of you) is easy to use: You simply find your natural pedaling cadence and shift the gears higher or lower by feel, to keep up the rhythm.

Mini-bikes. These little folding bikes with their 20-inch (or less) wheels are marvelous for apartment dwellers with scant storage space or vacationers who want to take a bike along in the car trunk. They're sturdy and easy to maneuver; most of them have 3 speeds and cost between \$65 (the Pony, from Yugoslavia) and \$100 (the Ficelle, from France). The big disadvantage: their weight and small wheels make pedaling hard work. But the

bikes are fine for running errands, hauling groceries, etc.

The tandem. The old-fashioned bicycle-built-for-two is still very much on the scene, but its requisites remain rather special: two strong riders who have patience and a willingness to work together. Columbia (U.S.) makes a fixed-gear, sturdy tandem for \$110, and Gitane has a long, elegant 10-speed for \$235.

Adult tricycles—not as crazy as it sounds. They are big (24-inch wheels), comfortable, handsome, safe. Bike shops sell a good many of them, and not all the buyers are older—lots of young adults who never caught on to the two-wheel balancing act are finding the tricycle a wonderful alternative. Very sturdy and maneuverable, they come either with 3 speeds or with fixed gears and cost from \$130 to \$160.

Besides bicycles, you'll find that the bike shop also has a vast array of accessories, some just for you. There are *children's seats* for about \$11—buy the kind that fits over the rear fender, for safety and better balance. Make sure the seat has leg shields, side rails and a restraining strap. You'll also find an assortment of *bike carriers*, a fine idea if you want to transport the family bikes by car. Some are for the top of the car, some fit over the trunk; prices for good-quality J.C.I. racks holding two, three or four bikes range from \$30 to \$35. One good investment would be a *carrier rack* for the back of the bike (about \$6) and big or little *saddlebags* to drape over it (\$6 to \$18). Or there's the new "Bugger" *bike trailer*, a lightweight cart that attaches to the bike's seat post via a long, curved arm. Perfect for toting groceries, picnic things or other gear, it costs about \$50. You'll need *lights*, too, front and rear, and *reflecting tape* to back them up. Finally, a must, sad to say, is a good, theft-preventive sheathed bike lock.

Caring for your bicycle is a simple matter. Oil all moving parts and check action of brakes and gears frequently; replace tires when worn (and keep inflated to their proper pressure—they'll last longer). For repairs, visit that good, local bike shop; or, in a new town, call the local bike club or branch of American Youth Hostels (AYH) and ask their advice about a good bike mechanic.

If you find you like bike-hiking, there are 15,000 miles of bikeways (specially marked secondary roads) all across the country. And the AYH puts out a *Bike Atlas* mapping more than 100 week- or month-long trips, plus 60 one-day and weekend tours, and a list of routes, sights and some accommodations. It's \$1.95 plus 65¢ postage from the American Youth Hostels, Inc., Dept. AH, 20 West 17th St., New York, N.Y. 10001. END

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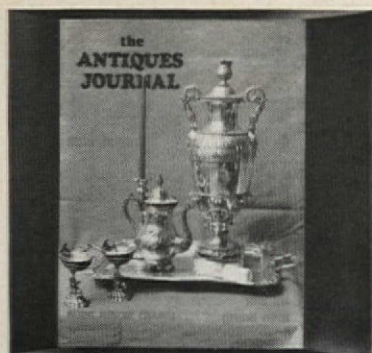
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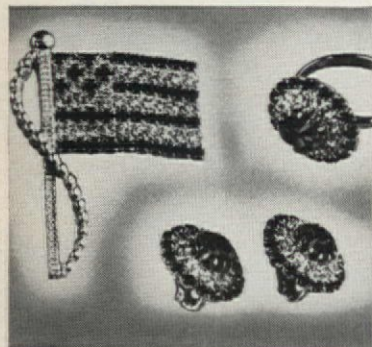
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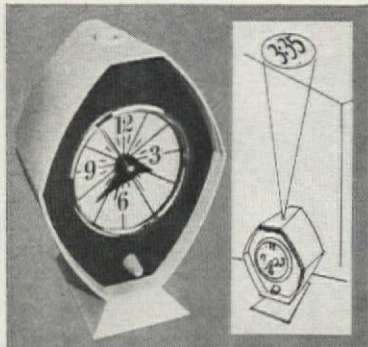


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Marriage medal is a marvelous tongue-in-cheek anniversary gift for the happy couple. Or give to one another! Sterling silver charm is 1 in. in diameter. Engraved with year you wish. (Please specify.) \$7.25. Add \$1 to engrave names and date on back. Bolind, AH7 Bolind Bldg., Boulder, Colo. 80302.

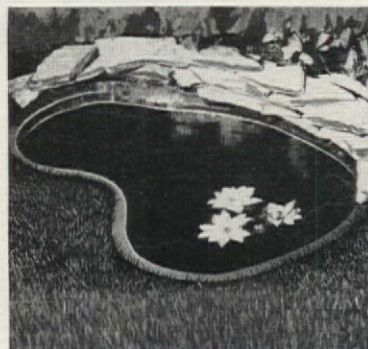
LYNN HEADLEY—Editor

AMERICAN HOME MARKET PLACE



On the beam with time

Tired of squinting to see the time in the wee hours? This unique Ceiling Alarm Clock has invisible beam to show time from top of the clock to ceiling in clear numbers! Alarm greets you in A.M. Electric. 7 in. \$29.95. Catalog, 25¢. House of Minnel, Dept. 172, Deerpath Rd., Batavia, Ill. 60510.



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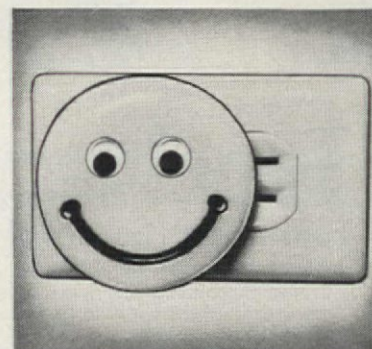
The Reclining Tiger

By Dita, this magnificent color lithograph on artist's canvas makes a gr-rreat wall decoration. In earth browns, tans, yellow and gold. 18 x 24 in. \$2.98 plus 75¢ postage. Comes with free 24-page color catalog. Lambert Studios, Dept. AM-1, 910 N. La Cienega Boulevard, Los Angeles, Calif. 90069.



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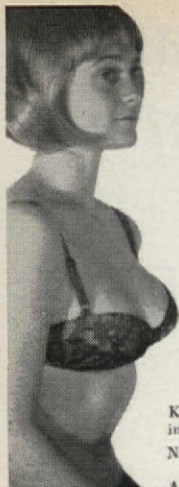
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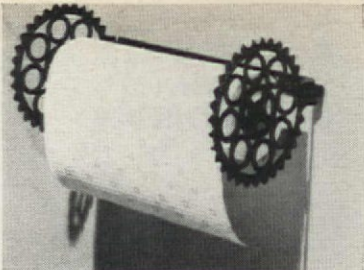
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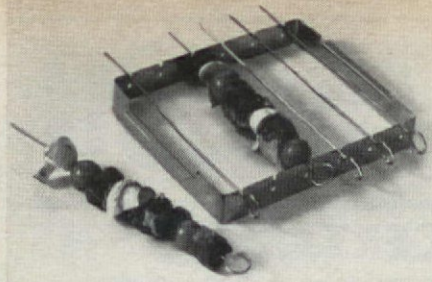
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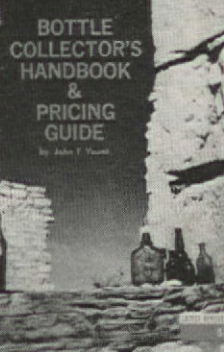
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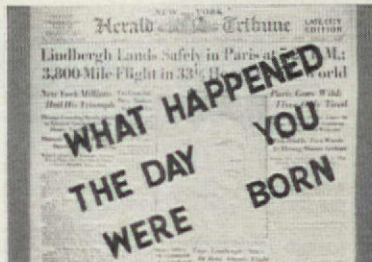
The Bantam

The flat, clean lines of this handsome imported phone make it a welcome caller in any room. A little phone, it's a space saver, too! Ready for instant use. In State Department Grey only. \$29.95 plus \$1.50 shipping. Free catalog of other phones. Grand Com, Dept. AH7, 324 5th Ave., New York, N.Y. 10001.



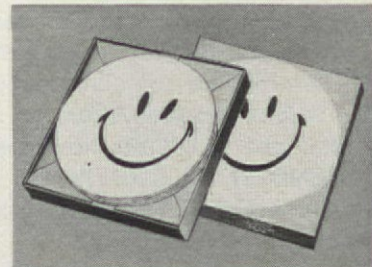
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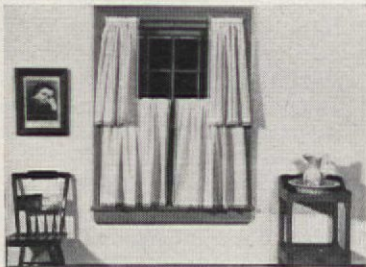
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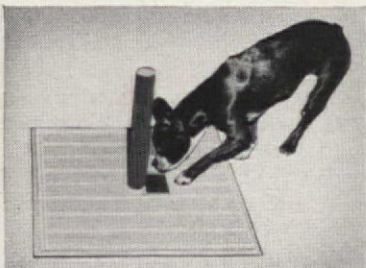
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DEAR American Home

RANDOM HARVEST

We did it! We painted our living-room floor, using the random pattern from "Paint a Patterned Floor" in May AH. It's beautiful with our modern furniture and lamps—all from Ward's catalog—and chrome-and-glass tables. Only problem: Our dog won't step on the stripes!

Grace Reiman
Elmhurst, Ill.

NO BLEEDING HEARTS

Your Cooking Lesson on "Artichoke Artistry" (April AH) was beautifully written, but you should have added that the stem of the artichoke can be left on, if preferred. Just scrape stem slightly and remove any small leaves. It's just as tasty as the heart of the artichoke—no need for the stem to be wasted! In fact, it retains flavor and vitamins because it doesn't let the heart "bleed."

Helen Lively
Oakland, Calif.

Although the stems can be left on, they are usually woody and tough, unless you're using very young artichokes. And removing the stem has a practical function: It gives the artichoke a flat base to rest on for serving.

"SOUNDING" OFF

Read your story about four-channel sound (April AH) and liked it very much.

However, I don't agree that sitting in the center of the room is necessary for realistic, "concert-hall" sound. Because the dominating instruments are balanced in all four channels, you can put all four speakers on the floor side by side and—by adjusting the balance—tune all speakers to sound as if they were eight feet apart.

Jeffrey L. Landwehr
Brooksville, Fla.

CREDIT BALANCED

As a tennis convert as well as the public-relations man representing the architect who designed La Costa Village, I was doubly delighted to see your March issue.

However, my delight turned to dismay when I discovered that our client, Walter Richardson Associates of Costa Mesa, Calif., was not credited for this AIA award-winning architecture.

Robert Clay
Tustin, Calif.

No slight intended. La Costa Village is indeed a credit to its architect!

CRITICS' CORNER

In my little corner of Wisconsin, a lot of us love country farmhouse antiques. How about some Early American material?

Mrs. Don Skrede
Viroqua, Wis.

I'm very disappointed with all the modern glass and chrome furniture in recent issues of AH. The trend in young homes today is to collect the furniture of past eras from thrift shops and garage sales. With a little paint and imagination an interior becomes a very personal work of art. It's ecologically sound, and well within the budget of a young family. Anyone with money can buy expensive furniture—but it's the people who rely on imagination to create an aesthetic environment who need you.

Patrice Patterson Elliott
Point Richmond, Calif.

Antiques lovers should enjoy our on-going American Treasury series. Watch for our August Treasury of Early American stenciling (on walls, floors, furniture) plus three decorating features with how-to's for modern stenciling. It has always been our aim to cover low-cost decorating in our pages. Most recently: "101 Ways to Cool Off Summer" in June. And in May we showed how to "Paint a Patterned Floor," which worked so well for our Elmhurst, Ill., reader above.

Address all letters to the editors to Dear American Home, 641 Lexington Ave., New York, N.Y. 10022.



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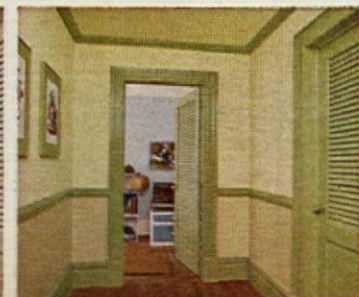
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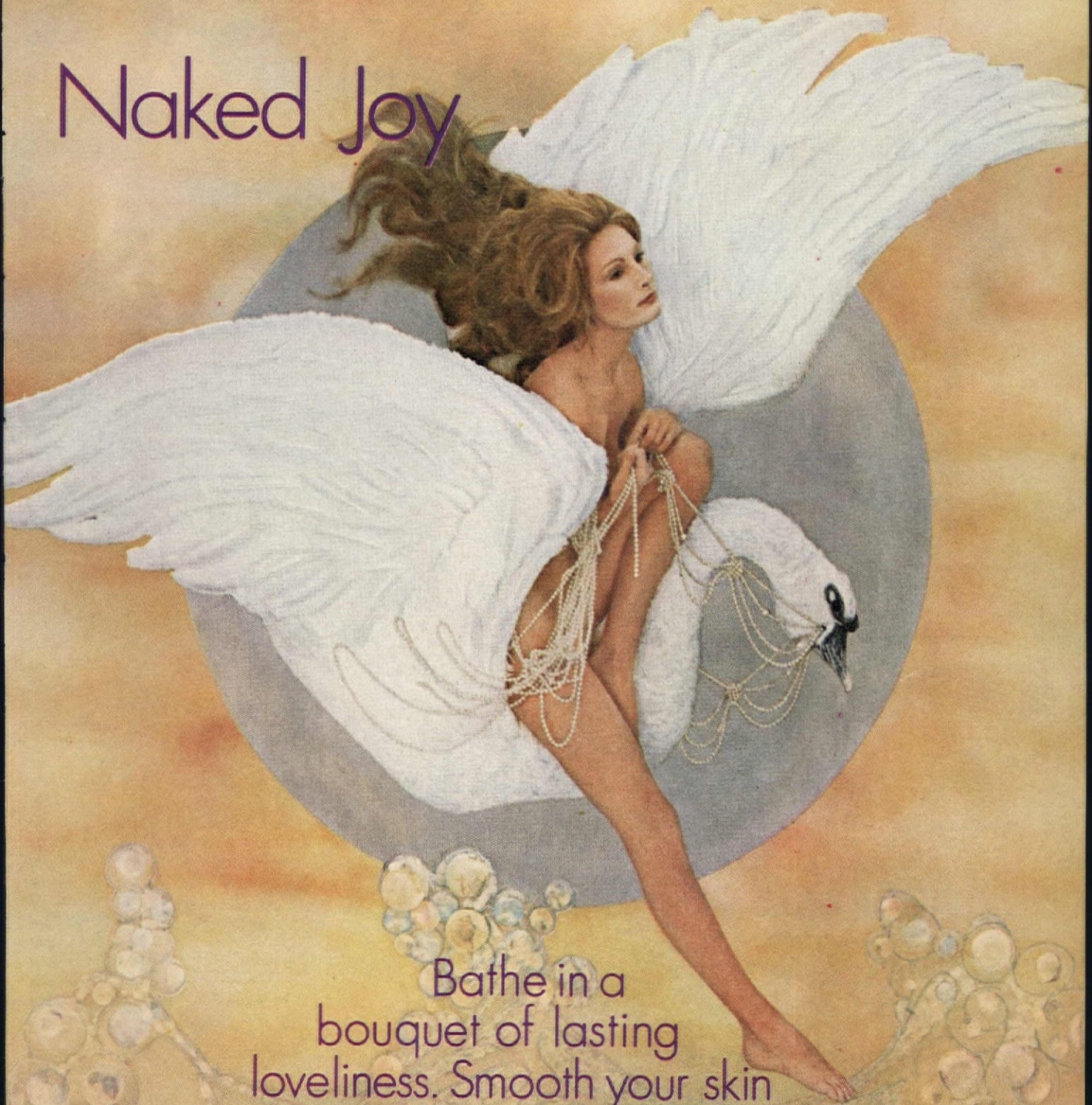
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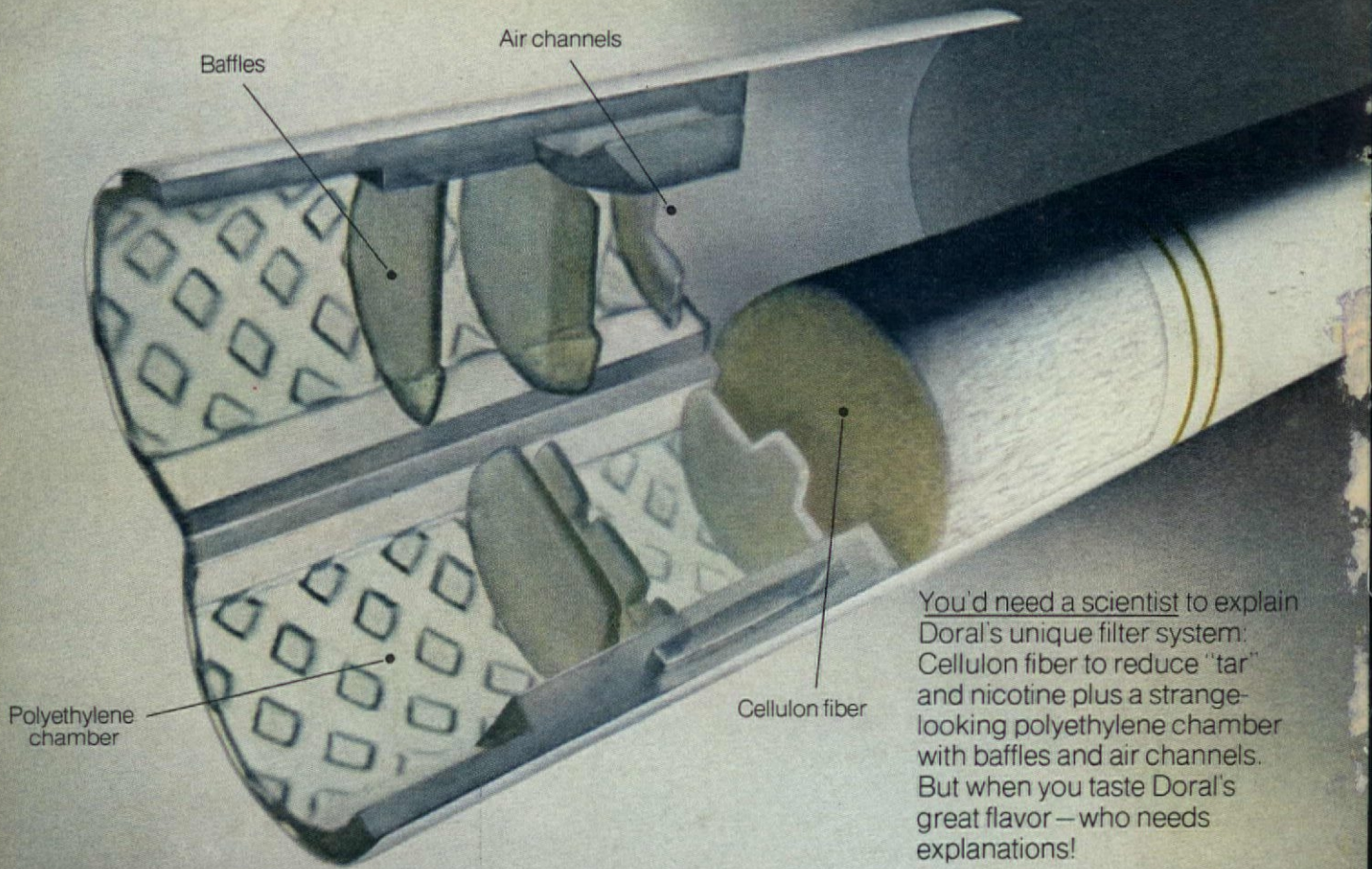
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