SEPTEMBER 35¢

American Home

30 BEST HOUSES OF 1972

THIS YEAR-ROUND VACATION HOME FOR $15,000

Award-Winning Kitchens

HOW TO BUY FURNITURE AND SAVE MONEY

Cooking Lesson No. 48: Superlative Onion Soup

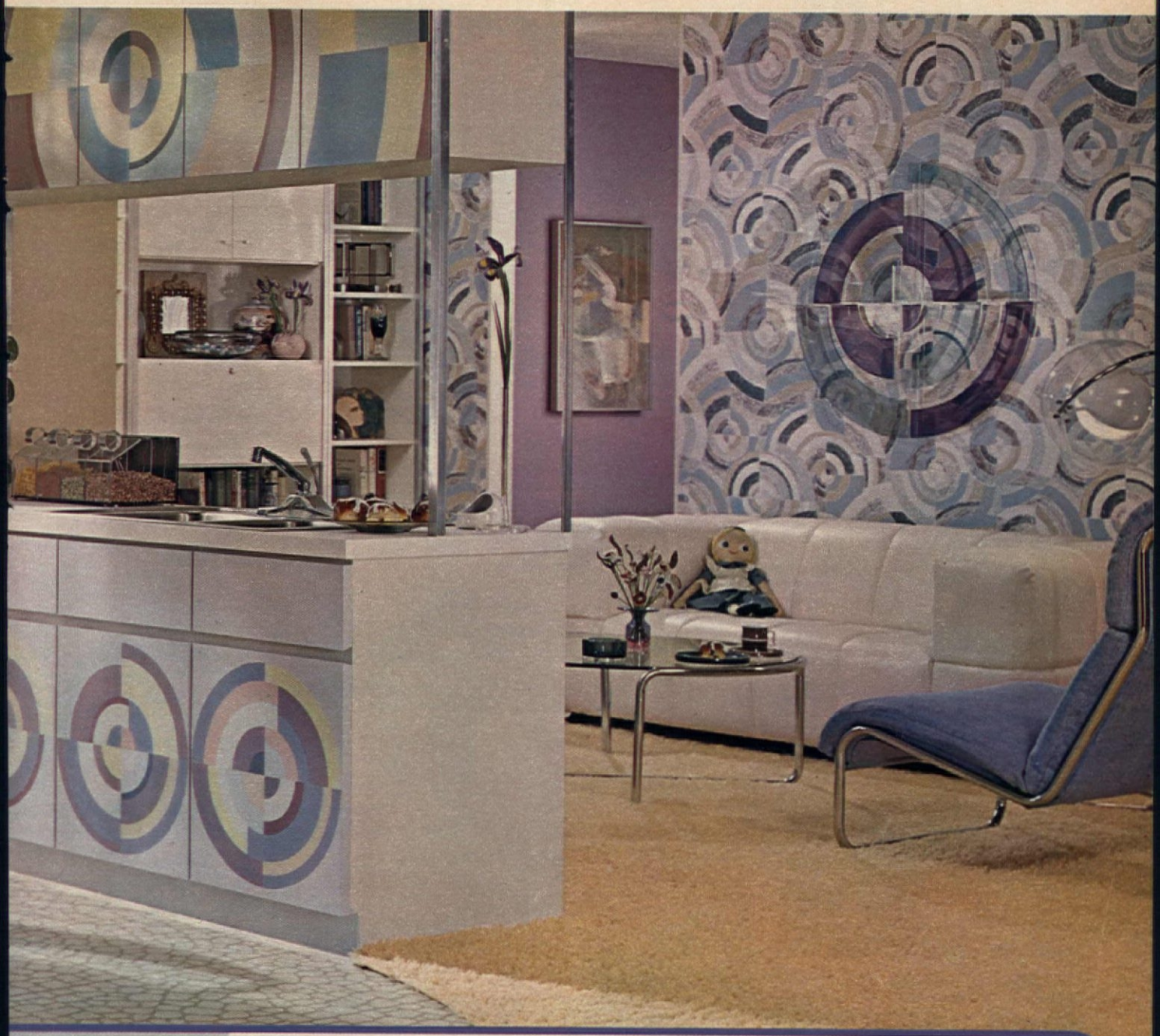
Plus: EATING HIGH ON LOW-COST MEAT CUTS

If your decorating question is "Where Do I Start?" Armstrong has the answer.

"Start with something you love, and you'll end up with a room you'll adore," says Armstrong Interior Designer Louisa Cowan.

And on the next three pages, three Armstrong designers show you how three separate starting points inspired three fabulous rooms.

ceilings, carpets, and furniture—all from Armstrong.



A contemporary Lucite wall sculpture started Armstrong Designer Suzy Taylor on a swinging design theme to unify this open-plan interior.

You could call it a prismatic room. Everything reflects everything else. Suzy's sculpture—concentric broken circles, cut from tinted Lucite—is repeated everywhere in form and color. In the wallpaper. In the super graphics on the kitchen cabinets. Even the floor has a circle-in-a-square motif.

The floor is a great choice for another reason, too. It's Armstrong Solarian™. A totally new kind of floor that *shines without waxing*. In fact, because of its unique Mirabond™ wear surface, most waxes won't stick to it. Neither will most spills and dirt. Will the shine last? We've been keeping a close watch on many Solarian floors in busy kitchens like yours. After more than two years, with only occasional damp-mopping *and no waxing*, they're all still bright and shining.

More circles: notice how Suzy has cut the Armstrong Sublime carpet in a curve to define the kitchen area. Even the furniture echoes the feeling—from the curvy blue chaise to the white kitchen chairs with their circular chrome frames to the white rounded marshmallow sofa. All the furniture is from Founders, which, by the way, is now part of Armstrong.

MORE of Armstrong's indoor world is just a page away.

How to create a new indoor world with floors

A glittering heirloom chandelier inspired this elegant creation by Armstrong Designer Louisa Cowan.

Starting with a beautiful 18th century French chandelier, Louisa Cowan created a classic French drawing room with a vibrant, up-to-the-minute color scheme. She repeats her chandelier theme with the sparkle of crystal throughout the entire room. Notice how it adds a feeling of unity and completeness.

You may be surprised to learn that there is an Armstrong acoustical ceiling in this room. It's a brand-new kind, created especially for your most elegant rooms. The one Louisa selected is our French Provincial design "Provinciale", and there are others just as lovely for Early American, Mediterranean, or Contemporary rooms. We named them, appropriately, Chandelier® Ceilings.

The carpet—a luscious shag called Solitaire—is from Armstrong, too. So is the handsome furniture. The love seat and chair done in that smashing fabric, and the round commodes, are from our Thomasville furniture line. All the other pieces are from our brand-new imported collection called "From the Four Corners"™. The walls? Another Armstrong import: our natural cork wallcovering. It's handmade in Spain from tissue-thin sheets of natural cork.

ceilings, carpets, and furniture—all from Armstrong.

From the timeless beauty of an antique Chinese screen, Armstrong Designer Cathy Erb drew a modern Oriental theme and color scheme.

Cathy started with the subtle shades of blue, green, and gold that appear in the screen—a look that is 6,000 years old. She carried the gold, still muted, to the walls and then, for a bit of dazzle, boosted its intensity on the chair seats. To achieve a really striking climax, she repeated the same three colors, now at their full intensity, in an exotic new Armstrong carpet called Prodigy™.

The furniture is from Thomasville's Oriental contemporary collection, San Sei. The dramatically dark brown Shinto finish is reminiscent of ebony, and Cathy echoed it in the unusual brown lacquer chandelier.

Want some more ideas for creating "rooms you'll adore"? We have a panorama of indoor world literature for you. Write Armstrong, 7209 Pine St., Lancaster, Pa. 17604.

Armstrong

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new dimensions in living

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SEPTEMBER 1972, VOL. 75, NO. 9

American Home

HOMES AND ARCHITECTURE
48 What Can an Architect Do for You?
52 Best Houses: Our Award Winners for 1972
63 Year-Round Weekender for $15,000
66 Walled-in Garden Surprise
69 Majestic Rustic Redwood
71 Elegant House of Mirrors
103 Build Your Own $15,000 Weekender: An American Home House Plan
104 Best Houses of '72 Floor Plans

INTERIOR DESIGN AND DECORATING
76 Your Money-Wise Guide to Buying Furniture

FOOD
44 Saving Graces
79 Cooking Lesson No. 48: Onion Soup Gratinée
80 Eat High on Low-Cost Meat Cuts
82 Winning Ways with Bananas
84 The ABC's of Bar Cookies

EQUIPMENT
34 From Home Base: How To Treat Kids' Clothing Stains
46 Kitchen Question Box
72 Top Kitchen Close-Ups

CRAFTS
42 Seats of Shaker Simplicity

BEAUTY
20 The Good-Looking Homemaker: 10-Minute Plan for Supple Beauty
24 The Rich, Warm Browns: Hair Colorings for Home Use
28 The Beauty Counter

FEATURES
10 This Month in American Home
13 Lifestyle: The Dick Hansons of Cambridge, Massachusetts
14 The Hiking Housewives of Reno, Nevada
32 Wood-Carved Whimsy
36 The Woman Driver: Put Your Car's Best "Footprint" Forward
40 Shopping Information

SHOP BY MAIL
106 American Home Market Place

COVER: An award winner in the "Homes for Better Living" judging, cosponsored by *AH*, is this "Year-Round Weekender for $15,000." Beginning on page 63, it is one of 30 Best Houses of 1972. Details on all start on page 52. Photographer: John Zimmerman

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Dot Woolsey, we heard you.

You asked us for a feminine napkin to help you stay fresh. So today's Fems® Napkins come with free cleansing towelettes.

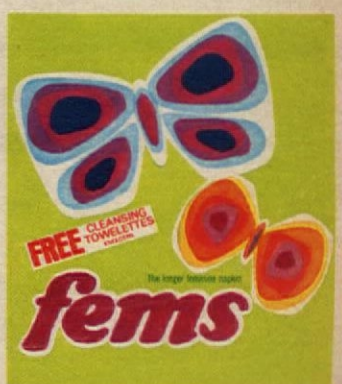
What a comforting thought.

Inside the Fems Napkins package we're now putting delicately pre-moistened towelettes. Because the more feminine a woman is, the more she thinks about her personal daintiness.

Another comforting thing about Fems. They're still an inch longer than any conventional napkin. And that extra inch means safer hours, a lot more security—even during heavy-flow days.

Matter of fact, there isn't a fresher, more comfortable napkin.

Thank you, Dot.



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Rich damask that needs no ironing!

It all started in a French museum. Sears saw a beautiful Napoleonic fabric. So we had the rich damask pattern re-created for your windows.

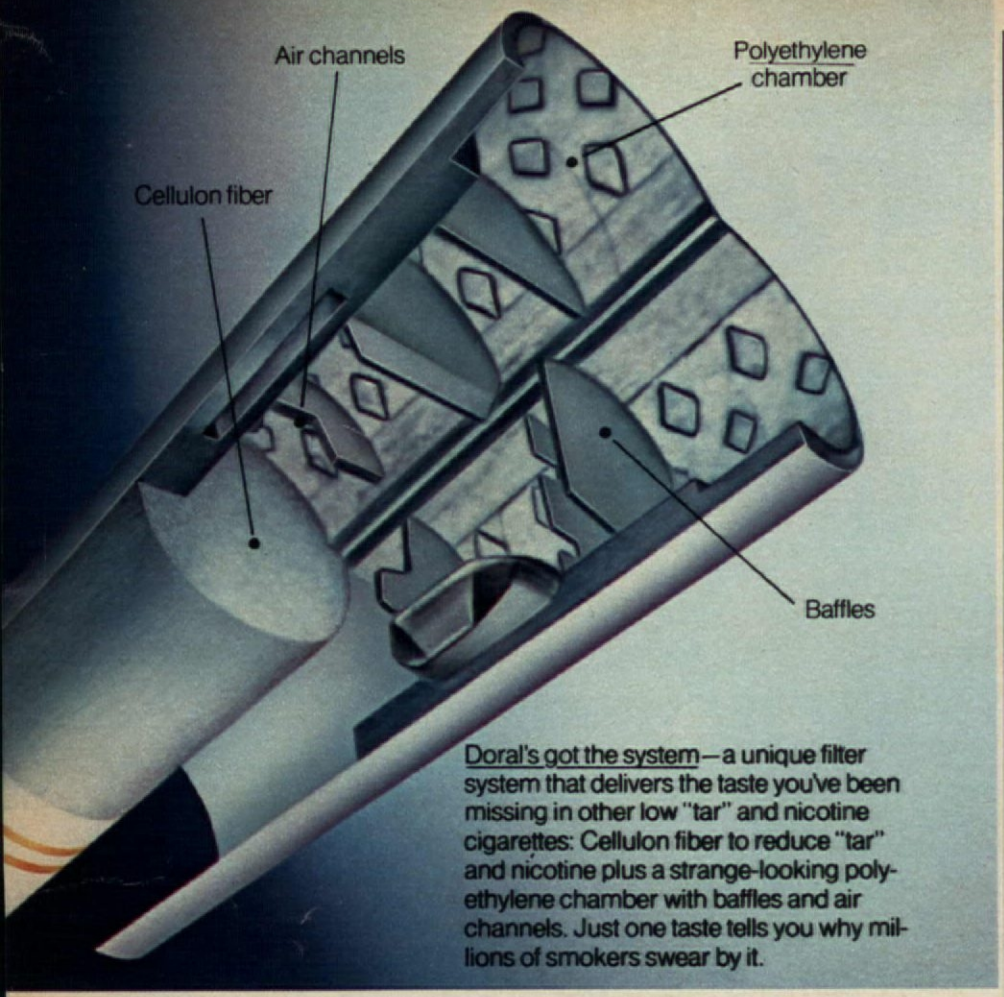
You loved the modern improvements too. Thermalgard backing for insulation. Perma-Prest® fabric you can machine wash, tumble dry—with no ironing needed.

You loved it a lot. In fact, you made it one of America's favorite draperies.

So now we're giving you Petit Plume in bedspreads too. The same 16 great colors. The same great Perma-Prest fabric. All that's been added is a deep fringe border. And matching shorty draperies.

Petit Plume. At most larger Sears, Roebuck and Co. stores, and the catalog.

Only at Sears



Doral's got the system—a unique filter system that delivers the taste you've been missing in other low "tar" and nicotine cigarettes: Cellulon fiber to reduce "tar" and nicotine plus a strange-looking polyethylene chamber with baffles and air channels. Just one taste tells you why millions of smokers swear by it.

The cigarette low "tar" and nicotine smokers swear by ...not at

"I swear you can really taste me."

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

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FILTER: 14 mg. "tar", 1.0 mg. nicotine, MENTHOL: 14 mg. "tar", 1.1 mg. nicotine, av. per cigarette, FTC Report APR. '72.

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ASSOCIATES

Art / Carol Ceraldi, Stephanie Parker
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Food / Lucy Wing
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Betty Borger
Phyllis Cignarella
Ellen de Villeneuve
Phoebe Fox
Eileen Denver Mimoso
Kathy M. Ripin
Christine B. Roth
Julie C. Stevens
Alexandra C. Wallner

CONTRIBUTORS

American Treasury / Mary Evans
Building / Arthur J. Maher
The Woman Driver / Denise McCluggage
Gardening / Lawrence V. Power

W. PAGE THOMPSON, Publisher

A. EDWARD MILLER, President
Downe Publishing, Inc.

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Close-out Special on Twin Star

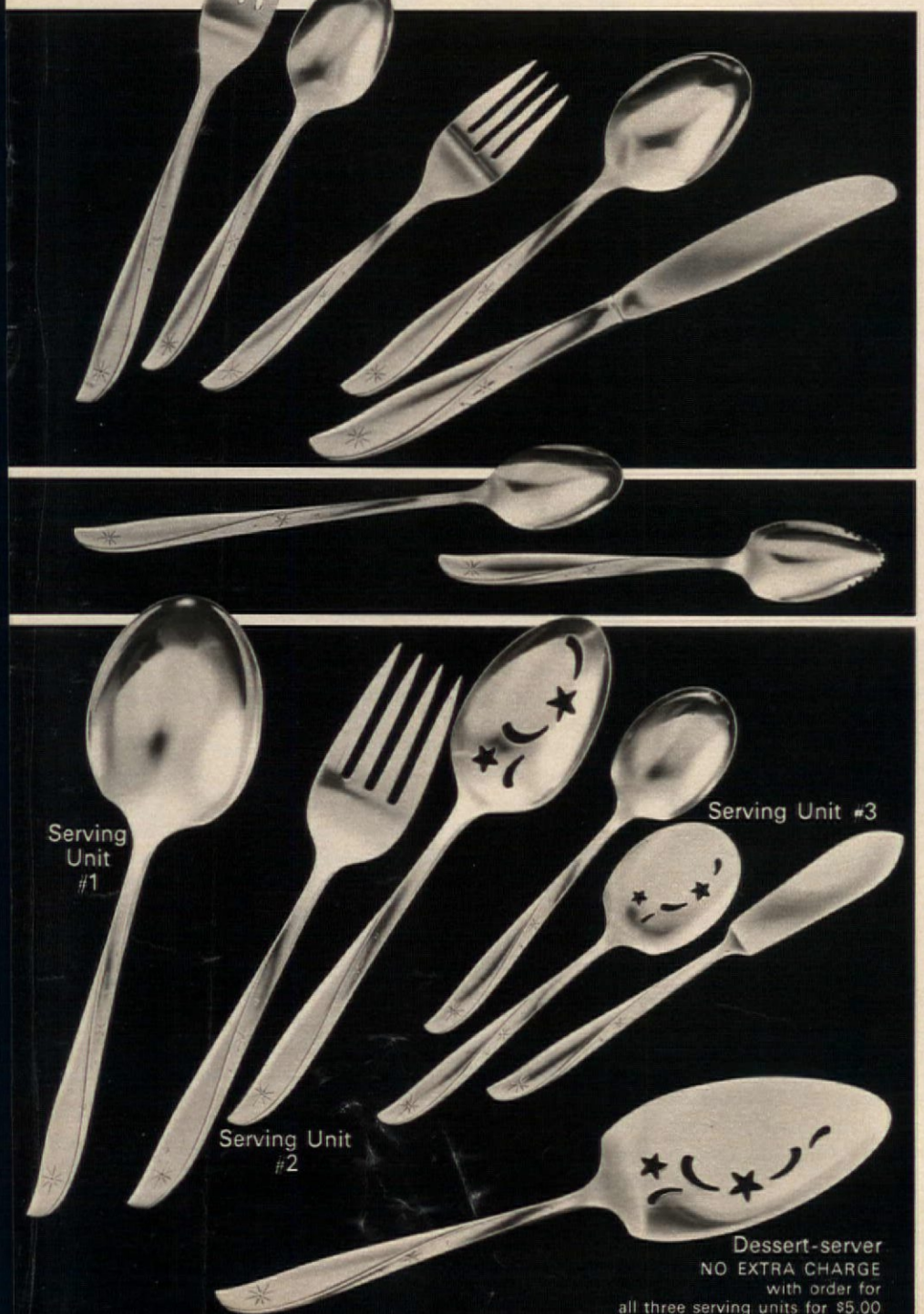
in Oneida Community Stainless

Last chance to fill out your set before this pattern is discontinued.

Over the past 13 years, savers of Betty Crocker Coupons have acquired over *75 million pieces* in our *Twin Star* pattern! But today's Coupon savers favor newer patterns, like our Scandinavian triumph, *Vinland* . . . our fashionable Mediterranean classic, *Via Roma* . . . our Early American *Patrick Henry*, and so on.

As a final toast to this successful pattern, we are happy to make this special offer. It gives you an opportunity to *complete* your set, or at least add those pieces you've always wanted at special savings. No Coupons are required—but there *is* a definite time limit, so better order soon. Last call for Twin Star!

Betty Crocker



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Box 32, Mpls., Minn. 55460

I enclose $_____(check or money order) to cover purchase of Twin Star stainless items as indicated below:

(No. of units desired)	Only
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_____ Serving unit(s) #1 Large serving spoon (berry spoon)	$1.50
_____ Serving unit(s) #2 Cold meat fork, pierced serving spoon	1.75
_____ Serving unit(s) #3 Sugar spoon, jelly spoon, butter knife	1.75
_____ THE WHOLE WORKS all 3 serving units *plus* bonus dessert-server	5.00

Name_____

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*Zip_____

No coupons necessary. No limit of quantities on this offer. To assure delivery, give zip code. Offer good only within U.S.A. Satisfaction guaranteed—or for full refund return order within 10 days. Offer expires November 15, 1972.*

Kitchen Keeping Tips

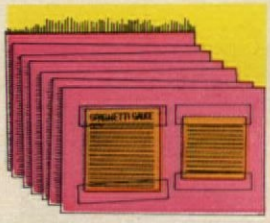
with the tape in the green plaid dispenser

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

Efficiency includes saving steps. So keep a roll handy in the kitchen... eliminate those "who's-got-the-tape" searches.

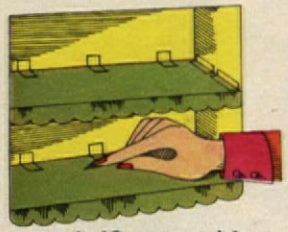
Seal unused packages of staple foods with strips of "Scotch" Brand Magic Transparent Tape. At room temperatures, this tape will not crack, peel or ooze adhesive.

Stick a note to your kitchen telephone, letting your 'sitter know where you can be reached. This tape sticks tightly to 'most any smooth, clean, dry surface.



Attach recipes from magazines or newspapers to file cards with this long-lasting transparent tape. It almost disappears when you press it down and you can write on it.

Plastic aprons that get torn can be used again if they're mended with the permanent-type tape in the green plaid dispenser. (For best results, cover both sides of tear.)



Secure shelf paper with strips of "Scotch" Magic Transparent Tape. Paper stays flat, tape won't catch on dishes . . . and this tape won't crack or dry out under normal usage.

3M COMPANY

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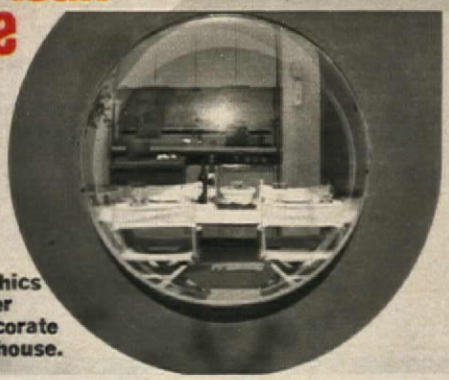
THIS MONTH IN American Home



Supergraphics and a super bubble decorate our cover house.

Welcome to our 17th annual "Homes for Better Living" extravaganza! Each September we publish the best houses selected by the oldest, most prestigious award program for design in housing, a program sponsored by ***American Home*** with *House & Home* magazine and the American Institute of Architects. From the hundreds of entries submitted, this year's blue-ribbon jury of editors and architects selected 30 for Honor or Merit citations—the largest number of awards given in the program's history. We know of no other assemblage of designs that shows such a broad spectrum of contemporary home ideas.

In the 30 dwellings featured, beginning on page 52, you will find a blueprint for the future of the American home. There is an eclectic use of materials—of steel and glass, all sorts of wood, of plastics and laminates, marble and slate, concrete and brick. There is a fine respect for the land and the landscape. There is a commendable trend toward cluster living—a trend we have campaigned for in these pages for years—as a way of using our shrinking landscape to better advantage than was used by yesterday's small-plot, single-house developers. There are kitchens (pages 72–75), designed as the hearts of houses, and a move toward remodeling and preserving urban and rural housing of the past. Most startling of all—13 of the 30 citations went to vacation houses or second-home condominium complexes.

One reason for this: Even with the recent home-building slowdown, vacation houses have continued to proliferate in America, and in most cases these are the homes families love best. Rather than "cabins" filled with cast-off furniture, they are becoming design laboratories for easy-care materials, easy-use spaces, efficient heating and service centers that will affect the design of housing in the future. By the way, the second home is very much a part of ***American Home***. A recent survey by W. R. Simmons & Assoc. shows that this magazine has among its readers the largest percentage of second-home-owning families of any major service magazine. That's why we are happy to have such a well thought-out vacation house as the award winner on this month's cover. And that's why, starting with our next issue, we will begin a new department featuring the vacation house of the month—with floor plans—from leading producers of well-designed second homes.

Editor

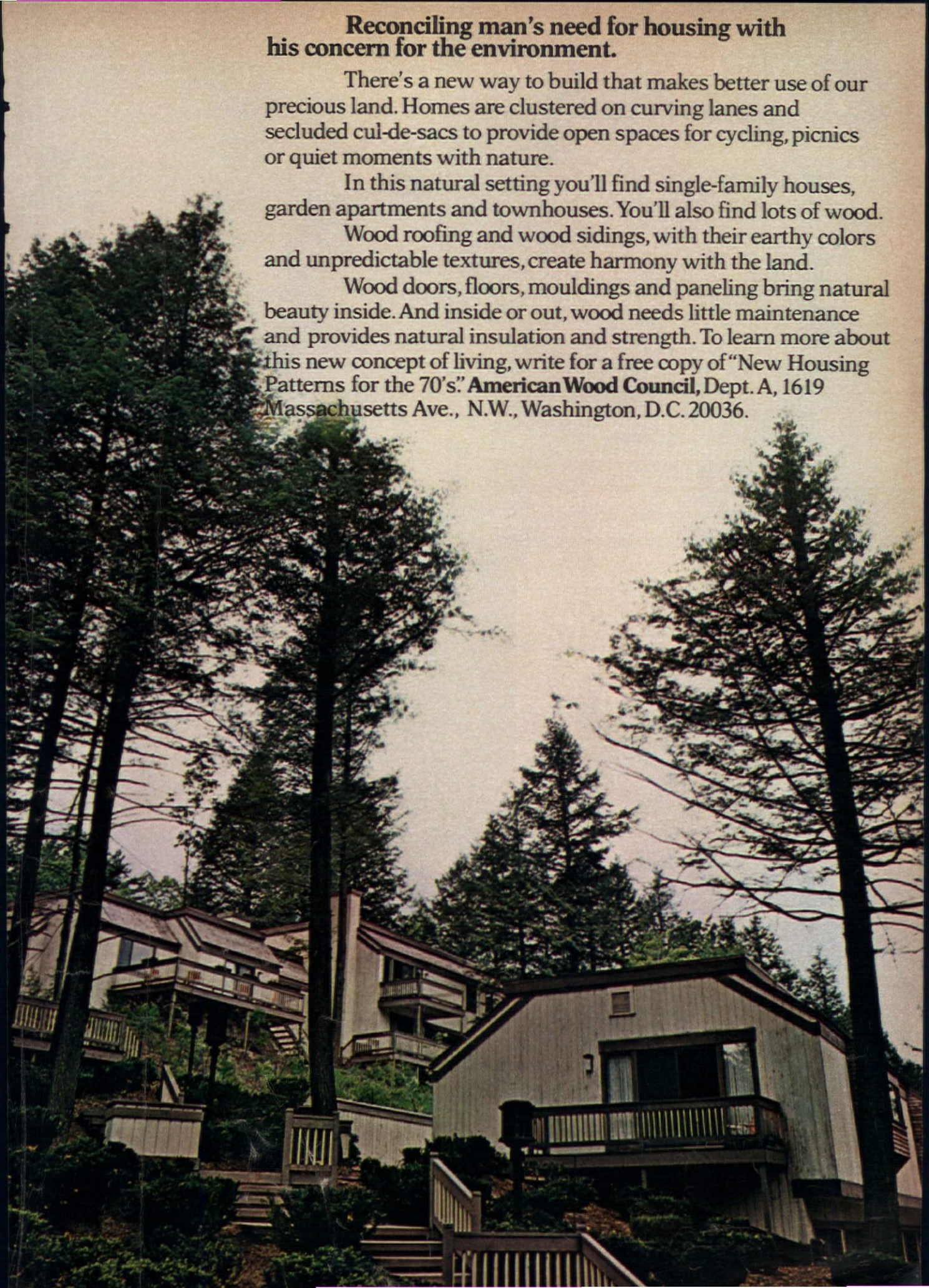
Reconciling man's need for housing with his concern for the environment.

There's a new way to build that makes better use of our precious land. Homes are clustered on curving lanes and secluded cul-de-sacs to provide open spaces for cycling, picnics or quiet moments with nature.

In this natural setting you'll find single-family houses, garden apartments and townhouses. You'll also find lots of wood.

Wood roofing and wood sidings, with their earthy colors and unpredictable textures, create harmony with the land.

Wood doors, floors, mouldings and paneling bring natural beauty inside. And inside or out, wood needs little maintenance and provides natural insulation and strength. To learn more about this new concept of living, write for a free copy of "New Housing Patterns for the 70's." **American Wood Council,** Dept. A, 1619 Massachusetts Ave., N.W., Washington, D.C. 20036.



Birds Eye® Parisian Style Vegetables. Taste our carrots, celery, onion, mushrooms and a sauce your husband will think is oo-la-la. Close your eyes. Take a bite. And you'll think you're eating on the Champs Elysées. Birds Eye® International Vegetables also come in other styles. Hawaiian, Danish, Bavarian, Spanish, Mexican and Japanese.

We make it here but it tastes like there

Lifestyle

A blue whale, a pink elephant and a spotted giraffe—they're all at home with the Hanson family.

Eric and Jennifer are enchanted with their cardboard animal furniture; he romps on the whale bed while she reads in the kitten chair.

Dick and Diana Hanson and their children live in a witty and wonderful environment—the result of Diana's inventiveness. The Hansons are newly settled in Cambridge, Mass., where Dick teaches at Shady Hill, a coed day school. Trailed by Jennifer, 6, and Eric, 3½, Diana is still rearranging things in their new home—particularly the beguiling collection of cardboard animal furniture she designed and made herself. Jennifer and Eric have a blue whale bed, a mamma cat table and kitten chairs, a purple rhino bureau and lots more—all lightweight, sturdy and low-cost, with interlocking pieces held together by golf tees.

Why the menagerie? "I wanted furniture to match the imaginativeness of a child," says Diana. "Children's furniture should look as though it's for children." The kids, of course, love the whole idea—to them it's a thorough delight to bounce in the belly of the whale (actually, Jennifer's bed—Eric's is in the offing). Now, a manufacturer is considering the designs for mass production.

The cardboard-animal caper started when Diana was with Creative Teaching Workshops in New York City, where the family lived until last summer. Diana instructed visiting teachers in new learning tools, materials and techniques. At the Workshops, she used tri-wall (industrial) cardboard, and conjured up her animals with it.

Once her cardboard creations came home to roost in the tiny Hanson apartment at St. Thomas Choir School, where Dick was assistant headmaster, everyone delighted in them—including the 50 boarding-school boys to whom the Hansons' door was always open.

Old church pews painted in vivid colors brighten living room.

Storing toys is part of the fun with an elephant toy chest.

Besides expressing Diana's lively imagination, the little zoo is a small, at-home illustration of the Hansons' ideas about education. Says Dick, "We both believe that a classroom should be an open place, where the teacher can use the students' own environment to help them question and learn."

Jennifer and Eric, Diana feels, are stimulated by the furniture's bright colors and clever forms; they've discovered a bit about animals, too.

Summer vacations, they have *real* animals to investigate: In the peaceful pasture beside the Hansons' 200-year-old country house in Ira, Vt., a neighbor's cows come to graze and calve. "In the open air," Dick sums up, "in an open classroom or almost anywhere they're encouraged, children are able to discover and learn and enjoy."

Bradley Olman

continued

Neither rain nor snow nor biting cold can stay these women hikers from the High Sierra.

The Hiking Housewives of Reno, Nev., consider Friday strictly women's day. Each week this small band of 25 gets together for eight to 12 miles of heavy-duty hiking up into the magnificent Sierra Nevada.

The group assembled three years ago, when sisters Myra McCue and Martha Abraham searched for some hardy souls who wanted to accompany them on long mountain hikes. The qualifications for membership have always been simple but inflexible: The women must show up regardless of weather, knapsacks packed and boots laced (tennis-shoe hiking is discouraged!). Two main rules are observed: No one smokes on the trail. ("After all," says Shirley Paxman, a long-time member, "we're willing to go 12 miles for the world's freshest air!) No one litters; in fact, they often gather the debris left by less thoughtful hikers and carry it home in their knapsacks.

The Hiking Housewives range in age from 35 to 70, and their interests are many and varied. A number of them write; Maria Dimmick is a gourmet cook, famous in Reno for her home-baked breads; Lois Williams has a pilot's license and flies air-ambulance rescues in emergencies. But all share an avid interest in nature. Nadine Tuttle, who knows the local plant and animal life, has taught them all about the cooper's hawk, the coyote and deer. She has also shown them how to find chaparral, a low shrub from which the Indians used to brew "squaw tea" as a cure-all. It's sold now in Western health stores, but the hikers pick it and brew the tea at home, carrying it in thermos bottles to refresh them on their climbs. In the fall they collect the piñon pine nut, take it home for a gentle roasting and bake it into loaves of bread.

All the women, young and not-so-young, are proud of their health. Even the oldest claims a trim figure and a rosy complexion—not so surprising: A 10-mile hike up the Galena Creek for the privilege of having lunch beside a series of cascading waterfalls would put roses in *anyone's* cheeks.

Wherever they go, whether along an abandoned logging trail, or up to Little Valley to see the summer wild flowers, or along the top of Slide Mountain with its windswept trees and panoramic view of Washoe Valley, the Hiking Housewives find that a day on the trail is a sure cure for the frustrations of every day. "Our kind of serenity is rarely found on a golf course, a tennis court or a ski run," says Myra McCue. "Follow a deer trail, and it becomes very easy to find or lose yourself in the great outdoors."

Their light knapsacks packed with food, rain gear and warm sweaters or windbreakers, the Hiking Housewives (directly below) cross a Sierra valley to see "what's on the other side of the mountain."

All the women are nature buffs, so there is much to interest them in the mountains. Below, center: bird-watchers Maria Dimmick (left), Peg Franklin.

Each fall, these Reno women collect pinecones, especially long sugar pinecones. Some they turn into holiday decorations; others become Christmas-present owls (bottom) made by the Boy Scouts.

Stott Shot

In a spectacular mountain setting, hikers pause for a high-altitude lunch. From left: Peg Franklin, Nadine Tuttle, Myra McCue.

Now from Kool, for low-tar smokers looking for taste...

KOOL MILDS.

The taste of extra coolness with lowered tar, too.

© 1972, BROWN & WILLIAMSON TOBACCO CORP.

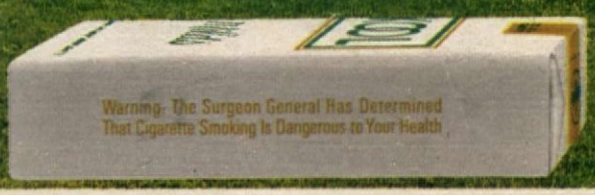
Now for the first time low-tar smokers can enjoy the extra coolness that makes Kool Kings and Kool Longs so popular.

New Kool Milds' tobaccos are light, mild, and lowered in tar.

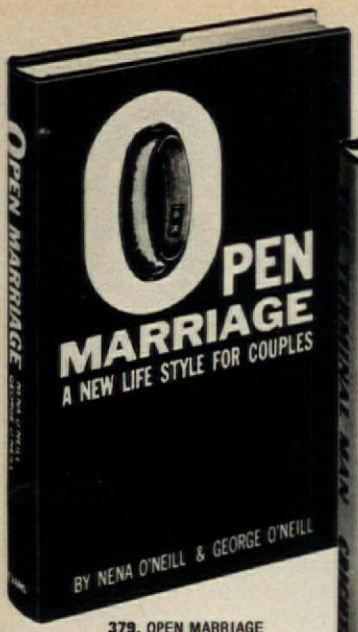
Just the right amount of pure menthol. Pure white filter, too.

Here is the taste of extra coolness low-tar smokers have waited so long to enjoy.

Enjoy a cooler kind of mild.

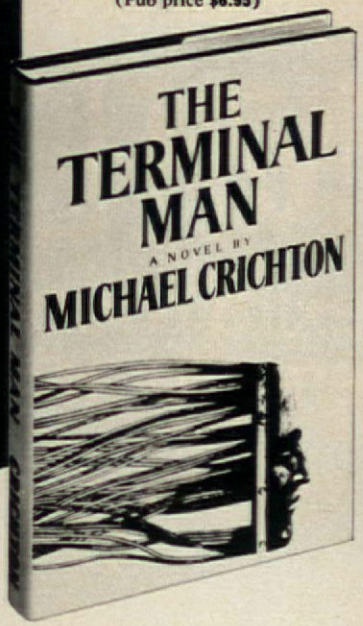


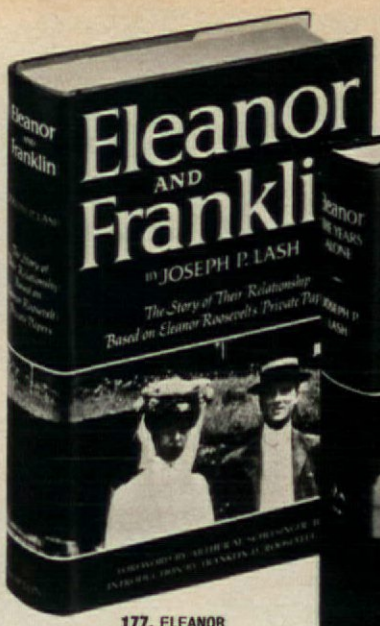
Kool Milds 14 mg. "tar," 1.0 mg. nicotine av. per cigarette, by FTC method. Kool Kings 18 mg. "tar," 1.4 mg. nicotine; Kool Longs 19 mg. "tar," 1.4 mg. nicotine av. per cigarette, FTC Report Apr. 72.



379. OPEN MARRIAGE *by* NENA O'NEILL & GEORGE O'NEILL (Pub price **$6.95**)

382. THE TERMINAL MAN *by* MICHAEL CRICHTON (Pub price **$6.95**)





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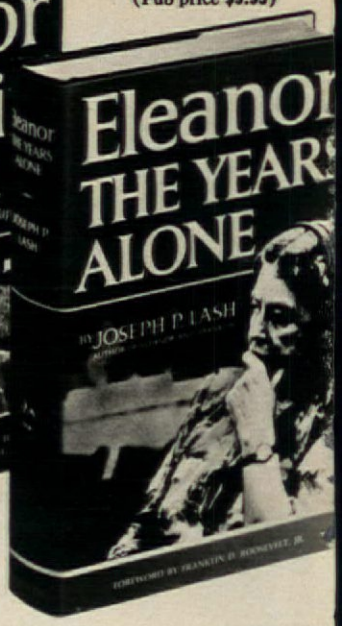

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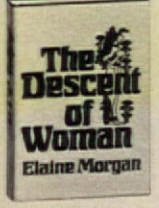

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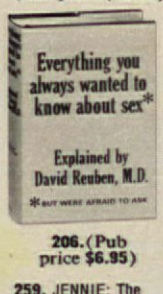

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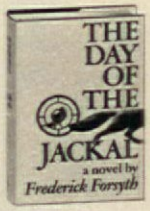

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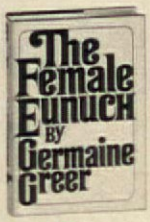

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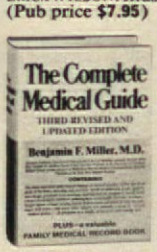

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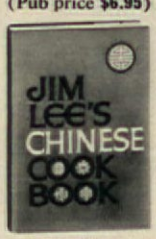

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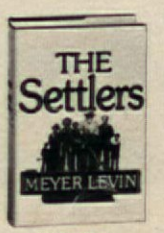

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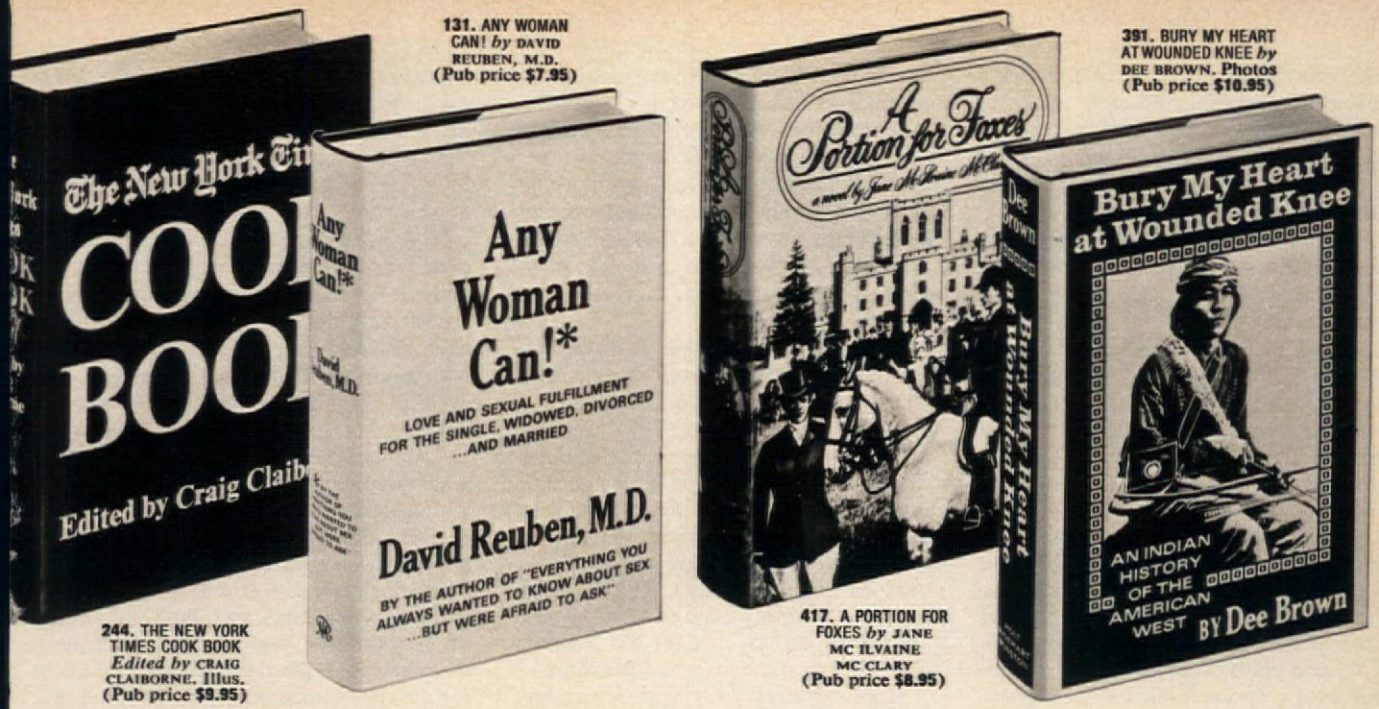

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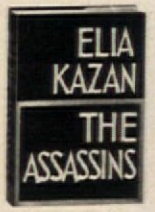

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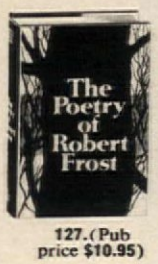

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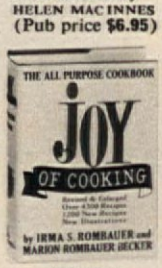

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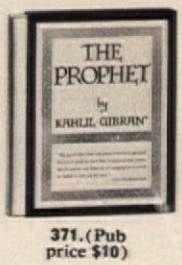

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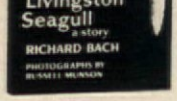

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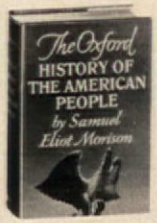

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10-MINUTE PLAN FOR SUPPLE BEAUTY

Like most young Texans, Mimi Zoch thrives on exercise. She grew up on a ranch in Sarita, where kids learned to ride and swim while they were learning to walk, and she's been a sports enthusiast ever since.

But about three years ago Mimi, her daughter Rhonda, then 5, and husband Peter left Texas for New York City, where Peter now works for a Wall Street brokerage firm. Once settled in the city, Mimi found that walking was her only exercise: "I was too afraid of midtown traffic to chance riding a bike." Then a friend changed her sedentary life by introducing her to gymnastics as taught by Gary Novickij.

Gary got his gymnastics training in his native Russia and began teaching fitness in New York in 1966, working for Nicholas Kounovsky, who has helped many models and socialites stay fit. Now at his own place, The Gym, Gary and 10 instructors conduct basic toning exercise classes that include acrobatics on the rings, trapeze and trampoline. It all looks like fun, and that's what Gary believes is necessary. "Toning the body should be an exhilarating experience, not a humdrum chore," he says.

Mimi agrees. The Zoch family (which now includes 1-year-old Patricia) takes frequent vacation trips to a ranch owned by Peter's family near San Antonio, and there Mimi gets to ride, fish and swim. But back in New York, she stays in shape by going to The Gym three times a week for workouts.

"Exercises give you endurance, strength and suppleness," says Gary. "Everyone is born limber, but you have to *work* to stay that way. For a woman, staying limber and keeping her muscles stretched out so she is graceful and supple is much more important than developing great strength." Gary believes you're almost never too young to start learning suppleness, which is why he has a Saturday class for youngsters. Then Rhonda, in a bright red leotard, gets her turn at the mats and the rings.

Mimi's classes start with warm-ups and calisthenics. Then come tumbling, acrobatics and stretching exercises on the rings and trapeze. After each session, she relaxes in the sauna, takes a shower and is ready to face the city—not a bit tired, but actually "feeling more energetic than when I arrived," she says. "If I miss a session, my body knows it. I long to hang from something and stretch myself out."

If *you* can't get to The Gym, or any gym, Gary suggests a 10-minute series of daily at-home exercises that requires no special equipment and will keep a healthy body in good shape. (Be sure to check with your doctor before starting *any* exercise program.) You won't develop muscles, but you'll maintain suppleness.

To start the series, warm up with what Gary calls "jumping jacks": Begin with feet together and arms down, hands at sides; jump up in the air and land with your feet wide apart, clapping your hands over your head as you land. Jump again, from this position, and land in your original position, feet together and arms down. Repeat. Do this exercise 25 times for a maintenance program, 10 times if you're just getting into shape.

After you've warmed up, you can go on to the other exercises; Mimi and Rhonda show how it's done. (continued)

Mimi Zoch (in pink leotard) and her daughter Rhonda (in red) are true believers in keeping fit and supple. Here they're shown in a class at The Gym, where gymnastics expert Gary Novickij teaches them how to get a big kick out of exercising.

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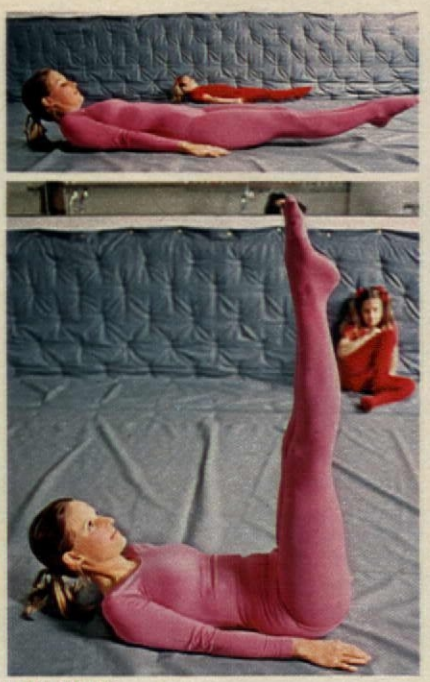
A mother and daughter demonstrate a 10-minute-a-day plan that will keep you in great shape.

DEEP KNEE BENDS

To complete your warm-up and work toward firming and tightening your thighs, Gary Novickij recommends following your "jumping jacks" with 20 deep knee bends (above). Stand on your toes, your feet slightly apart, hands on hips for balance. Keeping your back straight, bend your knees, going down at an even rate. Beginners should start out with six bends and work up to 20.

TOE TOUCHES

This exercise stretches both the spine and the back of your legs. Stretch your arms as high as they'll reach, then bend from the waist and touch your toes without bending your knees (above). As you progress, you should be able to stretch farther and touch the floor in front of your toes—first with your fingertips, then later with your palms. This is a particularly important exercise because there are few daily activities that both stretch and tone the hamstrings. Your leg muscles will stay pliable and properly toned if you do 10 toe touches as part of a regular maintenance program.



LEG LIFTS

This is the best possible exercise for firming stomach muscles and slimming the waistline. Lie on the floor on your back, your arms comfortably at your sides and legs stretched out. Then lift your head three or four inches off the floor (as shown in the top picture). Raising your head will create the proper balance for you and remove pressure from your back during the leg-lifting exercise.

With your knees straight and feet together, slowly lift your legs as high as they'll go (above); then lower them slowly to a position two inches off the floor. Without resting your legs on the floor, raise them again and repeat until you have completed 10 leg lifts.

SIT-UPS

Sit-ups keep the abdomen and back firm and pliant. Lie on the floor, feet together, hands above head, and bring arms forward to lift head and upper torso. Then swing yourself forward to touch your toes (above). Do 10 sit-ups daily. You can also do them with one knee bent, foot flat on the floor; then alternate legs. This will shift firming emphasis from the front of the abdomen to the sides.

COMBINATION

This exercise is ideal for hips and outer thighs. Stand with arms out straight and lower yourself into a deep knee bend. As you rise, extend left leg straight out to the side while standing on right leg (bottom). Do not twist extended leg or turn it out, as in a ballet position; the foot should still point forward. Return to the original position and repeat, this time extending right leg. Do five on each leg.

That's Gary Novickij's program. It takes only a few minutes, and Mimi Zoch thinks it's the next best thing to taking regular classes at The Gym. Try it every day and just watch the improvement. And once you're into shape, don't stop! As Gary strongly advises: The most important element in any exercise program is constancy—it's the only way that you can *stay* in shape.

Susan Wood

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THE RICH, WARM BROWNS

Hair colorings for home use

You have brown hair? Lucky you! Brown has a flair for the dramatic. It takes well to geometric cuts or shapings, and has subtle shadings to show off petal-soft curls. The spectrum of beautiful browns can glow softly, blaze with amber light or shine with deep, raven-wing intensity.

But what if your own brown hair just sits there, mousily, without the bounce and gleam it *should* or *used* to have? You're still lucky—the hair-coloring companies are now paying well-deserved attention to brunettes and brownettes who want to stay that way, but better.

Today's use-at-home coloring products, applied as directed, are safe and simple, and give soul-satisfying results. So, unless you have problem hair that needs expert attention, you can beautify your hair at home. If you just want improvement and not drastic change, you can enhance your own color by intensifying it, adding vibrance and highlights; you can lighten or brighten it or make the gray go away.

The lustrous chestnut look on our model (left) was achieved by Leslie Blanchard, resident color wizard at The Private World of Leslie Blanchard in New York. Long a color consultant to Clairol, Mr. Blanchard puts it this way: "There are no rigid hairstyles anymore, not in the old-fashioned sense of the word. Today, a hairstyle is beautiful, flowing, glowing hair. Style is shape, movement and *color*." And so, Aldo of Mr. Blanchard's salon gave our lovely subject the free and easy, color-loving style you see.

To understand how hair coloring does what it does, you should know a little about the structure of hair itself. Every single hair on your head has a three-layer structure. The innermost column is the medulla; around it is the cortex layer, which contains the pigments that determine your hair color. The outer layer, called the cuticle, is made up of translucent, flat cells that overlap, like the shingles on a roof, and let the color shine through.

There are only three basic types of hair colorings: temporary, semipermanent and permanent.

Temporary colorings or rinses don't penetrate the cuticle layer; they coat the outside of the hair shaft and wash out with shampooing—perfect for trying out the effects of different highlights. They contain conditioners that give your hair a really healthy glow. With these premixed liquid rinses—like Fanci-Full by Roux, which comes in four brunette shades ($1.80 for 16 ounces)—there's little chance of error.

But don't expect miracles from temporary coloring. An auburn rinse will add reddish highlights to dull brown hair, but a rinse that's darker than your own hair will deepen the color only slightly. However, if you don't get the results you want, *do not* double or triple the dose. This can stain the hair, or cause an uneven buildup of color.

Before you use any coloring, read every word of the instructions carefully, and take the recommended skin-sensitivity test.

You may love temporary rinses and their shampoo-to-shampoo flexibility. But if they don't do enough, or you don't like the slight rub-off on pillows or brushes, try a more lasting product.

Semipermanent colorings, also rinses, go underneath the cuticle layer to deposit some pigment in the cortex. (continued)

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They don't displace the pigments there, but by adding color, they change the effect slightly.

With these rinses you can match your own color, highlight and enrich it or blend out gray. You can't actually lighten hair, but you can brighten medium brown by using a reddish shade or, for a softer effect, an ash tone.

Semipermanent rinses are either lotions or foams. Clairol's Loving Care, a long-standing favorite, now comes in both. Color Lotion ($2 for 3 ounces) is applied to clean, dry hair; new Color-Foam ($2.75 for 2½ ounces) goes on clean, damp hair. Both are in shades ranging from lightest brown to darkest brunette.

If you're a once-a-week shampooer, semipermanent color will probably last about four weeks. If you shampoo more often, the color will fade more quickly—simply reapply as necessary.

Permanent hair colorings penetrate the cortex, actually altering the pigment so the new color will last till that part of your hair is cut off. Use these colorings if you want a lasting effect, more of a color change or if 25 percent or more of your hair is gray.

All permanent hair colorings contain some peroxide (often called the "developer"), which allows the new color to replace some of your natural pigments. If you pick a lighter shade than your own, the dark pigment removed by the peroxide will be replaced by the color in the bottle. The effect will be lighter, but only slightly so. After all, this is the gentle, one-step coloring that works in like shampoo, not the more drastic two-step strip-and-color process that turns brunette hair to blonde.

Once upon a time, all permanent colors had to be applied section by section, and all new growth touched up, section by section. The shampoo-ins greatly simplified at-home hair coloring by eliminating sectioning.

Application is simple, but before you apply, you must combine the contents of two bottles. One contains the coloring; the other, peroxide. Since the color is lasting, you should always preview the results. Snip a longish sampling of hair and tape it together at the scalp end. Combine the two bottles and apply mixture to hair sample at the time you do your skin test. After the required amount of time, shampoo and dry the sampling. The ends of long or permanented hair often "grab" color more quickly than the hair closest to your scalp. If you see this, simply apply the shampoo to the ends a few minutes *after* applying it to the rest of your hair.

When you need it (usually in about four weeks), just reapply the color. You get the most professional results by liberally applying the mixture to new growth first, then to the rest of your hair for the last few minutes of treatment.

The newest products designed especially for brunettes in the permanent shampoo-in category are Clairol's True Brunette, with a special facility for eliminating any hint of brassiness ($2.50 for one application) and Alberto Culver's For Brunettes Only ($2.25 for one application).

To keep the gleam in your hair after coloring, use color-guarding shampoos and give your hair conditioning treatments.

You can do a little face sculpture and cosmetic work with your beautiful new hair: According to Leslie Blanchard, if your face is petite, a hair shade that's lighter than your natural color will create an airy effect; you can slenderize a full face with a color slightly darker than your own, dramatize fair skin with a deeper shade of brunette or warm up sallow skin with golden or amber highlights. These are just a few of the things you can do with hair coloring, and you can do them right at home.

What are the new fall products? See The Beauty Counter, page 28.

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 ex-tomboy mothers.

Sprays away tangles and snarls in a hurry.

"We have two reasons for urging you to dial your Long Distance calls direct: You save. And we save too."

When you dial your interstate calls direct, you do a lot of the work. And that saves the phone company money.

That's why we offer lower rates on dial-it-yourself, station-to-station, interstate calls. When you dial direct from your home or office phone without operator assistance or involvement, you can take advantage of these lower rates.

There's no difference in the "quality" of the calls, of course. What makes the difference in cost is the fact that you're not involving the operator.

So interstate dial-direct rates don't apply to coin phone, credit-card, person-to-person, collect and hotel-guest calls, or to calls charged to another number—because an operator must get involved in such calls. And they don't apply on calls to or from Alaska or Hawaii.

Knowing when you can save and when you can't is worth the effort—as you can see from the rate chart on the right.

Examples of Long Distance rates for station-to-station coast to coast calls

		Operator-assisted calls	Dial-direct calls	Your discount when you "dial it yourself"
Weekends	8 a.m. to 11 p.m. Sat. and 8 a.m. to 5 p.m. Sun.	$1.40 first 3 minutes	**70¢ first 3 minutes**	**70¢ first 3 minutes**
Evenings	5 p.m. to 11 p.m. Sun. through Fri.	$1.40 first 3 minutes	**85¢ first 3 minutes**	**55¢ first 3 minutes**
Nights	11 p.m. to 8 a.m. daily	$1.40 minimum call (3 minutes)	**35¢* first minute (minimum call)**	**$1.05 on the minimum call**
Weekdays	8 a.m. to 5 p.m. Mon. through Fri.	$1.85 first 3 minutes	**$1.35 first 3 minutes**	**50¢ first 3 minutes**

Rates shown (plus tax) are for the days, hours and durations indicated on station-to-station calls. Rates are even less, of course, on out-of-state calls for shorter distances. Dial-it-yourself rates apply on all out-of-state dialed calls (without operator assistance) from residence and business phones anywhere in the continental U.S. (except Alaska) and on calls placed with an operator where direct dialing facilities are not available. Dial-direct rates do not apply to person-to-person, coin, hotel guest, credit card, and collect calls, and on calls charged to another number.

*One-minute-minimum calls available only at the times shown. Additional minutes are 20¢ each.

Ceramic tile makes a lot of sense in a lot of rooms besides the bath.

Send us this coupon and we'll send you our new color book that shows the stunning effects you can create with ceramic tile.

It's filled with ideas and pictures of decorative inlays, sculptured murals, unusual floor designs.

Ideas like the beautiful floor design shown here.

Ideas that will turn your home into a showplace.

Send 25¢ to the Tile Council of America, Incorporated P.O. Box 2222, Room 212, Princeton, New Jersey 08540.

Name_____

Address_____

City_____ State_____ Zip_____

Tile Council of America, Inc.

Golden flowers and Strass crystal jewelry. P 4508. About $275.

Six candles. Dramatic, useful downlight in column. P 4114. About $125.

How to decorate with lighting.

Put the right light in the right place. It's the easiest, least expensive way to transform a room dramatically. Whatever style you like, there are Progress Lighting fixtures for every room, every budget. For expert guidance, visit your Progress showroom. Check the Yellow Pages under "Lighting." And send for the new full color catalog of lighting fashions by Progress, world's largest producer of home lighting fixtures.

656 ideas for decorating with lighting in our 128-page color catalog. Send 50¢ to: Progress Lighting Dept. S-2, Box 12701, Phila., Pa. 19134

Name_____

Address_____

City_____

State_____ Zip_____

progress LIGHTING DIVISION OF LCA CORPORATION

THE BEAUTY COUNTER

As the leaves change, so will your beauty routine to match your new fall lifestyle. To start, touch up a fading tan with Max Factor's UltraLucent Ultra Sheer Fluid Make-up in Cafe Honey or Cocoa Tan ($2.50, 1¼ ounces). It is feather-light to give you the same natural look you get with a summer tan.

For skin dried by summer's sun and wind, or to give a moisture boost to normal or very dry skin, try Germaine Monteil's moisture-filled Bio-Miracle Makeup with Biotene ($10, ½ ounce; $17.50, 1 ounce). This fall they've added three shades, one for each skin tone—Miracle Creme, Miracle Bisque, Miracle Tawn.

Restore your skin to its natural suppleness with Shiseido's new Body Treatment Collection. It includes Body Moisturizing Lotion ($7.50, 8 ounces), a creamy formula that replenishes natural skin softeners removed by the elements. To refresh and smooth tired legs and feet, there's minty green Fresh Legs Lotion ($5 for 5 ounces). Problem areas like elbows, knees and heels will smooth up with Gritty Pretty ($6, 2½ ounces), formulated to coax away rough skin.

Capture the flavor and colors of autumn with Revlon's new "Little Foxes" collection for lips, nails and cheeks. Their Lustrous Lipsticks ($1.65) and Creme Nail Enamel ($1.15, ½ ounce) borrow the season's rich tones in matching shades of Sly Red, Foxy Brown and Little Red Russet. Complete the mood with Young Blush Shiny Color Cheek Sticks in Brownberry and Russet Pear ($2.75, 4 ounces).

Autumn eyes will focus on nature's shades, too. Look to Tussy's Eye Shadow Coloring Sticks ($1, 2 sticks) in mat-finish shades that include taupe, mauve and olive.

Match fall's cool breezes with the cool look of Aziza's frosted Wet or Dry cake shadows in Iced Blue, Green, Aqua, Cream and Violet ($1.75). The sponge applicator has a flat side for blending and a tapered end for contouring. Finish your fall eye look with a glamorous sweep of Aziza's Lots & Lots of Lash Mascara in a jumbo tube ($2).

Change from day to evening makeup or erase makeup mistakes with Frances Denney's Instant Makeup Remover ($3.50, 4 ounces). Just tissue the lotion on—no need to rinse it off—and in seconds you'll be ready for a redo. This easy eraser leaves no oily residue to smear your fresh makeup, and it won't dry your skin. END

Before you spend a couple of thousand on new siding, spend a couple of minutes to learn about vinyl.

Low maintenance for your lifetime

Buy siding for your lifetime. Siding you can forget about once it's on your home. Siding you'll never have to paint. (Have you had a painting estimate lately?)

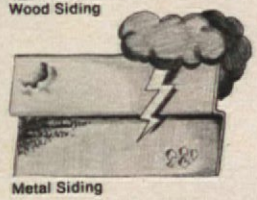
Your choices in siding

You can buy a metal siding. A plywood or hardboard type with a plastic finish. A siding of inorganic mineral fibre compounds with a surface coating.

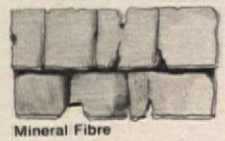
Wood Siding

Or, you can buy solid vinyl.

With the exception of solid vinyl, the sidings mentioned here require upkeep – the one thing you *don't* want in a siding. Metal sidings were among the first introduced. But they leave much to be desired. When scratched, the scratches show because the paint is only a surface layer. They dent easily. Remember, any painted product will eventually require repainting.



Metal Siding



Mineral Fibre

What is Bird Solid Vinyl?

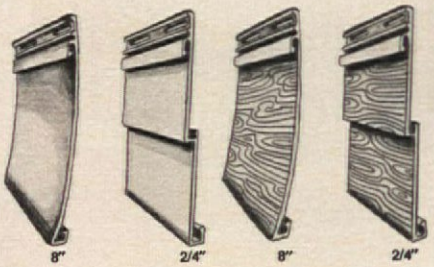
It is one of the most inert forms of polyvinyl chloride (PVC), one of the toughest building materials known to science. For almost 30 years, it's been used in industry's most difficult applications – piping to carry corrosive acids, insulation on high voltage underground cable and power lines, etc. Through experimentation, Bird developed its own process by which PVC is extruded as solid siding. It embodies the beauty of wood. But with none of the recurring headaches.

Bird solid vinyl never needs paint. An occasional hosing down keeps it clean, fresh, beautiful. Stubborn smudges are easily removed with a mild detergent.

It can't show scratches because the color goes all the way through, from front to back. It can't dent, pit, rust or make noise like metal. Can't peel, flake, blister, rot or burn like wood. Can't attract electricity or ruin TV reception.

Choose the style you want

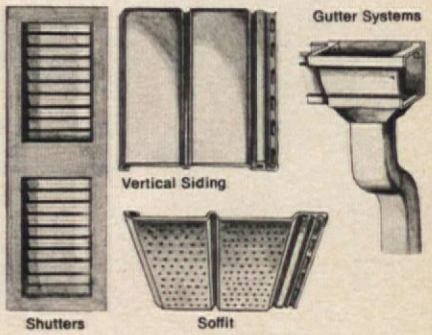
Some homeowners like smooth sidings. Others like grained types. Bird has both. Bird vinyl clapboard comes in an 8" width, in Double 4" for those who prefer the natural colonial look. They come in white, gray, green and yellow.



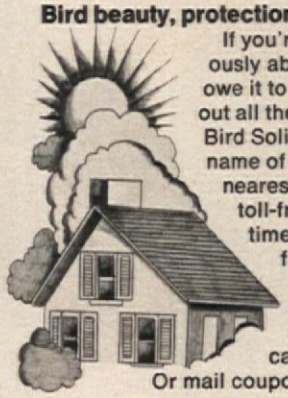
Bird vertical siding in V-groove style is highly popular for accent areas around doorways, for gables and special decorative effects.

Bird matching accessories

Bird also makes all necessary accessories – Bird Vinyl shutters in many sizes and wide range of custom colors; gutters and downspouts; soffit and fascia board systems. With color-coordinated accessories, your home will have a harmoniously-finished look.



Bird beauty, protection, value



If you're thinking seriously about re-siding, you owe it to yourself to check out all the advantages of Bird Solid Vinyl. For the name of the Bird dealer nearest you, call this toll-free number, anytime, day or night, from anywhere in the U.S. 800-243-6000. (In Connecticut call 1-800-882-6500.) Or mail coupon for information.

The best dressed homes wear Bird.

BIRD & SON

AH-Sept. '72

Bird & Son, Inc.
E. Walpole, Mass. 02032

☐ I'm thinking of building. ☐ I'm thinking of remodeling.
☐ Please send me full information on Bird Solid Vinyl.

Name_____

Street_____ County_____

City_____ State_____ Zip_____

Phone_____

GF
GENERAL FOODS
KITCHENS

Join the great Jell-O® recipe swap.

BRAND GELATIN

Everyone gets 100 new Jell-O® Recipes and the opportunity to win $25,000 or one of 1,000 sets of Revere Ware.

Everyone has a favorite Jell-O Gelatin recipe and chances are you are quite proud of yours. We'd like you to share it with us and others. Whether it's a salad, a dessert, a special Jell-O cake or anything else, we'd like to know about it. And for sending us your favorite recipe, we'll swap you a booklet of 100 of the best recipes we find. What's even better, if your recipe is judged one of the best, you'll have an opportunity to win $25,000 first prize or one of 1,000 second prizes of $125 sets* of Revere Ware Limited Edition, Solid Copper/Stainless Steel Cookware, ideal for cooking or decorating (see photo).

How to enter

Pick out your favorite Jell-O Gelatin recipe and write it out on a piece of paper listing ingredients, and preparation instructions. Then fill out the entry blank at right and mail it with your recipe to the address on the blank. Each recipe will be judged on four specific criteria (see rule #3 below).

Official Rules • Read Carefully

1. On a plain piece of paper, print or type your favorite JELL-O Gelatin recipe, listing ingredients, measurements and complete directions for mixing and preparation. Print your name, address and zip code on the entry blank provided.
2. Mail your recipe and entry blank to: JELL-O RECIPE SWAP Contest, P.O. Box 281, New York, New York 10046. All entries must be postmarked by October 31, 1972 and received by November 10, 1972. Winners will be notified within 60 days of contest close. You may enter as often as you wish, but each entry must be mailed separately, and each entry submitted must be different. No entry will be returned or acknowledged. All prizes will be awarded. No correspondence will be entered into about any entry.
3. Entries will be judged on the basis of originality and creativity (0-40 points), visual appeal (0-25 points), taste (0-25 points) and ease of preparation (0-10 points). In case of ties, duplicate prizes will be awarded.
4. Each potential winner of the 1001 major prizes will be required to sign an affidavit certifying that each recipe is submitted in his or her own name, and that to the best of the entrant's knowledge it has never been published or entered in a previous contest.
5. Entries will be judged by National Judging Institute, Inc., under the direction of qualified home economists, *whose decisions are final.* All entries become the property of the General Foods Corporation and constitute permission for General Foods to edit, adapt, modify, publish and otherwise use in any way it sees fit, any recipe received, without further consideration or payment to the contestant.
6. Contest is open to all residents of the United States, except employees (and their families) of the General Foods Corporation, its subsidiaries, advertising agencies and judging organization. Also ineligible are people involved in the preparation of food or recipes as a profession.
7. Contest is void wherever taxed, prohibited or restricted by law. Tax liability is the responsibility of each prize winner. No substitute or cash equivalent is available in lieu of the prizes.

ENTRY BLANK

I want to enter the "Great Jell-O® Recipe Swap" and receive a booklet of 100 of the best recipes. Enclosed is my recipe.

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

Mail to: Box 281, New York, New York 10046—Allow 12 weeks from contest close for receipt of recipes.

Special Offer if you don't have a recipe.

If you don't want to swap recipes but would like 100 of the best we find, fill out the blank below and send it and 10 Jell-O fruit symbols to Box 4064, Kankakee, Illinois 60901. We'll send you a booklet of 100 recipes.

SPECIAL OFFER

I want to receive a booklet of 100 of the best recipes. Enclosed are 10 fruit symbols from the front of any size Jell-O® Gelatin packages.

NAME_____

ADDRESS_____

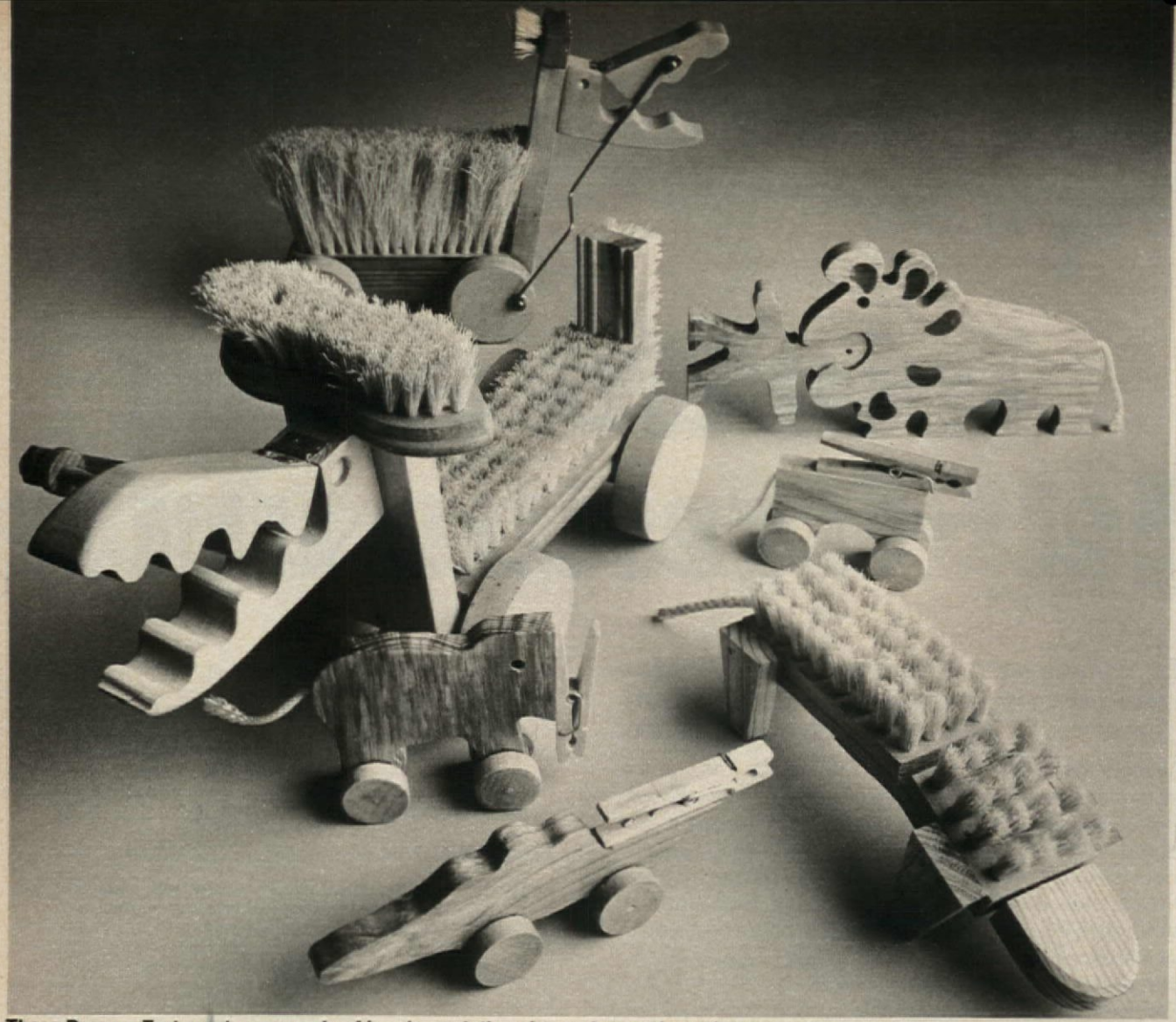
CITY_____ STATE_____ ZIP_____

Mail to: Box 4064, Kankakee, Illinois 60901—Allow 12 weeks from contest close for receipt of recipes.

*Manufacturer's suggested retail price.

Jell-O is a registered trademark of General Foods Corporation

Make someone happy. Make someone Jell-O.



These Possum Trot creatures—made of brushes, clothespins and carved wood—were designed by Bill Accorsi and reproduced by Kentucky craftsmen. Clockwise from top, left: economy dragon, $6.50; lion and fearless tamer, $2; fantasy animal, $1.50; hedgehog, $3; crocodile and elephant, $1.50 each. The deluxe dragon sells for $9.

WOOD-CARVED WHIMSY

Artistic success is usually gratifying enough for a painter. Not so for Bill Accorsi. The fantasy figures he liked to paint took on pleasing, toylike qualities when he sculpted them in wood. So he began making wooden toys, incorporating everyday materials and found objects into whimsical designs of people and animals. Toy-making has involved him ever since. For the past five years he has made and sold toys in a studio-showroom in New York, and now other craftsmen are working with his designs.

Since February, a group of Kentucky mountain woodworkers has been turning out 11 different Accorsi toys. The group, called Possum Trot, is part of the federally funded Job Start program to create jobs where few jobs actually exist.

Designs for Bill's Possum Trot creatures (some are pictured above) are deliberately simple. They're reproduced without instruction or supervision by means of basic tools and easily obtainable materials. A standard scrub brush becomes a foldable hedgehog or a dragon's back. A clip-style clothespin makes a crocodile's jaws or the movable trunk of an elephant. Everything is natural: unpainted and unadorned.

The wooden toys Bill sculpts and displays in his studio are somewhat more elaborate (right). Boxes, package labels, pictures from old magazines, paint and scrap paper also go into the creation of these designs. His studio is at 71 Irving Pl., New York, N.Y. 10003. If ordering toys by mail, please add 50¢ for postage and handling. For the names of stores near your community that stock the delightful brush-and-clothespin menagerie, write to: Possum Trot, Department AH, Route 5, Box 879, London, Ky. 40741.

—Christine B. Roth

Here are some of the wooden toys Bill sculpts and sells in his own New York studio, clockwise from top, left: trapeze act on wheels, $25; balancing couple, $12; ruler owl, $8; juggler on horseback, $14; Indian, $9; and weight lifter, $12.

Larry Couzens

© Lorillard 1972

Micronite filter.
Mild, smooth taste.
For all the right reasons.
Kent.

America's quality cigarette.
King Size or Deluxe 100's.

Kings: 17 mg. "tar," 1.1 mg. nicotine;
100's: 20 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report Apr. '72.

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

Free gift for you

Everything you need to make this handy **"STITCH STAND"** when you join the famous National Handcraft Society.

PICTURE this handy "Stitch Stand" brightening up your sewing corner or standing on a bedside chest . . . ready for those last minute "lost button" emergencies. This decorative, useful keepsake is finished in rich, dark walnut, with graceful wood turnings and ball feet. It holds 5 regular-size and 7 large-size spools, 2 hooks for scissors, tape, etc., and a golden braid-bound pincushion. Best of all, you get everything you need to make this charming "Stitch Stand" as a FREE gift to introduce you to the benefits of membership in the National Handcraft Society.

Ritzy Pig

Imagine making beautiful things like these for only $1.25

(similar items sell in stores for up to $4.98 each)

Lamp-Kin Holder

Coffee Mill Planter

A Surprise for you every month

As a Society member, you receive a delightful surprise package every month. And every package contains a new Handcraft Kit with everything you need to make a charming keepsake for yourself, your home . . . or to give as a gift.

One month you may fashion a charming planter. Or a rich-looking jewel box, or a lovely centerpiece to grace your table. It will always be something beautiful and different. Similar items sell in stores for $2.98, $3.98 and even $4.98. But these exclusive kits are available only to members for $1.25 plus 25¢ postage and handling for each month's selection.

Assembling Handcraft Kits is easy—and such fun. Each Kit contains everything you will need, from materials to instructions. Mail the membership certificate today!

NATIONAL HANDCRAFT SOCIETY
J-42 Handcraft Bldg., Des Moines, Iowa 50337

NATIONAL HANDCRAFT SOCIETY
J-42 Handcraft Bldg., Des Moines, Iowa 50337

Yes, please enroll me as a club member for 6 months and send my free Stitch Stand Kit at once. Also send my first Handcraft Kit for which I enclose $1.25 plus 25¢ for postage, shipping and handling. I agree to send you this same amount each month. I understand that if my club payments do not reach you in time each month I will receive my Kit C.O.D.

I understand that you guarantee not to drop me from the list of members unless I notify you of my resignation and that you will immediately refund my $1.25 for any Kit that does not satisfy me.

Name_____
(Please Print)

Street_____

City_____ State_____ Zip_____

FROM HOME BASE

How to treat what kids major in—stains.

Children are unpredictable, and so are the stains they get on their clothes. Luckily, you can remove many stains with prompt laundering. But there are those *special* ones, that are stubborn and hard to remove. To help you get at them, here are a few basic tips.

TO MAKE A STAIN DISAPPEAR

- Treat it promptly; it will be easier to remove.
- Read and follow instructions on any stain-removal product. If in doubt about its effect on a fabric or color, test it first on a seam or other hidden part of a garment.
- Don't mix stain-removal products together.
- When sponging with a solvent of any kind, place fabric front side down on paper towels and sponge *back* of stain. This forces it off the surface rather than through fabric.
- When using cleaning fluid, work in a well-ventilated area, away from heat or flame.
- Never put cleaning fluid or other solvents directly into washer. Solvent-treated fabrics should not be placed in a dryer until solvent has been laundered out.
- Always dampen a fabric before you pretreat it.
- Chlorine bleach works well as a stain remover, but it can't be used on all fabrics or colors. Oxygen-type bleach, safe for washables, is less effective for removing stains.
- Oily stains on permanent press can be difficult to remove, especially if they've been subjected to heat. For best results, sponge with cleaning fluid before laundering.

SOME STAIN SPECIFICS

Ballpoint-pen ink: If the fresh stain is on acetate, Arnel, Dynel or Verel, sponge it with amyl acetate (banana oil). Use acetone (fingernail-polish remover) on any other fabric. Launder. Old stains may also require bleaching.

Blood: Soak the garment in cold water for at least 30 minutes. If stain remains, soak, using a laundry product that contains enzymes. Launder as usual.

Crayon: Remove excess by scraping stain carefully with a dull knife. Place between several layers of white paper toweling or facial tissues and press with a warm iron. If stain remains, sponge with cleaning fluid. Rinse, launder.

Grass: Sponge with cleaning fluid. Let dry and reapply if necessary. Rinse. If stain remains, pretreat with detergent. Launder, using hottest water suitable for fabric.

Gum: Rub stain with ice to harden gum. Remove excess by scraping. Sponge with cleaning fluid and launder.

Lead or colored pencil: A soft eraser will sometimes remove these stains. If not, pretreat them with detergent, adding a few drops of ammonia, if necessary. Launder.

Paint: Treat latex, acrylic and other water-base paints while they're still wet—they're almost impossible to remove once they've dried. Rinse stain thoroughly under warm running water until paint is removed. Launder as usual. Oil-base paint and varnish can be removed by sponging the stain with the solvent recommended on the paint or varnish container. If directions are not available, apply turpentine.

Perspiration: If fabric color is affected, sponge fresh stain with ammonia; use vinegar on an old stain. Rinse. Pretreat with detergent and launder as usual. If yellow stain remains, use bleach suitable for the fabric.

Soft drinks: Sponge or soak, using cold water. Pretreat with detergent, then launder as usual. *Note:* Untreated soft-drink stains may be invisible once they are dry, but may eventually turn yellow. To avoid a permanent mark, treat all soft-drink stains.

Unknowns: If you can't identify a stain, try each of the following steps in succession until the stain comes out. (Between steps, rinse garment thoroughly; do not iron or dry in a dryer.) 1) Sponge or soak, using cold water; 2) sponge with cleaning fluid; 3) pretreat with detergent; 4) soak overnight, using an enzyme laundry product; 5) launder, using bleach safe for fabric.

—Jeanne M. Bauer

Win The Con-Tact® "Castles In Spain" Sweepstakes

rand Prize:
Expense paid three tour, for four, of Castles in Spain via Iberia Airlines 747 lipper. Vacation includes stay in three different castles a villa in Madrid, Granada, Toledo and Seville, sumptuous s, sightseeing plus 64,000 Pesetas*.

0-2nd Prizes:
Choice of one RCA 25" Color Console TV featuring XL-100 solid state Color. (B) Seven-piece dining room set from the gamo" Collection by Stanley Furniture consisting of table and chairs (shown), server and lighted china breakfront (not shown). (C) Corning Ware Counterange—self-cleaning oven topped by a smooth, easy-to-clean Pyro-ceram® surface that gives you counterspace ing. Comes complete with Corning Cookmate Set. Everything you ever ned of in an electric range.

200-3rd Prizes
Choice of (A) Oster DeLuxe 10 speed blender or (B) Tiffany Style Table Lamp or (C) Detecto bath-room ensemble including hamper, scale and valet.

500-4th Prizes:
rican Heritage Eagle design Hostess Serving Set sting of an 11" tray and 8 matching coasters.

icial Rules
1. Listed on the Official Entry are 6 areas where Con-Tact Brand decorative ings are most often used. Simply check the one where elieve it is most often used. Your answer need not be t to win a prize. **2.** After checking your selection, your name, address, and zip code. Mail your official blank together with the name "Con-Tact®" from a piece esive backing from a roll of Con-Tact, or hand print rds "Con-Tact Brand" in block letters on a 3" x 5" of paper. **3.** Enter as often as you wish but mail each separately to: CON-TACT BRAND, "Castle Sweep-." P.O. Box 709, Rosemount, Minnesota 55068. ds of winning are determined by number of entries ed. **5.** Prizewinners will be determined in random ng conducted by Marden-Kane, Inc., an independent g organization whose decisions are final. No substitute are offered. Local, state and federal taxes, if any, are le responsibility of the winners. All prizes will be ed. Winner of Grand Prize must take trip within one f notification and will have choice of *64,000 Pesetas 00.00, whichever is greater at rate of exchange. Entries e postmarked no later than November 30, 1972, and ed no later than December 8, 1972. **6.** Sweepstakes onal in scope and is open to residents of the United except employees and their families of United ants and Manufacturers, Inc., its subsidiaries and ed companies, its advertising agencies and Marden-Inc. Void in Washington, Idaho, and Missouri herever else prohibited or restricted by law. ners grant rights to United Merchants and their iaries to use of their photographs, likenesses and for promotional purposes without further compensation.

NO PURCHASE REQUIRED

You're always a winner with Con-Tact® Brand...

Look for the brand name Con-Tact® on the backing. It tells you it's the original, quality name in self-adhesive decorative coverings.

the self-adhesive vinyl that adds the perfect decorator touch to walls, tables, shelves and canisters. So versatile you'll think of hundreds of ways to use it. So easy to use too! No paste, no mess, simply peel off the backing and apply. Wipes clean with just a damp cloth because it's vinyl, not paper.

You'll be the perfect hostess with decorator accents of Con-Tact Brand vinyl . . . so inexpensive you can redecorate any time the fancy strikes you.

Official Entry Blank

Mail to Con-Tact "Castles Sweepstakes"
P.O. Box 709, Rosemount, Minnesota 55068.

I think Con-Tact Brand is most often used for (check one):

☐ Walls ☐ Drawers ☐ Tables/counter tops
☐ Shelves ☐ Closets ☐ Wastebaskets/canisters

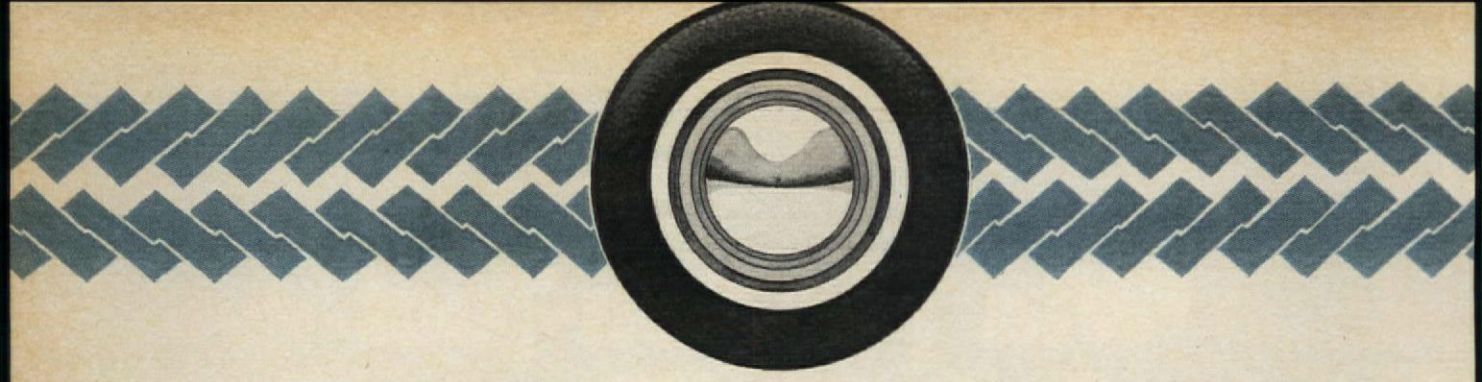
Name _____

Address _____ City _____

State _____ Zip _____

(Please print clearly and be sure to fill in all information.)

CON-TACT® IS A REGISTERED TRADEMARK OF COMARK PLASTICS,
A CONSUMER PRODUCTS DIVISION OF UNITED MERCHANTS AND MANUFACTURERS, INC.



THE WOMAN DRIVER By Denise McCluggage

PUT YOUR CAR'S BEST "FOOTPRINT" FORWARD

Consider how much is riding on your tires. Your very life perhaps?

However big or small your car is, the part that touches the ground is only as large in area as one open page of this magazine. Through those four "footprints" where your tires touch the road must go all of your instructions to stop the car, slow down, turn or get under way. And on that relatively small area, too, must rest the entire weight of the car and the people and things you load in it or on it.

Now don't you think those four little patches are important enough to merit special attention, particularly now with fall and winter weather on the way? Wet, slippery roads make it harder than ever for those doughnut-shaped balloons called tires to get a grip on things. First, let's talk about the tires your car came with and how to keep them rolling merrily as long as possible. Then we'll get to choosing replacements.

Inflation: Keep the right amount of air in your tires—not too much or too little. The right range for your tires can be found in your owners' manual. The maximum is printed in bas-relief on the sidewall of your tire as so many "psi," meaning pounds per square inch.

If you run your tires with too little air, they will flex more as you drive and run hotter, and the tread will wear out unduly fast along the edges. They will also "squirm" more turning corners, and the car will be less responsive to steering instructions.

Air is one of the few free things left in the world. Use it, but don't overdo it. Too much air in the tires will make your car ride harder and behave more skittishly on bumpy roads and in turns. Also, the tread will wear out faster than it should at the center of the tire. Since less of the tire is on the road, there is less friction. That's not good. Less friction means less traction, and on wet roads you need all the traction you can get.

Unequal pressure, particularly between the two front wheels, can make your car pull to one side or brake unevenly. That's dangerous. Check your tire pressure at least once a month. Do your checking before the car has been run when the tires are still cool. That's what the recommended pressures are calibrated for—cool air.

The best way to get an accurate reading is to have your own hand-held tire gauge. These pen-size gadgets, sold at any auto-supply store, are far more accurate than the gauges attached to hoses at filling stations.

For around-town driving you might keep your tires at the low end of the accepted inflation range. The ride will be a little softer. For heavy loads or for extended high-speed traveling, inflate your tires to the upper limits to avoid heat buildup. But never exceed the "max. psi" inscribed on the sidewall.

If you have an aspiring young driver in your house, you might buy a tire gauge and appoint a "Keeper of the Tires." Let him keep track of the tire pressure, tread depth and general health of the rubber. It won't hurt anyone to learn that there are responsibilities as well as pleasures involved in having a car.

Rotation: Follow the specific recommendations in your owners' manual, but having your wheels switched every 5,000 miles should equalize wear on the tires. This can be a good safety measure as well as good economics. City driving tends to place greater stress on the front tires; the drive wheels (the rear wheels on most cars) wear faster in higher-speed highway driving.

Replacing all five tires at the same time would be an expensive proposition, so you'd be wise to keep a tire fund so that the jolt can be lessened—just in case. Having all the tires go at once can be a blessing, however. If you want to switch to a different type of tire, there won't be any leftovers to consider. Mixing tire types is a tricky business, and completely out of the question if radial-ply tires are involved (more about that later).

The wear watch: Just as looking at the way a child's shoe wears tells a lot about the way he is walking, examining your tires' tread-wear will tell a lot about the way your car is rolling. Your wheels can toe-in or toe-out, just as feet do.

Indeed, all sorts of illnesses show their symptoms in uneven tire wear. If your wheels seem to vibrate or set up a shimmy at a particular speed, don't just avoid that speed. Your tires may be out of balance, or some part of the car's suspension system may need attention. It will cost you less in the long run to have the illness cured than to allow your tire life to be shortened.

But even the best cared-for tires—those that have never whacked a pothole or been scrubbed along a curb, screeched to a panic stop or jackrabbited away from a stoplight—will eventually wear. The tread pattern will grow less distinct, the safety margin will narrow alarmingly.

Recently made tires have built-in wear indicators—smooth bands that appear across a tire when the tread depth gets down to a 16th of an inch. Appearance of these bands is a clear indication that the tire is no longer as safe as it should be and, in many states, its use is illegal. If your tires are not wear-banded, you might rely on the old standby tread-watcher—Abe Lincoln. When you stick a penny into the tread and can still see the tip of Lincoln's head in two or more adjacent grooves, it's time to re-tire.

Buying tires is not easy. There is no "best" tire. The choice depends on your car and the way you drive it. If most of your driving is on superhighways, the "best" tire for you is not what it would be if you (continued)

Artist: Robert Frost

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putter about suburban streets or pound along rough, rural back roads. It is toying with disaster to buy tires insufficient to your needs; similarly, it is a waste of money to buy features in a tire that your sort of driving would never require. You don't need a racing tire to take the kids to the orthodontist, yet a "bargain" recap can turn out to be the most dangerous—and expensive—tire you've ever bought.

It's a good rule of thumb never to buy a lesser tire than the one that came with your car. The original equipment was chosen to suit the suspension system and be adequate for the average uses your car was designed for. If you are continually hauling extra-heavy loads, however, your replacement tires should be even stronger than the originals. (Strength ratings, once expressed as 4-ply, 6-ply, etc., have given way to "load range" ratings—B, C, etc. Your tire dealer has a table showing your needs.) There are three basic types to choose from.

Bias-ply tire: This is the old standard that has been rolling along almost since the time solid tires ceased being made. The cords in the fabric layers, or plies, that make up the body of the tire run on the bias from one edge of the tire to the other, crisscrossing each other at an angle. The cords in the casing are of rayon, nylon or polyester. The bias tire is moderately priced and responds well to the demands of moderate speeds and moderate cornering forces. It gives a good ride, flexing with the road shocks. But at high speeds this flexing builds up an undesirable heat. And the tire's tendency to squirm about on the road causes it to wear unduly—sort of erasing itself.

The best road-holding tire is one with a flexible sidewall and rigid tread. Bias tires are not among the best, since tread and sidewall are about equally rigid. When these tires are driven smartly on twisting roads, part of their tread tends to lift off the road's surface—at a time when you want maximum road contact for the most traction possible.

Belted-bias tire: To make the tread of the bias tire more rigid and improve its road-holding, manufacturers added to the criss-cross pattern of the bias plies several "belts" of fabric running around the tire just under the tread. The cords of these belts may be of fiber glass, rayon or—increasingly popular—fine steel wire. The tread's added stiffness makes the bias-belted tire squirm less than the bias tire, run cooler, hold the road better and last longer. It is more expensive than the bias tire, but cheaper than the radial ply.

Radial-ply tires: Long popular in Europe and increasingly available in the United States, the radial ply is the top high-performance tire. It's the kind that looks a little flat even when fully inflated because the sidewalls are so flexible. The cords in a radial-ply tire are like an Oriental bridge from edge to edge of the tire—no crisscrossing at all. And then several more layers band the tire under the tread, making it strong and rigid. This tread rigidity means that the "footprint" remains in contact with the road with the least amount of squirm of any tire—even under hard driving. The radial-ply tire has excellent road-holding qualities, runs cool and lasts through many, many miles. But there is a catch: Radial-ply tires can give a rough and noisy ride at slow speeds unless the car's suspension system is designed especially to take advantage of their characteristics.

Radial-ply tires, requiring more space, time, equipment and material for manufacture, are more expensive than other types. And they must be bought in full sets because their distinct handling characteristics make mixing them inadvisable. If you decide on radials, be sure your car will take to them.

Another option facing a tire buyer is whether to get a wider, lower tire than the car came with. Low-profile tires have an oval cross-section— (continued)

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squat and fat—and can be nearly twice as wide as they are high. The advantage is the extra tread on the road, which gives better traction. Low-profile tires cannot be mixed with other tires—and if your car doesn't have power steering, all that extra rubber on the road creates heavy turning. They might give a rougher ride, too. And they might not even fit—your wheel rims and your wheel-well clearance may preclude the lower, fatter look for your car. Your tire dealer will know.

As you contemplate buying tires, think about those four "footprints" and how much is riding on them. Get tires that fit—whether you end up paying more or even less than you planned. END

SHOPPING INFORMATION

Merchandise listed here is available in leading department and 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 privately owned or custom made.

MAJESTIC RUSTIC REDWOOD
Page 69, top (*all sources San Francisco*): Haitian cotton pillows, Showroom III; wall hanging, covered basket, Taylor & Ng; Flokati rug, International Floorcoverings; Papago basket, Southwest Indian Arts & Crafts.

TOP KITCHEN CLOSE-UPS
Pages 72-73: Communication Center, NuTone, Inc., Cincinnati, Ohio; electric surface units, Jenn-Air Products Co., Indianapolis, Ind.; "White" countertop, Formica Corp., Cincinnati, Ohio. **Page 74:** Kitchen unit, Dwyer Products Corp., Michigan City, Ind.; dishwasher, Westinghouse Electric Corp., Columbus, Ohio; **Page 75, top:** Electric surface units, Jenn-Air Products Co., Indianapolis, Ind.; dishwasher, KitchenAid Division, Hobart Mfg. Co., Troy, Ohio; wall oven, Chambers Corp., Oxford, Miss.; refrigerator, Amana Refrigeration, Inc., Amana, Iowa. **Page 75, bottom:** Refrigerator, Philco-Ford Corp., Philadelphia, Pa.; electric surface units, wall ovens, Thermador Division, Norris Thermador, Los Angeles, Calif.

EAT HIGH ON LOW-COST MEAT CUTS
Pages 80-81: Round platter, Country Floors, Inc., N.Y.C.

WINNING WAYS WITH BANANAS
Pages 82-83: Platter, footed cake dish, Mayhew, N.Y.C.

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Looking country fresh and crisp, these seats were woven with Shaker tapes, which are available in many colors and sizes. The tapes shown here are red, blue and neutral, and all 1 inch wide.

CRAFTING IN STYLE

SEATS OF SHAKER SIMPLICITY

Shaker design reflects 200 years of pure craftsmanship. Today, using reproductions of Shaker cloth tapes (to order, see below), you can weave seats like those the Society created for its handsome handmade chairs. Here—the first of a new craft series—are directions for weaving a 23¼-by-13¾-inch seat for a folding stool and for calculating weaving yardage to bring new life to an old chair.

Materials: Stool, woven tape, masking tape, 24-by-14-inch wooden frame, heavy-duty thread, carpet tacks.

Procedure: Cut 13 25-inch lengths of tape for warp (lengthwise strips); lay contiguously across frame length. Secure each firmly (don't stretch) on frame sides with masking tape.

Cut 22 15-inch lengths for weft (weaving strips). Twill pattern: Weave 1st weft over 1st warp, then under 2, over 2, until all warp strips are woven in; bring 2nd weft under 1st 2 warps, over next 2, etc.; weave 3rd weft under 1st warp, over 2, under 2, etc.; bring 4th weft over 1st 2, under 2, etc. Repeat sequence until seat is woven; wefts should touch each other, with ends taped to prevent shifting.

To hold woven tape in position, put down masking tape inside, but close to, all four edges—just where weaving ends. Remove seat; machine stitch close to finished edges. Remove masking tape; cut to straighten edges.

Bind lengthwise edges for firmness: Cut 2 25-inch lengths of tape; crease down center. Place crease on seat edge. Tape lower half of binding to reverse side of seat; stitch on with heavy-duty thread using zipper foot or binding foot. Fold binding to right side of seat; stitch through all 4 layers. For extra strength, bind sides to be tacked to stool. Neatly tack seat to stool underside.

To buy tapes: Write Shaker Workshops, P.O. Box 710, Dept. AH, Concord, Mass. 01742. *Lightweight ⅝-inch tape:* bayberry, black, neutral, red/bayberry stripe, bayberry/black stripe, 15¢ a yard (stool requires 16 yards, 27 inches for warp and binding, 15 yards, 12 inches for weft). *Lightweight ⅞-inch tape:* butternut brown, Indian red, black, 25¢ a yard (stool: 11 yards, 31 inches for warp and binding, 10 yards for weft). *Heavyweight 1-inch tape:* blue, green, bayberry, red, black, brown, 20¢ a yard; neutral, 25¢ a yard (stool: 10 yards, 15 inches for warp and binding, 9 yards for weft).

To figure weaving yardage for chair: 1-inch tape—multiply width by depth, divide by 9; ⅝-inch—width by depth, divide by 9, multiply answer by 1.7; ⅞-inch—width by depth, divide by 9, multiply answer by 1.2. For 2 colors, halve above results. Weaving instructions free with tape order; catalog of Shaker reproduction furniture, $1.

For stool source near you: Write Gold Medal Folding Furniture Co., 1700 Packard Ave., Racine, Wis. 53403.

—Ellen de Villeneuve

Ben Swedowsky

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SAVING GRACES

Kitchen cues and comments from the food editor

DATES AND CODES

Are you ever confused by those sometimes mysterious numbers on the cans and packages of food you buy? A few years ago, consumer groups were asking just whom these codes were helping: The manufacturer and store-owner might be able to decipher the codes and determine the age of a product, but the homemaker, who wanted only the best for her family, found them a deep, dark secret.

Now, there's a change—with more changes to come. Many supermarkets and manufacturers are marking their products with a *pull date* (all italicized terms are explained below) clear enough for the shopper to read and understand. And there is a provision in the Truth-in-Food Labeling Act now before the Congress that will make it mandatory for all food products to have such a date. Several states are considering similar laws but there is conflict and confusion—some states want to use the pull date, others a *pack date*. Supermarket people believe that nonuniform markings could lead to distribution problems and increased costs to the consumer; they feel that a uniform standard for the nation is the best solution. We agree.

If you want to get the best food for your family, here are some food-dating terms you should know:

Pack date is the day food was manufactured, processed or packaged. It helps you determine the age of food, but gives no clue to its freshness.

Shelf life is the length of time after the pack date during which properly stored food will retain its best quality.

Freshness date is the last day you can expect food to be at its best. After that, it will begin to lose quality, though it will remain edible. Good manufacturing practice sets this date earlier than the end of shelf life to allow for variations in home storage and handling.

Pull date is the last date that food, properly stored and handled, can be sold as fresh. There is no fear of quality loss immediately, however, since the product's shelf life should extend beyond the pull date.

Expiration date is the last day on which the food is acceptable. Dry yeast, for example, may have lost its potency by the date stamped on the package.

Shelf-display date is stamped on the food by the store to help rotate stock. It will also be a guide to you at home so you'll know which food to use first.

PENNY-SAVER

A cup of reconstituted nonfat-dry milk costs about 3¢—one-third the cost of whole fluid milk. And if the dry milk is fortified with vitamins A and D, the two products are comparable nutritionally except that dry milk is lower in calories and fat content. Drinkers will be hard-pressed to tell dry milk from fluid *skim* milk if you refrigerate the dry milk for 24 hours after adding water to it.

OUR COOKS SUGGEST

- *To make the onion rings in your salad stay crisp*, let them stand an hour in ice water first. Drain them well, pat dry with paper towels and add to the salad greens.
- *There's an easy way to skin a peach:* Simply plunge it into boiling water for a minute or so, then remove it, dip into cold water and the skin will easily slip off.
- *Testing a steak for doneness is a simple matter:* Just cut a slit near the bone and check the color there—then you'll know whether the steak is done to your liking.
- *Fresh beets won't bleed during cooking* if skins, roots and about 1 inch of the top are left on. They're easy to peel once cooked.

—Frances M. Crawford

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KITCHEN QUESTION BOX

MORE ABOUT MICROWAVES

I'm intrigued by microwave ovens. Can you help me make a decision about buying one?

(Mrs.) J. Stovall
Marion, Kan.

More than 100,000 microwave ovens are in operation today in homes across America. Manufactured by some 20 companies, there are portable counter-top versions ($300 to $450), built-in wall ovens ($550 to $1,200) and freestanding ranges ($800 to $1,000).

Their main asset is speed; they cut cooking time in half. But they won't brown or crisp your food, unless you buy a model that comes with an added browning element. Ask your appliance dealer or utility company for a demonstration. And for more details, see "The Microwave Miracle" in our April '72 issue.

COMPLAINT REMEDY

I've had problems with my range since the day it arrived—at the rate of about one problem a month. This makes me think the range was defective from the start, though neither the dealer nor the manufacturer will admit it. What can I do?

Mrs. H. Haidt
Scarsdale, N.Y.

The Major Appliance Consumer Action Panel (MACAP) is your best bet. Write to them at 20 Wacker Dr., Chicago, Ill. 60606.

DOOR-TO-DOOR DECEPTION

I recently bought a set of pots and pans from a door-to-door salesman. After use, I feel that the salesman's claims were exaggerated, if not totally untrue, and that the price was too high. I know I should have been more careful when buying, but do I have any recourse now?

Mrs. M. Dohrs
Louisville, Ky.

You can report this to the company in question and also to the Direct Selling Assn., 1730 M St., N.W., Washington, D.C. 20036. If you're still dissatisfied, submit details to your state or local Better Business Bureau, consumer affairs bureau or Mrs. Virginia Knauer, Director, Office of Consumer Affairs, New Executive Office Bldg., 17th and H Sts., N.W., Washington, D.C. 20506.

Squawk Simplifier: A new stationery product has come to the aid of justified complainers. Called the Telegripe Complaint Kit, it's available in stationery stores for $1.29. Included are step-by-steps on good gripesmanship, plus all you need (except postage) to mail off eight or more different complaints. One of the kit's best features is its self-mailer form; there's no need even to compose an actual letter—you just fill in the blanks. —Jeanne M. Bauer

Send your queries to the Kitchen Question Box, American Home, *641 Lexington Ave., New York, N.Y. 10022. All letters will be answered; letters will be published on the basis of broad, general interest.*

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No purchase required • "Entry open only to those 21 years of age or older."

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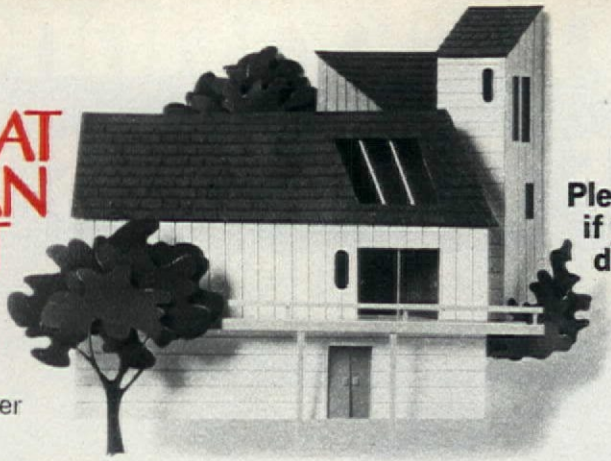
WHAT CAN AN ARCHITECT DO FOR YOU?

By Edward K. Carpenter



Plenty—even on a budget—if you want a house designed or remodeled that suits you and your family to a T.

Hiring an architect to build or redesign a house is a little like getting married. It means embarking on an emotional, involving, exciting adventure with someone of your choice. Because of the possible pitfalls and the promised joys, making that choice is as important to the success of your house as a spouse is to the success of your home.

"It takes energy to work with an architect," says award-winning New York architect Richard Meier. It is also more difficult, time consuming and expensive than merely telling a builder you want one of his split-level ranches with a carport added.

Though builders and architects recognize a certain competition, many builders are now working hand in hand with architects. According to a survey by a professional architectural magazine, 87 percent of single-family houses put up annually by large builders (those contracting over $1 million a year) are architect designed; so are 33 percent of those done by small builders.

But even though a builder may offer you a certain latitude, flopping plans so that the dining room is on the right as you enter instead of on the left, or even offering the choice of a cathedral-ceiling living room, his profit comes from working as much within a standard as possible. A builder buys materials in bulk; he can order tens, even hundreds, of sinks, toilets and refrigerators and save money doing so. Moreover, because he is building many houses at once, he can offer construction crews more continuous work, also a saving in cost.

Nor is it insignificant that when a builder offers you a house, land is included in the price—land that was also purchased in bulk. A $40,000 builder's house is perhaps a $35,000 house on a $5,000 plot. Architect Chloethiel Smith of Washington, D.C., says flatly, "The corporations that have gotten into building can give you a better buy, even up to $100,000." Yet Mrs. Smith is quick to add, "But if you want an *individual* house, you're crazy not to use an architect."

CUSTOM HOMES ARE IN THE MINORITY

Only about 5 percent of single-family houses in this country are custom designed. No doubt there are factors other than cost contributing to this. For one thing, it's more reassuring to walk through a model home, gaining a direct impression of size and layout, poking into closets and cabinets, than it is to start from scratch, working only with an idea or a sketch. "In our time-conscious society," says Charles Harrison Pawley, who designs homes in and around Coral Gables, Fla., "it seems much easier to buy a house off the rack—even an expensive house. You can see it, and it looks like a lot of other houses, so you feel comfortable with it."

For another thing, there are only a small number of trained architects designing houses today. Although 84 percent of America's 20,000 architects design custom homes, a recent survey shows that only 46 percent make money on a house. Perhaps for this reason relatively few architects design houses with any regularity.

Finally, there is a general lack of awareness of what an architect can do to provide you with a house that fits you and your family exactly. One thing to remember in any talk of cost and value is that an architect *can* design a house on a budget, even a relatively tight one.

HOW DO YOU ACHIEVE SOMETHING SPECIAL?

Whether or not an architect can come up with more house for your money is a hotly debated question, with almost as many answers as there are persons who ask it. It depends largely on you and your attitude toward a home and on your feelings about such intangibles as space, light, air and beauty. But in the long run, an architect may save you money. A house is probably the largest investment you will ever make. Not only are you going to have to pay for it, no doubt over a period of years, but at the same time you are going to have to live in it. If the house is one that can make your spirits soar, give you pride, adapt to your changing needs as your family grows or dwindles, then the investment in emotion and money is worth it.

Your chances of achieving something special, personally distinctive and versatile are better with an architect. An architect is not confined by conventions. With the flick of a pencil, a wall or a ceiling can be opened up, to give small rooms a feeling of spaciousness. Or a balcony or nook can be created, to give vast rooms a feeling of intimacy. Architects can eliminate boxiness as easily as they can induce coziness. In fact, the more skilled the planning, the less likely it is that you can evaluate the house by the traditional measure of square feet.

If you're considering resale value, an architect-designed custom home will probably bring you proportionally more when you sell it than a standard house. There are relatively few custom houses and a lot of people waiting for something special they don't have to build themselves. "But if you want resale value," cautions architect Robert W. Mobley of McLean, Va., "you should design with that in mind. A $50,000 house with one bedroom may be hard to sell no matter how fine it is."

In today's construction market, using the West Coast as a median, the minimum cost of building a custom-designed home is probably $26 a square foot (minimum cost is slightly less in the South and Southwest, slightly more in the Northeast). That's expensive if you want a house of any size, and it might be wise to consider remodeling instead. An architect, hired as a consultant, can help you with that decision. Even in your existing house, space can be rearranged or added to, to better suit your family's changing needs.

(continued)

Artist: Blake Hampton

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FIRST AID TAPES

Once you know you definitely want an architect, how do you find the right one? The initial process is no harder than picking up the Yellow Pages or asking among your friends. But you might consider doing what Donna and Jack Melill of Mercer Island, Wash., did. They drove around town looking at houses. Whenever they saw a place that appealed to them, they stopped, rang the doorbell and asked who had designed it. By the time they called architect Wendell Lovett for an initial meeting, they knew the quality and style of his work.

Obviously, if you want a house with a colonial look, you won't approach an architect whose work is starkly contemporary. If you want a town house remodeled in Chicago, you won't select an architect whose specialty is ski houses in Vermont. No matter how you narrow down the choice, by getting a list from your local chapter of the American Institute of Architects or calling the school of architecture at your local university, you will want to see either photos or sketches of houses they have built. Remember, you are looking for an architect whose work you'll be comfortable with.

FIND AN ARCHITECT NEAR YOU

Although your search can be widespread, there is much to be said for choosing a *local* architect. Chances are, someone who works and lives in the area will be more familiar with local building codes, prices, contractors and the availability of materials. Also, a local architect will have less trouble making periodic on-site inspections when construction gets under way. After selecting your architect, the first thing to do is sign a mutual agreement. Most often used is the standard owner-architect contract put out by the AIA (Document B131), specifying all the services the architect will perform. Study it carefully, preferably with the help of a lawyer. You should know for certain what's expected of you *and* the architect. Also, you may want to add paragraphs pertaining to your particular circumstances.

KNOW WHAT TO EXPECT

An architect's services are remarkable in their complexity. Perhaps the best way to understand what will be done for you is to outline the work step by step. The AIA contract sets forth five distinct phases.

Phase 1. First, the architect will interview you to learn how you live, as you may not be sure at first what kind of house or addition you want. You may be asked if you read in bed, how often you entertain and where, whether you prefer privacy in the morning or afternoon, what your hobbies and interests are.

After explaining the choices available to you, the architect will make sketches so you can see which design suits you, your site and the neighborhood in which you are building. Then you will be given rough floor plans, which define spaces and show relationships of rooms, and finally an estimate of the cost.

Phase 2. Details. Details. You will find yourself engulfed in them. You must determine how many electrical outlets you need and where you want them, where the radiators or hot-air grilles should be placed, which way doors should open. The thousand and one details of a house must all be considered and set down on paper.

As plans get more detailed, costs become elusive. "I prefer to have a contractor involved early in the design stage," says architect Antoine Predock of Albuquerque, N.M. "That way we know more clearly what things are going to cost." And although you may prefer to wait to approach several contractors at once, to get competitive bids, it's a good idea to see that your architect has some way of checking the estimates. This is especially vital if you are doing something unusual in structure or detail or working with unusual materials.

Phase 3. All the details accumulated in Phase 2 are now translated into drawings that show exactly where everything goes and how it fits together. Preparing these drawings, from which the contractor will build your house, takes anywhere from six weeks to six months, depending on the complexity of your house and how busy the architect is. Throughout this phase you and your architect should meet periodically, for inevitably there will be changes you both think of and a need to make last-minute decisions on materials and hardware. The changes you make now will cost far less than those made later, once construction begins.

Eventually, you will be given a sheaf of detailed drawings of every facet of your house, from the placement of roof joists and windowsills to the installation of drains and closet lights. You will also have sheets of specifications, listing all materials and hardware, noting such things as what screws will be used where.

When you apply for a mortgage, your bank will want a set of these working drawings and have them examined by appraisers. Although it's not routine, an architect may even be of help getting you mortgage money. "I go to the bank with my client as part of my standard service," says Robert Mobley. "I can sometimes get down payments reduced from 30 percent to 25 percent or even to 20 percent."

Mobley's direct approach is unusual. Most banks lend money solely on their judgment of your ability to repay, and for the most part down payments and interest rates are preset and non-negotiable. (continued on page 98)

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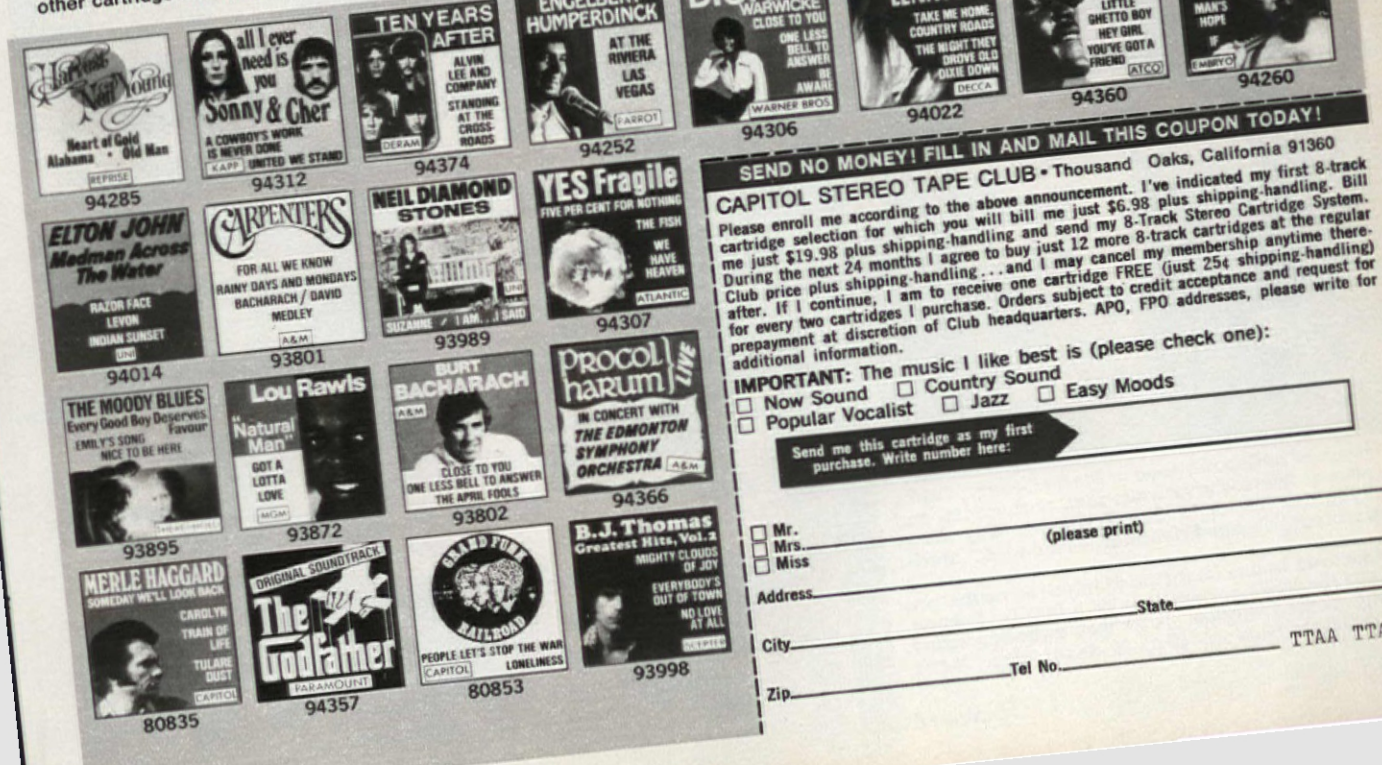

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OUR AWARD WINNERS FOR 1972

By Barbara Plumb

BEST HOUSES

Variety and excitement in housing are on the rise in America. Here and following are 8 custom-design winners. Other categories begin on page 57.

Vacation houses are proliferating; so are condominium apartment complexes centered around such recreational activities as golfing, swimming, boating, skiing. High building costs, scarcity of housing and an interest in preserving the historical texture of our nation's past have encouraged well-planned and handsomely executed remodelings everywhere. In addition, available technology has generated a greater choice of materials and an everyday acceptance of sophisticated indoor-outdoor accouterments: skylights, decks, sliding doors.

These ideas were clearly evident in the hundreds of entries submitted in the 1972 "Homes for Better Living" judging, sponsored jointly by *American Home*, *House & Home* and the American Institute of Architects. Here, through page 60, are vignettes of 26 of the 30 award winners. (Full features on some will appear in future issues.) The remaining four are in color, beginning on page 63; their kitchens, on pages 72–75.

Entrants in the custom-design classification were judged in four categories: Under 2,800 square feet, over 2,800 square feet, vacation or second homes, remodelings. A second jury, judging builders' single-family houses and multifamily dwellings, awarded all its prizes to the latter, affirming that the trend to cluster housing is gaining strength throughout the nation. This year's Honor and Merit award winners represent 14 states, the Virgin Islands and the District of Columbia.

House of native redwood in Marin County, Calif., (above) soars above trees and, with decks and skylights, opens to San Francisco Bay view. Architect: Fisher-Friedman Associates. Merit.

New town house (right), a Manhattan rarity, was built for three generations of a family. Facade, with arched window, is behind entrance court. Architect: Gueron, Lepp & Associates. Merit.

Rough-sawn plywood-sided house near Gainesville, Fla., (left) offers lake view through huge windows and from two-story porch (not shown). For privacy, sides of house are windowless. Architect: William Morgan. Merit award.

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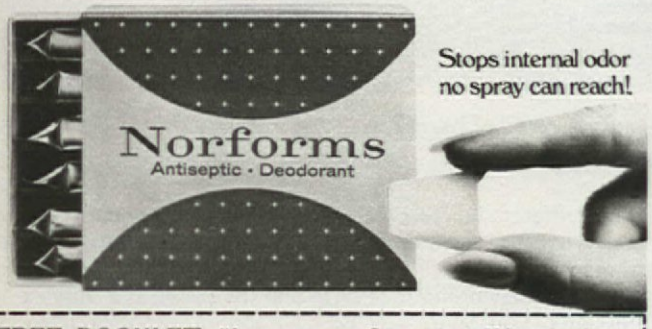

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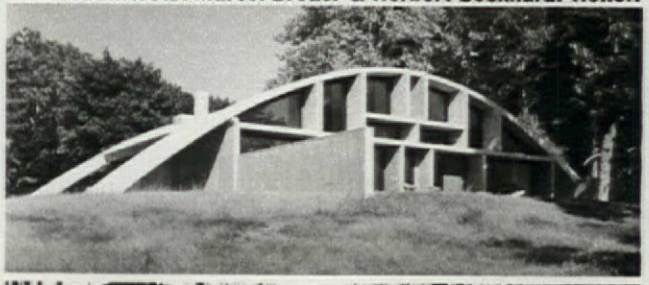
Cast-in-place concrete arch serves as both the indoor and outdoor surface of this Long Island house at Lawrence, N.Y. (below). Deep concrete sections divide the glass and shade the interior. Arch screens the house from neighbors on two sides. Architects: Marcel Breuer & Herbert Beckhard. Honor.



Rambling, rough-sawn redwood house in Kettering, Ohio, (above) follows contours of a steep hill. Study/guest room is in the top of one tower, master bedroom in the other. Deck projects treelike into woods. Architect: Richard Levin. Merit.

Three oversized cedar shingle-covered sheds comprise this 2,000-square-foot Rye, N.Y., house (below), set on a hillside rock outcropping (see our April '72 issue). Owner-architect Allan Anderson built the house himself with friends. Merit.

Exposed COR-TEN steel and insulated solar bronze glass are used to elegant advantage to make this 5,500-square-foot house in Lake Forest, Ill., (above) mirror its handsome wooded setting. Architect: Clarence Krusinski & Associates. Merit.

Clerestory windows of house in McLean, Va., (below) seem to be reaching for light through the dense forest. House's wooden frame is cypress-covered. Rooms open onto decks extending into trees. Architect: Hugh Newell Jacobsen. Merit.

Courtesy *House Beautiful*

continued

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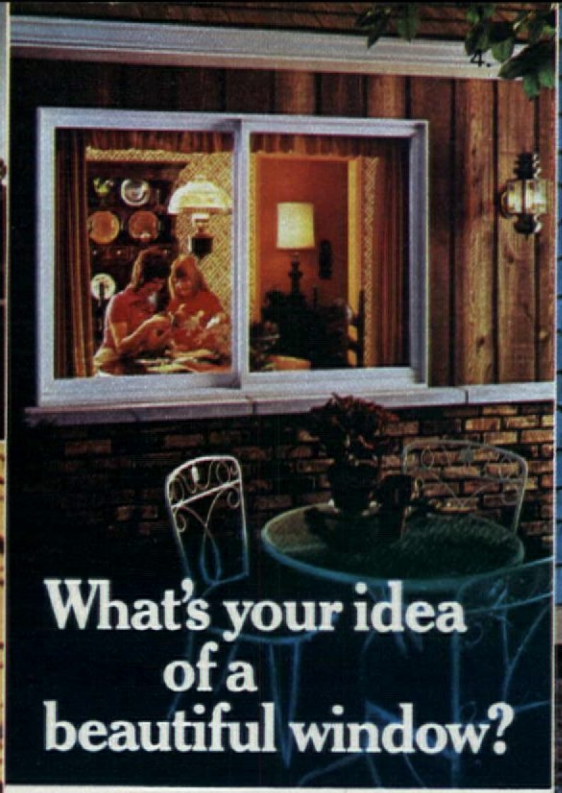
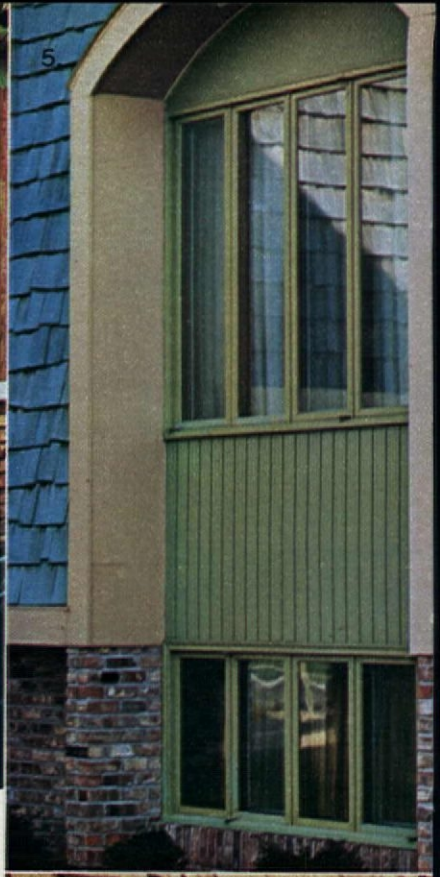


What's your idea of a beautiful window?



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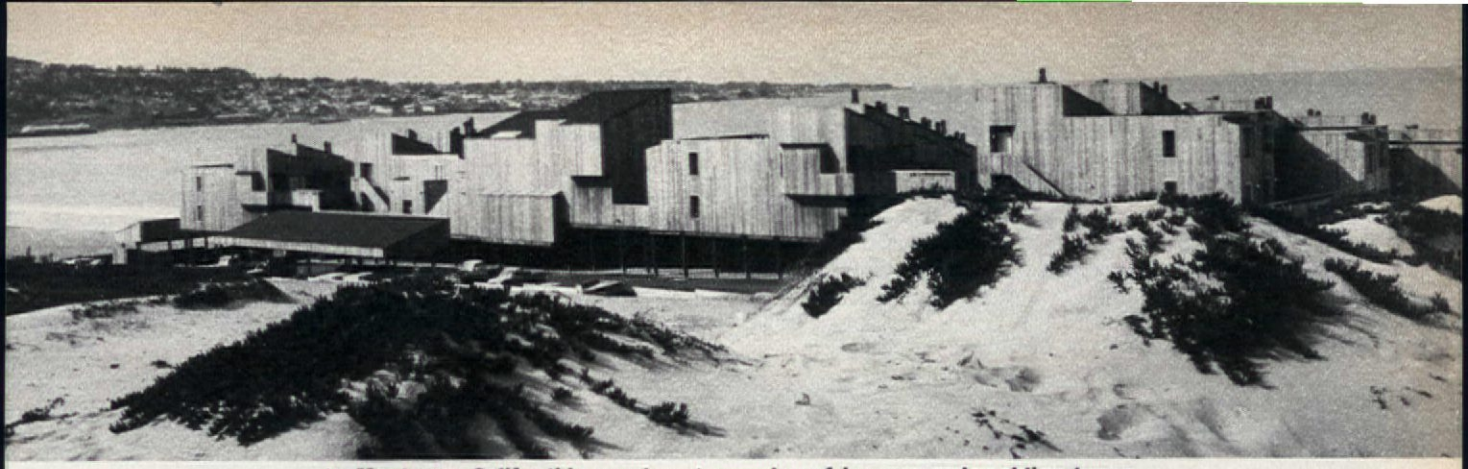


In Monterey, Calif., this apartment complex of incense-cedar siding has a vacation air with its pole-in-the-sand-dune construction. Architects: Donald Sandy, Jr., James A. Babcock. Builder: Barnhart Construction. Honor award.

Attractive, inviting cluster housing

Multifamily dwellings took all the awards in the builder category. Natural assets like the sea or man-made attractions like swimming pools, landscaped plazas or golf courses are the focal points of the various complexes. Trees and greenery are preserved where possible and planted where they were lacking.

Walled garden patios offer privacy to 20 condominium duplexes in this Coconut Grove, Fla., complex, built of concrete block covered with stucco. Architect: Charles Harrison Pawley. Builder: Polizzi Construction Co. Honor.

This Boulder, Colo., apartment complex, with its cedar siding and layered, broad, projecting shingled roofs, has a contemporary Western rusticity. Architect: E.C. Grabow Assoc. Builder: Fagre Construction. Merit.

The shingled roof and clapboard siding of this Boothbay Harbor, Me., vacation condominium update New England traditions. The decks overlook rock-ringed harbor. Architect: Drummey Rosane Anderson. Builder: Assembled Homes. Merit.

Luxury vacation condominiums face the La Costa golf course in California (see our March '72 issue). The flowering village has a Mediterranean atmosphere. Architect: Walter Richardson Associates. Builder: A.J. Hall Corporation. Merit.

Landscaped plazas enhance this town-house complex by the sea in Alameda, Calif. Apartments are of standard wood-frame construction covered with concrete and containing two-story living and studio areas. Architect: Fisher-Friedman Associates. Builder: Williams & Burrows. Merit.

Landscaped open courts and pedestrian walkways turn a viewless site into an attractive setting for this apartment complex in Fullerton, Calif. Covered parking area screens the residents from a busy street. Architect: Walter Richardson Associates. Builder: J.R. Davies, Jr. Merit.

A vacation condominium in Sun Valley, Idaho, offers some units with walled-in gardens, others with decks facing ski slopes. Architect: Neil Morrison Wright. Builder: Butler Brothers Construction. Merit.

continued

Bold designs for the vacation life—in sun or snow country

Many of the most exciting entries in the "Homes for Better Living" program appeared in the vacation-house category. Architects and owners of these houses seemed willing to experiment with imaginative, free-wheeling concepts. But these are not frivolous designs. Their very freedom makes them not only important as design statements but also influential in terms of the future of home building. Many architects consider vacation houses as laboratories for what eventually appears in more complex year-round residential projects. The interiors are as varied as the exteriors. Since easy maintenance is a prime requirement, new materials are often used first in these houses. Often, the problem of how to take advantage of a view is foremost in vacation-house design. Giving owners optimum access to outdoors and to natural light is also high on the priority list.

Five-bedroom home and one-bedroom rental apartment are contained in this 2,000-square-foot Wilmington, Vt., ski house (below). Covered entry bridge is a mud room. Architect: Bruce Porter Arneill. Merit.

Year-round vacation house in East Hampton, N.Y., was designed to provide privacy and access to the outdoors for a family of five. One wing is for living, a second for the master bedroom and a third for children's bedrooms and playroom. Architects: Barbara and Julian Neski. Merit.

Tower of this shed-roof, red cedar-clad summer residence on Cape Cod, Mass., has a study and guest room on the ground floor, master bedroom on the second. A common room, which opens onto a patio, links adult and children's wings. Z-shaped plan shelters patio from prevailing southwest wind. Architect: James A. S. Walker. Merit.

Pool and guest-house complex on a horse ranch in Alamo, Calif., is clad with rough-sawn horizontal siding painted white. The building, sited for views of Mt. Diablo, is studded with large skylights and circulating fans. Architect: Daniel Solomon. Merit.

All rooms in this dramatic concrete-and-cinder-block house in St. Croix, Virgin Islands, open onto an atrium. Slatted screens and rafters shield interior from wind and direct sun. High ceilings and double ventilation systems control air flow. Architect: Hugh N. Jacobsen. Honor.

Courtesy *House & Garden*

Two cedar-shingled buildings with a connecting deck (above) were designed to double as a private home and a setting for group seminars at the Sea Ranch in California. Roof profile echoes the hill incline. Architect:Duncombe/Roland/Miller. Merit.

Small, cedar-covered ranch house in Coleville, Calif., enjoys a view that takes in the Sweetwater Range of the Sierra Nevada mountains. The lofts under shed roofs are the children's rooms. Architect: Eugene E. Hougham. Merit.

continued

Any woman whose 1950 Frigidaire refrigerator is still going strong has a right to expect big things from her 1972 washer.

Believe it or not, many Americans are still keeping their food in the first refrigerator they ever bought. A Frigidaire refrigerator.

Some have been going strong for almost fifty years!

Of course, our washers haven't been around that long.

But, some of them have been doing the wash for over twenty years.

Today, Frigidaire puts a unique floating suspension system in its washers, which reduces cabinet vibration and allows the washer to handle a large out-of-balance load.

Fine, you say. But, what about the mechanism that makes the washer run? Sooner or later gears have to wear out and they're difficult to service. That's why Frigidaire invented its Rollermatic mechanism—without gears!

Another advantage in many Frigidaire washers is our 1 to 18 pound load selector. You don't have to waste a full tub of water to do a small load of wash. And don't worry about add-ons or attachments, there aren't any.

Before you buy a washer or a dryer or a refrigerator or any other major appliance, you owe it to yourself—and to your children—to see the new ones made by Frigidaire. Come in and see them now.

GM F MARK OF EXCELLENCE

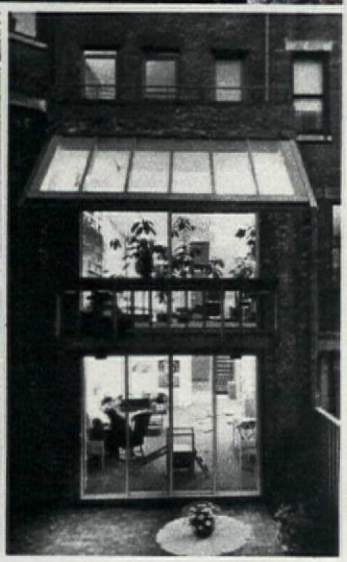
Every Frigidaire is not a refrigerator.

Glass-walled addition with living, dining, kitchen and master bedroom areas was added to a 70-year-old Texas farmhouse (left) to make it a vacation retreat for a Houston family (see May '71 issue). Architect: Phillips & Peterson. Honor award.

Remodelings that preserve and enhance

The award jury added remodeling projects to the program this year in recognition of a strong, vital trend to restoring and improving existing dwellings. These three award winners dramatically highlight the remodeling movement in America.

Interior of Washington, D.C., row house was made into three apartments, but handsome exterior (far left) was unaltered to harmonize with neighborhood. Architect: Fred R. Klein. Merit.

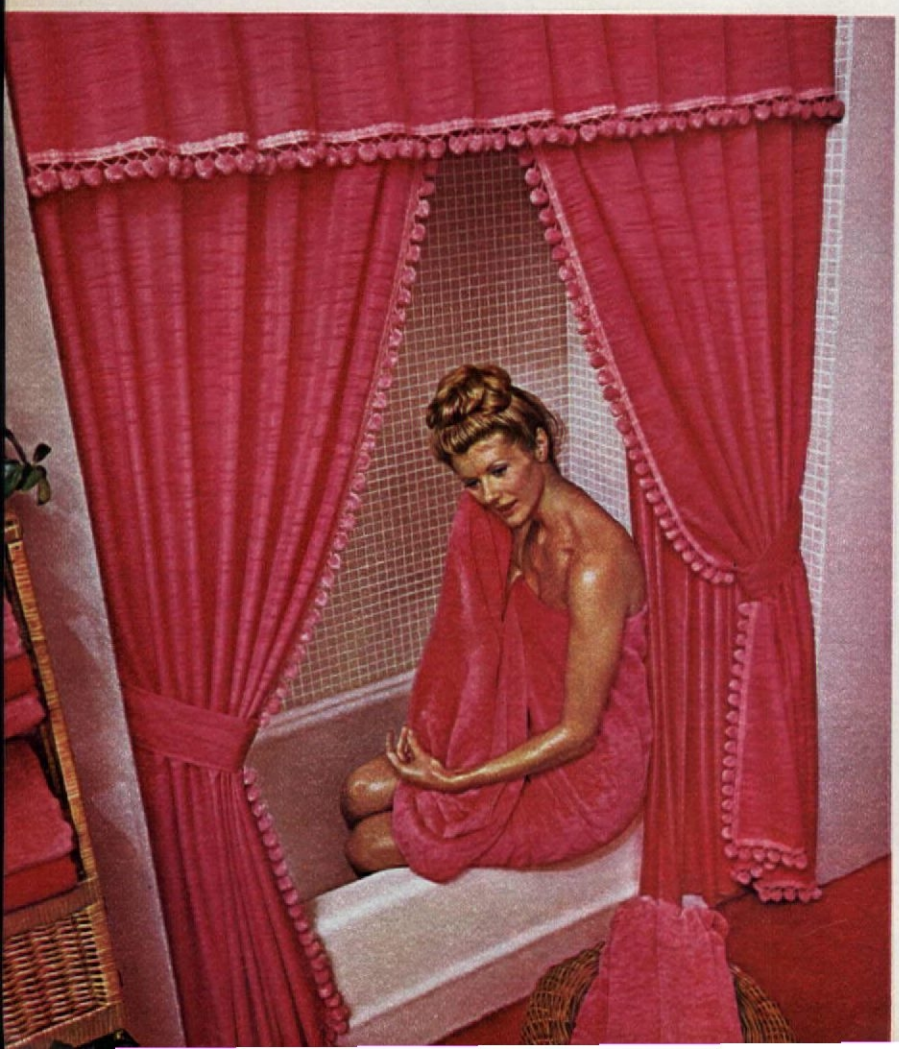


A narrow, dark New York City brownstone became as light-filled as a solarium (left) with a new framework of minimal walls and maximum glass. Skylit rear of house opens to a garden via sliding glass doors. Architect: Peter Samton. Honor.

Custom-house jury: architects Preston Bolton, Houston; Jeh Johnson, Poughkeepsie, N.Y.; E. A. Jyring, Hibbing, Minn.; Richard Meier, New York; AH architecture editor Barbara Plumb.

Builder and multifamily house jury: architects Robert Elkington, St. Louis; Henrik H. Bull, San Francisco; Mark Hampton, Tampa, Fla.; David Rosenthal, Alexandria, Va.; builder Neil K. Bortz, Cincinnati; University of Illinois architectural student David Look; House & Home editor John F. Goldsmith.

Architects and builders who wish to enter next year's judging, please write no later than November 1, 1972, to: "Homes for Better Living," American Home, 641 Lexington Ave., New York, N.Y. 10022.



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Sears Antique Satin Shower Draperies.

Now you can turn your bathroom into a showplace. Because these are more than plain shower curtains. These are Sears Antique Satin Shower Draperies!

For dramatic highlights, choose any of 14 brilliant colors in richly slubbed 100% Estron® acetate taffeta. Plus color-coordinated vinyl liners. Waterproof, Sani-Gard® treated to resist mildew. Draperies hand washable. Liner, machine wash, hang to dry.

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You can't conquer the world with a morning backache. That's why Sealy Posturepedic® doesn't make an ordinary firm mattress. We created something entirely different—the unique back support system.

Here's how we made it different. First we put in extra coils. And positioned them for more support. Then we firmed up the edges, where ordinary mattresses first start to sag.

And we replaced the old-fashioned box springs with a torsion bar foundation. To work together with the mattress. For more give and take. For better all-around support.

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An ordinary bed or a Sealy Posturepedic? Your back will tell you the difference. All night. And all day.

SEALY POSTUREPEDIC
The unique back support system.

LENGTH AND COOLNESS COME TOGETHER
Come all the way up to Kool Filter Longs. Stylishly long, tastefully cool.
LADY BE COOL
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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health
KOOL
FILTER LONGS
19 mg. "tar," 1.4 mg. nicotine av. per cigarette, FTC Report Apr. 72.
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BEST HOUSES OF '72

YEAR-ROUND WEEKENDER FOR $15,000

Architect Henri Gueron had a special surprise for his wife on her birthday: 1¼ acres of land at East Hampton, N.Y., on Long Island's south shore. Because of the way neighboring houses were situated, Delia Gueron became the proud owner of a wooded, blueberry-covered site that guaranteed total privacy, no matter what kind of house she and Henri chose to build. The Guerons allowed themselves a modest $15,000 budget for their weekend/vacation retreat, so Henri kept his strong, simple design to a 985-square-foot minimum, still managing to provide living and dining areas, three bedrooms and two baths. The living area, largest in the house, is 12 feet wide but seems even bigger because of its two-story height and scale. The view from the dining area is dramatized by a round window custom made of quarter-inch Plexiglas shaped like an oversized bubble. "I wanted a little house that was fun in a relaxed sort of way," says Henri. The exterior, made of U.S. Plywood's Dura-Ply, is basically a white cube emblazoned with red and yellow graphics. Interior views are on following pages. The house, shown above and on our cover, won a Merit award in the "Homes for Better Living" judging cosponsored by *AH*.

continued

a small but super second house

Interior of this Long Island award winner is a space-expanding white, enlivened by splashes of color that complement the bold exterior graphics. Furnishings, comfortable but casual, have been kept to a minimum to heighten the feeling of openness that's achieved by airy outdoor views. Master bedroom, along with kitchen, dining and living areas, is on the first floor. Guest room and a bedroom for the Guerons' son, Ivan, are on the second. For more about this house, an ideal second home anywhere, see page 103. —Barbara Plumb

The Guerons enjoy the wooded surroundings while cooking and serving in their compact kitchen and dining area (below). At night, silvered Duro-Test bulbs on a ceiling light track provide a luminous glow.

PHOTOGRAPHS BY JOHN ZIMMERMAN

TO ORDER HOUSE PLANS FOR THIS AWARD WINNER, SEE PAGE 103.

Bright accent colors and lacy greenery soften the angularity of living area (left). Stairway at left leads to second-floor bedrooms and bath and to rooftop deck. Plant-filled opening above sofa is a pass-through to the kitchen. *For details of kitchen, see page 74.*

Stair rail (left) is a bold yellow slash across far end of living area. Above it is a triangular window of Plexiglas. Henri designed the large felt wall banner and the painted plywood sofas. Cushions are covered in yellow duck and filled with shredded foam.

Prefab metal fireplace (left), with soaring chimney and painted asbestos hearth, dominates two-story living area. White plywood cube beside sofa where the family relaxes is a liquor cabinet. Storage space for spare bed linens and blankets is concealed beneath cushions of both sofas. Sliding glass doors at right lead to the family's outdoor dining deck.

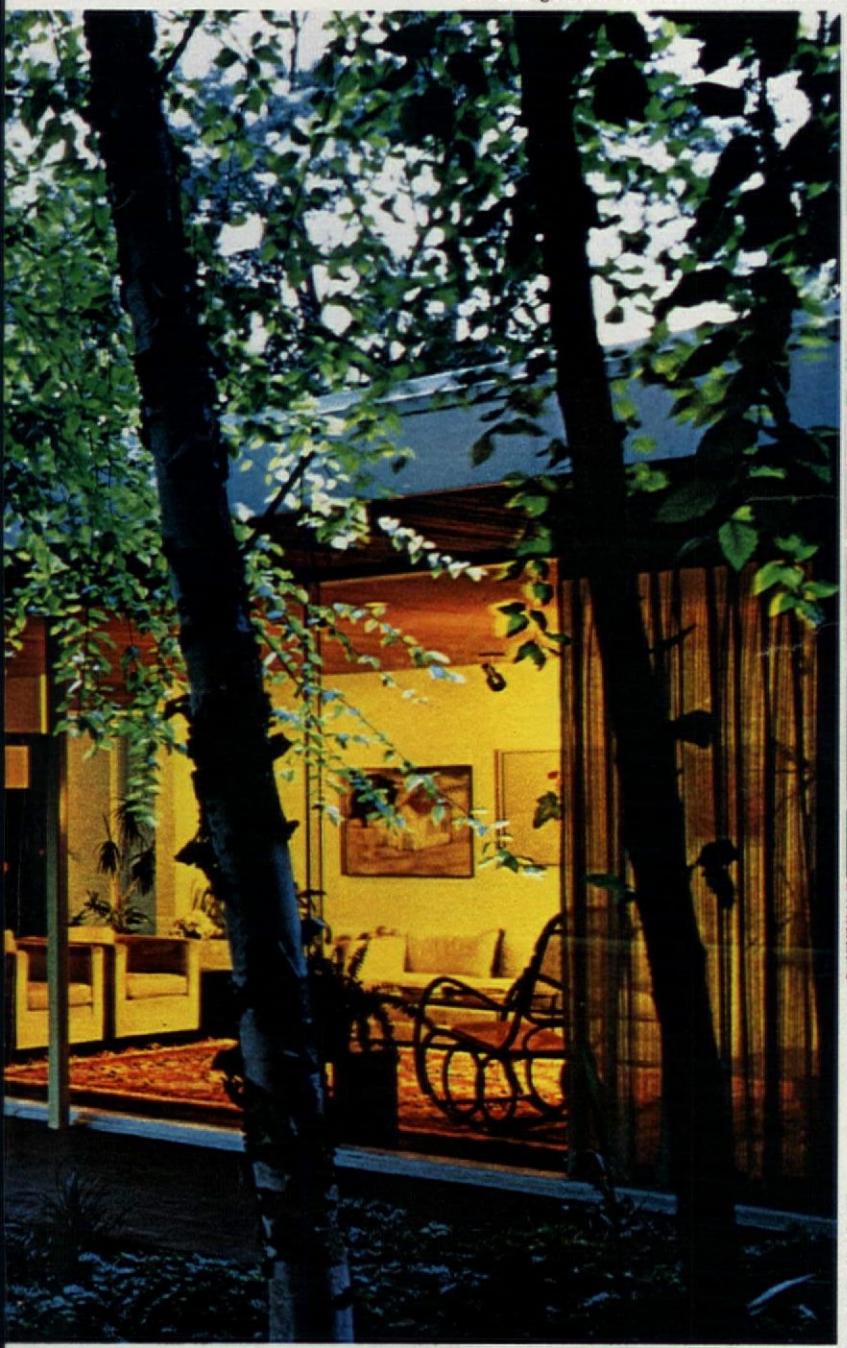
Garden is extension of glassed-in rear of house (below). Sliding doors off kitchen and dining room lead to terrace

WALLED-IN GARDEN SURPRISE

Although this Memphis, Tenn., Merit award winner does contrast sharply with other, more traditional homes in the neighborhood, it is surrounded by a series of garden walls, thus conforming with at least one local characteristic. The 2,500-square-foot house was designed by architect Francis Gassner for his family—wife Dolly and two daughters. From the heavily wooded roadside, the house's only identifying feature is its supersized address (opposite), but the structure is by no means closed in. The entire rear side is glass, "so we can see the seasons change and watch birds and raccoons come and go," says Dolly. Furnishings have been kept tastefully simple to give the lush, landscaped outdoors its full due. —Jane Levy

Floor plan appears on page 104; the kitchen is pictured on page 75.

Black Formica-covered plywood divider (right), for stereo, storage and bar, sets off living and dining rooms without destroying openness. Gassner designed the divider and table.



House is a series of areas unified by double-beaded red fir ceilings, white walls and slate floors. In living area (above), Dolly relaxes with Gretchen, 9 (on floor), Amy, 14, and their dog, Senji.

In car-parking area, eight-foot numerals against a yellow background (below, far left) announce street address. Amy and Gretchen park their bicycles behind wall of entryway (center). Beyond front door (below), made of red fir, stretch white-painted brick walls. All the doors are ceiling high.

Stephen Green-Armytage

Viewed from a low angle (above), the house asserts itself as a bold sculpted form covering three interior levels: sleeping and living areas and a ground-level storeroom. Sheltered sun deck is at the top. Sloping roof of redwood siding—possibly a "first," say the architects—is wedge-shaped on the uphill side to deflect ocean winds (below).

Privacy is the name of the game for this splendid Honor award winner by San Francisco architects McCue, Boone, Tomsick. A weekend home for a family of four, it hugs a remote, grassy clearing in coastal California redwoods. With the parking area a discreet 100 yards uphill, cars keep their distance, and visitors must hoof their way down a steep path. The 2,580-square-foot house was designed "to stay almost unseen until you're right on it," says Tomsick. To mask it further, the roof acts as camouflage—it's tongue-and-groove redwood siding as are the exterior walls.

MAJESTIC RUSTIC REDWOOD

Inside, the house is essentially one large open space—from tongue-and-groove ceiling to redwood-block floor (above). Upstairs are the only enclosed rooms, all small: sauna, bath and shower, toilet, metal-lined rodent-proof closet. Triangular window in sleeping loft (right) follows line of steep outdoor stairway leading to the rooftop deck.

The owners, ardent conservationists, protected their choice, tree-ringed site from bulldozer scars during construction by putting up a no-nonsense fence. A narrow access route defined the realm of machinery and kept building materials corralled within it. The same attention to detail went into the interior, where ceilings stained in shades of green and blue offer contrast to the wood. Windows take in the most pleasing views and invite continual sunshine. —Nancy C. Gray

Floor plan is on page 104; the kitchen is pictured *on page 75.*

Fred Lyon

Shopping Information, page 40

For the glowing exterior of house (above), Hillier used bronze glass with a mirror backing, which gives the illusion of weightlessness and reflects the surroundings. "In summer it captures the green of the trees, and in winter, after a snow, it is white and just glistens," he says. Susan Hillier laid 19,000 bricks to make the turnaround (left), an area she and Bob use for alfresco cocktail and dinner parties. Much of the water in fountain recirculates; the rest is piped out.

John T. Hill

BEST HOUSES OF '72

ELEGANT HOUSE OF MIRRORS

Susan and poodle create a double image against mirrorlike exterior (top). Living room (center) has U-shaped openings for views and reflections. Susan and Kim fix flowers in skylit dining room (bottom). *For kitchen details, turn the page. Floor plan is on page 104.*

Reflecting the shimmering beauty of nearby beech trees in its mirrorlike glass walls, this Honor award winner seems almost to float. No one would suspect it is built on inexpensive, marshy land rejected by others as unusable. Architect Robert Hillier designed this graceful, private pavilion in Princeton, N.J., for his own family. Planned as maintenance-free as possible, it allows him and Susan and their two children time to enjoy a busy and involved life. A four-foot deck of exposed aggregate concrete can be reached from every room through sliding glass doors. The square shape, supported by steel columns, gives the maximum enclosed space—2,450 square feet—for the least amount of outside wall. Airiness is carried inside where the entrance-dining atrium is flooded with sunshine via skylights. Travertine floors suit the overall design.—Barbara Plumb.

TOP KITCHEN CLOSE-UPS

Heading straight to the hearts of four winning "Homes for Better Living"

John T. Hill

Butcher-block booth is Bob and Susan Hillier's eat-in kitchen collaboration—it's accessible, yet removed from cooking clutter. Yellow-carpeted wall adds coziness. Beside booth, echoing its sleek lines, is communication center: intercom, phone, radio, note board. Storage-proud island counter has four-burner surface unit; its lift-up lid subdues splatter. Counter-end flips up as sewing table. Not shown, on opposite walls: refrigerator, sinks, wall oven, washer/dryer.

"What's the kitchen like?" That's one question everyone asks about a new house—especially if it's an award winner, like those featured on pages 63–71. Here and following are close-up looks at four great kitchens. Three of the homes were designed by their owners, so three lucky wives got setups custom-tailored to the way they and their families cook and live: Susan Hillier (hers is below) asked for easy, clean lines and double-duty counter space; Delia Gueron and Dolly Gassner, whose kitchens follow, wanted everything within arm's reach. And to make their kitchens especially inviting, all three women chose to offset the simple lines and colors of Formica surfaces with the warmth of wood. In fact, the fourth kitchen, designed by California architects, is composed almost *entirely* of wood, smoothly handsome and glowing. —Jeanne M. Bauer

continued

Accessibility—the key to any good kitchen

Part of a free-flowing living area, this kitchen (opposite) had to be well integrated; so it was done in redwood, as was the rest of this California home. It looks big and sweeping, but it's really a *vacation-house* kitchen, quite compact, with all the basic equipment—surface units, sink, wall oven and a refrigerator-freezer—built right in.

Fred Lyon

Designed with the efficient craft-consciousness of an airplane galley, Henri and Delia Gueron's kitchen (above), though small, fits their second-home needs perfectly. Unit on the rear wall, which is just 7 feet long, contains all the essentials—range, refrigerator, sink and storage. Here, as son Ivan watches, Delia gets going on an omelet at the butcher-block-topped dishwasher that doubles as portable counter space.

John Zimmerman

Francis and Dolly Gassner's kitchen (opposite) is a time-saver; with just a step or a turn, Dolly can stir her stew on the range or roll dough for her special bread on marble-topped counter against the wall. The breakfast bar and patio are close by, as is large storage pantry (not shown). The black-slate floor is a time-saver, too: It needs only an occasional damp mopping to keep it looking great!

Stephen Green-Armytage

Shopping Information, page 40

YOUR MONEY-WISE GUIDE TO

Furniture-making has come a long way since a clever craftsman in ancient Egypt stretched a hide across a wooden frame to create the first really comfortable chair. Upholstering technology improved enormously with the advent of web construction (17th century) and the introduction of springs (19th century). But it's just as difficult as ever to distinguish a well-made chair from a shoddy one, because the elements that determine whether quality is structural or simply skin-deep are hidden from the buyer's view. Here is a checkpoint guide to help you arrive at sound and reasonable choices—and save money in the long run.

KNOW YOUR DEALER. Business reputations aren't built on one-time sales; an established, reliable dealer is more interested in making a lifetime customer. His knowledge of furniture construction can help you to "see inside" the furniture, to discover hidden assets.

TEST THE FRAME. No matter how costly or well made the rest of its components are, an upholstered chair or sofa is only as good as its frame. And since the frame is almost always covered completely, you have to use your wits to test its sturdiness. You wouldn't consider buying a chair without first trying it out for comfort. Use the same test to assess its stability and strength.

A portly shopping companion is a great advantage here; if your spouse is a lightweight, borrow an overstuffed mate from a friend. If the sofa sags when sat on, be wary; its legs and frame are improperly joined. Listen for telltale squeaks and groans from the depths of the furniture; they're a clue to inner weakness and a guarantee that, before long, extensive repairs will be needed. Have your tester sit down on the sofa or chair, dig heels into the floor, and press *hard* against the back and arms; if they "give" under pressure, the frame is improperly reinforced.

Frames of well-made furniture are glued at all joints, with wood corner blocks used for extra stability at stress points where legs attach to frames. These are exposed beneath the upholstered slip seats of light open-arm or dining chairs, and, in heavier furniture, may sometimes be felt through the thin fabric stretched across the underside of the chair or sofa.

Look for a firm edge at the front of the seat platform; if firmness is lacking, the edge may sag after short-term use. And if the edge rail isn't properly padded, the finish fabric may wear prematurely.

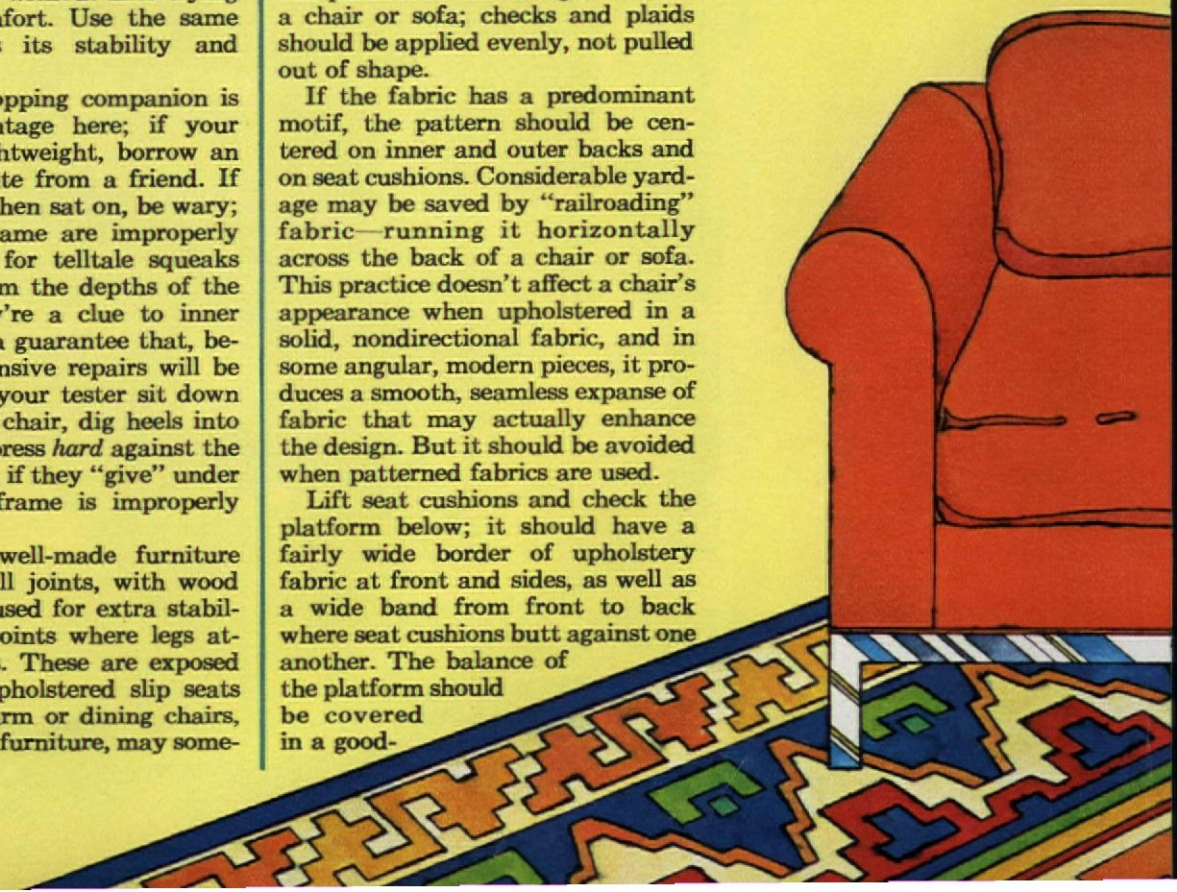
UPHOLSTERED PIECES. Where springs are found in upholstery construction, they may be individual coil springs, installed vertically; coil springs in a bar unit, with springs stretched horizontally from front to back; or flat springs. Whatever the type used, if you can easily see the spring outlines through the fabric beneath the seat cushions, the chair or sofa lacks adequate padding. And chances are, the manufacturer has cut corners elsewhere, too. There should be no mystery about this; the signs of quality in upholstered furniture are not totally concealed. As you shop around, you'll learn to recognize the external clues.

If a floor sample is covered in a print, for example, see how the pattern is matched. It should run in one unbroken line from the top of the back, over the seat cushion and right down the front of the seat platform, with repeats matched at all possible points. Stripes should run parallel to the straight sides of a chair or sofa; checks and plaids should be applied evenly, not pulled out of shape.

If the fabric has a predominant motif, the pattern should be centered on inner and outer backs and on seat cushions. Considerable yardage may be saved by "railroading" fabric—running it horizontally across the back of a chair or sofa. This practice doesn't affect a chair's appearance when upholstered in a solid, nondirectional fabric, and in some angular, modern pieces, it produces a smooth, seamless expanse of fabric that may actually enhance the design. But it should be avoided when patterned fabrics are used.

Lift seat cushions and check the platform below; it should have a fairly wide border of upholstery fabric at front and sides, as well as a wide band from front to back where seat cushions butt against one another. The balance of the platform should be covered in a good-quality fabric whose color matches that of the upholstery. Examine the welts (narrow, fabric-covered cording used to outline arms, backs and cushions, and to hide tacks that fasten covering to frame). These should be covered with bias fabric strips, joined with neat, tiny diagonal seams. If they're not, the manufacturer has economized by using straight-of-goods to cover welting—a practice that results in lumpy, twisting, wavering welts. Inspect skirts to see that they hang straight and even, especially at pleats and corners; skimping on fabric in these areas will cause the skirt to poke out awkwardly, or pull out of shape.

FABRIC on a chair or sofa is the ingredient that makes the strongest, longest-lasting impression, and has the greatest impact on a decorating scheme, so it pays to pick carefully. Prices for upholstered furniture are usually based on the fabric grade system: The price of the fabric in a given grade, plus the price of the chair or sofa in muslin, add up to the cost of the finished chair. Sometimes as many as 10 grades of fabric may be offered, the quality of the fabric determining the grade. So it's possible for a specific sofa to vary greatly in price, depending upon the fabric selected. The price tag will list the



BUYING FURNITURE

By Carol L. Crane

grades and the price of the piece in each grade offered.

Some manufacturers also allow the customer to purchase her own fabric. In this case the tag will show a "muslin" price: cost of the piece, including the labor to cover it in the purchaser's fabric (sometimes this is marked C.O.M.—for Customer's Own Merchandise). Lower-priced or "special purchase" furniture may be offered only "as shown." This is not necessarily an indication of poor quality; if the piece as shown suits your needs, it may be a real bargain.

When you pick upholstery fabric, remember that reupholstering is expensive, and the longer you can postpone a redo (by choosing a good quality fabric for the initial covering), the smarter the purchase. Also, be sure to select a fabric that suits the style of the furniture. You wouldn't wear sneakers with an evening gown; you shouldn't cover a casually styled chair in a dressy damask. For large expanses—sectional sofas, for example—use understated fabrics, saving bold patterns and vivid colors for smaller accent areas. And remember that delicate fabrics look best on delicate pieces, heavy fabrics on bulky pieces.

TEXTURES AND TONES. The high cost of reupholstering makes fabric durability an important consideration. Tight weaves mean better wear; loosely woven fabrics and satin weaves (those with a large proportion of filler threads lying on the fabric's surface) don't stand up under friction and should be avoided. Loose-slubbed bouclés won't last as long as textures with slubs caught securely into the weave. Heavy, tightly woven fabrics wear better and longer than lightweight materials, which should be avoided unless back-coated with latex for extra strength and wear. Vinyls are unsuitable for upholstery unless they are fabric-backed (supported).

Pale colors formerly considered impractical for upholstery have increased in popularity since the advent of protective stain-repellent finishes. If the fabric options offered with a chair or sofa have been treated, the tag will say so; some manufacturers provide a protective finish for an additional charge. When you purchase your own upholstery fabric, you can request a stain-resistant finish, which will be applied for a per-yard additional charge.

A flameproofing finish, required by law for fabrics used in public areas (restaurants, theaters, hotel lobbies, airplanes), is not applied routinely to upholstery fabrics offered for residential use; however, if you purchase your own upholstery fabric, you can have it flameproofed (find the flameproofers in your Yellow Pages). Other protective finishes—mothproofing, mildewproofing—are also available, and a worthwhile investment where special situations warrant their application. *Caution:* Some protective finishes tend to dull or darken colors slightly, so check first. Many treatment firms will finish a sample swatch of the customer's fabric for prior approval; it pays to ask.

EXPOSED WOOD FRAMES are second only to fabric in their effect on the decorative impact of upholstered furniture. Finishes for exposed wood—on bases, legs, arms, backs—should be chosen to relate to other woods in your room, as well as to the fabric with which the chair or sofa is covered. As the cost of furniture increases, so do the numbers of finish options. In low-and medium-priced lines, the selection that's available is usually limited to one light and one dark finish. In the luxury lines, a choice of five or six wood finishes is not uncommon; lacquered finishes, antiqued painted finishes in a choice of colors and distressing (a process by which new wood is made to look old) expand the options.

FIRST OF A SERIES

Next month, along with our "House of the Year" filled with Debut '73 furnishings, you'll see how to buy carpeting and rugs. In November, we will showcase china, glass and flatware.

LOOK FOR THE LAW LABEL. Generally speaking, in terms of overall furniture quality, it's what's inside that really counts. Manufacturers of upholstered pieces are required by law to identify the filler materials they use. So read the label that's stitched to the furniture—the one that warns, "Do not remove under penalty of the law." (Once the furniture is yours, feel free to take off the tag without fear of fine or imprisonment.) The law label is your only way you can identify the contents.

THE FILLERS. The traditional natural fillers—down, feathers, hair—have been used since upholstering came into being. Other, newer materials offer the comfort-giving properties of the old standbys, with many added advantages. Here are some pointers on the properties of both old and new fillers that will help you pick the ones best suited to your needs.

DOWN is the Cadillac of cushion fillers, the most luxurious, the most expensive, a status symbol even though concealed. Its prestige is such that, in Eastern Europe, prime source for this commodity, down-filled pillows and comforters are traditional trousseau items and cherished family heirlooms. Ideal for loose, fluffy, deep cushions and backs, down filling needs plumping after furniture has been used, to regain its shape. Even though down is one of the longest-lived filler materials, it reduces in volume, requiring periodic replenishing. Down is seldom found in any but the costliest chairs and sofas. (continued on page 99)

Drawings by Cosgrove Associates

Richard Jeffery

1. Slice onions and mince them. Heat butter or margarine in heavy saucepan over medium heat. Add onions and peppercorns. Cook, stirring frequently, until onions are light brown.

2. Sprinkle onions with flour. Cook 1 minute, stirring constantly. Add beef broth, water and bay leaf. Bring to boiling. Simmer 30 to 40 minutes. Discard bay leaf. Correct seasoning.

3. Turn soup into oven-proof soup tureen. Place toast slices on top. Sprinkle with cheese. Place under broiler or in 400° oven until cheese turns golden. Makes 6 to 8 servings.

4 to 5 large onions (4 to 5 cups minced)
3 tablespoons butter or margarine
¼ teaspoon peppercorns, coarsely crushed
1 tablespoon flour
3 cans (10½ ounces each) condensed beef broth
3 cups water
1 bay leaf
6 to 8 slices French bread, toasted
½ cup grated Swiss cheese

COOKING LESSON No. 48 By Jacques Jaffry

onion soup gratinée

One of the foods French families enjoy most is the traditional tureen of onion soup, that heady combination of onions and rich broth, topped with golden slices of cheese-laden toast (that's the *gratinée*). And with canned broth as a work-saver, it almost makes itself. Once your ingredients are stirred in, the soup simmers lazily to perfection, all the while filling your kitchen with irresistible aromas. A dish that's truly brimming with character, it will bring warmth and gusto to *your* family's table.

By Frances M. Crawford

EAT HIGH ON LOW-COST MEAT CUTS

With high-flying food prices, there's good reason to explore your supermarket meat case. Roasts, steaks and chops are not its only treasures. The other, less expensive cuts are the nutritional equals of the more familiar meats. A smart shopper, eager to stick to a food budget yet feed her family appealingly, will get to know all these money-savers.

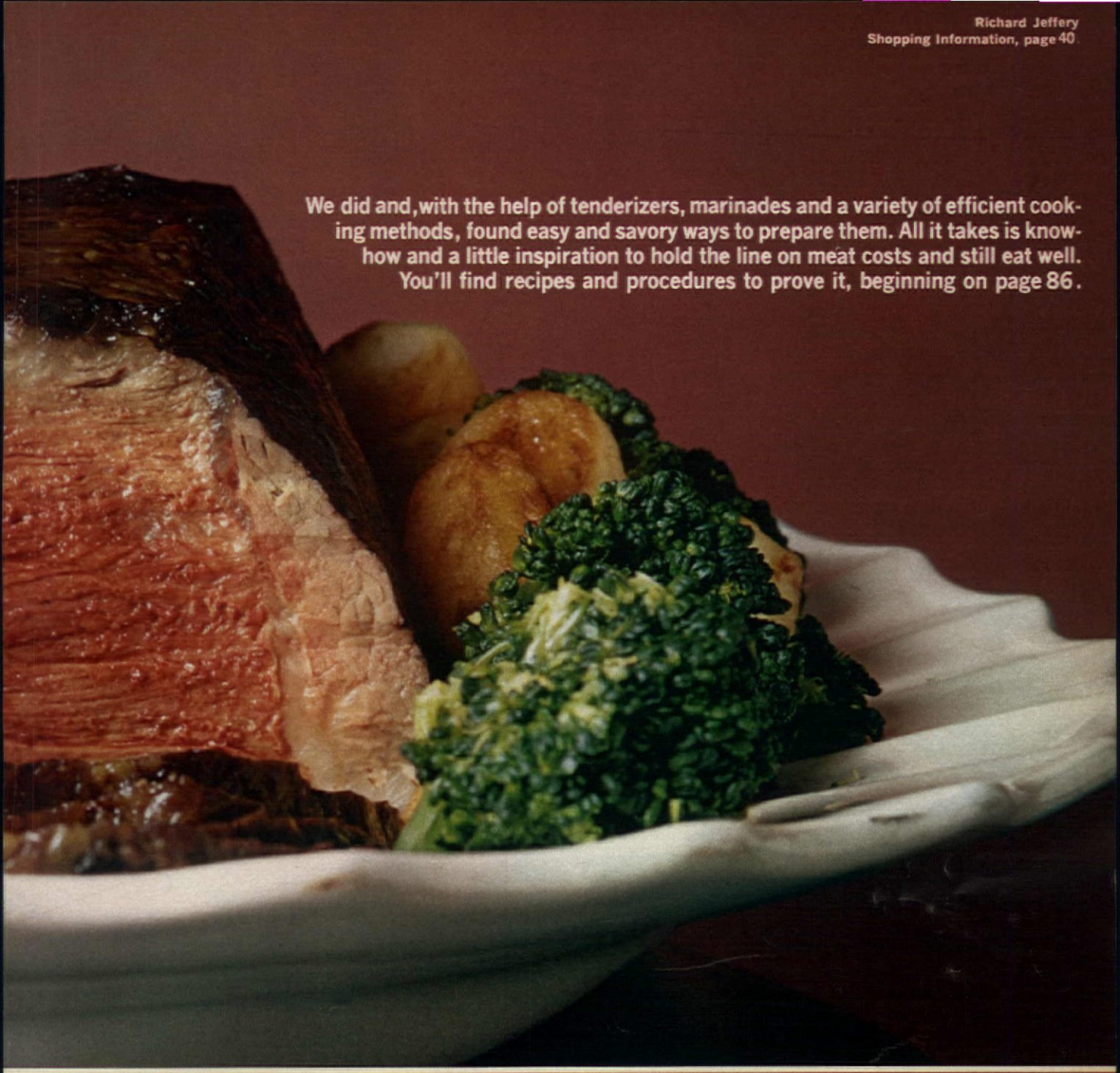
ROAST BOTTOM ROUND

You can roast this cut, usually done as pot roast, to rare perfection with packaged marinade or oven bags.

CURRIED VEAL SHANKS

Meaty veal shanks cooked in a zesty curry sauce make a hearty dish with lots of man appeal.

We did and, with the help of tenderizers, marinades and a variety of efficient cooking methods, found easy and savory ways to prepare them. All it takes is know-how and a little inspiration to hold the line on meat costs and still eat well. You'll find recipes and procedures to prove it, beginning on page 86.



POT-AU-FEU

Take a tip from the frugal French and serve their version of a "boiled dinner." But do it, as we have, with short ribs and fresh vegetables.

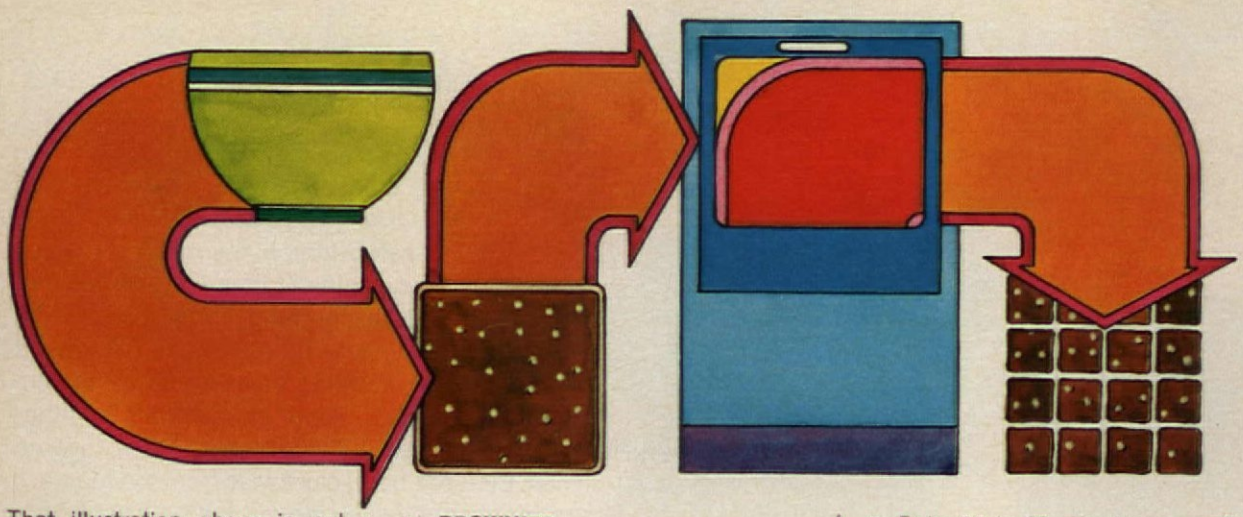
By Lucy Wing

WINNING WAYS WITH BANANA

What are among today's big food buys—with uses so varied they can brighten any meal? Bananas. If you think of them only as ways to decorate morning cereal or turn ice cream into a split, think again. There's a whole world of eating pleasure awaiting you. Mashed or sliced, alone or with nuts or other fruits, bananas can enliven many of your favorite dishes. Pictured here, clockwise from top (center), are four banana showpieces: coffee cake with a sugary topping, Latin-style chicken, French toast in gleaming syrup and cheesecake that's a creamy delight. Helpful banana facts plus these recipes and more begin on page 92.

Rudy Miller
Shopping Information, page 40

THE ABC'S OF BAR COOKIES



That illustration above is not a road map or a new board game, but the simple "mix, spread, bake and cut" route to bar cookies—the easiest of any to make. All you do is spread dough in a pan, bake, then cut into the shape you desire—bars, squares, diamonds or others. There's no chilling, rolling, slicing or molding to do. And they're quicker than other types of cookies. Into and out of the oven with no repeat batches—that's the advantage of bar cookies.

A good bar cookie should be uniformly cut. It should also be rich and moist, with a thin delicate crust and a pleasing flavor. Here are other pointers to remember:

- Follow the recipe exactly.
- Be sure to use the pan size called for. In a larger one the dough will be too thin, and the cookies will be dry and tough. In a smaller one, the cookies may need longer baking time, as the dough will be thick.
- Don't overmix, or your cookies will be tough and have a hard top.
- Spread dough evenly in the pan to insure that cookies are all the same thickness and texture.
- The baking time in the recipe is a guide—overbaked cookies will be dry and hard; underbaked ones, doughy. It is best to test. Press the top lightly with a fingertip—if a slight imprint remains, the cookies are done. For cakelike cookies, a wooden pick inserted in the center should come out clean.
- Cut bar cookies when slightly warm or completely cool, unless the recipe tells you otherwise. Some bar cookies will crumble if they are cut while still hot.
- Once cut, cookies may be covered and stored in the pan, though if only a few are left, it is best to remove and wrap them.

BROWNIES

If legend is true, these came about all because a chocolate cake fell. Hooray for happy mistakes.

¾ cup sifted all-purpose flour
½ teaspoon baking powder
½ teaspoon salt
2 squares unsweetened chocolate
⅓ cup butter or margarine
1 cup sugar
2 eggs
½ cup coarsely chopped walnuts

1. Heat oven to 350°.
2. Grease 8x8x2-inch pan.
3. Sift flour, baking powder and salt together. Set aside.

4. Melt chocolate and butter or margarine in top of double boiler over hot, not boiling, water.
5. Stir in sugar gradually.
6. Beat in eggs.
7. Mix in dry ingredients and nuts.

8. Turn into prepared pan. Spread evenly with a spatula.
9. Bake 30 to 35 minutes or until top has a dull crust and a slight imprint remains when top is touched lightly with a fingertip.
10. Remove from oven. Set pan on wire rack to cool slightly.
11. Cut brownies into squares while they are still warm. Makes 16.

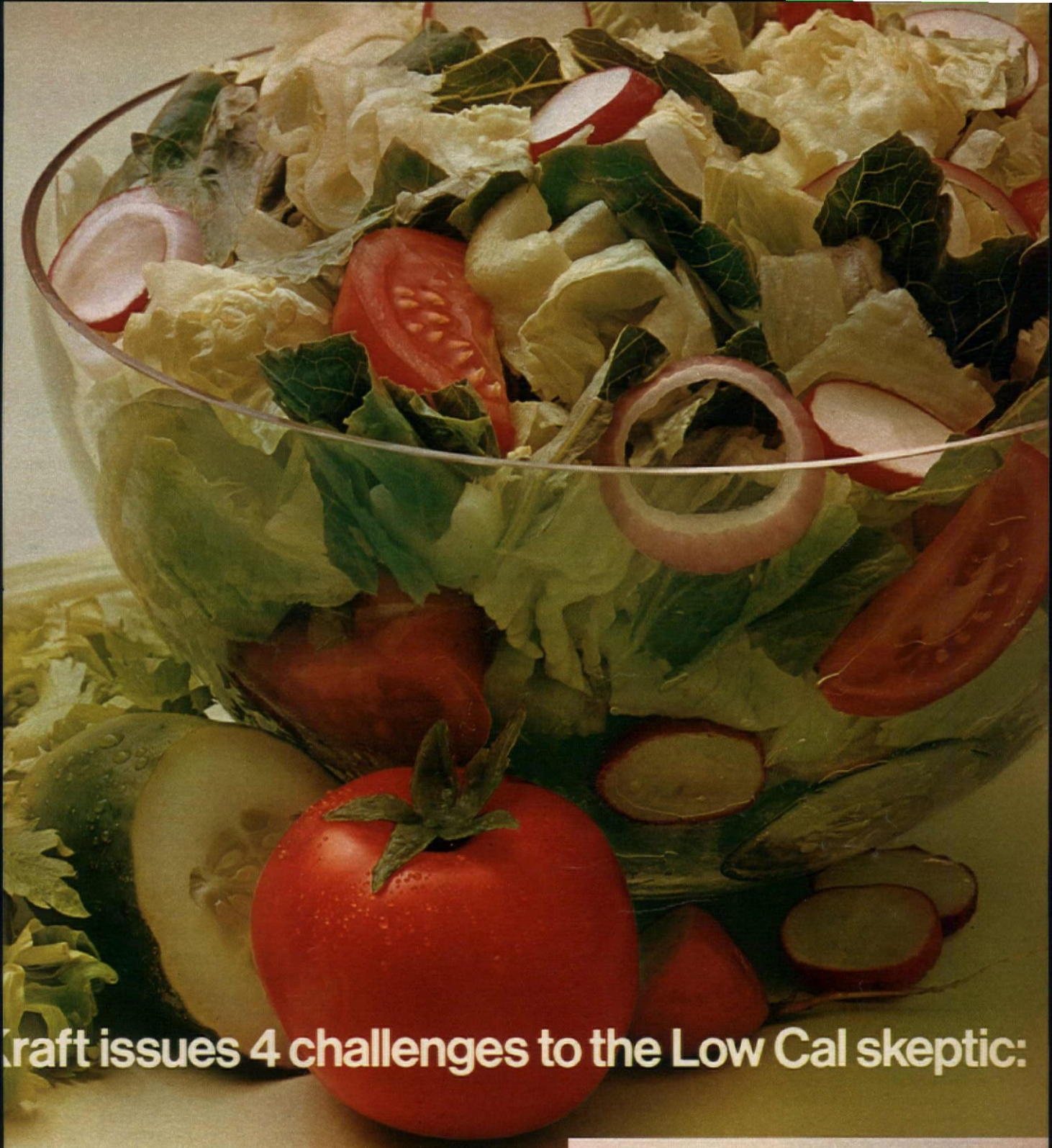
GUMDROP BARS

2 cups sifted all-purpose flour
1 teaspoon baking powder
½ teaspoon salt
4 eggs
1 cup sugar
1 teaspoon vanilla
1 cup tiny, multicolored gumdrops, halved
¾ cup chopped walnuts

1. Heat oven to 350°.
2. Grease 13x9x2-inch pan well.
3. Sift flour, baking powder and salt together. Set aside.
4. Beat eggs in large bowl until foamy.
5. Beat in sugar gradually.
6. Add vanilla.
7. Blend in sifted dry ingredients.

8. Mix in gumdrops and walnuts.
9. Turn into prepared pan. Spread evenly with a spatula.
10. Bake 30 to 35 minutes or until wooden pick inserted in center comes out clean.
11. Remove from oven.
12. Cut into bars while still warm. Makes about 3 dozen.

Artist: Robert Frost



Kraft issues 4 challenges to the Low Cal skeptic:

If you don't think a low calorie dressing can taste really good, taste ours. Zesty Kraft Low Calorie Italian! Creamy Kraft Low Calorie Thousand Island! Mild, tomato-ey Kraft Low Calorie French Style! Kraft Low Calorie Blue Cheese made with bits of real aged cheese!

After you pour on any one of these scrumptious Kraft dressings, you'll be a believer. And calorie counting will be a lot more fun. So pour some on. Now.

KRAFT Division of Kraftco Corporation

POT-AU-FEU

(pictured on page 81)

4 to 5 pounds short ribs, cut in serving-size pieces
4 quarts water
1 tablespoon salt
6 medium-size carrots, pared
6 stalks celery
4 leeks, white only (optional)
4 sprigs of parsley
1 teaspoon peppercorns
½ teaspoon leaf thyme, crumbled
1 bay leaf
2 large cloves of garlic
4 to 6 small onions

Place meat in large kettle. Add water and salt. Cover. Bring to boiling. Skim foam from top. Cover kettle partially. Simmer 1 hour. Tie carrots, celery and leeks together. Add to kettle. Add remaining ingredients. Bring back to boiling. Skim fat from surface. Add more cold water to cover meat and vegetables, if necessary. Simmer 1 hour or until meat is tender. Arrange meat on warm platter. Untie vegetable bundle; arrange vegetables over meat. Spoon some broth over meat. Serve with coarse salt, horseradish sauce, sour gherkins or mustard. Makes 6 servings. *Note:* You may strain remaining broth and serve as a soup.

To cook in oven bag: Heat oven to 350°. Place all ingredients in oven bag, but use only 2 cups water instead of 4 quarts. Close bag, place in pan and make holes in bag as manufacturer directs. Bake 2 hours.

POT-AU-FEU IN PRESSURE COOKER

4 pounds short ribs, cut in serving-size pieces
3 carrots, pared, cut in 2-inch pieces
3 celery stalks, cut in 2-inch pieces
3 small onions
3 sprigs of parsley
½ teaspoon peppercorns
¼ teaspoon leaf thyme, crumbled
1 bay leaf
1 large clove of garlic
2 teaspoons salt
1 quart cold water

Place meat in a large kettle. Cover with cold water. Bring to boiling. Simmer 5 minutes. Drain. Wash meat under cold water. Place meat, all other ingredients and 1 quart water in 6-quart pressure cooker. Close cover securely. Pressure-cook 25 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Makes 4 to 5 servings.

CURRIED VEAL SHANKS

(pictured on page 80)

3 tablespoons pure vegetable oil
4 to 6 large veal shanks, crosscut
1 cup minced onion (1 large)
1 clove of garlic, minced
2 tablespoons curry powder
2 cans (10½ ounces each) condensed chicken broth
1 apple, pared, cored and sliced
½ teaspoon salt
2 tablespoons tomato paste

Heat oil in heavy kettle or Dutch oven over medium heat. Brown shanks on all sides. Remove. Reserve. Add onion to fat left in pan. Cook 2 minutes, stirring frequently. Add garlic and curry powder. Stir to mix well with onion. Return shanks to pan. Add broth, apple, salt and tomato paste.* Cover. Bring to boiling. Simmer 1¼ to 1½ hours or until meat is tender. Transfer shanks to serving platter. Keep warm. Skim all fat from surface of sauce. Correct seasoning with salt and pepper. Strain sauce over meat. Makes 4 to 6 servings.

***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker. Close cover securely. Pressure-cook 10 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Prepare sauce as recipe directs.

ROAST BOTTOM ROUND

(pictured on pages 80-81)

1 envelope (4/5 ounce) meat marinade mix
4- to 5-pound piece of bottom round, prepared for roasting
2 cups diced onion (2 large)
1 cup diced celery
1 can (10½ ounces) condensed beef broth

Prepare marinade and marinate meat according to package directions. Heat oven to 400°. Place meat on rack in shallow roasting pan. Roast 30 minutes. Reduce heat to 350°. Turn meat over. Add onion and celery to pan. Roast 30 minutes for rare, 45 minutes for medium rare. Remove meat to warm serving platter. Let stand 15 to 20 minutes in warm place. Discard all fat left in pan. Place pan over medium heat. Add beef broth. Bring to boiling. Simmer 2 minutes. Strain into sauceboat. Arrange cooked vegetables of your choice around meat. Cut roast in ¼-inch-thick slices. Serve with sauce. Makes 8 to 10 servings.

To cook in oven bag: Heat oven to 350°. Coat inside of oven bag with 1 tablespoon flour. Sprinkle meat with salt and pepper; put in bag. Close bag, place in pan; make holes in bag as manufacturer directs. Roast 1 hour for rare.

OXTAIL STEW IN WINE SAUCE

4 pounds oxtails, cut at joints
2 tablespoons fat or pure vegetable oil
2 cups chopped onion (2 large)
1 cup chopped celery
2 tablespoons flour
1 cup dry white wine
1 can (10½ ounces) condensed beef broth
1 can (8 ounces) tomato sauce
1 bay leaf
¼ teaspoon leaf thyme, crumbled

Wash and dry oxtails. Heat fat or oil in heavy saucepan or Dutch oven. Brown oxtails on all sides. Add onion and celery. Cook 2 minutes, stirring occasionally. Sprinkle with flour. Mix well. Add wine, broth, tomato sauce, bay leaf and thyme. Stir to dissolve flour mixture.* Cover. Bring to boiling. Simmer 1¾ to 2 hours or until meat is tender. Makes 4 to 6 servings.

***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker. Close cover securely. Pressure-cook 30 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions.

BRAISED SHOULDER OF LAMB

1 envelope (4/5 ounce) meat marinade mix
⅔ cup dry white wine
3½ to 4½ pounds shoulder of lamb, boned, rolled and tied
2 large cloves of garlic, cut in slivers
3 tablespoons pure vegetable oil
2 cups sliced onion (2 large)
2 green peppers, seeded and cut in ¼-inch strips
2 zucchini, sliced
1 can (1 pound) tomatoes, coarsely chopped
1 teaspoon salt
¼ teaspoon pepper
½ teaspoon dried leaf rosemary, crumbled
1 small bay leaf

Prepare marinade according to package directions, using dry white wine instead of water. Marinate lamb as directed. Remove meat from marinade. Wipe dry with paper towels.

Make slits in lamb; insert sliver of garlic in each slit. Heat oven to 400°. Heat oil in heavy kettle or Dutch oven. Brown lamb on all sides. Remove meat from pan. Discard all but 2 tablespoons fat left in pan. Add onion and green peppers to pan. Cook 2 minutes, stirring frequently. Add zucchini, tomatoes, salt, pepper, rosemary and bay leaf. Bring to boiling. Place meat over vegetables. Bake, uncovered, 1¼ to 1½ hours. Transfer meat to warm serving platter. Correct seasoning of vegetables to taste. Arrange vegetables around lamb. Makes 6 to 8 servings.

To cook in oven bag: Heat oven to 350°. Prepare meat as directed in recipe. Place in large oven bag with remaining ingredients. Close bag, place in pan and make holes in bag as manufacturer directs. Bake 1 hour. Transfer meat to serving platter. Keep warm. Empty vegetables and pan juices into saucepan. Bring to boiling. Simmer 10 minutes. Correct seasoning. Arrange vegetables around meat.

BEEF LIVER LYONNAISE

3 tablespoons butter or margarine
3 cups finely sliced onion (3 large)
½ teaspoon salt
6 thin slices beef liver
Meat tenderizer
Flour
¼ cup butter or margarine
2 tablespoons chopped parsley

Heat 3 tablespoons butter or margarine in skillet over medium heat. Add onion. Sprinkle with salt. Cook, stirring frequently, until onions are golden brown. Remove from heat. Reserve in skillet. Prepare liver with tenderizer according to package directions. Dredge liver slices lightly in flour. Heat 3 tablespoons butter or margarine in large skillet over high heat. Add liver as soon as foam subsides and butter is hot. Cook 1 to 2 minutes on each side. Transfer liver to warm serving platter. Add remaining 1 tablespoon butter or margarine and parsley to onions. Reheat onions, stirring constantly until butter is melted. Spoon over liver. Makes 6 servings.

continued

At every turkey dinner, there's a

Moment of truth

Somehow, even with all the love and care and all the trimmings, everything depends on how the turkey turns out. At that very first slice, you'll be glad you picked a winner!

Honeysuckle white

EXTRA WHITE MEAT because we hand-select only the broadest-breasted of all the Grade A turkeys in our flocks for Honeysuckle White.

DEEP BASTED WITH TURKEY BROTH so the basting stays *in*, keeping the meat moist . . . with the true flavor of turkey. Succulent Honeysuckle White!

Checkerboard FARMS

Div. of Ralston Purina Co.

Now's the Moment to save

Save-up as many 10¢ coupons as you like toward a Honeysuckle White Turkey. Look for 'em in Purina Dog Chow® (5 lb., 10 lb.), Purina Cat Chow® (22 oz., 4 lb.), Purina Chuck Wagon® (5 lb., 10 lb., 25 lb.), and Checkerboard Farms® Rock Cornish Game Hens.

Redeem coupons at holiday time. Look for this display!

SPARERIBS WITH SAUERKRAUT

4 pounds spareribs, cut in serving-size pieces
1½ pounds sauerkraut
3 tablespoons butter or margarine
2 cups chopped onion (2 large)
1 can (1 pound, 12 ounces) tomatoes, coarsely chopped
1 bay leaf
1 teaspoon caraway seeds
1 teaspoon sugar
1 teaspoon salt
¼ teaspoon pepper

Place spareribs in large kettle. Cover with hot water. Bring to boiling. Simmer 3 minutes. Drain well. Drain sauerkraut. If sauerkraut is too acid to taste, rinse under cold water. Squeeze by handfuls to remove as much water as possible. Heat oven to 400°. Heat butter or margarine in heavy kettle or Dutch oven. Add onion. Cook 2 minutes, stirring frequently. Add tomatoes, bay leaf, caraway seeds, sugar, salt and pepper. Bring to boiling. Simmer 2 to 3 minutes. Add sauerkraut. Mix well. Season spareribs lightly with salt and pepper. Place spareribs over sauerkraut.* Cover. Bake 1 hour, 30 minutes or until ribs are tender when tested with two-tine fork. Serve with boiled potatoes, if desired. Makes 4 to 6 servings.

***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker, but use 1 can (1 pound) tomatoes. Close cover securely. Pressure-cook 15 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions.

BRAISED LAMB SHANKS

2 tablespoons fat or pure vegetable oil
6 medium-size lamb shanks
2 cups diced onion (2 large)
2 cups pared, diced carrots
1 cup diced celery
1 clove of garlic, minced
1 can (10½ ounces) condensed chicken broth
½ cup water
1 bay leaf
½ teaspoon salt
Dash of pepper
2 tablespoons cornstarch
2 tablespoons cold water

Heat fat or oil in heavy saucepan or Dutch oven. Brown shanks on all sides. Remove shanks. Reserve. Add onion, carrots, celery and garlic to fat left in pan. Cook, stirring occasionally, until vegetables are golden brown. Remove as much fat as possible from pan. Return shanks to pan. Add broth, ½ cup water, bay leaf, salt and pepper.* Cover. Bring to boiling. Simmer 1¼ hours or until shanks are tender. Arrange shanks on serving platter. Keep warm. Remove as much fat as possible from surface of sauce. Discard bay leaf. Mix cornstarch and 2 tablespoons cold water until smooth. Stir slowly into boiling broth. Cook, stirring constantly, until sauce has thickened. Remove from heat. Correct seasoning to taste. Pour over meat. Makes 6 servings.

***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker. Close cover securely. Pressure-cook 20 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Discard bay leaf. Thicken sauce with cornstarch and cold water as in recipe above.

To cook in oven bag: Heat oven to 350°. Put lamb shanks (omit browning step) and remaining ingredients except cornstarch and 2 tablespoons cold water in large oven bag. Close bag, place in pan and make holes in bag as manufacturer directs. Bake 1 hour, 15 minutes or until tender. Remove shanks from bag to platter; keep warm. Empty remaining ingredients from bag into saucepan. Skim any fat from surface. Discard bay leaf. Thicken sauce with cornstarch and water as directed in recipe above.

continued

ALL RECIPES TESTED IN AMERICAN HOME KITCHENS

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 salad when you tie it all together with the bright-tasting smoothness of Miracle Whip Salad Dressing. Miracle Whip's special blend of spices adds a lively, fresh taste to so many salads. And its smooth, fluffy texture blends so easily with so many good-tasting combinations. Like this nutritious chilled salad.

PERKY COTTAGE POTPOURRI
2 cups cottage cheese
½ cup Miracle Whip Salad Dressing
1 cup shredded cabbage
1 cup coarsely shredded carrots
½ cup peas
¼ cup sliced green onion
Combine ingredients; chill. Garnish with some carrot slices, if desired. 7 half-cup servings.

Each ½ cup serving of this salad gives you significant levels of the following nutrients:

Nutrient	%RDA*	Nutrient	%RDA*
Vitamin A	44	Riboflavin	12
Vitamin C	18	Calcium	10
Phosphorus	17	Iron	7
Protein	15	Thiamine	6

*Recommended Dietary Allowances (per adult males) by NAS-NCS Food Nutritional Board.

Kraft wants to help you stay healthy.

KRAFT
Division of Kraftco Corporation

Discover How to Look As Young As You Live

Sometimes the woman who *feels* and *acts* young and vital can *look* older than her true age. Active with her family and a wealth of her own special interests, she may not appear as young as she should. Or could. Then suddenly she realizes that in her lively life, involved with home and community, she has overlooked her own vital skin care.

If you happen to be one of these women, now share in the secret of Oil of Olay, a beautiful secret known to young-looking women in countries around the world. The unique beauty formulation, created by beauty researchers and available in the United States at drugstores everywhere, very quickly brings to women like yourself a more radiant appearance of youth. As Oil of Olay eases away dryness and helps restore smoothness and suppleness, lines and wrinkles become less noticeable. And because the beauty blend goes on so easily and begins its wonderful work so rapidly, treating your skin to Oil of Olay beautification takes almost no time from your busy, fulfilling life.

Soothe on Oil of Olay moisturizing lotion morning and night. The beauty fluid quickly penetrates the surface layer of the skin, where it works most effectively, bringing the oil and moisture essential to maintaining a youthful, glowing complexion. The natural ingredients in Oil of Olay, with its blend of tropical moisturizing oils, are compatible with the skin. The fluid works along with nature itself to achieve a younger-looking appearance, replenishing diminished moisture supplies, and setting up a barrier to retain the skin's own beauty fluids.

Oil of Olay penetrates skin so quickly and evenly that there is no foaming up on the skin or sticky after-feel. So Oil of Olay is a superior make-up base, never causing cosmetics to streak or change color.

Just a few moments a day with Oil of Olay can do so much so quickly. No matter how full your life, discover for yourself how young you can really look. No woman is too busy to be beautifully younger-looking.

Beauty Hints

On the days when you're at home, not wearing makeup, apply Oil of Olay whenever the thought occurs. Your skin will respond noticeably to this additional pampering.

* * *

Never waste a single valuable drop of Oil of Olay®. Whenever you do your face and throat, use the beauty blend that remains on your fingertips to cherish knuckles, elbows or other areas that cry out for special attention.

LOW-COST MEATS continued

BLANQUETTE OF VEAL

4 pounds breast of veal, cut in serving-size pieces
2 celery stalks, cut up
3 carrots, pared and sliced
1 large clove of garlic
2 tablespoons chopped parsley, stems reserved
1 bay leaf
¼ teaspoon leaf thyme, crumbled
2 whole cloves
2 medium-size onions
1 teaspoon salt
Dash of pepper
2 tablespoons butter or margarine
1 pound small mushrooms
3 tablespoons lemon juice
1 can (1 pound) small onions, drained
2 tablespoons melted butter or margarine
3 tablespoons flour
2 egg yolks
1 cup light cream

Place veal in heavy saucepan or Dutch oven. Add enough cold water to cover well. Bring to boiling. Simmer 2 to 3 minutes. Drain meat. Wash under cold water. Wash out pan. Return meat to pan. Place celery, carrots, garlic, parsley stems, bay leaf and thyme in a small piece of cheesecloth. Tie securely. Stick one clove into each raw onion. Place vegetable bag and onions in pan. Add enough cold water to just cover meat and vegetables. Add salt and pepper. Bring to boiling.* Cover. Simmer 1¼ to 1½ hours or until meat is tender. Remove and discard vegetable bag and onions. Transfer meat to another pan. Cook broth left in pan until reduced to 2 cups. Melt 2 tablespoons butter or margarine in small saucepan. Add mushrooms; sprinkle with lemon juice; cook over low heat until tender. Add mushrooms and juice and canned onions to meat. Cover. Keep warm. Mix melted butter or margarine and flour until smooth. Stir into simmering broth. Cook until sauce is thickened and smooth. Remove from heat. Beat egg yolks and cream together. Beat into sauce slowly. Strain over meat. Stir. Heat through. Sprinkle with parsley. Makes 6 servings.

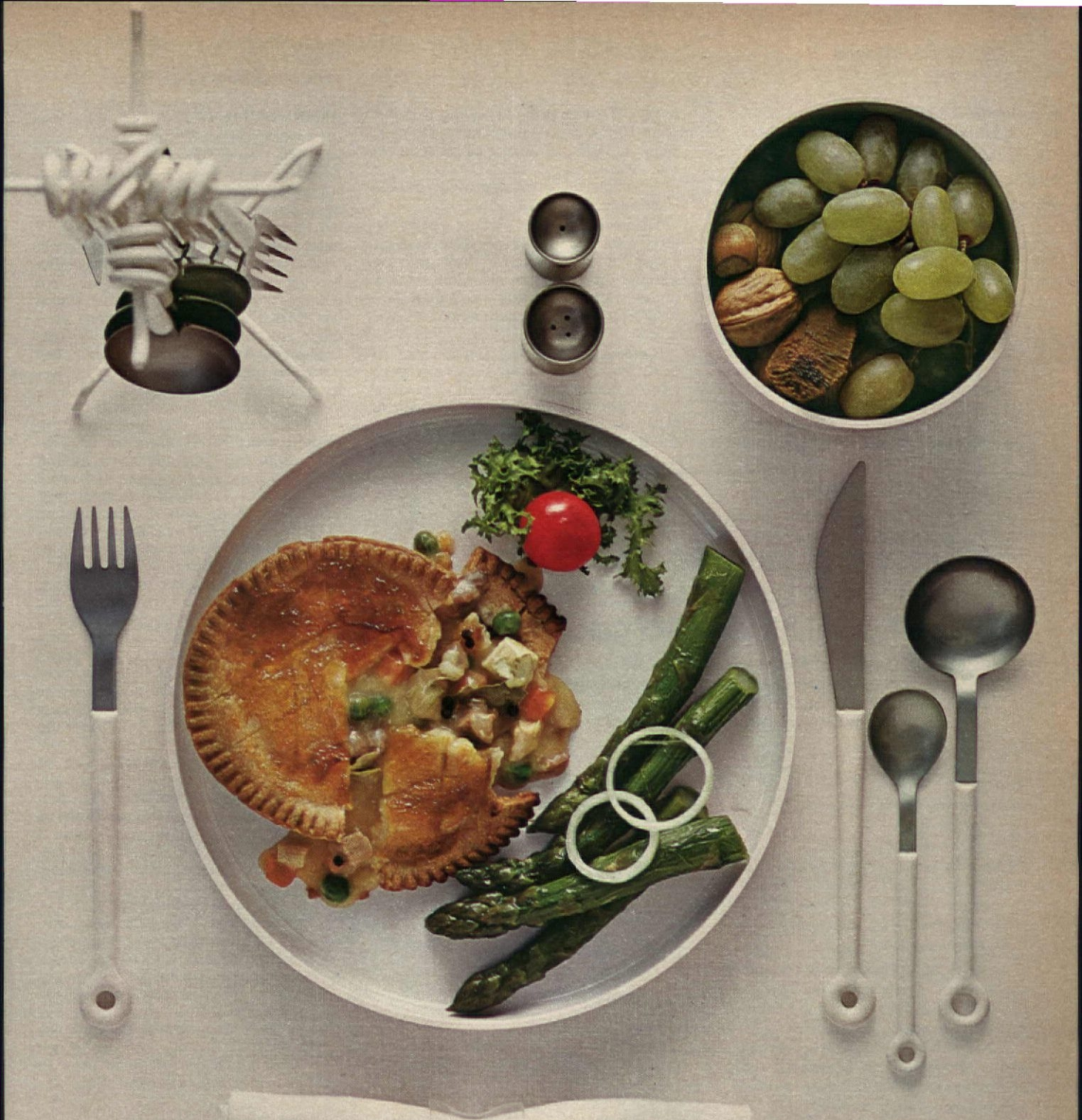
***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker, adding only 2 cups water to meat and vegetables. Close cover securely. Pressure-cook 15 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Thicken sauce as in recipe above.

PANFRIED ROUND STEAKS

6 round steaks (each ½ to ¾ inch thick), about 2 pounds
Meat tenderizer
3 tablespoons butter or margarine
2 tablespoons chopped green onions

Prepare meat with tenderizer according to label directions. Heat butter or margarine in large skillet over medium heat. Add meat as soon as foam subsides and butter is hot. Cook 1 to 2 minutes on each side for rare to medium rare. Transfer meat to warm platter. Add onions to fat in pan. Cook 1 minute. Pour over steaks. Makes 6 servings.

continued



For people who can't leave well enough alone, look what you can do with a Banquet® Chicken Pie.

Chicken pie. Banquet makes it good and Banquet makes it fast. And if you want it fancy, Banquet will even help out there with this easy, dress-for-dinner recipe:

Take one Banquet Chicken Pie from your freezer. Score crust, bake 15 minutes. Add bay leaf and peppercorn pieces, heat another 15 minutes. Brush with orange glaze, heat additional 10 minutes. Serve with onion-garnished asparagus and fresh fruit. Banquet. When you start with great food you end with a great meal.

Banquet Foods Corporation, St. Louis, Missouri 63101

LAMB RIBLETS

2 tablespoons butter or margarine
3½ to 4 pounds of lamb riblets, cut in serving-size pieces
2 cups chopped onion (2 large)
1 clove of garlic, minced
1 cup (1 pound, 12 ounces) tomatoes, coarsely chopped
1 tablespoon dried tarragon leaves, crumbled
1 teaspoon salt
Dash of pepper

Heat butter or margarine in heavy saucepan or Dutch oven. Brown riblets on all sides. Remove riblets. Reserve. Discard all but 1 tablespoon fat left in pan. Add onion; cook 1 minute, stirring frequently. Add garlic, tomatoes, tarragon, salt and pepper. Return riblets to pan.* Cover. Bring to boiling. Simmer 45 to 50 minutes or until meat is tender. Skim all fat from surface of sauce. Correct seasoning to taste. Spoon sauce over riblets or serve separately. Makes 6 servings.

***Pressure cooker:** Follow recipe to this point in 6-quart pressure cooker. Close cover securely. Pressure-cook 15 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Prepare sauce as recipe directs.

To cook in oven bag: Heat oven to 350°. Put riblets (omit browning step) and remaining ingredients in large oven bag. Close bag, place in pan and make holes in bag as manufacturer directs. Bake 1 hour and 15 minutes.

A super recipe that cooks beautifully and cleans up quick in TEFLON II* certified cookware.

Some recipes just turn out better in TEFLON*-coated cookware. And TEFLON II makes many recipes easier to prepare and quicker to clean up. Just look for the TEFLON II Quality Seal in every piece of cookware you buy. It's your assurance of a no-stick, easy-clean finish that's been tested and approved by Du Pont.

CHICKEN LICKEN

¼ cup butter
4 large chicken breasts, halved
1 large onion, chopped (1 cup)
1 clove garlic, minced
1½ tsp. salt
1½ tsp. paprika
1 tsp. ginger
¼ tsp. chili powder
1 cup canned tomatoes
1 cup chicken broth
1 small can sliced mushrooms
2 tbsp. cornstarch
1 cup heavy cream

Melt butter in Dutch oven and brown the chicken well. With TEFLON II, the chicken cooks quickly and evenly, and comes to a golden brown.

Remove the chicken. Brown onion and garlic; add seasonings, tomatoes, broth and mushrooms. Add chicken; simmer, covered, 40 minutes, or until chicken is tender.

Remove chicken and keep warm. Blend cornstarch to smooth paste with cream; stir into sauce. Simmer gently 5 min., stirring constantly. The sauce won't stick to TEFLON II during cooking or cleaning up.

Pour sauce over chicken and serve with hot noodles. Serves 4-6.

*TEFLON is Du Pont's registered trademark for its non-stick finishes. TEFLON II is Du Pont's certification mark for TEFLON-coated housewares which meet Du Pont standards.

TEFLON II: Original recipe for no-stick cooking and easy clean-up. DU PONT

A BANANA HAS NO SECRETS. What you see is what you get. The peel tells us what to expect inside. When the peel is yellow but green at the tips, the pulp is firm and somewhat starchy. At this stage the banana is partially ripe and ideal for cooking, though it may be left at room temperature to ripen further until the green tips disappear. The all-yellow banana is ripe and ready to eat, yet firm enough to cook. Most of the starch has turned into sugar. A banana covered with brown specks is fully ripe and sweet. All the starch has been converted to sugar. The flavor is at its best for eating or when mashed, as a baking, beverage or dessert ingredient.

When shopping, buy only firm, unbruised fruit. Two large or 3 medium-size bananas to a pound is a good buying guide. It takes 2 large or 3 medium-size bananas (1 pound) to give 1 cup mashed bananas. You will need 1 to 1⅓ medium-size bananas for 1 cup of sliced or diced pieces.

Keep bananas at room temperature until they reach the desired stage of ripeness. Bananas *can* be refrigerated up to 3 days but only if they are at the desired stage of ripeness; the low temperature stops the action of the ripening enzymes. The peel may darken somewhat, but the pulp is not affected.

Mashed ripe bananas can be frozen up to one week in an airtight freezer container. To prevent the surface from darkening, due to oxidation, coat with a high-acid juice (lemon or pineapple). To use, thaw, unopened, in refrigerator.

To mash bananas for a recipe, slice or break bite-size pieces into bowl. Mash with a fork or a potato masher or beat with rotary beater or mixer. Or whirl in blender until smooth. To keep from turning dark, mash just before using.

To keep sliced or cut bananas from darkening, dip or brush with an acid fruit juice or with an ascorbic-acid preparation.

POLYNESIAN HAM LOAF

1 pound ground cooked ham
1 pound ground lean pork
2 cups soft bread crumbs (4 slices)
¼ cup minced onion (1 small)
¼ cup chopped parsley
2 eggs
1⅔ cups diced bananas
2 tablespoons lemon juice
1 teaspoon ground ginger

Heat oven to 375°. Mix ham, pork, bread crumbs, onion, parsley and eggs in large bowl. Toss remaining ingredients in small bowl. Fold into ham mixture. Press into ball. Place in greased, shallow baking pan. Flatten to 8-inch diameter. Bake 1 hour. Makes 8 servings.

continued

General Electric Ranges with Total-Clean™ Ovens
lean parts of an oven others expect you to clean.

All ovens that claimed to clean
nemselves aren't created equal.
Vhat's the difference? One works by
eat. While the other, called "con-
nuous cleaning," depends upon a
ark-colored porous enamel. This
orous surface is designed to soak
o splatter and grease as you use
ne oven. But since many parts of
ne oven can't be made with this
orous finish, you're expected to
nd a hand.

The General Electric Total-Clean
lf-cleaning system is completely
utomatic. It cleans the entire oven
terior. All you do is latch the door
nd set the control. Spills, greasy
ots and oven soil are decomposed
y the heat. General Electric
oneered the Pyrolytic self-clean-
g oven, so it's probably no surprise
at we have the largest selection of
otal-Clean Ovens.

P-7 plus double ovens

The J797 Americana. The lower oven
as the P-7® Total-Clean System.
emovable panels and shelves in the
pper oven can be cleaned in the P-7
ower oven. Other features include:
ependable solid-state oven tempera-
ure control, Sensi-Temp™
utomatic surface unit with
riddle, automatic rotis-
erie, meat thermometer,
finite heat surface units,
vo picture window doors.
vailable in Harvest,
vocado or White.

P-7 free-standing models

The J757 is a free-standing
model. In addition to the
-7 Total-Clean Oven, you get
solid-state oven tempera-
ure control, no-drip cook-top,
ith Sensi-Temp automatic
rface unit and griddle,
utomatic rotisserie, meat
thermometer, infinite heat
surface units and picture window
oven door. Available in Harvest,
Avocado or White.

P-7 top and bottom wall ovens

The JK29 is a 27" built-in
double-oven with two Total-
Clean Ovens. Other features:
dependable solid-state oven
temperature control, picture
window door in both ovens,
easy-set oven timer, rotis-
serie, and automatic meat
thermometer. Counter top
surface units with matching
exhaust hoods are available.
All in Harvest, Avocado
or White.

Customer Care Service Everywhere.

This feature goes with every P-7 Total-Clean range we sell. This is our pledge: that wherever you are or go you'll find an authorized GE serviceman nearby. Should you ever need him.

GENERAL ELECTRIC

No dishwasher detergent can prevent water spots.

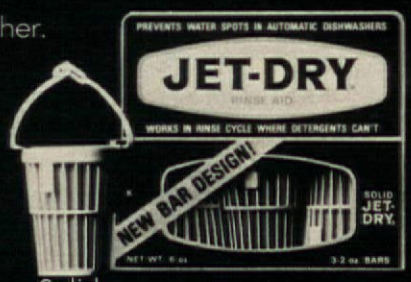
No detergent, even the best, can prevent water spots.

Jet-Dry is made to sheet off water in the rinse cycle. (It's there that water spots form—after your detergent has gone down the drain.) Jet-Dry comes in liquid form for machines with dispensers. Or a solid little basket you hang in your dishwasher.

So the next time a dishwasher detergent promises you nothing but spotless, spotless, spotless, remember its claim goes down the drain when it goes down the drain.

Try Jet-Dry Water Spot Remover. You'll see what spotless really means.

Promise.



Solid.

Liquid.

Jet-Dry Water Spot Remover.

BANANA-ORANGE OVEN FRENCH TOAST
(pictured on page 82)
1 large navel orange, unpeeled
3 bananas, peeled and sliced diagonally
1 cup maple-blended syrup
⅓ cup butter or margarine
4 eggs
⅓ cup milk
8 slices white bread, halved diagonally

Heat oven to 500°. Grate peel of orange into shallow dish. Set aside. Section orange into small saucepan. Add bananas and syrup. Warm over low heat. Melt butter or margarine in 15½x10½x1-inch jelly-roll pan in oven. Add eggs and milk to orange peel in dish. Beat until mixed. Remove pan from oven. Dip bread into egg mixture. Place in single layer in pan. Bake 5 minutes on each side or until browned. Arrange on platter. Spoon banana mixture into center. Makes 4 servings.

LATIN AMERICAN CHICKEN
(pictured on page 83)
3 tablespoons butter or margarine
2 broiler-fryers (2½ pounds each), quartered
½ cup chopped onion (1 medium)
1 clove of garlic, minced
½ cup dry white wine
1 can (1 pound) tomatoes
1 chicken bouillon cube
1 bay leaf
1 tablespoon sugar
1 teaspoon dried thyme leaves, crumbled
1 teaspoon salt
½ teaspoon crushed red pepper
1 cup pitted dried prunes
1 cup mashed ripe bananas
3 green-tipped bananas, peeled and cut into 1-inch chunks

Melt butter or margarine in large skillet over medium heat. Add chicken pieces, half at a time; brown on all sides. Remove chicken to platter. Add onion and garlic to fat left in pan. Sauté 1 minute. Add wine, tomatoes with their liquid, bouillon cube, bay leaf, sugar, thyme, salt, red pepper and prunes. Bring to boiling. Return chicken to skillet. Reduce heat. Cover. Simmer 20 minutes or until chicken is tender. Remove chicken to platter. Discard bay leaf. Add mashed bananas and chunks to skillet. Cook until heated, stirring constantly. Spoon over chicken. Makes 8 servings.

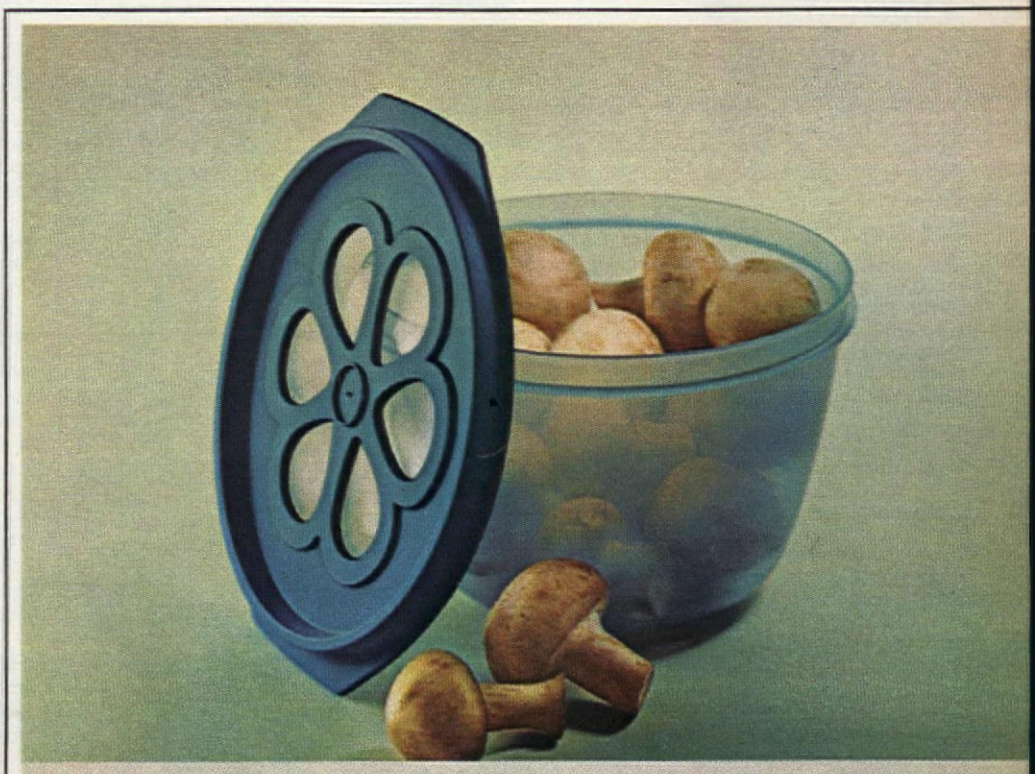
TROPICAL SALAD
½ cup pure vegetable oil
2 tablespoons wine vinegar
2 tablespoons lemon juice
2 teaspoons sugar
1 teaspoon dry mustard
½ teaspoon salt
½ head chicory
4 medium-size bananas, peeled and sliced
2 oranges, peeled and sliced
1 green pepper, seeded and sliced
1 small red onion, thinly sliced

Combine oil, vinegar, lemon juice, sugar, mustard and salt in small bowl. Break chicory into bite-size pieces in large salad bowl. Add bananas, oranges, green pepper, onion and oil mixture. Toss until well mixed. Serve immediately. Makes 6 to 8 servings.

BANANA BRAN RAISIN BREAD
1½ cups sifted all-purpose flour
2 teaspoons baking powder
¾ teaspoon salt
½ teaspoon baking soda
½ cup sugar
¼ cup shortening
1 egg
1 cup whole bran cereal
2 cups mashed ripe bananas (4 large)
1 cup golden raisins
½ cup chopped walnuts

Heat oven to 350°. Grease 9x5x3-inch loaf pan. Sift flour, baking powder, salt and baking soda onto wax paper. Beat sugar, shortening and egg at medium speed on mixer until creamy. Add cereal and bananas. Beat 1 minute. Reduce speed. Add flour mixture. Beat just until blended. Fold in raisins and walnuts. Spoon into prepared pan. Bake 1 hour or until top springs back when lightly touched with fingertip. Remove from oven. Cool in pan 15 minutes. Remove from pan. Cool completely on wire cake rack. Wrap in aluminum foil or transparent plastic wrap. Store overnight in refrigerator to mellow flavor before serving. The bread will keep up to 2 weeks if wrapped and refrigerated. To serve, cut in very thin slices. Makes 1 loaf.

continued



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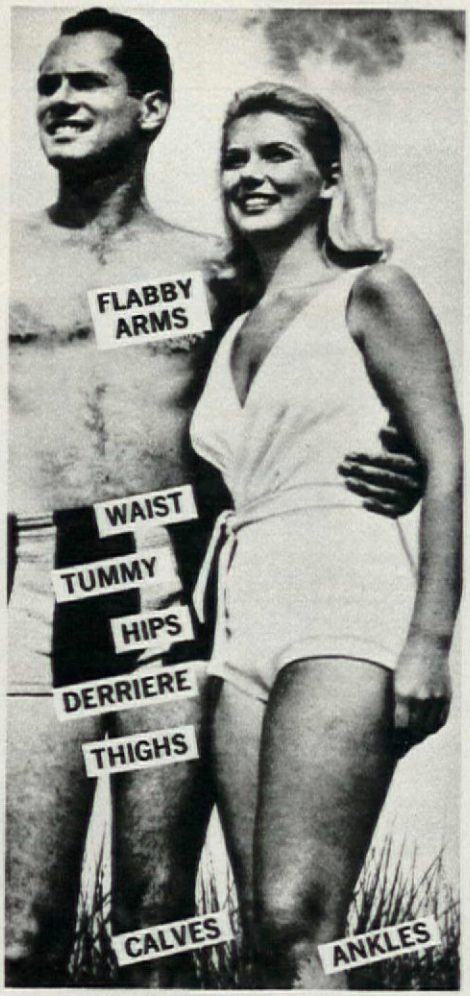

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BANANA COFFEE CAKE
(pictured on pages 82-83)

2 cups unsifted all-purpose flour
1 cup sugar
1 cup mashed ripe bananas (2 large)
½ cup shortening
3 eggs
1 tablespoon lemon juice
2 teaspoons baking powder
1 teaspoon baking soda
¼ teaspoon salt
2 tablespoons butter or margarine
1 cup sifted confectioners' sugar
1 tablespoon milk
½ teaspoon vanilla
2 tablespoons toasted slivered almonds

Heat oven to 350°. Grease a 9-cup Bundt or 9-inch tube pan. Combine flour, sugar, bananas, shortening, eggs, lemon juice, baking powder, baking soda and salt in large bowl. Beat on low speed of mixer until all ingredients are moistened, scraping bowl occasionally. Beat on medium speed 3 minutes or until fluffy. Pour into prepared pan. Bake 45 minutes or until cake springs back when lightly touched with fingertip. Cool in pan on wire rack 15 minutes. Loosen cake around sides of pan. Place serving plate over cake; invert. Remove pan. Heat butter or margarine in small saucepan until light brown. Blend in confectioners' sugar, milk and vanilla. Spread on cake. Sprinkle with nuts. Serve warm or cold. Makes 12 servings.

BANANA CREAM ROLL

1 cup sifted cake flour
1 teaspoon baking powder
¼ teaspoon salt
3 eggs, at room temperature
1 cup sugar
½ cup mashed ripe banana (1 large)
1 teaspoon grated lemon peel
1 tablespoon lemon juice
Confectioners' sugar
1 container (4½ ounces) frozen whipped topping, thawed
2 small bananas
Confectioners' sugar

Heat oven to 375°. Grease 15½x10½x1-inch jelly-roll pan. Line bottom with wax paper; grease paper. Sift flour, baking powder and salt together. Set aside. Beat eggs in large bowl at high speed on mixer until foamy. Add sugar, 1 tablespoon at a time, and beat about 7 minutes or until thick and pale yellow. Reduce speed to low. Stir in flour mixture, mashed banana, lemon peel and juice. Spread batter evenly in prepared pan. Bake 12 to 15 minutes or until top springs back when gently touched with fingertip. Sprinkle a clean kitchen towel with confectioners' sugar the length and width of jelly-roll pan. Remove cake from oven. Loosen edges; invert onto prepared towel. Peel off paper. Trim off dry edges of cake. Roll up cake and towel, starting from narrow end. Cool completely on wire rack. Unroll cake; spread with whipped topping, leaving ½ inch free of topping all around. Peel bananas. Cut enough from each end to form two 5-inch-long bananas. Place bananas along narrow end of cake. Reroll. Place on serving plate. Dust with confectioners' sugar. Makes 10 servings.

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BANANA RUM PIE

1⅓ cups graham-cracker crumbs
¼ cup softened butter or margarine
¼ cup sugar
2 packages (3½ ounces each) vanilla-flavored whipped dessert mix
1 cup milk
1 cup heavy cream
3 small ripe bananas
⅓ cup confectioners' sugar
⅓ cup light rum
3 tablespoons fresh lime juice (1 lime)

Heat oven to 375°. Mix crumbs, butter or margarine and sugar thoroughly in bowl. Press firmly on bottom and sides of 9-inch pie plate. Bake 8 minutes. Cool on rack.

Beat dessert mix and milk in large bowl at low speed on mixer until blended. Beat at high speed 1 minute. Add heavy cream gradually. Beat 3 minutes or until fluffy. Peel bananas; mash in small bowl. Add confectioners' sugar, rum and lime juice. Fold into dessert mixture. Pour into cooled pie crust. Refrigerate 2 hours or until filling is firm. Makes 8 servings.

SAUTÉED BANANAS

4 green-tipped bananas, peeled
1 red cooking apple, cored and diced
1 tablespoon sugar
2 tablespoons lemon juice
½ teaspoon salt
½ teaspoon ground ginger
¼ cup butter or margarine
3 small onions, sliced

Cut each banana lengthwise then crosswise in half. Mix bananas, apple, sugar, lemon juice, salt and ginger gently in large bowl. Melt butter or margarine in skillet over medium heat. Add onions. Sauté 2 minutes, stirring frequently. Add banana mixture. Cook 3 minutes, stirring gently. Spoon into serving dish. Serve as accompaniment to pork, ham or sausages. Makes 6 servings.

BANANA CHEESECAKE SQUARE (*pictured on page 82*)

¼ cup butter or margarine
1½ cups graham-cracker crumbs
¼ cup sugar
2 envelopes unflavored gelatin
½ cup cold water
2 eggs, separated
⅓ cup cold water
1 cup sugar
¼ teaspoon salt
2 packages (8 ounces each) cream cheese, softened at room temperature
1 cup mashed ripe bananas (2 large)
3 tablespoons lemon juice
1 cup heavy cream
3 large bananas

Tear off two 16-inch-long pieces of foil. Fold up 2 inches along long sides of each piece to form two 16x8-inch rectangles. Line bottom and sides of a 9x9x2-inch pan with foil rectangles, leaving foil overhang all around. Melt butter or margarine in small saucepan. Stir in cracker crumbs and ¼ cup sugar. Press evenly in prepared pan.

Soften gelatin in ½ cup cold water. Beat egg yolks and ⅓ cup water in top of double boiler. Stir in 1 cup sugar and salt. Cook over hot, not boiling, water about 5 minutes or until slightly thickened. Add gelatin; stir until dissolved. Beat cream cheese in large bowl until fluffy. Blend in egg mixture gradually. Beat until smooth. Chill about 30 minutes or until mixture begins to set. Stir mashed bananas and lemon juice into chilled mixture until blended. Beat egg whites in small bowl until stiff. Fold into chilled mixture. Beat heavy cream to soft peaks. Fold in. Set aside.

Peel bananas. Slice. Arrange over crumb crust. Pour in cheese mixture. Chill 3 hours or until firm. Remove cake from pan by lifting foil overhang. Place on plate. Loosen sides. Cut away foil on sides; leave on bottom. Chill until served. Makes 9 to 12 servings.

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Phase 4. While your architect takes the working drawings to a contractor—or to several contractors for competitive bids—you hold your breath, or your rabbit's foot. Confrontation with contractors' bids is somewhat like confrontation with truth: It may be reassuring, or it may hurt a lot. "Even if you have a good client-architect relationship and have estimated costs constantly, it doesn't mean you'll get things right on target," says homeowner Herman Ruth of Berkeley, Calif. "But don't be discouraged if the cost is high at first. When the bid on our house came in over the budget, I told them: 'Keep the space, but cut out $10,000 and we can build it.' "

"What we did," recalls the architect, Donald E. Olsen, "was to go to another contractor, who was able to work out another foundation system that saved enough money to permit us to build."

Once you have a bid that suits your pocketbook and a contractor who suits your sense of purpose, you are ready to sign a contract with him. The AIA has a form setting forth the agreement between owner and contractor (Document A107). It's another one your lawyer should go over with you.

Phase 5. Finally your house is under way. You can see wood coming out of the ground where the plans say your family room will be. But you have no idea if that 2-by-4 is where it should be or if it should be a pipe instead of a 2-by-4. Fortunately your architect knows, and is bound by contract to make periodic visits to the site and to act as your representative with the contractor.

WHAT WILL IT COST YOU?

For designing a new house, architects usually charge a percentage of the total construction cost. You can expect to pay a minimum of 10 percent and a maximum of 20, depending on the architect and the complexity of the job. Other means of charging exist. If you are remodeling, for example, your architect may charge you a straight fee plus expenses. Or if you are asking for extra work, such as detailed drawings of existing construction so an addition can be designed, you may be charged on the basis of a per-diem or even an hourly rate.

The entire process of designing and building a custom home takes a year on the average, a long time to wait, perhaps. But once you have a house that suits you exactly, you forget the time it took, wondering how you ever managed to get along without it. You'll find it hard to recall what life used to be like. END

continued from page 77

DOWN AND FEATHERS, in a 50-50 mix, provide the softness of down with a somewhat lower price tag than all down. The hitch here is that, no matter how tightly woven the covering beneath the finished upholstery fabric, the feathers have a way of working their way through the material. And here again, the original supply of filler requires supplementing from time to time.

HAIR, from horses, cattle and hogs, is used to give firmness and resiliency to arms, backs and cushions of upholstered furniture. Rubberizing gives the hair added resiliency, but as the furniture grows older, the rubber deteriorates and the hair mats down. A word of caution is in order here: All of the natural fillers—down, feathers, hair—can be sources of irritation to sufferers of skin and respiratory allergies. This is just one of many reasons for the appeal of . . .

THE NEW FILLERS. Latex foam and polyurethane foam are used extensively when a trim, sleek, tailored look is wanted. Resiliency is their biggest selling point; both spring back into shape without fluffing when sitting pressure is released. Improvements in the manufacture of foam have eliminated many of the early drawbacks. The first foam seats were cut from preformed foam slabs with all the snuggle-up appeal of poured concrete. Others were assembled from crowned top and bottom sections cemented together; with the passage of time, the cement often lost its grip, and the cushion its shape.

Recently developed is a one-piece cushion made with a core of firm latex foam (for proper support) between top and bottom layers of softer foam (for comfort). The cushioning is crowned in the center, compressed and tapered at edges, for seating that looks as comfortable as it feels and bounces back to its original beauty the moment the sitter stands up. Thanks to its new, softer, rounder look, latex foam, formerly restricted to angular modern pieces, may now be used in a wide range of traditional styles as well. Long life and service are determined by density; the tinier the air holes and the closer their spacing, the better the foam, whether latex or polyurethane.

Foams of insufficient density compress too much when pressure is applied, allowing the welt lines to shift from their proper positions along the cushion boxing. Latex and polyurethane foam are inherently mothproof, verminproof, mildewproof, and hypoallergenic. Latex foam can be adversely affected by overexposure to strong sunlight and high temperatures, and may be damaged by some of the more common household cleaners—carbon tetrachloride, naphtha, benzine, strong chlorine solutions that are frequently used for shampooing upholstery—if they're permitted to penetrate the outer fabric.

POLYURETHANE FOAM . . . FIBER FILL consists of a core of foam (for support and resiliency) with an outer layer of light, soft, polyester fiber fill (to add fluffiness and reduce the foam's rigidity). This is the latest and, in the opinion of many manufacturers, the best of today's furniture fillers, combining the bounce-back-ability of foam with the downy softness of fiber fill.

To produce the squishy, soft look so popular on the current decorating scene, many furniture-makers are using 100 percent fiber fill in chair- and sofa-backs, duplicating the look and feel of all-down filling at a third to a tenth of its cost. New manufacturing methods make this year's fiber fill even better than last's: It's crimped for greater loft and resiliency, processed to yield greater bulk with lighter weight, treated to resist damage by acids, alkalis, solvents and cleaning agents.

SHAPE AND STYLE generally dictate store displays of furniture in "groups." As an aid to the sales staff, (continued)

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similar designs from one manufacturer are arranged together. This doesn't mean that purchases should be confined to pieces within one single group. The matched "parlor suite" makes for instant monotony, while a judicious blend of styles gives a room interest and individuality. Compatibility of design is the key to good mixing. Determine the feeling you want to achieve, the atmosphere that best suits your lifestyle; then limit your shopping to furniture that reflects that mood. Informal styles of many periods have a casual spirit in common; formal pieces, differing in time and place of design origin, share an aura of elegance that lets them live together harmoniously.

SCALE is an essential consideration when buying upholstered furniture; the term applies as much to design as to size. A six-foot-long, slim-armed sofa with an exposed wood frame, tight, smooth back and full-length tailored seat cushion will look lighter and smaller than a six-foot-long sofa with rolled arms, tufted back, squishy seat cushions and floor-length skirt. Manufacturers of medium- and lower-priced furniture will often allow a choice of cushion and skirt detailing, so you may pick the sofa or chair you want, then select the details that will give it the scale your room requires.

Wasted time and costly mistakes can be avoided if you and the salesman speak the same language. When you shop, take along this:

GLOSSARY OF UPHOLSTERY TERMS

Loose back (or seat): separate cushions set against back (or on seat) of chair or sofa. The individual cushions are upholstered on all sides.

Tight back (or seat): plain, padded back (or seat) without separate cushions.

Tufting: tying down sections of fabric with buttons, leaving puffy areas between; fabric is folded between the tufts for extra fullness. This treatment is used on backs, seats and inner arms to produce the chunky, overstuffed look so popular today.

Buttoning: a trimmer, sleeker, more modern version of tufting, less expensive because there are no folds of fabric between the buttons.

Slip seat: in open-arm and dining chairs, a separate seat that lifts out of frame for reupholstering.

Love seat: a fully upholstered, scaled-down version of any popular sofa style, which can comfortably seat two persons.

Lawson sofa: a basic style used in both modern and traditional settings; it has a low, square back and outward-turning, rolled arms lower than back height.

Tuxedo sofa: similar to the Lawson, but with sides and back the same height; back and arms have a slimmer look.

Camelback sofa: a familiar colonial style recognized by its curved back—high in the center, sloping down on both sides to slightly lower arms.

Chesterfield: an overstuffed sofa originating in England, having a popular revival now in modern interiors; the style is identified by slightly curving back, sloped rolling arms and a low, covered base, all heavily padded. The Chesterfield is frequently tufted for a bulkier look.

Bergère: a French term, but the chair it describes may be of 18th-century French, English, German or Italian ancestry. It has an exposed wood frame, upholstered back and sides, tight or loose cushion seat and sometimes a loose cushion back. The frame is often carved, with a natural or painted finish.

Club chair: large, fully upholstered, frequently available in the same styles as sofas. The back is usually straight; arms are low, just slightly (continued)

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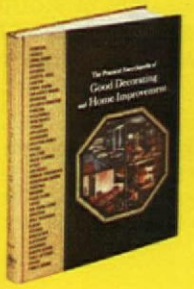

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01 Offer limited to one per household.
In Canada: 41 Bertal Rd., Toronto 15, Ontario, Canada.

above seat level. Seat and back may be tight or loose; base may be exposed or covered. There are many versions; the best designs are the simplest.

Barrel chair: easily recognized by its characteristic barrel shape. The chair has a high back and slim, lower arms. Its unique shape is often accented by channel tufting (padding and covering held in place by continuous vertical channels fastened to inner back), suggesting the look of barrel staves.

Wing chair: a popular period piece with a high back and winglike projections on both sides originally devised to ward off drafts. The 18th-century prototypes, English and American colonial, were big and bulky; present-day adaptations range from mini to maxi, although the look remains one of substance.

Tub chair: low, round, with a close-to-the-floor look. It has a feeling of bulk and weight, although it is smaller than a club chair.

Open-arm chair: sometimes called a pull-up chair, because it is easily moved to expand a conversation grouping. It has a lot of exposed wood framing, an upholstered seat and/or back (frequently the back is open—slatted or caned for extra lightness). Here is an excellent choice to lighten the look of a room full of large upholstered pieces.

Slipper chair: a low, armless upholstered piece, originally confined to the bedroom, but now frequently used in living rooms where limited space suggests a small-scaled chair.

WHAT'S NEW? The current market offers a bumper crop of squishy, super-soft, ultra-comfortable chairs and sofas, somewhat lower, slimmer, and shallower than last year's overstuffed pieces. (Sitting with feet on the floor and rising to a standing position are easier with the new models.) Loose-cushion seats and backs prevail in both traditional and modern designs, and for customers preferring a sleek contemporary look, there are chairs and sofas that float on transparent Lucite bases, slender frames of exposed wood and metal.

Shiny chromed steel is still popular; new treatments for metal bases include square and round tubular shapes, antiqued brass, pewterlike steel, cast aluminum in mat-colored finishes. Velvets are shown on both overstuffed and sleek pieces; they're particularly appealing in soft putty grays and rich chocolate browns. Glove-soft suedes, leathers and leatherlike vinyls take well to shirring, tufting and other luxurious details.

The totally upholstered look (unpadded portions of frame and legs completely sheathed in fabric) is alive and doing well. A newer, lighter-scaled version is the wrapped look: open arms, back slats, legs and stretchers are padded, then wrapped in fabric. Innovations fresh from the laboratory may revolutionize upholstering: Frameless, one-piece chairs and sofas are molded of cold-cured urethane foam—resilient, comfortable, substantial, featherlight for easy mobility. One handsome group of low, curvy pieces is sleekly covered in stretch-wool fabric that fits every sinuous contour like a coat of paint.

A one-piece frame, molded of rigid urethane foam (it can be sawed, glued, nailed or fastened with screws, just like wood) may replace the 20-plus hand-joined parts that go into a conventional wood furniture frame. The product is lightweight and durable because there are no joints to weaken. The ultimate design possibilities and labor-saving potential are mind-boggling! END

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(And it comes in its own baking pan!)

KRAFT

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THE DISCARD DILEMMA

A huge sign at the recent National Packaging Exposition in New York proclaimed: "Think dramatic, creative, beautiful, color, quality!" All around, thousands of product packages were on display, most of them handsomely designed with simple graphics, sparse wording and color as the main ingredient.

But there were signs of conflict amid the style and pizazz: The program stated that packagers today must "chart new courses through a sea of rules" concerning the impact of packaging-waste on the environment, and one speaker said that "a nation of busybodies" is now telling packagers what to do.

Awareness of the packaging-waste problem was everywhere, but there seemed to be no crusade afoot: Plastic was everywhere, too. As the packagers well know, plastic is one of the most functional, protective, colorable packaging materials ever. But, say the busybodies, discarded plastic isn't biodegradable, won't decompose naturally; unless properly burned, it *never* goes away.

Plastic containers, pull-ring cans, push-button aerosols, no-deposit-no-return bottles—affluent America uses and discards. Years ago, people saved string and rags; now we each throw away 5.3 pounds of waste a day.

The problem is acute, and some packagers are beginning to deal with it. One example: There was not much PVC plastic at the packaging show; most plastic packaging was polypropylene or polyethylene (both burn clean when properly incinerated; PVC pollutes).

But on the minus side, there was more and more individual packaging (measured doses of medicine for hospitals, for instance), more wrapping of things that used to be sold from bins (fruit and vegetables, tools and toys) and more plastics instead of biodegradable paper.

What's the answer,? packagers ask. No one, it seems, has come up with a material that can effectively package and protect a great assortment of products and still go *poof* when discarded.

Returnables are another solution and some companies—Coca Cola, Royal Crown, Reynolds Aluminum—are in one way or another sponsoring them. In the cosmetic line, Clinique has a novel approach: In New York they're offering a thank-you gift to customers who bring back empty Clinique containers. Clinique isn't reusing them, just sorting them out for "intelligent recycling" (for industrial purposes). Customers like the program, and Clinique wants it to go nationwide.

Returnables do *sound* nice, but America seems to have lost the habit of toting bottles down to the supermarket. The Coca Cola Bottling Co. of New York reports that they're getting only about four return trips out of their bottles; at least five trips are necessary to make them pay. Certainly the *supermarkets* have no love for deposit bottles, nor do the manufacturers. Speakers at the show made this *quite* plain.

Most experts think that recycling is the only rational answer. It presents many problems, however. Aside from developing the techniques and funding the recycling systems, the problem is to make sure that recycling pays its way. Right now, the market for recycled materials isn't good; taxwise, virgin materials are given an edge over recycled. But speakers at the show, especially the "busybody" types, predicted that this will change if consumers and industry (including the packagers) push hard enough.

One man at the show was demonstrating a huge machine used by drug packagers that turned out plastic bottles at an incredible rate. What did he think about recycling? "I wish they'd get busy on it," he said, watching the pile of bottles grow bigger and bigger and bigger.

—Eileen Denver Mimoso

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Minute and Birds Eye are registered trademarks of the General Foods Corp.

1 RICE WITH MUSHROOM SAUCE

1 small onion, sliced
3 tablespoons butter or margarine
2 tablespoons all-purpose flour
1½ cups Minute® Rice
1½ cups water*
1 bouillon cube
1 can (4 oz.) sliced mushrooms

*Or use 1¾ cups water for more moist rice.

Add onion to melted butter in large skillet. Stir in flour; cook and stir until mixture is lightly browned. Stir in rice. Gradually stir in water. Add bouillon cube and mushrooms. Bring to a boil, stirring constantly. Cover, reduce heat, and simmer 5 minutes, stirring occasionally. Makes 4 to 6 servings.

2 CHICKEN SKILLET

2½ pounds frying chicken pieces
salt and pepper
2 tablespoons butter or margarine
1½ cups water
1 can (10½ oz.) condensed cream of chicken soup
1 package (10 oz.) Birds Eye® 5 Minute Mixed Vegetables
1½ cups Minute® Rice

Season chicken with salt and pepper. Brown well in butter over high heat in skillet. Add water and bring to a boil; cover and simmer 25 minutes, or until chicken is tender. Push to one side of skillet or remove to serving platter. Stir remaining ingredients into skillet. Bring to a boil; cover and simmer 5 minutes, or until most of liquid is absorbed. Makes 4 servings.

3 RICE PARMESAN

1½ cups Minute® Rice
½ cup chopped onion
¼ cup butter or margarine
1½ cups water
1 bouillon cube
¼ cup grated Parmesan cheese

Sauté rice and onion in butter in skillet until lightly browned. Add water and bouillon cube; bring to a boil, stirring until cube is dissolved. Cover; remove from heat. Let stand 5 minutes. Stir in cheese. Makes 4 servings.

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FOOD QUESTIONS YOU ASK

What exactly is cooking wine and how does it differ from table wine?

M. M. Webster
Charleston, W. Va.

Wine labeled "cooking wine" contains salt. Though the flavor is fine in a cooked dish, it is unpleasant to drink. Cooking wine is said to have been created to keep kitchen help from drinking wine intended for cooking. The alcoholic content of cooking wines and table wines is about the same, but because salt makes the former unpalatable, they are not considered alcoholic products and can be sold in stores that are not licensed to sell liquor.

When buying chicken, I am confused by the term "broiler-fryer." Does this imply that only two methods are recommended for cooking this chicken?

T. Powers
King, Wis.

"Broiler-fryer" is a National Broiler Council designation for any chicken under four pounds that has been raised specifically for eating. It can be cooked any number of ways—roasted, simmered, sautéed and, of course, broiled or fried.

I'm on a low-fat diet but can't resist cheese. Which cheeses are fat-free?

(Mrs.) Mary Rush
Summit, N.Y.

Uncreamed cottage cheese is the lowest in fat content of the cheeses commonly available—it is virtually fat-free. And creamed cottage cheese, which has about 5 grams of fat per half cup, would be allowed on most low-fat diets. Ricotta cheese, made from whole or partially skimmed milk, provides much less fat (7 to 15 grams per half cup) than the hard cheeses such as Swiss or American.

Should fruits be washed before storing or just before serving?

Betsy Tomlinson
Urbana, Ill.

Wash any smooth, firm-skinned fruits such as apples or plums before refrigerating. But if you stem and wash berries and then refrigerate them, they will absorb some of the water and spoil more rapidly. Wash them just before serving.

Direct any questions you have about food, food products and food preparation to: Food Questions You Ask, American Home, *641 Lexington Ave., New York, N.Y. 10022.*

"What's for dinner?"
"Oh."

That's not an insult. It's just an honest lack of enthusiasm for the same old thing again. Quick. Minute® Rice. Surprise somebody for a change. Minute Rice is so versatile (and so easy) that you can serve it as a main or side dish every week for a year and not repeat yourself once. A little motherly advice: good planning is part of good cooking.

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4 RICE CALIFORNIAN

2 cups water
1 can (4 oz.) sliced mushrooms, drained
1 can (8 oz.) stewed tomatoes
1 envelope (4-serving size) onion soup mix
1½ cups grated Cheddar cheese
8 slices bacon, diced and fried
2 cups Minute® Rice

Combine water, mushrooms, stewed tomatoes, soup mix, and 1 cup of the cheese in 1½-quart casserole. Stir in bacon and rice. Cover and bake at 375° for 15 minutes. Sprinkle with remaining cheese and continue baking, uncovered, until cheese melts. Makes 6 servings.

5 SWEET AND SOUR PORK

2 tablespoons all-purpose flour
1 teaspoon salt
1 to 1¼ pounds lean pork, cut in 1-inch cubes
2 tablespoons shortening
2 tablespoons sugar
1 tablespoon cornstarch
1 tablespoon vinegar
1½ cups Minute® Rice
1 large green pepper, cut in strips
1 can (13 oz.) pineapple chunks
1½ cups water

Combine flour and salt; use to coat pork. Brown pork in shortening in large skillet over medium heat. Continue cooking 20 minutes, stirring constantly, or until pork is tender. *Always cook pork thoroughly.* Combine sugar, cornstarch, and vinegar. Add remaining ingredients to skillet; bring to a boil, stirring to loosen particles in bottom of skillet. Add cornstarch mixture; cook and stir until slightly thickened. Cover and simmer 5 minutes. Makes 4 servings.

6 GOLDEN RICE

1½ cups Minute® Rice
¼ cup butter or margarine
1 cup chopped celery
¼ cup chopped onion
1¼ teaspoons salt
1½ cups water

Sauté rice in butter in skillet until browned. Add celery, onion, and salt; cook and stir until onion is golden. Add water. Quickly bring to a boil. Cover; remove from heat. Let stand 5 minutes. Makes 4 servings.

GF
GENERAL FOODS KITCHENS

MINUTE® RICE: IT'S SOMETHING DIFFERENT EVERY WEEK.

WHY DON'T THEY...?

How often, in making a purchase or using a product, have you asked yourself, "Why don't they . . .?" and wondered aloud why an easy addition or time-saving refinement were not part of the design of the product—or built into the service you are buying? Here are some frequently asked "why don't they's" directed at the people whose products and practices affect the livability, looks and efficiency of our homes. Do *you* have anything to add?

Why don't retailers provide a sample fabric swatch when upholstered furniture is ordered, so the customer won't have to rely on memory in shopping for color-coordinated furnishings? There is usually a time-lapse of six to eight weeks (minimum!) between the order and delivery of furniture, during which time the buyer could be ordering carpeting, curtains, pillows, etc., if only she had a fabric sample to work with. It certainly beats waiting for a piece of furniture to arrive, then trudging from store to store with a sofa cushion for reference.

Why don't manufacturers supply extra covered buttons with their button-tufted chairs and cushions? The buttons sometimes tend to work loose or shed their coverings long before the rest of the piece is ready for reupholstering, and an otherwise serviceable piece of furniture looks shabby and carelessly groomed.

Why don't furniture designers come up with built-in wiring for heavy storage pieces, with handy, unobtrusive outlets that could accommodate electric accessories—a lamp, a clock, or a radio on a bedroom bureau; stereo components and TV on shelves of a wall system; warming tray, coffee maker, electric carving knife on a dining-room buffet? The big wall units and wall systems so popular on today's decorating scene too often obstruct access to the nearest wall outlet, and the housewife who isn't an Olympic weight lifter just can't be expected to move the buffet every night to plug in the percolator. However, if the buffet were wired, and permanently plugged in to the wall receptacle, with its own outlet ready and waiting, our electric labor savers would no longer generate more labor than they save.

Why don't millwork manufacturers make their hollow-core doors with solid interior cross members spaced at regular intervals, so that hang-ups like tie racks, shoe shelves, mirrors, towel bars and robe hooks could be installed securely with simple wood screws? Hanging even the lightest hook on a conventional core door requires an endless assortment of tools, plugs, expansion belts and a lot of luck besides. Solid filler pieces would save all this worry. Locations of these members in the improved core door could be indicated by tiny, almost invisible notches along one edge (the hinge side) of the door. If the spacing eventually became standardized, the notches would ultimately be unnecessary.

Why don't lumber-products makers develop a baseboard molding with punch-out sections to accommodate electrical outlets? The punch-out pieces could be incorporated into a molding design both decorative and functional, and the end result would be more attractive and less obtrusive than the conventional wall outlet.

Why don't dealers market common building materials for household repairs in sizes and quantities scaled to the needs of the do-it-yourself handyman? Under present practices, it's generally necessary to buy an entire 4-by-6-foot plasterboard panel in order to patch up a 2-by-3-foot hole, a 4-by-8-foot plywood panel to cover a 30-inch-square card-tabletop, a pound of roofing nails to replace a single loose shingle, three dozen acoustical ceiling tiles when you need a single tile. Customers might be delighted to pay the larger unit price (per square foot, per nail, per tile) which such increased inventory necessitates, and so avoid the waste of buying in larger quantities and the problem of storing or otherwise disposing of leftovers. (Flash! We've just heard of a yard called Lumberville, in Eastchester, N.Y., that's installed a new department—they call it Selected Shorts —to sell lumber and other building materials in odd small pieces, sized for handy transport in a passenger car or station wagon. Early reports are most enthusiastic!)

Why don't lamp manufacturers invent a battery-operated, rechargeable picture light, so paintings could be displayed where they look best, without regard for the location of wall outlets? Costly new electrical installations could be avoided, and unsightly lamp cords snaking down the walls would no longer detract from the appearance of the paintings. The same cordless principle could be applied to the design of table lamps. Battery-operated lamps could be used with furniture positioned away from the walls, eliminating the hazard of cords trailing across the floor, ready to trip the unwary. And, freed from the need to be near wall outlets, furniture groupings could be arranged more imaginatively. (Note: There are a few such table lamps on the market now, most of them imports, but the design range is still limited; the idea is ripe for exploitation.)

Why don't manufacturers write operating and maintenance manuals for furnaces, water heaters and the like in simple, nontechnical terminology? As it is, although the homeowner may understand the cause of a breakdown, he needs an interpreter to understand the instructions. And, since houses change hands but operating instructions for the equipment sold with the house rarely survive the initial owner, why don't the manufacturers permanently affix the instructions directly to the appliance in an easy-to-find location? Also, there appears to be a diabolical plot among manufacturers to find newer, more effective hiding places for the serial numbers needed when ordering replacement parts for appliances and mechanical equipment. Someone should have a heart and put those serial numbers in an easy-to-find spot, too.

Why don't they design bathroom cabinets with electrical outlets built in, *inside*, so electric razors, toothbrushes and the like may be stored, plugged in and ready for use, behind closed doors, instead of cluttering up the lavatory counter? Unsightly electric cords dangling from exposed wall outlets should be as obsolete as the old leather razor strop. And speaking of bathrooms and electric appliances, those popular battery-run toothbrushes and razors must be recharged by sitting in their holders with the current on. Why don't builders rearrange the lighting system in bathrooms so there is an independent outlet near the sink? As it is, many homeowners must leave their bathroom light on for day-long stretches to keep one or more of these recharging mechanisms in action. If the outlet near the sink worked on its own, apart from the main light switch (this could be done by an electrician in five minutes), the problem would be solved.

Why don't they put manufacturers' labels inside bathroom and kitchen cabinets to simplify the homeowner's job of tracking down replacements for small but essential parts, like hinges, knobs, catches, shelf brackets? Apparently, no two manufacturers use the same or interchangeable parts in assembling their cabinets, and replacements are often impossible to come by. Nothing is more irritating than having to replace 24 cabinet pulls because a duplicate for the one broken pull cannot be found. Or, better still, why don't they improve the quality of the hardware, so replacements wouldn't be necessary? —Carol L. Crane

If you *have any "why don't they" questions, send them to* American Home *Reader Service, 641 Lexington Ave., New York, N.Y. 10022. Perhaps we can share some of them with our readers—and with manufacturers, too.*

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LYNN HEADLEY—Editor

AMERICAN HOME MARKET PLACE

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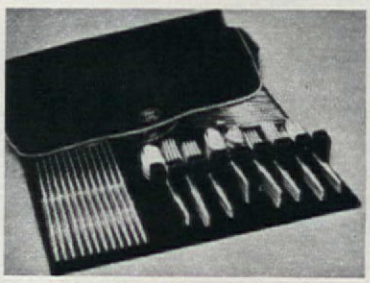

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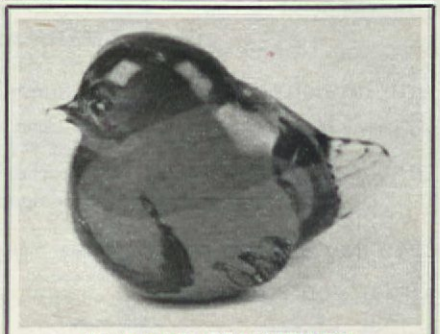

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FERRY HOUSE Dept. AH-972 Briarcliff Manor, N. Y. 10510

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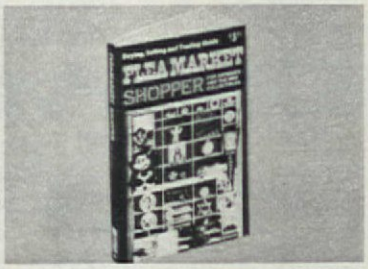
Grandmother's Sampler (shown) or Gardener's, "Old gardeners never die they just spade away," are fun to colorfully cross-stitch on stamped oyster linen. Each kit has all you need plus 8½x15-in. wood frame. $3.50 each kit. Add 45¢ post. Victoria Gifts, 12A Water St., Bryn Mawr, Pa. 19010.



Flea market items

You name it—practically everything made in America in the last 100 years is included in this fascinating compilation of valuable items from bottles, posters to novelties of Coca-Cola, etc. $3.95 plus 25¢ post. With catalog; otherwise, 25¢. Sturbridge Yankee Workshop, AH1, Sturbridge, Mass. 01566.

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This little lamp does a big job! Clamp attachment lets you clip it to a book, use as a night light, for workbench use, etc. Can also be hung on wall. Uses 10 watt bulb. 4½ in. high. Lush brass finish. $5.25 plus 50¢ postage. House of Minnel, Dept. 1121-B, Deerpath Rd., Batavia, Ill. 60510.

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Address _____

City _____

State _____ Zip Code _____

Date of Birth **Place of Birth**

Month _____ City _____

Date _____ State _____

Year _____ Country _____

Time of Birth _____ A.M. _____ P.M. AHS

If exact time isn't known we'll use 12:00 noon.

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Please add 75¢ to each order for handling.

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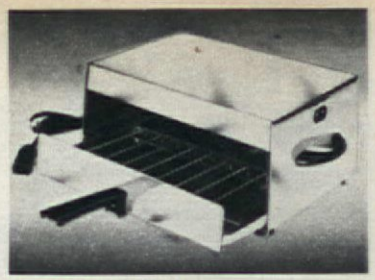

Kitchen delight

Neat-lookin' and fast-cookin' is this infra-red broiler toaster with high speed "quick sear" radiant heating. Broils steaks, toasts sandwiches, etc. Even defrosts frozen foods! Chrome. 13½x8¼x5¼ in. With cord, plug. $12.98. Best Values, Dept. 396, 160 Amherst St., E. Orange, N.J. 07019.

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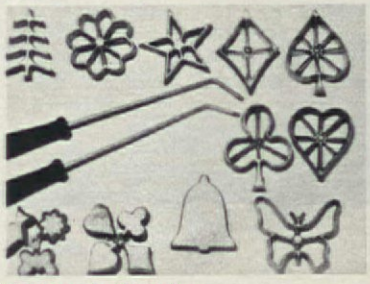

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At last! The help you've waited for! No more doing without all the appetizing foods you love to eat! No more self-torture because everything you eat seems to run to fat!

Now you can forget that forever-hungry feeling as though it never existed . . . forget that you ever worried about losing excess weight...forget that you ever were fat!

Because now you can **eat that ugly fat away!** . . . Eat off those excess pounds . . . Actually eat yourself slimmer and trimmer than you ever dreamed possible with the aid of one of the most fantastic reducing regimens ever conceived!

It's **amazing, astounding,** like a wonderful dream come true! And all so incredibly easy, all so delightfully pleasant, because instead of suffering those awful hungry moments, instead of giving up all the foods you love so well, **you actually enjoy fabulous gourmet dishes** while your weight is coming off! You actually dine on luscious foods you love to eat while you get **slimmer, slimmer, slimmer; You** actually pamper yourself with satisfying, super-delicious desserts and between-meal snacks while ugly pounds vanish! Sounds too wonderful to be true and yet it can actually happen to you!

JUST PICTURE THIS

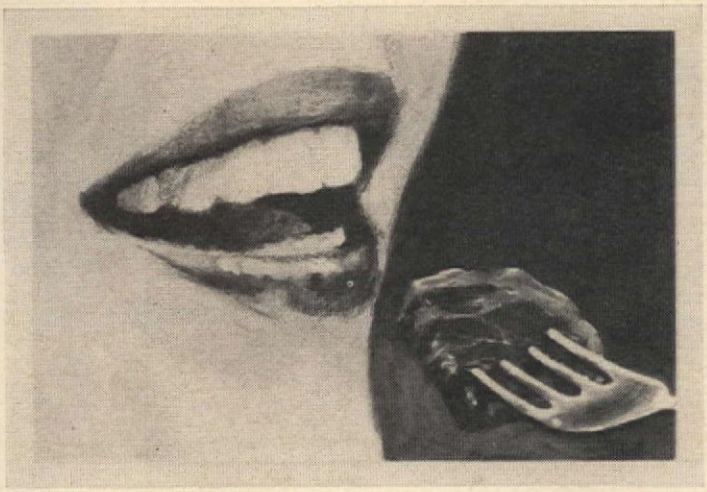
You get up in the morning, take one **Eat-Well Regimen** dietary supplement capsule and that's all the medication you take all day long! Then you settle down to 3 hearty meals, and between-meal snacks too, if you like! . . . Enjoy roasts, chops, ham, bacon, eggs, bread and plenty of butter, seafood, stews, cheese, mayonnaise, salad and dressing, cream in your coffee or tea—food you love to eat — and all the while, **this amazing regimen helps your body burn off** those ugly, crippling, health-destroying, figure-marring pounds of fatty tissue!

Actual clinical tests conducted by doctors show substantial losses week after week after week on **Eat-Well** type regimens. The actual amount you lose depends, of course, on how overweight you are, and on your particular physiology, but it's all so safe, so easy, you'll hardly believe it!

You'll gasp in amazement, stare at yourself in disbelief as day after day you get **slimmer, trimmer, more attractive!** As day after day you come closer and closer to the safe, normal weight you should be!

NO BRUTAL EXERCISE

Think about it for a moment! You don't take dangerous drugs. You don't go on a starvation diet. You **don't strain your heart with brutal exercise,** and you **don't pour money down the drain** on so-called slenderizing massages!



What do you do? You sleep, work, play just like any of your thin friends. **You don't starve yourself.** You don't go on fad diets. To lose weight, you simply follow the **Eat-Well Regimen** which consists of two parts.

EAT LUSCIOUS FOODS

First, you take just one single **Eat-Well** dietary supplement capsule every day. Just one. That's all! And second, you "diet" by eating lots of luscious foods you love — three hearty meals **and** between-meal snacks—as prescribed by the **Eat-Well Regimen.** It's just as simple as that, and even though this regimen is so pleasant and so satisfying, your body **does** melt away ugly pounds of fat day by day, steadily, pleasantly, safely!

PROVED BY DOCTORS

Perhaps this all sounds too wonderful to be true! Perhaps you are wondering how **Eat-Well Regimen** can perform these seeming miracles when other products that promised so much failed. It's really quite simple. **The Eat-Well Regimen** is based on a scientific principle which is not the creation of a dietician or a so-called "reducing expert." **Eat-Well Regimen** is based on a proven medical principle that has been written up by doctors in books and it appears in medical journals. It has been tried and tested and used by countless doctors throughout the world. It is safe and it is effective.

When doctors tested this virtually identical regimen on overweight persons who suffered the usual agonies of ordinary reducing methods, **they found that in practically every case, substantial losses were noted!** (Ask your doctor.)

Patients lost pound after pound of ugly fat safely, surely and above all, pleasantly! And most important, **they lost that weight without suffering constant pangs of hunger,** and without depriving themselves of luscious, nourishing food! They simply followed the **Eat-Well Regimen** and that made the difference.

In short, they lived like human beings! While they ate **three delicious meals a day,** they were losing weight! While they were enjoying mouth-watering chops, steaks, juicy roasts, sea food, whipped cream, cheeses, fried favorites and all the rest, **off came ugly pounds!**

With less work, less discomfort, than they ever imagined possible, they ate their fat away! . . . **Ate off pounds** that had made them miserable for years!

WHAT THIS MEANS TO YOU

After all the products you've tried . . . after all the suffering you've done . . . after all the tortures you've subjected yourself to for year after weary year, and now **it's all over!**

The practical, intelligent method you secretly prayed for is actually here! This fabulous method, **so safe, so easy, so astonishingly effective,** is yours to try and to prove to your own satisfaction, **without one penny's risk or obligation!**

Think of what this can mean to you! Can you imagine the glorious feeling when you **live like other people live,** eat foods you like without worrying, without feeling guilty, without feeling afraid? The **Eat-Well Regimen** can do that for you!

Perhaps you have tried other products and been disappointed. Perhaps you have gone so far as to promise yourself that you would never try another reducing product again! . . . But stop and think for a moment . . .

You've tried so often in the past, haven't you? Wouldn't it be foolish to quit now, just a few steps short of your goal? Wouldn't it be silly to give up now, when the method you have waited for is available to you? Why not try **Eat-Well Regimen?** If not for your sake, **for the sake of those you love.**

TRY AT OUR RISK

Send for **Eat-Well Regimen** while you are still thinking about it. Then **try it** in your own home for 7 days **at our risk!** If **Eat-well Regimen isn't** every bit as wonderful as we **say** it is, don't keep it. Return the unused portion and we'll send you an **immediate refund,** no questions asked.

You risk nothing and at least you have had the satisfaction of trying what we sincerely believe to be the **finest reducing regimen** on the face of this earth!

EAT-WELL REGIMEN DIETARY SUPPLEMENT IS GUARANTEED SAFE, GUARANTEED HARMLESS!
It is a scientific formulation of safe, tested ingredients, absolutely non-injurious, has no unpleasant side-effects, and may be taken with complete confidence by any normally healthy person

DOCTORS: SEND FOR FREE SAMPLE ON YOUR STATIONERY

SATISFACTION GUARANTEED

Try **Eat-Well Regimen** in your home for 7 days entirely at our risk. Weigh yourself before you start. Weigh yourself after. If you don't lose substantially the very first week, if you don't look better and feel better, and above all, if you don't find **Eat-Well Regimen** so much more pleasant to follow than any reducing method you have ever tried in your life, don't keep it! Return the unused portion at once for your money back, no questions asked. You must be completely satisfied in every way, or you pay nothing.

Hurry! Mail This No-Risk Coupon Now!

Eat-Well, Dept. AH-9
283 Greenwich Ave., Greenwich, Conn. 06830

Please rush me my **Eat-Well Regimen** at once. If I am not completely satisfied in every way, I may return the unused portion and you will refund my full purchase price immediately, no questions asked.

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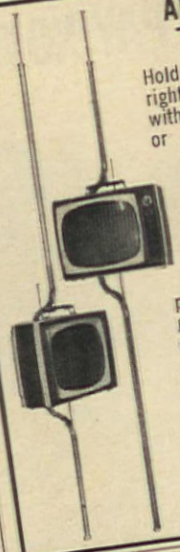

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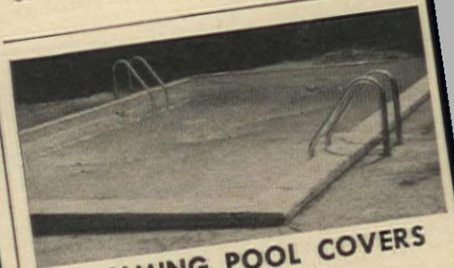

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at last professional home care for acne

The world's largest professional skin care institute introduces a totally new, complete home treatment program to help your acne skin condition.

"NOW IS THE TIME to really *do something* about ugly acne!" "Wouldn't it be a miracle if your skin were beautiful, radiant and blemish-free!" How many times have you wished for that clear-skin miracle? How many 'leading' remedies, cover-ups and cure-alls have you tried that didn't work? Thousands of acne sufferers have gone the same route. Tears, frustration, costly 'special' treatments, 'free trials'... *and more pimples!* What *can* you do about persistent, ugly acne?

PROFESSIONAL CARE, THEN...

The first thing you must understand about this baffling, universal skin problem is this: dermatologists from all over the world have found no cure for acne. But there is hope. Most dermatologists agree on one common-sense idea: acne sufferers can benefit greatly—psychologically and esthetically—by following a 'prescription-at-home', a professional home care program *created by professionals* specifically for acne-problem skin. But where?

HELP IS ON THE WAY

For the first time in the United States, a totally professional *home care program* for acne-problem skin is now available to each and every acne sufferer seeking help. America's beauty-conscious public will find this method to be a brilliant new approach to skin care *because it works.* It can work for you just as it has worked for thousands like yourself. It's acclaimed throughout the world as *the only skin care program in America accredited by the rigorous standards set by European estheticians Visagiste** (highly trained skin care/make-up specialists). At last, you *can* do something about beautifying problem-skin with the famed esthetic Acne Home Treatment Program developed over the past twenty years by Edith Serei. Who is she?

"UNCHALLENGED AUTHORITY..."

Edith Serei is *the* most acclaimed international beauty expert in North America. Her Canadian Skin Care Institute is the largest in the world. She is a professionally-trained *Master* Esthetician Visagiste* She is author of four best-selling books on beauty care. She is a sparkling Canadian TV personality (her program 'Lecons de Beauté' is seen four times weekly on 10 national networks); and, Edith Serei is well known and respected throughout Europe where she first studied and developed her unquestionably professional approach to skin beauty care.

> In fact, VOTRE BEAUTE, the leading Paris beauty magazine, calls Edith Serei: "...the unchallenged authority of all things in the realm of feminine beauty..."

More than that, Edith Serei firmly believes that "to be beautiful is not a luxury, it's a necessity! In today's beauty world, science has given professionals the tools to help problem-skin sufferers achieve results. No one should neglect acne because it can become worse!"

ONLY MINUTES A DAY

And so, from the Edith Serei laboratories—the largest professional skin care institute in the world—comes an exciting new home program that is helping thousands of acne sufferers right now. This Acne Home Treatment Program is not a cover-up, not a costly regimen, not a frustrating 'miracle worker', but *a complete, professional program you do at home.* It's totally new, it's easy to follow and the results reveal marked improvement almost immediately. It's like visiting the Edith Serei Institute yourself!

TESTED AND PROVED

Because of the professional nature of this unique method of skin care, special literature has been prepared to introduce you to all of its many benefits. The results speak for themselves. You'll be amazed at how truly professional care can help you overcome the trauma of a bad complexion. You'll see how science has, at last, come to the aid of acne sufferers. You'll find out what you're now doing wrong and what *can* be done for your acne pimples and problem-blemish skin. Most important, you'll see what others have discovered with this unique 'prescription-at-home'. There is nothing like it anywhere else. Don't confuse this first and only *tested, professional* acne home treatment program with any other 'scientific' method. After years of research and testing, the famed Edith Serei Institute has developed a totally new and different acne treatment program that can give you a new look of beauty as you never dreamed possible...and you do it all at home.

SEND FOR FREE INFORMATION

Find out today how you can change your look from drab to beautiful. Just clip and mail the coupon below. You'll receive a *free kit* of detailed, professional skin care information that can help improve your complexion problem right away. You owe it to yourself to see how the professionals have, at last, found a new way to help beautify ugly acne skin at home. See for yourself. This information is *free* and not available anywhere else. Mail the coupon today!

*Registered name

Edith Serei

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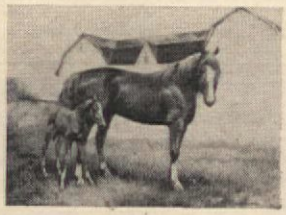

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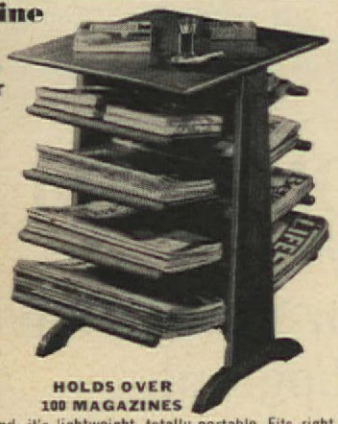

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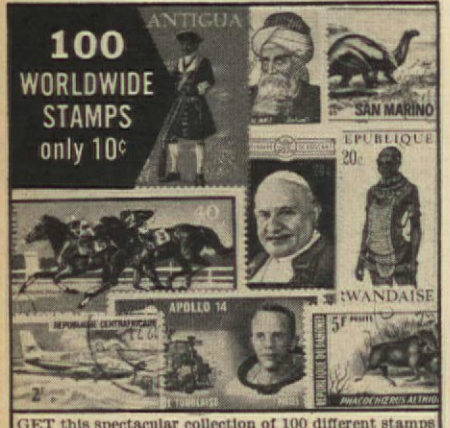

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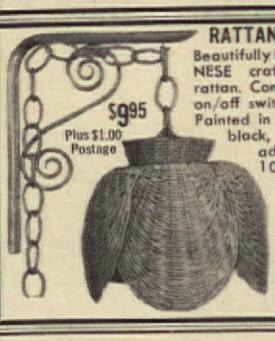

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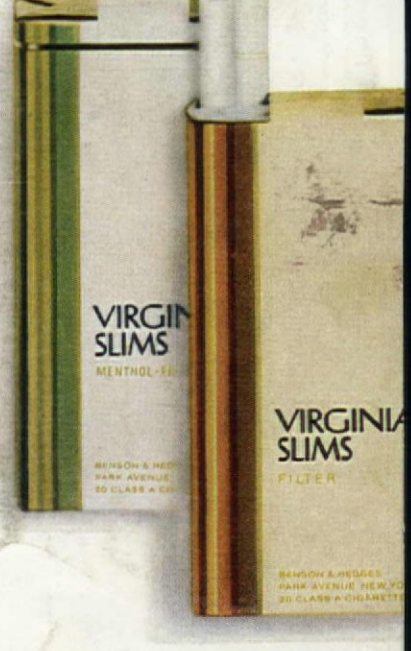

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