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THIS MONTH IN American Home



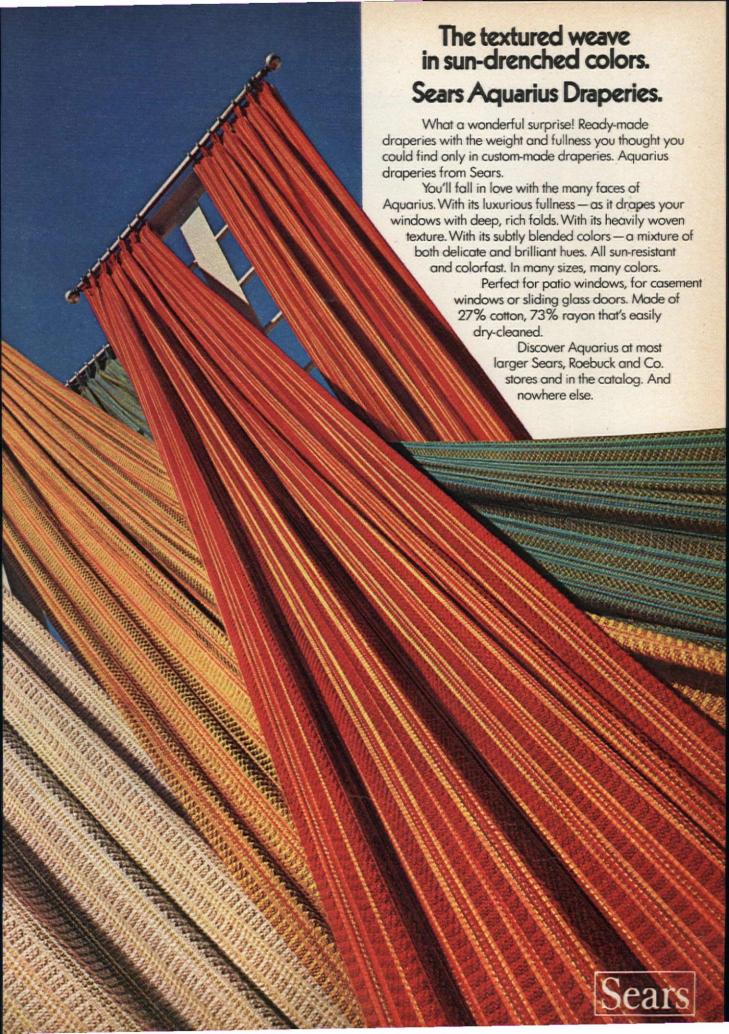
Interior Design Editor Helene Brown

"Dear Helene," the letter goes . . . "I had always considered decoration more an add-on to a house rather than an integral part of it. However, after seeing your work, I can understand that your use of materials and furnishings enhances and defines the spaces provided by the structure." The letter is from Charles R. Brown, one of Atlanta's most prominent home builders, whose company built our second annual "House of the Year" (see cover and pages 99-107). And "Dear Helene" is Helene Brown (no kin), our Interior Design Editor, who decorated the house as a showcase for this fall's newest home furnishings. When you look at those pages you will see how, from the walls in, from the floors up, the decorating does indeed enhance the unusual spaces of this most livable house-and also that the house is a perfect setting for the furnishings. There is in both a very much today mix of traditional ideas and modern materials. In this mix you will find the essence of Helene Brown's and American Home's decorating point of view.

"Even those families that favor antiques and traditional decorating can enjoy contemporary, 'lived-in' homes," says Helene. "I don't believe any room in a house today should be off limits like the dainty parlors of the past, nor limited to one use only. One way to be contemporary, no matter what style of furnishings you prefer, is to use today's easy-care materials. Another is to use color—good clear color—instead of those safe, drab avocados and golds that dominated homes, appliances and even automobiles in the unsure 1960s. The most frequent reader letter we get starts out 'I have an avocado carpet and a gold sofa and want to bring a new look into my room. What can I do?' It is also the saddest letter, because those two colors only go with each other, and there is no way to bring them to life by adding any other color."

Helene, who has been with American Home for six years, studied interior design at Pratt Institute and painting at the Art Students League, both in New York, after graduating from the University of Pennsylvania. And as she works constantly with color in other people's homes photographed for our pages, how do you suppose she chooses to surround herself in her own?—with an almost total absence of color. Her apartment is a restful monochromatic blend of cream and beige, with linen-covered walls, deep-stained floors and a prized faded Kilim carpet. The only vibrant color comes from her favorite flowers—purple and magenta anemones in fall and winter, orange tulips in spring, "because they aren't rigid—they blossom into beautiful, free-form arrangements on their own."

Fur Sonoth



ee Duet 99



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COVER: Top prize in the Home Furnishings Council's Debut '73 Sweepstakes is our \$35,000 "House of the Year." Beginning on page 99, see its generous 8 rooms display a portfolio of great AH decorating ideas, using the cream of new Debut '73 furnishings. Photographer: John Zimmerman

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CREATORS OF



THE INDOOR WORLD"

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A Salem, N.Y., family-history buffs and hard workers-restore their Dutch colonial home.

Pat and Hank Musser's house is not just a home—it's a hobby. Hank, an artist who teaches at Adirondack Community College, compares their renovation work on the 1794 Dutch colonial house in Salem, N.Y., with his painting: "It's another work in progress, only this one is in 3D!"

When the Mussers moved in two years ago, the charm of the place was only in their imagination. The house and its adjoining 88 acres had been held by one family—descendants of a Scotsman named James McNish—until 1926, when it was willed to the Evergreen Cemetery Association, a local historic group. They were never able to raise funds for restoration, so the lovely old home with its five fireplaces was rented out.

After buying the house and 12 acres of the land, the Mussers' first order of the day was to cart away the accumulation of past years; next they installed plumbing, electricity and central heating. Meanwhile, they were tackling one room at a time. Except for the heating, which had to go in before the onset of that first winter's cold. Hank and Pat did everything on their own-with some help from their friends. "Salem is the kind of small community where word travels fast," says Pat. "When there is a project to be done, there's always someone willing to pitch in." In return for a spaghetti dinner, for instance, a few of Pat's students from nearby Washington Academy, where she teaches English, volunteered to dig wheelbarrows full of dirt out of the cellar. At one time this was the main kitchen and family room of the house. The Mussers are turning it back into a family room, keeping its original ovens intact.

Before they bought their Dutch home, Hank and Pat had already spent five years restoring a Greek Revival house in nearby Eagleville. Then Hank got the itch to return to school for (continued)



Pat and Hank Musser, young Beth and baby Laura (above) are justifiably proud of their 1794 "treasure house." Restoration, begun two years ago, is still going on.

In a photo of the Musser house taken about 1900 (right), its Victorian additions are evident: A portico had been added, earlier multipaned windows replaced. Hank reinstalled the original 12over-12 windows and rebuilt steps.



Bradley Olman

The house revival goes slowly, room by room, and the Mussers lovingly attend to every detail.



Relaxed in the front parlor, Pat and Hank dream of finding other pieces like their Windsor chair and early 19th-century clock.

his Master's in Fine Arts and for a year's freedom to paint. "Going to Penn State meant giving up the Eagleville house and moving," he relates, "but Pat and I had decided from the start that no house would ever dictate our lives, so we sold it."

It was pure coincidence that the family, which now includes Beth, 8, and Laura, 1, moved back to the Salem area after Hank had his degree. "This was where the jobs were," he recalls. "We had always admired the McNish home, but never thought it would be freed for public sale. When we learned it was available, we couldn't resist." As part of their purchase, the Mussers got five outbuildings. They tore down one—a corncrib—and used the weathered planks for kitchen beams, paneling and cabinets. The main barn still stands, sheltering two horses (Roxy is theirs, the other be-

longs to a neighbor) and housing Hank's studio in the loft. Their acreage is farmed by another neighbor who provides hay for the horses in return.

Summers, the family works a small vegetable garden. Pat cans and freezes extra produce for the winter ahead, and Hank is an avid fly-fisherman. Come the winter evenings, Pat plans to take to her weaving loom, while Hank hand-paints his latest finds—tiny lead soldiers in

authentic Civil War uniforms.

All this time the restoration of the house goes on. "Yes, it was chaotic at first," says Pat, "but we have things under control. We concentrate on a small area at a time."

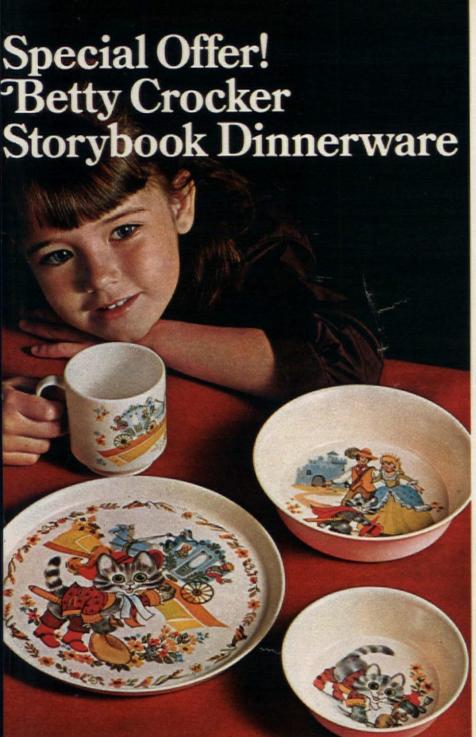
Keeping things in perspective is the real Musser key. "With the first house, we didn't go out for two years straight," recalls Pat. "This time it's different." This past summer, for example, the family packed off for a trip to University Park, Pa., where Hank had a month-long one-man show of 25 watercolors at Penn State University's Graduate Commons Gallery. On the way home, they stopped at Cape May, N.J., to see what other restorers had been doing. In January, Pat and Hank will chaperone a student theater trip to London for a week.

And how about another house, since they're so good at restoring them? "Maybe," Hank allows, "but just for the fun of it—not to live in and not as a business venture. If you make a hobby a profession, you take away all the fun of a work in progress."

Here she helps ready Roxy so Beth can take a ride. Ginger, a neighbor's horse, is a boarder in the Musser family's barn.













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Two New Yorkers pool their talents and come up with a guide to easy, whimsical toymaking.

At the Children's Zoo in New York's Central Park (below), Charlene Roth sketches a fallow deer; later, she'll transform her sketch into a delightful stuffed toy. At bottom, with husband Jerry and Amy, 1½, Charlene holds one of her creations, a patterned "touch ball."





Charlene and Jerry Roth like working at their own pace. So they've turned their lower-Manhattan apartment into a family workshop where Jerry, a writer, and Charlene, an artist and toymaker, can work free of a 9:00-to-5:00 routine. Happily, this at-home arrangement allows them to spend much of the day with young Amy.

The Roths love New York City—the fast tempo, the diversity of life, even the crowds. "It's a great place for inspiration and information," says Charlene. But they're not just cityphiles. Whenever they can manage it, they head for peaceful Tully Valley in upstate New York, where Charlene's family has a farm. Other times, they travel farther upstate to the Canadian border town of Ogdensburg, to camp and fish.

"Charlene grew up in the country and I grew up in the city," says Jerry. "She taught me how to fish and I showed her how to travel the subways."

Recently, the Roths put their heads together on a project that is all about toys. Drawing on their combined skills, they conceived a do-it-yourself book, to be published this month, Toys: A Step-by-Step Guide to Creative Toymaking (Lancer Books, \$1.95 in paperback). Charlene did all the designs and most of the crafting of the wooden, cloth and papier-mâché toys; Jerry made the wooden ones. He researched the history and uses of specific toys, then wrote the text to accompany Charlene's sketches and diagrams.

With their first team effort now completed, the Roths are considering a book on mythological stuffed creatures, such as unicorns and dragons, and one on making papier-mâché furniture, desk sets, even picture frames.

Charlene sees toymaking as an extension of her interest in sculpture: Six years ago, studying art at Plattsburg State College, she worked with an acetylene torch to create huge metal sculptures. Now she creates with a sewing machine. And her favorites, among all her work, are her funny little plaid

and polka-dotted stuffed animals, which she sells to The Chocolate Soup, a boutique near her Manhattan home.

In 1968 Charlene was invited to join the New York State Craftsmen, a respected organization of artisans. By 1970 she had won an honorable mention at the New York State Fair. Last August she displayed her stuffed toys at the prestigious Craft Fair Ithaca.

All this is part of a family tradition. Charlene first encountered the art of toymaking when she was eight and her aunt fashioned a stuffed hippo and butterfly from a story the youngster had written and illustrated. Charlene also paints, but unlike her mother and two aunts, who do rustic land-scapes, her métier is acrylic abstractions.

Now, with daughter Amy as a guide to toys that are fun as well as durable, Charlene continues the stuffed-animal tradition of her own childhood. She often takes a sketch pad along on visits to the zoo with Amy, to make studies of possible subjects. "I like to get to know the animals a little before I start to work," she says, "even though I create fanciful creatures out of them." And when the Roths are in the country, Charlene is as fascinated with cows and deer as Amy is-because she's seeing them immortalized in hot pink corduroy or gingham checks.

The Roths spend lots of time in the New York Public Library reference room. When not researching joint projects, Jerry works on a novel.

Since freedom to arrange their lives is precious to both, their workday might also include: walks at odd hours, pokes into neighborhood antiques shops and special outings with Amy. "Ultimately," says Jerry, "we'd like to enjoy summers in the country. But I don't think we'll ever leave the city entirely, because we want our daughter's life to be an amalgam of the best of both the city and the country."

For a sample of the Roths' toys, see "Make a Broomstick Hobbyhorse," page 147.

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THE GOOD-LOOKING HOMEMAKER

"I really enjoy taking care of my skin," says 30year-old Marianne Hunter (right) of New York. "I find it relaxing to stop whatever I'm doing, cleanse my face and freshen my makeup."

"I always use a moisturizer—under my makeup, often *instead* of makeup."

"I've just discovered eye cream. It's my anti-wrinkle insurance and has made a difference already."

THE AGELESS FACE OF BEAUTY

"Whatever your age, if you take care of your skin you can look younger, longer," says Pablo Manzoni, creative director for Elizabeth Arden and a very articulate, good-sense-making beauty expert. "No creams or lotions will erase lines you already have, but they can slow up the appearance of new ones, so you can preserve a youthful look much longer. The important thing is to start caring for your skin now. It's almost like stopping the clock."

Pablo, who won early success in Italy as beauty director of the Arden salons there, has been changing the faces of American beauties since 1964. He is the only makeup artist ever to be honored with a special Coty American Fashion Critics' Award.

"Perfect beauty makes me yawn," Pablo confides. "It's really very boring." Women who are famous for their beauty, he feels, are usually those who have some marvelous imperfection that they have learned to make the most of. The three women shown on this page and following—all Pablo disciples—are glowing proof that his clock-stopping beauty philosophy works.

Marianne Hunter (above) has just

Marianne Hunter (above) has just turned 30 and, under Pablo's guidance, expects to look 30 when she's 40. Connie Dickman (next page, top) is in her late 40s, and her meticulous skin care has kept her vibrant, youthful image going strong. Joanna Weber (also next page, bottom) is in her 20s and practices the kind of "preventive medicine" that will keep her skin smooth and lovely longer.

Read Pablo's basic beauty plan below and then see how these women fit it into their busy lives—and how you can fit it into yours.

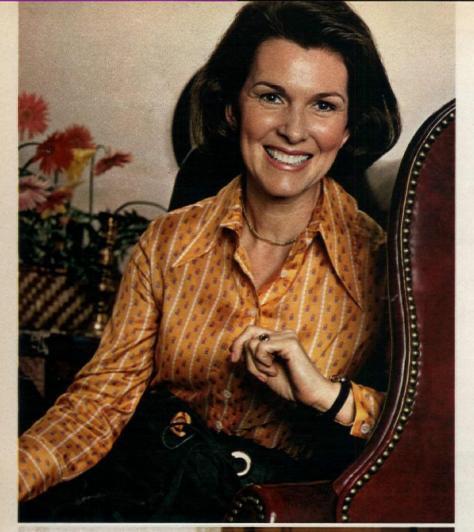
Cleansing: The first essential for

good skin is thorough cleansing. Of course you know how to wash your face —or do you? Pablo's basic rule: no soap. "Soap is great for your laundry, but not for your skin. It's too drying."

Instead of soap, Pablo recommends a creamy cleanser that can be smoothed on generously and then tissued off. Cleansers come in either rich creams or lotions and are gentle enough to use even on eyelids when removing makeup.

However, your end-of-the-day cleansing isn't complete until you have rinsed thoroughly with a skin lotion or astringent. Applied to cotton and rubbed all over your face in upward motions, a skin lotion or astringent will remove every speck of dirt and makeup. How do you pick the right face lotion? Anything that has the word "astringent" on the label will be more drying than similar lotions called toners or (continued)







THE AGELESS FACE continued

Frankly in her late 40s,
Connie Dickman of Sparta,
N.J., (left) admits,
"It takes special skin care
to look the way I do."

"I always apply creams and makeup with upward strokes because it helps fight sagging," says this youthful grandmother.

"I put on makeup with a damp sponge—it blends and covers better."

fresheners. Use an astringent only if your skin tends to be oily.

Follow the cleansing routine diligently at bedtime. But, says Pablo, when you get up, your skin is more in need of awakening than of another thorough cleansing. "Skin tends to be a little pale and sluggish in the morning. Rinse with lots of fresh, cool water (no soap) and pat on your usual face lotion to rev up circulation."

Moisturizing: To help keep your skin's natural moisture from being lost to the surrounding air, use a moisturizer; it will also help your skin absorb moisture from the air—an added bonus in softness.

"Forget that cliché of dry, normal or oily skin," says Pablo. "Everyone has a bit of each. And everyone should moisturize regularly, especially around the eyes where there are no oil glands and where lines tend to show up fastest."

Moisturizers are generally (continued)

Joanna Weber, 25, of Tenafly, N.J., (left) has young, healthy good looks. "I take care of my skin now because I know that later I'll be glad I did."

"To fight breakouts I switch to a medicated cleanser and use it for a few days."

"Pablo showed me that brown shadow would make my hazel eyes look green!"

Dot Woolsey, we heard you.

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

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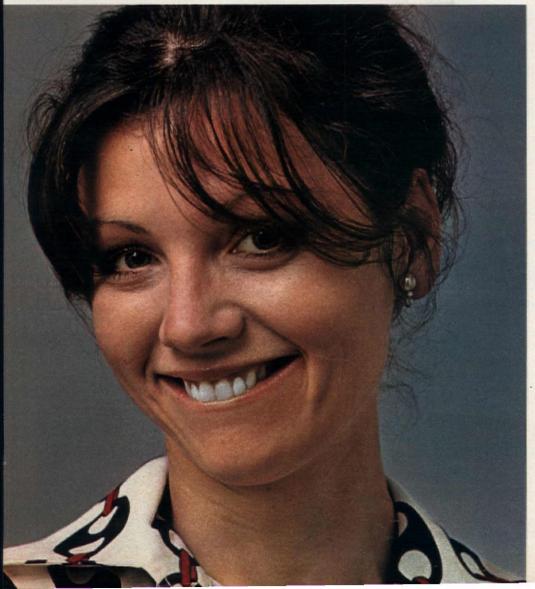
Inside the Fems Napkins package we're now putting delicately pre-moistened towelettes. Because the more feminine a woman is, the more she thinks about her personal daintiness.

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.







THE AGELESS FACE continued

creamy liquids; you should always wear one under your makeup (a nice plus—it helps makeup glide on more smoothly and evenly). Put on a moisturizer even when you don't wear makeup, for the sheer protection of it. And reapply it after your evening cleansing.

Lubrication: Pablo believes that by the time a woman reaches her mid-30s, she should wear a moisturizer during the day and a richer lubricating cream at night. "If your skin begins to feel taut, or if you see dry flaking areas, even before your 30s," he warns, "start using a lubricating cream. Lubricating or night creams are formulated with richer ingredients and more oils than moisturizers and should therefore be used only at night after a thorough cleansing—and never under makeup. Since skin can absorb only a certain amount, apply night cream about half an hour before bedtime and tissue off the excess 30 minutes later, leaving just a protective film on your skin. And don't use the same cream every time. Says Pablo: "You wouldn't want the same meal every evening. Neither does your skin. The same cream used night after night won't be as effective after a while, so rotate two to keep your skin alert."

And because the eye area is so prone to dryness, you should also use a special eye cream to protect this delicate skin. Stimulation: All skin requires exercise to stay glowing and lively looking. Every time you cleanse and moisturize, finger-pat your entire face. Astringents and skin lotions help stimulate your skin, and facial masks go even further to tingle up circulation. Some masks contain special ingredients, others refine your pores and tighten up on your skin, providing a kind of mini-massage.

Every woman should use masks, says Pablo—certainly when she has a special evening ahead and wants the little extra glow a mask gives the skin, and at least once a week after she's 30. "It's like a tiny facelift," he claims.

Here's how Pablo's routine works for our three good-looking homemakers who use Elizabeth Arden products:

Marianne Hunter, whose husband Peter is economics editor of publications at a prominent New York bank, is full-time mother of three boys—Graeme, 3, Douglas, 5, and Ian, 7—and part-time student at the Hunter College School of Social Work. When she turned 30 recently, she updated her skincare routine under Pablo's tutelage. "I've worn a moisturizer under makeup as long as I've worn makeup. But now my skin needs more," says Marianne.

She uses a creamy liquid cleanser (Skin Deep Milky Cleanser) to whisk off makeup, and prefers to rinse off the cleanser with water. Then on goes Ardena Skin Lotion for a final rinse. At night she uses a moisturizing cream (Beauty Sleep) and pays particular attention to the skin around her eyes. When Marianne's eyelids seem dry, there's an eye cream for extra lubrication (Bye-Lines NightCare Cream for Eyes). For daytime, she uses a lighter liquid moisturizer (Velva Moisture Film).

Marianne and her family are avid skiers, and she uses a sunscreen both winter and summer. She also carries a tube of special healing cream (Eight Hour Cream) to share with her sons: It goes on her lips as a gloss and chap protection and on their nicks and scrapes.

Marianne's makeup in the photograph, (page 17): new cream-in-a-compact makeup (Flawless Finish) in Toasty Beige, to tone down a slight ruddiness in her skin; Sheik Cream Rouge, a soft red; Inkberry Blue Powderfrost Eye Shadow for her blue eyes; black liner and mascara; Foxy Beige Naturally Moist Lipcolor.

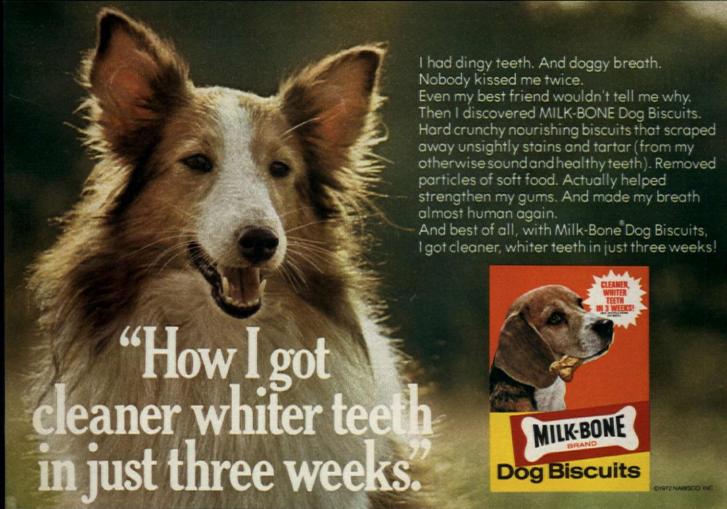
Connie Dickman has such smooth, young-looking skin she can never get people to believe she's 49. (continued)

We took plain white tissue...

and added some excitement to it.

ntroducing White on White from Lady Scott

A tissue for today.



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THE AGELESS FACE continued

She has three grown children—Connie, 19; Bob, 27; Dick, 29—and three small grandchildren and a new career: Two years ago, with the encouragement of her husband Emerson, a watch-company sales representative, she opened Connie's Accent House. The shop specializes in country-style antiques and reproductions, and in Connie's interior-design counsel.

Connie follows Pablo's beauty regimen faithfully, cleansing with a light cream (Ardena Cleansing Cream), tissuing it off and following with a freshener (Ardena Skin Lotion).

At night she finger-pats on the lubricating cream (alternating Perfection Cream and Creme Extraordinaire on different nights) and then takes a shower, keeping her face dry so the steam will help the cream work into her skin. At bedtime she blots off the excess.

Mornings, Connie sometimes wears a lighter-weight lubricating cream (Liquid Morning or Night Cream) while making breakfast. When ready for makeup, she tissues this off and puts on her daytime moisturizer, Velva Moisture Film.

Before applying her weekly Velva Cream Mask, Connie pats on eye cream (Bye-Lines NightCare Cream for Eyes) so the skin around her eyes gets an extra helping of nourishment.

In our photograph (page 18), Connie wears a moisturizing liquid foundation (Illusion Foundation) in Rose Beige. Boston Ivy Powderfrost Eye Shadow on her lids, Bark Brown Powderfrost Eye Shadow in the crease and blended up to the bone, brown liner and black mascara help bring out her deep-set eyes. Bitter Burgundy Cream Rouge on her cheeks and Savage Pink Naturally Moist Lipcolor complete her makeup.

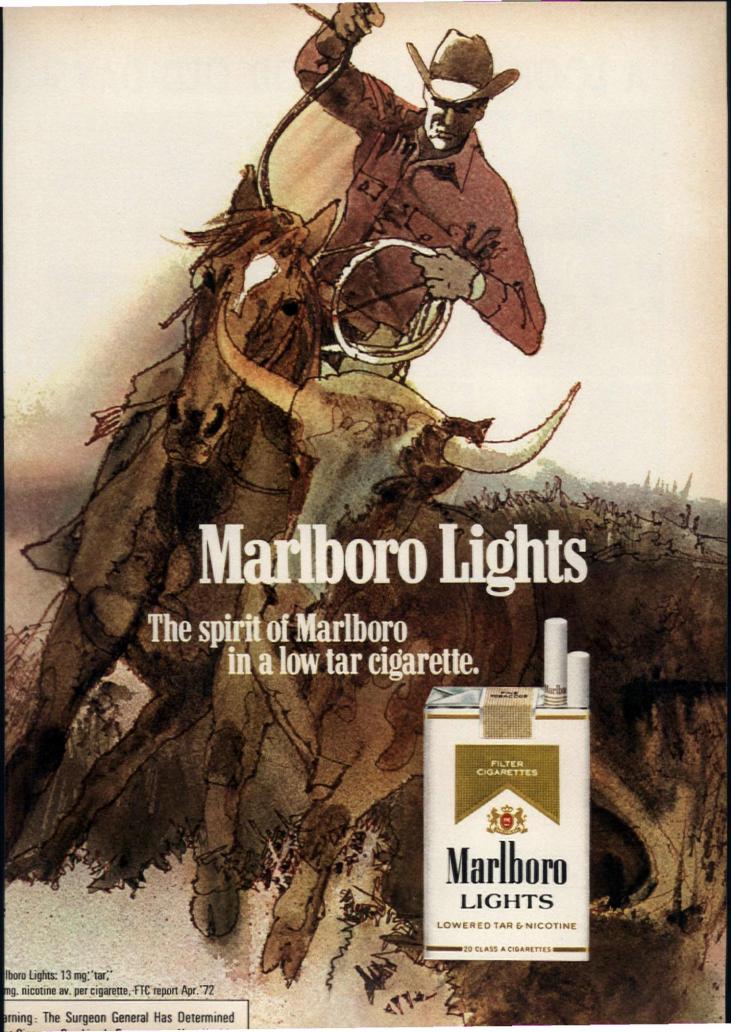
Joanna Weber, just 25, from Tenafly, N.J., has a busy life that revolves around her husband Eric, an advertising copywriter, their 20-month-old son Nicholas and a weekly round of tennis, ballet and jazz-dance classes, sewing her own clothes, painting and finishing up her college degree.

Joanna's typical-25-year-old skin has an occasional blemish, some dry and oily areas and not a sign of a line—yet. And she means to keep those lines away. At bedtime she uses a creamy liquid cleanser (Skin Deep Milky Cleanser), then tissues it off and rinses with a gentle freshener (Ardena Skin Lotion). When blemishes show up, she switches to a medicated cleanser (Complexion

Clear) for a few days, following each application with an astringent lotion (Velva Smooth Lotion) that helps retard oil buildup. At night, after a pick-me-up splash of Ardena Skin Lotion, Joanna uses the same moisturizer (Velva Moisture Film) that she uses in the morning.

For our photograph (page 18), Joanna wears a minimum of cream-in-a-compact makeup (Flawless Finish) in Warm Beige. Pablo selected Bark Brown Powderfrost Eye Shadow for her because the neutral tone emphasizes the green in her hazel eyes. "Green eye shadow would tend to gray them down," he says. Blue pencil lightly drawn inside the lower lash line helps make her eyes seem bigger. Next, brown liner and heaps of black-brown mascara: The mascara is stroked first on the tops of the blonde lashes, then up from underneath to color them completely. The finishing touches: Cream Rouge in a bronzy shade called Good Earth and Naturally Moist Lipcolor in Earthy Brown.

Pablo Manzoni's basic beauty routine has become gospel to Marianne Hunter, Connie Dickman and Joanna Weber, and their youthful faces are proofpositive that it works. Make their ritual your ritual; you'll bless the day. END



A LOOK AT THE GOOD OLD DAYS!

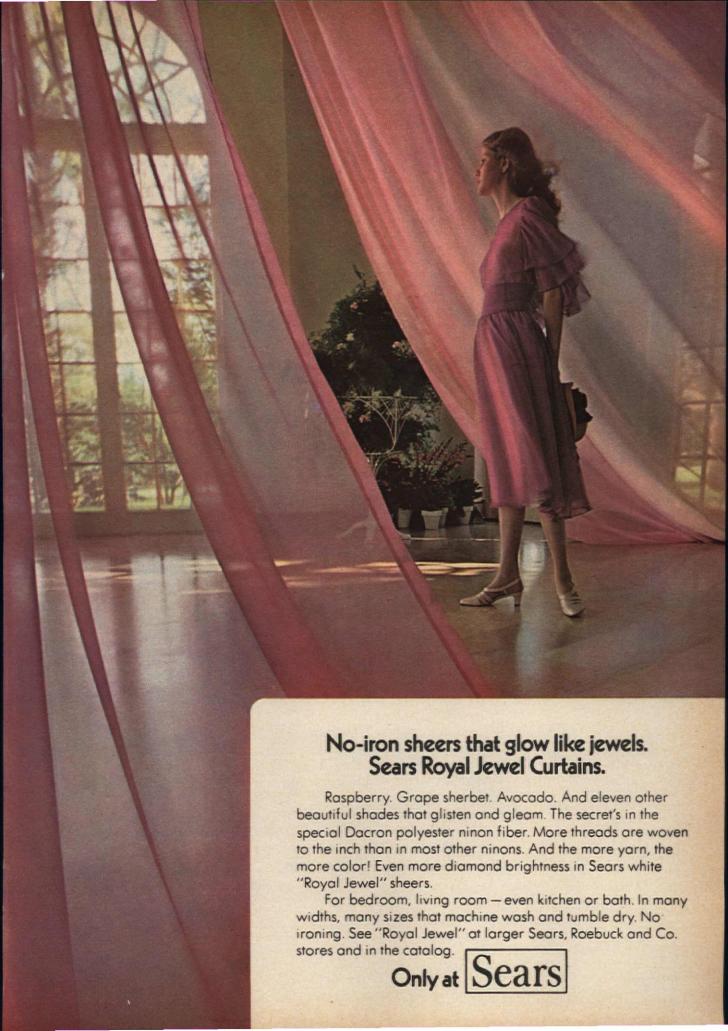


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Enclosed is \$2 for the Cracker Barrel Prints	SAVE! For three sets of these prints, send \$5
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These six beautiful full-color pictures—Good Housekeeping's famous Cracker Barrel Prints—can be an attractive decorating accessory for your home. Long admired since their first appearance in Good Housekeeping many years ago, the prints add greatly to the appearance of any of several rooms in a home. Used either in a group or individually, the Cracker Barrel Prints magnificently recapture the charm and nostalgia of another era.

The prints (each is $9\frac{1}{2}$ inches by $12\frac{1}{2}$ inches) are on a heavy art stock that is ideal for mounting and framing. Available only from GH, the set of six costs \$2.



PROTECT VALUABLE PARTS

Since thieves don't always steal whole cars, you should do what you can to protect the contents of your trunk and the mechanical valuables under the hood. (Of course you never leave anything valuable in the car itself!) There are special locks for the hood-some with keys, some with electric releases that can be operated only from inside the car when the ignition switch is on. Devices like these might seem cumbersome indeed when the gas-station attendant wants to check your oil, but that's a small enough price to pay if you must risk leaving your car unattended on city streets-or even if you park in parking lots or garages. It's not unknown for entire engines to be switched in a few hours while owners are off shopping or at the theater. (For that reason it's best to be evasive when an attendant in a strange garage asks how long you intend to leave your car.)

And, of course, when you do leave your car in a lot, leave only the ignition key. Not the trunk key, the house key or glove-compartment key. If there is a knob inside the car that releases the trunk, lock it and take the key with you; if it's not lockable, have it removed.

INSTALL SWITCHES, SIRENS, BELLS

Other locking devices to discourage theft include a variety of secret switches that require a key or a combination to deactivate. Such a switch may cut off the fuel supply or make the car undrivable in some other way.

But no matter how much care you exercise with locks, you're never completely safe. For instance: Some pros don't take the risks involved in breaking into a car on the street; they wheel up a tow truck, hoist up the car and, appearing convincingly professional, haul it away. The broader the daylight the simpler their work is; their cover is sweet plausibility. Who doubts men in coveralls with a tow truck, men who at least seem to be going about their assigned jobs? And, for that matter, stories abound about kindly cops assisting motorists who say they have "lost" their keys. The policemen offer assistancemuscle power or mechanical-to help the motorists gain access to "their" cars and then watch them drive off, waving gratefully, only to learn some time later of the folly. Thieves don't look like thieves, except in cartoons.

Thus locks are more effective when

used in conjunction with other deterrents: noisemakers that draw attention to a car being tampered with. Alarms come in a variety of kits available in auto-supply houses for do-it-yourself or corner-filling-station installation. They will squawk, beep, clang or wail when someone not equipped with the combination or the key to turn them off tries to enter your car or open the hood or the trunk. Such kits range in price from \$5 to about \$40. The cheaper ones use the car's own horn-blasting away or sounding intermittently. The more complicated ones use sirens or bells.

Sirens, not surprisingly, are the loudest and most attention-getting, and also, not surprisingly, they are illegal in California and permissible elsewhere only "for emergency." Before installing a siren device, check your local laws to see whether possible car theft qualifies as an emergency. The bell-type alarm, legal everywhere, is not as piercing, but thieves still prefer to work in silence.

A third alarm type is a motion detector. Its advantage is that it sounds off if thieves jack up or try to tow the car-it is not necessary for them to try and break in. This alarm (continued)





waterproof cotton canvas trimmed with wide acrylic chunky Sherpa for the look of lamb. The huge collars are actually hidden hoods! You'll look like you've stepped from the steppes in these completely washable, Zepel treated beauties. Heavy duty snap-metal clasps with midriff belt runaround. Choose from two exciting

lengths, each amazingly low priced. Sizes: 8 to 18, 16½ to 24½. Colors: Natural. Style 40185 Pant Coat Only \$29.95

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THIEF-RESISTANT continued

is a valuable accessory to other systems.

A warning sticker for the car window comes with most alarm kits; it advises would-be thieves that the vehicle is protected by alarm. It might be a deterrent in itself; but then again it might merely warn the expert that he has to deactivate the system before winning this particular prize. Actually, the car owner has done all he could by erecting a formidable time barrier.

THE PROS HAVE A WAY

As standard locks get better and add-it-yourself alarm systems proliferate, the joyrider and the amateur-even the small-time pro-are forced to rely more and more on owner negligence, leaving advanced thievery to the stolencar rings. As the degree of professionalism increases, the chance of recovering the car decreases. In Maine, 95 percent of cars reported stolen are recovered; in California, some 80 percent; but in New York, inhospitable host to many stolencar rings, the recovery rate is only 55 percent-40 percent if your car is (or was) a Cadillac. (Also popular are luxury sports cars such as the Porsche, often stolen "on order," and surprisingly, Volkswagens-stolen for quick conversion into dune buggies.)

Methods of disposal for stolen cars run from their mere abandonment by joyriders to their being sold "hot" with varying degrees of alteration by the pros. Sometimes the cars are repainted and the visible identification numbers skillfully altered to fit new registration forms. Often cars whose parts are particularly valuable-like the front ends of Cadillacs-are cut up like delicatessen chickens and sold that way. The parts with the telltale vehicle identification numbers (VINS) stamped on them are scrapped. And sometimes, especially with heavily accessorized luxury cars, the whole car is hastily exported to some distant country where it will bring five or six times its value new.

Obviously the repainting of a fine car for resale takes more than a larcenous kid with a spray can. And the cutting-up and export operations call for major business organization and expertise—and equipment. The car rings have access to all of this. Thus if your car is one they fancy and they have the time and occasion to take it, it might be on the high seas or scattered to the four winds before you even miss it.

One foil for the pros is probably to have a slightly tired car that no one would really want—and still keep it locked. Second best is to inconvenience the thief as much as possible with locks and alarms. But keep this in mind: You can install all the locks and alarms you want; unless you use them, they're worthless.



fun learning to read can be. Your little one will meet them in BRIGHT AND EARLY BOOKS, the remarkable books created by Dr. Seuss and his friends for 2 to 6 year-olds.

Take a look at the books, and you'll know why children fall in love with them. First, there are the wonderful wacky char-"reading teachers" so entertaining they'll hold your child's attention from first page to last! Then there are the subjects . . . of vital interest to your little one, now, in the early years when he's intent on discovering everything there is to know about himself and his exciting world.

For example, his own ears and what they hear; tongue-tickling sounds he can make; his hands and what they do; and (with the help of some bike-riding bears) he can even learn to count and find out how numbers work.

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As a member of the program, your child will receive a BEGINNER BOOK each month, and you will be billed only \$1.95 (instead of the retail price of \$2.50) plus delivery. (The postman will bring the package addressed to your little one, in his own name!) You may cancel membership at any time.

Enjoy this 10-day treat FREE!

Can these delightful "reading teachers" charm your child into reading? Before you decide, see the books for yourself. let your child enjoy them. You and your little one must be delighted, or you may return the four introductory books within 10 days and owe nothing. To start the books coming your way, just fill out and mail the attached order form, today. 12/B1

THE BEGINNING READERS' PROGRAM, Dept. PO A Division of Grolier Enterprises, Inc. Sherman Turnpike, Danbury, Connecticut 06816

MAIL COUPON

Yes, please enroll my child as a trial member and send the 4 BRIGHT AND EARLY BEGINNER BOOKS shown here plus the free Dr. Seuss's ABC book (a total value of \$12.50), and bill me only \$1.95 plus delivery. If not delighted, I may keep Dr. Seuss's ABC book and return the other 4 books in 10 days and owe nothing. Otherwise, each month thereafter, please send another Beginner Book for only \$1.95 (instead of the retail price of \$2.50) plus delivery. I may cancel any time.

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Address		
City		
State	Zip (Code
Parent's Signature		01107

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I got stuck in a church pew before I lost 70 pounds.

By Joyce Caldwell - as told to Ruth L. McCarthy

belong to the New Hope Baptist L Church in Pelzer, South Carolina and when our pastor told everyone in the congregation to bow down on their knees and pray, I'll tell you I needed new hope to pull myself up.

I sing with the choir, so I was right up front where everybody could see me. And at 212 pounds, it took every bit of angling to get myself on my feet. I'd like to have died.

That wasn't the only embarrassing incident that happened in church. Another time when I was singing, my panty hose slipped with every breath I took. Why, I was afraid to let out a high note.

You'd have thought with all that, I'd have done something about my weight long ago, especially since I'm a Licensed Practical making me feel inferior.

Nurse. But somehow my own homemade chocolate pound cake and pies were my weakness and my temptation.

Once I tried some reducing pills, but I got so nervous, my husband could barely live with me. So I finally gave them up, even though I knew deep down he wanted me to lose. He never said so, but when

we'd go to some social at the news office where he works, I'd accuse him of not introducing me to his friends. Guess it was my conscience,

> Actually, it was the discovery that I needed slacks with a 36 waist that opened my eyes. For, suddenly, I looked in the mirror and saw myself in years to come -a big, big woman. I knew then that it was time to do something.

> I talked to a neighbor of mine about my problem and it was good I did. She knew about those reducing-plan candies, Ayds®, which, incidentally, contain vitamins and minerals. but no drugs. The Avds plan worked fine for her, so I bought a box of the chocolate fudge kind at the drugstore and started on the plan myself.

> I'd take two before breakfast like the directions say - with a hot drink (for me. coffee). Then I'd





No matter whether I was photographed up close or at a distance, I still looked fat at 212 pounds. I sure was a "Big Mama."

have an egg and toast. At noon, maybe I'd have soup or a hamburger and Ayds the same way. And in the evening, I'd have pretty much the same meal as I'd cook for my family - meat and a vegetable or salad. sometimes even banana pudding. But thanks to Ayds, I'd eat much smaller portions, because the Ayds plan really helped me cut back.

I started losing one or two pounds a week. And, believe me, I had the kind of fat that's difficult to lose. Not fluffy, but real hard.

One thing I'd like to say. Occasionally, when I was losing, I'd get a terrible urge to eat. So, I'd let myself breakover and have what I wanted. To my way of thinking, you have to get it out of your system. Then I'd go back on the Avds plan. And it worked. I took off 70 pounds, enough to make people where I'm employed say: "Didn't you have a sister working here?" When you hear something like that, you know that there's always new hope. Mine was in a box of Avds.



I never could have worn this bulky sweater and jacket if I hadn't come down to 142 pounds. Buying clothes now is really fun.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	.5'4"	.5'4"
Weight	.212 lbs	.142 lbs.
	.44"	
Waist	.36"	.281/2"
Hips	. *	.371/2"
	.181/2	
*Joyce has no r	ecord of her hip	measure-
ments, but she	thinks it was abo	out 44 in.

Hanes explains

The beautiful mechanics of Alive graduated support.

The first thing to understand is the way your legs work.

As the pressure of being on them builds up, the blood circulation slows down, making them feel tired and heavy.

So what you need is a pantyhose that actually helps drive the blood back up your leg.
And that's Alive.

Alive is specially designed to exert pressure at the bottom around your ankle, then decrease the pressure all the way up.

That's the mechanics of Alive graduated support.

And the beauty of it is a sheerness that turns a feat of engineering into a work of art.

Alive sheer support pantyhose by



The equipment story for fall, as we sped through some 1,000 exhibits at the recent Housewares Show in Chicago, is a real eye-popper. New products, ideas, designs—even new uses for things—appear in almost every appliance category. Following is just a sampling of what you'll be seeing in stores, including a "Hideaway" electric knife, an at-home preventive dentistry kit and a magic trick with blenders. You'll find them all, with one exception, at major department and appliance stores. Prices are approximate.

The "Today" iron is half the size, weight and wattage of an ordinary iron. This little marvel (illustrated below) is as light as a travel iron, yet efficient enough for everyday ironing. The lower wattage (600 watts) is an economical and ecological bonus. From Sunbeam, in blue, it's \$18.

Keep your hair healthy and handsome with the electric Detangler (illustrated below). Combing or brushing out tangles tends to damage your hair, breaking it and causing split ends. The Detangler, with its two rows of thick, vibrating teeth, gently separates the strands, eliminating any hurt to your hair. The soothing effect of the vibrations is a pleasant extra! In blue, from Gillette, it's \$23.

What would you give for a really sharp knife? With Wiltshire's combination knife and scabbard (illustrated below), there's never a dull moment. The scabbard's built-in sharpener hones the blade every time you slip the knife in or pull it out. A dishwasher-safe handle and stainless-

steel blade make for easy care. The scabbard, made of high-impact plastic, has screws or adhesive strips for easy mounting. It comes in a choice of white, orange, gold or avocado; the knife handle is black. You can order the knife and holder for \$9.95 plus postage from New York City's Hammacher-Schlemmer or Abercrombie & Fitch.

If you like your toast crisp but not dried out, take a look at Panasonic's Shutter-Seal toaster. It has a metal shutter that automatically closes over the toaster slots to seal in the heat and keep the toast moist. The toaster is handsomely designed, with a chrome finish. It costs \$20.

Preventive dentistry makes a lot of sense, and the Dental Plaque Disclosing Kit can help you carry on the good fight at home. Plaque is one of the primary causes of tooth decay and gum disease; this kit consists of a plaque-detecting solution whose temporary effect is visible only when viewed with the special ultraviolet light. First you use the kit to help you find the plaque; then it's up to you to brush or floss the plaque away. The kit is available in drugstores and pharmacies for \$25; it's made by the International Pharmaceutical Corporation.

It's tiny, but it warms you in winter, cools you in summer. It's the new heater-fan by Sanyo, a personal year-round comfort appliance. Designed to hang on the wall or to sit on a desk, tabletop or shelf, this low (4½ inches) chocolate-brown and black unit measures only (continued)



We build our washers and dryers the way we build our refrigerators.



Just about everyone knows how Frigidaire builds its refrigerators. Some have been around for more than 40 years and are still going strong.

Of course, our washers and dryers haven t been

Of course, our washers and dryers haven't been around that long. But, after 20 years, they're still doing the wash for some families.

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.

Another innovation on many of our washers is our 1-piece to 18-pound load selector. You won't need 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.

Frigidaire has similar innovations in its dryers. Our opening is larger and also higher up than some of the leading competitors', for easy loading and unloading.

A complete Flow-Through Air System pulls air through the dryer instead of blowing it, so each piece comes out soft and fluffy.

When it's time to buy a washer or dryer or both, you don't have to wonder where to go or what to look for. Just remember the way Frigidaire builds its refrigerators.

Every Frigidaire is not a refrigerator.

Fruit-Fresh[®] introduces the peach that doesn't turn brown.

Let Fruit-Fresh preserve the color and flavor when you preserve the fruit.

The moment you peel most fruit, it's vulnerable. Discoloration begins. Flavors slip away. That's why peeled fruits need the protection of Fruit-Fresh. To lock out browning and lock in flavor.

Peel fruit into solution of 3 tablespoons of Fruit-Fresh to each 2 quarts of water.

Use Fruit-Fresh. When you freeze. When you can. Whenever you want your fruit to keep its just-peeled taste, its just-picked look.

Fruit-Fresh. Because there's a big difference between just preserving fruit and preserving the freshness of fruit.

The color and flavor saver

Fruit-Fresh



This half was kept 12 hours in plain syrup.



Special Offer: For Fruit-Fresh Recipe booklet, send 15¢ in coin to Fruit-Fresh Recipe Offer, Box F/F 1972, Pittsburgh, Pennsylvania 15230.

FROM HOME BASE continued

81/4 by 81/2 inches. For cold weather it has high-heat (1,500 watts) and low-heat (750 watts) settings. Operate it without the heat in summertime, and it's a very efficient fan. Cost is \$25.

A new shaver for men gets into every nook and cranny: The Schick electric 400 Flexamatic has a super-thin flexible head that adjusts to the contours of the face, giving a close, fast and comfortable shave. The shaver has a wide trimmer for neck, sideburns and moustache, and comes complete with mirrored travel case. Black and handsome, the 400 Flexamatic costs \$35.

Combine the best of two worlds with Wear-Ever's new Registered Cookware. It has the old-fashioned quality and benefits of heavy-gauge aluminum and the convenient cleanability of a porcelain exterior. Bottom and sides are of uniform thickness to provide even heat from all directions—a must for waterless cooking. Styling includes a vegetable design on covers. In harvest, avocado or black, the eight-piece set is \$50.

To make microwave cooking more attractive than ever, there is Microware, elegant heat-and-serve plastic dinnerware designed to go from freezer to microwave to table. From Texas-Ware, the set comes in white only; service for four includes dinner plates, soup/cereal bowls, stainproof thermoplastic mugs,

round serving bowl and oval platter, all for \$7.50.

Shred or grind foods with ease by just turning the handle of the new Gredder, a compact shredder-grinder combination. This do-everything product includes salad-maker and meat-grinder accessories. Vacu-Base holds it securely on counter top or cutting board. From Club Products Company in poppy, harvest gold, avocado and white, it's \$20.

Making your own yogurt can be easy and fun with Salton's Yogurt Maker, which lets you create up to five different flavors of low-calorie, high-nutrition yogurt at one time. Unit, plus five sealable jars, is \$12.

Storage space is at a premium in most kitchens, so Hamilton Beach has introduced its "Hideaway" electric knife. The gold knife comes in a white drawer that can be mounted under a cabinet or counter, handy yet hidden, for \$27.

Want a maneuverable vacuum that cleans like a whiz? Eureka Williams' "Power Team" vacuum cleaner combines the flexibility and versatility of a canister cleaner with the cleaning effectiveness of an upright. The "team" consists of a canister cleaner and attachable hose and roller-brush head. The cleaner adjusts automatically to all carpet heights and covers a wide cleaning area—10¾ inches at a time. Several models are available, at prices from \$120 to \$200.

Need help with your diet? Hansen Scale Company has lent a hand by introducing what they call the Calculator, Design '73: a small diet scale with its own measuring cup and dish, plus a decorative calorie chart. The scale gives weights (up to one pound) in both ounces and grams. To determine calories and carbohydrates, just consult the chart that lists more than 200 foods. In white, it's \$6.

Now there's something different you can do with a blender, and it's a bit like having a new appliance: The people at Oster have come up with a pamphlet full of recipes for making custom cosmetics. You use their mini-blend jars and blender and whip up your own brand of cosmetics using fresh, natural ingredients. Starting with their Basic Base (a combination of egg yolks, vinegar and mineral oil), you can make such concoctions as Strawberry Facial Cream, Cucumber Mask and Lemon Cleansing Cream. There are also recipes for practical things such as hand cream and suntan lotion. To get the free recipe pamphlet, send a stamped, self-addressed envelope to Oster Corporation, Advertising Service, Dept. AH, 5055 N. Lydell Ave., Milwaukee, Wis. 53217.



THE PLUMB LINE

A salute to the father of park design in America, Frederick Law Olmsted

Yellowstone, Yosemite, Niagara Falls, New York's Central Park-and many other urban parks around the countrymight not exist as we know them today without the crusading vigor and design genius of Frederick Law Olmsted, pioneer conservationist and father of park design in America. A 19th-century visionary, Olmsted was troubled by the land-devouring thrusts of westward expansion and the industrial revolution. At a time when most men's hearts beat to the quickening clatter of railroads stretching ever farther, Olmsted feared the loss of America's open spaces and the blighting of our natural wonders. His achievements turned out to be as farreaching as the miles of shining rails.

This year, America is celebrating the 150th birthday of Frederick Law Olmsted, born April 26, 1822, in Hartford, Conn. Special observances have already been held in Atlanta, Boston and Chicago—to be climaxed this month by comprehensive exhibitions at the National Gallery in Washington, D.C., and the Whitney Museum in New York.

The Washington exhibition will survey the whole of Olmsted's work—as a conservationist, essayist and landscape architect. Highlight of the show will be "circle scan" tributes to his achievements: 360-degree panoramas in color of many of his parks and gardens. In December, when both shows close, key elements of each may tour other cities.

The Whitney Museum exhibition will give particular attention to Olmsted's work in New York, with panoramic park views and memorabilia. New Yorkers are particularly indebted to Olmsted for his competition-winning plan for Central Park, which was hailed as a model for a growing urban America even before its completion in the early 1860s. Working with his associate, English architect Calvert Vaux, Olmsted transformed 840 acres of littered, brush-filled swamp into a magnificent planned wilderness where



Olmsted and his wife Mary scan scenic Yosemite; above are Bridal Veil Falls.

New Yorkers could hike through woodlands, stroll beside lakes and enjoy varied forms of recreation.

When designed, Central Park was at the heart of an area still largely unpopulated. But Olmsted foresaw a day when his creation would be surrounded by buildings: He insisted that trees be planted along the park perimeter to screen city sights and sounds. And though his work long predated the automobile, he envisioned a time when vehicular traffic, unless controlled, would clutter the park: He created sunken transverse roads, so traffic would be unseen.

Olmsted went on to design 36 other parks in various parts of the country. They reflect his belief that parks were critical to the life of a city, not merely as ornaments, but in "commercial, social, moral, educative and civilizing" ways as well. He designed towns, estates and college campuses. There were few aspects of total community design and land use that did not engage him. And long before the conservation movement coalesced, Olmsted was instrumental in preserving the Yosemite Valley and the Mariposa Big Tree Groves as California State Reservations. Impetus from legislation he helped draft spread beyond California-and led to establishing Yellowstone as our first national park, in 1872. About this time, too, he and Vaux drew up plans to save Niagara Falls from industrial encroachment-and create parks and public walkways where the great water spectacle could be seen and enjoyed.

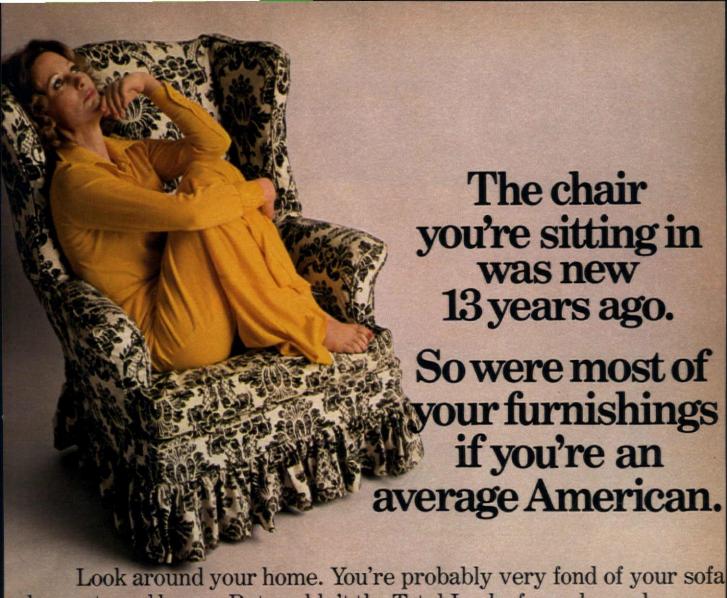
For Olmsted, natural beauty was better than man-made imitation, and preservation of such beauty was the key to sound planning. He was once considered ahead of his time; today, his work and his thinking are totally alive, and never more relevant.

—Barbara Plumb

When it was completed in the 1860s, New York's Central Park was considered a model of greenbelting in the heart of a city.



Courtesy of the Museum of the City of New York



ind carpets and lamps. But couldn't the Total Look of your house be more n keeping with the kind of life you live today? Maybe, introducing just ne new piece of furniture, or one beautiful new carpet, or a new lamp, ould make the big difference.

And, that's what "new dimensions in living" is all about. Excitng innovations in design, put together in new ways with time-tested

nome furnishing classics.

"New dimensions in living" means rooms with a Total Look. Furiture with the right floor coverings and the right accessories—so every-

hing works together, easily, beautifully.

A glimpse of "new dimensions in living" apbears on the following pages—great ideas to bring old ooms up to date from some of the finest manufacturers of American home furnishings. The whole story is in the urniture and department stores that are listed followng this advertising section. See it soon.







Spanish Group 97" Sofa and matching chair featuring detailed molded trim. Solid velvet accented with jacquard velvet. Companion hi-back chair in jacquard velvet. Sofa \$499.95.
Matching Chair \$249.95.
Companion Chair \$249.95.



Cape Cod Group 82" Sofa and matching chair with deep, graceful wings and high, comfortable "Sleepy Hollow" backs. Striking floral design of DuPont soft-textured nylon. Protected with ZePel.



ZEPEL

Companion Hi-back Swivel Rocker Signature® chair. 100% nylon textured tweed. Sofa \$299.95, Chair \$169.95, Swivel Rocker \$139.95. A. Tuxedo Style Sleep-or-Lounge® 84" long. Luxurious, loose pillow-back and deep-seated cushions with new "Balanced Comfort" construction. Opens to queen-size bed (60"x72"). Vectra 100% Olefin fiber.
Performance-Tested. \$399.95.

B. Signature® Swivel Rocker DuPont Dacron® polyester "fun fur" and Naugahyde®,* Swivels 360°. \$149.95. "fabric-backed vinyl

C. Relaxer® High back 2-position Swivel Rocker Relaxer. In Performance-Tested antique crushed velvet (rayon velvet, cotton backed). \$179.95.







Choose from more than 40 Kroehler Citation custom covers.

Now you can give any new Kroehler Citation furniture—like the sofa and love seat shown above—your own custom look and feel. Choose from our fashionable fabric collection of prints, stripes and woven patterns. Use the "House & Garden" color pallet guide to help you. You get the patterns and colors you want, plus the water and stain protection of A.C.T. at special introductory prices.

See the new Custom Cover book at your Kroehler Citation Dealer

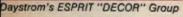
New additions to the Kroehler Citation collection at introductory prices.

We've added striking new styles to our Kroehler Citation collection. There are new Cape Cod, Avant and Spanish groups, new Sleep-or-Loungese, new Relaxerse and Signaturee chairs. All have deluxe "extra-value" features: balanced comfort, wrapped cushions, upholstered seat decks and arm caps. All at special Debut '73 prices for a limited time only.

Hotline: For the name of your nearest Kroehler Citation deal 800-243-6000 toll-free (in Connecticut, 1-800-882-6500).









Daystrom's ECLECTIC Group

A roomful of Daystrom sets an apartment apart!

Fashionable functionality . . . that's what Daystrom is all about. Mix it. Match it. Anyway that fits your particular need or life-style. You can buy a roomful, and still have enough money left for those extra "frills" and decorative accents that make your dining area uniquely yours. And Daystrom's easy care characteristics relieve you of the burden of unnecessary household chores, meaning more free hours for fun with the family. RIGHT NOW, America's best known home furnishings stores (you'll find many of them listed in this magazine) are featuring these and many other bright, new Daystrom dining concepts, beautifully blended with a spectrum of home decorating ideas that will make fashion beautipes in 1973. Why not stop in this week? It's a great opportunity to see payt year this year. headlines in 1973. Why not stop in this week? It's a great opportunity to see next year this year.

DAYSTROM FURNITURE INC. Manufacturer of contemporary concepts in fashionable dining furniture South Boston, Virginia 24592

Daystrom's LINEAR Group







Stacy Oppenheimer, New York, N.Y.

"We'd rather have a few good things than a house full of compromises...that's why our Bigelow carpet is a terrific help."

"You can't have it both ways when you're just tarting out and counting your pennies. So my jusband, John, and I decided we'd start with he essentials... buy good things... and fill in radually. Our Bigelow makes it a pretty comfortable way to live."



"The carpet fills the room with warmth...
makes it cozy and inviting. Makes the few
things weve been able to afford, so far, look
more important. And don't let the luxurious
look fool you, its practical... wears well... is a
breeze to keep clean."



CHANESE POLYESTER
The lested name in fibers
Colones* Fortel' as trademark of four industries for.



BIGELOW BOX 161 WHITESTONE, NEW YORK 11357

I'm interested in seeing what the Oppenheimers sawin "Flandre". Please send me a 3" x 5" sample, plus, a color chart and a copy of Bigelows "Great Beginnings". Enclosed is 50¢ to cover handling and mailing.

NAME	(PRINT CLEARLY)	
ADDRESS		
CITY		
STATE	ZIP	



The carpet the Oppenheimers chose is "Flandre." It's a go-anywhere, blend-withanything carpet of 100% Bigelow Approved Celanese*Fortrel*polyester, the tested name in fibers. And it comes in 16 rich, clear color

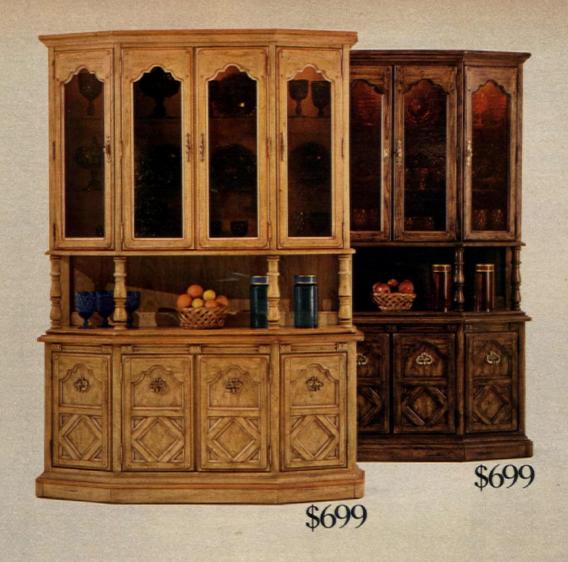
For 50¢ you can get a 3" x 5" sample of "Flandre." Plus a color chart and Bigelow's decorating booklet "Great Beginnings."

It might be a good-place for you to start.

PEOPLE WHO KNOW BUY

(Limit, one sample per coupon. Delivery: 2 weeks)





You can have this piece and every other piece in the Coventry Collection in either finish.

(That's very nice when they're both the same price.)

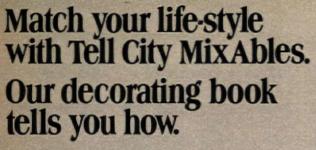
Decorator color—across the board, if you want it. Rich woodtone—across the board, if you want it. Stanley not only gives you a choice of finish on every last piece in a collection. Stanley also gives you a choice of finish in each and every major collection. Always. Like Nutmeg or yellow-orange Butternut in this English country

design. Madeira or beigey Bianca in Spanish. Brandy or creamy Cornsilk in Italian. So it goes. So you can whip the new dimension of color into living. Can stay with the design you love and yet have variety from room to room. Or create your own stylish Mix. Besides, it's just nice to have freedom of choice. Especially when it's free.





Call free anytime for the Stanley dealer nearest you! (dial long distance) 800-243-6000. In Conn. 1-800-882-6500.



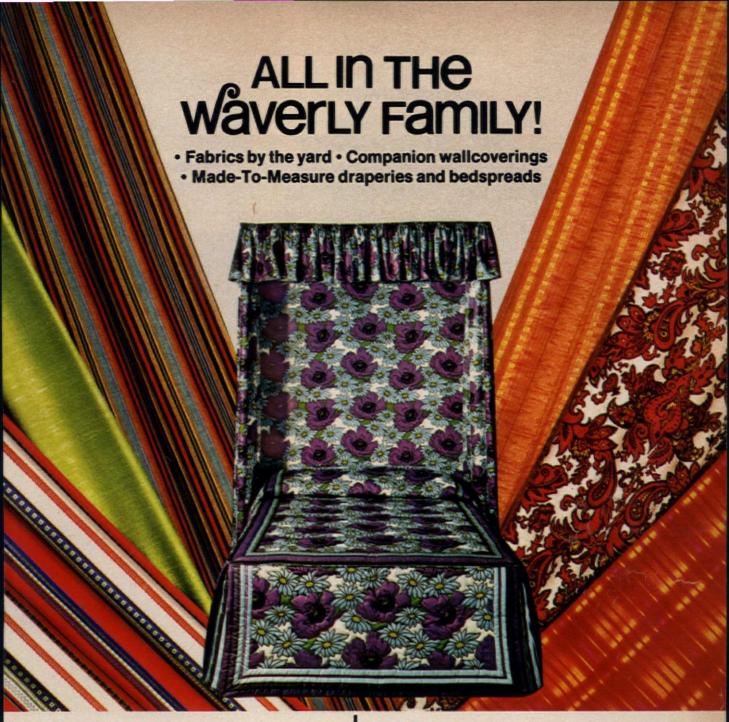
Is your life-style warm, friendly, informal? Gracious, elegant, traditional? Contemporary? No matter.

You can match your decor to your life-style so easily when you choose from 500 Tell City MixAbles. No endless search-and-try shopping. No compromises. No mistakes. Because furniture, lamps and accessories for every room are decorator-designed to live happily side by side.

Create any "look" you like—from Colonial cottage to Early American mansion to contemporary mixtures.

The Tell City Primer of Early American Home Decorating shows you how. Gives you a professional room planning guide, decorating tips. Illustrates the entire line of Tell City furniture, lamps and decorative accessories. Ask your Tell City dealer, or send \$2.00 to Tell City Chair Company, Box KZ, Tell City, Ind. 47586.





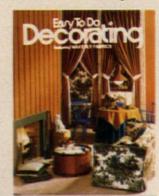
Hundreds of fabulous new Waverly prints, plains, wovens and sheers available at most leading department and drapery fabric stores. And practically all are Scotchgard® protected against soils and stains. Whether you're a "make-it-yourselfer" or a "let-us-do-it-for-you," Waverly has the greatest assortment of quality fabrics to choose from, and at prices that are surprisingly modest. Before you decide to decorate for your family...be sure to see our family of fabrics and wallcoverings. To be sure ... look for the famous Waverly name on the selvage.

FEATURING ROC-LON® "RAIN-NO-STAIN" INSULATED LININGS



Waverly "Made-To-Measure" draperies are available with Roc-Lon linings that are water-repellent and help insulate window areas. Roc-Lon bedspread linings too.

Send^{\$}1for "Easy-To-Do" Decorating Magazine



Over 100 pages of decorating ideas, full color room settings and easy-to-do home beautifying suggestions.

Division of F. Schumacher & Co. P.O. Box 684 • New York, N.Y. 10036

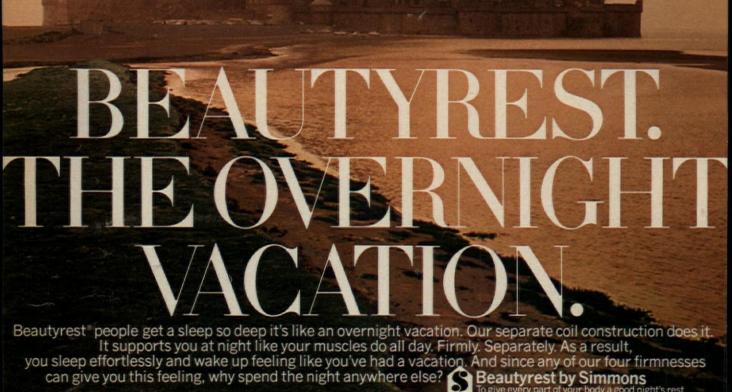
- ☐ Enclosed is \$1 for my copy of Vol. II "Easy-To-Do" Decorating magazine.
- ☐ I'm also enclosing 50¢ for dozens of actual Waverly Fabric swatches.

Name

Address

City

State



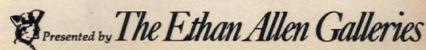
Beautyrest prices start at \$89.95. Prices suggested except in Fair Trade States. For a free booklet "How To Buy A Mattress" write Simmons, 2 Park Ave., New York, N.Y. 10016

See how you can put together the rooms you've always wanted.



Everything you need—every important decorating element is gathered together in one place: your Ethan Allen Gallery. To make it easy—and a pleasure for you to complete the pictures in your mind. The wonder of it is, you can see things together. The bedspreads and custom draperies, the lamps and wallpapers, the floor coverings, the furniture and finishing touches. You don't have to carry them in your mind from one store to another. Think of it! A complete Home Fashion Center. Experienced home planners to help you bring your ideas to life. Beautifully decorated room after room where you can discover new dimensions. Surely this is the way to have the home you envision. And the Total Look of Debut '73. Come see.







Joe's furry brown sports model is right out of a new dimension in La-Z-Boy-the new look in leisure by the leading name in reclining chairs. Available in your choice of fabrics and vinyls. For name of store nearest you and free brochure, write La-Z-Boy® Chair

style and size of your choice at fine stores everywhere.

-Z-B0

Win a Kingsberry Home or over \$100,000 worth of additional prizes

Some lucky family will win an 8-room, 21/2 bath Kingsberry Home valued at \$35,000 to \$50,000 (depending on region). This contemporary house was created by Boise Cascade Manufactured Housing Group and was selected as American Home magazine's "House of the Year.

Seven Second Prizes Manufacturers are contributing the furnishings of seven beautiful rooms, designed by Mary Kraft, Director of Home Building and Decorating, Good

Housekeeping magazine.

Additional Prizes Hundreds of valuable home furnishings gift certificates contributed by the country's leading manufacturers.

Void in Washington, Maryland and where prohibited by law. No purchase necessary. Residents of Georgia and Missouri may enter at a participating retail store or by mail to Debut Sweepstakes Headquarters. Residents of Wisconsin must enter only by mailing their name and address to a participating retailer or to Debut Sweepstakes Headquarters, Box 1973, Blair, Nebraska 68009.

Enter October 1-31 at stores displaying this symbol

ALABAMA
Bessemer McDonald Furn. Co., Inc.
Birmingham , Jefferson Home Furn, Co.
Lichter's Furn. Co.
Rhodes-Carroll-Broyles
Wiley Furn, Galleries
Florence Sterchi Bros. Stores, Inc.
Huntsville Sterchi Bros. Stores, Inc.
Mobile Gardberg's Furn. Co.
Talladega Hood & Lyle Furn. Co.
Tuscaloosa John Curry Furn, Co., Inc.

FLURIDA			
Boca Raton	Grant's Furn. Plaza		
Dania	Bear's		
Fort Myers	Welch Interior		
	Bear's		
	Carl's Furn, Inc.		
Ft. Pierce	Grant's Furn, Plaza		
Gainesville	Cox Furn. Co.		
Jacksonville	Pierce-Wall Furn. Co.		
Maitland	Carriage House		
Miami	Caribbean Interiors		
	Young Years		
Naples	Furniture Fashions		
	Carl's Furn, Inc.		
Stuart	Grant's Furn. Plaza		
	Grant's Furn. Plaza		
West Palm Beach	Grant's Furn. Plaza		

GEORGIA Sterchi Bros. Stores, Inc.

Atlanta	Carriage House
	Haverty Furn. Co.
	Sterchi Bros. Stores, Inc.
Decatur	Carriage House
Fitzgerald	Home Furn, Co.
Macon	Sterchi Bros. Stores, Inc.
Rome	Bill Fricks Furn.
Savannah	I. C. Helmly Furn. Co.
Tifton	Turner Furn,
	INDIANA

Latayatte	
Reife	rs Furn.
Martinsville	e & Son
Muncie	II Stores
Shelbyville	Fleming
	. Home
SpencerJ. R. Emerso	n Furn.

KENTUCKY

LOUISIANA
Bastrop Clark's Home Furn. Center
W. M. Jones Furn. Co., Inc.
Baton Rouge Gerard Furn.
Kornmeyer Furn. Co.
Jennings Frank West Furn., Inc.
New Orleans Hurwitz Mintz
Nu Idea Furn. Co.
Ruston Today's Home Furn,

MARYLAND Havre de Grace

MISSI	ISSIPPI
Kosciusko	. Dotty's Furn. Store

NORTH C	AROLINA	
Asheville	. Artmore Furn.	Co.
Aulander	Aulander Furn.	Co.
Durham Town	& Country Furr	1, 0
	Durham,	Inc.
New Bern	Maywell Brot	tions

Aulander	Aulander Furn. Co.
Durham Town &	Country Furn, of
	Durham, Inc.
New Bern	. Maxwell Brothers
Williamston	Courtney Furn.
Wilmington	
	Maxwell Brothers

OHIO							
Bucyrus					Willia	m Wise	& Sons
Canton			*()		ores 1	he Sle	ep Shop

Chillicothe	Ebenhack & Son
	Glick's Furn. Co.
Cleveland	Advance Furn. Center
	The Fries & Schuele Co.
	Leopold Furn. Store
Columbus	Glick's Furn. Co.
	Westerville Interiors
East Liverpool	Smith & Phillips Co.
Eaton	
Kenton	
London	Dwyer Bros., Inc.
Massillon	C. O. Finetruck Co.
Newark	Glick's Furn. Co.
New Philadelphi	a Williams Furn., Inc.
Reading	Maugle Furn.
Sandusky	Herman's Furn. &
	Colonial Shoppe

ErieArthur F. Schultz
Fryburg Faller's Furn.
Midmon Valley C. L. Melenyzer
Waterford Russell's House of Furn.

SOUTH CAROLINA

Belton	Maynard's He	ome Furn.
Charleston	Southeastern	Galleries
Columbia	Bridge's	Furn. Co.
	Bridges	
	Cann's	Furn. Co.
	Maxwel	Brothers
	Max	well Plaza
	McDuffie-Parker	Furn. Co.
	Tate	Furn. Co.
Greer	Benson's	Furn. Co.
Joanna	Lawson	Furn. Co.
Prosperity	Prosperity	Furn. Co.
Rock Hill	Hammond-Brown	-Jenninas

TENNESSEE

Bristol Gurle	y's Homestead House, In-
Chattanooga .	Fowler Brothers Co
	Boyd-DeArmond, In
	Sterchi Bros. Stori
	, Sterchi Bros. Stores, In
Knaxville	American Home Furi
4 14 156	Co., In

	uu,	. acter
American	Home Warehouse Shows	moor
Madison	Sterchi Bros. Stores.	Inc.
Manchester	Pittman's Furn. C	enter
Memphis	The Furn. C	enter
	J&LI	
	B. Lowenstein	n Cn.

Morristown	4	
Nashville		Breesley Furn. Co., Inc.
		Bradford Furn. Co.
		Harley-Holt Furn. Co.
		Morris Furn, Stores
		Pauna Furn Co

V	INGINIA
Bristol Guri	ley's Carriage House, Inc.
Chesapeake	Crawford Furn. Stores
Fairfax	Fairfax Furn.
Falls Church	Hutchison Furn.
	Naomi Totten Furn.
Front Royal	McLaughlin Furn, Store
Hampton	Wythe House
Newport News	Wythe House
Norfolk	Crawford Furn. Stores
	Furniture World
	Louis Legum Furn. Co.
	Willis Wayside Furn.
Petersburg	The Oak
Portsmouth	Crawford Furn. Stores
	Louis Legum Furn. Co.
	. Williams Wayside Furn.
Virginia Beach	Louis Legum Furn. Co.
	Willis Wayside Furn.
Woodbridge	Williams Wayside Furn,

Reckley

DECORATING NEWSLETTER

"New Dimensions in Living—Debut '73" and its grand Sweepstakes are this month's superstars at home-furnishings stores nationwide.

"New Dimensions in Living-Debut '73" is something you'll be hearing a lot about this fall. It's the name of an exciting, consumer-oriented home-furnishings promotion designed to make decorating your home easier than ever.

Sponsored by the Home Furnishings Council, which represents 160 leading furniture, bedding and carpeting manufacturers and more than 2.000 retail stores. Debut '73 will headline nationwide from October 1 through 14. What this means to you is the chance to see the newest and the best the home-furnishings industry has to offer, on display at department and furniture stores wherever you find the symbol shown below.

Too often in the past, furniture stores have presented the various ingredients for decorating a home in what was al-



Debut stores will feature this symbol.

most a warehouse style-furniture all herded into one area, lamps somewhere else, fabric and accessories floors away. There was no effort to show you how to decorate a room, no place where all the ideas and designs came together. Debut '73 is helping to change all that. Stores that participate in the "New Dimensions in Living" program will present home furnishings in room settings or vignettes packed with ideas adaptable to your own decorating.

But you will find more than smashing new decorating ideas when you visit a Debut store; you'll also find an entry blank that will make you eligible to win a prize in the Home Furnishings Council's grand \$500,000 Sweepstakes. You might receive anything from a \$25 gift certificate to the magnificent first prize-the \$35,000 "House of the Year" shown on our cover and described in detail beginning on page 90. This Kingsberry home was designed by Boise Cascade in collaboration with American Home editors; we feature it on pages 99-107 as a stunning showcase for today's home-furnishings styles and trends.

So fill out a Sweepstakes entry blank; the drawing will be held in October and your prize house, unfurnished, will be built anywhere you like-if you win.

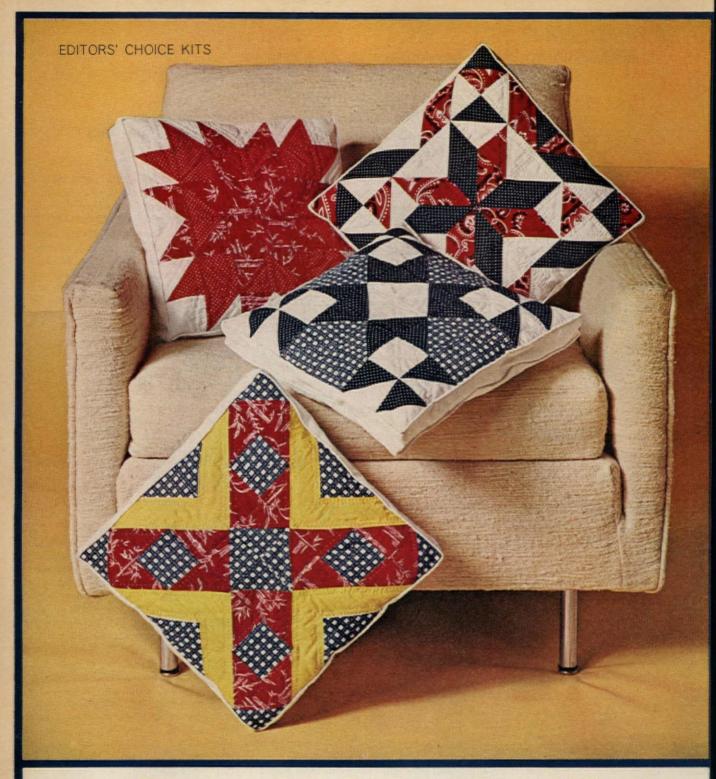
Stores from one end of the country to the other have big plans this month. There will be plenty of radio, TV and newspaper coverage, so give a listen or look, find out what stores near you are participating, and drop in for a visit. In Columbus, Ohio, for instance, Glick's big, new Showcase Store will open in early October with 135 room settings, plus special home-furnishings seminars for customers. And one of the leading stores in the Chicago area, John M. Smyth, will feature room after room of Debut furnishings, with special emphasis on apartment and condominiumstyle living in the '70s. Englander-Triangle's six Detroit-area stores will highlight room settings with a lived-in look -all Debut displays of what they call "environments for real people."

Builders across the country will be busy, too: Twenty models of the prize Kingsberry house have been built and will be open for viewing. (See listing of locations, page 96.) In South Bend, Ind., Ries Furniture and seven other retail stores will furnish a model exactly as it appears in the pages of this month's American Home. Jordan Marsh is furnishing a model near Palm Beach, Fla.; MetroLease is doing likewise in Raleigh, N.C., as is Kern's Furniture Store in the Allentown, Pa., area.

The entire concept of a "New Dimensions in Living" program is sparked by the recognition that the environment inside our homes is just as important to the quality of our lives as the environment outside. From this recognition comes Debut '73, ready to help you with your own decorating.

Our lifestyles today are completely new: We move more often, have more second homes, use living spaces in new and different ways. With this in mind, Debut '73 focuses on the increased flexibility of home furnishings, on durable new materials, on new outlooks in storage, on new ways to use rooms and on multi-use rooms.

New concepts, styles and mixesyou'll find them all in Debut '73-a marvelous variety of home furnishings for you to translate into design ideas that will have your home enjoying new dimensions in living. -Helene Brown



quilt a patchwork pillow

Quilted patchwork is one of the most stylish forms of needlework today: graphic, colorful and equally at home in a country house or a modern apartment. These 14-inchsquare beauties, clockwise from top, left—"Sunburst," "North Star," "Pinwheel" and
"Waterwheel"—are kits, each with instructions, pattern and fabric (no pillow
form). Get all four at a special price; see coupon, page 142.—Dorothy Lambert Brightbill

Before you spend a couple of thousand for a new roof, spend a couple of minutes to learn about roofing.

Protecting your home from wind and water damage

A leaky roof means rotting attic timber, stained ceilings and walls – and in a bad storm – costly

water seepage that can ruin furniture and furnishings.

The Bird Wind Seal® line of sphalt shingles pelps protect you rom high winds.



Bird Other Shingle

ach shingle is made with thermoplastic dots (about 19,000 on an average roof). The sun's heat melts these adhesive dots, velding the shingles together in a grip hat fights against letting go – even in hurricane-force winds. (To get Under-writer's Laboratories approval for wind esistance, shingles must be tested in



60 mph winds. We tested Bird Wind Seals in 120 mph winds. In this test not a shingle ripped off, while those without the Wind Seal feature

ore loose, allowing water to come in.)

Protecting your roof from fire

Wood shingles, or shakes, are attractive, but can be dangerous. Flying embers even sparks from a fireplace chimney—an ignite them. That's why they're outawed in some areas. The Bird Firescreen® hingle rates Class "A" in resisting fire—he UL's highest rating. If you

till like the look of wood hakes, look into our Bird Architect® 70 hingle. It simulates he beauty of random wood shakes, combined with the fire protection of finest quality asphalt.



Cost of labor vs. cost of shingle

If you check out slate shingles, you'll ind the cost in materials and labor prohibitive. Wood shingles, too, are costly to buy and apply. That's why today's sophisticated asphalt shingles are such a good buy. Whether you buy the low end of the line or the highest quality, you get excellent value and minimum, if any, upkeep.

Remember this – the costs are comparable for labor to apply the best asphalt shingle or the least expensive. Since the labor cost will be very much the same, you should think about paying a little extra for a top quality shingle with all its extra protection and beauty. What's more, the best shingles offer a 25-year materials guarantee, the less expensive ones 15 years.

Choosing the right shingle for your home

The architecture of your home and its surroundings dictate the style of shingle to buy. A roof should present a long, clean line. It should show deep shadow lines at the butt edges (the butt being the part that shows). The thicker the butt, the deeper the shadow line – the more impressive the look of your roof and your home. All Bird shingles with the important Wind Seal feature have thick butts.

Don't overlook
color. A dark roof makes a tall
house look shorter, a light roof adds
height to a one-story house. A medium
color blends nicely into wooded backgrounds. Greens are restful, white cooling
and a bright roof adds its own "surroundings" in an area bare of trees.

Another aesthetic feature is randomembossing. Instead of conventional cutouts, many Bird shingles have vertical indentations. They add to your roof's long, clean line – no more broken-up, cluttered look that old-fashioned cutouts give.

The Bird Wind Seal JET® looks great on ranch-style and long contemporary roofs. And the Bird Architect 70, with its wood shake look, is ideal for gambrel, mansard and barn-type roofs. And stunning on colonial homes.

How shingles are sold

Shingles are sold by the square – a square being enough shingles to cover 100 square feet. You can buy them and arrange for application at a lumber dealer's, a home improvement company or a contract roofer.

Shingle weight determines its cost. The lower the weight, the lower the price. But the heavier the shingle, the better your roof. Since labor is a large cost factor, do not discount the heavyweights. The price spread between the Bird Wind Seal at 235 lbs. per sq. and the Bird Architect 70 at 345 lbs. per sq. isn't so great that it should discourage you from considering the finest protection and beauty for your home.

The Bird Shingle Line

The Bird asphalt roofing shingle line covers every need. It includes the famous Bird Wind Seal, The Wind Seal JET The Bird Architect Mark 25®, The Bird Firescreen and the new bold, brawny, beautiful Bird Architect 70, probably America's most beautiful shingle.

To see Bird shingles first hand, mail coupon for an illustrated brochure, or see the Yellow Pages for the name and address of the Bird dealer nearest you.

BIRD	American Home Oct, 1972
ESON	Bird & Son, Inc. E. Walpole, Mass. 02032
beautiful, new B Also please send Solid Vinyl Sidir	☐ I'm thinking of remodeling. the full story of your ird Architect 70 shingle. d information on Bird ag and building
products. Name StreetS	County

The best dressed homes wear Bird



Pedal-your-way to a new feeling of physical fitness!

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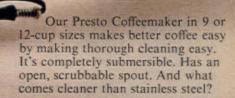
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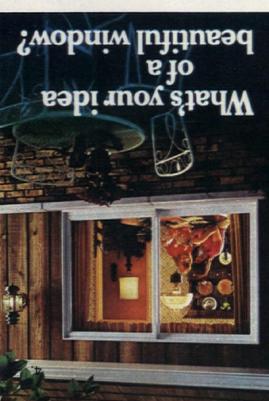
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so well with so many architectural styles. tion. And beauty of design-window designs that blend windows are made to give troublefree, weathertight operadecor of a room. The beauty of efficiency, for these natural beauty of wood, bringing warm, soft tones to the Andersen has so many beautiful window ideas. The You'll find it in the Andersen line, because

And Perma-Shield® vinyl exteriors put an end to ting glass for even better insulation. Most Andersen operating windows are now being glazed with the new XiIM welded, double-pane insula-

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DATA FROM THE DAIRY

Homogenized is the milk for the growing child whose Borden's, at least, has cleared away some of the confusion: more difficult. Amid the tangle of clever designations, the milk needs of various members of a family more and fling name in the dairy case—which just has to make filling Every time we go to buy milk, there's yet another baf-

added. An 8-ounce glass contains about 152 calories. energy needs are high. It is whole milk with vitamin D

you 20 percent more protein than whole milk; also, vitamilk has been beefed up with additional milk solids to give butterfat. But the special nutritional plus here is that the stage and want a milk with less fat: it has only 2 percent Pro-line is the one to choose if you're past the growing

mins A and D and calcium have been added. An 8-ounce

Lite-line, introduced several years ago, has been reglass will net you about 140 calories.

calcium requirement and about 119 calories. glass, an adult will get 46 percent of the minimum daily but contains only I percent butterfat. From an 8-ounce in a single quart. Lite-line, like Pro-line, has extra calcium, contain the full adult minimum daily requirement of iron slim woman, It's believed to be the first low-fat milk to formulated to meet the iron and calcium needs of today's

nine essential minerals and vitamins. But there's no vitamin and each quart is fortified to provide daily requirements of Additional milk solids give it extra protein and calcium, as fat-free as possible—only about 0.3 percent butterfat. -there are only about 99 calories in an 8-ounce glass. It's Skim-line should be the choice of the waistline watchers

C, so don't forget citrus fruits and leafy green vegetables.

DAY OF BREAD

nature's rich gift, the harvest. Through the centuries, bread In ancient times man paused each autumn to celebrate

off the paper backing, place, and press. Halfway through. It's easy. Just peel



Armstrong Place 'n Press" Excelon" Tile floor. Suzy Warner starts to put down an



CRACES

from the food editor Kitchen cues and comments

COMING ATTRACTIONS

now the supply is limited, but immediate seafood, these fish are worth waiting and looking for. Right saw and tasted it recently—if you are a devotee of good Pan-sized salmon is the initial result of their efforts. We up for the declining availability of edible fish and shellfish. nutritious and pollution-free domesticated seafood to make cost sea farming. Domsea Farms' aim is to provide tasty, Carbide subsidiary that has been working to develop lowcooking one there, courtesy of Domsea Farms, Inc., a Union in an ordinary skillet? In the near future you might be Can you imagine a whole salmon small enough to fit tidily

11:36 A-M-

When Suzy comes to a wall, she cuts the tile to fit, using ordinary scissors.



-the basic answer to man's food needs-became the universal symbol of nourishment and the focus of joyous harvest festivals. These festivals are no longer so prevalent, but bread is having its day again—an observance that was revived in Germany almost 20 years ago and is spreading around the world. Initiated by Presidential proclamation in 1969 and endorsed by most governors and mayors, America's "Day of Bread" will be celebrated this year on October 3 as part of Harvest Festival Week. At luncheons and banquets everywhere, people will stop to give thanks for this staple common to everyone and to consider how great a link in worldwide understanding food can be. There will be discussions of the world food supply and its distribution, of nutrition and of the hunger that still exists in many parts of the globe. If there's an observance near you, do join in; if there isn't, why not set one up for next year? Write: National "Day of Bread" Committee, Suite 1010, 14 E. Jackson Blvd., Chicago, Ill. 60604.

FLAVOR IN A SHAKE

That envelope of instant breakfast that so often gets you off to a quick start can do even more for you. With a few imaginative additions you can give it variety and spice and turn it into a delicious shake that's good any time of day. Pour 1 cup cold milk in the blender, add one of the following combinations, whirl until smooth and frothy; serve.

- Strawberry-flavored instant breakfast plus ¼ cup strawberry-flavored yogurt;
- Chocolate-flavored instant breakfast, ¼ cup marshmallow cream and ⅓ teaspoon peppermint extract;
- Eggnog-flavored instant breakfast, 1 to 1½ teaspoons instant coffee and ½ teaspoon ground nutmeg;
- Coffee-flavored instant breakfast, ½ cup peach-flavored yogurt and ½ cup cold peach nectar;

- Chocolate marshmallow-flavored instant breakfast and 1/8 teaspoon peppermint extract;
- Coffee-flavored instant breakfast, ½ teaspoon vanilla, 1 teaspoon sugar and ½ cup spiced apple-flavored yogurt.

OUR COOKS SUGGEST

- Sauces and puddings made with flour or cornstarch are more attractive if no "skin" forms as they stand. To make sure it doesn't, place a piece of wax paper or transparent plastic wrap right on the surface of the sauce or pudding to seal it and keep out air.
- Need chocolate for baking and find you've run out of it?
 Don't despair! Cocoa can save the recipe. In place of 1 square unsweetened chocolate, use 3 tablespoons unsweetened cocoa and 1 tablespoon butter or margarine. If your recipe calls for semi-sweet chocolate, use the same proportions plus 1 to 2 teaspoons of sugar for 1 square of chocolate.
- Custard, a delicate and sensitive dish, will "weep" if you bake it too long or at too high a temperature. Check the recipe carefully for baking time and test the custard by inserting a thin-bladed knife 1 inch from outer edge. If the blade comes out clean, the custard is done. The center may jiggle at first, but remember, custard continues to cook as it cools.
- It's frustrating to batter-fry things and watch coating and food separate. Here's why it happens: If food is too moist when coated, steam will form during cooking, separating coating from food. So make sure to dry food before you dip it in batter. Separation also occurs if the temperature of cooking fat is too low and the coating doesn't set fast enough. To avoid this, use a deep-frying thermometer and check the temperature each time you add food to the fat.

 —Frances M. Crawford





In San Anselmo, artist Elfriede Cofman works on one of her super-banners. Above her, another is swagged to give a tentlike effect; at rear, a banner becomes a screen.

CALIFORNIA CURRENT

Bright banners, mini-basket bouquets and the diversity of championship crab

Artist Elfriede Cofman lives in a sunfilled house on a hill in San Anselmo, and she is on what you might call a bigbanner trip. This elfin, brown-eyed young woman designs banners that swag from ceilings, hang on walls, work into screens, curtains or bedspreads (above). Her fabric "happenings" in bold patterns and colors have been snatched up by restaurants like Sausalito's famed Trident and by designers and architects to fit into homes.

Mrs. Cofman got on the banner bandwagon two years ago when she was faced with a mountain of scraps left from her work as a dress designer. At first, she recalls, "I just put the pieces together without much formal planning." Now she buys fabrics especially for the work, often blocks the design out on paper ahead of time, then cuts pieces to fit, sewing each in place with a zigzag stitch on her machine. The upshot: a variation on superpatchwork that is certainly fresher than supergraphics and well worth a try for the adventurous.

If you've been dutifully paying to heat your swimming pool and wondering why you can't just get the sun to do the job—you can! A fledgling Redwood City company, FAFCO (for owner Freeman A. Ford, a 31-year-old with more than his share of tenacity), has introduced a remarkable solar-heating unit that has already sailed through five years of tough testing. Though available only in California at present, plans are under way to market it nationally.

It all began when Ford wanted to install a solar heater for his own family pool and found it would cost three times as much as an ordinary gas unit. But it shouldn't, he reasoned. So, using patents from a system already developed, Ford's firm refined sun-pow-

ered heating to the point where it's now fully competitive with gas, oil or electrically operated heaters (original cost of each is \$500 to \$700) and pays for itself in about five years of nonpayment of fuel bills.

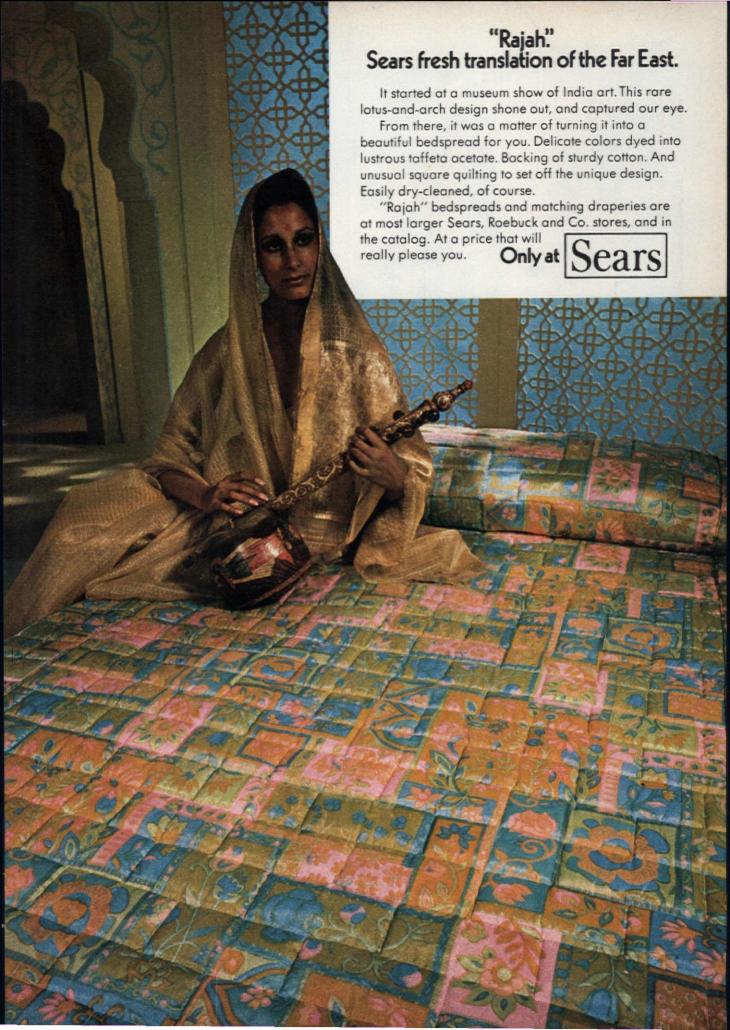
Keep an eye on the young designers and their novel approaches to problems. One new San Francisco team, Jeffrey Levinson and Carol Kavalaris, has produced an outdoor shelter that turns an open poolside deck into a pool house, pavilion, whatever. Their ingenious, freestanding room is made with ordinary canvas supported by white PVC-plastic irrigation pipe from an industrial supplier.

As Jeffrey explains, he and Carol spotted the pipe at an industrial exhibit and decided to try using it with canvas. Their prototype, easily set up and taken down, measures 33 by 15 feet, but they agree it would be even more effective made smaller.

An idea tripped us-a good one-at a fund-raising flower show in San Francisco's Golden Gate Park. At one table was Valerie Arelt, who teaches the art of flower arranging. Blonde, with a beguiling British accent, Valerie was busily translating tiny garden blooms and teacup-size baskets into attractive little bouquets-to-go. First she waterproofed each basket by slipping in a container (a custard cup or 21/4-ounce can does nicely); then she put in some loosely rolled chicken wire as a holder and filled in with foliage and flowers. We took one as a hostess gift and marked the whole thing as a cottage industry worth pursuing.

Anyone who is an aficionado of things crab—crab soups, crab salads, crab casseroles—would have had a head start on heaven at the International Crab Olympics held in San Francisco. Twenty master chefs from Florida to Alaska and Hawaii rolled up their shirtsleeves and, among them, produced more than 100 original approaches to this glorious crustacean.

Being a judge meant we spent three blissful hours taking healthy sips and bites of some of the most delectable tastes imaginable. Considering that our most beautiful culinary experience heretofore had been a simple dinner of cracked crab with drawn butter, a green salad, sourdough French bread and wine, this was a revelation. Imagine, if you will, a soup of pureed crab and peas (delicious!), a mousse of crab-inaspic with champagne sauce, an appetizer of pickled crab and slivered vegetables and salad that combines the little creature with everything from pineapple to kosher pickles. We left with a sheaf of recipes, our fill of crab-merely temporary-and respect for the ingenuity of chefdom. -Nancy C. Gray





CRAFTING IN STYLE

POTATO PRINTING

The simple craft of potato printing has been fun for youngsters in arts and crafts classes for years. But it can also challenge adults to produce sophisticated fabric designs for decorating projects, such as those shown here.

Preparation is more than half the game. For a drapery like the one above (printed with double rows of triangles on bottom and side), cut and hem fabric to size, drawing threads to insure straight guidelines for hems. For pillow top, cut fabric slightly larger than necessary, but don't assemble until you've finished your potato printing.

Materials: Light-colored linen or similar fabric; brown wrapping paper; metal-edge ruler; scissors; pencil; pushpins or masking tape; several old teaspoons; Prang Textile Paints (available at the larger art-supply stores)—one 2-ounce jar each of white, blue and black; one small jar Prang Extendor; ½ pint Prang Thinner; several large potatoes; sharp knife; several small, white blotters; flat ½-inch brush; round canapé cutter for "bubble" printing.

for "bubble" printing.

Procedure for drapery with triangles:
To work out your design, you must first make brown-paper triangle patterns. Let the size of your basic triangle be deter-

mined by the size of the potato; from the brown paper, cut out triangles to this size, using ruler as a guide. Cut as many patterns as you'll need for one row across bottom and up one side of drapery.

Cover working area with brown paper and tape down the edges of the paper. Stretch your fabric smooth over this, using pushpins or masking tape to hold it in place. Lay out your triangles on the fabric, starting in one corner and aligning them carefully. Go up one side, then across bottom (using hem for straightedge guide) so design turns corner evenly. Make a pencil dot at each point of each triangle as a printing guide. Remove patterns and repeat procedure for inner row.

Mix your paints in a screw-top glass jar as follows: 2 teaspoons blue, 2 teaspoons white, ½ teaspoon black. Add 9 teaspoons Extendor, so mixture achieves the consistency of heavy cream. Use thinner only when mixture thickens. This quantity will suffice for one pair of 46-by-54-inch draperies and one 14-inch-square pillow top.

Now it's time to print. Wash, dry unpeeled potatoes; make a straight cut through one with a sharp knife to obtain a smooth, flat printing surface large Potato-printed on white fabric in blue (left), bubble pattern adorns pillow top and triangles define a drapery. You can print these shapes (or squares, diamonds, flowers, whatever) on just about anything—tablecloths, place mats or wall hangings. Use our method of premarking your cut, hemmed fabric with brown-paper patterns; or, if you've got a good eye, take pencil and ruler and simply mark out the placement of shapes on the fabric. We used blue textile paint, but you can let your imagination go—use one color or combinations of colors.

Printing is a simple matter if you assemble ingredients beforehand, as shown below. A potato triangle, cut and ready to print, rests on white blotter at lower left. When printing, press fingertips into sides of this block, so you'll have a firm hold for steady placement. Make applications of paint thin and even, and keep the edges of block neat.



triangle on surface (moisture will hold it there). On cutting board, cut out triangle right through entire potato. This is your printing block; replace when edges lose sharpness or become paint-logged. Use fresh blocks each day you print. Press block on blotter to remove excess moisture, then brush paint on surface. (Before you print, practice on a scrap of your fabric to see how much paint you need for the effect you want.) Brush surface with thin, even coat of paint, keeping sides of block clean. Place in position, using pattern dots as guide. Press firmly,

from fabric to prevent smudging.

Procedure for bubble design: Make potato blocks with canapé cutter. Print at random, using block several times with each paint application for shaded

particularly in center. Lift straight up

Finishing: Once fabric is printed, press on wrong side to set paint and make it washable.—Dorothy Lambert Brightbill

Why is this woman hurrying pack to catch the rinse cycle?

Doesn't she know new **Rain Barrel** softens in the wash cycle?

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new from **Johnson**



JOIN THE BEER BANDWAGON By Eileen Denver Mimoso

There's nothing quite like beer-like the earthy tang of the hops as the brew goes down, or the refreshing, subtle aftertaste. It's not as elegant, perhaps, as fine wine nor as quick as whiskey, but a cold glass of amber topped with a creamy ivory crown is something rich and rare.

Beer has been around almost as long as man has. Somewhere it's recorded that beer journeyed among the provisions of Noah's ark. And one of our pilgrim fathers wrote that the Mavflower had to come in ahead of schedule, "our victuals being much spent, particularly our beere." No one, apparently, has wanted to be without this particular nectar for long. Today, 352 years after the Mayflower ran out of it, beer still forms a good part of almost everyone's lifestyle: Last year, in this country alone, we drank almost 4 billion gallons.

And with good reason: Beer is a perfect thirst-quencher any time of year: it's pleasantly affordable and has a pungent, palate-clearing taste that's a friendly accompaniment to a host of foods. What's better with a spread of cold cuts, pickles and rye bread, for instance, than big mugs of beer? And what's called for when you're enjoying any of those hearty German favoritessuch as sauerbraten (this month's cooking lesson, page 118), red cabbage and potato pancakes? Dreamily ensconced in front of the TV with a bowl of pretzels or peanuts, you know what you want to drink. And when you're piling sauerkraut atop a hot dog at a baseball game, there's no question as to just what

you'll be washing everything down with.

The cold, clean taste of beer is just right with most spicy or highly seasoned foods, whether Szechuan Chinese, Latin American, Indonesian, whatever. If you're performing all kinds of wonders in your wok, let's say, serve beer with the results as a cooling, pleasant alternative to tea. (Since beer adds a tangy zip to cooking foods, you might even slosh a bit into the wok as you cook.)

But most of all, beer is really fine when people get together; it sparks conviviality, makes for laughter. Today especially, beer has come into its own as a social drink at home-with anything from a spur-of-the-moment party to a lavish, sit-down dinner.

A big part of beer's party popularity is that it's so uncomplicated. When you've got friends coming over and want to go heavy on the talk and camaraderie, light on the fuss and preparations, bring on the beer and stock a cheerful-looking table with beer's best friend; cheese. You might set out English Wensleydale, Bierkäse from Germany, Danish Tilsit, Edam and Gouda from Holland, America's Cheddar and Monterey Jack-all cheeses from beer-drinking countries where everyone knows that the slight bitterness of beer is perfect partner to the richness of cheese. And to make your cheese-tasting party complete, put out breadboards full of dark and light rye breads and wheaty crackers.

If the local football team-or their parents-are coming over some Sunday after a game, beer hits the spot with

From bratwurst to rijsttafel, beer goes along. In fact, it's a friend to almost any dish except ones made with cream sauce, brandy or wine. Matching beer to food can be an art, though: It's hard to know what beer to serve with what.

Most American beers are lagers (from the German lagerbier, meaning beer made to store); light or dark, they are mild, effervescent, low in calories (about 100 in an 8-ounce glass). Carbonated and crisp, these are the best to serve with spicy or pungent foods.

But there's more to beer than lagernamely, ale, porter and stout. Ale, a bit racier than lager and more bitter, goes better with mild foods that let its richer taste come through. Ale is fine with sandwiches, very mild cheeses or any fried fish. It's great for that British snack called fish-and-chips: Street-corner shops sell breaded fried fish plus French fries, sprinkled with vinegar and wrapped in a cone of newspaper. It might be a fun dish for a party, although a bit messy; the ale perfectly cuts the fat of fish-andchips.

Porter is a darker, sweeter variety of ale; even richer and sweeter is stout-so dark that it's almost black, with a lovely golden head. Both beverages (especially the Irish stout, which is drier and less sweet than other kinds) go with the heavier German foods and with the darker, richer meats such as beef or steak. And the English, who are devotees of ale, porter and stout (if any lager comes their way, they're apt to add a dash of lime juice and drink it like soda) love to accompany their stout with oysters. It makes a rich blend. In England and sometimes in Ireland, the good citizens mix their stout with ale, in varying proportions, to create a lightertasting brew that still embodies the wonderful taste of malt. (continued)

Artist: Robert Frost

"I can tell you how to place you ong Distance calls so you'll save loney. But I can't help make them?

I'm an operator. And the way to save on interstate Long Distance calls is to dial them direct from your home or office—without involving an operator in the call.

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

That's why 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 in all these calls an operator must get involved... even if you dial the number yourself. And dial-direct rates don't apply to calls to or from Hawaii or Alaska.

But those are the exceptions. On all other interstate Long Distance calls you dial direct from your home or office without operator assistance, you'll save.

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	50c first 3 minutes

Rates shown (plus tax) are for the days, hours and durations indicated on station-tostation 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



BEER BANDWAGON continued

The world of beer can be fascinating. If you haven't yet explored the various American and foreign lagers and ales, why not zero in on the nearest well-stocked supermarket, delicatessen or beer distributor (look in the Yellow Pages) and begin investigating? Being a beer connoisseur can be just as much fun—and every bit as in—as being a connoisseur of wines. If you want to share the wealth with your friends, the time is ripe—you can lay in a variety of beers and make your next party a real Oktoberfest!

There's an art to serving beer, too, believe it or not. Most beers should be served fresh or they'll lose some of their flavor. Buy just a few days before your party, or have fresh, smooth draft beer

in a keg delivered the day you need it. A half-keg serving 20 to 30 people will be cheaper by a few dollars than an equal amount of bottled or canned beer bought by the case.

Beer is best chilled slowly; if it's bottled, store and chill it away from the light, or it will get a "baked" taste. For quick chilling, of course, you can plunge the bottles or cans into a bucket of ice cubes and water. And it's not good to let unused beer return to room temperature; this will harm the delicate flavor.

There are almost as many rituals to beer as there are to wine. For example, beer is best served at 42 to 54 degrees—the temperature on the bottom shelf of your refrigerator. If you pull it icy cold from a bucketful of ice cubes, give it a

few minutes to warm up slightly before you serve or drink. Beer shouldn't be too cold or it won't have the proper clarity and aroma—and those little bubbles will be repressed. Too-warm beer loses its crisp liveliness and has too much foam. Ale should be less cold; don't chill stout or porter at all. A good idea for stout: Serve it as they did years ago at Mc-Sorley's Old Ale House in New York—deep-chill the mugs, pour in the room-temperature stout and serve it slightly, refreshingly chilled.

Whether you're opening a bottle or a flip-top can of beer, don't ease it open—do it with a quick, steady motion, to keep the beer lively. And of course, everyone's got a theory on pouring. However you do it, be quick. Too slow and you'll

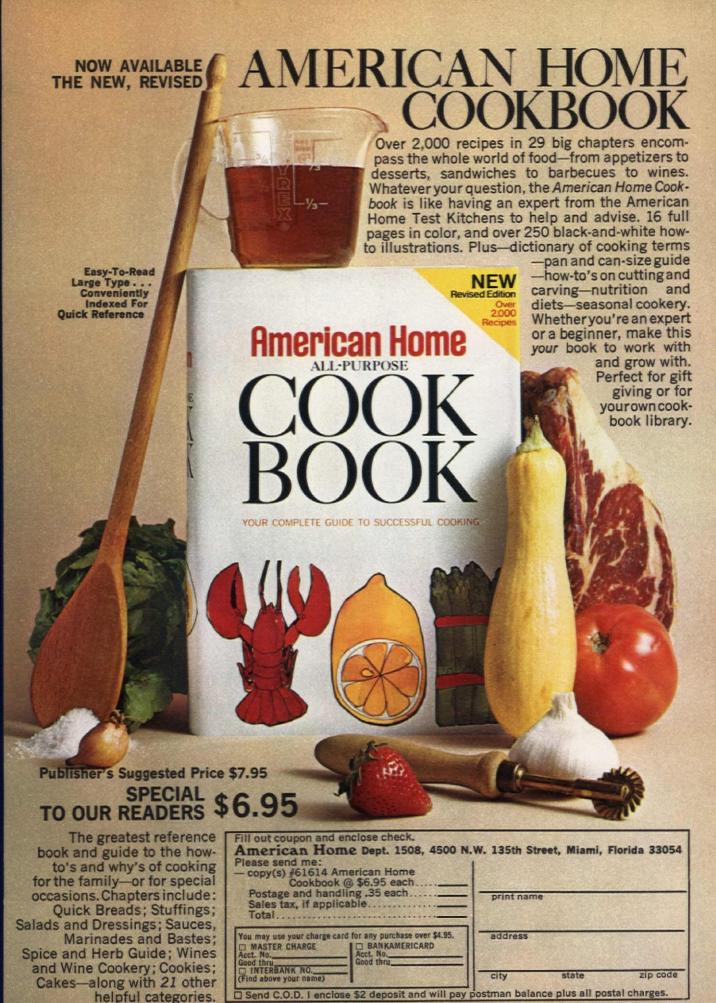
have a meager head—and a good, golden head is the kiss of the fresh brew. Hold the bottle or can an inch or two above the glass for a rich, exuberant head. A good head lets out some of the carbonation so the beer is softer, more mellow, rather than tingly and gassy.

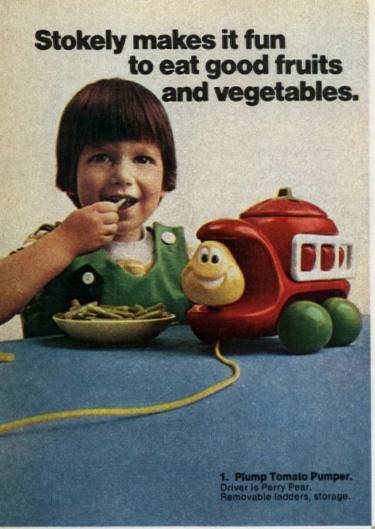
What you pour beer into is up to you. Heavy seidels, tankards, steins or pewter mugs keep beer deliciously cold-and it's nice to peer down into their depths. Drink from a glass-bottomed pewter mug if, like drinkers in taverns long ago, you want to keep your eye on things through the bottom as you raise your beer. Use clear glasses if you're a bubble-watcher and head-appraiser: There are thick glass mugs; graceful, cone-shaped, Pilsners; even the larger tulip or peach-shaped champagne glasses to accompany a fine sit-down dinner. Simplest-and cheapest-of all is the standard 10-ounce tumbler, sturdy veteran of a thousand bars. If you're giving a party, you can rent almost any kind of glass or mug; and the five-and-dime has a variety of inexpensive mugs and

Your glasses should be squeaky clean with no film of soap, so wash them in detergent or in a solution of baking soda or salt, then rinse in hot water and drain dry. Just before you pour the beer, rinse out the glass and shake off the excess: Always serve beer in wet glasses for maximum effervescence.

A last word about beer—plan to overshoot when you're stocking up for a party. Once people really get into it, they start to love the gold and the suds and the thirst-quenching cold. Wine may be for sipping, but beer is for quaffing—there's a word!—so have plenty on hand and the world will be happier.END







Can an egg yolk be hard-cooked?

T. Maramarco Simsbury, Conn.

Yes. Put the yolk in a small strainer and place over boiling water. The steam will cook the egg, which can then be sieved over a salad or vegetable as a garnish.

What can I substitute for baking powder if I don't have as much of it on hand as my recipe calls for?

S. T. Jones Bay Harbor, Mass.

Try using ¼ teaspoon baking soda and ½ teaspoon cream of tartar for each teaspoon of baking powder called for in your recipe.

What is an "air" cake?

Ginny Heldon Knoxville, Tenn.

It's a cake that does not require a leavening agent, such as baking powder or soda. Whole eggs or egg whites are used to make it rise. Angel and sponge cakes are good examples.

How can I separate the leaves of a head of lettuce without breaking them?

Mrs. Donald Engledrum Yonkers, N.Y.

Remove the core of the heart with a paring knife, then hold the lettuce under the faucet and let cold water run into the opening. Leaves will separate easily and in one piece.

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

FOOD QUESTIONS YOU ASK

Why do semi-sweet chocolate pieces retain their shape when baked in cookies?

T. Melvin

Oakville, Miss.

Cookie dough actually insulates pieces of chocolate and prevents them from spreading while being baked.

Is it dangerous to leave food in a can once the can has been opened?

Mrs. P. Jackson San Jose, Calif.

No. But be sure to cover can securely and refrigerate as you would any other container. According to the National Canners Association, modern cans are lined with pure tin, which has no ill effect on food.

What should I do when a sauce I am making turns lumpy?
(Mrs.) G. Hart

Madison, Wis.

When lumps occur, beat with a whisk to smooth them out. Or pour sauce into a blender and beat at *low* speed until smooth. Lumps can be avoided by dissolving starch (flour or cornstarch) thoroughly in cold water before adding to hot liquid. Cook sauce over medium, not high, heat, stirring constantly.





KITCHEN QUESTION BOX

IRON AID

I'm confused by the number of irons on the market. What's a good new one to buy?

(Mrs.) Linda Scott Toledo, Ohio

Of the three types available—dry, steam and steam-spray—the last is the most versatile, because it dampens as well as irons clothes. Soleplates come in aluminum, stainless steel and a no-stick finish. All are good, but the no-stick finish is easiest to clean, especially if you do a lot of starching. (For the very newest lightweight iron, which also differs in shape and size, see *From Home Base*, page 40.)

To prevent tipping, look for an iron with a safety heel rest, and for ease of handling, choose one that weighs no more than two or three pounds. A water-level gauge is a handy extra; it lets you know when to fill the tank.

PLASTIC PLUSES

I've noticed that many of the parts on my new washer are plastic. On my old one they were metal. Will this washer last as long as my old one did?

Mrs. Harold Barker Tacoma, Wash.

There's no way of knowing how long your washer will last; the average life span is 11 to 16 years. Plastics, by the

way, are not just cheap replacements for metal. In washers they provide better corrosion resistance, electrical and thermal insulation and, in many cases, quieter operation.

LINT FALLOUT

Why do dark-colored clothes come out of my dryer covered with light-colored lint?

Susan Black Princeton, N.J.

Perhaps you're not emptying your lint filter. It's usually located near the door of the dryer or on the far inside wall. If you have trouble finding it, your instruction manual should be of help.

ODOR DISPOSAL

How can I get rid of a foul odor that my garbage disposer has developed?

(Mrs.) Sarah Dunne Pittsburgh, Pa.

A batch of lemon or orange peel put through your disposer—or a handful of ice cubes—will expel lingering odors.

STUCK CUBES

The ice cubes in my refrigerator have begun to stick. They used to flip out of the trays effortlessly. What happened?

Mrs. John Greene Dallas, Tex.

Detergents, abrasives or very hot water can remove the finish that makes cubes come out easily. The only thing to do is replace the trays. To clean your new ones, rinse in lukewarm water; never wash.

Send your queries about kitchen equipment and home appliances to Kitchen Question Box, American Home, 641 Lexington Ave., New York, N. Y. 10022.

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Offer good only in U.S.A. Allow three weeks for delivery. Void where prohibited. Offer expires Jan. 31, 1973.



NEW LIFE FOR A DYING BOOMTOWN

Energetic reclaimers are making an Oregon relic something to shout about.

By Nancy C. Gray

By all rights, Jacksonville, Ore., should have wound up in oblivion, just another one of those Gold Rush boomtowns that has long since been forgotten. After its heyday in the 1850s, when millions in gold were wheeled up the main street and it was the most important stop between Portland and San Francisco, the town practically perished. Jacksonville, bypassed by the railroad, lost out as county seat to upstart neighboring Medford, watched population drop from its Gold Rush peak of 15,000 to 1,500 a decade or so ago, when "Dogpatch" was the kindest of a long string of Jacksonville nicknames.

"Why, you had to work to get anyone to admit he lived here," an old-timer recalls. "He'd just tell you 'Medford.' Period."

And another resident remembers the boarded-up storefronts and condemned buildings along once-busy California Street, and the derelict shacks on the south side of town. "You wouldn't believe it," he tells a gaggle of tourists pausing briefly for directions. And you wouldn't. No one would, certainly not anybody driving by today. (The town is just five miles off Interstate 5 as it ribbons through Medford, or via scenic Old Stage Road winding in from the south.)

Jacksonville today (pop. 1,610) looks like anybody's dream of the good old days. It's Small Town, USA, with white picket fences, well-groomed old houses and antique, starched-collar brick buildings that would make Mark Twain feel at home. In short, the town has been turned around. It has spun a full and amazing 180 degrees. Where once there was neglect, now there is pride. Where there were almost no visitors, the cupolatopped museum alone clocks 600 people a day.

One of the West's finest local historical centers, it was once the county courthouse—neglected for many, many years. Two blocks away, on California Street, a number of century-old buildings have been reclaimed to house antiques shops and art galleries. The 92-year-old United States Hotel (illustrated above, left) now shares most of its renewed grandeur with a flourishing bank. There are restaurants, an inn and an old-fashioned mercantile store. And here and there, dotted along crisscross streets, several carefully restored homes are open to the public.

But there is nothing precious or put-

on about this place. It is a real living. breathing, working town that has simply made history its industry, the result of a giant effort on the part of residents who visualized its potential. The reclaimers are as heterogeneous a group of people as you would ever hope to meet-old and young, newcomers attracted by the quiet and gentle life of Jacksonville and members of pioneer families who had given up all thought of ever being heard. What snapped them to life was the news, one morning in 1963. that a four-lane highway was destined to slash through their town. "We'd pretty much taken the place for granted until this came along," was the general report. "But it really got some of us going."

After an often bitter fight that pitted citizen against citizen, and almost everyone against the highway engineers, the plan was rescinded. The idea of cutting the place apart, throwing the surrounding rolling hills and rich pearstudded valley open to bulldozers, was out-and-out heresy. However, reflects lumberman Robertson Collins, who has served as a sort of catalyst for the activist forces, "the trouble was that once the highway was licked, we had to face the fact that something had to be done about Jacksonville. It was saved, all right, but what exactly had we saved it for?"

Collins rallied a group to examine the options. A study grant from the U.S. Department of Housing and Urban Development produced a report that recommended restoring Jacksonville's main business section. Although the city council turned it down, the idea of restoration took hold. Now, however, it was clearly up to historical groups and private businesses, which found themselves blessed with a bit of (continued)

A year from now, you won't believe he was ever this small.

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Puppies should eat lots of little meals, and Puppy Biscuits are the perfect snack. They provide the chewing exercise that puppies need. They have a crunchy

THE START OF SOMETHING BIG

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Puppy Biscuits have protein, vitamins, minerals, carbohydrates, calcium—in fact, they make a balanced diet, all by themselves.

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No dishwasher detergent can prevent water spots.

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

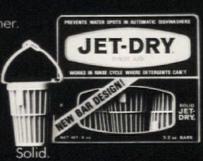
Jet-Dry is made to sheet off water in the rinse cycle.

(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.





Liquid

Jet-Dry Water Spot Remover.

BOOMTOWN continued

ironic good luck: Jacksonville had been impoverished so long that there had never been any desire—or need—to replace its decaying structures with new and bigger ones. The town that once was, for the most part, still existed.

For starters, the handsome old courthouse was standing serenely intact. It already cradled the beginnings of a good museum, assembled by a member of a pioneer family. The Southern Oregon Historical Society set out to beef this up. (Happily, such groups are tax-supported in Oregon.) Private investors were encouraged to buy important properties and restore them. A few investors, including Collins, have done

so; others have projects under way. Townspeople brought together a committee of outside experts, such as the University of Oregon's noted professor of architectural history, Marion D. Ross, to help point out to local businessmen the economic advantages of preserving the town. The net result was that Jacksonville was designated a National Historic Landmark, and the die was officially cast.

Citizens groups have been able to restore the condemned shell of the old United States Hotel, built in 1884, and persuade the U.S. National Bank of Portland to move in. They have turned a colorful old electric transformer station.

one of two left in the state, into an information center for visitors. And in place of a new government-issue concrete-block post office, they have held out successfully for a sensitive brick design that comes close to capturing the town's spirit.

This has not been the work of old fogies in tennis shoes, not by a long shot. A host of young people has become deeply involved in the destiny of the town. Says native son Don Wendt, a young schoolteacher whose father drove the stage out to the mining and farming region known as The Applegate, over the hills east of town, and whose grandfather's dairy is still immortalized in

the fading paint on the side of a building, "This has been the effort of a lot of people and their long evening vigils. There's someone from the preservation interests at every meeting that has the slightest bearing on the future of the community. There have been a lot of knocked skulls and harsh words, but you have to have them. Though we don't enjoy fighting among ourselves, we don't want to sit back and see Jacksonville dissolve."

Nor do the others who are placing an increasing value on the history and the basic good living here. Artists Bruce and Ann Butte, who with their two boys have moved into a proud, old Victorian, call it "old-time, old-fashioned ease." Audrey Reis, mother of two, explains: "We don't want to lose what we came here for. The children can ride their bicycles right down our main street, for example, and nobody ever worries."

Adds Audrey's husband, Alvin, a newsman and prizewinning poet, "There's something about living here that you feel but find hard to articulate. There's a sense of kinship with everyone. We have no real generation gap, though some of our friends and neighbors are well over 70—even 80. And there's no social gap either. We're all just living in Jacksonville."

Pretty Betty Jones recently moved back to Jacksonville with her banker-husband and children. "The five years we lived here were probably the most interesting years of our lives," she recalls. "The best thing that's happened to us is coming back." END

To learn more about the restored town—how to get there and where to stay when you do—write to: Visitors Information Center, Dept. AH, Jacksonville, Ore, 97530.





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Filter Kings, 17 mg. "tar," 1.3 mg. nicotine; Longs, 19 mg. "tar," 1.4 mg. nicotine, av. per ciparette, FTC Report April '72

The factory-built Highlander wraps easy spaces within a neat and functional design.

room let in light, regardless of how closely neighboring houses crowd a suburban lot. "This is really a center-hall Yankee colonial," says Barinas, the Georgia Tech-trained architect, "though it may not look like one."

From outside it may not, but the interior arrangement of rooms and their proposed uses hark back to early colonial days. The family room—really an extension of the kitchen—is reminiscent of the kitchen-dining-living rooms where colonial families gathered around the cooking fire during blustery New England winters. As family rooms have grown in proportion in recent years, formal living rooms have dwindled in size and use, until they closely resemble the formal parlors of those same early colonials. In our "House of the Year," the living room has become an area for entertaining or for conversation around the hearth.

But there the comparison ends. The entire ground floor of the Highlander has an informality that ideally suits late 20th-century living. The flow of spaces from living room to dining room to kitchen and family room is subtly punctuated without walls—and only partially interrupted by eight-foot partitions that rise on three sides of the kitchen. These partitions provide kitchen-appliance and cabinet space, and also channel foot traffic without blocking the play of light or the sense of openness. The living room has been defined by placing it one step below the dining room and entry area, which flank it. A freestanding fireplace flue, boxed in plasterboard and painted white, also helps set apart the dining and living rooms. As you enter the front door and look toward the fireplace, your eyes follow the flue, rising dramatically toward the high-pitched ceiling.

And the ceiling height varies throughout. As you come into the house, the ceiling is eight feet above the floor, but almost immediately it begins its upward slope toward the clerestory windows 14 feet above the hearth. Then suddenly, the ceiling jumps another three feet, the height of the clerestory windows, only to begin a gradual slope to the dining room's rear wall and a return to eight feet. With

such a relaxed and varied flow of space, the living areas are never dull and certainly never the same; the feeling you get changes as you move through the house. Part of this change comes from the patterns of light thrown through the clerestory windows, flickering from one spot to another with the movement of the sun.

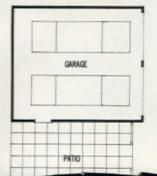
The price of the Highlander varies from \$35,000 to \$50,000, without land, depending entirely on building costs in your area and the extras you order. (Our cover house in Atlanta, for example, cost \$41,000 exclusive of land.) A tour of the house makes clear that it cannot be evaluated in conventional terms of cost per square foot, however. Its actual value depends on a personal, emotional response, for it offers far more intangibles than other homes of its type. You'll see its interior, filled with trend-setting Debut '73 furnishings, on pages 100–107.

Just as the Highlander turns your attention inward, toward the fireplace or the kitchen or the central staircase, it also makes the outdoors visible and accessible—through the triple-windowed wall of the living room and through sliding glass doors (optional) in dining and family rooms.

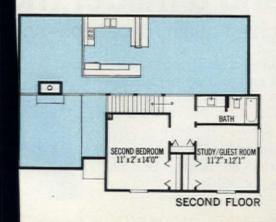
As built in Atlanta, the Highlander's patio, just outside the family room, is of concrete with a sprinkling of pea gravel throughout, for texture and color. Depending on your whim and pocketbook, this patio—an extra—could be expanded. Or a deck could be added outside the dining room for still more defined outdoor living space.

To give it a rustic, weathered look, the exterior of the house is sided with rough-sawn redwood, the unfinished side turned out. This siding comes with the Highlander's basic package of materials, which is assembled into sections in any of five Boise Cascade plants (in Alabama, Oklahoma, Iowa, Pennsylvania or Virginia). In the "House of the Year," the siding (from the Ft. Payne, Ala., plant) was given a semitransparent stain—its trim stained a dark mahogany color—to harmonize with the red of Georgia soil and the brown of surrounding pines. (continued)

First floor of Highlander contains soaring living, dining, family rooms, hall, kitchen (shaded areas), master bedroom, 1½ baths, utility room and laundry. The patio extends from outside family room to the garage. Patio and garage are buyer's options.



Second floor (white area, below) has a bedroom, bath and study/guest room. Shaded area indicates ground-level rooms that rise to sloping roof line—at some points as high as 17 feet—and open partly to second floor.



New Vera designs are outlined-quilted all over Burlington House bedspreads.





By Edward K. Carpenter

A LOOK-AHEAD HOUSE ROOTED IN HISTORY

"House of the Year" accentuates top design and the pluses of panelized construction.

Shaded by tall pines on a 100-by-180-foot lot in an Atlanta suburb, American Home's "House of the Year" (pictured here and on our cover) looks as comfortable and inviting as the face of a dear friend, and for a special reason: Although the design is contemporary, its roots go back to early New England and so, in a way, does its method of manufacture.

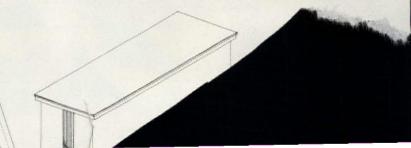
The steeply pitched gable roof of the Highlander, a factory-built, eight-room, single-family house, is reminiscent of shed roofs in New England, pitched to discard heavy snows. In Atlanta (where our cover house was built and photographed) or anywhere in the South, that same pitch can shed torrential rains. In the Southwest, the multi-level roofs, with air spaces beneath them, can help dispel the heat of a relentless sun. In short, the Highlander is a house for all seasons and all locations, in a nation where weather extremes are as common as white-steepled churches. "We wanted a house that would have as wide an appeal as possible," explains Bernard Barinas, staff

architect for Boise Cascade's Manufactured Housing Group, Eastern Operation who, with AH editors, was directly responsible for the design—newest of the company's 130 Kingsberry Homes.

The appeal of the Highlander extends far beyond the roof line, or to be exact, below it. As you face the front door, a two-story core is to your right. It contains three bedrooms, two and a half baths, a utility room and laundry and ample storage space. Stacking the bathrooms one above the other saves money on plumbing; so does backing up the lavatory to the laundry room. In all, this core accounts for 1,000 of the house's 1,816 square feet.

"We wrapped the rest of the house around this core," says Barinas. And by doing so, they gave the kitchen, family, living and dining rooms a high-soaring ceiling that peaks at two stories, creating an interior spaciousness not apparent in the square footage. From the top of the interior stairs, you can see the first floor spread out below; clerestory windows set high above the living (continued)







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an hour. Just spray it on and wipe it away. Without all the hard scrubbing, messy dripping and extra rinsing you get with watery cleaners.

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It's new from Johnson WAX

LOOK-AHEAD HOUSE continued

In any of the single-family Kingsberry Homes, the exterior siding-if that's what your house calls for-is factory installed: nailed to fiberboard sheathing that has been nailed to 2-by-4 studs. Put together on assembly lines. these sections are shipped on 40-foot flat-bed trailer trucks to the building site. (It takes two such trucks to ship the complete Highlander package.) Each section is prominently stenciled with a sequence number. "We load the trucks so panels can be used in the sequence they come off," says Rudy Brown, general manager of Boise Cascade's Manufactured Housing Group, Eastern Oper-

Included in the basic package are ex-

terior wall sections with siding, insulation and windows already installed (plumbing can be put in at the factory, depending on local building codes and your own wishes); interior partition frames built of 2-by-4 studs to exact room or closet size; interior and exterior doors with frames; precut roof framing; 3/8-inch plywood roof decking; roof gables; medicine cabinets, closet shelves, all hardware for doors and windowseverything, in fact, that lets a seven-man crew put a house together in about two eight-hour days. At the end of that time, you have a closed-in house, ready for wiring, heating, painting and lighting.

Boise Cascade calls this kind of manufacturing panelized construction. Frank Carter, marketing director under Rudy Brown, explains: "Our panelized operation allows us to construct a home in the factory the same way a house is built conventionally, stick by stick—except that we do it under controlled conditions, many of which are automated. Manufactured panelized housing is as competitive in price as stick-by-stick construction, and it offers a wider range of designs plus better quality control."

Also, it's quicker. Once panelized pieces are nailed into place and the house is dried in (that is, its roof and exterior walls are in place), the builder takes over and finishes the house conventionally. Interior walls of plaster-board are nailed to previously set frames

after local building inspectors have checked plumbing and wiring.

After the house is dried in, a panelized builder can work regardless of the elements. Conventional construction, on the other hand, is at the mercy of weather, delivery schedules and a fluctuating availability of skilled labor. Thus, it takes three to six months to complete a stick-built house on site; a panelized house could be done in half that time.

Boise Cascade's panelized process is even more efficient. If you and your family ordered a Kingsberry home tomorrow, you could expect delivery of the basic package in three weeks. Indeed, the day and hour of delivery would be specified in your contract.

Panelized construction is not new, of course. Says Kenneth Beimly, advertising manager of Boise Cascade's Manufactured Housing Group, Eastern Operation: "The first prebuilt home was brought to America in 1624 by the English for use by a fishing fleet at Cape Ann. Since then it has expanded until last year manufactured housing accounted for 18 percent of all housing starts-340,000 units-excluding mobile homes. If George Romney, Secretary of Housing and Urban Development, is right, manufactured housing in some form will account for better than 60 percent of all housing starts by 1980."

Why the boom in manufactured housing? People have become aware of its advantages—in the variety of designs offered, in consistent quality of materials, in time saved and also, according to Rudy Brown, in cost control: "Our 1,200 builder-dealers in a 36-state area east of the Rockies know to the penny what the components we supply them will cost. That puts them ahead of the (continued)





Drexel presents: The Al, Rita, David and Ellie Hatfield Upholstery Collection.

The four assorted Hatfields wanted a comfortable room where they could follow their separate pleasures—together.

So they chose a store where they wouldn't be hassled and bounced their way round the upholstery department. And when they'd all settled on their favorite pieces, they found they were sitting on four Drexels.

Which meant that from our Upholstery Collection they had put together their own upholstery collection . . . their private one-of-a-kind, way-we-Hatfields-live collection.

And they'd had plenty to choose from. At family prices. In 375 striped, solid, plaid, patterned, velvet, corduroy fabrics, with a stain repellent finish to keep them fresh.

Now of course, the Hatfields couldn't tell from the outside what was going on inside. But then they didn't have to. They had the Drexel name tucked under the cushions as a promise that their collection was built to last.

If you'd like to think about starting a collection of your own, we'll send you some booklets of Drexel styles, along with a room-planning kit. Whether your dream like the Hatfield's, is to mix and match, or whether you would rather stick to one style... whichever look you like best, Drexel has plenty of the look you like best. Send \$1 to Drexel Furniture, Dept. AH 10-72, Drexel, N.C. 28619. For the name of the Drexel dealer near you, call free 800-243-6000. In Connecticut call 1-800-882-6500.







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LOOK-AHEAD HOUSE continued

game." All pricing and inventory functions of Boise Cascade's manufactured housing are computerized. Says Brown: "Because we have more than 1,400 items in our inventory, we rely on computerization to give us the control and fast reaction time that's necessary.'

Boise Cascade offers some 40 options with each of its panelized homes: such things as dual glazed windows and sliding doors, shingles, kitchen cabinets and oak flooring. And this kind of versatility, coupled with handsome and efficient design, is bringing manufactured housing closer to custom building. A look at the Highlander suggests that a manufactured home can offer a truly personal environment-a long way from a fishing shack at Cape Ann.

SEE THE HIGHLANDER THIS MONTH!

As we go to press, 20 builder-dealers in 10 states have models of the Highlander on display, free to the public, throughout October. You can arrange to see one of these models (many are furnished) by contacting:

Centennial Homes, Inc., 101 Hathaway Dr., El Dorado, Ark. 71730

H & M Lumber Co., P.O. Box Q, West Helena, Ark. 72390

Crestwood Builders, 2102 S. E. 14th Lane, Ocala, Fla. 32670

Wendimere, Inc., 360 Cypress Dr., Tequesta, Fla. 33458

Alpha Trading Co., P.O. Box 1734, Dalton, Ga. 30720

Norman Mathis Builders, Inc., 9 Rosemont, Rome, Ga. 30161

Terry Horein Builders, Inc., 51255 Bittersweet Rd., Granger, Ind. 46530

Yeoman Realty, Inc., 509 South Main, Elkhart, Ind. 46514

Carroll Kahn Custom Homes, 5310 Olympia Dr., Indianapolis, Ind. 46208 Fetterolf Realty, 200 Hartsfield St., Pineville, La. 71380

DeGrado, Inc., 520 North Causeway, Mandeville, La. 70448

Daniel J. Zelinski, 3815 Wisteria Lane, DeWitt, Mich. 48820

Dennis Land Development, Northern Pines Rd., Box 344, Saratoga, N. Y.

Dalton & Reynolds, Inc., 1025 W. First St., Winston-Salem, N. C. 27104

R. B. Lee, Jr. & Associates, P.O. Box 424, Concord, N. C. 28025

John O'D Williams & Associates, 2308

Old Wake Forest Rd., P.O. Box 6391, Raleigh, N. C. 27609 Bahnick Builders, Inc., 509 East 21st

St., Northampton, Pa. 18067

Pennington, Inc., R. D. #3, Penn Farm Estates, Hollidaysburg, Pa. 16648

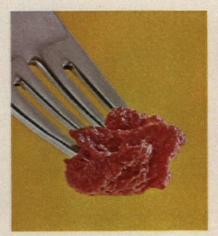
Town & Country Real Estate, 132 West Cambridge St., P.O. Box 187, Green-wood, S. C. 29646

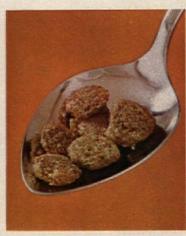
Yonce Insurance & Realty Co., 1029 Charlotte Ave., Rock Hill, S. C. 29730

If you would like the name of a Kingsberry Home builder in your area, write to: Boise Cascade, Manufactured Housing Group, Eastern Operation, Dept. AH, 61 Perimeter Park, Atlanta, Ga. 30341

CHUCK WAGON.

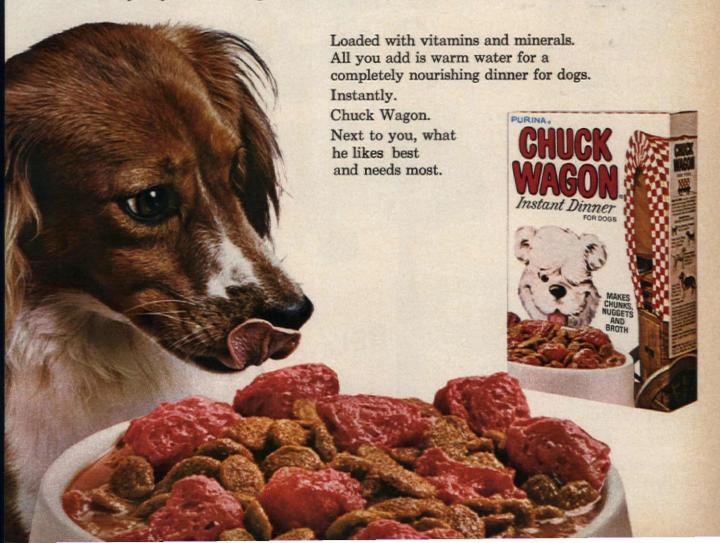
Instant Dinner for Dogs.







Tender, juicy chunks...golden, crunchy nuggets...rich, savory broth







by AH, was built near Atlanta.

Umbo collection by Directional.

Good design, great value and wide availability keynote American Home's "House of the Year"top prize in the homefurnishings industry's "New Dimensions in

Living-Debut '73" Sweepstakes campaign. This eight-room Highlander (\$35,000 and up, depending on location) is manufactured by Boise Cascade, producers of Kingshouse begins on page 90.

This is the second year we have decorated a Debut house; the results are tailor-made for carefree, comfortable living. And you can see them

this month, at Debut '73 stores nationwide.

Our "House of the Year" is as modern as today: Inside, all is spacious and open; outside, redwood siding lends a natural berry Homes. A detailed story about the look that fits anywhere, Maine to California.

HOUSD OF THE YEAR



By Helene Brown

Our handsome, contemporary "House of the Year" is a perfect showcase for Debut '73 furnishings. (After the campaign, it will be awarded to some lucky Sweepstakes winner; see page 57 for details.) An artful mix of materials, textures, cool whites and naturals and warm, vibrant color was used to open up spaces and create pleasant, cozy retreats. Colorful patterns in judicious quantities—on rugs, pillows, wall hangings—enhance the feeling of spaciousness and add impact to each room. Also contributing to the openness of the house: clerestory windows that let in additional sunlight, and window treatments—Roman shades, vinyl vertical blinds and wood-painted grillwork—that are deliberately planned to be spare and trim.



A brilliantly colored all-wool area rug by Karastan makes the lounging end of family room inviting. White vinyl upholstered sofa, magenta chairs and storage units of pale natural elm and cane are by Founders. Above sofa is a fabric banner by Alexander Girard; at windows, vinyl vertical blinds by the Graber Company.

Soaring, light-filled interiors create new moods for decorating. HOUSE OF THE YEAR continued

Design is easy and open; spaces flow happily.

Colorful and bright beneath high clerestory windows, living and dining rooms of the "House of the Year" are virtually one continuous space, interrupted only by a sleek fireplace wall that sweeps to a height of 17 feet. Deep pumpkin carpeting smoothly connecting both rooms is dramatically emphasized by the living room's crisp white wallsand subdued by the dining room's soft, warm tones. Patterns of color in paintings and on pillows and Roman shades enhance the feeling of lightness and vivacity. Sunken living room, with its fireplace, sectional sofas and throw pillows, is an inviting conversation area; only one step away, dining room is ideal for elegant sit-down occasions.

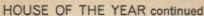
Lush carpeting that flows from living room (right, foreground) to dining room (background) is an acrylic velvet by Firth. Stacking floor pillows in flower-strewn polished cotton add extra seating and color. The paintings in living room and hall are by Fraser Lewis, from Atlanta's Reflections Gallery.

Understated style of living room (right) is picked up by Selig's glass-and-steel coffee table. Pair of loose-back Kroehler sofas—available in many sizes, with or without arms—is upholstered in a silky twill that matches carpeting. Window's pierced wooden grille, painted white, prettily filters the sunlight without adding any fuss.









Pattern is the focusand the basis for color.





Warm and inviting, the kitchen's color scheme begins with a floor of chevron-patterned ceramic tile by Interpace (top); cabinets and counter tops echo its colors. White Textolite counter tops and all major appliances are by GE. Roll-up bamboo window blind filters sunlight without cutting off the view. Viewed from second floor (bottom), kitchen seems to float in space, defined only by its white freestanding partition walls. It opens to family room on the right, and has access to dining room at left through two louvered doors.



The subtle power of pattern underfoot is made evident in the study/guest room (below) and in the kitchen (opposite, top). Design schemes for both were planned from the floor up, with textures and colors chosen specifically to add interest. In the study, black, cream and rust carpeting is enlivened by shiny terra-cotta-lacquered walls; accessories are a mixture of exciting contemporary materials and textures: glass, steel, suede, leather and plastic. In the cheery kitchen, cabinets and counter tops repeat the pale pumpkin-and-white color scheme of the ceramic tile floor, and the rough-textured bamboo roll-up window shade contrasts with the various smooth laminated-plastic surfaces.

Study (below) becomes a guest room when vinyl-covered Hide-a-bed by Simmons is opened. Carpeting is by Karastan; picking up its colors are a beige vinyl-and-steel chair and Selig black leather-and-chrome chairs. Wall unit and tables are from Beylerian. Joseph Almyda painting is from Atlanta's Midtown Gallery.







Amid open spaces, some rooms are snug retreats.

Bedroom colors are darker, duskier than the rest of the house; each of these rooms was designed as a personal and restful retreat. Smoky blue sets a subtly Oriental mood in the master bedroom, where textures are all-important: Velvety carpeting, suede-cloth shades and bedspread, shimmering silk-velvet pillows and dashes of brass and white china play against each other for rich contrasts. The second bedroom, designed for two young girls, is wrapped in purple and white fabrics, with white furniture and bits of lime green adding lively accents.

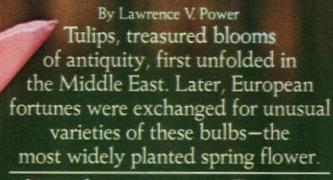


Girls' bedroom (above) is tailored to young, feminine tastes with delicate white-lacquered bamboo-motif furniture from the Kensington Collection by Drexel. Plush cream-colored polyester carpeting is by Lees. Washable Cohama polyester-and-cotton-blend fabrics were used for walls, curtains, bedspreads and dust ruffles.

The feeling of comfort and repose in master bedroom (left) is heightened by majestic pecanwood four-poster bed and matching two-door chest—all by Flair. The white bedside tables by Hibriten contrast with the enveloping deep blue walls and velvety wool carpet by Magee.

PHOTOGRAPHS BY JOHN ZIMMERMAN

All "House of the Year" Shopping Information, page 134



TULIPS

Three hundred years of cultivation and hybridization by Dutch growers have created tulips, flamboyant to subtly delicate, that rival the rainbow—yours to plant now for a spectacular spring.

Eric Hartmann/Magnum

LILY-FLOWERED CHINA PINK All the world loves a success story. Whether it's by Horatio Alger or about the ugly duckling, we all have a weak spot for the transformation of the commonplace into the sublime. Critics' choice for the gardener's most popular spring Cinderella story must be the saga of the tulip. In the fall a knotty, dark and relatively unattractive bulb is planted, but in that bulb is the magic to produce brilliant tulip blooms that herald spring the world over.

The fleshy subterranean bud that is the tulip bulb is a self-contained energy unit which possesses all the elements necessary to produce spring flowers. Its outer shell stores the reserve food required for plant maturation. Inside this shell is a complete miniature of the plant to come. The bulb is rather like a time bomb, fully charged and ready to go off. Only proper moisture conditions and temperature are necessary for bloom. Because of the bulb's internal structure, tulips can be forced to flower out of season merely by supplying heat and water. They can also be grown outdoors without sun and are so nearly foolproof that they can be grown by children.

The history of the tulip is as flamboyant as the color of many of its blooms. Modern botanists credit the ancestry of today's tulips to ancient Persia and Turkey. The lily-flowered type, opposite, is the oldest in cultivation and is now experiencing a deserved revival. It was so admired among Turks that it remained the most popular decorative motif during 500

years of Ottoman empire.

A Flemish diplomat brought the first tulips from Turkey to Austria in the mid-16th century. Then they were carried to Holland, where they found an ideal home in that country's rich, light, well-drained soil and mild climate. It was there, in the fertile growing fields just outside Amsterdam-and in the famous Keukenhof National Park, whose massive floral displays draw thousands of tourists each year-that American Home traveled to gather information and photograph the bulb that has become synonymous with Holland. For it was Dutch growers who developed tulips with rounded rather than pointed petals, and double tulips with more than the usual six petals. They also cultivated the multicolored types that set off a calamitous tulip craze in 17th-century Holland.

It was a game of chance whose stakes were high—prompted by the fact that, astonishingly and unpredictably, tulips can produce their own rarities. In a field of cultivated flowers, new colors and patterns can suddenly emerge, and sometimes they are extraordinarily beautiful. Soon after tulips began flourishing in Holland, rich collectors began paying exorbitant prices for rare new hybrids. Prices skyrocketed, until a single bulb might be auctioned for as much as \$10,000. Gradually came the realization that anyone's tulip might suddenly, unexpectedly, change colors and earn its owner a fortune. Soon, nearly everyone was growing bulbs; the outlay was small, but the prize could be enormous.

At first, everyone won and no one lost. Tulip mania swelled into a tidal wave of speculation in which tulips were traded for profit like corporate stocks, commodity futures or real estate. Then, as the gamble grew wilder, houses and estates were mortgaged, men pawned their wives' jewels or sold the tools of their trade. A fad had turned to fever, and a fever to rage.

In the spring of 1637, the bubble burst. The market had been flooded; suddenly there were more sellers than buyers. The market collapsed and with it the economy of Holland. Bankruptcies and suicides became the order of the day. Finally, the government called a halt to speculation in bulbs. Reliable growers took over and began building the solid business that today has become a major Dutch export.

Tolland now produces more than 90 percent of the world supply and sells two billion tulip bulbs annually. How fortunate the Dutch are to have a major industry that produces not smoke and industrial waste, but acres and acres of brilliant blossoms! And because of new developments in marketing, tulips are now accessible to every homeowner. You can still acquire choice varieties from garden centers, greenhouses and seed catalogs, of course. But you can also buy good-quality bulbs, guaranteed to bloom, in almost any supermarket or hardware store. Prices are determined more by availability than by size or even quality. Common varieties may cost only 10 cents apiece, while a new or relatively scarce type could cost several dollars. When buying bulbs, remember—the bigger the bulb, the bigger the bloom.

For impact, plant bulbs in clusters. The time to plant is from now until frost hardens the ground. Mix early- and late-blooming varieties to prolong bloom time. You can also keep tulips in flower longer by planting them under (continued on page 140)



A SEWING ROOM FOR HILARY

Everyone's sewing—or so it seems. Big girls and little girls alike are spending more and more time at the sewing machine and finding it a rewarding, relaxing pastime. Thirteen-year-old Hilary has been sewing for two years now. At first, she set up her machine in a corner of her bedroom. Then as her interest and expertise grew, she prevailed upon her parents to transform a tiny, unused back room into a light, gay, super-efficient sewing room just for her.

First, the room needed brightening: The walls were treated to a helping of cheery yellow enamel, and a matching wet-look vinyl floor was installed. Then the ceiling—much too high for such small space—was visually lowered. Wallpaper in yellow-, orange- and white-striped vinyl was applied in a tent effect to the ceiling and upper walls. A double tier of fabric-paneled shutters was added to windows to mask a

dreary view.

Like any sewing enthusiast, Hilary wanted lots of storage space close at hand for stashing all her gear. The simplest solution was open industrial shelves painted in shiny white enamel and stacked with yellow and white plastic bins. Over her sewing table—a Formica-covered shelf spanning the entire window wall—two pegboard panels went up as catchalls for spools of thread, scissors, ribbons, sewing things of all shapes and sizes. Hilary's cutting table, mounted on casters, rolls easily wherever she wants it. Luxo architects' lamps clipped to both work tables provide effective and adjustable lighting. —Helene Brown

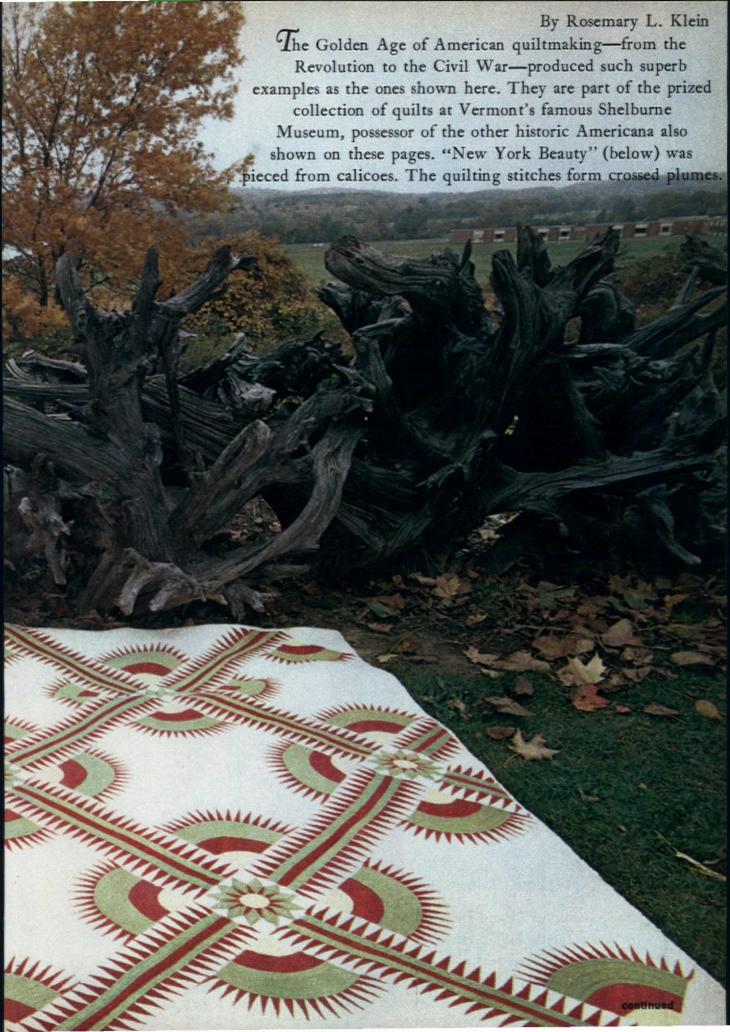
In Hilary's bright, new sewing room (opposite), everything is stored in the open—in bins on shelves or on conveniently placed pegboard wall panels. Above (right): "young designer at work" on her Sears Kenmore "1040" sewing machine, designed especially for teen-agers.

At her cutting table (right), Hilary pins the bib of a jump suit. She does all her measuring and cutting here—inspired by the super-ruler on wall.











JOYFUL, COLORS

Skill and imagination produced the quilts at left: appliquéd animals and folk-art symbols (far left); stars and white-plumed wreaths (center); intricate "Courthouse Steps" (foreground).

GLORIOUS GEOMETRICS

Rare "Star of Bethlehem" is stretched on frame below, left; on bench, a popular "Log Cabin" design. "Boxes," a cheery optical illusion, rests on grass.

GLAZED & PIECED

Array, below, includes orange calamanca (rear), a glazed twill-like fabric, and a child's quilt in "Le Moyne Star" design (foreground). To make your own "Le Moyne Star," see page 148.





Quilts have always been America's favorite bedcover: at first a way to use cloth scraps too precious to throw out, later an art form with its own traditions. Quiltmaking peaked in the early 19th century, then ebbed in the 1870s as machines replaced handwork. From warm wonders of individuality, they became cheaper to buy than make. (continued on page 141)



QUILTED MASTERPIECES continued

GARDENERS DELIGHT

Appliquéd muslin counterpane at right, inspired by a nature-lover's summer garden, is scattered with flowers, birds, butterflies and fruits. All are made from realistic calico cutouts.

Covered bridge is part of Shelburne Museum's collection of New England landmarks.

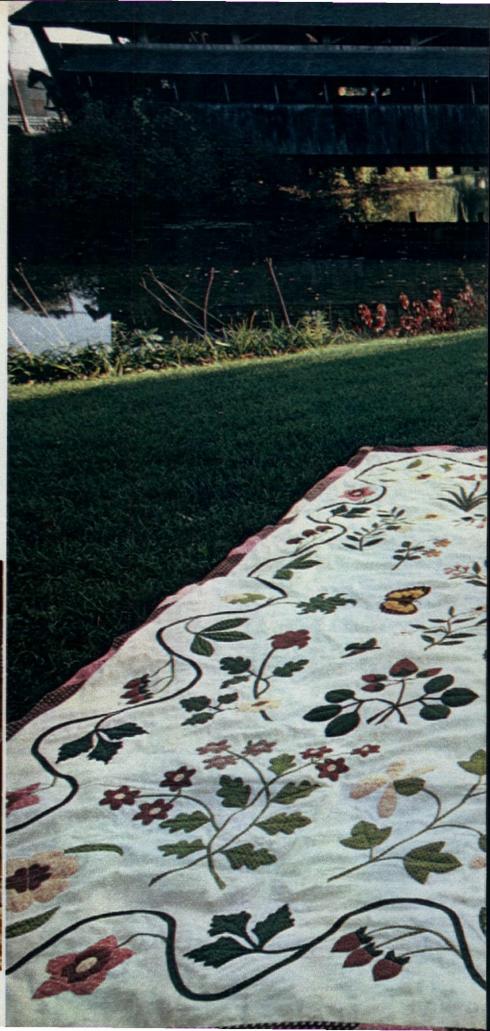
CHERISHED DESIGN

Sixteen red-and-pink roses, their buds and petals filled out with cotton for a three-dimensional effect, make up romantic "Rose of Sharon" (below), an appliquéd quilt long favored by brides. Red swags and green tassels form broad border.

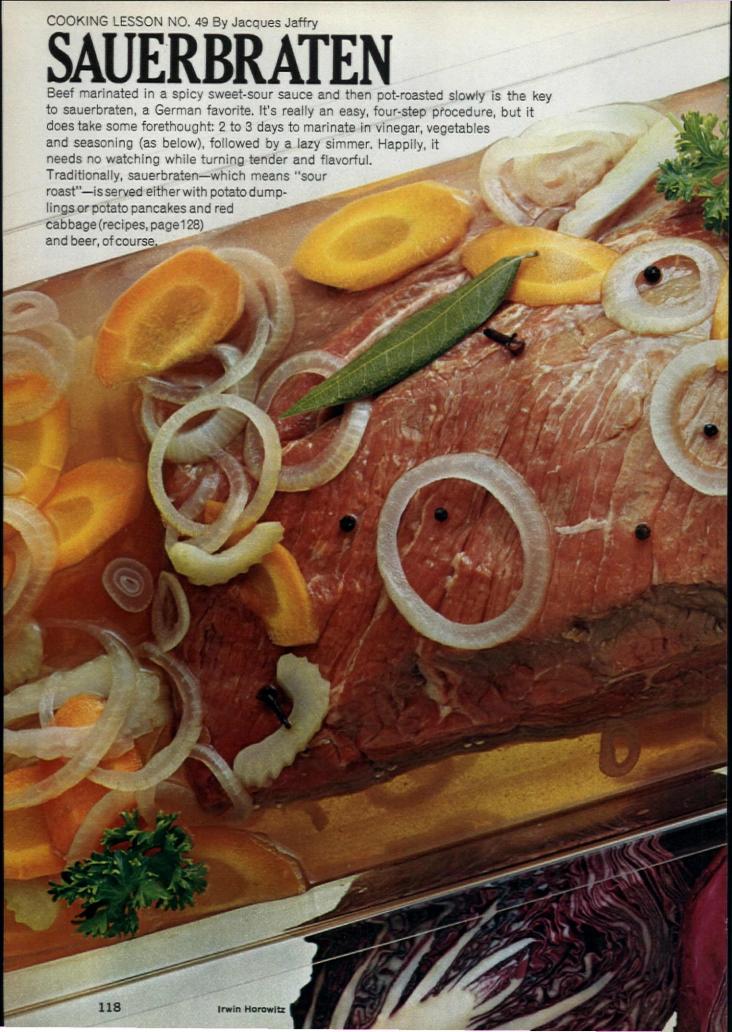


PHOTOGRAPHS BY RICHARD JEFFERY

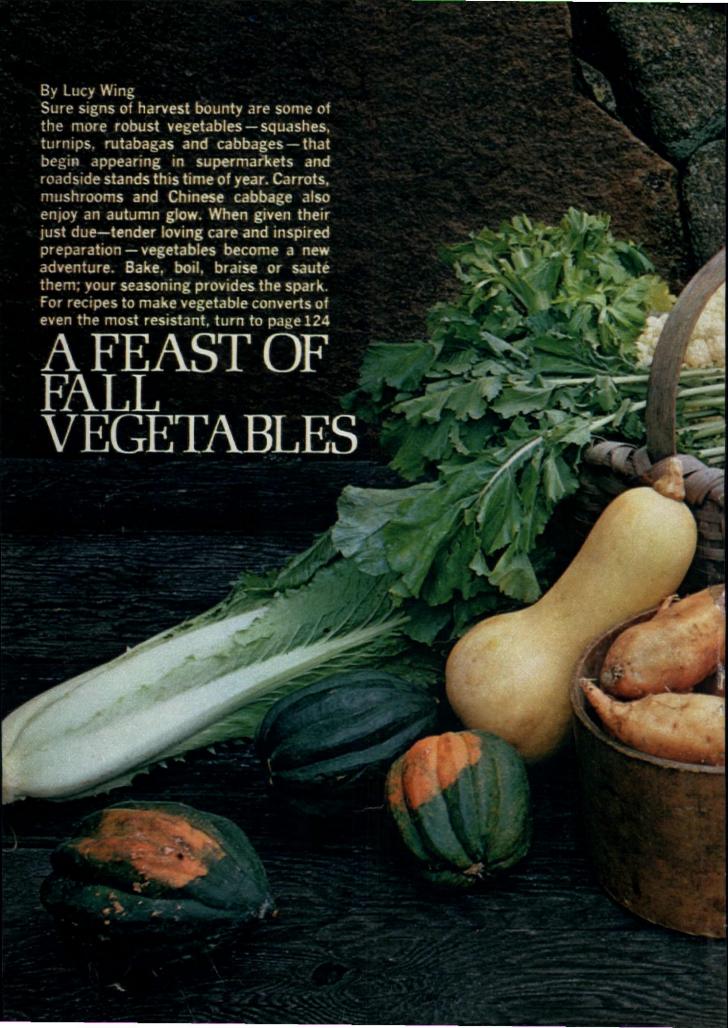
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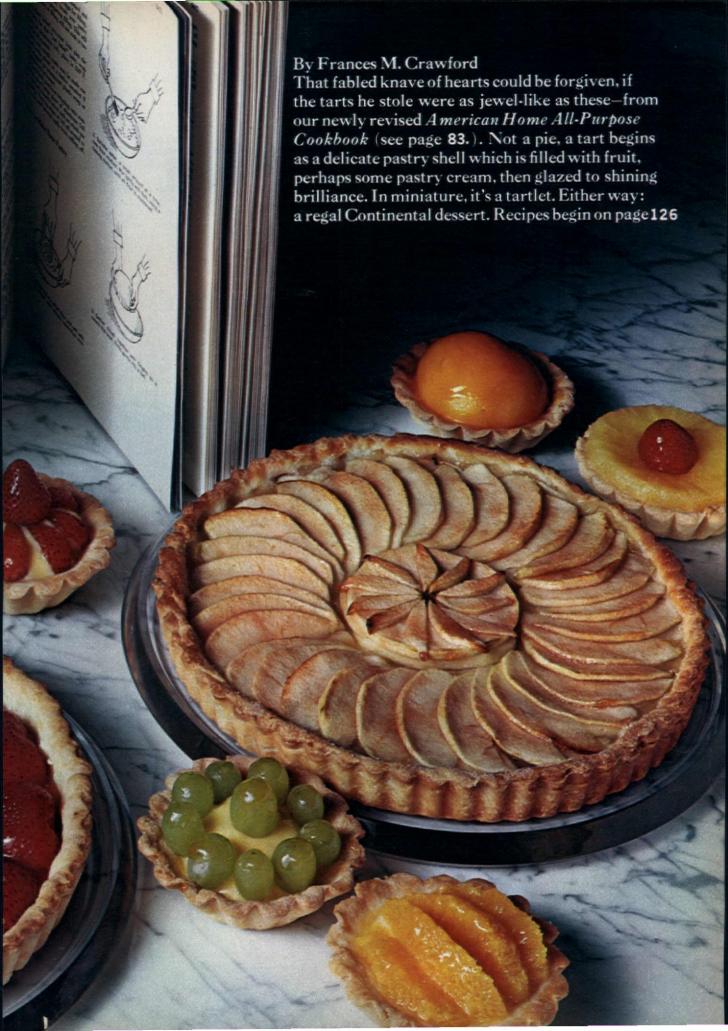






LUSCIOUS TARTS TARTLETS TARTES

Tart trio combines flaky richness with three fruit fillingsseedless green grapes; luscious strawberries; tender baked sliced apples. The tartlets, clockwise from the center, are: strawberry, peach, pineapple, orange and grape.



MUSHROOM-STUFFED TURNIPS

6 large white turnips

3 tablespoons butter or margarine

1/4 pound mushrooms, chopped

1 clove of garlic, minced

1/2 teaspoon salt

1 tablespoon butter or margarine

1 tablespoon flour Dash of pepper 3/4 cup beef broth

1 tablespoon chopped parsley

Wash turnips. Cut thin slice off root and stem ends; pare. Add to 1 inch boiling salted water in large saucepan. Bring back to boiling. Cook 25 minutes or until tender. Drain. Cool slightly. Scoop out centers with melon ball cutter leaving about 1/4-inch shell. Reserve.

Melt 3 tablespoons butter or margarine in saucepan over medium heat. Add mushrooms, garlic and salt. Cook 3 minutes, stirring constantly. Remove from heat. Add turnip balls. Spoon into shells. Place in buttered baking dish. Heat oven to 350°. Melt 1 tablespoon butter or margarine in small saucepan. Stir in flour and pepper. Add broth gradually, stirring constantly. Cook over medium heat until sauce bubbles. Pour into baking dish. Bake 25 minutes. Sprinkle with parsley. Makes 6 servings.

CAULIFLOWER AU GRATIN

1 large head of cauliflower

1 tablespoon lemon juice

2 tablespoons butter or margarine

1/4 cup chopped green onions

3 tablespoons flour

11/2 cups milk

1 teaspoon salt

Dash of hot-pepper sauce

1/2 cup shredded Gruyère cheese

1/4 cup packaged bread crumbs

Remove green leaves from cauliflower. Cut out core; wash well. Separate head into flowerets. Add flowerets and lemon juice to 1 inch boiling salted water in large saucepan. Bring back to boiling. Cook 8 minutes or until just tender. Drain. Melt butter or margarine in small saucepan over medium heat. Add green onions. Sauté 1 minute. Stir in flour. Cook 1 minute. Stir in milk gradually. Cook, stirring constantly, until sauce bubbles. Stir in salt and pepper sauce. Remove from heat.

Heat oven to 375°. Grease 1½-quart casserole. Place half of flowerets in dish. Top with half of sauce. Sprinkle with cheese. Repeat with flowerets and sauce. Sprinkle with bread crumbs. Bake 25 minutes or until bubbly. Makes 6 servings.

STIR-FRIED CELERY

3 slices bacon, diced

5 cups diagonally sliced celery (about 1 large bunch)

1/2 teaspoon salt

1/2 teaspoon sugar

1 tablespoon chopped parsley

Cook bacon in skillet until crisp. Remove with slotted spoon onto paper towels. Reserve. Discard all but 2 tablespoons bacon drippings from skillet. Add celery. Cook until tender-crisp, stirring frequently. Add bacon, salt and sugar. Spoon into serving dish. Sprinkle with parsley. Makes 4 to 6 servings.

BUTTERNUT SQUASH SOUFFLE

1 medium-size butternut squash (about 2 pounds)

3 tablespoons butter or margarine

1/4 cup flour

3/4 cup milk

1/4 cup maple-blended syrup

1/2 teaspoon salt

1/2 teaspoon ground cinnamon

Dash of ground nutmeg

4 egg yolks

1/4 cup brown sugar, firmly packed

4 egg whites

Cut squash in half lengthwise; remove seeds and stringy portion. Place squash, cut side down, in 1 inch boiling salted water in kettle. Bring back to boiling. Cover. Cook 15 minutes or until tender. Drain on paper towels. Scoop pulp into bowl with spoon. Discard shells. Mash squash. Heat oven to 375°. Melt butter or margarine in saucepan over medium heat. Add flour; cook 1 minute, stirring constantly. Add milk, syrup, salt, cinnamon and nutmeg. Stir until thick and smooth. Remove from heat. Add egg yolks, 1 at a time, beating well after each addition. Mix in squash and sugar. Beat egg whites until stiff but not dry. Stir about 1/2 cup egg whites into squash to lighten it. Fold into remaining egg whites gently. Turn into buttered 11/2-quart soufflé dish. Smooth with spatula. Bake 35 to 40 minutes. Makes 4 to 6 servings.

ALMOND-STUFFED MUSHROOMS

12 large mushrooms

2 tablespoons melted butter or margarine

1 tablespoon lemon juice

1/2 teaspoon salt

Dash of pepper

1/4 cup butter or margarine

1 cup soft bread crumbs (2 slices)

1/4 cup chopped, toasted almonds

1/4 cup minced parsley

Heat oven to 375°. Rinse mushrooms; pat dry with paper towels. Remove stems from mushrooms and chop. Set aside. Combine mushroom caps, melted butter or margarine, lemon juice, salt and pepper in bowl. Place caps, stem end up, in buttered, shallow baking dish. Melt ¼ cup butter or margarine in small saucepan. Add chopped stems, bread crumbs and almonds. Cook 3 minutes, stirring frequently. Add parsley. Mix well. Spoon mixture into mushroom caps. Bake 15 minutes or until caps are tender. Makes 4 to 6 servings.

PINEAPPLE-STUFFED ACORN SQUASH

3 medium-size acorn squash

1 can (8½ ounces) crushed pineapple, drained

1/2 cup brown sugar, firmly packed 1/2 teaspoon ground cinnamon

1/4 cup chopped walnuts or pecans

3 tablespoons soft butter or margarine

3/4 cup water

Heat oven to 375°. Cut squash in half; remove seeds and stringy portion. Place in baking pan. Combine pineapple, sugar, cinnamon, nuts and butter or margarine. Spoon into squash halves. Pour water into pan; cover. Bake 45 minutes. Uncover; bake 15 minutes or until tender. Makes 6 servings.

SAUTÉED RED CABBAGE

1 cup chopped onion (1 large)

½ cup pure vegetable oil or bacon drippings

1 medium-size head red cabbage (2 to 2½ pounds), cored and shredded

3 medium-size tart apples, cored, pared and chopped

1 bay leaf

11/2 teaspoons salt

Dash of pepper

1/4 cup red wine vinegar

1 tablespoon sugar

Sauté onion in oil or bacon drippings 5 minutes or until tender. Add cabbage, apples, bay leaf, salt and pepper; mix well. Cover; cook over low heat 20 minutes, stirring occasionally. Combine vinegar and sugar; add to cabbage mixture. Cook 5 minutes. Makes 6 servings.

SWEDISH-STYLE RUTABAGAS

2 medium-size rutabagas (about 2 pounds each)

1/3 cup butter or margarine

3 tablespoons brown sugar

1 teaspoon salt

1 teaspoon ground ginger

1/8 teaspoon pepper

Dash of ground nutmeg

Quarter rutabagas; peel. Cut in ¼-inch slices. Add to 1 inch boiling salted water in kettle. Bring back to boiling. Cook 15 minutes or until just tender. Drain. Return to kettle. Add butter or margarine, brown sugar, salt, ginger and pepper. Heat over low heat until butter has melted, stirring gently. Sprinkle with nutmeg. Makes 8 to 10 servings.

SALSIFY PROVENÇALE

1½ pounds salsify or oyster plant (about 6 roots)

2 tablespoons lemon juice

1 teaspoon salt

3 tablespoons butter or margarine

3 tablespoons olive oil

1 clove of garlic, minced

1/4 teaspoon pepper

2 tablespoons chopped parsiey

Cut off tops of salsify. Wash roots. Pare. Cut into 1-inch lengths. Place immediately in large saucepan with 1 inch water, lemon juice and salt to keep from turning dark. Bring to boiling over medium heat. Cover. Cook 15 minutes or until just tender. Drain. Heat butter or margarine and oil in saucepan. Sauté garlic. Add cooked salsify and pepper. Spoon into serving dish. Sprinkle with parsley. Makes 4 servings.

PARSNIPS AU NATUREL

2 pounds parsnips

3/3 cup water

1/4 cup butter or margarine

1 teaspoon salt

1 teaspoon sugar

1 tablespoon chopped parsley

Wash parsnips. Pare. Shred parsnips on coarse grater into bowl. Bring water, butter or margarine, salt and sugar to boiling in large saucepan over medium heat. Add parsnips. Cover. Cook 10 minutes or until tender, stirring occasionally. Spoon into serving dish. Sprinkle with parsley. Makes 8 servings.



CREAMED BRUSSELS SPROUTS AND CELERY

1 quart Brussels sprouts

1½ cups chopped celery 1½ cups boiling water

1 teaspoon salt

2 tablespoons melted butter or margarine

4 tablespoons flour Milk

Dash of ground nutmeg

1/2 cup shredded Cheddar cheese

Wash sprouts well; remove wilted leaves. Cut off ends. Cook sprouts and celery in boiling salted water in covered pan about 8 minutes or until just tender. Drain; save vegetable liquid. Blend butter or margarine and flour in small saucepan. Measure vegetable liquid; add enough milk to make 13/4 cups. Stir gradually into flour mixture. Cook over medium heat, stirring constantly, until sauce thickens; add nutmeg. Combine vegetables and sauce in heatproof, 1½-quart shallow casserole. Sprinkle with cheese. Broil until lightly browned. Makes 6 servings.

ORANGE-GLAZED SWEET POTATOES

2 pounds sweet potatoes or 2 cans (1 pound, 13 ounces each) sweet potatoes

1/2 cup dark corn syrup

1/2 cup butter or margarine

1/2 cup orange juice

1/2 teaspoon salt

Cook unpared fresh potatoes in boiling salted water until tender; drain; peel. If using canned potatoes, drain. Cut potatoes in halves. Mix corn syrup, butter or margarine, orange juice and salt in large skillet. Cook until mixture comes to boiling; boil 3 minutes. Add potatoes. Cook slowly, turning occasionally, about 12 to 15 minutes or until potatoes are well glazed. Makes 8 servings.

GINGERED PUMPKIN

1 small pumpkin (about 3 pounds)
½ cup butter or margarine
¼ cup brown sugar, firmly packed
¼ cup chopped preserved ginger
Salt

Heat oven to 350°. Cut pumpkin into 6 wedges. Peel; remove seeds and stringy portion. Lightly score cavity surface with sharp knife. Place wedges in a buttered baking dish. Melt butter or margarine in small saucepan. Stir in brown sugar and ginger. Brush mixture generously over wedges. Sprinkle with salt. Cover dish with foil. Bake 1 hour or until tender, brushing occasionally with remaining butter mixture. Makes 6 servings.

CELERIAC PUREE

2½ pounds celeriac or celery roots ¼ cup butter or margarine Salt

Pepper

Remove leaves and fibrous roots of celeriac. Scrub well. Cook, covered, in 1 inch boiling salted water 50 minutes or until tender. Drain; peel; cut in quarters. Put through food mill. Melt butter or margarine in saucepan. Add celeriac; reheat. Season with salt and pepper. Makes 6 servings.

CARROT PUDDING

12 medium-size carrots

1 tablespoon minced onion

1/3 cup finely diced green pepper

2 tablespoons butter or margarine

1 tablespoon flour

1 tablespoon sugar

margarine

½ teaspoon salt

Dash of pepper

1 cup milk 1 tablespoon melted butter or

1/2 cup soft bread crumbs (1 slice)

Pare carrots; cut in 1-inch pieces. Cook, covered, in boiling salted water 10 to 18 minutes or until tender. Drain; mash. Heat oven to 350°. Sauté onion and green pepper in 2 tablespoons butter or margarine about 3 minutes or until tender. Add flour, sugar, salt and pepper. Add milk gradually, stirring until smooth. Cook over medium heat, stirring constantly, until sauce thickens. Add carrots; mix well. Turn into 9-inch pie plate or 1-quart casserole. Combine 1 tablespoon melted butter or margarine and bread crumbs. Sprinkle over carrot mixture. Bake 30 to 35 minutes or until lightly browned. Makes 6 servings.

LEEKS NICOISE

2 bunches leeks (about 10 leeks)

1/4 cup olive oil

1 clove of garlic, minced

1 tomato, peeled and cut into wedges

1/2 cup pitted ripe olives

2 teaspoons grated lemon peel

1 tablespoon lemon juice

1 teaspoon salt

Dash of pepper

Remove root fibers, green tops and tough outer layers from leeks. Cut each lengthwise in half; cut in 1½-inch lengths. Wash thoroughly. Heat oil in large skillet over medium heat. Add leeks. Cover. Cook 10 minutes or until tender, stirring occasionally. Add remaining ingredients. Cook 5 minutes. Makes 4 servings.

CABBAGE CHINOISE

- 1 medium-size head Chinese or celery cabbage
- 2 tablespoons sesame seeds
- 2 tablespoons pure vegetable oil
- 1 medium-size onion, sliced 2 tablespoons butter or margarine
- 1 tablespoon soy sauce
- 11/2 teaspoons salt

Separate leaves from head of cabbage. Wash well; drain. Cut leaves crosswise into ½-inch slices. Set aside. Lightly brown sesame seeds in large skillet, stirring often. Remove. Reserve. Heat oil in skillet. Add onion. Sauté 1 minute. Add cabbage. Cook until tender-crisp, stirring often. Spoon off all liquid. Stir in remaining ingredients and sesame seeds. Makes 4 to 6 servings.

BRAISED ENDIVES

8 Belgian endives

- 1 can (10½ ounces) condensed chicken broth
- 2 tablespoons melted butter or margarine
- 1 tablespoon lemon juice Dash of paprika

Wash endives. Remove any bruised outer leaves. Cut off a small slice from the root end of each. Heat undiluted chicken broth in large skillet to boiling. Add endives. Bring back to boiling. Cover. Cook over low heat 15 minutes or until tender. Remove with slotted spoon to heated serving dish. Drizzle with butter or margarine and lemon juice. Sprinkle with paprika. Makes 4 servings.

POACHED FENNEL WITH HERBED BUTTER

3 large fennel bulbs

2 chicken bouillon cubes

2 cups water

1/2 cup butter or margarine 2 tablespoons chopped parsley

1 tablespoon chopped chives

1 tablespoon lemon juice

1 teaspoon leaf thyme, crumbled

Scrape bulbs; cut into halves. Wash. Bring bouillon cubes and water to boiling in kettle over high heat. Add fennel. Bring back to boiling. Cover. Simmer over low heat 20 minutes or until just tender. Transfer fennel to heated serving dish. Keep warm. Melt butter or margarine in small saucepan. Add parsley, chives, lemon juice and thyme. Spoon mixture over fennel. Makes 6 servings.

TARTS AND TARTLETS continued from page 123

RICH TART PASTRY

6 tablespoons butter or margarine

1 small egg

3 tablespoons sugar

1/4 teaspoon salt

2 tablespoons water

11/2 cups sifted all-purpose flour

Combine butter or margarine, egg, sugar, salt and water in small bowl. Stir with fork until butter or margarine has broken into small pieces. Place flour in large bowl. Make well in center; pour egg mixture into well. Mix all ingredients gradually. Knead dough until ingredients are blended. Shape into ball. Wrap in transparent plastic wrap. Refrigerate several hours or overnight. Place dough on lightly floured surface. Press with rolling pin to soften it. Roll dough, with firm strokes, into circle 1/8 inch thick and 11 to 12 inches in diameter. Sprinkle working surface and top of dough occasionally with flour to avoid sticking. Fold dough in half. Transfer to 9-inch flan tin with removable bottom or to 9-inch flan ring placed on a cookie sheet. Unfold. Ease into pan loosely without stretching. Press pastry lightly over bottom and down sides of tin or ring, making sides a little thicker than bottom. Trim pastry with scissors, leaving 1/4-inch overhang. Fold edge inside; make an even, rounded rim of pastry all around ring or tin. Flute as desired. Prick bottom of pastry thoroughly with fork. Fit circle of wax paper or light aluminum foil into pastry shell. Fill with raw rice or dried beans. Bake as indicated in recipe for tart or tartlets. Makes 1 tart shell or 8 tartlets.



CRÈME PÂTISSIÈRE (Pastry Cream)

3 egg yolks

1/2 cup sugar

1/2 cup sifted all-purpose flour

1 cup scalded milk

1 teaspoon vanilla

Beat egg yolks and sugar in saucepan. Stir in flour. Add milk, gradually, beating constantly. Cook over medium heat, stirring constantly, until mixture comes to boiling. Reduce heat to low; cook 2 to 3 minutes, stirring constantly. Remove from heat. Stir in vanilla. Makes about 11/2 cups.

APPLE TART

(pictured on page 123) Rich Tart Pastry (see page 126) 2 pounds green cooking apples 1 tablespoon lemon juice 1/2 cup sugar 1 cup applesauce 1/2 cup currant jelly

Heat oven to 375°. Prepare pastry; shape tart shell. Quarter, core and pare apples. Cut into even, 1/8-inch-thick lengthwise slices. Toss in bowl with lemon juice and sugar. Spread applesauce on bottom of unbaked tart shell. Arrange apple slices over applesauce. Bake 40 to 45 minutes or until apple slices are tender. Remove tart from tin or ring. Place currant jelly in small saucepan. Bring to boiling, stirring constantly. Pour or brush over apples. Serve hot or cold. Makes 8 servings.

GRAPE TART

(pictured on page 122)

Rich Tart Pastry (see page 126) 1 cup Crème Pâtissière (above) 1 pound green seedless grapes 1/2 cup apricot preserves

Heat oven to 350°. Prepare the pastry. Roll out on floured board to 11-inch square. Place, without stretching, over an inverted 8x8x1½-inch cake pan. Press pastry gently around sides of pan. Trim pastry with pastry wheel or small cookie cutter leaving a 34-inch-wide edge all around pan to form sides of shell. Prick pastry with fork. Bake 25 minutes. Remove shell from pan carefully. Cool on wire rack. Spread Crème Pâtissière in bottom of shell. Arrange grapes over cream. Place apricot preserves in small saucepan. Bring to boiling, stirring constantly. Sieve. Brush over grapes. Makes 8 servings.

STRAWBERRY TART

(pictured on page 122)

Rich Tart Pastry (see page 126)

2 pints strawberries

1/3 cup sugar

1 teaspoon cornstarch

1/2 cup apricot preserves

Heat oven to 375°. Prepare pastry; shape tart shell. Bake 25 minutes. Remove rice or beans and wax paper or foil. Bake shell 5 minutes. Remove shell from tin or ring; cool on wire rack. Wash, hull and halve strawberries. Toss with sugar in bowl. Let stand 30 minutes. Drain off juice. Measure juice; add water, if necessary, to make 3/3 cup. Combine juice and cornstarch in small saucepan. Mix well. Bring to boiling, stirring constantly. Simmer 1 minute.

Remove from heat. Cool. Spread apricot preserves on bottom of tart shell. Arrange strawberries over preserves. Pour cooled strawberry-juice mixture over fruit. Chill. Makes 8 servings.

ORANGE TART

Rich Tart Pastry (see page 126) 3 cups fresh orange segments 1/3 cup sugar

1 teaspoon cornstarch

1/2 cup apricot preserves

Heat oven to 375°. Prepare pastry; shape tart shell. Bake 25 minutes. Remove rice or beans and wax paper or foil. Bake shell 5 minutes. Remove shell from tin or ring; cool on wire rack. Combine orange segments and sugar; let stand 30 minutes. Drain off juice. Combine 3/3 cup juice and cornstarch in small saucepan. Mix well. Bring to boiling, stirring constantly. Simmer 1 minute. Remove from heat; cool. Spread apricot preserves in tart shell. Arrange orange segments on top. Pour cooled orange sauce over oranges. Chill. Makes 8 servings.

PINEAPPLE TART

Rich Tart Pastry (see page 126) 2 cans (151/4 ounces each) sliced pineapple

2 tablespoons sugar

1 tablespoon cornstarch

1 tablespoon water

Heat oven to 375°. Prepare pastry; shape tart shell. Bake 25 minutes. Remove rice or beans and wax paper or foil. Bake shell 5 minutes. Remove shell from tin or ring; cool on wire rack. Drain pineapple slices, reserving juice. Cut each slice in half; arrange on tart shell. Combine pineapple juice and sugar in small saucepan. Bring to boiling. Boil until liquid is reduced to 1/3 cup. Dissolve cornstarch in 1 tablespoon water. Stir mixture into pineapple juice. Cook a few seconds, stirring constantly. Pour sauce over pineapple slices. Chill. Makes 8 servings.

FRUIT TARTLETS

(pictured on page 123) Rich Tart Pastry (see page 126)

Fruit of your choice Crème Pâtissière (above)

Heat oven to 375°. Prepare pastry. Divide dough into 6 pieces. Roll out each piece on floured surface into a circle 1/8 inch thick. Ease the circle of dough loosely into a 31/2- to 4-inch tartlet mold. Press pastry lightly over the bottom and down the sides. Trim overhanging pastry by pressing palm of hand all around mold. Remove excess pastry. Reserve. Prick bottom of pastry with fork. Repeat with remaining pieces of dough. Trimmings may be rolled into a ball and rolled to make two more tartlets. Place molds on cookie sheet. Bake 20 to 25 minutes. Remove shells from molds. Cool on rack. Makes 8 tartlets.

Fruit tartlets can be made with any available fruit, fresh, canned or frozen. Place a few tablespoons Crème Pâtissière in each shell. Arrange fruit, whole or sliced as desired, over cream. Glaze by brushing with heated and sieved apricot preserves.

SAUERBRATEN continued from page 118

SWEET-AND-SOUR RED CABBAGE 1 medium-size red cabbage (2 to 3 pounds)

1/2 cup red wine vinegar

2 tablespoons sugar

2 tablespoons salt

6 cups water

2 whole cloves

1 onion

Wash and trim cabbage. Cut in 6 or 8 wedges. Combine vinegar, sugar, salt and water in stainless-steel or enameled kettle. Bring to boiling. Insert cloves in onion. Add onion and cabbage wedges to kettle. Cover. Simmer 25 to 30 minutes or until cabbage is cooked to taste. Remove from liquid. Discard onion. Drain cabbage well before serving. Makes 6 to 8 servings.

POTATO DUMPLINGS

5 medium-size potatoes, pared 11/2 cups soft bread crumbs (3 slices)

1 tablespoon flour

1 tablespoon chopped parsley

1 tablespoon minced onion

11/2 teaspoons salt

1/8 teaspoon pepper

2 eggs, beaten

1 tablespoon milk

Flour

Grate potatoes; squeeze dry in clean towel. Combine potatoes, bread crumbs, 1 tablespoon flour, parsley, onion, salt, pepper, eggs and milk. Mix thoroughly. Shape into 2-inch balls. Roll in flour to coat lightly. Drop onto boiling water; cover. Simmer 15 minutes. Makes 12 to 16 dumplings.

POTATO PANCAKES

6 medium-size potatoes, pared

1 small onion, grated

2 eggs, beaten

1 teaspoon salt 1/4 teaspoon pepper

1/4 cup flour

2 tablespoons chopped parsley

Butter or margarine

Grate potatoes into sieve over a bowl. Drain well. Combine potatoes, onion, eggs, salt, pepper, flour and parsley. Mix well. Heat 3 tablespoons butter or margarine in large skillet. Drop potato mixture by heaping tablespoons into hot fat. Fry until golden brown on bottom. Turn and brown second side, adding more fat if necessary. Drain on paper towels. Makes 12 to 15 pancakes.



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CHEESE	ORIGIN	COLOR, SHAPE AND FLAVOR	CONSISTENCY AND TEXTURE	WAYS TO USE	
Cheddar Fa	The state of the s				
Cheddar	England	Light yellow to orange; varied shapes and styles with rind and rindless; mild to sharp	Hard, smooth, firm body	Snacks, sandwiches, cook ing ingredient, dessert	
Colby	U.S.	Light yellow to orange; cylindrical; mild	Hard type, but softer and more open textured than Cheddar	Snacks, sandwiches, cook- ing ingredient	
Monterey (Jack)	U.S.	Creamy white wheels; mild	Semisoft; smooth, open texture	Snacks, sandwiches, cook- ing ingredient	
Dutch Fam					
Edam	Holland	Creamy yellow with or without red wax coating; cannonball shape; mild, nutlike	Hard type; softer than Cheddar; more open, mealy body	Snacks, dessert	
Gouda	Holland	Creamy yellow with or without red wax coating; round and flat; mild, nutlike	Similar to Edam	Snacks, dessert	
Provolone I					
Provolone	Italy	Light golden yellow to golden brown, shiny surface, bound with cord; yellowish white in- side; pear, sausage and salami shapes; mild to sharp piquant flavor; usually smoked	Hard, compact, flaky	Salads, Italian recipes dessert	
Mozzarella	Italy	Creamy white; rectangular or spherical; mild, delicate	Semisoft; chewy	Cooking ingredient, sand wiches	
Scamorze	Italy	Light yellow; mild	Semisoft; smooth	Cooking ingredient	
Swiss Fami					
Swiss	Switzerland	Rindless blocks; large wheels with rind; sweet- ish, nutlike	Hard; smooth with large gas holes or eyes	Cooking ingredient, sand- wiches, salads	
Gruyère	Switzerland	Light yellow; flat wheels; sweetish, nutlike	Hard; tiny gas holes or eyes	Snacks, dessert	
Blue Family					
Blue	France, Denmark	White, marbled with blue-green mold; cylin- drical; spicy, piquant	Semisoft; visible veins of mold; pasty, sometimes crumbly	Appetizers, snacks, sal- ads, dessert	
Gorgonzola	Italy	Light tan outside, yellow inside marbled with blue-green mold; similar to blue	Semisoft; visible veins of mold; drier than blue	Snacks, salads, desserts	
Roquefort	France	Like blue	Like blue	Snacks, dessert	
Stilton	England	Like blue and Roquefort in appearance; pi- quant and spicy, but milder than Roquefort	Like blue, but slightly more crum- bly	Snacks, dessert	
Parmesan I			The Control of the State of the		
Parmesan (Reggiano)	Italy	Light yellow with black or brown coating; cy- lindrical; sharp, piquant	Hard grating; granular, brittle body	Cooking or seasoning in- gredient	
Romano	Italy	Yellowish white interior, greenish black outside; sharp, piquant	Hard; granular	Cooking or seasoning in- gredient	
Fresh, Uncu	The same of the sa				
Cream	U.S.	White; foil-wrapped rectangles; mild, slightly acid	Soft; smooth, buttery	Snacks, spreads, salads, dessert	
Neufchâtel	France	White; foil-wrapped rectangles; mild	Soft; smooth, creamy	Snacks, spreads, dessert	
Cottage	Uncertain	White; packed in cuplike containers; mild, slightly acid	Soft, moist, delicate, large or small curds	Salads, dips, cooking in- gredient	
	ened Family		A PARTY OF THE PAR		
Camembert		White outside crust, creamy yellow inside; small wheels; mild to pungent	Soft; thin edible crust, creamy interior	Snacks, dessert	
	France	Whitish crust, creamy yellow interior; medium and small wheels; mild to pungent	Like Camembert	Snacks, dessert	
Brick	U.S.	Light yellow to orange; brick shaped; mild	Semisoft; smooth, waxy body	Snacks, sandwiches	
Muenster	Germany	Yellow, tan or white exterior, creamy white in- terior; small wheels or blocks; mild to mellow	Like Brick	Snacks, sandwiches	
Bel Paese	Italy	Slightly gray surface, creamy yellow inside; small wheels; mild to moderately robust	Soft; smooth, waxy body	Snacks, desserts	
Port du Salut	France,	Russet outside, creamy yellow inside; small wheels; mellow to robust	Semisoft; smooth, buttery	Snacks, desserts	
Limburger	Belgium	Creamy white; rectangular; robust; aromatic	Soft; smooth, waxy body	Snacks, sandwiches	
Whey Famil Gjetost	Norway	Golden brown; cubes and cylinders; mild,	Hard; buttery	Snacks	
Primost	Norway	sweetish, caramel Light brown; cubes and rectangles; mild, sweetish, caramel	Semisoft	Snacks	
Ricotta	Italy	White; packed fresh in containers or dry for grating; bland but semisweet	Soft; moist and grainy or dry	Cooking ingredient, des- sert	

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Artist: Robert Frost

Hotpoint offers a word of advice on self-cleaning ovens.



guide will help you tell the difference.

The "self-cleaning" method, called pyrolytic, is the only one that cleans the oven interior completely. This is done by raising the temperature inside the oven above 800°.

The "continuous cleaning" method does not clean the oven completely because it uses only normal 300°-450° baking temperatures. This is not enough heat to remove all soil and you still have to do some messy cleaning by hand.

Hotpoint uses the "selfcleaning" pyrolytic method because it is the only kind that automatically cleans every part of the oven interior; walls, floor, inner window, door

cleaning ovens there are important differences, too. The Hotpoint Self-Cleaning Oven interior is larger than most self-cleaning ovens.

2 Hotpoint has a window door on most of their self-cleaning ovens that lets you see what's cooking. That's something else you won't find on

many other self-cleaning ovens.

4 We put a special Calrod* heater around the outer edge of the oven to assure cleaning of the front part of the oven and the inside of the oven door.

We also put solid-state oven controls on for accurate baking and self-clean temperatures.

All of these features together make the Hotpoint Self-Cleaning Oven the best your money can buy.

And, like every other Hotpoint appliance-refrigerators, washers and dryers, air conditioners, compactors, dishwashers and disposals-they are built for a life of dependable performance.

And Hotpoint doesn't love you when you buy an appliance and leave you when it comes to service. Should anything keep a Hotpoint appliance from doing its job, one telephone call will bring a Hotpoint factory-trained serviceman to your door. And that's a promise.

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Fast, dependable service.







BY DOROTHY LAMBERT BRIGHTBILL Soft colors make the design (above), by Carol and Don Henning, a thing of beauty. The 14-by-18-inch embroidery is stamped on challis-like fabric that you work in crewel yarn. Gray frame is also available. The colorful bouquet (below), designed by Georgia Ball, is displayed in a handsome antique pitcher. The 16-by-19-inch design is stamped on homespun fabric and is to be embroidered with crewel yarn. Frame is available. Frames for both kits come unassembled; special braces make them easy to put together. The kits come complete with necessary yarns and easy instructions as well as stitch guide and color chart. New American Home Crafts Magazine offers innovative home projects, needlework, fashion. See the coupon below.

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Merchandise listed 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 mentioned may be privately owned or custom made.

HOUSE OF THE YEAR (pages 99-107)
Page 99. Top: Roofing-asphalt shakes,
Celotex, Tampa, Fla.; exterior colors, Olympic Stain, division of Comerco, Inc., Seattle,
Wash.—siding, semitransparent stain #911; trim, equal parts coffee/mahogany solid-color stains; landscaping, Samuel A. D'Angelo, Atlanta, Ga. Bottom: plastic Umbo pedestal table, chaise, stacking chairs, Directional Industries, N.Y.C.; pillow fab-rics, Sven Fristedt from Jack Lenor Larsen, pedestal table, chaise, stacking chairs, Directional Industries, N.Y.C.; pillow fabrics, Sven Fristedt from Jack Lenor Larsen, Inc., N.Y.C. Family Room. Page 100: Paint, "Seed Pearl" flat, Pratt & Lambert, Inc., Buffalo, N.Y.; "The Now Floor" vinyl flooring, Congoleum Industries, Inc., Kearny, N.J.; dining table, cane/steel dining chairs, elm/Plexiglas wall units, Founders Furniture, Thomasville, N.C.; "Momentum" arearug, Karastan Rug Mills, N.Y.C.; vertical blinds, Graber Co., Middleton, Wis., installed by Tad Swantek, Atlanta, Ga; white wall lamps, white planter, Beylerian, Ltd., N.Y.C. In wall units: Salad bowl, stemmed mugs, wine rack, stainless-steel ice bucket, Bonniers, Inc., N.Y.C.; casseroles, fruit bowls, Dansk Designs, Ltd., Mt. Kisco, N.Y.; "Skandia" dinnerware (in "Danish Gold"), Thomas USA, Ltd., N.Y.C. On dining table: "Generation Mist" dinnerware, ceramic beverage server, Dansk Designs, Ltd., Mt. Kisco, N.Y.; basket, Bonniers, Inc., N.Y.C. Family Room. Page 101: Elm/cane wall units, Parsons tables, upholstered chairs, white vinyl sofa, Founders Furniture, Thomasville, N.C.; purple wool fabric on upholstered chairs, Isabel Scott Fabrics Corp., N.Y.C.; fabric banner, Herman Miller, N.Y.C.; wool pillows by Andersen, Spencer, Mass.; white table lamp, Ralph Fleischmann, Inc., Waltham, Mass.; telephone, Southern Bell Telephone & Telegraph Co., Atlanta, Ga.; orange glass ashtray, Bonniers, Inc., N.Y.C. on coffee table: Covered glass jar, chrome vases, basket, Bonniers, Inc., N.Y.C.; paperweight, Raymor Manufacturing Division, Ridgefield, N.J.; baskets, clock, white arc lamp, hurricane candleholder, Bonniers, Inc., N.Y.C. Euring Room, page 102. Top: Paint, "Seed Pearl" flat, Pratt & Lambert, Inc., Buffalo, N.Y.; "Candia" carpet (in "Golden Poppy"), Firth Carpet Co., Amsterdam, N.Y.; Heatilator fireplace, Vega Industries, Inc., Mt. Pleasant, Iowa; russet Franciscan Terra Grande Tile, Interpace Corp., Los Angeles, Calif.; fireplace, Vega Industries, Inc., N.Y.C. Droof of the page of the page of the page o Inc., Mt. Pleasant, Iowa; russet Franciscan Terra Grande Tile, Interpace Corp., Los Angeles, Calif.; fireplace tools, andirons, Art Marble and Stone Co., Inc., Chamblee, Ga.; "Canton" floor-pillow fabric, Lanscot-Arlen Fabrics, Inc., N.Y.C. Bottom: Plywood grillwork, Atto Designs, Inc., Brooklyn, N.Y.; sectional sofa, Kroehler Manufacturing Co., Chicago, Ill.; glass/steel coffee table, Selig Manufacturing Co., Leominster, Mass.: decanter, brandy glasses, Rich's Ing Co., Chicago, Ill.; glass/steel coffee table, Selig Manufacturing Co., Leominster, Mass.; decanter, brandy glasses, Rich's, Atlanta, Ga.; candlesticks, Raymor Manufacturing Division, Ridgefield, N.J. (Paintings in both views, Fraser Lewis, Reflections Gallery, Atlanta, Ga.) All sources N.Y.C.: Natural olive-burl console table, floor lamp, Tyndale, Inc.; sofa pillows in pink, turquoise, lilac and plaid silk, Far Eastern Fabrics; brass gallery tray, gold-patterned bowl, white plate, Mottahedeh & Co.; tall glass vase, Bonniers, Inc. Dining Room, page 103: Walls, "Pumpkin" flat, Pittsburgh Paints, PPG Industries, Pittsburgh Paints, PPG Industries, Pittsburgh, Pa.; "Goalpost" dining table, Selig Manufacturing Co., Inc., Leominster, Mass.; dining chairs, Hickory Chair Co., Hickory, N.C.; pedestal, Founders Furniture, Thomasville, N.C.; "Candia" carpet (in "Golden Poppy"), Firth Carpet Co., Amsterdam, N.Y.; mirrors, Carolina Mirror Corp., North Wilkesboro, N.C.; painting, Joseph Almyda, Continued continued



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Midtown Gallery, Atlanta, Ga. All sources fabric, Far Eastern Fabrics.: Roman shade fabric, Jack Lenor Larsen, Inc. On dining Mottahedeh & Co., N.Y.C.: planter, or N.

blender, John Oster Manufacturing, Milwaukee, Wis.; wire basket, Sears, Roebuck
& Co., Atlanta, Ga. "Skandia" ceramic platter, Thomas 104-105: Wall.
Room, pages 104-105: Wall.
Strudy/Guest
Chio. "Sherwin Williams Co., Cleveland,
Chio. "Sherwin Williams Co., Cleveland,
Chio. "Cambridge" Hide-a-bed sofa Simchair, DlA, Chicago, Ill. "Zeta" leather/
Inc., Leominster, Mass.: "RTS" glass/steel
chair, DlA, Chicago, Ill. "Zeta" leather/
wall units, black plastic cylindrical tables
W.Y.C.: Parsons Units"), Beylerian, Ltd.
W.Y.C.: Parsons able, Thayer Coggin, Inc.,
Nordic white, Karastan Rug Mills, N.Y.C.;
Aught Point, N.C.; "Chevior" carpet in
Inc., N.Y.C.; "Mitre", Accessories In Fur,
painting, Joseph Almyda, Midtown Galler,
Atlanta, Ga. In wall units: White plastic/
"Chevron" chrome lamp, Reylerian, Ltd.,
"Chevron" chrome lamp, Ralph Fleischmann, Inc., Waltham, Mass.: television,
J.C. America, Inc., Maspeth, N.Y.; terrar-

ium, The Treehouse, Atlanta, Ga., "Jack" paperweights, chrome vases, Bonniers, Inc., N.Y.C. On table: Stainless-steel tray, Corkscrew, Bonniers, Inc., N.Y.C., "Genera-London, Mist", Dowl, "Karin", Wineglasses, Bedroom, pages 106-107: Walls, "Windsor Wienna", Carpet (in "Nocturne Blue," Pratt & Lambert, Inc., Buffalo, N.Y., Master Wienna", Carpet (in "Nocturne Blue,"), pied bed, two-door, chest, Flair, Inc., Lenoir, Jed, Stainless, Hibriten Chair, Lenoir, Jed, Stainless, Box, Spring, Simmons Co., Inc., mattress, box spring, Simmons Co., "Jezebel", pillow fabric, Jack Lenor Larsen, "Jezebel", pillow fabric, Jack Lenor Larsen, Will, Barnett from Nabis Fine, Gallery, Atlanta, Gallery, Atlanta, Gallery, Atlanta, Gallery, Atlanta, Ga., headboards, night. Orakle, N.C., All, Sources N.Y.C., Lens, Gallery, Atlanta, Ga., headboards, night. Orakle, N.C., All, Sources, N.Y.C., walls, curtains, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, in bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In Bedspreads, Cohama Dectresses, Simmons, dustruffles—"Kaktos Plaid", polyseter/cotton on Doby, In Bedspreads, Inc.; lamp, Tyn-Bonniers, Inc.; Priscilla" tablecioth, Mottahedeh & Co.

A SEWING ROOM FOR HILARY
Pages 110-111: Vinyl wall covering on ceiling. The Birge Co., Buffalo, N.Y.:
The Now Floor, "Congoleum Indus. The Otto Gerdeau Co., N.Y.C.;
The Otto Gerdeau Co., N.Y.C.; "Dial congress of the Composition of the Compo

LUSCIOUS TARTS AND TARTLETS
Pages 122-123: Two round crystal
plates, Tiffany & Co., N.Y.C.

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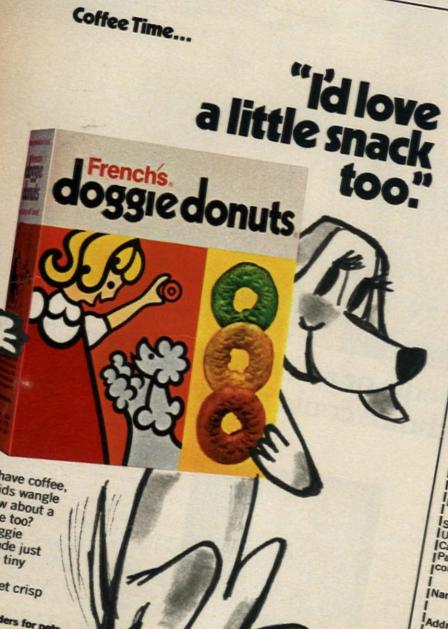
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When you have coffee, when the kids wangle cookies, how about a snack for me too? French's Doggie Do·Nuts, made just for dogs, like tiny bakery-fresh doughnuts-yet crisp and crunchy.

French's® for over 70 years.

THE TOASTMASTER FOOD TOASTER HEATS ALL TOASTER FOODS EQUALLY WELL.

(Regardless of shape, size, or natural origin.)



We built the Food Toaster a special way. Each slot has two matched heating elements, so waffles, toaster pastries, even frozen pizzas heat evenly on both sides, time after time.

Even has dual controls on the four-slot toaster so you can toast light or dark toast, or toast and toaster toods at the same time.

Pretty nice features? So is our special timer that lets you heat toaster foods the way you like them, without waiting between toastings. And our special springs and shock absorber that lift even the heaviest toaster food easily, smoothly.

And that's just the inside. On the outside, the Food Toaster has a cheerfully decorated porcelain enamel from page that won't crack chin or neel

enamel front panel that won't crack, chip or peel.

Choose the Food Toaster that heats all toaster foods equally well. Now in your choice of four-slot or two-slot models in Avocado, Harvest Gold, or Chrome.





News about headache relief you probably missed

[UNLESS YOU READ MEDICAL MAGAZINES]

Anacin° relieves
headache (mild to severe)
as effectively as the
most widely prescribed
pain-relief compound
...yet has fewer adverse effects

A single dose of Anacin and a compound (propoxyphene hydrochloride 65 Mg., aspirin, phenacetin and caffeine) were administered in a double blind study of a randomized phenacetin and caffeine) were administered in a double blind study of a randomized series of 200 patients. The intensity of the headaches was diagnosed as mild to severe, series of 200 patients. The intensity of the headaches was diagnosed as mild to severe.

Results are sum		PROPOXYPHENE HDI 65 Mg.
RESULTS	ANACIN*	90
Complete Or Partial Relief	89	9
Of Pain No Relief	12	1
Side Effects Nausea	2	13

What doctors know that you should know

In clinical tests on hundreds of headache sufferers, it has now been proven beyond a doubt that today's Anacin delivers the same complete headache relief as the leading pain relief prescription. This advertisement in leading medical journals told the complete story.

Doctors know Anacin contains more of the specific medication they recommend most for pain than the leading aspirin, buffered aspirin, or extra-strength tablet. Is it any wonder that last year physicians and dentists distributed over 25 million packets of Anacin tablets to their patients?

Now you know that Anacin gives you the same complete headache relief as the leading pain relief prescription. Next headache, see how fast Anacin relieves your pain.

HELP ABOUT THE HOUSE

RESTORE PAINTED-ON BRASS

How can we remove several coats of paint covering a beautiful, old brass bed someone gave us? And how can we restore the brass to its original luster?

> Mrs. J. R. Long San Luis Obispo, Calif.

Use a good-quality paint remover according to label instructions. Choose one that will remove latex as well as oil-base paint, in case the more recent coats are latex. Be prepared to apply the remover at least twice.

Restore the finish with any brass polish. For an ultrahigh luster, buff with cerium oxide or jeweler's rouge on a lamb's-wool pad fitted to an electric drill. Cerium oxide and rouge are available anywhere gem-tumbling supplies are sold. Lamb's-wool pads are stocked by hardware stores.

KEEP PLASTER WORKABLY WET

Is there a way to retard the drying of plaster, to give a beginner like myself more time to work with it?

B. Strummond Indianapolis, Ind. You can triple the setting time by adding ¼ cup vinegar to the water in which you're mixing the plaster. Incidentally, plaster doesn't dry; it hardens—or sets—by chemical action

WOOD SEALER PROLONGS PAINT LIFE

How can I make sure I get a good, long-lasting paint job on my redwood fence?

> G. Bernard Rockville Centre, N. Y.

Before you paint, apply penetrating wood sealer—exterior grade. It's readily available from paint dealers and building-supply yards. When sealer dries, apply a good primer paint, followed by two coats of finish paint. Be sure all paint is exterior grade.

FILTER AIR ELECTRONICALLY

What type of filter would be most effective in my central air conditioning? I'm told that disposable filters which come with such equipment are usually inefficient.

> (Mrs.) Alma Perry Springfield, Ill.

By far the best filter for central air conditioning—and for forced warm-air heat as well—is a two-stage electronic filter. Once installed, it need not be replaced, and it's effective enough to trap microscopic dust and such minute particles as pollen. Anyone in your family suffering from allergies will find this filter a godsend. A heating and air-conditioning contractor is needed to install it for you.

NEW CONCRETE CAN GO ON OLD

Can I pour new concrete over the old, badly broken surface of my driveway and front sidewalk, or should I remove the old concrete first?

J. Ferrara Harrisburg, Pa.

New concrete can be laid over your old driveway, but probably not over the sidewalk. Resurfacing your section of sidewalk would raise it above adjoining sections. However, the driveway can be pitched near the end so it meets flush with the sidewalk.

If you poured new concrete directly over the old, all the breaks would be transmitted to the new surface. To avoid this, spread a two-inch layer of sand over the old surface. Then proceed as though pouring a new driveway.

TILE IS IDEAL FOR BASEMENT FLOOR

What should we use to cover the concrete floor of our basement? The surface is rather uneven.

> Mary Tirico Brooklyn, N.Y.

Resilient tile is the perfect basement floor covering. High-quality vinyl tile costs more than vinyl-asbestos, but either would be durable and attractive. Make sure the one you buy is suitable for "below-grade" installation.

Before tile is put down, your uneven floor will have to be leveled. Ask your tile dealer about a liquid-vinyl compound to add to concrete. The resulting mixture, which can be troweled into low spots in your floor, adheres better than plain concrete or mortar. Also, it may be laid on very thin without its edges chipping off when dry.

WASH PAINT OFF A DRIVEWAY

How can I remove exterior house enamel on my concrete driveway?

F. W. Lear San Diego, Calif.

Your best bet is to apply water-wash paint remover, available at building-supply yards and large paint stores. Then you can simply wash the paint off with a garden hose. Some paint may remain in the pores of the concrete, however. Though it might respond to a thorough scrubbing (with a wire brush) and reapplications of paint remover, there's a chance you'll just have to live with it.

GET THE MOST OUT OF SUMP PUMPS

Will I have to relocate my sump pumps to keep the basement from flooding every time there's a heavy rain? A contractor says the problem is due to the fact that my pumps are in the high end of the basement. He says they should be at the low end. Does this sound correct?

L. Griffin New Rochelle, N.Y.

While it's hard to know for sure, without seeing your basement, it would seem your contractor is correct. Pumps should be located where the water collects—at the bottom, not the top, of a depression. To eliminate future flooding, you may have to move the pumps—or replace them with others installed at the low end of your basement.

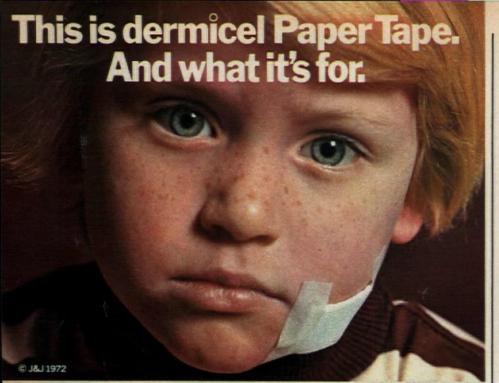
For help with a home-maintenance or repair job, write to Dept. HAH, American Home, 641 Lexington Ave., New York, N.Y. 10022. Letters are answered promptly; those published are selected on the basis of broad, general interest.

"BEST HOUSE" MERITS HONOR

In "Best Houses," our 1972 "Homes for Better Living" award winners shown and described last month, the Rye, N.Y., house designed by Allan Anderson (page 54—and also featured in our April '72 issue) was listed erroneously as a Merit award winner. Actually, it was one of five *Honor* award recipients in the custom-design classification. Our error, for which deepest apologies!



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



If you'vegot to bandage a wound on a sensitive place, what you need is Dermicel Brand Paper Tape. It's gentle enough for bandages that have to be changed several times a day, and it's hypoallergenic. We also make Dermicel Clear and Cloth Tapes for other kinds of bandaging. They're both gentler coming off than ordinary adhesive tape.

Johnson Johnson

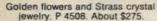


PAPER first aid tan

dermicel. The tapes that hardly hurt coming off.

Look for Free First Aid Guide Offer.







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.

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PROGRESS:

TULIPS continued from page 109

deciduous trees where blooms will be partly shaded. Bulbs require only well-drained soil in order to bloom the very first year they're planted. Adding peat moss, sand, compost or vermiculite will improve drainage, should your soil be heavy and clay-like. For abundant flowering in years to come, make sure your tulips get some sun during and after bloom. If the size of blooms seems to shrink after a few years, the bulbs should be dug up, separated and then replanted.

Plant small, early-blooming tulips five inches deep. All other varieties should be placed six inches below soil. Use a transplanting trowel or special bulb planter to dig holes for individual tulips. Water well. Cover soil with mulch to protect bulbs throughout winter and keep weeds down during summer.

If you wish to plant an entire bed, excavate it to a depth of six inches; surround the outside of bed with a barrier of wire mesh—to fend off rodents—and place the bulbs approximately six inches apart (closer for small bulbs or for a more intense display). For further rodent protection, you may wish to coat bulbs with a special chemical dust available at nurseries. Bulbgrowers maintain that planting daffodils around tulips should discourage pests, since the former are poisonous. The odor of Crown Imperial lilies growing among tulips is also a deterrent.

When your tulip blooms are on the wane, remove the fading flower heads, but don't remove foliage until it turns yellow. Leaves produce the nutrients tulips need to grow back and bloom the following year. Thus, when cutting flowers for indoor arrangements, always snip stems above the first pair of leaves. Another tip: Plant annuals in front of your tulip bed. When mature, they will mask the tulip foliage as it dies back.

Tulips are not only the best loved of all bulbs; they are also among the most intensively hybridized flowers in the world (along with roses and orchids). There are more than 4,000 named varieties divided into 23 classes.

The round-petal varieties are the most commonly grown and of these the mid-season Darwin Hybrids and the late-season Darwins are the most popular because of their large blooms and 22- to 30-inch height. There are double tulips that resemble peonies, bold, color-splashed Rembrandts, ruffleedge Parrot tulips and tiny, 3- to 6-inchhigh dwarfs that are perfect for rock gardens. Every color in the rainbow except true blue is available, so you can mix or match a color scheme that would be the envy of Van Gogh. Check catalogs and your local garden shop to select the varieties that suit your landscaping-and your temperament. END

Mazola 100% golden Corn Oil It fries right! Mazola is 100% golden Corn Oil, made from good wholesome corn. And, you know, not all vegetable oils can say that. Mazola fries your foods with a tasty golden lightness, and it's high in polyunsaturates, too! So fry your French fries right with Mazola 100% golden Corn Oil. Free "Cook With Love" Cookbook from Mazola! CORN ON To order this book of exciting Mazola recipes, simply send your name and address plus 1 label from Mazola Oil to 1 label from Mazola Oil to Cookbook, Box 307, Coventry, Connecticut Crispy Golden French Fried Potatoes 1/4 cup Mazola Corn Oil 1 (9-ounce) package frozen French fried potatoes Heat corn oil in skillet over medium-high heat. Dry potatoes with towel to remove any frost. Carefully add potatoes; fry on all sides, turning occasionally, about 10 minutes. Drain on absorbent paper. Sprinkle with salt. Makes 2 to 4 servings. MAZOLA-HIGH IN

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Worry-free Redi-Set pregrouted glazed tile goes up very quickly. Most bathrooms take only one day—a boon if you're remodeling.

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Ceramic tile. It's the natural thing to use:

LOOK WHAT WE FOUND IN THE LUMBERYARD! By Carol L. Crane

If you can't recall your last lumberyard shopping trip, it's time to take another. to see what has been happening. Not long ago, most dealers catered primarily to trade customers; transactions by doit-yourselfers were handled grudgingly, if at all. Showroom hours followed the 8:00-to-4:00, five-day work-week of the building industry; sales and deliveries were geared to quantity purchases.

But times have changed, and the welcome mat is out! With do-it-yourself projects accounting for impressive sales figures, the dealers are fighting for their share of the action. A finger-walk through the classified telephone directory of one New York suburban county reveals listings for only seven closedshowroom lumber dealers, compared with 21 retailers, each with a big, hardsell ad soliciting the amateur handyman's patronage. Showrooms are open six days a week, to 5 p.m. or later and at least one evening as well, for afterdinner shopping. Companies offer all manner of services-from estimating quantities and specifying materials to precutting lumber and arranging for professional help when it's necessary.

Lumberyard merchandising has changed to meet the demands of the new market: in addition to standard raw lumber and building materials, many dealers provide one-step, supermarkettype shopping for all the tools, materials, services and know-how an untrained amateur needs to see a project through (note "California Current" in our May '72 issue). A diversity of displays lures the home improver, tempting him to try his hand upstairs, downstairs and all through the house:

FOR THE FRONT YARD

Precast concrete paving slabs for redoing the walk

Bundled dry-well pipes to sop up soggy spots on the lawn

Functional outdoor fixtures to light the path from the driveway

Wrought-iron railings to make the entry landing safer

Big redwood planter tubs to dress up the front porch

FOR THE FRONT HALL

A fashionable new front door, with glazed upper panels, so you can see who's ringing the doorbell

Peel-and-stick vinyl tiles to cover up the worn front-hall floor

A packaged kit, complete with poles, shelves and hardware, for reorganizing the space in the crowded guest closet Stair-rail balusters to replace those the movers broke

FOR THE LIVING ROOM

Bookshelves (unfinished, prefinished, plastic-laminated; sized to order), plus

Self-stick mirror tiles-clear, smoked or marble-veined-to modernize a dated chimney breast or mask a difficult space

Burnished carved moldings in classic designs, to outline door and window casings, formalize a mantel shelf

FOR THE DINING ROOM

Double-fold louvered doors for the opening between living and dining rooms

Prefinished parquet floor tiles

Millwork chair rail and crown molding to add traditional detailing, protect and frame papered walls

FOR THE KITCHEN

Butcher-block counter topping

Sheet plastic for replacing worn or damaged laminated counter surfacing

Unfinished cabinets to turn wasted back-hall wall space into a pantry

Acoustical ceiling tiles to reduce kitchen noise and cover up cracks

Ductless range hood to keep grease off the new acoustical ceiling

Slim fluorescent lights that fit beneath cabinets, to light up work spaces

Colorful vinyl cove molding to replace scuffed baseboard trim

A plastic-laminated top for the old, hard-to-clean breakfast table

Sturdy, unfinished tavern chairs to circle the newly topped table

Canned spray enamel for old kitchen cabinets and for finishing tavern chairs

Cabinet hardware to dress up the freshly painted cabinets

FOR THE BATHROOMS

Window shutters with spring rods (for an ever-crisp window treatment, use sheer curtain fabric that lets in the light and also guarantees privacy)

Ceramic-tile flooring, prepared and packaged for amateur installation

A decorative bathroom sink/cabinet to replace one with exposed pipes

Peel-and-stick vinyl wall coveringscrubbable, steamproof, easy to install

Ceramic quarter-round molding, color-keyed to commercial bathroom fixtures and tiles, to cover up the seam between tub and tiling

A shatterproof plastic enclosure for the children's bathtub

FOR THE FAMILY ROOM

A room divider to screen Junior's model-making mess or the sewing corner (such partitions are assembled easily with interlocking poles and rails, and filler sheets of plastic, filigreed wood or expanded metal mesh)

Believable fakes to add architectural interest-stick-on sheets of dimensional "brick" or "flagstone"; featherweight beams and moldings of polyurethane, to cut with a knife, install with glue or nails

Prefinished wall paneling for good looks and easy upkeep (also matching baseboard, crown and corner moldings)

Color-headed nails to blend in with the paneling or color-matched putty sticks to hide countersunk nails

String-yourself bead kits, complete with tracks, for making colorful, casual door and window curtains

FOR THE REDPOOMS

An unfinished vanity table with mirrored top, ready for a frilly skirt

To pull up to the dressing table, an unfinished rush-seat, ladderback chair (paints and glaze are also available)

Wood and metal curtain and drapery hardware, in sizes and styles to fit any window, any window treatment

Window shades, ready-made in standard sizes (or bring in old rollers; have them re-covered on the spot)

Self-stick appliqués and trimmings to give ready-made shades a custom look

Adhesive-backed burlap, by the yard Sliding and folding doors, louvered, paneled or mirrored-to replace spacewasting hinged closet doors

FOR THE BASEMENT

Sturdy steel storage shelving

A substantial hardwood workbench to simplify home-improvement projects Perforated hardboard panels, with special hooks for hanging tools right above the new workbench

FOR THE BACKYARD

A picket fence for the play area, to keep baby in, neighborhood dogs out

Stockade fencing to buy by the section; use six-foot sections to screen trash cans or clothesline from the terrace

Iron fireplace grilles for a backyard barbecue center

Directions for building a backyard barbecue center, and a host of other do-it-yourself projects. Take your pick from a rack full of books, manuals and pamphlets written just for youthe important do-it-yourself trade. END

QUILTED MASTERPIECES continued from page 114

Quilted bedcovers can be quite plain, fashioned of humble scraps and bonded with simple crossed-diagonal rows of stitching. Or they can be elegant, made of luxurious fabrics, with exquisite quilting that forms elaborate decorations of shells, feathers and twisted plumes. Their intrinsic beauty, in either case, results primarily from the skill, craftsmanship and sensitivity of the quiltmaker.

The art of quilting had its beginnings centuries ago in early Eastern cultures, where peasants were probably the first to discover that stitching three frail garments together would make a big one of far greater warmth. By the Middle Ages, when quilted fabrics appeared in Western Europe, knights were wearing shirts of quilted cloth beneath their chilly armor, and damp, drafty castles staved off wintry blasts by the addition of thick guilted wall- and bed-hangings. In 1540, England's King Henry VIII warmly wooed his fifth wife-to-be, Catherine Howard, by presenting her with 23 irresistible bed quilts that were taken from his royal collection.

Needlewomen also discovered that the sculpted, padded effects of quilting could be highly decorative. Bands of quilting trimmed the jewel-encrusted costumes of those of noble birth and added extra luxury to the lavish silver and gold embroideries being produced for Europe's great cathedrals and churches.

The first quilts to reach America undoubtedly were bedcovers that came in the scant belongings of settlers from England and Holland, As those quilts wore out, others were made, pieced together in random designs from scraps; new fabric, which had to be brought from Europe or made at home, was too precious to use for bedclothes. Often some of the material that went into those early pieced quilts had once been part of a cloak, a woolen petticoat or a flannel shirt. When such garments could no longer be worn, they were cut apart, and usable fragments sewn together to make the top layer of a quilt. This top was then stretched on a backing of

Salem refreshes naturally!



homespun, with a warm, soft filling in between perhaps an old blanket and the three parts were stitched together.

In time, the familiar pieced patchwork quilt evolved, continuing to serve economic needs, but satisfying to some degree the needs for creative and colorful home furnishings. Constructed principally of even, geometric shapes, the easiest to do were those deriving from the square patch. Simple squares of fabric were joined together in blocks or sections small enough to work on easily. When enough to cover a bed had been made, the blocks themselves were assembled or set into a quilt top. An endless variety was possible: small squares of brightly patterned calico in basic combinations of four or nine even patches-known as four-patch or nine-patch. Blocks of tiny squares, joined with larger ones produced interesting chain effects, especially if the color arrangements were good.

The triangle, easily cut from a preliminary square shape, formed the basis of many early designs, such as the "Pine Tree" and those inspired by birds and animals. Long a familiar folk-art symbol for a bird in flight, the triangle achieved new dimensions in picturesque quilt designs like "Wild Goose Chase," where

rows of neatly arranged triangles, each balanced on the point of the one below it, dramatically suggested the in-flight precision of flocks of migrating geese.

The diamond shape, requiring much skill in cutting and accuracy in piecing to keep the points fine, introduced more elaborate star patterns, such as the very early "Le Moyne Star" shown on page 114. (Instructions for making a quilt based on this cherished design begin on page 148). It was named for Jean Baptiste Le Moyne, who founded New Orleans in 1718. New Englanders corrupted the name to "Lemon Star," but the design is the same, forming the basis of many variations of stars and angular floral patterns.

The most difficult of all shapes to assemble are the curved ones—circles, ovals and segments of circles. Piecing together curved sections evenly time after time is the work of advanced needlewomen.

By the 1750s, when imported fabrics, as well as (continued)

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Then we blend natural menthol with our superb golden tobaccos. It is a unique blend found in no other cigarette. A blend that gives Salem a taste that's never harsh or hot...a taste as naturally cool and fresh as Springtime.



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

domestic, were available in greater quantities, the appliqué or laid-on patchwork quilt joined the pieced quilt as part of the growing American needlework tradition. Using new whole cloth, instead of old scraps, the appliqué quilts were more expensive to make than pieced quilts and therefore generally saved for grand occasions such as weddings, funerals and visits by the minister's wife.

Appliqué is a highly effective type of patchwork in which shapes are cut from fabric and stitched to contrasting backgrounds, instead of being seamed together as in pieced work. Appliqué had its origins in ancient Egypt, where knowledge of textiles and decorative materials was far advanced in the time of the pharaohs and later spread throughout the Middle East.

The first appliqué seen anywhere in Northern Europe was brought back by returning Crusaders, whose magnificent banners and flags were appliqued with their coats of arms and Christian symbols. Thereafter, appliquéd fabric designs were found in wall hangings, clothing, upholstery and ultimately quilts for beds. Appliqué, when quilted, is exceptionally handsome, for the tiny quilting stitches outlining each sewed-on shape give the work a luxurious fullness that makes it stand away from its background in bold relief. In addition, quiltmakers find the empty spaces between the patterns tempting showplaces for their finest quilting stitches and most intricate designs and motifs.

Many references to early American quilts exist in household inventories, diaries and letters dating from the beginning of the 18th century, and schools existed then where young ladies could be taught quilting, among other fashionable needle arts. But very few quilts that predate the Revolutionary War have survived.

Of the rare 18th-century quilts that have, none are lovelier than those made

of appliquéd chintz, America had begun importing glazed cottons in soft colors from India and Europe. Women fortunate enough to acquire these fabrics delighted in carefully cutting out the floral bouquets, jungle birds and exotic Persian pears that were scattered on the quilt tops. Sometimes chintz appliqués were incorporated in the borders of pieced-work quilts, such as the enormous 'Star of Bethlehem" variety (one is pictured on page 114), made up of thousands of diamond-shaped patches and radiating to eight magnificent points. All these quilts were perfectly sized to cover the vast four-poster beds of the period, which could accommodate whole families-parents and children-huddling together for warmth.

It was during the first half of the 19th century that most of the quilts that have survived to become treasured family heirlooms and prized museum showpieces were being made. In many a home. rectangular quilt frames, which kept the quilt stretched taut during the stitching process, were to be found propped up on the backs of kitchen chairs. Quiltmaking occupied most women in every moment of their leisure. It was not only a necessary occupation, but also enormously satisfying. Quilts were the intensely personal statements of their makers. The feeling for line, form and color was expressed in fabric patchworks, and the imagination was given full flight in the quaintness of the quilt names. Men. too. found the simple but concentrated effort of working the stitches relaxing. They often helped with the cutting and sortting of patches-some even made quilts of their own.

Women usually had a number of quilt tops on hand and at least one in the making. Fine housekeepers were proud of their spotless homes, brimming chests of handwoven linens and masses of quilts for every bed. Taught from childhood to fashion patchwork tops from the family scrap bag, every young girl who hoped to marry would have in her dower chest a dozen quilt tops for daily use, ready to make up by the time her suitors came calling. After her marriage she continued to replenish the supply for her own home.

The time for making a quilt out of a top was customarily an opportunity to summon friends and neighbors for one of the period's jolliest social events, a quilting bee. Bees were held for every type of work that required extra hands: corn huskings, apple parings and the like, but the most glamorous of all was the quilting bee. Women came in their best dresses and happily looked forward to hours spent working together, exchanging news and gossiping with rarely seen friends.

The best needlewomen were put to work doing the actual stitching; the others were tactfully assigned to help prepare the party that was traditionally held when a quilt was finished. First, the top was marked in pencil or indigo with a design of shells, pineapples, twisted ropes or simply crossed diagonal lines. Then all three layers of the quilt were carefully stretched in the frame and firmly attached to the rounded side pieces. Seated on either side of the frame, the women worked from the middle out, smoothing excess fabric toward the edges as they went.

When the last stitch had been put in, the quilt was cut free, ready for binding by hand. Then husbands and sweethearts arrived to admire the finished handiwork and celebrate the joys of accomplishment with a festive meal, followed by dancing and merriment.

If the quilting bee had been called to complete a bridal quilt, then the festivities were doubly exciting. Bridal quilts, generally of appliqué, were made only when a girl was engaged. Each friend made one block of the quilt containing one portion of (continued on page 146)

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To order these patchwork pillows, described on page 58, use coupon.

General Electric explains icrowave cooking for cookbook writer, yra Waldo.



Valdo has written more cookbooks than any other. She has circled the globe collecting more than recipes for her 45 cookbooks published to date. Her event cookbooks include: Seven Wonders of the world and The Diet Delight Cookbook.

 How much faster is microwave ng than conventional oven cooking?

Microwave cooking is up to 8 times. Conventional cooking relies on the transfer of heat from the food suro the inside layers. Microwave y penetrates the food, causing the nolecules to vibrate, resulting in on and creating heat. This heat is disted through the food and cooks it. ral Electric markets two complete wave cooking centers (Model J896 fodel J856) plus a countertop portnicrowave oven (Model JET80). ing speed varies with the type of peing prepared but here are some arison times:

	CONVENTIONAL TIME	PORTABLE OVEN COOKING CENTER			
neat loaf	60 min.	20 min.	18 min.		
key	3½ hrs.	1½hrs.	40 min.		
led roast	3 hrs.	1¼hrs.	35 min.		
otato	60 min.	8 min.	6 min.		
pple	45 min.	4 min.	4 min.		

Q. Can you use standard recipes for microwave cooking and just change the timing?

A. In many cases, yes. General Electric furnishes a complete User's Manual and Cookbook with each microwave oven. Included are recipes representative of all food categories. To adapt your own recipe, you would select a similar one and use the same time and dish size stated for that particular food.

Q. Is there any change in flavor because of the rapid way the food is cooked?

A. No. Foods cooked by microwave energy generally taste the same as when cooked conventionally. Some people say foods cooked in a microwave oven taste fresher, because the faster cooking time retains more of the natural moisture in the food.

Q. Do I need special utensils for microwave cooking?

A. No. Glass, china, ceramics, pottery, paper plates and heat resistant plastics can be used if there's no metal in their composition or decoration. Metal tends to reflect microwave energy away from the food and should not be used unless specifically recommended in the User's Manual and Cookbook.



A. General Electric's complete microwave cooking centers can speed cook and brown with conventional heating elements at the same time. Of course, you can use either the microwave energy or the conventional heat separately. General Electric's portable microwave oven will brown larger foods nicely due to the longer cooking period.

Q. Is there any hazard in working next to a microwave oven while it's operating?

A. No. General Electric's microwave ovens are engineered to keep the microwave energy from escaping outside. Two special interlocking devices automatically shut off the oven whenever the door is opened. GE complies with all Federal Safety Performance Standards for microwave ovens set by the Department of Health, Education and Welfare, Rules CFR Part 78.

Q. Can I get a microwave oven that's self-cleaning?

A. Yes. General Electric's complete microwave cooking centers feature our P-7" Total-Clean" oven, because they utilize both microwave energy and conventional heat, making it possible for food soil to bake on. The surfaces inside our portable microwave oven remain cool enough so food soils don't bake on. You can clean them easily with a damp cloth.

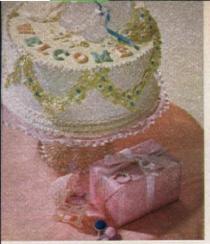
Q. Can I get a microwave oven serviced easily, should I need it?

A. Yes. General
Electric's Customer Care
Service Everywhere goes
with every microwave
oven we sell. It's our pledge
that wherever you are, or
wherever you go, there's a qualified GE
serviceman nearby.

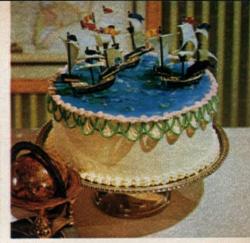
If you'd like to know more about microwave cooking, write: General Electric, Dept. M.O., Appliance Park Bldg. #4, Louisville, Kentucky 40225.

Microwave cooking...another reason why General Electric is America's #1 major appliance value.











Beautiful new best-seller! Cake &

Food Decorating

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You can hail Columbus Day with a cake commemorating his historic sail. Greet Halloween with the spookiest pumpkin cakes ever. You'll be amazed how easy they are to do, as are the hundreds of other exciting cake ideas in the Wilton YEARBOOK—cakes that look like snowmen, an igloo, a football or an Indian teepee. As well as the prettiest

doll cakes in the world. And breathtaking wedding and shower cakes!

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You also get a complete new, step-bystep cake decorating course that shows the easy Wilton way to pipe frosting flowers, borders, leaves, write script and more. Plus an expanded Wonderland of Wilton-created products from around the world!

Order your copy now! Half a million readers can't be wrong! Start doing cakes that will make you famous.



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the overall design; somewhere a heart, the time-honored symbol of romance, would be included in the pattern. Steeped in tradition, the bridal quilt represented the best and most loving efforts of a girl's friends and family and, made of the finest fabric, was usually the most luxurious in the dower chest.

Other special quilts were made for sentimental gift-giving, each reflecting social customs of the time. "Freedom Quilts," containing appliquéd patriotic symbols, were made by mothers for their sons, when at 21 they were officially "freed" from parental control. Young girls exchanged quilt blocks of their

own designs and choosings called "Friendship Medley Quilts." Sometimes they signed their names in indelible ink or cross-stitched them into the blocks. Similar types known as "Album Quilts" were made as presentation pieces for departing friends.

Every design contributed to the quiltmaking tradition with color, variety and expertise. Some women proudly made quilts to enter in contests at state fairs; others were content to have enough for their own beds. Some of the most elegant quilts were produced in the South, where plantation mistresses, whose economic circumstances permitted it, made quilts and spreads of rare beauty, combining costly materials with exemplary stitchery.

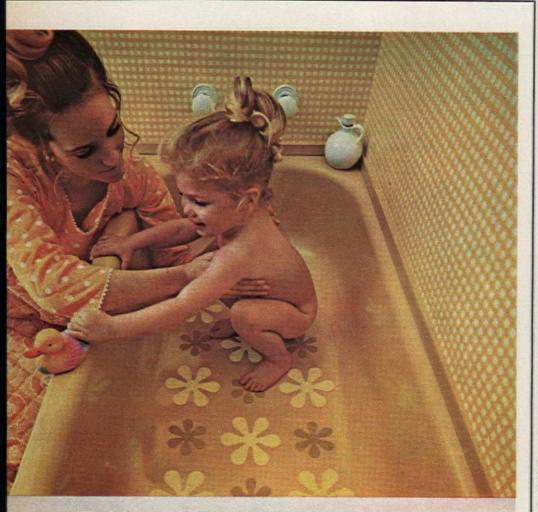
It was the magnificent pieced quilts, however, in all their picturesque varieties, that depicted the way of contemporary life most graphically. The influence of religion was strong, showing itself in quilt patterns like the ever-popular "Rose of Sharon" (pictured on page 116), "Jacob's Ladder" and "Garden of Eden." Pioneers were fond of names like "Bear's Paw" or "Turkey Tracks," while political sympathies were revealed in "Harrison Rose" or "Whig's Defeat." Others were simply whimsical and

quaint, such as "Broken Dishes,"
"Delectable Mountains" and
"Windmill Blades." Women traded their quilt patterns with friends
and neighbors, added embellishments of their own and invented
new ones.

The westward migrations brought a further blending of cultures and influences. In their new communities, women from Pennsylvania would trade quilt patterns with their New England counterparts, creating innovative new designs of their own. Women living by the sea fashioned manypointed "Mariner's Compass" patterns (such as the one pictured on page 115). In the West these were later called "Lone Star of Texas" or "Prairie Star." The inspiration for quilt patterns was endless. When captured in brightly colored calico patchworks, they produced an indelible record of life in the 19th century.

The quilts pictured in our Treasury on pages 112-117 are from the magnificent collection at Vermont's Shelburne Museum, where they were photographed in the museum's country setting near Lake Champlain. The museum will close for the winter on October 15, but will be open again beginning May 15, seven days a week. from 9:00 to 5:00 (admission: \$3.50 for adults, \$1.50 for students and children). For travel information and suggested accommodations, write to: Shelburne Museum, Dept. AH, Shelburne, Vt. 05482.

Admirers of fine quilting might enjoy reading Old Patchwork Quilts by Ruth E. Finley (\$7.25) and Patchwork by Averil Colby (\$10.50), both published by Charles T. Branford Co., Newton Centre, Mass., and Pieced Work & Appliqué Quilts at Shelburne Museum by Lilian Baker Carlisle (Shelburne Museum, \$4). END



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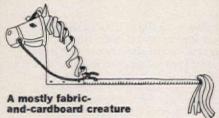


© 1972 by Rubbermaid Incorporated

ROTH continued from page 14

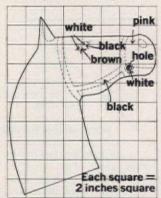
MAKE A BROOMSTICK HOBBYHORSE

For a broomstick pony to delight any child, follow Charlene Roth's simple directions, below. You can vary the colors any way that strikes your fancy.



Materials: 2 20-by-20-inch pieces of heavyweight cardboard; X-acto knife or razor blade; black, brown, white and pink acrylic paints; 20-by-20-inch sheet of white paper; black carbon paper; white transfer paper; 1 yard 36-inch white fabric; all-purpose glue; broomstick; 8 carpet tacks; 4 yards brightpink rug yarn.

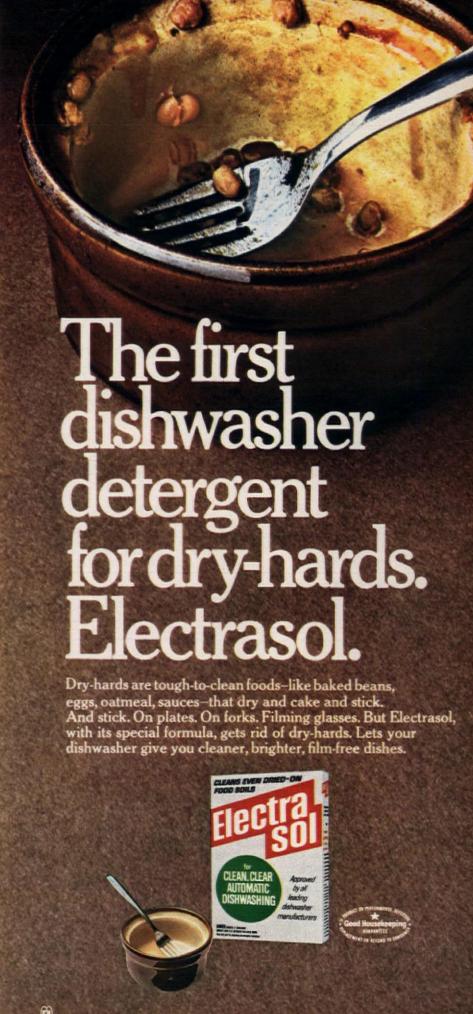
Hobbyhorse head pattern



Procedure: Using graph pattern, enlarge head outline (above) onto white paper. Transfer with black carbon paper onto both pieces of cardboard. Cut out heads with X-acto knife or razor blade. Paint broomstick and one side of each head black (facing sides will be glued together). Let dry. Enlarge horse's features and halter onto the white paper; transfer to painted sides of heads with

white transfer paper. For mane, cut 48 1-by-6-inch white fabric strips. Run line of glue inside one head, along neck and brow edges. Lay strips side by side on glue, each extending out 3 inches beyond edge of head. Let dry. Glue heads together solidly, leaving 51/2-inch section at neck bottom unglued. Let dry. Cut out hole at mouth. Fit broomstick sandwichlike between neck bottoms, holding with carpet tacks, 3 to a side. For tail, cut 8 1-by-30-inch fabric strips; hold broomstick horizontal to floor with horse's head upside down; drape 7 strips over stick near end. Knot them as you would a "pony tail" with 1 strip; tack to stick at top and bottom. Paint horse's face. For reins, chain length of rug yarn long enough to pass through hole at mouth and tie behind neck.

Excerpted from Toys: A Step-by-Step Guide to Creative Toymaking, by Charlene Davis Roth with Jerome Roth, Copyright @ 1972 by Lancer Books, Inc., N.Y.C.



"LE MOYNE STAR" QUILT

By Dorothy Lambert Brightbill

The "Le Moyne Star" quilt-or the Lemon Star, as it was often called-was one of the earliest and most popular of the star-patterned quilts. (See our American Treasury on quilts, starting on page 112.) Women all across the country stitched it by hand, and there are many variations on its basic eightdiamond star motif. The colorful "Le Movne Star" quilt shown on page 114 is for a child's bed, but you can easily translate it into a full-size, 80-by-91-inch design: Your bigger version will need 20 pieced stars instead of nine, and, unlike the ones on the small quilt, all your stars will be the eightdiamond kind. You'll be using Each pieced "Le Moyne Star" block on your quilt requires different patfour solid-color triangles like this one—you'll need 80 altogether. Simply transfer this triangle onto

tracing paper as a pattern; then proceed according to directions at right. terned fabrics, of course (that's the fun of it!), but the effect will be the same as it was for the women who stitched the "Le Moyne Star" so long ago—a cherished treasure for some lucky person's bedroom and a rewarding experience for you.

Materials: 10½ yards of 36-inch print for star sections and unpieced blocks; 1½ yards of another 36-inch print for star sections; 5 yards of white (or other solid color) for pieced blocks; 5 yards of 36-inch floral print for border; 5 yards of 48-inch (or 7½ yards of 36-inch) fabric for lining; cotton batt for interlining; quilt frame (about \$12 from Sears, Roebuck & Co.); scissors; tracing paper; metal-edge ruler; black or white pencil; fine sandpaper; 6 spools quilting thread; 3 quilting needles, #10 short; pushpins; blue chalk; mason line; old sheet; 1 spool strong button thread; 10 medium-size, heavy-duty safety pins; 2 rolls cotton tape; 8–10 yards bias binding (optional).

Procedure: Cut all your material, adding an extra 1/4 inch around each cutout as a seam allowance. You'll need 12 12-inch squares for unpieced blocks, 14 12-by-12-by-17-

Your 80-by-91-inch version of the
"Le Moyne Star" quilt uses
20 pieced blocks, 12 unpieced.
For the pieced squares,
you'll need 160 diamonds—four to a
star. Using a tracing of this
one as a pattern, cut 80
diamonds from each of
your printed fabrics.

gles for sides and four 12-by-8½-by-8½-inch triangles for the corners. Cut 6-inchwide floral borders for the entire quilt. For your 20 pieced blocks, you'll need 80 diamonds from each print, and 80 triangles and 80 squares from the solid-color fabric. To cut patterns for these, trace the figures at left onto tracing paper, using a metal-edge ruler to keep your lines straight. Cut out these patterns and trace around them onto the wrong side of sandpaper, again using the ruler to keep lines ght. Make several sandpaper copies of each

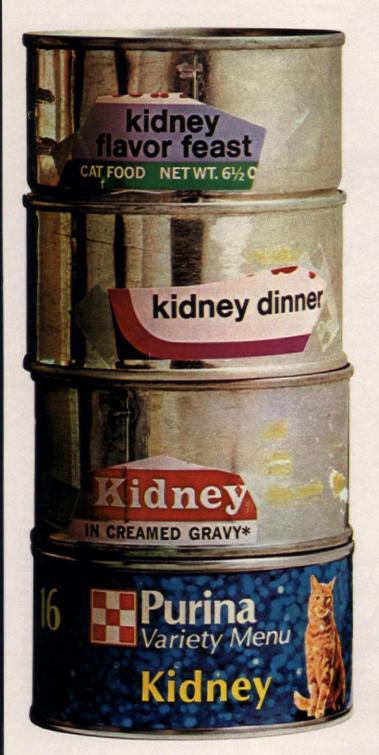
inch trian-

fine sandpaper, again using the ruler to keep lines straight. Make several sandpaper copies of each shape so you'll have a fresh one when pattern edges become ragged. Cut out the sandpaper patterns. Place them on the wrong side of the fabric and mark the outlines in black or white pencil. Cut out all the squares, diamonds, triangles, allowing 1/4 inch extra around each. To form each star, lay out 8 diamonds, alternating your two prints. With quilting thread, sew bottom halves of diamonds together with small running stitches along lines drawn on wrong side of fabric. Leave a tiny opening at center point of star so it will lie flat. Press seams open. Sew four white squares and four white triangles in place, keeping all star points sharp and even. Press seams open. Finish 20 pieced blocks.

Sew 12 plain blocks to pieced blocks: add on side and corner triangles. Sew on floral border strips. Press seams open. Sew together lengths of lining fabric so lining is the same size as top; cut cotton batt to that size.

Stretch out lining on floor, right side down, using pushpins to hold it securely. Carefully smooth cotton batt over this, then spread out quilt top; hold layers to the floor with pushpins on outside edges. Now baste them together with inch-long stitches: Starting from center of quilt, baste horizontally out to one side. Remove and replace the pins as necessary for handling quilt. Go back to (continued)

Each pieced block requires four squares the size of this one.
You'll need 80 in all; cut them from your solid-color fabric, using a tracing of this square as a pattern.



Read before you buy

(A Lesson In Cat Food Labels)

FLAVOR

Any cat food that says kidney "Flavor", needs only enough kidney or kidney flavoring to be detected by the pet or by a "recognized test method". But the label doesn't tell us how much.

DINNER

Any cat food called kidney "Dinner" needs only 25% kidney to meet regulations for use of the word "Dinner". It may contain more . . . but the label doesn't tell us so.

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This product contains kidney "in gravy". How much kidney, we don't know. But the label says the gravy includes beef fat, non-fat milk blend, wheat flour, etc.

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HEIRLOOM QUILT continued

center point and baste to opposite side; repeat vertically, then diagonally, from corner to corner.

Next, with basted quilt still pinned down, rub blue chalk along a 3-yard length of mason line. Pin end of this cord to one corner of quilt and stretch cord diagonally across to opposite corner, keeping it taut. Snap it quickly, leaving a straight chalked line across the quilt. Repeat this procedure on both sides of your first line until you reach corners, making your lines parallel and about 1½ inches apart. Repeat on the opposite diagonal and you'll have a diamond pattern, ready for quilting.

Remove quilt from floor.

Cut 6-inch-wide lengths of old sheet; fold in half lengthwise and, with its edges overlapping quilt edge slightly, baste securely to quilt with button thread. (This will let you sew right up to the edges of quilt when it's mounted in the frame.) Prepare quilt frame: Wrap long side bars with strips of sheet; secure. Attach bars to frame; center quilt and baste quilt sides to sheeting on bars, using button thread. Be sure there are no sags. Roll quilt evenly on both bars so center is at center of frame. Cut 10 lengths of cotton tape long enough to connect the ends of quilt to the frame, plus 6 inches. Space and pin 5 safety pins along each quilt end. Slip tapes through the pins and tie quilt tightly to ends of frame. (These pins and tapes will be easy to move when you shift quilt on frame.) The quilt should now be stretched taut.

Begin quilting: Thread needle with an 18-inch length of quilting thread, tying a tiny knot at end of thread. Bring needle up from center point of quilt, pulling thread sharply so it snaps between the lining and the batt. Quilt with small, even stitches, left hand under quilt, right hand on top. Push needle straight up and down as you follow the chalked line.

When stitched line between center and one side is finished, stitch to the opposite side, beginning again from the center point. (Working from the center prevents unwanted fullness in the middle of quilt, which would spoil its appearance and be impossible to correct.) When you've quilted the entire exposed area, release the tapes, remove pins and roll quilt to unfinished adjacent section. Replace pins and tape and continue quilting.

When quilt is finished, remove it from frame, trim edges and bind with bias binding. Or, for a more traditional effect, trim off ½ inch of batt and turn under ½ inch of lining and quilt top (top should be slightly larger than lining, so lining won't show in front); baste edges, then slip-stitch them together.

Editor's Note: If you enjoy quiltmaking, these two books might interest you:

• Quilting as a Hobby by American Home's own Dorothy Lambert Brightbill, Sterling Publishing Co., Inc., \$3.95.

• The Standard Book of Quilt Making and Collecting by Marguerite Ickes, Dover Publications, Inc., \$3.

For more of today's quilting craze, see our Patchwork Pillows on page 58.



VERSATILE HOT PADS



Order these delightful, garden-fresh hot pads and you'll save money! They prevent costly tabletop damage caused by hot dishes, grease, stains and alcohol. And they do double duty as decoration for your kitchen or dining area walls. When dinner is finished, give them a quick wipe with a damp sponge and hang them on the wall until your next meal. (Each tile comes with a hidden hanger on the back.) Each of the flower designs and the still-life motifs are 8" square, mounted on hardboard with a laminated surface that will hold up against hot and cold dishes at the dining table. To order these practical, all-purpose tiles, just use the coupon below.

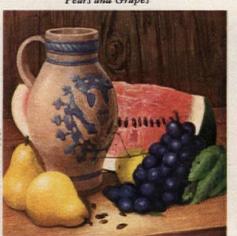


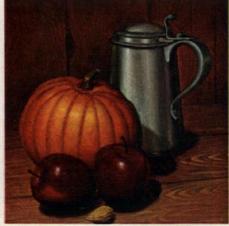
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DEAR American Home

QUILTING, ANYONE?

Would it be possible to have an article on the art of quilting—covering patterns, "how-to's" and maybe even how to assemble your own frame? I would like to start a quilt, but am not sure where to begin.

> Mrs. Stan Bochtler South Bend, Ind.

Yes! Hope you'll enjoy this month's American Treasury on historic quilts from the Shelburne Museum in Vermont, plus full directions for making one of them for your very own.

SMART SHOPPER

I thought I knew how to shop wisely at the grocery store, but Glenda Collier's article, "How I Save 29% at the Supermarket" (August AH) proved to me how wrong I was. The minute I finished the story, I went through my kitchen checking all the canned goods. From now on I'm following Glenda's grocery-saving "formula" in every supermarket department.

Mrs. H. William Herbsleb Spring City, Pa.

MORE, PLEASE

I just finished reading your August issue, and the articles on stenciling and supermarket saving are the best I've seen. I'll be getting married soon, and both articles gave me many ideas on how to keep our budget healthy, but still live the way I always thought married life should be. I'd like to see more coverage of practical saving hints like these.

B. Vinstrand
Osco, Ill.

Our regular features—such as Saving Graces, Kitchen Question Box and Food Questions You Ask—are full of helps for living better on a budget. And we'll have many more in the future.

STENCIL-BENT

Some of the designs for stenciling in your August issue were excellent—but no patterns were given. For a guy who can't draw a straight line with a ruler, this is pretty discouraging. Where do I obtain drawings from which I can cut my own stencils?

M. Carson Hunt La Grange, Ill.

In "Here's How to Stencil 3 Ways," we listed several source books offering a variety of Indian and Early American motifs that you can trace or adapt for stenciling. And, as we also suggested, you can trace around jar lids, cookie cutters or any other simple shapes you choose for easy designs.

THE IMPROVERS

When, in an editorial last April, you said, "Tell us what you are doing to improve your home," I must admit it cracked me up! Which one? I thought. For we—a middle-income family of four (my husband and I are in our early 30s)—own three homes. We have a very small budget for decorating, yet we are painting three houses this year—a 10-room duplex (that we renovated), a seven-room waterfront home (in need of work) and now an unlandscaped, unpainted (inside and out) five-bedroom colonial.

The things I could tell your readers about old colonials! May they never find a frog in their cellar water pipe. Or open a closet cupboard and find a mouse peeking at them. Or have a party complete with old plaster dust in the drinks.

There is never enough money to go around here, but somehow we find it honestly in the budget. This is our "Lifestyle." Many of our ideas for decorating came out of your magazine—so many that it's hard to remember them all.

Last, but not least, the Veal Marengo we had for supper came from your February '72 issue—delicious! I can hardly wait to try it for a party without plaster dust in the drinks.

(Mrs.) Ann Monks Holden, Mass.



Prizewinning AH plan wins local praise.

HOUSE PROUD

Now that the agony and frustration of building are past, our Mobley house (AH House Plan, August '70) in Minnesota is a true joy. The efficient design and simple architecture have prompted praise from friends and strangers alike. We've even had an unsolicited telephone offer from a would-be buyer who happened to pass by. Thank you, American Home.

> James L. Besse Bloomington, Minn.

BOSTON BRAVO

I must thank you for a lovely surprise you gave me. While reading "New Heart for Old Boston" in your July issue (I'm originally from Boston), I happened to spot my mother buying flowers in one of the photos accompanying the article. What fun it was to call her from Illinois, and tell her I saw her picture in AH!

Mrs. Vaughan Nesslor Glen Ellyn, Ill.

LIVING FREE

Most of your "Lifestyle" articles tend to be about young couples with small families. My husband and I—we're almost-middle-aged with six children recently decided to change our lifestyle.

We left the hassle of living in a New York suburb for Groton, Mass., a pretty New England town in rolling farmland. On six wooded acres of unimproved backland, we cleared our own site and built a contemporary prefab house (altered inside to fit our needs as a large family). The prefab company erected the shell, but we finished the rest (except for plumbing and electrical wiring) ourselves, learning as we worked. It was quite an experience! We figure we saved as much as \$15,000 by doing the work ourselves.

At last, in our lovely home in the woods, we're "living free," and my husband is realizing his dream of starting his own company. In the last two years, we've done more "living" than most families do in a lifetime!

Mrs. Robert Theriault Groton, Mass.

BUG BANE

Help! Tiny green bugs are killing my potted plants! I've brushed the stems and leaves with soapy water, then rinsed them in cool water, but bugs keep returning.

Naomi Neis Addison, Ill.

There is no surefire way to prevent insect infestation, but a pyrethrum-based aerosol houseplant spray, with low toxicity for people and pets, should effectively eliminate the problem.

RX FOR SAFETY

As a physician, I was quite pleased to read "What's Your 'Eye Q' Behind the Wheel?" in your June issue. I especially agree with the comment that if you've been wearing sunglasses while driving all day, you should keep them on until the sun drops below the horizon. I have practiced this ever since I've had a driver's license. Admittedly, once it's dusk and some cars have their lights on, people may give you quizzical looks for still wearing sunglasses. But other people's opinions should take second place to safety on our streets and highways.

Joan N. Huebschmann, M.D. Chicago, Ill.

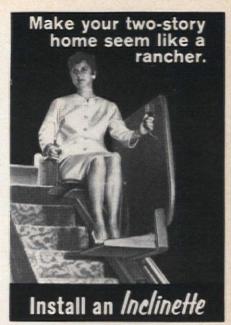
STRINGS ATTACHED

I find your magazine most helpful in a number of ways, but the best yet was your advice on how to avoid stringy macaroni and cheese in a recent Food Questions You Ask.

You see, my children like their macaroni stringy, but because I use leftover scraps of cheese it never comes out the same way twice. I didn't know what made the cheese stringy, but in the future I will be sure to include some natural cheese in every batch and the children will have strings in their macaroni to their hearts' content. Thanks, American Home! You did it again!

(Mrs.) Frances Lake East Canaan, Conn.

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



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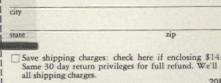
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LYNN HEADLEY-Editor

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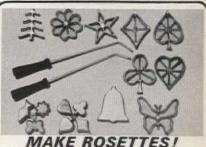
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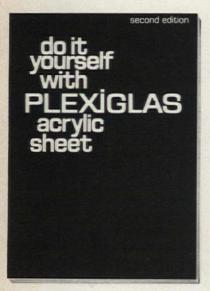
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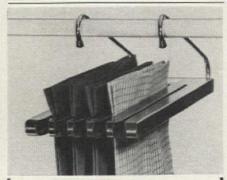
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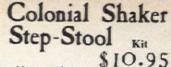
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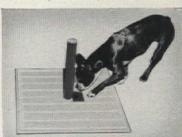
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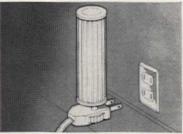
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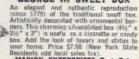
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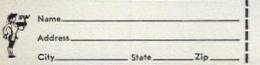
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