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SEPTEMBER 1976
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CATALOG OF WINTER WARM-UP IDEAS

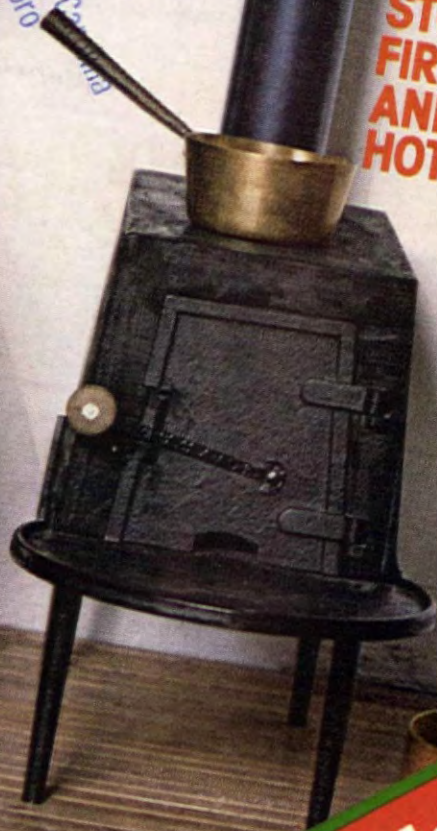
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Instructions Inside

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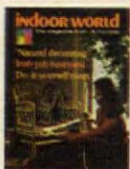
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AMERICAN Home

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COVER: Get set for winter in colorful new warm-up clothes and a black cast-iron stove that's a replica of an 18th-century Shaker design. It burns either wood or coal and is made by the Guild of Shaker Crafts. For other freestanding, portable units you can install in your own home, see "Stoves & Other Hot Stuff," which begins on page 50. Bold pattern knits and slippers are by Hot Sox; top, Danskin. For more information, see Shopping Guide, page 84. Photography by Peter Levy.

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Cheryl Tomlen

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Going into the cosmetics business was a
turning point in other ways. I had just moved
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F.Y.I. FROM THE DESK OF LEDA SANFORD PUBLISHER



In pursuit of the wrong dreams, we Americans seem to have made life much more difficult for ourselves. The pace and needs of living have changed radically in recent years, but still we cling to our infatuation with the idea that the only nest worth having is a single-family home set on spacious land in an idyllic community.

As a result, our minds have been closed to other options, and most of us continue to think that there are only three reasonable alternatives: rental apartment, co-op or condominium.

Yet there is another solution to the problem of middle-income housing. It's practical, logical, but invariably overlooked or discarded—and in some areas actually outlawed: *the two-family house.*

Since a home is usually the largest single investment any of us ever makes, the money we spend on home improvement is justifiable not merely to beautify and enhance—but also to protect—our investment. Home improvement is a booming activity today, and the reason for it is simple: Most of us have no place else to go.

People who have attempted to sell a one-family house recently will attest to the fact that the price they had to ask in order to show a profit—and in turn be able to buy another home—was not easy to get in a tight economy. Meanwhile, many young people are finding it virtually impossible to accumulate the down payment for a decent house or keep up with the mortgage payments and rising taxes.

Old houses offer a tax advantage because of lower assessments, but often represent more upkeep than many modern couples desire. A new version of the two-family house, on the other hand, could be the perfect answer if the right heads were put to the task of creating attractive, appealing designs that would look appropriate in a suburban setting.

There are a number of advantages to the two-family house:

1. It provides constant income that a family can depend on, especially if the rentable part of the house is a smaller dwelling suitable for newlyweds or retired couples.
2. In addition, permanent home improvements—new roofing, siding or insulation, for example—can be prorated, divided equally and deducted from taxes.
3. Anything done for the tenants is directly assignable to the rental part of the house, thus is tax-deductible.

4. Two-family houses are easy to sell because so many people can't afford a home any other way. Also, there are still instances where two or more generations of a family want—or need—to live under the same roof.

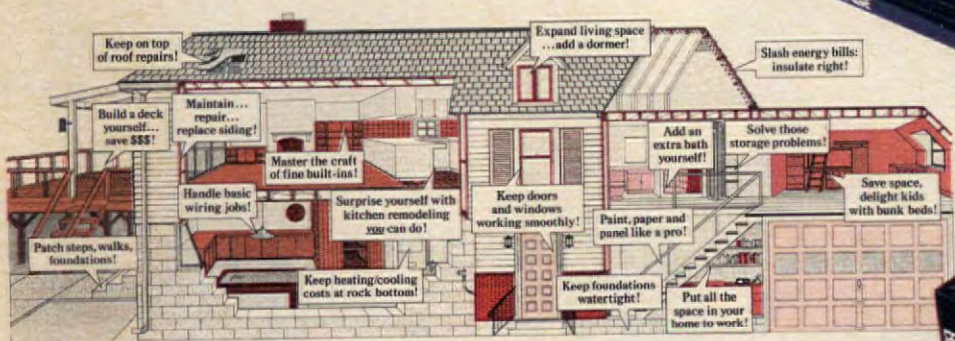
The way people live today increasingly reflects the realities of our times, but attitudes toward housing often appear to be hung up on some curious myths. One, in particular, is the idea that every man's house must be his castle—complete with moat or, at the very least, a picket fence.

It's time we faced up to the fact that American life and economics cannot support this myth. For starters, let's reconsider the two-family house, both old and new. With improvement, the old ones have great possibilities. As for a new one, *American Home* has commissioned an architect to design the 1976 American Home Two-Family House, for which plans will be available. Look for it in our November issue. □

Now, America's outstanding "how-to" publisher introduces a series that can help you save hundreds of dollars a year!

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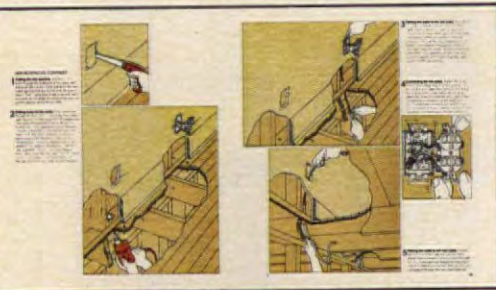
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(Figures are based on estimates in metropolitan area. Labor and material costs vary by area; but you can always save when you do it yourself.)



Whether you're a beginner or veteran handyman, crystal-clear text, drawings, charts, color-coded diagrams help make "tough" jobs easy.

By MARTHA MOFFETT and KEITHA McLEAN



PHOTOGRAPH BY DAN WYNN

HAMMERING IT HOME

Working in wood—with her hands—brings Joyce Roy peace of mind and an exciting career. Her motto is, "We all need space and privacy, so create it yourself."



"Wood adds nature and simple beauty to our lives," says Joyce Roy. "Smelling it, touching it, hammering and sawing it make me feel good." And she really means it. Sawdust clings to her like perfume; she responds to fragrant teak or cedar powders as others do to fresh-cut flowers.

It's a golden summer evening on Manhattan's Upper West Side, and she's on her way to work. Forty-one years old with delicate blonde features and gentle eyes, she's what magazines used to call a "pretty woman."

Is she a housewife? Must be. A mother? For sure. A career woman? Possibly... a teacher... maybe grade school... math.

In fact, Joyce Roy is all three, except that instead of hammering fractions into the knotty minds, she supports herself and her two teen-age daughters by hammering nails into knotty boards.

The hammer is the tool of Joyce Roy's trade (top). At her studio, Space Constructs (far left), she demonstrates building techniques. At home (left) daughters Shanthi and Onju show off the room their Mom built for them.

AMERICAN HOME, SEPTEMBER 1976

She teaches carpentry to the growing ranks of women (and men) with neither the patience nor the budget for the escalating cost of hiring carpenters and handymen.

As it happens, she's also a licensed architect, interior structural designer as well as accomplished home mechanic (that means she knows how to fix toasters and hair dryers). Nevertheless, what's really important to her is wood and how to use it in carpentry.

As she walks, she sums up her work (though, sometimes, "vocation" seems a better word for it): "Carpentry is applied physics—a skill for dealing with the material world."

"A woman often doesn't have a man around to solve the problems today of space, privacy and living arrangements. And she cannot afford to pay someone to do it for her. The solution—do it herself. But first she has to learn how."

Joyce Roy speaks with authority born of experience. Fifteen years ago, after architectural studies at Pennsylvania State University and Washington State University, Joyce packed up her two daughters, Shanthi and Onju, and moved with her husband to India, his native country. There, while he worked in community development and she free-lanced as an architect, she discovered her flair for building.

"It started with the usual things: bookcases, shelves, furniture for the house. I couldn't find good design, and while good materials were available, the workers required so much supervision I felt I'd be better off doing it myself."

Roy's building efforts paid off when she arrived back in the United States, the marriage behind her and the future as a working mother ahead.

"I hadn't given up architecture. I simply chose 'applied' architecture," she says. "The need seemed to be in small personal projects, in creating what people needed to make their spaces work for the way they wished to live."

Or had to live, Joyce Roy—on a very tight budget—included.

"I'd left the accumulations of 12 years of marriage in India and arrived in New York with two suitcases. I set to work to make small spaces function for me, dividing and building so that we all had some privacy."

"I listened in hardware stores and lumberyards and discovered that people didn't know the names of tools or fasteners. They didn't know the standard sizes of lumber. I thought it would

be a good idea to give an evening course covering the basics of carpentry. I put up some notices, and put an ad in a local paper and in a magazine, and zap—I had 10 students, five in each class.

"At first, having the classes in my living room worked well. Some of my major projects for my own apartment—a wall unit that incorporates a desk, a lighted display box for an Indian shadow puppet, storage for hi-fi equipment—served as demonstration models for the class. These projects made the point that you don't have to have a lot of space or a special workshop. With simple tools and techniques, you can build the things you need right in your own apartment."

"Carpentry is really applied physics—a skill for dealing with the material world."

Today, however, Roy hangs her hammer in new and spacious quarters on West 78th Street. It's called Space Constructs, and before a class gets started she shows the place to visitors with a pride that measures the struggle involved in building the workshop into a flourishing business.

"I designed and built everything here," she says, indicating the staircase winding up to a miniature architectural office in the loft; the work benches; the table-mounted saws; the beamed front windows. "People often drift in off the street. They like the smell of wood, too, and some of them are eager to know when 'the store will be open.'"

At Space Constructs, the tiny bathroom Roy designed completely is an impressive, if unexciting, building showcase. "I located the soil line pipe," she explains crisply, "and just went on from there. It wasn't difficult at all."

In class her students learn how to plan a project as well as acquire the necessary manual skills. They do this by drawing sketches with dimensions for each project and listing material sizes before going through the step-by-step processes involved in construction.

After being shown the safe and effective use of a tool, each student gets to practice such things as making a rip cut with a power saw and a dado cut with a router. An example of the sort of thing they learn to make is a basic shelf designed by Roy. It can be a single shelf or multiples, and can be

hung from a wall or incorporated into a wall system hung from vertical supports.

While Roy calls her woodworking "applied architecture," "practical" would be just as apt a description. She sticks close to her students while they work, insisting they function under real-life conditions. "It's not fair to cop out with special tools in the shop when I know the student will be faced with another set of problems at home," she says.

For the students, too, the woodworking projects soon become as much a labor of love as they are for Joyce Roy. The sawdust does get into their blood, and students and teacher discuss the cut of a plank or the finish of a veneer with all the enthusiasm of a surgical team collaborating on a diagnosis.

At home Joyce Roy surrounds herself with more of the same ambience. Her apartment is usually the resting place for carpentry projects and experiments. "So little wood makes the house look so rich," she says. To date, her riches include custom cabinetwork in the kitchen, reversible flower boxes (indoor for winter, outdoor for summer), book shelving, plant racks and—the pièce de résistance—the rooms within a room she constructed for her daughters.

"Shanthi's 17 now, and Onju's 15," is her explanation. "I just wanted to give them privacy."

The privacy she gave the girls is a jigsaw puzzle of livability. Onju's bunk sits atop a closet that juts into Shanthi's closet to carve out enough space for a tiny desk and chair. A narrow hall with built-in vanity connects the mini-rooms.

The construction is a masterpiece of ingenuity and, like most of Roy's handiwork, is finished with fine sanding and a thorough application of linseed oil.

Her day ends late on carpentry class nights. But despite the long hours and the occasional frustrations of dealing with her classes, Joyce Roy wears the expression of a person who is doing exactly what she wants to do with her life.

Switching off the last whining saw at the end of a two-hour class, she surveys the mess around her with a tired but contented smile—the wood chips, the dust, the half-finished projects:

"I love what I do. Working with wood . . . with my hands . . . satisfies me. I feel quite free." □



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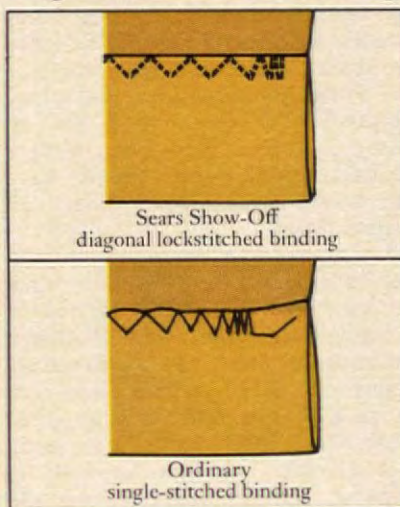
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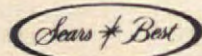
Originally developed as a substitute for wool. And unlike most blankets made today, Sears Show-Off Blanket is *loom woven*. Which means it is strong, holds its shape better, and feels better than ordinary, non-woven blankets. It is also very warm without feeling heavy.

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*Sears washability tests were witnessed by the Good Housekeeping Institute.

THE PICK OF THE VINE FOR YOUR WINE CELLAR

Here's how to select wines to lay away until they're at their peak—plus tips on wines that you can enjoy right now.



Stocking a wine cellar is like putting money in the bank. You buy good-value wines when they are available and enjoy later. You will want to draw out some wines right away; the rest to go into the savings account for the future. But collecting wine not only has a practical value, it also can be a rewarding hobby. I have spent many hours puttering in my wine cellar. Squandered time? Not for me, anyhow.

Let us say you plan to build a modest but creditable wine cellar that holds about 25 cases—not all in one fell swoop, of course, but gradually, as you come across the wines. This could cost \$1,000, perhaps more, depending on your tastes. Because red wines profit most by maturing longest, you might plan on having about 15 cases of reds and eight whites, with the balance rosés or miscellaneous. About two-thirds of your cellar should be in wines to lay down until they are at their best, the rest for ready drinking.

Since the so-called Bordeaux-type reds need the most age, we'll begin with them. I would definitely advise buying a few cases of good, imported château wines—not the high-priced Château Lafite or Château Mouton-

Rothschild that takes so very long to mature, but sound wines such as Châteaux Bataille, Simard, Trimoulet or Calon-Segur. These will be your most expensive buys—between \$60 and \$90 a case—and the best available years will probably be 1970 and 1971. Anything older will be more costly, their only advantage that they will be ready to drink sooner. If these seem too high priced, settle for some less pretentious Bordeaux labels such as Médoc or St.-Emilion.

To complete your stock of reds to lay down, shop for a case or two of Châteauneuf-du-Pape or Côtes-du-Rhône, a couple of Burgundies (Pommard, Volnay, Mâcon Rouge—preferably 1971s or 1973s) and a good California Cabernet Sauvignon.

For ready-to-drink wines you might begin with a case of French Beaujolais (Brouilly and Morgon keep best), some California Zinfandel, Gamay Beaujolais, Pinot Noir or a good California Burgundy. We recommend any of these California vineyards: Robert Mondavi, Joseph Heitz, Louis M. Martini, Wente Bros., Simi Winery or Charles Krug.

Among imported whites to store in your cellar, try a dry Graves to drink with your favorite fish dishes, one or two white Burgundies such as Puligny-Montrachet or Meursault (which will be expensive), Mâcon Blanc and, of course, a Chablis. German wines such as Moselles and Rheingaus are cheaper than French, and more versatile in terms of complementing almost all foods. Good German producers are Sichel, Deinhard, Rudolph Müller and Langenbach. The best German wines are made of the Riesling and Sylvaner grapes. The best recent years are 1971 and 1973, but for specific selections you should ask your wine dealer for his suggestions. Be sure to patronize the most wine-oriented store in your neighborhood—and convince a salesman that you're dead serious and not simply looking for "bargains."

To fill out your quota of white wines, you should now concentrate on some to drink on the spur of the moment. These can include Italian Soave or Verdicchio, both inexpensive imports, and Californians such as Chardonnay,

By CREIGHTON CHURCHILL

Riesling, Chenin Blanc and Dry Sémillon. Remember, too, that good California whites don't always require "varietal" labels. An ordinary Chablis from a good vineyard might be just the right choice to top off a meal.

Rosé wines are always ready to drink by the time they reach your merchant, so don't crowd your cellar with them. The only rosé with a reputation for improving in the bottle is French Tavel, and that one calls for a specialized taste. Similarly, champagnes. Because they are always so much a matter of price and personal taste, it's difficult to make specific recommendations. A few bottles have a definite place in your cellar, but don't buy champagnes to lay down.

Your preference might be the most costly; mine, the reverse. Famed imports include Moët et Chandon, Heidsieck, Bollinger, Taittinger and Pommery-Greno. But you might want to experiment further and try a newcomer to the field, Russian champagne—though you may not think its quality justifies its price.

The best from California include Schramsberg, Hanns Kornell, Korb, Beaulieu and Almadén Blanc de Blanc. New York State's Great Western has led in that area for decades.

Wines are sensitive to vibration, bright light and extremes of temperature. Ideally, they should be stored away from oil burners or other jittery machinery—in a place that's dark and cool: 50° to 60°. A higher temperature will mature wines too fast; a lower one will delay maturity. See "Dos and Don'ts of Wine Storing" (April AH).

Now that you've started your own cellar, you will want a record book to make notes on what you've paid, how you felt about a wine you first tried (and maybe a record of the pleasant company with whom you shared the wine) plus how long you thought a certain wine might live. One of the most famous books on wines, Saintsbury's *Notes on a Wine Cellar*, began as just a cellar notebook. Be sure to choose one with large pages so that you can paste in labels, too. You will preserve not only valuable information but also some warm memories.

ILLUSTRATION BY RODICA PRATO



Delicious.
Smooth.
Rich.
Tempting.
Delectable.
Luscious.
Toothsome.
Tasty.
Wet.
Potent.
Full-strength.
Pre-mixed.
and
Ready-to-Pour.

**The Grasshopper
from Heublein.**



Delicious.
Smooth.
Rich.
Tempting.
Delectable.
Luscious.
Toothsome.
Tasty.
Wet.
Potent.
Full-strength.
Pre-mixed.
and
Ready-to-Pour.

**The Brandy Alexander
from Heublein.**



Heublein® Grasshopper and Brandy Alexander. Both 35 proof. ©1976 Heublein, Inc. Hartford, Conn. 06101.

For delicious dessert recipes using Heublein's Grasshopper and Brandy Alexander, send 25c to P.O. Box 956 Dept GH6 Hartford, Conn. 06101. This offer expires December 31, 1976.

PROTECT YOUR FAMILY FROM FIRE

Every 45 minutes fire breaks out in a home somewhere in the United States. Not every fire is serious, but each one that occurs carries with it the potential for destruction of property and serious injury—even death. If your family includes persons who cannot take care of themselves fully, fire presents the greatest peril. In an emergency, every second counts.

A nationwide prevention program, Project Rescue, offers a new dimension of protection for those members of your family—the very young or very old—who cannot help themselves in an

emergency. Brightly colored, highly visible decals are provided to mark their bedrooms, alerting firefighters to give these rooms a priority search even if no other family member is around.

Although the project was designed for households in which infants, elderly parents or invalids live, it can be extended to cover family members who are temporarily incapacitated. The decal is easily removed when they recover. Project Rescue is sponsored by the National Association of Independent Insurance Agents. (To enroll call your local independent agent; you'll

BARBARA BRITTON TALKS FRANKLY ABOUT COLORING HER GRAY HAIR

We remembered Barbara Britton as the lovely star of "Mr. & Mrs. North" in the 50's, so we were curious about her attitudes toward gray hair and what persuaded her to color hers.

Barbara, psychologists say women feel that going gray is a milestone.

Getting gray does make you feel older. In show business I'd colored my hair for years, so I know the ordeal...endless touch-ups...ugly gray roots...possible hair damage...that's not for me.

What finally convinced you to color?

A dear friend who put up with those coloring problems for years. She switched to Lady Grecian Formula. It was totally different.

Lady Grecian is different! How so?

It eliminates everything I dreaded. Lady Grecian is easy. No mixing, no mess, no peroxide—it's gradual and gentle.

It colors gradually?

You simply brush this clean almost clear liquid through daily until your hair is the color you want. It comes out so beautifully natural. You can even switch.

You mean someone who's been coloring her hair can switch to Lady Grecian?

It's even easier than if you're gray. Just Lady Grecian the root area as you need it—combing it through occasionally. It blends right in. The over-all color gets prettier—more believable looking. And, no ugly roots!

What about younger women just beginning to find those gray hairs?

They love it because it's quicker and easier than anything else and it doesn't mess up natural color. If you're only gray around the temples just do that part. Or make the gray into beautiful highlights.

Speaking of highlights, your hair certainly has a healthy looking shine.

Thank you. Most haircolors saturate each



hair with color so they tend to have the same flat look. That isn't how natural hair looks. But Lady Grecian works with the chemistry of the hair so it retains natural shades and highlights.

How long did it take to get your hair that lovely medium brown?

About 12 or 14 days. But lots of women love the color after only 4 or 5 days. And if you're switching or just going gray, it takes only a few applications.

You didn't mind using it daily at first?

It only takes a couple of minutes and it's fascinating to watch your hair getting more beautiful and less gray. Soon you have the color you want and then you're never bothered with touch-ups.

You mean you don't do touch-ups?

I just brush Lady Grecian through my hair once a week or so after I shampoo. No problem with ugly roots.

You're a real Lady Grecian fan...

Oh, I am. Whether you're gray, going gray or already coloring your hair, Lady Grecian Formula is the perfect answer.

To see how beautifully Lady Grecian Formula will work for you, send for a generous trial size. Send \$1, your name and address to Lady Grecian Formula, P.O. Box 328, HM, White Plains, N.Y. 10604. Lady Grecian is available at toiletry counters.

Combe Inc.

Advertisement

find a listing in your Yellow Pages.) Here are 10 additional steps you can take to safeguard your home against fire.

1. Use fire-retardant furnishings and, when remodeling or adding onto your home, fire-resistant materials.

2. Install smoke and fire warning devices as well as fire extinguishers.

3. Periodically, practice a calm, rapid evacuation plan that can be put into effect if a fire emergency occurs.

4. Keep newspapers, magazines, old rags and other combustible material out of attic, basement or storage areas.

5. Make sure gasoline is not stored anywhere in your home, not even in the garage. Gasoline fumes have the explosive potential of dynamite.

6. Use and store all volatile liquids in well-ventilated areas.

7. Every now and then, check electric cords; dried-out and cracked wires and plugs should definitely be replaced.

8. Balance the load of appliances on electric circuits or have a qualified electrician make sure you have an adequate number of lines for your house. Do not increase fuse amperage indiscriminately to accommodate additional appliances.

9. Do not leave range unattended, especially when cooking with oil or broiling fatty meats. Keep a kitchen-size fire extinguisher on hand—or a box of table salt or baking soda—to put out grease fires quickly.

10. Keep matches and cigarette lighters out of the reach of children.

IF YOU SHOULD HAVE A FIRE

Notify your insurance agent immediately. Also, notify your electric and gas utility companies, so they can decide whether to shut off power.

Take steps to board up and preserve what's left of the house to protect it from weather and from vandalism. (There are special firms that do emergency enclosures after fires.)

In cold months, protect all pipes against freezing. It may be necessary to drain them or use portable heaters.

Inform the telephone company. In the event that you have to move out, they may be able to divert your calls.

If the damage is so extensive you find it necessary to find temporary housing but are short of cash, your insurance agent may be able to arrange for you to receive an emergency check.

It is always wise to keep a notarized inventory of your house's contents in a safe outside place. Present it to your insurance agent as soon as possible after the fire, so your claim can be processed more quickly. All too often in the aftermath of a disaster, many items that may have been destroyed are forgotten.

—Lynn Kellogg

AMERICAN HOME, SEPTEMBER 1976

DIVIDE AND MULTIPLY

By LAWRENCE V. POWER

The secret of beautiful blooms next spring is the care you give your bulbs right now. Some require yearly transplanting and storage—all eventually must be divided.

Just as divide and conquer wins on the battlefield, divide and multiply is productive in the garden—at least where bulbs are concerned. For the 3,000 plants that come under this broad classification, division is a sure-fire method of propagation. Included in this group are the *true bulbs* (daffodils, lilies), *corms* (crocus and gladiolus), *tubers* (tuberous begonias and anemones, tuberous rooted plants), *rhizomes* (lilies of the valley, irises).

All of these categories have somewhat different structures and growth habits; however, they each gather nutrients through their leaves during the growing season and store these nutrients for the next year's growth. Also, each reproduces by creating a form of bud at its base that in time causes the bulb to become crowded. If left undivided, the plant itself becomes smaller and its flowers gradu-

ally diminish. The secret of success with bulbs is the care and feeding of the underground bulbs. Some in this category require minimal care; others require yearly transplanting and storage. All must eventually be divided for success.

Here's a primer for propagating the most popular flower in each of the five bulb groups.

TRUE BULBS

Daffodils. These are the most widely planted members of the bulb family because they require so little care. They can be naturalized and grow for years without any fuss. Eventually, however, even daffodils will succumb to overcrowding. If you notice the flowers becoming smaller and fewer, wait until the foliage has died back in late spring or fall and dig out the whole clump with a spading fork. Break off

the smaller offshoots growing around the main bulb. Replant all the bulbs immediately to avoid possible drying out. The main bulb will flower the next spring. The smaller offshoots should be put in a nursery bed and heavily fertilized with bone meal. In two or three years they will be ready to produce spring blooms.

CORMS

Gladiolus. These are most successful when replanted annually. Dig any time after frost. Let them dry for a week or two, then remove the stem and cormels (small corms). Peel off the husk from mother and baby bulbs and remove the shriveled disk and roots at the bottom of the corm. Spots or holes on the corm indicate the presence of thrips, the gladiolus' arch enemy. Dust corms and cormels with insecticide. (continued on page 86)

COVER YOURSELF WITH DIAMONDS.

You never know if his boss is coming to dinner. You can't tell when your uppity aunt will stay for a glass of sherry. So cover yourself. Be prepared for any occasion with our new crystal pattern. Diamond Optic from West Virginia Glass. With sparklers like these you can act rich without being rich.



West Virginia Glass Company
Weston, West Virginia 26452



DO PEOPLE THINK YOU'RE OLDER THAN YOU ARE?

You didn't expect to stay looking twenty-one forever, of course. Your life has been too busy and interesting to have left you looking like that wide-eyed, slightly naive girl who stares out at you from old snapshots. In fact, you probably wouldn't even want to look twenty-one again, with your face untouched by the emotions and experiences that have made you the woman you are.

Still, it's an unpleasant shock to realize that people think you're older than you actually are. You can't help being a little sad if you believe you've let the look of youth slip away. Then it's time to discover the beautiful benefits of a unique beauty fluid, a secret known to enlightened women from Bangkok to Sydney, who look their very youngest, no matter what their birth date. Beauty connoisseurs discovered



this remarkable fluid, with its wealth of pure moisture, along with tropical oils and other emollients, to soothe away dryness. The mysterious fluid is known in the United States as Oil of Olay beauty lotion.

Gentle Oil of Olay onto your face and throat. Watch the skin-loving liquid disappear into your skin almost before your very eyes, to work on dryness...the insidious dryness that accents little lines and wrinkles that can cause you to look older than you like. Virtually from the moment you soothe it on, you'll feel your skin growing smoother and more supple. And there's a noticeable difference in your complexion's lustre and glow. You'll see the change reflected in your mirror. Other people will notice, too, though they may not say a word.



You'll be astonished at how quickly and completely Oil of Olay penetrates to ease away your skin's dryness. And there's never, ever a greasy afterfeel or look. Oil of Olay works along with nature, in its own very special way, to help maintain the delicate oil-moisture balance needed if you're to look as young as you can. Oil of Olay acts like your skin's own moisture, and helps retain moisture in the skin, where it can help your skin look softer and smoother.

Devoted users of Oil of Olay make the beauty fluid an indispensable part of their beauty ritual. Every morning, faithfully. Every night, faithfully, to work beautifully during hours of sleep. And at whatever times during the day skin seems to be asking once more for easing of dryness and an increase of moisture content.

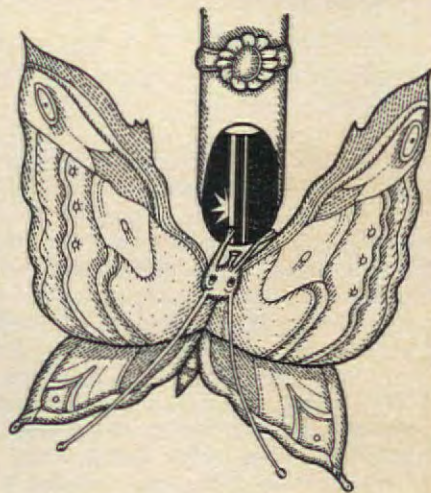
Why let people think you're older than you are? Oil of Olay (from your drugstore) may help you tell a beautiful little lie about your age.

Beauty Secret

Once you've discovered Oil of Olay,® you'll probably never want to be without it. Carry a small bottle in your handbag, your overnight case, in your tennis or bowling bag, to soothe and smooth and refresh your complexion whenever and wherever you feel the need.

HEALTH AND BEAUTY

STRONG AS NAILS



You can give your ailing fingernails emergency care—or go out and buy new ones.

By CAMILLE DUHÉ

This is not the finest hour for your hands. And by September, those healthy summer pleasures—swimming, gardening and the rest—usually result in what New York's crack manicurist, Margareta, calls "sick nails."

Right now is the time to begin a program that not only corrects the summer damage, but protects against the hazards of upcoming cold weather. Below you will find Margareta's tested cure for "sick nails," a five-point care program to grow stronger nails plus a plan for an expert home manicure.

NAIL SUBSTITUTES

Suppose, though, that your nails "won't grow" to your satisfaction, or you simply can't wait. If you can afford to pay—for long, perfectly shaped nails—you have a choice of two basic methods: Juliette Nails or Patti Nails (also called Minnie Nails).

In the late 1930s Juliette Marglen, manicurist to film stars, developed her method of using layers of fiber papers, glue and coat after coat of polish to splint the nails of such stars as Paulette Goddard and Norma Shearer to fantasyland length. Today, there are practitioners of the Juliette Method all over Beverly Hills, Manhattan and other urban centers. They can build up the length of your own nails with papers, glue and polish, and then splint on carefully matched pieces of broken fingernails from a "nail bank" to extend your nails in a hurry. But the process itself is leisurely—up to two hours for a manicure.

Juliette Marglen was famous. But poor Patti, we don't even know her last name. She came up with her Patti Nails sometime in the 1950s and has helped make ruby talons possible for many a working woman as well as for Liza Minnelli and Cher. Liza and Cher are clients of Minnie Smith of Beverly Hills, who uses her own products (and name) for Minnie Nails, but Minnies and Patti share one basic method: A powder similar to dentist's porcelain is mixed with a liquid adhesive and brushed on the nail in very thin coats. The nail can be extended indefinitely by layering coats of this material.

In New York, Margareta is a Patti Nails specialist. But don't go to her if you're looking for nonstop nails like Cher's. "Claw-like nails are hideous, and they're not fashionable anymore," says Margareta. She prefers nails on the short side; hers are no longer than her fingertips.

Whether you choose the Patti or Juliette method to lengthen and strengthen your nails, the tab is about the same. Figure on \$40 for 10 nails (as opposed to about \$5 for a standard, good manicure). Even if price is no object, you should shop for the very best manicurist. It's your only protection against potential problems involved in nail-lengthening. The culprit is the glue, which can cause a separation of the nail from the skin and a resultant fungus infection.

Margareta says that she or any top manicurist can tell who is going to have trouble with Patti Nails by looking at a woman's hands—she is usually troubled by other allergies—and won't give them to her. Also, the nails must be applied properly, and the client must receive regular nail care—every two weeks at least. Even when it's well-done, this treatment weakens the natural nail. So you have long nails that can do hard work without breaking, but underneath you still have delicate breakable nails.

EMERGENCY TREATMENT

In case you decide to stick with your own nails, here's a program for home care mapped out for *American Home* by Margareta, New York:

"I have a cure for 'sick fingernails' that works every time" Margareta promises. "Heat a half-cup of pure olive oil in a pot. When the oil is very warm, pour into a shallow bowl and soak your fingertips in it 30 to 45 minutes. Then massage fingertips. Use your thumb to push back the cuticle gently; massage outward toward the tip of the finger to stimulate circulation to the nail bed. Massage oil into the hands, then wipe off the

excess with a cloth. But don't wash the nourishing oil off for at least eight hours. Repeat this procedure once or twice a week. You should see definite improvement in two or three weeks."

REGULAR NAIL CARE

Quicker and more dramatic results can be had if you begin now to take better care of your nails:

- Hot water, the great enemy of nails, causes brittleness and splitting. When washing dishes by hand, always wear rubber gloves.
- Moisturizing is important to keep cuticles soft and healthy. Cream your hands after each immersion in water. To help establish the habit, keep hand cream by the kitchen sink as well as in the bathroom. Cream your hands even before putting on rubber gloves.
- Never use your nails as rakes or shovels. To gather something—coins scattered on a tabletop, for example—it's best to use the flat side of the hand, thumb up, to sweep the coins toward you, over the edge of the tabletop and into the other hand. To dig around in a purse or desk drawer, use the eraser end of a pencil, not your finger. Use a pencil to dial a phone.
- Protect the tips of your nails from

damage. For temporary protection, tiny bits of masking tape on the tips will provide considerable insulation against damaging nails.

AN EXPERT HOME MANICURE

- Remove old polish. Soak a cotton ball in polish remover; press it down on the nail, then slide all the polish off, moving toward the tip of the nail.
- File nails with an emery board held at a 45-degree angle to the nails. File in one direction only.
- Massage a cuticle cream into the cuticles.
- Soak nails for a few minutes in warm, soapy water.
- Wrap a little sterile absorbent cotton around the end of an orange stick and push the cuticles back very gently. If you have a torn cuticle or a hang-nail, use a cuticle nipper and snip off only the loose bit of skin.
- Rinse and dry fingers before applying a thin coat of clear base polish.
- Apply two or three coats of polish, allowing each coat to dry.
- Apply one coat of clear sealer to the polish. In between manicures, apply a coat of sealer to nails every other day. It will give your polish a wonderful shine and depth of color. □

International Silver's "let's be friends" hostess set ...at a friendly \$5 plus 50¢ for postage and handling. (value, \$12)

International Silver wants you to have this beautiful \$12-value hostess set for only \$5.00. It's their way of getting to know you, and calling your attention to one of their many attractive silverplate patterns. And what a way to serve up a storm of compliments at your next party!

The silverplated dish measures 9 3/8" x 6 1/2" and comes with its own serving spoon in International's famous "Interlude" pattern.

We think once you've lived with this set, you won't want to live without more International Silverplate.

Limited quantity. So order your hostess set now. And at the same time, why not order one or more for holiday gift-giving?



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HOW TO SELL YOUR HOUSE FOR A SHAMEFUL PROFIT

The best strategy is to "prop" your place to its best advantage—then disappear and let your agent take over.

By MAXINE DALEY

There really is a market for your house this year. But if you want the absolute greedy, top maximum inflated dollars for it, you have to use the old head. In simplest terms the best strategy is to prop your house for showing. Here's how:

The most important prop is the one that's missing: you. You must disappear without leaving so much as a note on the mantel. That's not just for Open Houses either. It's *anytime* your agent wants to show your house. Go next door for coffee or crouch behind the hedge—do anything but lurk around. People are made uncomfortable by the presence of the owner unconsciously guarding her silver and Orientals, or telling them about the new water heater, or how much they're going to love the neighborhood.

Besides, maybe your prospects would like to flush your toilets or turn on your showers or pull back the draperies to see the condition of your window frames or go down in the cellar and kick your water heater. They won't do any of this while you're tagging along, so either they won't buy or it'll mean a call-back sometime when you're not around. Perhaps they really love your house and would like to sit down in your living room and get the feel of living there. They won't do it if you're sitting down with them like part of the sale package.

Another thing is that if you're anxious to sell, your anxiety may show on your face or in your conversation . . . you might even unknowingly wring your hands. Prospects will wonder whether a new thoroughway is planned for your living room. In California, they may wonder if you know something about earthquake faults they don't. If it's a hillside house, they may start wondering about your last geologist's report. So make yourself scarce.

You really should paint if you can afford it. Even a fresh front door helps. Five hundred dollars' worth of tastefully applied interior paint can bring

you back as much as \$2,500 extra on the sale. This doesn't mean you should paint the living room a heavenly lavender. There's a thing called Basic Resale White. It's an off-white, needing only one coat. On the outside, a white frame house with a fresh coat of paint will sell faster and for more money than one that's going HUD gray.

If you've been wanting to take out the old swinging kitchen door and replace it with a shuttered door, lacquered pristine white, do it now. That door alone could help you sell your house for more than it's worth.

If you can't afford fresh paint or add-ons, then try clean, clean, clean. It's amazing how many women will let their houses be shown for sale with beds unmade, beds unmade with people in them, dinner dishes left on the table, unwashed windows, tiny fingerprints on doors and the children's "jammies on the floor of the bath.

And how about that very large dog locked in the back porch, hurling his body against the door while your prospect is trying to check out the kitchen? Does it have a dishwasher and a garbage disposal or not? Who knows? The door may give at any moment. So farm your dog out to a kind neighbor, the one who gives you coffee when you're hiding out. Get all those skateboards, tricycles and kids from down the block out of your driveway, too. Put your various automobiles in the garage and close the door. If you have a boat or a house trailer, or your husband brings his 16-wheel rig home at night, park them a block away.

Plants are pretty. But some people have created rain forests of plants and macramé that you need a machete to get through if you want to see the house. If this sounds like your personal jungle, pare down. On the other hand, if you are plantless, rent or borrow tubs of azaleas for your entry.

No matter what shape your house is in, open all draperies, shades and wooden shutter louvers so the sun may

shine in. Unless your prospect sleeps in a box of earth from his native land, he or she will respond to a house filled with dappling sunlight. If dappling sunlight is in short supply, turn on the lights in dark corners.

Soft background music on the stereo is a must—anything calm, beautiful and serene. We know a woman who has an album of music-box selections she claims is magic for house selling. It tinkles away, making the whole house sound like Hansel and Gretel's forest cottage, and people see stained-glass windows where there aren't any. This same woman even props a house with the scent of freshly baked bread or cookies. She pops a loaf of frozen bread in the oven and, by the time the prospects arrive, it's cooling on a wooden rack in the kitchen. She's gone . . . but the scent of the bread lingers on, saying, "This is a real home."

If your patio furniture is a mess, hide it in the garage under a sturdy tarp, nailed down on all four sides. Then go to a good friend who owns a beautiful, expensive patio set and say, "Hi there, may I borrow your patio furniture for my Open House this weekend? It's dinner on us, wherever you want, in exchange!"

Your agent has just called . . . your agent is bringing over a motivated couple. What's the last thing to do before you flee without looking back? Water down everything: Hose down the driveway, sprinkle the lawn—so when they drive up everything looks fresh and sparkling. While we're on sparkling, consider black-topping your driveway for \$50 or \$100; it will help your curb appeal.

After you've done everything we suggest, you may not want to sell. So count your bedrooms and your blessings. But don't forget to return the patio furniture. ☐

Maxine Daley is an advertising agency executive and coauthor of a how-to book for women to be published soon.



Who makes news? What's the word? Where do you buy? And why?

EXTRA

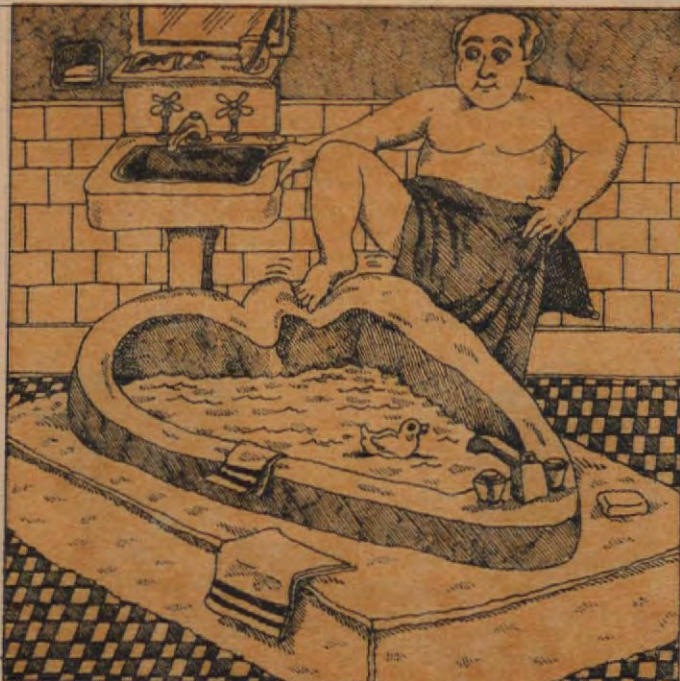
The Home Front News

STAINLESS: A COLORFUL IDEA

Imagine bright blue flatware, gold kitchen appliances and rainbow pots and pans—all in durable, easy-to-care-for stainless steel. International Nickel, Ltd., has developed a process for colored stainless steel that can make it happen. Watch for new products.



The aerosol scare may be evaporating. Two years ago, when a pair of California scientists theorized that the fluorocarbons used in aerosol cans might be doing irreparable damage to the earth's protective ozone layer, industry people and consumers alike were thrown into confusion. Now, research sponsored by the Council on Atmospheric Sciences, an aerosol industry group, shows that an important chemical reaction was omitted from the earlier studies, causing estimates of the impact of fluorocarbons to be downgraded by as much as 50 percent and possibly even more. Further studies are in the works, including a report from the National Academy of Sciences, but for the moment, the aerosol panic has subsided.



SOFT TOUCH

Illustration by Robert Byrd

For bath lovers—the first fully cushioned bathtub. This heart-shaped luxury tub for two is made of soft vinyl-covered foam that cleans easily and may even reduce bathtub-related injuries. Jayne Mansfield never had it so good. From Cosieff, \$1,250. Information: P.O. Box 37-3, Jonesville, S.C. 29353.

SWEET TOOTH

If Americans are concerned about their health, it doesn't necessarily show in their eating habits. That is the message from the New York Fancy Food and Confection Show where people from around the country came to ogle and drool over cookies, candies, cakes and imported gourmet foods. "Though people are buying more health foods, candy consumption is also on the rise. It's just hard to kick the habit," according to Kurt Rosenberg of Arbee Fine Food Imports. Other candy makers agree. Harry Londons Candies reports a 43 percent increase in sales last year. Morris Kushner of Reese Finer Foods even claims that calorie-packed chocolates qualify as "natural food": "Natural butter, natural sugar—natural calories!"

WALKING NOT-SO-TALL

The Brobdingnagian growth of American children may be leveling off. A government-sponsored group studying America's growth patterns over the past century reported recently that the trend toward increasingly bigger Americans is inching to a halt, with men at 5'9", women at 5'4".

HOMEWORK BY COMPUTER

The home computer of the future will do it all—from cooking a meal to letting the cat out at a specified time. Members of the New Jersey Amateur Computer Group are already building their own mini-computers (the cost of which is decreasing almost daily), and have been programming them with private languages and games. Contact NJACG, Union County Technical Institute, Scotch Plains, N.J. 07076.

HOMEMAKERS, ARISE!

Ever since Biblical times when Mary sat at the feet of Jesus while her sister Martha did the housework, the homemaker has been the most underrated professional around. To improve the status of homemakers, Jinx Melia has started the Martha Movement. According to Melia, the movement hopes to attract the 60 million American women, many of them working homemakers, who fall somewhere in between the dedicated feminist and the "total woman," submerged in her husband's identity. For more information write to: Martha Movement, Box 283, Burke, Va. 22015.

The Home Front News

MOVIES BY DAPHNE DAVIS HURRAH FOR COMEDY

Everything's coming up funny in Hollywood. The results: a few hits and several misses. In the goof-ball tradition of *Blazing Saddles* and *Young Frankenstein*, Mel Brooks

concocts **Silent Movie**, a cartoon of the movie business with Brooks, Dom DeLuise, Marty Feldman and Sid Caesar. Loony, goony and stomach clutching, the film speeds on sight gags. Marty

Feldman, who has to be the funniest man alive, meets his double. Brooks pretty much re-invents himself, a nutty director. DeLuise's pratfalls get zanier and zanier from one Brooks vehicle to the next. And, ringleader Sid Caesar, chief of a bankrupt studio, adds the primal madman touch to this con-

temporary Marx Brothers quartet. Play it again, Mel.

Harry and Walter Go To New York unites bungling vaudevillians James Caan and Elliott Gould with the emperor of swanky bank robbers, Michael Caine. Escape musical comedy at its most fantastic, the film and its dandyism are perfectly suited to the glossy charms of Caan and Caine. Gould, unhappily, pales as a cry-baby clod in love with turn-of-the-century do-gooder Diane Keaton. He is coy, she is over-mannered and both fair to poorly in this crazy-quilt, mini-operetta of crime and muckraking. Mediumly humorous, **Harry and Walter Go To New York** does, however, provide a big bang for fans of safe-cracking.

Dom DeLuise, Marty Feldman and Mel Brooks in **Silent Movie**



BOOKS



SEX BOOKS: HOW TOS AND WHY NOTS

Books on the subject of sex are proliferating this fall. Here's a selection of the new variations on an old theme.

For Yourself: The Fulfilment of Female Sexuality is an attempt to exorcise, once and for all, the old myths about female sexuality and the nature of orgasms. According to the author, Lonnie Garfield Barbach, the modern woman can expect to have orgasms not only often but in great variety, and this book includes

exercises that can help (Anchor Press, \$3.95).

Whether you do it under the stars or under the sheets, **Sexual Astrology** by Martine (Viva's amorous astrologer) could come in handy. This book describes the first and last moves to make with your astrological lover—and all the best moves in between. For example, Gemini does two things at once; Leo is bored by routine; Scorpio is insatiable (Dial Press, \$7.95).

David Fekay, author of **The Sensuous Kitchen**, believes that good food and good sex are natural partners. Typical of Fekay's prose in his book of seductive recipes is this description of a fruit sauce: "...the Chantilly Sauce...is at its finest, when placed in little amounts in various places on your lady and slowly—tenderly—consumed by you." Well, bon appétit! (M.D. Morang Publishing Co., \$6.95).

Sexpionage—Exploitation of Sex by Soviet Intelligence explores the between-the-sheets technology used by the Russians to obtain secret information. According to author David Lewis, sexpionage has been developed to a high art by the seemingly dour Soviets. One rather extraordinary device is electronic "chip" technology through which mini transmitters can be fitted into a tooth, a fake nipple, or even strapped to the back of a fly. (Harcourt, Brace, Jovanovich, \$8.95).

Information Please O.M. Scott and Sons, makers of lawn seed and lawn care products, share some advice in three new gardening booklets: **Guide to a Better Vegetable Garden**; **Guide to Better Shrubs, Trees and Flowers**; and **Lawn Care**. Free from O.M. Scott and Sons, Dept. AH, Marysville, Ohio 43040.



Illustration by Robert Byrd

The Home Front News

The perfect role for literary "queen bee" Truman Capote could only have been conceived by master commercial playwright Neil Simon. In **Murder by Death**, a frivolous parody of classic detective films, the outrageous Truman cameos an eccentric millionaire. He invites the world's five most fabulous sleuths to his mansion for a live, weekend-long game of Clue. The signature crime solvers include Peter Sellers, David Niven, Elsa Lanchester, James Coco and Peter Falk. It's up to the audience to guess who's dying for dinner and who's getting a million dollars for figuring it out. Outlandish and "flitty," **Murder by Death** is silly dining room camp.

A raucous lampoon of

disaster flicks. **The Big Bus** (nickname, Highway '76), careens to what else but the edge of a cliff. On its maiden blacktop voyage, the nuclear-powered bus Cyclops is sabotaged by oil company provocateurs. Loaded, in addition, with a ship of kooks, the world's biggest mobile home turns into a freeway circus. Stretching its spoof a bit thin, **The Big Bus** turns out to be a minor roadside attraction.

Deft and mischievous.

The Bingo Long Traveling All-Stars and Motor Kings is one of this year's sleepers. It recounts the whirlwind days and nights of a black baseball team touring the Midwest. The film's a killer if only because of jive-king Richard Pryor's out-of-bounds satire.

Truman Capote in **Murder by Death**



Gerard Depardieu in **The Last Woman**

THE UNLIBERATED MAN

The Last Woman, a film about women's liberation and the working class, features the bulldozing Gerard Depardieu, France's answer to Robert DeNiro. An unsatisfied engineer and divorced father, Depardieu sees women as will-less creatures or castrating neurotics. He can't attain a realistic compromise with women, even though he wants love more than sex from them. Startling and violent, **The Last Woman** intelligently tackles the difficulties of being a couple while maintaining equal identities.

COWBOYS & INDIANS

Innovative American director Robert Altman takes a pseudo-humorous look at the relationship between cowboys, Indians and showbiz in **Buffalo Bill and The Indians or Sitting Bull's History Lesson**. Paul Newman is highly provocative in the role of the puffy, insincere Commander Cody, an Indian scout turned carnival operator. As the nation's first super-entertainer, Newman drives home Altman's point that in show or any other business illusion is reality. What this moralistic overview of Cody's Wild West Show as the prototype for Las Vegas has to do with Sitting Bull is never explained.

OPERATION INTERCEPT

There had to be one, a Bicentennial war movie. **Midway** is its name and decoding messages its game. Full of Sensurround bombing, the movie gives you an enormous headache. The only relief is the humorous contrast between maverick American honchos, Henry Fonda and Glenn Ford, and pokerface Japanese generals, Toshiro Mifune and James Shigeta. Ho-hum!

Paul Newman
as Buffalo Bill



IN VIEW: BY BILL WESTON PUBLIC TELEVISION

Public television, which began in 1953 as an alternative to the commercial networks, has now become so much a part of the video establishment that if public television didn't exist at all, the networks would have to invent it.



"The only threat public television poses for the networks," says Mike Dann, former CBS executive, "is if it ceases to exist." The networks, committed to pleasing the lowest common denominator, are glad to have PTV around because it reduces the pressure to improve their own programming.

The advertisers seem to concur. Though PTV audiences are growing in the larger cities, they still represent only a tiny fraction of the total viewing audience and no advertiser, so far, has seemed disturbed by the threat of competition.

According to Bill Moyers, presently with CBS news, "PTV should be bringing us reality. It should be a tack on the public seat." PTV began as just that, an activist public affairs-oriented voice in pre-Watergate America.

A few years ago, PTV aired a segment in *The Dream Machine* that dealt with FBI penetration of left-wing groups. Denied by the FBI at the time, the truth of the allegations is being confirmed in current headlines.

Another PTV splash was a documentary called *Banks and the Peer* for which the entire banking community rained blows on its head. PTV stood its ground, and when the flak stopped it tackled other sensitive subjects.

Those early crusading days are gone. Today, with newspaper headlines chronicling a string of political and consumer scandals, PTV is as safe as *The Waltons*. Its public affairs unit is stilled to a whisper. Because the networks have abdicated in this field too, there is virtually nothing left on television that investigates and reports on controversial matters.

One possible reason for the toning down of public television is its funding. PTV receives a good share of its money from foundations and oil companies, and their influence, if unspoken, is surely felt. PTV also receives federal funds that have to be appropriated on an annual basis. Uncle Sam is not likely to feed a hand that bites him.

A good chunk of these federal funds goes to the Public Broadcasting Service, the national organization of the PTV stations, created in 1970.

To achieve peace among local stations, it distributes programs through a cooperative system that gives every station a voice in what goes on the air. But critics maintain that cooperative programming will only lead to more blandness and mediocrity.

Even with government and foundation financing, PTV is woefully short of money. "There's not enough money to fail," complains one producer, "no money for a pilot, no money to experiment with." According to Moyers, the way things are now, "Mother Hubbard would be right at home in PTV's cupboard."

For the moment, commercial TV industry moguls like Moyers are looking to Lawrence Grossman, the new chief of the Public Broadcasting Service, to pull PTV out of its financial slough. Grossman is 45, energetic, articulate, eager to tackle PTV's ailments. As chief of PBS, he is principal spokesman for PTV. He has outlined some of the goals he set for PTV:

➤ **Stronger, more diversified public affairs shows.** "I am convinced," Grossman says, "that the depth of commitment to news and public affairs determines the success of a broadcaster—whether it be a network, a station or a distribution system." For quick starters, Grossman

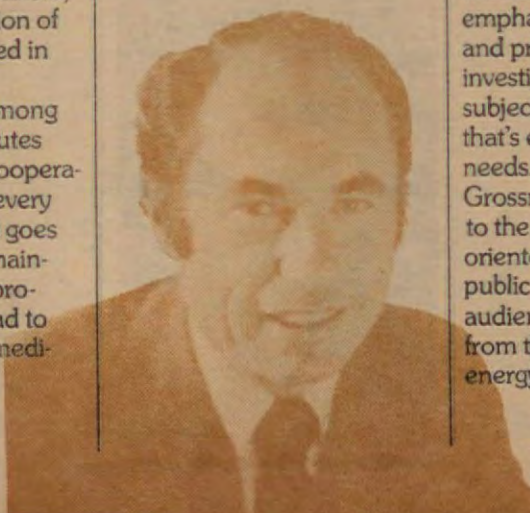
has coaxed \$1 million from the Ford Foundation to produce documentaries.

➤ **Centralized program control.** "Each PTV station schedules its programs any way it wants...no two schedules look alike. As a result, putting together a coherent national program service takes on the characteristics of a computerized nightmare."

➤ **More shows for minority groups.** Grossman considers this a primary responsibility.

All this, of course, takes money. But Grossman is optimistic. He points out that the federal appropriation this year will be \$78.5 million, 9 percent higher than last year's, and he predicts larger increases in the future. In their two-week drives in March, local PTV stations raised \$8 million in public pledges, and Grossman expects this to increase. He sees the foundations and corporations boosting their ante as well. He believes PTV is "off the starvation level. We're still poor, but we don't have to exist on crumbs anymore."

Critics fear that former network executive Grossman will slide into network ways, emphasizing entertainment and promotion rather than investigating controversial subjects. His adherents say that's exactly what PTV needs. But whether or not Grossman opts for a return to the early public affairs-oriented programming, public television—and TV audiences—can only benefit from the infusion of new energy into its system.



Lawrence Grossman

The Home Front News



MUSIC BY IAN DOVE JAZZ CROSSOVER

"Crossover" is jazz's new magic word.

Once, the record business had segregated markets: Country, Pop, Rock, R&B, Classical, Jazz, MOR (Middle of the Road), etc. And except in rare cases (Elvis Presley, for example) they never met.

Now, however, everybody is crossing over—Pop into Classical, Folk into Country. And even jazz purists are discovering that they can take off with Jazz-Rock—a happy blend of rock musicians' technical strides (amplification, electronics



Lonnie Liston Smith and the complicated synthesizer) and the creative thrust of musicians with solid credentials in the jazz world.

Take Herbert Jeffrey Hancock, for example. In the early '60s, neophyte



Herbie Hancock

Hancock began what was to become a five-year affiliation with the Miles Davis group. "Playing jazz was not an easy life and there were no big financial rewards," says Hancock.

Then, in the late '60s, Hancock took a big step, formed his own group—and struggled. "They were hard days," he admits. "I really had no idea the rock thing had happened. For example, I was booked alongside Iron Butterfly, just coming off a four million-sold rock album and very hot. My appearance was worthless—the audience didn't boo, they just ignored us."

But Hancock got lucky. He wrote a pop song called "Watermelon Man" that became a hit and around 200 people recorded it.

"That song supported me," Hancock says.

Then after listening to

R&B and rock, he released an album called *Head Hunters* and found the market had caught up with him. The record sold 750,000 when it was first released—Hancock had crossed over.

"I'd been used to a world where if you sell 45,000 copies of one album you have a major jazz hit. My record company, Columbia, says *Head Hunters* is their biggest-selling jazz record ever. It's amazing. A shock."

Perhaps it was also a shock to Lonnie Liston Smith, when the sales of his *Flying Dutchman* album soared to 250,000—more than six times as much as his earlier efforts.

Liston Smith had also made the crossover. For him, coming from a background of avant-garde "free" jazz groups, success with rock audiences meant finding the right rhythms.

"The music I'd been playing was unrehearsed—free and spontaneous," Smith confesses. "Imagination and creativity were supposed to supply everything, but a lot of people couldn't relate to us. Then I noticed that people really related to specific rhythms. That's what I now try to put into my music and it's working."

Jazz drummer Billy Cobham also finds himself in

Billy Cobham



good rock company these days—playing to rock audiences and touring with artists such as Laura Nyro. He came out of the jazz closet into jazz rock via the late Mahavishnu Orchestra. And again, it was a case of a musician with open ears.

"These days," he says, "there's a heightened sense of music. It's a change that has been developing for the last five years."

And Cobham's comments about his own "funny funk" sounds—a type of disco dance music with "jazzical" substance—actually says it all about jazz crossover. "There's no confinement in jazz now. It can move and be appreciated in all directions."



CROSSOVER NEWS

Buddy Rich, *Speak No Evil* (RCA), is a swing-era bandleader who hates nostalgia, and his youthful sounds lean tolerantly towards disco.

Al Dimeola, *Land of the Midnight Sun* (Columbia) tones down extreme cerebral techniques in favor of funkiness.

Guitarist Dimeola's jazz muscles are still there, but it's more for the disco floor.

George Benson, *Breezin'* (Warner Bros.), is a straight-ahead jazz musician with a formidable technique that he doesn't use on this bland offering. Guitarist Benson touches all bases—jazz, middle-of-the-road and disco—and assures himself a hit.

NOTES

On Your Own in the Kitchen

Elizabeth Post Mirel



HOME COOKED THERAPY

On Your Own in the Kitchen is a cookbook for both beginning and experienced cooks. It grew out of a unique series of classes given last year by Capital food writer Elizabeth Post Mirel for recent residents of a Wash., D.C., psychiatric halfway house. The cookbook and course, which include everything from basic food preparation to what Mirel calls "consumer savvy," were funded by a grant from the Washington D.C. Section, National Council of Jewish Women. Mirel has also prepared a teacher's guide to accompany her cookbook. For information write to: Kalorama House, 1831 Kalorama Rd., N.W., Washington, D.C. 20009. Cookbook and teacher's guide, \$2 each.



KEEP ON TRUGGING

The trug is something every harvester needs. It's the classic way to tote your freshly cut flowers and vegetables. Trugs and other handy gardening items, from sturdy multi-pocketed aprons to thatch-roof bird-houses from England are available from: Walter F. Nicke, Box 667G, Hudson, N.Y. 12534. Send 25¢ for catalog.

THE TEN-SECOND BED CONT'D.

The newest non-bedsread idea is "Newport" from Countess York. Velvet-trimmed blankets in soft wool, which double as bedspreads, and matching pillow shams create a cozy unstructured bed for anyone who hates to make one. Available in a variety of colors at department stores. Pillow sham is \$30; blanket is \$60 to \$100, depending on size.



FIGHT FIRE WITH STYLE

Studies show that fewer than 25 percent of the 70 million homes in America have fire extinguishers. To help raise the public consciousness of fire hazards, Gillette has developed Captain Kelly, a fire extinguisher in bright yellow with zippy red graphics that is effective and attractive. Price: \$13.99. Large heavy-duty model, \$17.99.



GRILL-WORK

Turn a summer cookout into a winter cook-in. The GRILL-ette, a new portable, electric grill by Jenn-Air, makes char-broiled steaks and chops without charcoal. A window adapter allows you to vent smoke and cooking odors outside, so it's perfect for apartments, too. \$99.50. Optional spit also available.

HOW TO USE THE TELEPHONE IN ALASKA



ALASKA HOTLINE

Alaskans in many remote areas will soon have telephones for the first time. To help pave the way, RCA, whose satellite system is providing the phone service, has distributed a children's comic book, *How to Use the Telephone in Alaska*. The book features Charlie Eskimo, who will guide young Alaskans through telephone manners and procedure, with a few games and stories along the way.

DRYING FOODS

by Joanne Johnston

This fall, more and more people are determined to preserve the harvest from that garden they've put their heart and soul (and back) into all summer. Fresh fruits and vegetables are easy to preserve by drying.

Sun drying uses the sun's rays to draw moisture from the food. Another method of drying employs oven heat. A third uses an electric food dehydrator you can build or buy.

For best results remember:

1. Only quality foods will produce quality dried foods.
2. Almost all foods require pretreatment. Steam and water blanching prevent growth of undesirable micro-organisms. Sulphuring prevents loss of color.
3. Spread food in a single layer.
4. When oven drying, set a fan near the open oven door to speed up air circulation.
5. Note: Beware of galvanized screens. Minerals on them can create poisons when acid foods come in contact with them on drying trays.

Consider these aids to your home drying:

Sun Drying: A kit containing one tray (\$9.95) or four trays (\$19.95) is available from Sun Pantry Food Drying Kit, P.O. Box 1790, Chula Vista, Calif. 92010.

Dehydrators: Free directions to build your own are available from the USDA, Office of Communications, Press Division Room 545-A, Washington, D.C. 20250. Or send a large, stamped, self-addressed envelope to: Fenwick's Mercantile, Dept. AH-1, Box 674, Sandy, Ore. 97055.

GAMES

A selection of mind-boggling games for everyone from children to chess masters.

MIND OVER MATTER



Juggling in Boston: The hottest act in Harvard Square is the Loco Motion Circus, a two-man show of juggling, acrobatics and unicycle stunts. The circus represents the high end of the latest rage in Boston: juggling. Students from the University of Massachusetts, center of the juggling revival, come to Boston on weekends to toss up balls, rings, clubs—even hats—wherever they can gather an audience. Local school children have begun to catch onto the craze. For information, contact: Pioneer Valley Jugglers' Assn., U. Mass., RSO-320, Amherst, Mass. 01002. The Loco Motion Circus, another U. Mass. Group, performs professionally and gives workshops on circus arts. Write: The Circus, P.O. Box 61 Amherst, Mass. 01002.

Othello: The number one game in Japan, Othello is a kind of checkers strategy game played on a board with discs that are black on one side and white on the other. The object of the game, which is based more on skill than on chance, is to out-flank and outmaneuver your opponent. Gabriel, \$4.95.

Keep Quiet: A sign-language game played with crossword cubes printed with hand signals. Players must spell out words using sign language within a time period measured by an hourglass. Kaptronix, \$6.95.

Super Mastermind: The game that swept London a few years ago is back in giant form. One player forms a code with colored pegs and his opponent has to deduce the position and colors of the pegs. Invicta Plastics, \$10.

Four Letter Words: A four-level game in which players draw seven letter chips and try to build four-letter words in any direction. Lakeside, \$7.95.

Thoughtwave: A new brain-wave game, played on a "gray matter" checkerboard with black and red chips. Players try to build their own thoughtwave, while blocking their opponent's train of thought. From Intellect Ltd. of London, \$7.

Tuf: A timed math game using number cubes that players must form into equations. The game is designed to cover everything from simple addition and subtraction to logarithms. Avalon Hill, \$9.95.

Dowsing in Los Angeles: Everyone on the West Coast is dowsing. The search is on for underground water, metals, even buried treasure with the aid of instruments such as a forked branch or L-rod. According to Howard Young, who has written a

booklet on the subject, "Dowsing is more than just a fad because it really works, and anyone can do it." For information, write to: Howard Young Co., 24606 Cypress, Lomita, Calif. 90717.

Beer Cans in Louisville: Nostalgia has brought new value to a familiar everyday object, the beer can. Enthusiasts are combing local bars and liquor stores in search of new cans, and prices run as high as \$200 for such trophies as a rare "007" can, from a beer manufactured in Arizona during the James Bond years. A national organization, the World Wide Beer Can Collectors' Club will help arrange a swap or a sale. Write: P.O. Box 1852, Independence, Mo. 64055.

Readers are invited to report on the latest fad in their neck of the woods: \$25 for each fad published.

FADS



COOPS

KID STUFF— THE SECOND TIME AROUND

by Martha Moffett

Cooperatives are experiments in working together to create alternatives to America's over-priced and over-advertised commercial stores. Here, we explore different ways people pool their talents for savings.

No, it's not called "hand-me-downs." And it's not a matter of passing around cousin Lucinda's good winter coat until the velvet collar falls off. It's called recycling—and it's a system whereby useful children's clothing, nursery furniture and back-to-school equipment—things that get outgrown but not worn out—can be used again through the efforts of a group.

The group may be one that has already formed around some center—a school; a church; a food cooperative; a baby-sitting cooperative. Or it may be a neighborhood group that meets once a year just for this purpose.

One cooperative nursery school of 30 families organizes a yearly swap by bringing all items to the school in the spring and pricing them extremely low (nobody really wants to take them back home and find storage space for them). Everybody goes away with this year's sizes, and the school is left with a donation that helps purchase books and supplies.

Large items are described on file cards and posted on one wall—things like high chairs, changing tables. "I got rid of a whole set of nursery furniture," said one member. "When I unexpectedly needed to replace it

two years later, someone else in the school was ready to get rid of theirs!"

Bartering, a holdover from the Middle Ages, may be on its way back into favor—don't you get tired of money being the medium of every exchange? The Parents' Association of a large school district in New England circulates a *Barterers' Newsletter*. People list various goods and services for exchange—including children's things.

In New York City, the Brearley-Chapin clothing exchange runs like a store, right through the school year, supporting the schools' scholarship fund. Besides finding good clothing and school uniforms at low prices, shoppers earn "credits" for their donations. Items in the shop are priced on a double level—for instance, if a raincoat is marked \$6/\$3, and you have a credit of \$3, you can buy it for the second price.

And for families who would like to recycle but need two of everything, there is an association of parents of twins that runs an equipment and clothing exchange. To find out if there's a chapter in your area write to: *National Organization of Mothers of Twins Clubs*, 5402 Amberwood Lane, Rockville, Md. 20853.

FROM THE GRASS ROOTS CORPS: LETTER FROM THE PENNSYLVANIA DUTCH COUNTRY

by E. Scherrer Clarke

In this column, *American Home's* grass roots correspondents report on life across the country. Grass roots reporters are not professional writers, but aware readers, informed and interested in what's happening in their communities. Fit the bill? Drop me a letter. You can earn \$25.—Keitha McLean

Dear Keitha,

Pennsylvania Dutch Country is a Grandma Moses painting come to life. Its scenic rolling hills are still worked by dirt farmers—most using modern machinery, the Amish sect clinging to horse-drawn plows. The sprawling red barns wear colored hex signs to ward off evil and encourage good fortune. Potatoes, corn and grains are the chief crops, and dairy cows, chickens and ducks dot the barnyards.

Early spring finds industrious farmers getting ready for planting. In the hot summer farmers work from daybreak into the night. Harvest time brings fulfillment and contentment from hard labor and simple pleasures. Winter snows are deep and red fences line roads to prevent drifting.

Shopping in the factory outlets of Lancaster and Reading is a family affair,

while antiques sales and farmers' markets attract local and out-of-town patrons.

In the fall the hills echo with barking dogs and hunters' shots at pheasant, rabbits and deer. Muskrats and foxes are trapped, their pelts sold at weekly auctions.

The region is a tourist attraction at certain times of the year—for instance, during the Kutztown Folk Festival around July 4th, the Allentown Fair in August and the Reading Fair in September. Bird watchers flock to rugged pristine Hawk Mountain in November and December when hawks and eagles can be sighted.

New industry continues to relocate in the area, as taxes are reasonable and land and labor are abundant. Many young people work in these companies and help their parents part-time on the farms. They are loath to leave the farms completely.

Cordially yours,
E. Scherrer Clarke

E. Scherrer Clarke lives in Kutztown, Pa., is a teacher and enjoys reading and gardening.

Editorial Contributors to "The Home Front News":

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AMERICAN HOME'S GUIDE TO HOME IMPROVEMENT AND DECORATING

HOME

HOME

HOME

HOME

HOME

HOME

For many people, "home improvement" means it's time for a paint-and-wallpaper change. But with the growing supply of materials and products designed to make life easier for the do-it-yourself family, you don't have to stop there. The latest floorings, wall panelings and ceiling tiles are easily installed, even by novices. Adding an extra lavatory is not as big a job as it sounds; one-piece sink units can slip into an unused corner near existing water lines. Attic space can be transformed into an extra bedroom, a basement into a family room.

Builders have begun to eliminate some extras in new homes and additions to keep prices down. They know that people are willing to take on the task of completing some interior work themselves. Doing more home improvement and decorating yourself not only makes sense financially, it is also more feasible today. In addition to the new products on the market, you'll find that instructions for long-standing ones have been updated and refined for the nonprofessional. Many dealers—including Home Improvement Centers and hardware stores—offer in-store demonstrations to encourage customers to consider projects they may not have tackled before.

Improvements that require licensed plumbers or electricians must be undertaken by experts. Local ordinances state, in many instances, that certain home alterations must be made by licensed professionals—and your home insurance may not cover certain jobs.

This Guide to Home Improvement includes suggestions for some major alterations, including room add-ons, to give you an idea of the dimensions of such a job. But consider major undertakings carefully and gauge the scope of your capabilities.



Re-think your reading area. End up with a library.

Improving your home is lots of fun. But it calls for real help. It's all here at your Ethan Allen Gallery. Imaginative room settings to help you re-think your space. Interested Home Planners to help with your ideas. Beautifully styled furniture to make your dreams a reality.



Ethan Allen thinks there's always room for improvement.



Wake up this attic. Turn it into that bedroom.

But improving your home is often more than re-decorating. It's renovating attics, adding windows, breaking through walls. Making important decisions. Wouldn't you like to talk to an expert? Ethan Allen Galleries are holding a seminar this fall. You'll see before and after pictures, talk to architects, builders, bankers and to our Home Planners. Learn just how much room for improvement there is in your home just by contacting your nearest Ethan Allen Gallery. You're never in doubt about your decisions at Ethan Allen.

Come on over to our
Room for Improvement Seminar.
Ethan Allen Galleries.

Look us up in your Yellow Pages.



AMERICAN HOME'S
**GUIDE
TO
HOME IMPROVEMENT**
AND DECORATING

continued

MONEY MATTERS

Financing a home improvement project is relatively easy. Check the banks and savings and loan associations in your locality; interest rates vary. Under the provisions of the 1968 Federal Truth-in-Lending Act, all financial institutions are required to state accurately the cost of their credit: that is, the annual interest rate you would have to pay on a loan, and the *total* interest you will have paid by the time the loan is retired.

If you have a mortgage on your home now and that mortgage has an "open-end" clause—which allows you to borrow as much money from the institution holding the mortgage as you have paid on your mortgage to date—you might consider financing your home improvements this way. You often can get the same rate of interest as on your original mortgage (which also acts as your security) and you usually end up making exactly the same payments each month you make now. The term of your original mortgage simply will be extended for however many additional months it will take you to repay the additional funds you're borrowing.

Check the possibilities of an FHA (Title I) loan with your bank as well. This one's backed by the Federal Housing Administration and can be used only for general "livability" improvements on your house and not for such nonessentials as a new greenhouse or a swimming pool, but if you are eligible, an FHA loan carries one of the best interest rates around.

Another economical way to borrow money for home improvements is to borrow against a savings account. A pass-book loan generally will carry the lowest rates available anywhere. Some banks will allow their depositors to borrow funds equal to 90 percent or more of the funds in the depositor's account at an interest rate that's only about 2 percent above the interest being paid on the savings. Thus if you are getting 5½ percent on your savings, your loan may cost you 7½—but your savings will *continue* to draw interest and, therefore, the true interest you are paying for your loan will be low.

FOCUS ON THE ROOF

The most sensible way to keep a roof over your head is to keep it in good repair. Preventive maintenance gives much better long-range results than dealing haphazardly with trouble spots as they appear. Check your roof carefully at least once a year, or have someone do it for you, and make more frequent inspections yourself from ground level with a pair of binoculars.

First, look for damaged, loose or missing shingles. Individual shingles that have

been damaged or blown away in a storm can be replaced with a little care without having to reroof a large area—or your entire house. Most loose shingles can be resecured quickly with a little roof tar cement.

Next, check the roof's flashing, which is used wherever roof surfaces meet the walls, chimney, vents or dormers of a house. Years of weathering produce small breaks in flashing joints, and while real gaps can be seen easily, smaller cracks are harder to detect. So if you have any doubts about the condition of your flashing, take preventive measures immediately. Apply asphalt roof paint or roofing cement to any area that looks suspicious.

After shingles and flashing, check your gutters and downspouts for proper pitch and leaks at seams. Ordinarily, gutters should be pitched toward downspouts about ¼ of an inch for each foot of the gutter's length. But remember that a very long gutter may slant toward two different downspouts, with the high spot of the gutter midway between ends.

In most cases, if a section of gutter is in bad repair, it's wiser to replace the entire gutter rather than just the damaged section. Be sure to clean accumulated leaves and other debris out of your gutters at least twice a year, once at the end of spring and again in late autumn before winter starts.

The average life expectancy of any roof is about 20 years, with the exception of the newer, heavyweight asphalt shingle roofs now being designed to last up to about 25 years. But proper care and maintenance will add years to the life of almost any roofing material. Homeowners in warmer climates should have their roofs checked more frequently as a general rule, because sun and heat tend to do more damage to roofing materials than wind and rain.

If you decide your roof is really ailing, it's probably wise to call in a professional to make major repairs: someone who has all the right equipment and tools, ladders, general know-how and, most important, accident insurance. The more you know about roofing materials, however, the easier it will be for you to get exactly the kind of roof that best suits your particular needs.

The most common types of roofing materials available today are asphalt shingles, slate, tile, wood, aluminum, fiberglass and cedar-shake or plain shingles. Cedar-shake or plain shingles are especially beautiful, but still thick enough to provide any extra insulation you may need.

Asphalt shingles are the most popular material today, being used by more than 80 percent of the nation's homeowners. The great variety of colors, textures and weights along with the durability and economic value of asphalt shingles, account for their appeal.

In choosing the color roof you want, consider not only the style of your own home, its size, shape and architectural period, but whether the color you favor will blend in with the other houses on your block. Remember, too, that a lighter color or white roof can create a sense of airiness and height and help keep a

house cooler in warmer climates. Darker shingles are especially effective used on a home with a steep, pitched roof.

One important consideration when choosing a new roofing material is the material's resistance to wind and fire. An organization called Underwriters Laboratories actually tests and classifies roofing materials according to their resistance to wind and fire, and the UL label will tell you whether the material you are considering is Class A, B or C. Many communities today require roofing materials that meet at least Class C standards: a resistance to light fire exposure.

The mineral granules on asphalt shingles help protect your roof not only from fire but from the sun's drying rays. Some manufacturers also sell shingles that have thermoplastic sealing spots or strips that are activated by the heat of the sun after installation. There also are shingles on the market that interlock, reducing their vulnerability to wind.

If a complete reroofing is needed, it is sometimes possible to add a new shingle roof over the existing one, but only if the substructure (sheathing) is in good condition. Two layers of roof shingles, however, is the absolute maximum recommended.

The prices of labor and roofing materials vary in different parts of the country. As a rule, however, the heavier the shingle you choose for your home, the more expensive your roofing job will be—but then the longer you can expect your new roof to last.

SIDING VARIATIONS

The exterior walls that protect you from the elements are subject to relentless punishment from all kinds of weather. But proper maintenance can keep the structure of your house in sound condition and well insulated against heat and cold.

If your home has wood or clapboard siding and you have no interest in any kind of major overhaul, stay on a schedule of repainting every three or four years. Meanwhile, keep a sharp eye out for any damaged shingles, badly peeling paint or water seepage. If a maintenance-free exterior that will neither flake, peel nor rot seems more and more appealing to you these days, however, you might want to put up new aluminum or vinyl siding. It can be installed directly over your present siding to provide even more insulation.

Most people feel more confident calling in a professional contractor for such major jobs, but an experienced do-it-yourself homeowner can install most types of siding with a minimum of aggravation, thanks to the easy-to-follow how-to pamphlets supplied by many manufacturers. Such pamphlets also explain exactly what types of siding materials are available.

Both aluminum and vinyl sidings come in a large selection of colors and in textures ranging from smooth to rough. Some even have the look of wood. Both types are impervious to termites, won't echo sounds of wind and rain or interfere

(continued on page 28)

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MINWAX

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continued

with TV reception. Vinyl siding offers the homeowner one additional advantage: it doesn't dent.

Many siding manufacturers offer a selection of coordinated trims and shutters to put the finishing touches on a newly redecorated exterior. It's always a good idea to purchase the trims you plan to use at the same time you order your basic siding—to insure the best possible match of style and color.

All that's needed for the upkeep of aluminum or vinyl siding is an occasional washing with mild soapy water or with the garden hose (one of the newer nozzles that feeds detergent into the water is a great help). New colors are fade-resistant. With proper care the exterior of your home will stay bright and clean-looking for a long time. There is a new, special paint to restore the factory-painted look of aluminum siding when the original finish becomes stained or weathered. It is available in white and a wide range of colors.

NEW ROOM MAGIC

Do you have unused space you've been overlooking? A large, under-used room that could be divided into two? A porch or an attic, an attached garage or perhaps your basement?

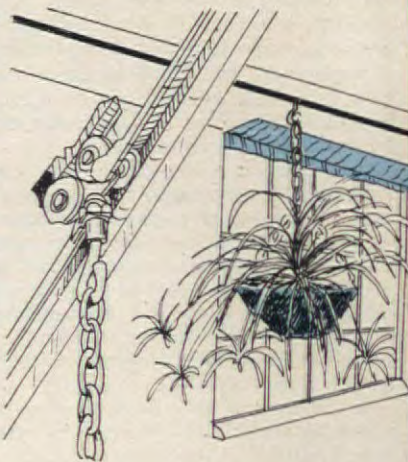
You can transform an unfinished attic into an extra bedroom or other needed living space—if the floor beams (joists) are large enough to support the added weight of flooring, wall paneling or covering and furniture. Your decision to use attic space for a new room may also depend on whether there is a regular stairway (or space to build one), rather than a drop-ladder leading from the main part of the house. You will have to install six to 10 inches of insulation—both to keep summer heat out and your winter heat in—and in most cases some kind of large-capacity window fan or built-in exhaust fan. Good ventilation in many attics in the summer can be a real problem.

Basements, on the other hand, are cool—and tend to be damp. The first step in converting any basement space into a family room, workshop or hobby-related space (such as a photo darkroom) is to make sure the area is thoroughly dried out and the walls covered with an asphalt paint. (A portable dehumidifier can help.) You then can attach thin furring strips—usually 1 by-2-inch wood—to the walls as a base for installing paneling, wallboard or whatever wall covering you like. For flooring, you may have to lay a subfloor, with insulation and a vapor barrier, on top of concrete. Some kinds of the newer resilient sheet flooring and tiles can be put down directly on the concrete.

In planning the conversion of an attic or a basement, first make a rough plan of

each room or area and fill in the measurements. Make a cost list of the materials you think you will need, after learning the approximate prices. It's a good idea to add about 10 percent extra to the list to allow for normal wastage. If you don't plan to do all the work yourself, rough estimate of 60 to 75 percent of the total materials' cost should be added for labor. A contractor, of course, can provide a more precise estimate, but your own figuring can give you a general idea of how much the project will cost.

Another likely candidate for conversion into usable living space is an a



Decorate with plants. Hanging-door rollers—the track recessed into the ceiling or hidden behind a wood strip—can be adapted to hold hooks from which plants are suspended. Heavy plants gain mobility—move them to keep them in sunlight.

tached garage, which is sometimes even easier to transform than an attic or basement. The floor can be raised with what are called "sleeper" beams to the level of your other ground-floor rooms; heating and electrical connections can be run under the new floor to existing connections in the main part of the house. The garage door can be turned into a window wall. The walls, once they are insulated, can be covered with paneling or wallboard. If you have a double garage, you might even consider the possibilities of using only half of it for living space, leaving the other half for a still convenient parking area for one car.

The conversion of spacious attic or basement is a reasonable do-it-yourself project, but building an extension onto your house is another story entirely. Adding a room or a new wing entails more expertise than most home carpenters are likely to have. Calling in professionals will save you time, trouble and money.

To begin with, local zoning laws and building codes must be checked carefully. An additional room built in front of your present home, for instance, might work beautifully in terms of your own lot, but many communities say no to any extensions at the front or side of an existing house. Furthermore, to obtain a building permit you must submit detailed plans and drawings to local authorities. So the help of an architect or professional builder is almost indispensable, particularly in the case of a basement conversion.

(continued on page 30)

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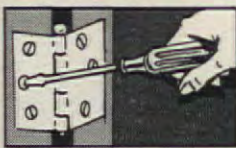
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AMERICAN HOME'S GUIDE TO HOME IMPROVEMENT AND DECORATING

continued

ticularly if you want to build on top of some existing part of your house. It takes some one knowledgeable to determine if an existing structure can support the weight of an added story.

Even constructing a single room at the back of your house—beyond a point where you already have a door (so you would not have to knock through an existing wall)—still means that at some point the roof of that new addition will have to be cut into your existing roof. Also, exterior walls will have to be blended. Otherwise, you will not have a really sound addition, certainly not one that harmonizes with the rest of your house.

While planning the new room, get decorating ideas down on paper. Begin by making accurate drawings of the floor plan of the room. Measure off the exact length and width and mark the dimensions on graph paper. Next, locate doors, windows, fireplaces, radiators, vents, jogs, etc. Using the same scale of measurement, make cardboard cutouts of the furniture you plan to use in the room. Shift them around until you have them well balanced as far as the size and color go.

UPDATING KITCHEN AND BATH

It is both difficult and expensive to move existing utilities in a kitchen, but if your present space is truly inefficient, a much-improved working layout might be worth the money and effort. Investigate the possibilities with a kitchen contractor or a company that specializes in kitchen equipment.

Aside from major renovations, of course, there are dozens of things you can do yourself to make your kitchen both more functional and more pleasant. Good ventilation and lighting, for instance, can make a world of difference. So can new cabinets, or a new low-maintenance floor, or heatproof counter tops beside your range, or a convenient butcher-block work surface.

Lighting in a kitchen should be distributed evenly enough so you do not have to work in your own shadow, and strong enough so that you can see into cabinet corners and read the small print in a recipe or on a food label. Track lighting is especially flexible because the spotlights can move along the track to light whatever area you want.

If the overhead fixtures you now have don't supply enough light, additional lighting installed under cabinets will highlight particularly busy work surfaces.

For better air in your kitchen—free of the smoke, moisture and grease—cooking vapors should be filtered or vented to the outside. A range hood above your cooking area and an exhaust fan built into a wall near the range will vent fumes to the outside.

If cabinets and counters are your prob-

lem, you can find new, pre-made kitchen cabinets. You can also buy new cabinet fronts in unfinished woods that can be painted or stained to match perfectly the ones you already have or to change completely the kitchen's appearance with a different stain or paint. Another solution might be to strip and refinish old cabinets, adding new decorative hardware and molding.

New plastic counter-top materials come in many colors and textures. Sold by the yard, they can be installed easily with a special contact cement. When you remodel a kitchen, they can give a fresh coordinated color look to your counter tops.

Remodeling your bathroom usually is a much simpler undertaking than remodeling a kitchen—depending on how extensive your changes are. Almost everything that needs to be done to modernize the bath, from changing the wall



Turn a closet into a "lav" with a one-piece sink unit and new flexible plastic pipe fittings you can install yourself.

covering to installing new fixtures, can be done without professional help.

In recent years, manufacturers of bathroom equipment have produced attractive one-piece units that make it possible for the home handyman to handle even a tub, shower or lavatory installation. Some are one-piece assemblies that don't need tiling or paneling around them. They are available in a variety of sizes, shapes and colors, are not prohibitively expensive and, once installed, are easy to keep clean.

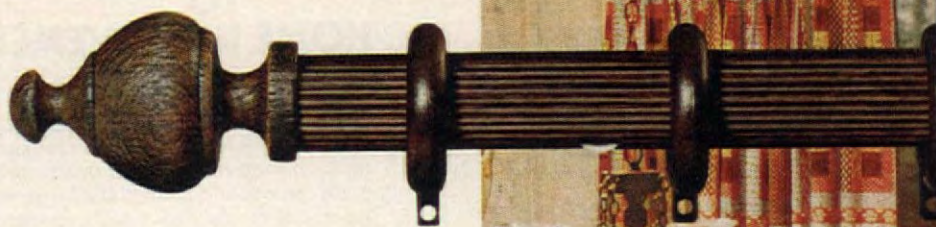
If you don't need new fixtures but would like to dress up or improve the ones you have, you can buy pre-built bathroom vanities and cabinets.

Installing ceramic tiles on the floor or walls of a bathroom once was a job only for professionals, but today you can buy tiles that come on 12-by-12-inch mesh sheets (some are 12 inches by 24 inches), with matching curved pieces for corners. Pre-grouted ceramic tiles are also available.

(continued on page 32)

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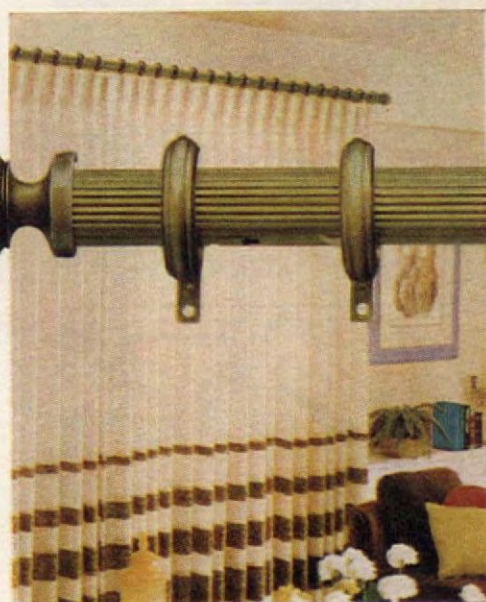
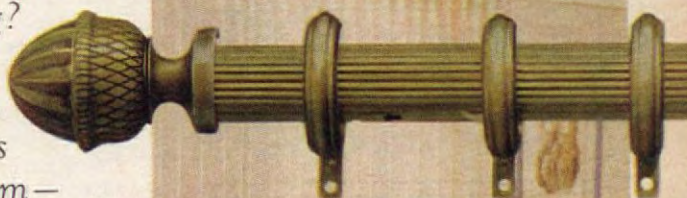
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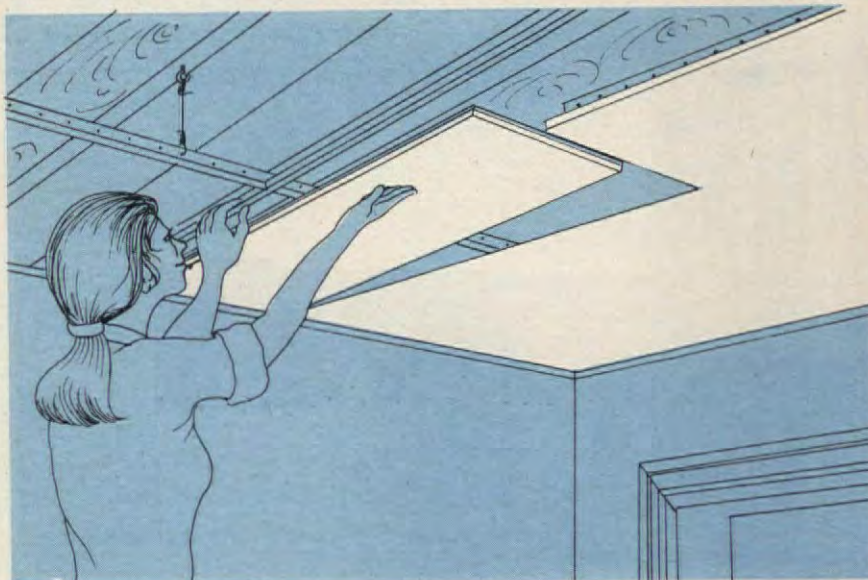
AMERICAN HOMES

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continued

When existing tiles are cracked or badly discolored but you don't contemplate remodeling immediately, you might try some of the new peel-and-stick tile appliques. They are waterproof, stain- and mildew-resistant and, of course, washable.

Vinyl and plastic-laminated wall coverings for the bath come in easy-to-handle sheets and are now available in any number of attractive colors and patterns.



Cover an old ceiling with new suspended ceiling system. No special tools are needed to install metal framework that provides hidden support for seamless flow of ceiling tiles.

CEILING COVER-UPS

For years there was nothing much to do with a ceiling except paint, plaster or paper it. Now a variety of ceiling tiles, ranging from the plain to the posh, are available. All are easy to install for any look you like.

As a rule, an install-it-yourself tile ceiling will cost less than half what it would cost to replaster the ceiling.

A ceiling in a kitchen or bath that stains easily from cooking fumes or excessive moisture can, with moisture-proof paint, be transformed over a weekend into a scrubbable, vinyl-clad expanse that's a snap to keep clean and presentable.

If your house is getting noisier than you like these days, consider acoustical tile. Ceilings are the largest sound-reflecting surfaces in rooms. Traditional, hard-surfaced plaster or board ceilings are not very effective noise mufflers, but acoustical tiles are.

There are three basic ways to put up a tile ceiling. If the existing ceiling you want to cover is smooth and structurally sound, all you have to do is clean it and cement tiles directly onto it. If the ceiling is damaged or uneven, however, you

have to attach furring strips—narrow 1-inch by 2-inch wooden strips—to your ceiling and then staple or glue the tiles to those strips.

The third method is to install a suspended grid from the old ceiling, into which tiles can be slipped quickly and easily; some give a seamless look. The grid is hung on wires from above; installation of the tiles varies, depending on the product you are using, but most manufacturers publish excellent, easy-to-follow instructions.

The average do-it-yourselfer can master any of these methods of ceiling-tile installation, and should be able to cover a ceiling in a 10- by-12-foot room over a weekend. Don't forget, however, that if you want to make changes in your present overhead lighting system, you

have to plan the lighting before you start installing the tile. If you're going to install a suspended ceiling, try recessed lighting fixtures, many of which are now size-matched to panel dimensions of the ceiling tiles.

Professionals have been using textured paints to conceal cracks and seams in ceilings for years. Now, textured paints are widely available for nonprofessionals as well. They come with detailed instructions for easiest application and with specific suggestions for the best types of brushes or rollers to use. For little more than the cost of regular paints, you can have a newly redecorated ceiling with the look of stucco, sandstone or other textures, and in an assortment of colors.

Like textured paint, vinyl-backed "wallpaper" used on a ceiling also can hide imperfections and give not only the ceiling but the whole room an exciting and attractive "custom" look. It's best to coordinate wallpaper on ceilings with the paper you use on the walls. Wallpaper strips on a ceiling should be hung across the width of the room rather than down its length, because shorter strips are easier to handle.

Urethane beams, which simulate old, (continued on page 34)

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heavy timbers but actually are very lightweight, can give an especially interesting "beamed-ceiling" look to any room. The beams come in a number of different styles and sizes, ranging from 6 to 18 feet, and can be trimmed with little trouble with a handsaw or a small electric saber saw or jigsaw. To install the beams apply a special adhesive to the ceiling with a caulking gun. Press the beams in place and hold firmly for a couple of minutes.

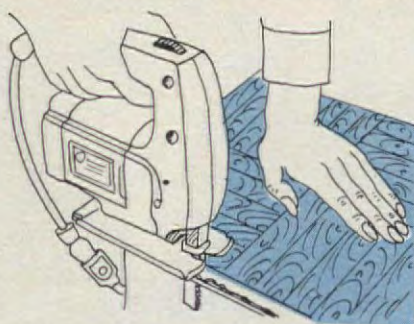
FLOOR BRIGHTENERS

Sometimes a new floor covering is all that's needed to give a room a totally different look.

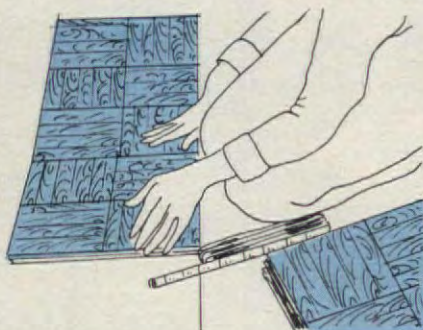
New resilient sheet flooring and tiles, including the self-stick variety, and carpeting—even ceramic and mosaic tiles—are available in a wide range of colors, textures and patterns. They come packed with detailed, plain-language instructions that make the job easy, even for those who haven't tried it before.

Resilient flooring is an excellent choice for many rooms. It comes as sheet vinyl—and as tiles in vinyl, vinyl asbestos, asphalt and cork. The variety of colors and patterns in sheet vinyl is enormous,

with styles to suit any decor. Many have an easy-care, no-wax gleam that requires only an occasional wet-mopping. Some cushioned vinyl sheets are so flexible that they can be folded like a blanket and carried home in a car's back seat.



Elegant parquet floors are within reach of the do-it-yourselfer with the availability of new foam-backed wood tiles that lay easily. Use a saber saw (above) to cut tiles to fit—at corners and walls.



Installation requires only stapling around the edges. You don't even have to worry about "bubbling" because the vinyl is elastic and settles into shape after 24 hours.

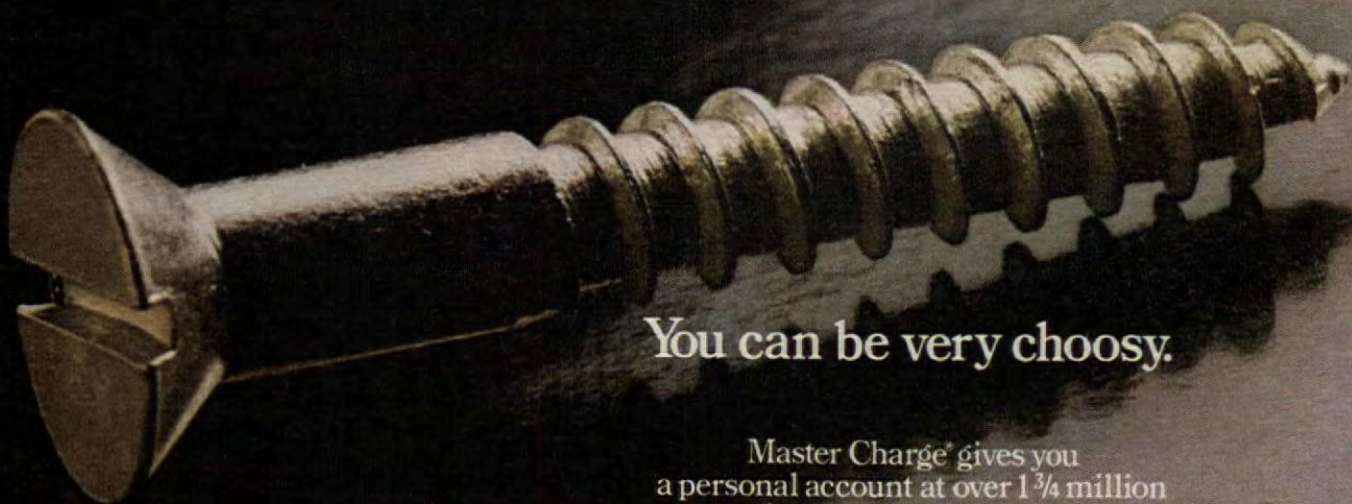
Cushioned sheet vinyl now comes in 15-foot widths, in addition to the standard 6-, 9- and 12-foot widths already on the market, so that it can be installed without seams in larger rooms. If you don't staple the flooring in place, you can use foam flooring adhesive in an aerosol can that shoots out like shaving cream, or other adhesives developed for flooring installations.

Vinyl sheet flooring requires only a few tools to install—a straight-blade utility knife, tape measure, shears, a staple gun (or adhesive) and something to use as a straight edge, such as a metal-edged yardstick, metal ruler or even a narrow piece of scrap hardboard.

The first step is to measure the floor to be covered—with base moldings removed—and to buy a sheet at least 6 to 8 inches wider in both dimensions. Make sure the floor is dry and clean. (If you are installing the new sheet vinyl over existing flooring, it must be even and cleaned of all wax or other "soft" finishes.) Fit the flooring into the room, making sure to let at least a 3-inch overlap go up the walls in both dimensions. Then cut down to fit the flooring into the corners and gradually trim the edges, using a straight edge as a guide.

After you are sure the sheet has been fitted accurately, you can fasten it along one edge with a staple gun, then
(continued on page 37)

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smooth it out toward the other walls (a push-broom works well for this) and secure those edges. If you are using an adhesive, roll the material back halfway and apply adhesive around the edge and in rows about 12 inches apart on the rest of the floor. Roll the flooring back into position and smooth it down with a broom or even a stiff scrub brush.

To finish the job, reinstall the moldings you removed, or use self-adhesive vinyl molding that's quick, clean and easy to apply. It comes in several forms, including rolls, like tape that is flexible enough to fit around corners and cover gaps (and staples) at the edges.

Vinyl asbestos is one of the most popular do-it-yourself floor coverings. Some tiles have self-stick backs, and others require the use of an adhesive. Most now come in the 12-by-12-inch size, and in patterns and colors so varied that you can create anything from a wood to a Spanish-tiled effect—even a shuffleboard court for a family room. Many are available with a "no-wax" finish.

Installation of vinyl asbestos tiles, with or without adhesive, follows the same basic procedure. The surface on which you are going to install the tiles must be clean, dry and warm (not below 50°F).

Try to buy your tiles several days before you intend to lay the floor; store them in a warm place (in winter, placing the box near a radiator is practical).

Then you must find the center of the floor. The easiest way to do so is to run cords stretched from the midpoint of one wall to the opposite wall's midpoint (a thumbtack or small nail can hold them in place); repeat for the other two walls. You then begin placing tiles from the center of the room to the walls in all four directions, working outward from the center. If you are using tiles that require an adhesive, follow the directions for spreading it found on the container—but don't spread too wide an area at a time. With self-sticking tiles don't remove the protective paper backing until you are ready to press them in place. And with both types of tiles, *place* them in position—do not slide them.

You can trim the edge tiles as necessary with shears or heavy-duty scissors. Instructions packed in a box of tiles will tell you how to trim edge tiles for a snug fit; any slight errors of trimming will be covered when you re-install the floor molding or use ready-made vinyl or pre-finished wood molding.

At one time, ceramic tiles were best left for professionals to install. But today they are designed to be put down by anyone with the desire for a beautiful floor.

Sold in sheets measuring 1 by 1 or 2 by 2, many mosaic tiles now come pre-grouted. They are installed with a special mastic cement, applied with a notched trowel. The most important point to know about mosaic tiles is that the

floor surface must be level. If the floor is uneven or warped, a subfloor or underlayment of plywood or hardboard will be required to give a smooth, level surface before you install the tiles. Ceramic and mosaic tiles are also hard to cut to fit in corners and edges, but you can rent a tile cutter to make the job easy.

Cushion-backed carpeting is ideal for the do-it-yourselfer, since it eliminates the need for separate padding and can be installed with double-face tape around room edges. Bathroom carpeting now comes in kits with special tracing to insure a perfect fit. You can cut the carpeting with household scissors.

Carpet tiles can also be an attractive, practical flooring choice. Some varieties have a rubberized backing that keeps them in place but permits them to be removed easily for cleaning (some are even washable in an automatic washer). Others come in shags, low piles and indoor/outdoor styles with a peel-and-stick backing. They are installed the same way as self-adhesive resilient tiles.

Wood, of course, is always an attractive, warm flooring material. Wood tiles now come with a foam backing (for softer treading) and are self-sticking. In 12-inch squares, they are easy to install on a level existing floor. The only tool you need is an electric saber saw or jigsaw.

CONSIDER PANELING

When decorating a home for beauty, comfort and ease of maintenance, it's difficult to find a more useful item than
(continued on page 38)

Bassett. The beauty is in the making.

Bandsawn and shaped wood crown

Plate glass mirror

Decorative wooden motif

Framed wooden drawer

Wood pilaster with shaped overlay

Dovetail joints on drawers

Heavy brass finished hardware

Shaped and bandsawn base

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AMERICAN HOME'S GUIDE TO HOME IMPROVEMENT AND DECORATING

continued

wall paneling. Paneling costs more initially, but it pays for itself many times over in terms of long-lasting usefulness and generally low maintenance. Homeowners today don't have to restrict themselves to the more expensive, solid wood panels traditionally used in the past. There are many attractive, economical materials available on the market now.

Plywood panels come veneered with a wide variety of hardwoods—oak, cherry and walnut, for example—and textured softwoods such as red cedar or knotty pine.

In addition to plywood and plywood-veneered wood panels, there are plastic laminates, fiber-glass panels and prefinished hardboards. The laminates (similar to plastic-laminated kitchen counter tops) are resistant to practically every kind of abuse, ideal for rooms that get a lot of heavy-duty use, such as a child's room, a family room or even a hobby or game room.

The laminates come in many patterns, colors and textures, including wood-grain effects. They cannot be applied directly to your present walls, but it's not difficult to apply some kind of backing such as gypsum wallboard or plywood

to your wall first and then to apply the laminated panels directly to that backing with a good contact cement.

Prefinished hardboards also will provide you with a wall covering that is moisture-resistant and will neither split nor crack. Hardboard panels usually are vinyl-faced or have baked-on finishes, and they, too, are available in a variety of patterns and colors.

Both plywood and hardboard panels can be put up in one of two ways. The panels can be applied directly to existing plaster walls (or directly to studs in an unfinished room under construction) with a contact-type cement. The walls must be in good condition, both smooth and even. If they are not, furring strips (narrow strips of wood or metal attached to walls as a base) should be used to build a frame to which the panels can then be attached.

The advantage of the first method is that no nails are needed. Cementing requires a fair amount of first-time accuracy, however, so work carefully if you choose this method and follow instructions accompanying the adhesive as closely as possible.

The second method of putting up paneling is simply to nail or staple each panel to studs or furred-out walls. This method allows a little more leeway for positioning errors, of course; it's often the preferred method among nonprofessionals.

When shopping for paneling, keep in mind that the conventional, vertical use of panels is not a hard and fast decorat-

ing rule. Panels can be placed horizontally, or even in an alternating horizontal/vertical parquet effect to give a room impact.

WAKING UP WALLS

When it comes to decorating interior walls you can choose from traditional paints and papers, wood panels, plaster, hardboard and ceramic tiles; then there are the newer plastic laminates, vinyl panels, stone or brick veneers and woven rush matting in 4-by-8-foot sheets.

But many of the modern wallpapers, for example, are not really paper at all. They are vinyl-coated, fabric, foil or cork and paper-backed grass cloth. The vinyls come in many different varieties; they are sturdy, stain- and fade-resistant and washable. Also, they can be stripped from your walls easily, without being scraped or steamed, when it comes time to redecorate.

Many wall coverings, including some of the paper ones, come pretrimmed and prepast, making things even easier for the do-it-yourselfer. And the cost of these coverings, which eliminate both the need for standard wallpapering tools—paste and smoothing brushes, cutting knife and seam roller—and the mess of pasting, is comparable to the cost of any moderate-priced unpasted paper. Some of the prepast papers are sold with heavily waxed cardboard trays that, when unfolded and filled with water, are then exactly the right size for "dunking" the wallpaper to activate the built-in adhesive.

If you're thinking of tackling a wall-covering job for the first time, you can estimate approximately how much material you will need and, therefore, how much money you'll have to spend, by measuring the length and width of your room and multiplying the total by the height of your walls. If your room is 10 by 20 feet, for example, and the walls are 8 feet high, the total perimeter of the room would be 60 feet; and 60 feet multiplied by 8 feet equals 480 square feet of wall space.

The average roll of wall covering material contains 36 square feet, but an allowance of about 6 feet has to be made for trimming and matching the rolls, so it's best to divide the amount of your total wall space by 30, rather than 36. Thus 480 square feet divided by 30 equals 16—the number of rolls it would take to cover your walls. From that total of 16, however, you can then deduct one roll for every two "openings" in your room. If you have four windows, one door and a fireplace, or a total of six openings, for example, you would deduct three rolls from the 16, leaving a final total of 13 rolls.

The special wall-covering borders that sometimes are used at the edge, between ceiling and wall, to give a more finished look to a room are not sold by the roll but by the yard. If you plan to use such a decorative border, all you have to do is measure the total distance around your room to determine how much material to order.


Most nonprofessionals prefer pre-pasted or vinyl wall coverings, but reg-

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25¢

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50 cents

50 cents

50 cents



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
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continued

ular wallpapers are not really that much more difficult to hang. (Only if you choose a very expensive, relatively fragile wallpaper is it wiser in most instances to have it installed by a professional.) A wallpapering kit to hang papers that are not prepaste does not require a big investment, however, and doing the work yourself certainly will save you money.

Before any covering can be applied, walls must first be made clean and smooth. A plaster or rough wall of any kind will have to be scraped and sanded. Any raw wood or unpainted plaster walls will have to be sealed with a coat of oil-base paint or with some kind of glue sizing. A smooth or gloss-painted wall will have to be sanded so the paste or adhesive that secures the new covering will stick to the wall.

It is possible to cover over old wallpaper, but only if that paper is perfectly tight and smooth, and there are no more than two layers on the walls. Otherwise, the old paper must be removed. An old paper cannot be covered with a new vinyl wall covering. As the vinyl dries, it will pull off the old paper underneath and give your newly covered spaces an unplanned, unsightly wrinkled look.

Wall coverings can transform a room dramatically, so consider colors and patterns with care. Naturally, strong colors and patterns will tend to dominate everything else and make your room seem somewhat smaller than it actually is. Paler hues and smaller patterns give a more spacious effect, although a delicate pattern might be overwhelmed by massive pieces of furniture.

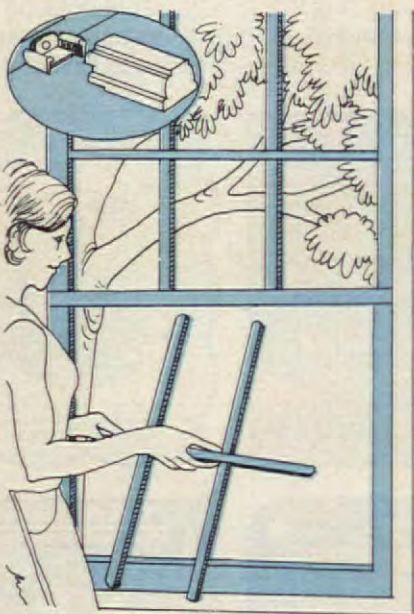
The use of a supergraphic or even a wall covering on one wall can be dramatic, and fun. You can buy a supergraphic wall system in a kit with different designs, design "selector," yardstick and all the compass strips you need to apply the system to your wall. You also can buy wallpapers that will provide especially good surfaces on which to paint your own scenes in either mat, gloss or textured paints.

WHAT TO DO WITH WINDOWS

What to do with a window always depends on how much air and light you need from it, and on the overall effect you want to achieve in your room. If you have a large window, a window wall or sliding glass door with a great view, don't spoil things by covering it all up. If you like a bare, clean look and lots of sun streaming through your windows, and a lack of privacy in that room is no problem, leave well enough alone. If too much sun or a need for privacy, particularly at night, is a consideration, you can install draw draperies that hang at the sides, out of the way, or flexible blinds that let in daylight but close easily at sundown.

For any window, consider modern venetian blinds. They come in an exciting range of colors, are even available with beautiful graphic designs, have narrow-width slats but no tapes and when open are almost invisible.

Think about the overall amount of light you want in the room. Would draperies make the acoustics in the room better?



Snap-in, snap out mullions give new design flair to large-pane, double-hung windows. Mullions are inserted and removed from inside, easing window maintenance.

Is the room small or large? Curtains that blend with the walls make a small room look larger, while a large room can be made extremely interesting with contrasting colors and bold patterns at the windows. And a low-ceilinged room will look higher if you hang draperies from ceiling to floor.

A good way to shut out excessive light and insure maximum privacy in a room these days is to use one of the oldest window tricks around: shades. They are now available in such a wide variety of colors and materials it's difficult to remember that the choice once was limited to only plain white, plain beige or green.

Interior designers have been using lavish new custom shades for years, of course, but now manufacturers are producing window-shade kits that allow even the most inexperienced novice to create a beautiful, custom-styled window. Investigate the possibilities of laminating wallpaper or fabric onto shades by using such a kit. There are many different kinds on the market; all come complete with detailed instructions.

Interior shutters for windows also are becoming increasingly popular, because they are extremely decorative and practical. Spray-painted to match the walls or other colors in a room, shutters give a dressed-up look to almost any area. Home Centers sell shutters by the panel in sizes ranging from 6 by 12 inches to 18 by 80 inches. (Buy them no more than 4 inches wider than your windows so

they can be trimmed to fit, and allow 1/4-inch clearance so they won't scrape casings or sills.)

LIGHTING PLUSES

Nothing can ruin the overall effect of a beautiful remodeling or decorating job more easily than bad lighting. And worse than that is the danger of eyestrain or accidents caused by the wrong kind of lighting fixtures or lamps—or the right kind located in the wrong places.

One of the most common mistakes in decorating, in fact, is to choose a lamp solely because of its color or style and then to locate it in a room on that basis alone. Think carefully about the way your family uses each room in your home and whether that room is safely and comfortably lit. If your living room is used primarily for quiet evenings or entertaining guests, for example, soft muted lights may be all that's required there. But it's a good idea to have at least one lamp that can provide suitable reading light in any room.

On the other hand, if your living room is the most used, most versatile room in your home, you should try for the absolute maximum in lighting flexibility. Aim for good general, diffused lighting in the room with brighter, localized lighting concentrated in areas where special activities are likely to take place. A combination of table and floor lamps, wall fixtures, or some kind of track lighting can be used.

Track lighting, once a decorating tool used only by professional designers, is now being designed for easy, do-it-yourself installation. It's an exciting innovation that utilizes plastic lock-in pieces and accessories. Basically, track lighting consists of spotlights hooked up to runners in such a way that each spot can swivel or be turned to illuminate a different section of space. They also can be positioned anywhere along the track.

To install the lighting, you must attach the runners to your ceiling (use toggle bolts—or anchors for plaster ceilings) or high up on a wall. There are no other major steps involved. Each track unit is sold with a compact power pack that snaps right into the track. The units are designed to be connected to a ceiling fixture's electrical source or plugged into an electrical outlet on your wall.

The tracks are sold in different lengths and come in a number of different finishes. The lights themselves also come in a variety of sizes, shapes and finishes. There are cylinders, oblongs or spheres, all available in shiny chrome, wood-tone or colored enamel finishes.

If track lighting does not seem right for your home, you might investigate the possibilities of installing a ceiling fixture in your living room, dining room or foyer. Chandeliers can be found in pewter, brass, crystal, wood, clear or frosted glass, china and even plastic.

There should be at least 75 watts of light in your foyer, 150 watts in a hanging fixture centered over your dining room table. Supplemental lighting can be supplied from matching wall fixtures or sconces, with 1 foot of wall lighting for

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If you want a floor that's comfortable as well as beautiful, feel the difference between GAFSTAR Brite-Bond™ Flooring* and Armstrong Solarian Flooring.** GAFSTAR has a cushioned foam backing. So GAFSTAR is the one that is soft, warm, quiet, and comfortable, as well as beautiful.

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continued

every 12 feet of floor area as a rule.

The use of "dimmers" in a dining room, to change the intensity of the main light from high to low, or to any point in between, can be interesting. Most dimmers are easy to install.

A bedroom of 125 to 225 square feet should have one 200-watt ceiling fixture, or two 150-watt recessed fixtures. Lamps placed on nightstands by your bed seldom will supply sufficient amounts of light for the room by themselves. Bathrooms should have at least one ceiling fixture that will hold two 60-watt or one 100-watt bulb. And it's a great convenience, of course, to have some kind of specialized lighting located directly over your bathroom mirror.

One new, innovative lighting accessory you might consider for any room in your home (other than the kitchen or the bath-

room) is the "light curtain," a movable curtain of low-voltage lighting. Tiny light bulbs inside rigid Lucite or flexible Lexan plastic tubes provide an exciting shimmer of light. Once used primarily for commercial purposes, these light curtains now are moving into homes; they can do wonders for the atmosphere of a traditional as well as a contemporary room.

PAINTING POINTERS

The best redecorating tool in the world is still the paintbrush—because nothing can change the character of any room as quickly, easily and inexpensively as paint. You can perform literal feats of decorating magic these days with a paintbrush or roller. Paint manufacturers not only have improved their products, they have come up with just about every single nuance of color in the world. Some manufacturers have over 1,000 different shade formulas!

A successful paint job still depends on two crucial factors, however: the right choice of color for you, and the use of the right type of paint and equipment.

The more you know about colors, the more successfully you can use them. So

study a variety of color schemes before you make final choices. Naturally, your own personal preferences for color, or noncolor in many instances, should be the determining factor. But remember that certain colors can minimize the awkward features of a room, while others will make those features even more glaringly obvious. Walls and ceilings painted in light tints tend to make rooms seem larger and ceilings higher. Darker, warmer colors make an overly large room seem cozier or more intimate.

Some rooms benefit from the use of two colors. A darker color or shade on each end wall in a very narrow room, for instance, will make that room appear wider. Similarly, a room with a completely uninteresting shape can be given new focus if one wall is painted in a color that distinctly contrasts with the color on all the other walls.

Once you have decided on a room's color scheme, the next step is to decide on the type of paint that's best for that room. Flat-finish paints absorb more light than either the gloss or semigloss finishes and so reduce glare in a room and give it a generally softer, "quieter" appearance. But flat paints show dirt and stains quicker and are not as easy to clean as the harder, shinier finishes. In most instances, a gloss or semigloss finish is a much more practical choice for hard-duty rooms like kitchens, playrooms or baths.

Gloss, semigloss and flat finishes are available in either oil-base (solvent-thinned) paints or in latex and acrylic (water-soluble) paints. Of these two basic types, the latex and acrylic are easiest for the nonpro to use because oil-based paints must be thinned and cleaned up with flammable solvents.

The water-soluble latex or acrylic paints are easily applied, quick-drying and almost completely free of that old-fashioned "paint odor." And after finishing your paint job, you can clean up your equipment—and yourself—with nothing more than soap and water. (There are even new water-soluble varnishes.)

The quality of paint is always important. It's false economy to settle for a cheap paint because it will take just as much effort to apply as a better grade but will not give you the same long-term performance.

The same is true of brushes. A good brush not only will hold more paint than a cheap one; it will make it possible for you to work more quickly and smoothly with less effort. The bristles on a good-quality brush feel springy and elastic and should not fan out too much when pushed gently against a flat surface.

Always clean a brush as soon as you are through using it, and leave it in water (if using latex paints) or a solvent (if oil-based paints) overnight. For longer periods of storage, clean brushes thoroughly and wrap in foil or heavy paper.

The advent of paint rollers has been a real boon to do-it-yourselfers. When covering plain walls or ceiling, rollers are much faster and easier to use than brushes. Many rollers are designed to take extensions so you can stand on the floor and paint a ceiling or stairwell as

(continued on page 44)

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The kitchen cloth that really cleans up.



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continued

high as 12 feet. There also are specially designed rollers for hard-to-get-to areas and awkward corners.

When purchasing a roller, make certain it is fairly easy to remove and change, and that you are buying the right kind of cover for the right job. Short-napped covers should be used for smooth surfaces; covers with a longer nap are for rougher walls and stucco or concrete ceilings.



There's a new version of that old favorite, the ratchet screw driver. It has a spring, self-return drive that can be reversed when you need to pull screws out.

TOOL BASICS

As far as most of us are concerned there really are only three kinds of tools—the kind we keep for ordinary repairs and maintenance, the kind we buy for specific jobs and the kind we are not likely to use more than once and therefore should rent. But the most important thing to remember is that quality tools always are a good investment; buy the best you can afford.

A basic tool chest that is completely reliable should include the following: good claw hammer for nailing and nail-pulling (weighing between 13 and 16 ounces); three sizes of flat-blade screwdrivers; two Phillips screwdrivers; a pair of pliers to cut wire; as well as hold, turn and pull; a crosscut saw and hand drill (with several bits in different sizes); an adjustable wrench; steel measuring tape; glue; oil; nail set and punch; assorted screws and nails.

Sometimes more specialized tools will be necessary: a mat knife for trimming tiles or wall coverings; a staple gun for attaching tiles or fabrics; and heavy shears for cutting materials such as vinyl or canvas.

Purchasing highly specialized tools that you probably will use only once or twice, however, is a waste; it's possible to rent such tools.

The pleasure and satisfaction of handling your own home repairs and re-

modeling chores will be enhanced by the purchase of a few well-chosen power tools. They will enable you to undertake certain projects that otherwise would be too difficult or time-consuming.

The single, most versatile power tool for home use is, of course, the electric drill. It can drill holes—in wood, plaster, ceramics, plastics, many metals and even concrete. Simply change the bit and you change the type of job your drill can do. And fitted with the right accessories for jobs other than drilling, the electric drill practically becomes a workshop in itself. It can grind materials, sand, polish and buff. It can saw light wood, sharpen scissors or other tools. It can drive (and sometimes withdraw) screws. It can remove rust or flaking paint and stir a can of new paint quickly.

There are a number of handy accessories available for the drill. One is a flexible sanding pad—the newest of which is made of plastic to which stick-at-a-touch sandpaper discs adhere and sand with practically no tearing or shredding. The entire face of the pad is usable, allowing more effective sanding.

The size of an electric drill is determined by the size of the largest bit or drill shank it will accept. The 1/4-inch is the most useful for a home workshop.

Newer models may have a variable speed control—handy, for example, when you want to select a slower speed for drilling into a hard material such as brick or concrete. A reverse feature is useful in backing out screws or bits from deep holes. Many of the new models are double-insulated—a safety feature that insures protection to the user in case of internal electrical failure. (If the drill you purchase does not have a three-prong plug—a grounding plug—make sure that it is a double-insulated model.)

There are also new, cordless models (the power source is rechargeable) that are extremely handy for work in hard-to-reach places.

The second power tool you should consider owning is an electric saw. Depending on the work in view, it can either be a portable jigsaw or a circular saw. The jigsaw, or saber saw, is an extremely useful tool—it can make straight or curved cuts in lightweight wood, plywood and light metals. It can make a cut in the middle of a panel—a hole for an electrical outlet. But it has a hard time handling heavier wood, especially any long, straight cut; you'll need an electric portable circular saw.

A portable circular saw can save hours of hand-sawing labor, especially if you are cutting a lot of shelving or a number of 2 by 4's (commonly used for framing a wall or room). The best models come with a blade of 7 inches or more in diameter and are capable of cutting a 2 by 4 at a 45-degree angle—and, of course, plank shelving, long cuts in paneling and so on. The decision to collect additional power tools really depends on your needs.

WHEN YOU NEED A PRO

At some point, even the most competent do-it-yourselfer may come up against a home-improvement project that is too

difficult to handle, or a job that simply is not worth the time and effort a nonprofessional would have to expend. Improvements that require licensed plumbers or electricians must be handled by experts, of course. You put yourself, your house—and your insurance—in jeopardy when you tackle such jobs unless you're absolutely sure you know what you're doing.

The best way to approach any major addition or home renovation is to ask yourself, seriously, just how much time and expertise you can give to the job. It can take an inordinate amount of time, for instance, to learn the details of building codes and materials—knowledge a contractor or architect would already possess. And being able to work only part of the time on a really big project, one a pro could finish in a week or two or even in a matter of days, could inconvenience your whole family.

There's also the question of tools and other equipment. How much would it cost you to buy or rent the special tools a contractor would have? If you have any doubts about your ability to handle the total job—to be architect, contractor, plumber, mason, carpenter—consult a pro.

There are a number of important considerations you should have firmly in mind before you actually hire a contractor or architect, however. First, consider the problem of finding a really reputable man. Word of mouth—that is, recommendations from friends and neighbors—may be helpful, and may also make it easy for you to inspect previous work done by the contractor carefully.

Another way to locate a responsible and reliable professional is to look for the National Home Improvement Council members in your community. NHIC, which is an association of professional home remodelers, also publishes a brochure to educate homeowners how to choose and how to work with a contractor.

Once you've located at least two or three reputable contractors, ask for bids from each of them and compare prices, time estimates and the quality of the materials each recommends. You also can ask for references and call former clients to check out each contractor's work.

When you decide on a contractor, your next step should be to sign a written contract, preferably one prepared by a lawyer. The contract should be absolutely clear as to the precise amount of work to be done and the kind of materials to be used. It also should state the date the work will be started, the approximate time it will be completed and that the contractor will be responsible for the removal of any construction debris.

It is also important to have a clause in the contract that says that if the contractor goes bankrupt before he completes your job, you cannot be held accountable for any debts he has incurred for labor or materials on your project.

Last but not least, the contract should include a schedule of payments. Usually, a contractor is paid a certain sum of money when he starts your project and another predetermined sum when he is half-finished. The balance is delivered once the job is completed—to your satisfaction.

—Dorothy White

AMERICAN HOME, SEPTEMBER 1976

How this new Roper gas range saves gas. Pilot-Free Ignition alone saves up to 30.%

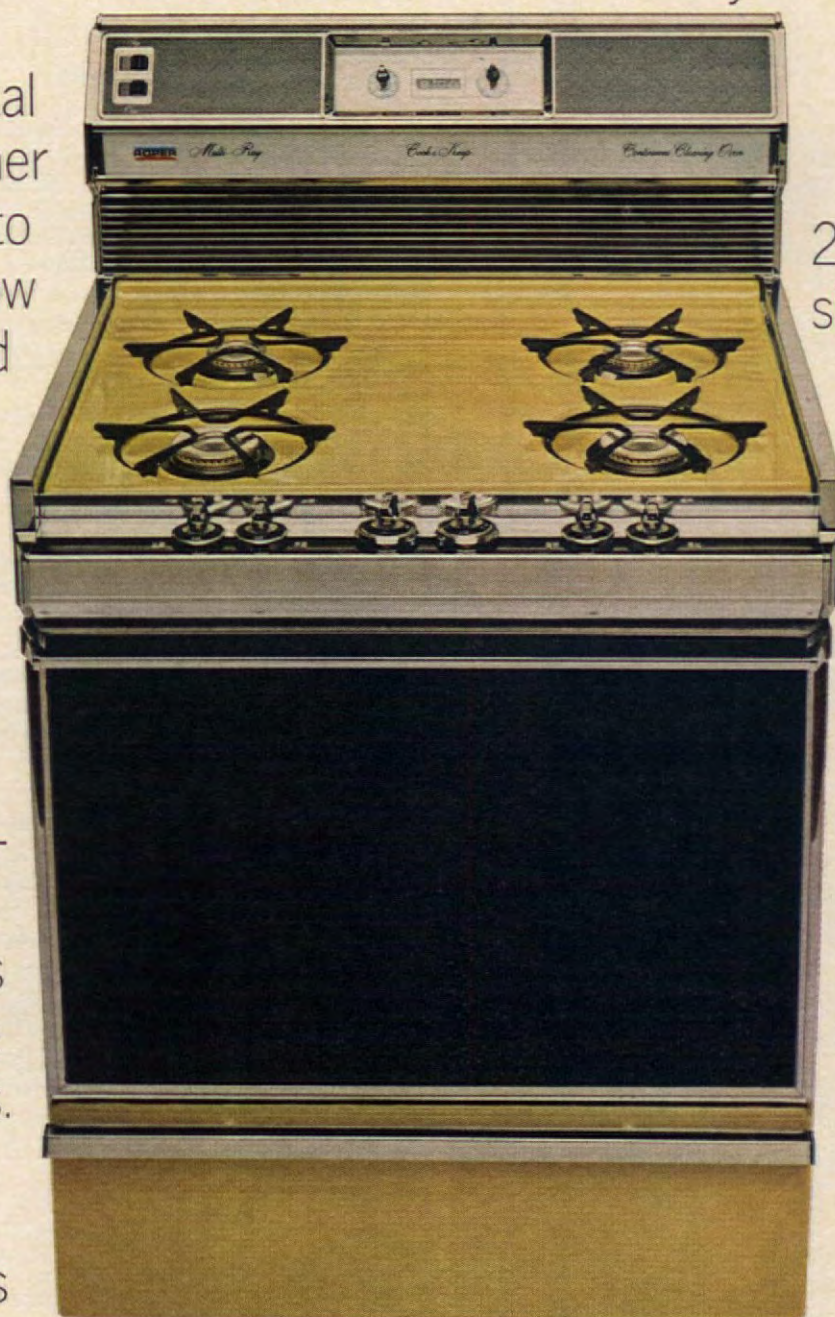
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Simply using ordinary tools around the house, with some help from the booklet they got from their U.S. Plywood Dealer, *All About Wall Paneling*.

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While you're there, pick up a copy of *All About Wall Paneling*. Or send your name, address and 50¢ to U.S. Plywood, P.O. Box 61, New York, N.Y. 10046.



Flaxen

Cinnamon

Umber

Weldwood®
PANELING



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GET SET FOR WINTER

A CATALOG OF WARM-UP IDEAS



We Americans have a voracious energy appetite: We use an equivalent of 230,000 calories in each of our homes every day. Over half of that goes into heating and cooling. Obviously, we want to stay warm when cold weather comes, but there are lots of ways to do that and still conserve money and energy. Some involve initial expenditures that can be recouped over a period of time. Others involve a simple change of habits. Why not drape a bed or learn how to raise your consciousness, not the thermostat? Insulate with layered clothes and fuel up with hot foods. Try some ideas and see: They'll all increase your home's—and your own—"warmth-potential" this winter.

(continued)

GET SET FOR WINTER

Warm your house and heart with ideas from this do-it-yourself guide to winter money- and energy-savers.

LOOK INTO YOUR FURNACE

Check your furnace every year. Proper maintenance and cleaning can save up to 10% in fuel costs.

- Save an additional 10% by installing a high-speed flame-retention oil burner on your oil furnace.
- If you recently insulated your house, check your thermostat. The furnace may now be working overtime. On a very cold day, your house should stay at 68°-70° with the furnace turning on once every 40 minutes.
- Zone heating—where more than one thermostat regulates heat in the various rooms of your house—is the most efficient. If you don't have a zone system, you can close off unused rooms in winter by shutting off radiator valves or registers.

TO KNOW ONE IS TO LOVE ONE

Knowing how to read your meters can save energy and money. Gas meters have four dials (electric meters, five), read from left to right. Needle movement alternates from clockwise to counterclockwise. You read the lower number in the direction the needle is moving. With electricity, you're measuring in kilowatt hours (the energy needed to burn ten 100-watt bulbs—1,000 watts—for one hour); in gas it's cubic feet.

SEWING SIZZLERS

- Some pillow ideas: Sew up colorful covers for warmth. Try using remnants of bright blankets, silky furs or rugs. Pillows are cozy to hug, especially when they feel good. Make a superlong pillow that you can wrap around you like a minicomforter, without the extra bulk.
- Secret coverup: Sew up a handsome throw with a blanket on one side and fabric to match your slipcovers or upholstery on the other. Tuck it around or fold it under a pillow when not in use—it'll be virtually invisible!

ICE BREAKERS



Take a tip from the Middle Ages: Use wall hangings as a pretty room insulator. . . . Easy-to-cut Styrofoam insulation board (left) can be upholstered in sturdy fabric to

shield a cold fireplace or door. . . . A portable humidifier will make a 68° setting feel as comfortable as 72°, and moisten the air as well. . . . Another warming thought is a free-standing fireplace or stove for rooms you use most often (for more information, see pages 50-51).

ADDING FUEL TO THE FIRE

If you have a fireplace, make sure it is cleaned of residue and in good repair for fireside get-togethers. For more warmth, a new system is being researched. Called the heat pump, it diverts heat that escapes up the chimney and pipes it into the house.

SOLAR SAVINGS

The newest energy saver—a solar system—costs money to install, but will save real dollars in the long run. Solar collectors on your roof will gather enough heat from the sun to provide 40-60% of your heat needs; this heat will last for a few cloudy days, too. You pay yourself back for this investment in less than 10 years. A bill granting tax benefits to solar homeowners may be in the offing. It has been passed by the House of Representatives and will be coming up for debate in the Senate.

BLANKETING THE HOUSE

Bring the blankets out of the bedroom this winter: A collection of afghans, mohair throws and pretty blankets are easy-to-grab wrap-ups. Drape them over sofa, chairs or ottoman. Tuck a blanket under the bottom sheet of your bed to provide insulation. Sleeping bags are instant cozies, especially for kids.



DID YOU KNOW?



IF EVERY HOUSE IN THE UNITED STATES

Caulked and weather-stripped its windows and doors
Installed storm windows and doors (even sheets of plastic would do)
Installed 6 inches of insulation in the attic
Set thermostat at 68° rather than 73° during the day, and 60° at night

OUR COUNTRY WOULD SAVE EVERY DAY

580,000 barrels of home heating fuel
200,000 barrels (enough to heat 1.6 million homes)
400,000 barrels
570,000 barrels

AND PERSONAL SAVINGS WOULD BE

10% or more
15%
20%
14% in the North, 17% in mid-zone, 25% in the South

THE LAYERED LOOK PAYS OFF

Pile on clothes. You'll warm up fast with thermal underwear; a colorful array of interchangeable scarves, mittens, socks and hats will give a lift to your winter wardrobe. You can recycle a worn-out fur coat into a muff or a luxurious pair of foot-

warmers. Remember, one sweater is worth 5°. And when it comes to layering, don't leave Fido out in the cold.



RAISE YOUR CONSCIOUSNESS, NOT THE HEAT

- If you are renting an apartment, get together with other tenants in your building to evaluate your energy needs. Does your building have adequate insulation? How are the windows? Should they be replaced with thermal panes or caulked? Woven wooden window shades make a decorative and effective insulator. Is there a way you can adjust the boiler so that it uses less fuel?

- A developer in the South works with clients to encourage energy savings. His Watt Watchers regularly check to see how much electricity their meters use. The family that saves the most each month wins a prize.

- Red Rover, an FEA sponsored bus, travels through Massachusetts, and, upon request, photographs a house with infrared film. The photos show up deficiencies in insulation, weatherstripping, etc., so that recommendations can then be made.

- Finally, help is on the way for low-income homeowners. A bill is moving through Congress that will authorize up to \$55 million for insulating, caulking and weather-

stripping about 400,000 homes.

- Project Conserve sponsored by the Federal Energy Administration recently told single-family homeowners in Massachusetts how to evaluate their energy needs. A computer analyzed the homeowners' responses to a questionnaire about such characteristics of their house as construction, insulation, storm windows. A similar project is slated to get under way in New Mexico this month. Funds permitting, the FEA would like eventually to have Project Conserve go national, so that all of the 47 million owners of single-family homes in this country can benefit from the program.

- Borg Warner also offers a computerized analysis of energy needs to builders.

HOT DECORATING IDEAS

- To make your living areas even cozier, confine the places where your family and friends gather the most: Pull the furniture closer together and add pillows and throws. Besides looking warmer, this arrangement can lead to more heated conversations.

- Lots of plants, big and small, grouped in corners of your living room will cut drafts.

- Small rugs will warm up specific areas in a room. Pale-colored ones will reflect more light and you won't need such bright bulbs in your lamps.

- Draping a bed is one of the oldest ways to keep warm. If you don't have a four-poster or canopy bed, try this: Install curtain tracks on the ceiling to the dimensions of your bed. Make ceiling-to-floor hangings and just run them along the track. The drawn draperies keep out the cold, and the bed takes on a very romantic air.



WARM-UP CHILI

1 lb ground chuck
 ½ lb ground lean pork or veal
 2 medium onions, chopped
 1 large green pepper, chopped
 2 cloves garlic, minced
 2 bay leaves
 1 tsp each cumin, oregano, cinnamon
 ½ tsp each ground cloves and paprika
 2 Tbs chili powder
 1½ tsp salt
 Pepper to taste
 1 large can red kidney beans
 ¼ C slivered toasted almonds
 Brown meat in heavy skillet. Add all ingredients except beans and almonds. Cover; simmer 2 hours. Stir in beans; heat through. Remove bay leaves. Garnish with almonds. Serve in mugs with corn chips and a crisp green salad. Serves 6.

SOME LIKE IT HOT



For delicious Mulled Wine, heat but don't boil 1 bottle hearty red wine, 1 C apple cider or pineapple juice. Add ½ tsp bitters, 1 tsp allspice, 6 whole cloves, ¼ tsp grated nutmeg, a stick of cinnamon and 1 thinly sliced orange. Simmer 15 minutes. Strain into 4 large, warm mugs. Float orange slices on top. Serves 4.

STOVES & OTHER HOT STUFF

Ben Franklin solved a fuel crisis in 1742 with an invention that produced more heat with less wood. Most portable stoves and fireplaces are still based on Franklin's design, and depending on the layout of your house, will heat up to seven rooms. For even more sizzle, why not add some warm-up knits?

MODERN

Conical Moderne fireplace, of sheet metal with porcelainized finish, comes in red, burnt orange, olive green, white and yellow (shown). By Preway, Inc., it's 38 inches in diameter and burns wood. Price: \$275.55. Knit warm-ups by Danskin.



POTBELLY

Sun Cannon Heater is cast iron, painted to order. By King Stove & Range, it's 27 inches tall, burns wood or coal. Price: \$69.95. Socks by Hot Sox; "alligator" gloves, pillow, Hot Nitz for Kids; hat, Mountain Lid.



FRENCH

Petit Godin is black steel lined with firebrick. Trim is enameled cast iron in cedar green, sand, brown or black (shown). By Godin of France, it's 16 inches wide, 21 inches deep, 32 1/4 inches high and burns wood or coal. Price: \$239. Socks by Hot Sox; hat, Mountain Lid; pillow, Fabrications.



SHAKER

Shaker Stove (also on cover) is black cast iron with hand-wrought hardware. By the Guild of Shaker Crafts, Inc., it's 11 1/2 inches wide, 22 3/4 inches deep, 19 1/2 inches high and burns wood or coal. Price: \$225. Knit warm-ups and slippers by Hot Sox.



FRANKLIN

Franklin Stove is solid cast iron, in black only. By Logger Stove Corp., it's 39 inches wide, 27 inches deep, 35 inches high and burns wood or coal. Price: \$399.95. Hat, top, socks by United Knitwear; leg warmers, Hot Sox.





A HOME FOR ALL SEASONS 1

In a tiny carriage house, living areas are defined by mood — summer airiness upstairs and winter coziness below



PHOTOGRAPH BY GEORGE CSERNA



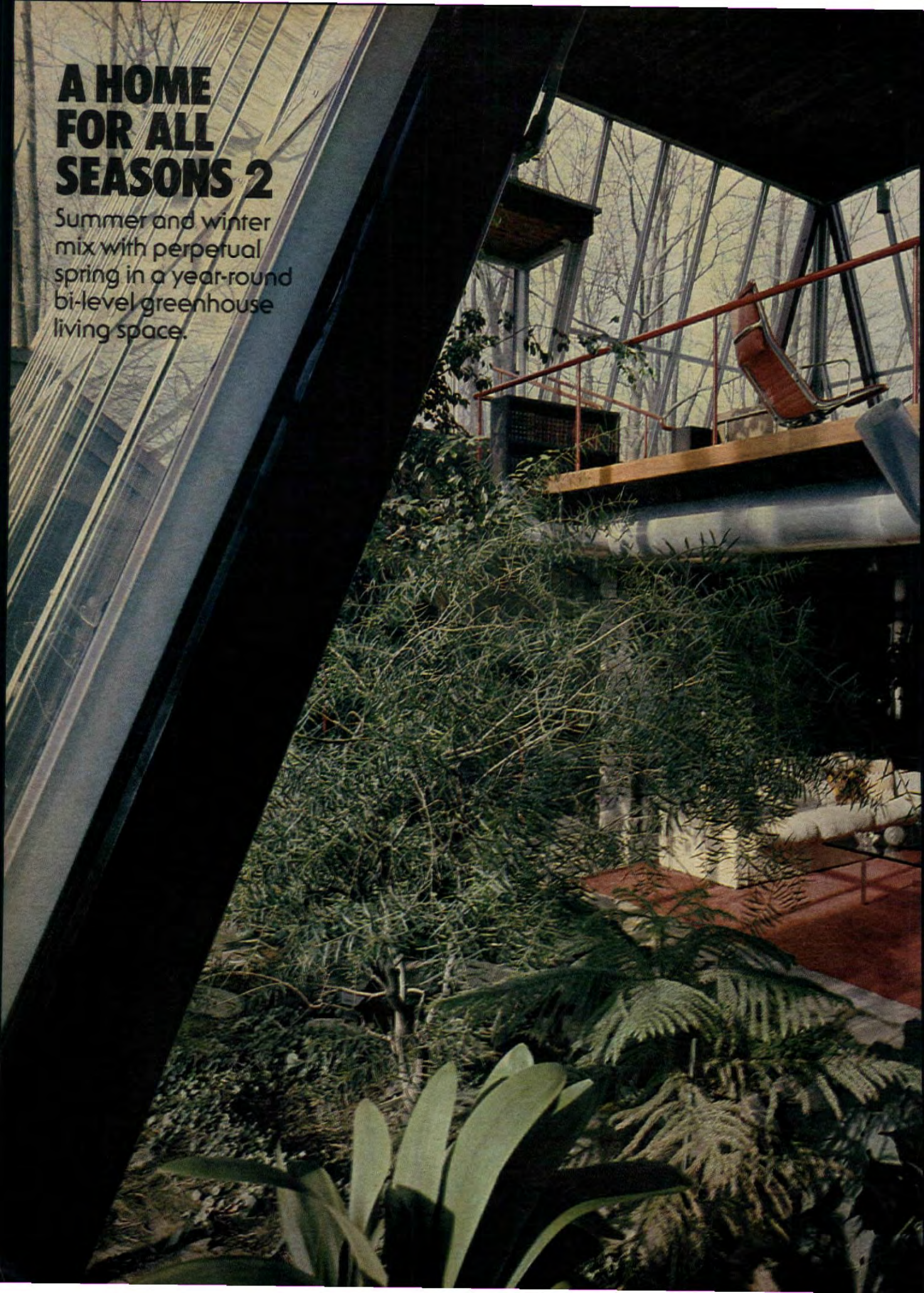
Herb Lubalin stands outside his 1820s carriage house (opposite, inset), an oasis amid city skyscrapers. Its upper story (opposite) soars to 22 feet and is dominated by a big multilevel staircase (above) with built-in shelf storage underneath. One level of the staircase is a music nook. Walls of downstairs living spaces (below) are lined with framed art, in contrast to bare walls upstairs. Barn siding echoes textures of Lubalin-designed mantel that frames fireplace. Globe lights are from French railway. (continued)

In the mid-1800s, the carriage houses that flanked New York's MacDougal Alley served mansions on nearby Washington Square; later many were transformed into artists' studios. No. 9, where Jackson Pollock once painted, now belongs to graphics designer Herb Lubalin. "I wanted," he says, "to convert the house back to its rustic state—but with the aura of an 'elegant barn.' " He tore out interior walls, leaving essentially two rooms—plus baths. Downstairs is a living-dining-kitchen space with mini-solarium attached—his "winter room," most of whose walls are sheathed in silvery barn siding for a warm effect. Upstairs, he took out spiral stairs and created a massive staircase with vantage points to the double-height sky-lit "summer room." Sleeping balcony overlooks conversation area; work space is underneath. (continued)



A HOME FOR ALL SEASONS 2

Summer and winter
mix with perpetual
spring in a year-round
bi-level greenhouse
living space.





Situated at the corner of a field with woods behind, the house (above) glows like a jewel in the twilight. Upper level of two-story living room (left) extends out over the "cave," and both levels look into lush interior garden. Basement humidifier controls moisture content in the air; hose outlets are handy for watering. Grass matting pulls down over glass when sun is too strong. The dining level (below) is located between two living areas.

"When I design a house for a client," says architect John Johansen, "I want to find what is essential in his or her life and make that idea the focal design element for the new structure." A passion for plants was the rationale for this design scheme, a live-in greenhouse. Its living room is a great glassed-in space containing a garden with pool, mosses, ferns and trees. Johansen clustered bedrooms, kitchen, study and guest rooms around this core. Thus the living room becomes a kind of "outdoor" extension of these rooms. To create contrasting summer and winter moods within the same living room, he cantilevered a platform over what he calls the "cave," a cozy inglenook, next to the garden, that was built entirely of stone—walls, floor and fireplace. The platform is like a tree house, seeming to float out into views of far-away hills. Red-railed stair connects all levels—**Bo Niles**



WOMEN AND THE MONEY MYSTIQUE

"Once you have the confidence to conquer fear of the money world, to cope with flair and distinction in big and small ways, you will find the money game the best one in town."

By PAULA NELSON

I had noticed her in the audience while I was still speaking: a slender, beautifully groomed woman in her mid-30s. She looked remarkably like Joanne Woodward: the warmth, the vulnerability, the steady, eager gaze. I've forgotten her name, but I'll never forget what she said to me.

A break followed my part of the financial seminar. That was when she came up and introduced herself. "I just want to shake your hand," she murmured, "because what you're saying is so important." I was pleased, and a little flattered, until she said:

"My marriage has just broken up after 15 years. My two girls are nine and seven, and I don't even know how much my husband is worth—or what we had in the bank or anywhere else."

In that simple admission she threw into high relief everything I'd been trying to say that evening. She wasn't yet seeking answers to the complex questions of inflation or investments. This was something far more fundamental—and frightening. There she stood, Ms. America: pretty and bright and self-assured. But in terms of money—its power, its pitfalls, its boundless potential for joy and self-fulfillment—she was crippled.

"I simply assumed it was his role to take care of everything," she went on. "Checking accounts, savings and stocks and things like that. We had our problems, but money was always in the middle of it. You know, it's just dawned on me—maybe my attitude about money was the last straw. Now it's up to me to put my own house in order."

Listening to her, I thought: If I could have talked with this woman last year . . . If someone had only talked with me 10 years ago. . . .

I remembered something I'd read in Lyn Caine's deeply moving, candid bestseller, *Widow*.

"Money matters," she learned shortly after her husband's death. "It really does. It's right up there with love and security and identity."

Her husband, a bankruptcy attorney, had left their financial affairs "in a terrible mess." Ms. Caine was suddenly confronted with the problem of supporting herself and their two children. She and her husband had never discussed finances.

Unhappily, stories like these abound—and not just among

widows. Single, divorced and married women also too often discover that "nothing stings more deeply than the loss of money." It's true that the irrevocable power of money to change one's life often makes itself felt most when a woman is divorced or widowed, when she receives or is deprived of money. But all women feel the impact of money each moment of their lives, whether they realize it or not.

One might rightfully assume that no distinction should be made between the sexes, but let's face reality: Women's battle for financial equality has barely been joined, much less won. Society still traditionally assigns to woman the role of money-handler rather than money-maker, and our assigned specialty is far more likely to be home economics than financial economics.

Women own 75 percent of America's stocks and bonds and 65 percent of its savings accounts. But the statistics are misleading, for two reasons. First, we live longer than men, which pushes these figures out of proportion. Second, we may own most of the nation's wealth, but we don't control it. It's most often held in our names—in pension funds, trust funds, insurance policies, all of which in turn are controlled or handled by other people. Control is where the real action is. And the fun.

What has kept us from the fun of making rather than just spending or handling money? It's easy enough to put the blame on education, but that isn't the whole story. Between woman's appointed societal role and her achievement of financial success lies a barrier that kept us passively accepting the role of money moron for centuries: the myth that financial expertise is distinctly unfeminine.

Money, so the myth goes, is a man's game in that man's world out there, and women needn't worry their pretty little heads about it. "O frailty, thy name is woman," and all that jazz. Forget it. Women themselves have always known that they have good sense, and it is now apparent that, despite the money mystique, many women have managed to break out of this medieval financial type casting. They are worrying their heads about money, and their success has exploded the myth of the money mystique.

"Honey, I've been rich and I've been poor," Pearl Bailey used to say. "And rich is better."

Right on, Pearl. Nobody ever put it better. The joy of money can be as sweet as the joy of life, for it can bring you life's most abundant gifts, and the leisure to enjoy them. Money is time. Wisely governed, it opens a thousand doors to enrich our lives and to enable us, in turn, to enrich the world around us. Money is more than security, it is your passport to independence, to power.

Money-making is also an art—an art to take pride in. Creativity, a concept not often associated with the making or managing of money, should be. What should not be associated with money-making are terms like "money-grubbing," which convey the notion that nice people, particularly women, don't concern themselves with "vulgar" money. (We should all know by now that nice people make money right and left!)

Making real money depends upon your ability to become financially self-assertive. Until your creative energy is freely directed toward productive financial channels, you won't become independent. Saving small amounts of money or living on a budget simply won't do the trick. When you limit your financial horizons to careful consumerism, you are limiting a financial potential that could be boundless. The intelligent investor, woman or man, learns that risks, thoughtfully taken, can become constructive gains. Think big—but be sure you think!

You must summon the will and knowledge to put it all together. You can make money work creatively for you if you become creative in your own thinking about money. At the outset, it will take a lot of hard work, ruthless self-examination and disciplined observation of the ground rules. It then takes courage and imagination to make your

first flight and to maintain altitude. Be resilient and flexible; be open to new ideas. You will enjoy a kind of pride in having developed your competence in money matters, and you will find that the rewards accompanying that pride can be spectacular. Here we're playing for keeps. And the stakes are your future.

My own financial education was anything but traditional. I slipped in through the side door of corporate finance. At the time, I knew more about corporate underwritings and the stock market than how to keep my checkbook straight.

Ten years ago, at age 19, I started working for a small aerospace manufacturing company. The economy at the time was very definitely in a go-go mood, and much of the talk around me was geared to when the Dow-Jones industrial average would break 1,000. I learned a lot simply by osmosis: looking and listening, and reading *The Wall Street Journal*, which even then I found a kind of off-beat status symbol for certain women. Since the company I had joined was small, I was able to sit in on many of the financial meetings and watch the decision-making process at work.

Anyone who tries to tell you that financial meetings aren't "power sessions" hasn't attended many. It is a simple truth that money is power, and power correctly wielded can yield an uncommon satisfaction. I was suddenly where the power was. And I knew it. I decided to become a businesswoman.

I attended seminars offered by stockbrokers, and I began piecing together a rudimentary understanding of some of the basics on which the business and financial worlds rest. Perhaps my greatest asset at the time was my naïveté: I felt perfectly able to ask the most elementary questions without worrying whether someone might think me stupid.

During this period the aerospace company was sold and I entered into a new venture, called Infonics, Inc., taking charge of its sales and marketing program. In three years, Infonics grew from a fledgling three-person company into a \$3 million corporation.

It was obviously an exciting time for me—in fact, it seemed that I could do no wrong. The crowning moment came in 1969, when Infonics had a public stock issue and the stock climbed from \$5 a share to more than \$26. So did the value of the stock option I had obtained when the company was founded.

For many of us, money becomes real all at once, without any advance warning. It did for me, when I recognized the dollar worth of a stock option I held, and the fact that it now represented a potential source of financial independence. For another woman that moment may come after an inheritance or a divorce settlement. However it comes, for the first time she sees money as "my money."

But money that isn't supported by adequate knowledge and planning can vanish almost as suddenly as it appeared. Like many single women, I found I was floating in a kind of economic holding pattern, waiting for someone to come along and take charge of that part of my life. It was *A Doll's House* all over again. I was a 1960s career executive, and a good one, but in terms of my personal finances I was acting like a 19th-century hausfrau. Financial responsibility, I finally saw, is every individual's problem and opportunity. If I evaded either, I would have to accept whatever I was handed. And that I didn't like.

It was time to shift gears, to grow up. I decided that money must, in a very real sense, become my "second vocation"—that is, if I wanted to keep any of my nest egg and not be forever dependent on a nine-to-five job (no matter how much it paid) and the whim of management.

The big question was where to begin. My first thought was to turn the entire kit and kaboodle over to a financial adviser, but that idea quickly fizzled when I learned that the best money managers have little interest in accounts under \$100,000. I then talked with friends and associates. Dozens of enthusiastic schemes were presented to me.

I decided to sit down with pad and pencil, and use the

same logic that I had always used in business. And it worked. The first step was assembling a financial photograph in order to find out exactly what I was worth. Next, I set down my immediate financial goals and sketched a plan of action for the next 12 months. And then I brainstormed, letting my imagination roam free, while tempering it with a sense of hard reality, in order to develop a five-year plan.

The third step was determining what financial tools I needed to achieve my five-year goal. I had learned through experience that certain top professionals, be they brokers, lawyers, bankers, or accountants, are indispensable in the business world. I needed to know how to go about selecting these professionals, how to develop the art of asking the right questions in order to determine whether a particular investment was right for me.

My final step was to define what I thought of as my "visibility profile": specifically, which options were open and available to me, in harmony with my interests and skills, within my reach. I've found that the options for making money and investing it are virtually limitless—and therein lies both an opportunity and a problem.

You must discover where your true interests and talents lie. Then dig in, dig deep, and specialize in that area. What excites you? Is it the stock market? Real estate? Art or antiques? Commodities, gold, or beef, or cotton futures? Or do you long to launch your own company?

The era of the knowledgeable, competent woman in business has already begun. The big breakthroughs have been made. It may be unusual (it is mighty unusual!) to earn a staggering seven-figure salary like Barbara Walters, but the \$20,000-\$30,000-a-year range is a readily attainable goal. Today women of any age need no longer wait for a financial Prince Charming. More and more we are looking to ourselves, to our newly aroused consciousness of the role that money can and should play in our lives. We also know it is unfair—yes, *unfair*—for men to carry the burden of total financial responsibility alone: Many men are simply not equipped for it. Women today have proved we can pull our financial weight, and we intend to keep right on doing so with a new spirit of confidence. We've found that the biggest obstacle toward realizing that "second vocation" is the fear of failure—or success. We've even found out how much fun it can be.

I have experienced my own "financial awareness evolution," and I know the rewards that come with it. I also know that it doesn't happen overnight and cannot happen in a vacuum. I believe that the shortest route to financial freedom lies in knowing yourself, knowing what you need to do to achieve your goals, and realizing that those goals can be achieved. Once you accept your own financial responsibility, achieve your own definable economic goals, that's when making money can provide a new dimension to your life.

If you're single, you can enjoy not only the pleasures money can bring—but the deeper excitement of having your own ability create for you a lasting freedom. If you're married, you and your husband can experience the pleasure of working toward the fulfillment of common goals. Money is too important to be the source of bickering. It's one of the realities of life. Face it and enjoy it.

This is not to suggest that you become obsessed by money. Any obsession is boring, and a subject as fascinating as money should never become a bore. Money is indeed a good servant and a bad master. What I'm speaking for is freedom—the freedom money can bring, the opportunity to expand your horizons, the chance to do what you really want to do with your life. Creatively pursued, money can work for you, grow for you, and help you to find the unique excitement of shaping and controlling your own future. □

YESTERDAY, TODAY, TOMORROW

AN AMERICAN KITCHEN IN TRANSITION

THE HUB OF THE HOUSE TRADITIONALLY IS THE KITCHEN. IT'S OFTEN THE FIRST ROOM TO REFLECT THE GROWING PAINS OF A GROWING FAMILY. NEW YORK INTERIOR DESIGNER VING SMITH HAS ADAPTED A COUNTRY KITCHEN IN A COLONIAL-STYLE HOUSE—THROUGH A SERIES OF RENOVATIONS—TO MEET A TYPICAL FAMILY'S CHANGING NEEDS. NOT EVERY FAMILY WILL WANT TO MAKE THESE TRANSITIONS. AFTER LIVING WITH OPEN-PLAN SPACE YOU MAY YEARN FOR COLONIAL COZINESS. SIMPLY REVERSE OUR STEPS! —BONNIE



YESTERDAY COZY AND INVITING

A big, open hearth with fire blazing sets the mood for a warm-textured, rustic living room (above) in a house built in early American style. Overscaled doorway leads to separate up-to-date kitchen, with dining area, just beyond.

Participating manufacturers, whose products are all available nationally, are: Whirlpool, U.S. Plywood, G.A.F., the Naugahyde Division of Uniroyal, Ethan Allen and the Copper Development Association.



TODAY OPEN AND FLEXIBLE

In phase one of transition, the wall separating living room and kitchen was removed, merging two spaces into one, with an appliance peninsula and its usable counter top as an effective bridge (left and above). Desk/work table was moved away from the wall and surrounded by chairs for dining, and the wing chair was re-covered. Overhead beams were retained and, like the walls, covered with paneling with the look of rough-hewn barn siding. Piercing the ceiling areas between beams adds to the feeling of spaciousness. "Brick" flooring has a special bordered tile-look inlay to set off dining area. The resulting open kitchen is streamlined for efficiency: Appliance divider—with cabinets, trash compactor and dishwasher built in—combines with range and refrigerator to form step-saving work triangle, and it also offers work space that is convenient for serving and for clean-up.

continued



TOMORROW NATURE-LOVING

The kitchen of tomorrow lives by the sun. An actual, living center for the house, it is a room for cooking, entertaining, working and gardening—all in one. Slicing away the roof and two walls of the former living area, and glassing them in, created a greenhouse environment for a year-round vegetable garden. The glass roof caps a new interior solar system which, supplemented by a freestanding fireplace in the winter, provides all the energy needed for heating and cooling the house, and also for heating water. This solar system, available today—as is everything in the kitchen—comprises panels of highly conductive copper sheets bonded to plywood panels to which copper tubes were clipped. The solar conductors are blackened to absorb sun's heat more readily; they transfer the heat to water that is either stored or diverted into the house, depending on the immediate energy requirements. The kitchen is planned to be trouble-free, with all surfaces—on furniture and appliances, too—easy to wipe. This is especially necessary around the planting area. Once the harvest is gathered, dinner is simple to prepare, with an instant menu read-out on a "microfiche" screen over the range. The dining table is hydraulically powered to be raised for dining or working, lowered for parties.

SHOPPING GUIDE, PAGE 84





THE COUNTRY SET

TWO TO KNIT IN WARM,
CRUNCHY YARNS

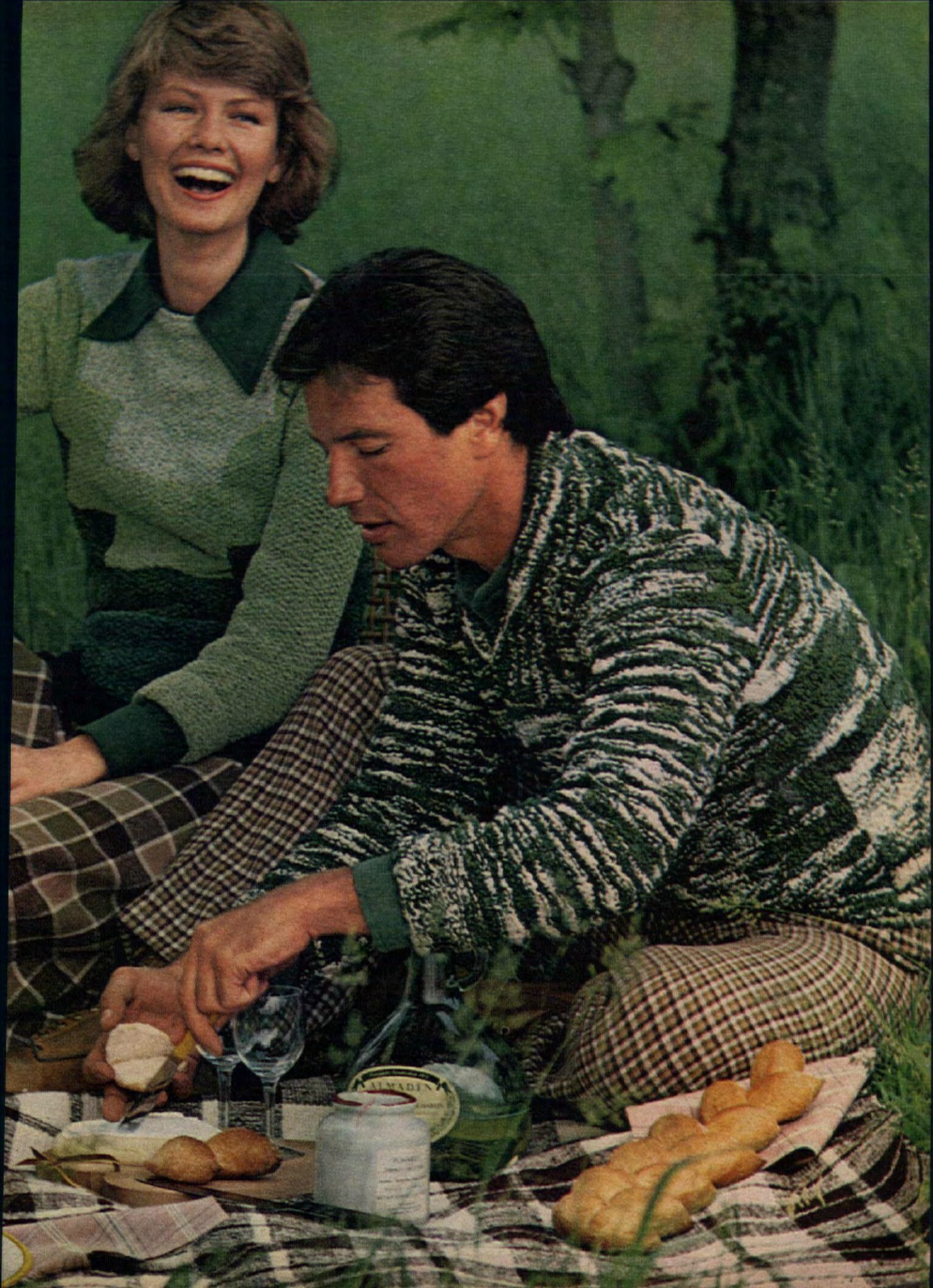
You can make these easy pull-over sweaters in thick, textured yarns. Hers is a lush velour chenille-type yarn in a seed stitch; his is a box stitch in a thick 'n thin tweedy yarn. Can't decide which to knit for him or her? Our instructions tell how to make both sweaters in women's and men's sizes. —Pat Sadowsky



Coordinate the knits with clothes to sew in Vogue Patterns. Cotton flannel shirt fabrics, Peter Pan; culotte and pants, Carletex plaid wools; all to order, Designers Fabrics by Mail. Bangle, Cathy & Marsha for Catherine Stein. Boots, Goody Two Shoes. Sweaters in Reynolds Yarns; instructions, page 80. Backviews in Shopping Guide, page 84.

PHOTOGRAPHY BY JOHN STEMBER. HAIR BY MARK PIPINO





Olives with a Spanish Twist





Land of picture-postcard beauty — of sun-drenched country-side, of whitewashed walls and vibrant red-tiled roofs — Spain's Andalusian province is the home of much of the world's supply of olive oil and cured green olives. Here, the olives you serve plain or in exotic dishes, such as those in recipes that follow, are tenderly handpicked and packed.

For centuries, olives have been cultivated in the ideal climate around the Mediterranean. Most of the olives on our supermarket shelves are grown either in Spain or California. (In specialty markets, you'll find Greek, Sicilian and even Chinese olives.) The gnarled evergreen tree with its small leaves was first sighted in the Middle East, and brought to California in the 17th century by Franciscan monks.

No one is quite sure how man discovered that the bitter fruit of the olive tree could be eaten: All olives are equally forbidding when freshly picked because of a natural substance called glucosides. Credit for the discovery is given to shepherds who observed their flocks nibbling on the fruit of an olive branch that had fallen into a stream. It was this leaching in water that removed the acrid substance, and this method has been used ever since.

Once rid of bitterness, olives can

take on their own flavor qualities, depending upon final processing. They are harvested at various degrees of ripeness according to where grown.

Spanish olives are picked when immature or green. When they remain on trees to ripen, they turn black and are too soft to withstand processing. California olives are picked when partially ripe, just as they turn from green to golden brown. Two types of ripe olives are sold: green and black. If ripe olives are protected from air during curing, they will end up as green ripe olives. If they are oxidized, they will turn the familiar black. In order to produce a mellow, smooth flavor, black olives must be cured the way the green Spanish olives are.

Ripe olives do not undergo fermentation as Spanish olives do. Cured ripe olives are canned under steam pressure as in home canning—covered with water, seasoned with salt, sealed and cooked under steam pressure. Some are pitted beforehand.

California green ripe olives are mild tasting and are mottled with specks of brown. They come in numerous sizes, from small to mammoth and super-colossal, and are sold primarily in cans.

You'll find other olive types in deli-

catessens or special markets. Greek or Greek-style are fully tree-ripened olives, preserved in salt or a brine that removes some of the bitterness and moisture. The taste is sharp, salty and bitter. The olives, themselves wrinkled or shriveled, are often packed in oil.

Sicilian or water-process olives are small green or ripe olives preserved the Spanish way by lactic acid fermentation. Vinegar and spices are added, giving a spicy pickled flavor. Dried olives, some Italian and some Chinese, are fully tree-ripened—unpitted, cured, salted and sun-dried. The taste is rich and tart. In addition, you will find olives flavored with vinegar and spices; you will even find fresh olives in some markets. With effort, you can process these at home.

Spanish olives are characterized by their pickled taste and yellow-green skin tones. Approximately 86 percent of the olives from Spain are pitted, and most of those are stuffed with pimientos. They are always sold in tall jars, never in cans.

September is olive-picking time in Seville. Under the hot sun, workers can be seen perched on ladders plucking firm, green unripe olives to fill filia baskets they carry slung over their shoulders. (continued on page 72)

The earthiness of Pollo a la Sevillana, Chicken Seville-style, with olives (opposite), epitomizes the cookery of Spain's olive region. Top, left to right: Seville is the center of Spain's olive industry; huge oak casks in an olive plant await their cargo of de-bittered olives; hundreds of barrels of olives in brine are left in the sun to ferment—each morning more salt brine is added. Bottom, left to right: Mild red peppers are readied to stuff into pitted olives (center); tubs of local green olives are sold in Spanish open-air markets.

Martha Stewart, ex-stockbroker turned busy country caterer, takes time out for simple pleasures—like enjoying a fresh biscuit topped with



some of the delicious golden apple jelly she produces. Below, she shows how you can make the joys of apple-picking time last all year long.

AS AMERICAN AS APPLE JELLY



MARTHA STEWART'S APPLE JELLY

3 to 4 pounds apples
3 cups water
2 tablespoons lemon juice
3 cups sugar

1. Choose firm apples, preferably red cooking varieties like McIntosh, Rome Beauty, Cortland or Jonathan. Use underripe fruit to assure a good set when making jelly without commercial pectin. Wash fruit. Cut out stems and blossom ends. Don't peel or core. The core and seeds are a

valuable source of natural pectin; the skin gives jelly a rosy blush. Cut apples into pieces and put into kettle. Add water. Boil. Cover and simmer 20 minutes or until apples are soft. Meanwhile, wash jars; sterilize in pot. Boil 10 minutes; leave until ready to fill.

2. Spoon cooked apples into jelly bag placed over a bowl, or a cheesecloth over a colander or sieve. Let the juice drip through. Don't squeeze the bag—it will cause cloudy jelly. Measure apple juice: You

should have 4 cups. Put juice in kettle with sugar and lemon juice.

3. Stir mixture until sugar dissolves. Place kettle on high heat. Boil rapidly until temperature reaches 8° above the boiling point of water in your area, or 220° F at 0 to 2,000 feet elevation. Without a thermometer, dip a cool metal spoon into boiling jelly. When two drops form together and sheet off the spoon when it's tipped, the jelly should be ready. Turn heat off jelly. With metal spoon

skim off bubbly foam. Ladle jelly into glass jars to within ¼ inch of top.

4. Cover jelly immediately with a ⅛-inch layer of hot, but not smoking, paraffin. Paraffin must adhere to sides of glass. Prick any air bubbles. Let stand until paraffin hardens and jelly cools. Cover jars with metal lids. Store in cool, dark, dry place. If jelly does not seal, refrigerate. If you are using 2-piece caps, omit paraffin and cover jars; invert and upright. Makes 3 to 4 jars of jelly.

More about Martha Stewart on page 70



A former city slicker, Martha Stewart now lives in the country—and she loves it.

AS AMERICAN AS APPLE JELLY

Wife, mother, professional cook and amateur historian, her life revolves around her farm.

It's harvest time on the Stewart Homestead. Martha Stewart, a blonde who looks as though she stepped out of a fashion magazine, pushes a wheelbarrow through the garden of her four-acre Westport, Conn., farm.

In between tending the vegetable patch and the chickens, dogs, cats and other residents (including her husband and daughter) who share her way of life, Martha runs a bustling catering business that features fresh produce from her garden and specialties from her country kitchen. After four years in Westport, Martha's seemingly down-home lifestyle is still spiced with the trimmings of her "former life" in New York, as a model and later as an institutional stockbroker. Martha's husband, Andy, president of Harry N. Abrams, Inc., a New York publishing company, is as multi-talented as his wife. "It's not at all unusual for Andy to come home to a relaxing weekend of chicken-coop building," she says.

The decision to move from Wall Street to Westport was never really clear cut. According to Martha, "After 11 years in New York, we decided to buy this house—partly as an investment—and try things in the country." At first, Martha kept her job on Wall Street, but as the Stewarts began restoration work on their federal-style home, they became more and more involved in the area.

"Now my life is centered here," says Martha. "You



make a commitment to your place. When I'm away I really worry about the farm."

Martha does have one very competent assistant to help manage the Stewart farm, her 10-year-old daughter, Alexis. Alexis is admittedly more interested in the animals than in her mother's prize flowers. Her newest protégé is a black woolly lamb, Bah Bah Black Sheep, who has the run of the place and is being groomed to mow the lawn.

Alexis' real love is horses. She spent the summer at a riding camp and one of the current Stewart projects is a stable and paddock so Alexis can keep her own horses at home.

"The only thing we don't have is bees!" laughs Martha. "But that's OK. Many of my friends do." The Stewarts aren't the only family in the area dedicated to the bucolic life. "My set-up is small compared to some of the ones my

neighbors have," she adds.

The professional side of Martha's "set-up" is centered around her enormous kitchen. The room is divided into two parts. On one side is the original early-American kitchen with a brick fireplace surrounded by old tools and utensils. On the other side is Martha's "business kitchen" with racks of copper pots, butcher-block counters and a huge restaurant stove. Alongside maxi-canisters of flour, sugar and other staples is a big blue bowl of eggs, the contribution of the Stewarts' 100 chickens.

One of the secrets of Martha's success as a caterer is that she uses so many homegrown products. She has a reputation in her community not only for the quality of her food but also for the imagination she adds to its presentation, such as the blue and white-striped aprons or chef's hats her waiters and wait-

resses wear. She recently made a five-layer wedding cake with finishing touches of boxwood and fresh flowers from her own garden.

Martha's involvement in her part of the world includes an enthusiasm for the history of the area. She is an active member of the Westport Historical Society where she's worked on displays and, most recently, on the Westport Bicentennial Quilt. "My own house first belonged to a sea captain, and then became an onion farm," she explains. "With my garden I feel I'm upholding an old tradition."

Martha is a member of the Fairchild Organic Gardeners, a local group of gardening enthusiasts, and her latest project is the English knot garden she is planting below the house.

How does she find time for everything? According to her friend and sometime collaborator Ann Brody, "Martha's secret is organization. Everything she does, she does well."

Her accomplishments are not appreciated by everyone, however. Recently, a local newspaper published an article on former Miss Clairol "Does-she-or-doesn't-she" girls, a modeling assignment that Martha had while in college. The article cited former Miss Clairols like Cybill Shepherd who went on to higher and better things. "Then they got to the ones who didn't make it," laughs Martha. "There I was, 'local resident Martha Stewart, . . .' I guess it all depends on how you define success."

—L. Wing/A. Scharffenberger



Richard Jeffery Photographed at The Box Tree Restaurant, Purdys, N.Y.

TRY THE TIMELESS ART OF RUG HOOKING

Whether you use scraps from old clothing or precut wool strips, you'll enjoy working this traditional (not latch-hooked) design. "Searsport" is a 27" x 48" antique rug whose pattern was recreated by Joan Moshimer of Craftsmen Hook Rug Designs, Kennebunkport, Me. When you order (see coupon), you will receive design outline printed on burlap plus hooking instructions and color key (hook and wool not included).

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OLIVES

continued from page 67

No machines have yet been perfected to pick the fragile fruit. A fingernail can pierce the skin and blemish the fruit. Though there are many different varieties of olive trees, only two in Spain are used for table-olive production: the large, plump Queen and the smaller, more delicate Manzanilla. The flesh of the olive is dense and oily, and the riper the fruit the higher the oil content. Olives pressed for oil are a smaller species that is picked when almost fully ripened.

From the fields the olives are transported to processing plants, where they are placed in concrete vats containing a caustic lye solution to remove the bitterness.

The olives are placed in huge oak casks filled with a salt solution. The wooden barrels rest on their sides in the warm sun, and the olives ferment in the brine for a month. The heat and salt interact to produce lactic acid that gives these olives a characteristic pickled flavor. After fermentation, the olives become soft and yellow-green, ready for grading, pitting and stuffing.

Pitting and stuffing, once a tedious hand job, is now a swift machine operation. Besides pimientos, olives can be stuffed with tiny onions, almonds or anchovies. Packing olives in those tall slender jars is still a hand operation, done with special long-handled tongs. Each olive is put between the ends of the fingerlike tongs and placed in the jar, its stuffing facing outward. Place-packing, as that is called, is a proud Spanish tradition. Place-packed olives, though expensive, are worth the price when appearance is important. Random-pack olives in machine-filled jars, sometimes called salad olives, appear tousled but are ideal for recipes calling for chopped or diced olives. Small olives are more expensive, as it takes more labor and more olives to fill a jar. On the supermarket shelf the label may be the only difference from brand to brand. The contents of each may have all been processed by one company.

To store olives once opened, retain and keep in brine. Store in refrigerator. You can remove some salty flavor by blanching in hot water before cooking, or holding under cold running water for snacks and salads. Olives are a good source of vitamin E and are high in unsaturated fat. That's why they are satisfying as a snack. Rich in iron and thiamine, they have only four or five calories each and cost only a few cents a serving.

Here are recipes for entrées and snacks that get their unique flavor from tangy Spanish olives.

POLLO A LA SEVILLANA

(Chicken Seville-style; shown, page 66)

1 broiler-fryer chicken, about 3 pounds, cut into serving pieces

Salt and pepper

1/4 cup olive oil

1 clove of garlic, minced

1/4 pound fresh mushrooms, sliced

2 large onions, cut lengthwise into

thin wedges

3 small green peppers, seeded and cut into strips

1/2 cup diced serrano ham* (or prosciutto)

4 large tomatoes, peeled, seeded and chopped (2 cups chopped)

2 tablespoons finely ground almonds

12 large pimiento-stuffed green olives, halved

1. Sprinkle chicken with salt and pepper. Heat oil in large skillet or Dutch oven. Brown chicken well; remove pieces to plate as they brown.

2. Add garlic and mushrooms to fat left in pan. Sauté 1 minute. Add onions, peppers and ham. Cook until vegetables are tender but not brown. Add tomatoes and almonds. Return chicken. Cover; simmer on low heat until chicken is tender. Stir in olives. Taste and correct seasoning. Spoon onto platter. Makes 4 to 6 servings.

*Serrano ham is a sun-cured country-style ham of Spain that comes from pigs fed the fruit of the cork tree. We have no pork product quite like it; it is similar to prosciutto, but sweeter. You can also use Smithfield ham as a substitute.

VEAL-MASHED POTATO CASSEROLE

Here's a delightful dish from Señora Tona de la Serna, wife of an olive grower and processor, and mother of five. Although there's a cook at Hacienda Mateo Pablo, her country home near Seville, Señora de la Serna loves to create special dishes.

1/4 cup olive oil

1 medium-size onion, chopped

3 medium-size tomatoes, peeled and chopped

1 teaspoon salt

1/4 teaspoon pepper

1 pound ground veal

8 small pitted or pimiento-stuffed green olives, chopped

1/2 cup seedless raisins

1/4 cup dry white wine

Instant mashed potatoes for 8 servings

2 cold hard-cooked eggs, sliced

1. Heat oil in skillet. Fry onion until tender but not browned. Add tomatoes, salt and pepper. When blended, add ground veal, olives and raisins. Cook a short time; add wine.

2. When meat is cooked, tender and juicy, remove from heat. Prepare instant potatoes according to package directions. Spread half of potato puree in bottom of greased 12x8-inch oval baking dish. Top with meat mixture. Arrange egg slices over meat.

3. Cover with remaining potato puree; spread to even layer on top. With fork make a design on top all around edge, then cross surface in two opposite directions for a scoring design. Heat oven to 400°.

4. Bake 20 minutes or until top is golden. You can prepare this dish hours before serving. Refrigerate. When ready to eat, bake 40 minutes. Makes 6 servings.

Dishes such as Pollo a la Sevillana and Veal-Mashed Potato Casserole are served at the main meal of the day—around 2:00 p.m. Dinner, or supper, is at 10:00 or later. Tona de la Serna

is likely to serve only soup, an omelet or a cold meat paté at this meal. However, everyone snacks between the midday and evening meals. These snacks are called *tapas* in Spain. They can be as simple as a bowl of olives, almonds or cooked shrimp, or as elaborate as some of the dishes served in taverns or bars throughout Spain: marinated eels, omelet cubes, croquettes, all washed down with dry sherry. *Tapa* means "top" and probably originated with the custom of placing a piece of bread over the wineglass to keep flies off. Sample these *tapas* for a snack, appetizer or light meal:

CODFISH SALAD WITH OLIVES

1 pound dried, salted codfish fillets

1 big onion, chopped

3 big tomatoes, peeled, seeded and diced

20 small pitted or pimiento-stuffed green olives

1/2 cup olive oil

3 tablespoons red wine vinegar
Salt

1. Put codfish in water the day before using it. Change water frequently to remove all the salt. Drain. Put fish in large skillet. Add water to cover. Bring to boil. Simmer 5 minutes or until fish flakes easily.

2. Drain fish; pat dry. Put in bowl. Add onion, tomatoes and olives. Stir in oil, vinegar and salt to taste. Cover. Chill until cold. Serve on salad greens. Makes 8 appetizers or 4 main servings.

EMPANADILLAS (Small Meat Pies)

2 tablespoons olive oil

1 medium-size onion, finely chopped

1 medium-size green pepper, chopped

1 medium-size tomato, peeled and chopped

1/4 pound ground chuck or veal

1/2 cup chopped pimiento-stuffed green olives

1 cold hard-cooked egg, chopped

1/4 cup seedless raisins

1/2 teaspoon pepper

1 tablespoon sugar

3 1/4 cups all-purpose flour

1/4 teaspoon salt

6 tablespoons butter

3/4 cup cold water

Oil for frying

1. Heat 2 tablespoons oil in skillet. Add onion, green pepper, tomato and meat. Cook until onion is tender. Add olives, egg, raisins, pepper and sugar. Mix well. Remove from heat. Drain off any liquid. Correct seasoning.

2. In bowl combine flour and salt. With pastry blender or 2 knives cut butter into flour mix. Add water; mix with fork. If mixture does not stick together, add drops of water. Press into ball; cut in half. Roll out half on lightly floured surface to 1/8-inch thickness. Cut into twelve 3 1/2-inch rounds.

3. Spoon 1 tablespoon meat mixture into each. Fold in half. Seal edge with tines of fork; prick top. Repeat with remaining half of dough. Roll out dough scraps, cut into 6 rounds and fill. Fry in hot oil (350°F) until brown. Drain on paper towels. Makes about 3 dozen.

—Lucy Wing

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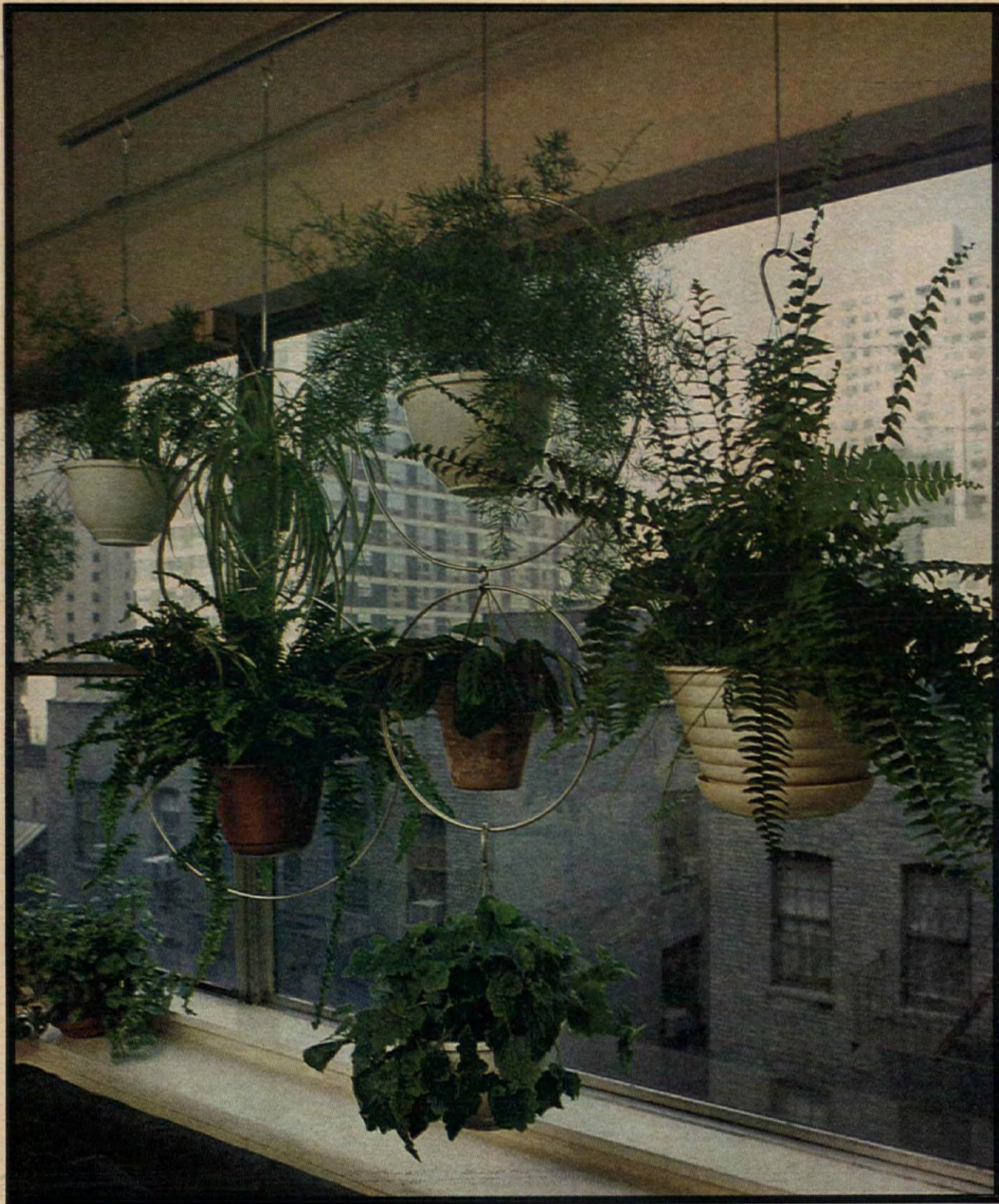
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PHOTOGRAPHY BY RON SCHWERIN

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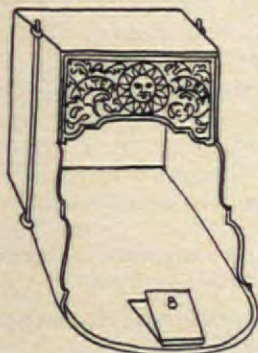
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STOVES

continued from page 51

Wood was scarce in the mid-1700s, and the conventional fireplace was notoriously inefficient. Ben Franklin's solution was to revamp the fireplace, then the only available heat source. He was aware that cracks and loose mortar were causing drafts—and that the large fireplace opening was sending 90 percent of the fire-generated heat up the chimney instead of into the house. He also believed that too much exposure to an open fire was harmful: "Blazing fires shrivel the skin and damage the eyes." So he devised

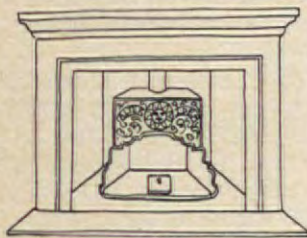


Facsimile of Ben Franklin's first stove

a small airtight cast-iron box (above) that he set into the drafty brick fireplace (below), and connected a metal pipe to the existing chimney. A series of dampers created the needed down-draft, and the room filled with warmth.

Franklin's cast-iron box worked so well that eventually it occurred to someone to free the box of its masonry shell and let it stand by itself. With a metal flue of its own, which would also radiate heat, it could go anywhere in the house. And so the freestanding fireplace was born. Later, people discovered that containing a fire behind metal doors increased its efficiency. The simple fireplace became a stove: the Franklin stove, the parlor stove, the cookstove, the box stove, all linked to the ingenious Ben Franklin.

Most of today's freestanding stoves and fireplaces bear little resemblance to Franklin's original 1742 design, but they operate in a similar manner. With a working stove, you can lower the



A Franklin stove set into a fireplace

thermostat in your home without ever feeling chilly. And you don't have to sit right next to the stove, as you would

with a regular built-in fireplace.

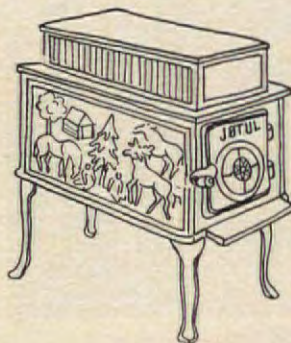
Installing today's prefabricated stoves is relatively simple. If you plan to place one near a wall, be sure to leave a 30-inch space, unless the wall is noncombustible (brick or tile.) How-



Stove to heat railway stations, 1859

ever, mounting an asbestos or sheet-metal heat shield will make any wall noncombustible. The floor must be protected with a hearth. Some contemporary models look attractive set on a pebble-filled tray—which is a perfectly safe alternative to a hearth of brick or tile.

Before you install a stove or fireplace, be sure to check with your dealer and follow his instructions carefully. An opening for the flue can be made in the roof or in an exterior wall. Stovepipe, which comes in 24-inch lengths, can be purchased from your dealer or



Reproduction, old Norwegian wood stove

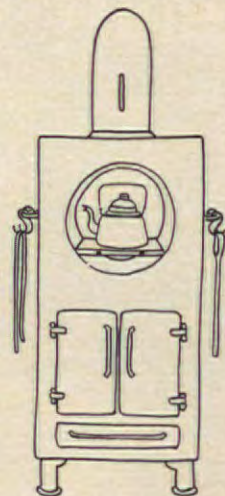
from a good hardware store; it should be installed by a plumbing/heating contractor.

There are many stove designs that suit many needs: bold contemporary designs and baroque and Biedermeier styles. Victorian, Gothic, Oriental and Renaissance add to the variety. There is also a variety of shapes—conical, spherical and rectangular—and colors range from bright reds and yellows to basic black. Our selections are shown on pages 50-51.

Here are some tips for the better care and feeding of freestanding stoves:

1. Each year, before using your stove or fireplace, make sure it's thoroughly inspected by a pro. Excess soot or creosote (a flammable oily liquid from burning wood) should be cleaned out. And if the flue is made of brick or stone it should be checked for cracks in the mortar. Also, make sure the damper is working properly. You don't want it swinging shut when you have a fire going. Always open it when you start a fire.

2. Always burn dry hardwood in your stove or fireplace. Hickory, oak, beech, hard maple, yellow birch, ash and cherry that have been aged for at least six months, burn cleanly and have the



Contemporary Danish wood/coal stove

greatest heat output per cord. Never use sawdust logs. They are brittle, they burn more intensely than wood logs and in case of a chimney fire are very difficult to move.

3. When buying firewood, be sure you get what you pay for. A "true" cord of wood should be 4 feet high, 4 feet wide and 8 feet deep, but it's a good idea to ask your wood dealer about his



"The Fairy," cast-iron stove, 1859-60

particular cord dimensions.

4. Keep a box of coarse salt or baking soda handy—or a home-size fire extinguisher—in case a fire ever gets out of hand. To be safe, don't build big, blazing fires—in other words, don't "over-fire."

—Marilyn Glass

AMERICAN HOME, SEPTEMBER 1976

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Anyone who has ever sewn at home knows how hard it is to try to get a good fit working from store bought patterns... and how easy it is to make costly mistakes! If you shop for ready-made clothes, you know how difficult it can be to find clothes that really fit and flatter you. At last, there's a solution!

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It's So Easy

With just a few simple illustrated steps you've made your first perfectly fitting pattern (it's as easy as playing "follow the dots"). The same type steps used in the pattern making industry—EXCEPT, THIS PATTERN IS MADE TO YOUR EXACT FIGURE—not some vague industry averages. Our exclusive "Trans-Dart" automatically and almost magically positions those all-important darts (it will also work on store-bought patterns). From now on all your clothes can fit perfectly at the shoulders, armholes, bust, waist and hips—classic problem areas.

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If you are not absolutely delighted with your Perfect Fit Pattern Making and Fashion Styling Kit, just return it within 10 days for a full and immediate refund.

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Whether you are a novice, seamstress or have been sewing for years, you can't afford to be without PERFECT FIT. Now you can discover for yourself that this is the easiest, surest, most economical, most remarkably foolproof pattern-making and fashion styling aid ever invented. Order today!

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THE PERFECT FIT is packed with patterns, professional secrets and shortcuts—the sort of information it would take years of specialized instruction to acquire. Your jumbo 20" x 8" kit comes with professional-type tools, including a simple-to-use special measuring ruler... French curve... two armhole markers... measurement chart and patented "Trans-Dart" device... as well as the "Over-Lay" method—to put you in control of the perfect fit of your clothes.

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"At last, an easy way to make dresses and skirts that really fit." *Miss S.R.—New York*

"I'm amazed at the perfection of the fit." *Mrs. B.J.—California*

"I have a ball designing clothes from pictures I see." *Miss C.B.—Wisconsin*

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Vagisil

KNITTING INSTRUCTIONS

WOMEN'S KNITTED CHENILLE SWEATER

(shown on pages 64-65)

SIZES: Directions are for small (6-8). Changes for medium (10-12) and large (14-16) are in parentheses.

MATERIALS

*Reynolds "Velourette" yarn, 32% cotton/68% viscose, in the following colors and amounts: 3 (3-4) balls each of color 0926—Pin—(A), 0930—Avocat—(B), 0929—Olive—(C), 8 (8-9) balls of color 0928—Anis—(D), 3 balls of color 0927—Amande—(E)—To order yarn, see Shopping Guide, page 84.

No. 5 knitting needle or size required to knit to gauge

Size F aluminum crochet hook

GAUGE: 9 sts = 2", 8 rows = 1"

KNITTED MEASUREMENTS: Bust—32 (33½-36½)". Width of back or front at underarms—16 (16¾-18¼)". Width of sleeve at upper arm—10½ (11-12)". Check your knitted pieces with specified measurements.

PATTERN STITCH: Row 1: * K 1, p 1. Repeat from * across. Row 2: * P 1, k 1. Repeat from * across. Repeat these 2 rows for seed st always having a k st over a p st and a p st over a k st.

Note: Change colors on wrong side; lock strands by picking up new color from under dropped color. Cut and join colors as needed.

BACK: With A and No. 5 needles, cast on 72 (76-82) sts. Work even in seed st for 20 rows (2½"). **Pattern motif:** Next row: With A, working in seed st work first 24 (26-28) sts, drop A, attach B and work next 24 (24-26) sts, drop B,

attach another ball of A and work remaining 24 (26-28) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut B. Next row: With A, work first 12 (12-14) sts, drop A, attach B and work next 48 (52-54) sts, drop B, pick up A and work remaining 12 (12-14) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut A and B. Next row: Attach B at beg of row and work first 24 (26-28) sts, drop B, attach C and work next 24 (24-26) sts, drop C, attach another ball of B and work remaining 24 (26-28) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut C. Next row: With B, work first 12 (12-14) sts, drop B, attach C and work next 48 (52-54) sts, drop C, pick up B and work remaining 12 (12-14) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut B and C. Next row: Attach C at beg of row, work first 24 (26-28) sts, drop C, attach D and work next 24 (24-26) sts, drop D, attach another ball of C and work remaining 24 (26-28) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut D. Next row: With C, work first 12 (12-14) sts, drop C, attach D and work next 48 (52-54) sts, drop D, pick up C and work remaining 12 (12-14) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut C and D. Note: Piece should measure 17½" from beg.

ARMHOLES: Attach D, bind off first 2 sts, work until 22 (24-26) sts beyond bound-off sts, drop D, pick up E and work next 24 (24-26) sts, drop E, pick up D and work remaining 24 (26-28) sts. Next row: Keeping to pat bind off 2 sts at beg of row, finish row. Continue in pat, working with 3 balls of yarn for 18 rows more—68 (72-78) sts. Cut E. Next row: With D, work first 10 (10-12) sts, drop D, attach E and work next 48 (52-54) sts, drop E, attach D and work remaining 10 (10-12) sts. Working with 3 balls of yarn, work even as established for 19 rows more. Cut E and D. Attach E and working with E only hereafter, work even in pat st until armholes measure 7½ (7¾-8)" above bound-off sts. **SHOULDERS:** Dec 1 st each edge every other row 3 times. Bind off 2 sts at beg of next 4 rows. Bind off 2 (4-6) sts at beg of next 2 rows. Bind off remaining 50 (50-52) sts.

FRONT: Work same as back.

SLEEVES: With D and No. 5 needles, cast on 40 (42-46) sts. Work even in seed st for 3". Inc 1 st each edge of next row, then every 3" 3 times more—48 (50-54) sts. Work even in pat st until 16½ (16½-17)" from beg or desired length to underarm.

TOP SHAPING: Bind off 2 sts at beg of next 2 rows. Dec 1 st each edge every other row 15 (16-17) times. Bind off remaining 14 (14-16) sts.

FINISHING: Steam well; do not press. Sew shoulder seams. Sew in sleeves. Sew sleeve and side seams, leaving a 5" opening for slit at bottom of sweater. With Size F crochet hook and matching yarn, work 1 row sc along bottom and around each slit. With matching color work 1 row sc around neckline and bottom edge of sleeves.

MEN'S KNITTED CHENILLE SWEATER (not shown)

SIZES: Directions are for small (36). Changes for medium (38) and large (40) are in parentheses.

MATERIALS

*Reynolds "Velourette" yarn, 32% cotton/68% viscose, in the following

colors and amounts: 4 (5-5) balls each of color 0926—Pin—(A), 0930—Avocat—(B), 0929—Olive—(C), 9 (10-10) balls of color 0928—Anis—(D), 4 balls of color 0927—Amande—(E)—To order yarn, see Shopping Guide, page 84.

No. 5 knitting needle or size required to knit to gauge

Size F aluminum crochet hook

GAUGE: 9 sts = 2", 8 rows = 1"

KNITTED MEASUREMENTS: Chest—38 (41-43½)". Width of back or front at underarms—19 (20½-21¾)". Width of sleeve at upper arm—12½ (13¼-13¾)". Check your knitted pieces with specified measurements.

PATTERN STITCH: Row 1: * K 1, p 1. Repeat from * across. Row 2: * P 1, k 1. Repeat from * across. Repeat these 2 rows for seed st always having a k st over a p st and a p st over a k st.

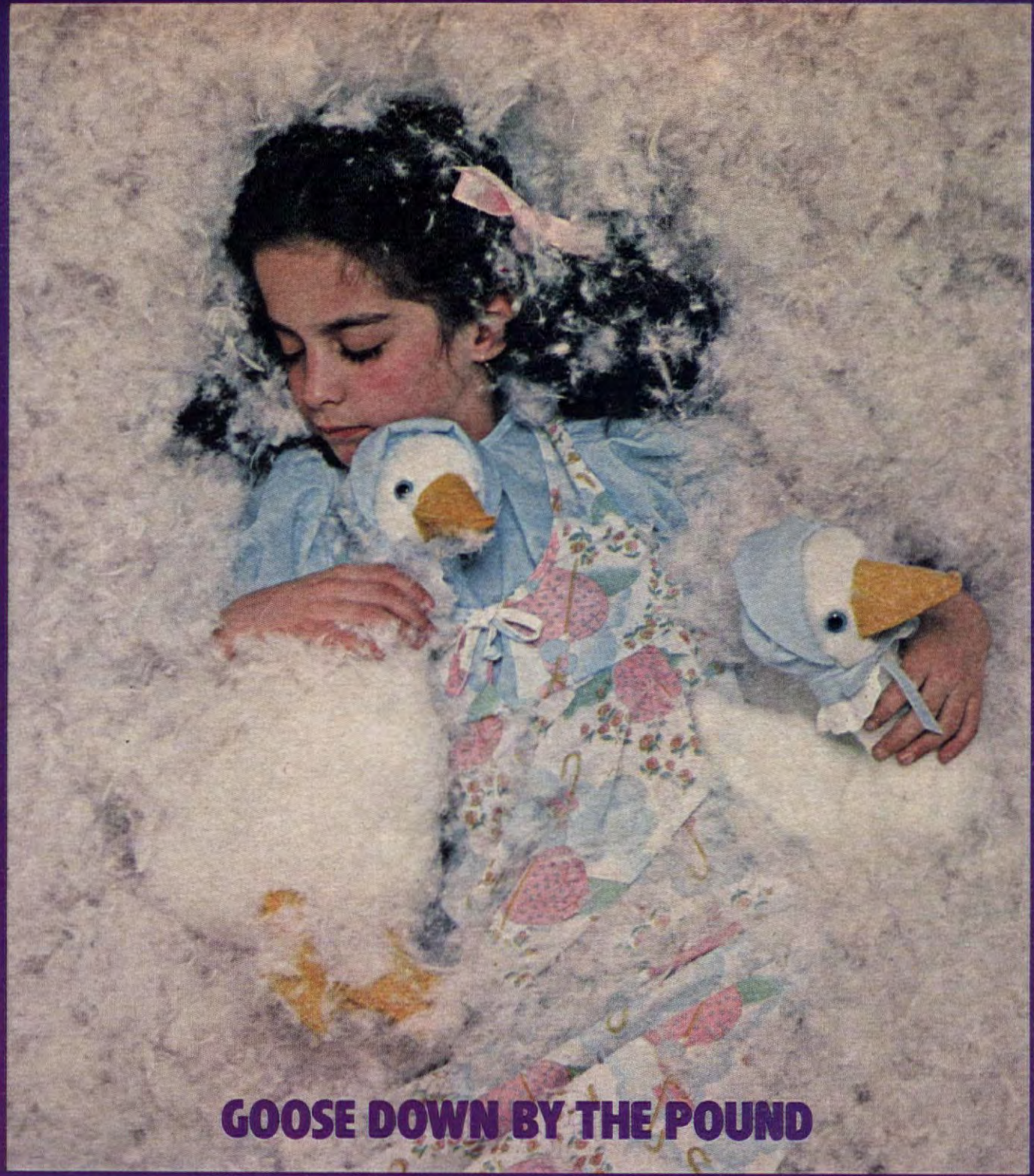
Note: Change colors on wrong side; lock strands by picking up new color from under dropped color. Cut and join colors as needed.

BACK: With A and No. 5 needles, cast on 86 (92-98) sts. Work even in seed st for 20 rows (2½"). **Pattern Motif:** Next row: With A, working in seed st work first 30 (32-34) sts, drop A, attach B and work next 26 (28-30) sts, drop B, attach another ball of A and work remaining 30 (32-34) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut B. Next row: With A, work first 16 (16-18) sts, drop A, attach B and work next 54 (60-62) sts, drop B, pick up A and work remaining 16 (16-18) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut A and B. Next row: Attach B at beg of row and work first 30 (32-34) sts, drop B, attach C and work next 26 (28-30) sts, drop C, attach another ball of B and work remaining 30 (32-34) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut C. Next row: With B, work first 16 (16-18) sts, drop B, attach C and work next 54 (60-62) sts, drop C, pick up B and work remaining 16 (16-18) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut B and C. Next row: Attach C at beg of row, work first 30 (32-34) sts, drop C, attach D and work next 26 (28-30) sts, drop D, attach another ball of C and work remaining 30 (32-34) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut D. Next row: With C, work first 16 (16-18) sts, drop C, attach D and work next 54 (60-62) sts, drop D, pick up C and work remaining 16 (16-18) sts. Working with 3 balls of yarn, work even in pat as established for 19 rows more. Cut C and D. Next row: Attach D and work first 30 (32-34) sts, drop D, pick up E and work next 26 (28-30) sts, drop E, pick up D and work remaining 30 (32-34) sts. Work as established for 7 rows more. Note: Piece should measure 18½" from beg.

ARMHOLES: Keeping to above established pat, bind off 2 sts at beg of next 2 rows—82 (88-94) sts. Continue in pat as established for 10 rows more. Cut E. Next row: With D work first 14 (14-16) sts, drop D, attach E and work next 54 (60-62) sts, drop E, attach D and work remaining 14 (14-16) sts. Working with 3 balls of yarn, work even as established for 19 rows more. Cut E and D. Attach E and working with E only hereafter, work even in pat st until armholes measure 8½ (8¾-9)" above bound-off sts.

SHOULDERS: Dec 1 st each edge every other row 5 times. Bind off 2 sts at beg

continued on page 82



GOOSE DOWN BY THE POUND

PHOTOGRAPHY BY PETER LEVY

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PSOREX®
MEDICATED SHAMPOO

KNITTING INSTRUCTIONS

continued from page 80

of next 4 rows. Bind off 3 (5-7) sts at beg of next 2 rows. Bind off remaining 58 (60-62) sts.

FRONT: Work same as back.

SLEEVES: With D and No. 5 needles, cast on 48 (52-54) sts. Work even in seed st for 3". Inc 1 st each edge of next row, then every 3" 3 times more—56 (60-62) sts. Work even in pat st until 17 (17½-18)" from beg or desired length to underarm.

TOP SHAPING: Bind off 2 sts at beg of next 2 rows. Dec 1 st each edge every other row 18 (19-20) times. Bind off remaining 16 (18-18) sts.

FINISHING: Steam well; do not press. Sew shoulder seams. Sew in sleeves. Sew sleeve and side seams leaving 5" opening for slit at bottom of sweater. With size F crochet hook and matching yarn, work 1 row sc along bottom and around each slit. With matching color, work 1 row sc around neckline and bottom edge of sleeves.

MEN'S KNITTED TWEED SWEATER

(shown on pages 64-65)

SIZES: Directions are for small (36). Changes for medium (38) and large (40) are in parentheses.

MATERIALS

16 (17-17) balls of *Reynolds "Concorde" yarn, 100% pure virgin wool, color #4. To order yarn, see Shopping Guide, page 84.

No. 5 & No. 7 knitting needles or size required to knit to gauge

GAUGE: On No. 7 needles, 4 sts = 1"; 6 rows = 1"

KNITTED MEASUREMENTS: Chest—38½ (40½-42½)". Width of back or front at underarms—19¼ (20¼-21¼)". Width of sleeve at upper arm—15¼ (15¾-16¾)". Check your knitted pieces with specified measurements.

BACK: With No. 5 needles, cast on 71 (77-81) sts. Row 1 (right side): K 1, * p 1, k 1. Repeat from * across. Row 2: P 1, * k 1, p 1. Repeat from * across. Repeat these 2 rows for ribbing for 2½". Change to No. 7 needles and pat. Row 1 (right side): P 3 (1-3), * k 5, p 5. Repeat from * across ending k 5, p 3 (1-3). Row 2: K 3 (1-3), * p 5, k 5. Repeat from * across ending p 5, k 3 (1-3). Rows 3 and 5: Repeat row 1. Rows 4 and 6: Repeat row 2. Row 7: K 3 (1-3), * p 5, k 5. Repeat from * across ending p 5, k 3 (1-3). Row 8: P 3 (1-3), * k 5, p 5. Repeat from * across ending k 5, p 3 (1-3). Rows 9 and 11: Repeat row 7. Rows 10 and 12: Repeat row 8. Repeat these 12 rows for pat. Continue to work even in pat until piece measures 6" from beg. Inc 1 st each edge of next row, then every 4" 2 (1-1) times more—77 (81-85) sts. Continue in pat until piece measures 16 (17-17)" from beg or desired length to underarm. Mark last row.

ARMHOLES: Keeping to pat, bind off 3 (3-4) sts at beg of next 2 rows. Dec 1 st each edge every other row 3 (4-4) times—65 (67-69) sts. Work even in pat until 8½ (8¾-9)" above marked row.

SHOULDERS: Keeping to pat, bind off 7 sts at beg of next 6 (4-4) rows, then 0 (8-8) sts at beg of next 0 (2-2) rows. Bind off remaining 23 (23-25) sts.

FRONT: With No. 5 needles, cast on 71 (77-81) sts. Work same as back until 1½" above beg of armhole shaping—65 (67-69) sts.

NECK: Next row: Keeping to pat, work 25 (26-27) sts, join another ball of yarn and bind off center 15 sts, finish row. Work both sides at once, decreasing 1

st at each neck edge every 1½" 4 (4-5) times—21 (22-22) sts each side. Continue in pat until armholes measure 8½ (8¾-9)" above marked row.

SHOULDERS: Keeping to pat, bind off a beg of each armhole edge 7 sts 3 (2-2) times, then 0 (8-8) sts once.

COLLAR: With No. 7 needles, cast on 97 (99-101) sts. Work in ribbing as on lower edge of back for 4". Bind off 6 sts at beg of next 10 rows. Bind off remaining 37 (39-41) sts.

SLEEVES: With No. 5 needles, cast on 47 (49-51) sts. Work in ribbing as on lower edge of back for 3". Change to No. 7 needles and pat. Row 1 (right side): P 1 (2-3), * k 5, p 5. Repeat from * across ending k 5, p 1 (2-3). Following pat st in same manner as back, work even until 5" from beg. Inc 1 st each edge of next row, then every 2" 6 times more—61 (63-65) sts. Continue to work even until 18 (18-19)" from beg or desired length to underarm.

Top shaping: Keeping to pat, bind off 3 sts at beg of next 2 rows. Dec 1 st each edge every other row 15 (16-17) times. Bind off 2 sts at beg of next 6 rows. Bind off remaining 13 sts.

Finishing: Steam well and press lightly. Sew shoulder, side and sleeve seams. Sew in sleeves. Pin bound-off edge of collar to neck edge of sweater lapping left edge of collar over right edge of collar at front opening, then sew in place.

WOMEN'S KNITTED TWEED SWEATER

(not shown)

SIZES: Directions are for small (6-8). Changes for medium (10-12) and large (14-16) are in parentheses.

MATERIALS

15 (15-16) balls of *Reynolds "Concorde" yarn, 100% pure virgin wool, color #4. To order yarn, see Shopping Guide, page 84.

No. 5 & No. 7 knitting needles or size required to knit to gauge

GAUGE: On No. 7 needles, 4 sts = 1"; 6 rows = 1"

KNITTED MEASUREMENTS: Bust—33½ (35½-37½)". Width of back or front at underarms—16¾ (17¾-18¾)". Width of sleeve at upper arm—12¼ (12¾-13¼)". Check your knitted pieces with specified measurements.

BACK: With No. 5 needles, cast on 67 (71-75) sts. Row 1 (right side): K 1, * p 1, k 1. Repeat from * across. Row 2: P 1, * k 1, p 1. Repeat from * across. Repeat these 2 rows for ribbing for 2½". Change to No. 7 needles and pat. Row 1 (right side): P 1 (3-5), * k 5, p 5. Repeat from * across ending k 5, p 1 (3-5). Row 2: K 1 (3-5), * p 5, k 5. Repeat from * across ending p 5, k 1 (3-5). Rows 3 and 5: Repeat row 1. Rows 4 and 6: Repeat row 2. Row 7: K 1 (3-5), * p 5, k 5. Repeat from * across ending p 5, k 1 (3-5). Row 8: P 1 (3-5), * k 5, p 5. Repeat from * across ending k 5, p 1 (3-5). Rows 9 and 11: Repeat row 7. Rows 10 and 12: Repeat row 8. Repeat these 12 rows for pat. Continue to work even in pat st until piece measures 15 (15-16)" from beg or desired length to underarm. Mark last row.

ARMHOLES: Keeping to pat, bind off 3 (3-4) sts at beg of next 2 rows. Dec 1 st each edge every other row 2 (3-3) times—57 (59-61) sts. Work even in pat until 7½ (7¾-8)" above marked row.

SHOULDERS: Keeping to pat, bind off 7 sts at beg of next 4 rows, then 5 (5-6) sts at beg of next 2 rows. Bind off remaining 19 (21-21) sts.

FRONT: With No. 5 needles, cast on 67 (71-75) sts. Work same as back until 1" above beg of armhole shaping—57 (59-61) sts.

NECK: Next row: Keeping to pat, work

continued on page 84

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KNITTING INSTRUCTIONS

continued from page 82

21 (22-23) sts, join another ball of yarn and bind off center 15 sts, finish row. Work both sides at once, decreasing 1 st each neck edge every 2" 2 (3-3) times—19 (19-20) sts each side. Continue in pat until armholes measure 7½ (7¾-8)" above marked row.

SHOULDERS: Keeping to pat, bind off at beg of each armhole edge 7 sts 2 times, then 5 (5-6) sts once.

COLLAR: With No. 7 needles, cast on 85 (89-93) sts. Work in ribbing as on lower edge of back for 4". Bind off 7 sts at beg of next 8 rows. Bind off remaining 29 (33-37) sts.

SLEEVES: With No. 5 needles, cast on 39 (41-43) sts. Work in ribbing as on lower edge of back for 3". Change to No. 7 needles and pat. Row 1 (right side): P 2 (3-4), * k 5, p 5. Repeat from * across ending k 5, p 2 (3-4). Following pat st in same manner as on back, work even in pat until 5" from beg. Inc 1 st each edge of next row, then every 2" 4 times more—49 (51-53) sts. Continue to work even until 17 (17-18)" from beg or desired length to underarm.

TOP SHAPING: Keeping to pat, bind off 3 sts at beg of next 2 rows. Dec 1 st each edge every other row 12 (13-14) times. Bind off 2 sts at beg of next 6 rows. Bind off remaining 7 sts.

FINISHING: Steam well and press lightly. Sew shoulder, side and sleeve seams. Sew in sleeves. Pin bound-off edge of collar to neck edge of sweater lapping right edge of collar over left edge of collar at front opening, then sew in place.

SHOPPING GUIDE

Items followed by † are available through architects and decorators only. Items available by mail are preceded by *; additional postage, if any, is indicated within (). Add sales tax where applicable. Check or money order and zip code must be included.

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Danskin, Dept. AH-9, 1114 Ave. of the Americas, New York, N.Y. 10036

Designers Fabrics By Mail, Dept. AH-9, P.O. Box 569, Evanston, Ill. 60202

Fabrications, Dept. AH-9, 146 E. 56th St., New York, N.Y. 10022

Goody Two Shoes, Dept. AH-9, 180 Varick St., New York, N.Y. 10014

The Gazebo, 660 Madison Ave., New York, N.Y. 10021

Hot Sox Co. & Hot Nitz For Kids, Dept. AH-9, 1441 Broadway, New York, N.Y. 10018

International Creations, Dept. AH-9, Box 55, Great Neck, N.Y. 11023

Edwin Jackson, Inc., 306 E. 61st St., New York, N.Y. 10021

The Mountain Lid, Dept. AH-9, Box 3802, Aspen, Colo. 81611

The Pottery Barn, 231 10th Ave., New York, N.Y. 10011

Catherine Stein, Inc., Dept. AH-9, 417 5th Ave., New York, N.Y. 10016

United Knitwear, Dept. AH-9, 1384 Broadway, New York, N.Y. 10018

STOVES & OTHER HOT STUFF

Pages 50-51: Glazed floor tiles in Lemon (RV 944) and Cherry (RV 938), brick platform, Country Floors, Inc., New York.

Page 50: The Conical Moderne, model C38; national dealer, Fireglow, Inc., 419 Richmond Ave., Staten Island, N.Y. 10302.

Steel bucket, fire tools, Edwin Jackson, Inc. Turtleneck, tights, leg and arm warmers, scarf, beret, by Danskin. To order Danskins, send 25¢ for 96-page illustrated catalog.

Page 51. Top, left: The Decorative Sun Cannon Heater, model S-300; national dealer, Fireglow, Inc., 419 Richmond Ave., Staten Island, N.Y. 10302. Green sweep brush, Edwin Jackson, Inc. Turtleneck and tights, by Danskin; knee socks with ribbon wraps, over stripe knee-highs, by Hot Sox; "alligator" gloves for kids, and doll, by Hot Nitz For Kids. Hat by The Mountain Lid, see below.

Top, right: Petit Godin, model 3720; national dealer, Bow & Arrow Stove Co., 14 Arrow St., Cambridge, Mass. 02138; hand-painted and embossed picture tiles, style #E4 and #E6, Backlund Moravian Tileworks, Doylestown, Pa. Leotard, tights, by Danskin; *100% wool knit hat, one-size-fits-all, \$12 postpaid, order from The Mountain Lid; stripe toe socks, by Hot Sox; *18" pillow in assorted purple batik prints, \$22.50 postpaid from Fabrications.

Bottom, left: The Shaker Stove, Shaker basket, Guild of Shaker Crafts, Inc., 401 W. Savidge St., Spring Lake, Mich. 49456. Brass pot, Edwin Jackson, Inc. Patterned knits—cloche hat, fringed scarf, gloves, knee socks; leg warmers, slippers; all by Hot Sox; Danskin pullover.

Bottom, right: The Franklin Stove; national dealer, Fireglow, Inc., 419 Richmond Ave., Staten Island, N.Y. 10302. Log basket, The Gazebo. Fire tools, Edwin Jackson, Inc. Hand-knit vest, ear lap hat, gloves, leg warmers (shown on arms), knee socks, all by United Knitwear; leg warmers, Hot Sox; pullover, tights, by Danskin.

AMERICAN KITCHEN

Page 60: Paneling, Weldwood "Almanack" in "Umbra," U.S. Plywood; flooring, Gafstar "Faience," GAF; range, Whirlpool RDE 3100; wing chair, table, Ethan Allen "Royal Charter"; copper skillets, Revere Copper and Brass, Clinton, Ill.; copper mugs, Waldow,

continued on page 86

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Hang all insect-free corms in an old stocking or mesh bag in a cool, dry place for the winter. Replant in March after sprouts appear. Place cormels, four inches deep and four inches apart, in a bed prepared with "5-10-10" fertilizer. They won't bloom the first year, but should be large enough to flower after that.

TUBERS

Tuberous begonia. If you have a long growing season, let the foliage dry out before you remove the tuber in the fall. If the season is short, move the plant indoors after the first frost and let the foliage dry out before you remove it. Store in pots indoors through the winter. Spring is the time to propagate tubers. Once new growth has started, cut tubers into sections, each having at least one large bud or eye. Then dust the cut surfaces with fungicide powder. After two days or so of drying, they are ready to plant.

Tuberous rooted plants such as dahlias differ from tubers in that the eyes are all at the base of the original stem. They should be handled like tubers and divided in the spring when they are budding. However, when cutting the clump of tuberous roots into sections, include part of the stem and a bud or eye in every piece you cut. Since dahlias are particularly susceptible to fungus blight, place the tubers in a plastic bag with an all-purpose fungicide and shake to dust the whole root system effectively. You can place the divisions directly in the garden or in pots indoors within a day of this surgery. Both divisions of tubers and tuberous roots will produce flowers the first year after division.

RHIZOMES

Iris. Established iris beds can be left for long periods without any care. To produce optimum blooms, however, old clumps should be divided every three or four years or at least when you notice flowers becoming smaller. All bearded, crested and beardless iris grow from rhizomes. The best time to propagate iris is after really hot summer weather has passed. Cut off half to three-quarters of the spiked leaves. Then dig up the rhizome. A mature iris rhizome is shaped somewhat like a cross with growth sprouting from the end of each arm. Sever the arms close to the center section that should be discarded. You now will have four new rhizomes. Plant the new divisions immediately for flowering next year. □

Lawrence V. Power, a frequent contributor, has written a number of books, including *Low-Upkeep Lawns* and *Landscaping and Garden Ideas A to Z*.

Brooklyn, N.Y.; copper utensils, Gregorian Copper, Albuquerque, N.M.; teapot, cup, "Brentwood" by Wedgwood; Pana-Vue projector-viewer, GAF; casserole, Copco; antiques, portrait, courtesy Luce Klein Antiquaire, New Rochelle, N.Y.

Page 61: Paneling, Weldwood "Country Place" in "Hunters Moon", U.S. Plywood; flooring, Gafstar "Desert Ray" insert and "Park Place" of Contrac Floors blue border, GAF; range RDE 3900, dishwasher SAU 440P, compactor SDC 8000, refrigerator EAT 22 PK, all Whirlpool; wing chair, table, hutch, dining chairs, Ethan Allen "Royal Charter"; chair cushions, ottoman (covered in Naugahyde "Posh"), Uniroyal Corp.; ottoman, Selig; copper skillets, casserole and measuring cups, Revere Copper and Brass; copper hanging bars, skillets, calendar, Waldow; copper mugs, Gregorian; schoolhouse clock #3756, Bulova; "Liberty" stainless-steel flatware, International Silver Co.; "Town and Country" spatterware dishes, teapot, Stangl; "Chusan" china, Wedgwood; wineglasses, Orrefors; beer goblets, wooden utensils, The Pottery Barn; food preparation center, The Kenwood Chef, distributor: The Aikenwood Co., Palo Alto, Calif.; canister, casserole, Copco; antique baskets, The Gazebo; lithographs, courtesy Nancy Giordan Echegoyen.

Pages 62-63: Paneling, Weldwood "Way-side Inn" in "Cornwall Birch", U.S. Plywood; flooring, Gafstar "Cameroon", GAF; range RDE 355P, dishwasher SAU 500P, compactor SDC 8000, refrigerator EAD 25 mm 251 m, all Whirlpool; solar energy collectors, Revere; brass wall cladding, Chemetal Corp., South Norwalk, Conn.; copper cookware, Waldow; microfiche reader, 7800 DMR, GAF; covering on banquette and ottoman, Naugahyde "Posh", Uniroyal; banquette and ottoman, Selig; fireplace "Manchester Perce", Majestic; television 12" "Sportable", RCA; digital clock radio RK-330, Meriton; track lighting and burled-wood end table, Lighting Associates, New York City; rug, F. Schumacher, New York City; brass tent lamp, Koch & Lowry; serving cart #431, Morgan & Co., Boston, Mass.; gram scale, Leif Wessmann, Norwalk, Conn.; pillows, baskets and urn, Luten, Clary, Stern, New York City; bisque dishes and pitchers, Trend Pacific from The Pottery Barn; "Liberty" stainless-steel flatware, International Silver; all plants and vegetables, courtesy C. Kind & Co., New York City; afghan, Creative House, Furong, Pa.

THE COUNTRY SET

Pages 64-65: Women's sweater is in *Reynold's "Velourette" yarn, dry clean only, 30 gram balls, \$2.89 per ball, from International Creations (\$1 per order). All fabrics are available by mail order from Designers Fabrics By Mail; order yarns from International Creations. Fabrics and patterns: Approximate fabric yardages are given in widths of actual fabrics featured and for fabrics without nap, except where otherwise noted. These yardages do not include extra fabric for matching checks, stripes or plaids. One yard minimum order for all fabrics by the-yard unless otherwise noted. Vogue Patterns are sold in most department stores. To order by mail, send check or money order, pattern company name, size and pattern number(s) to: Butterick Fashion Marketing Co., P.O. Box 549, Altoona, Pa. 16603. Canada: Butterick Fashion Mkt. Co., P.O. Box 4001, Terminal A, Toronto 1, Ont., Canada M5W-1H9. Add 15¢ postage and handling for each pattern ordered. Pa. residents, add sales tax. Blouse is Very Easy Vogue Pattern 9440, sizes 8-18, \$2.50. *Fabric is Peter Pan's "Pilou"/#3950 (color 4- Avocado), 100% cotton, 44"-45" wide, \$2.70/yd. Culottes are Very Easy Vogue Pattern 9301, sizes 23"-28" waist, \$2.00. *Fabric is by Carletex, "Lady Windsor"/#0962-068, 100% Lambs wool (dry-clean only), 54"-56" wide, \$8/yd. Wood bracelet, #3362, \$10, by Cathy & Marsha for Catherine Stein. Knee-high 2-tone canvas/leather riding boots, \$85, by Goody Two Shoes. Man's sweater in *Reynold's "Concorde" thick 'n thin nubby variegated yarn, 100% pure virgin wool, color 4, in 50 gram balls, \$3.49 per ball, from International Creations (\$1 per order). Shirt is Vogue Pattern 9442, sizes 36-44, \$2.50. *Fabric by Peter Pan, "Pilou"/#3955 (color 4- Avocado), 35%

VERY EASY VOGUE PATTERN #9440

misses' blouse
view A (tie not shown)
yds. 2½ (misses' size 10)
fabric width: 44/45"



VERY EASY VOGUE PATTERN #9301

misses' culottes
view B
yds. 2½ (25" waist)
fabric width: 54/56"



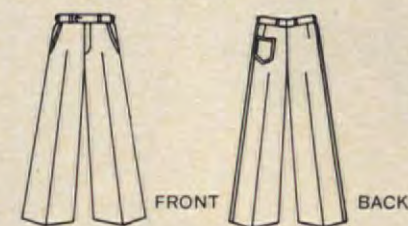
VOGUE PATTERNS FOR MEN #9442

men's shirt
view B
yds. 2½ (men's size 40)
fabric width: 44/45"



VOGUE PATTERNS FOR MEN #9307

men's pants
views A & B
yds. 2½ (men's size 40)
fabric width: 54/56"



polyester/65% cotton, 44"-45" wide, \$2.85/yd. Pants are Vogue Pattern 9307, sizes 36-44, \$3.50. Made in *Carletex "Lady Windsor"/#0962-069 fabric, 100% Lambs wool (dry clean only), 54"-56" wide, \$8/yd. *Picnic cloth: Heavy nubby textured 100% cotton fabric, #Mogul, 54" wide, \$13/yd. post-paid. Minimum order is 1 yd from Fabrications.

... AS APPLE JELLY

Page 68: Glass jelly dish with ladle, butter dish, blue-and-white biscuit plate, La Cuisinière, New York City; table/basket fabric, Pierre Deux, New York City.

Page 69: Collapsible canning rack shown in canner from Grayline Housewares, Inc., Elgin, Ill.

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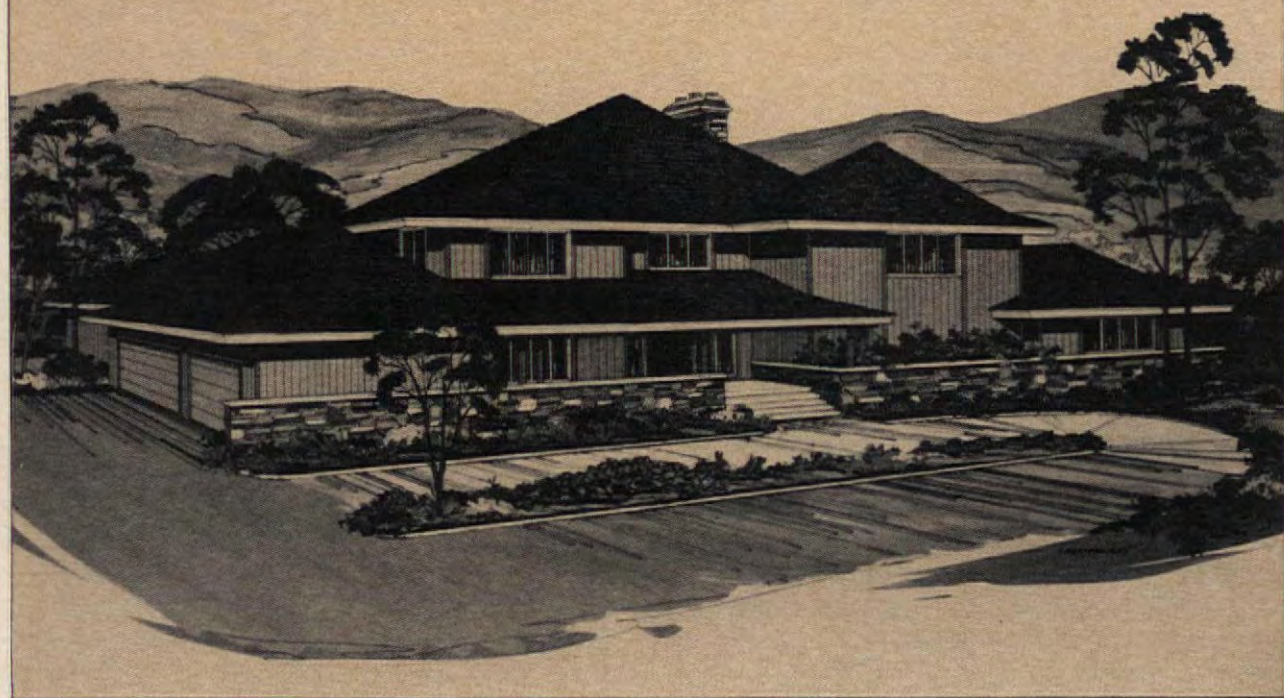
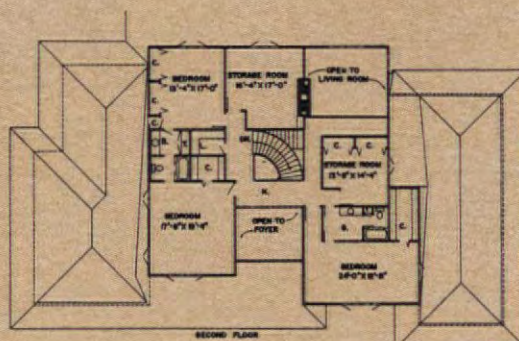
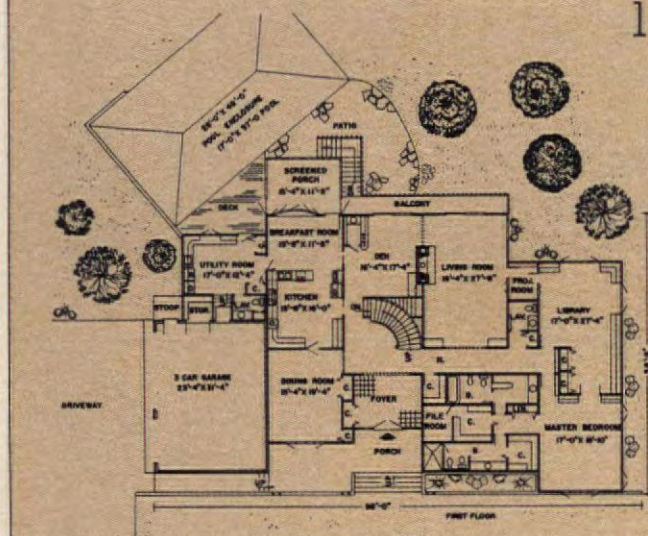
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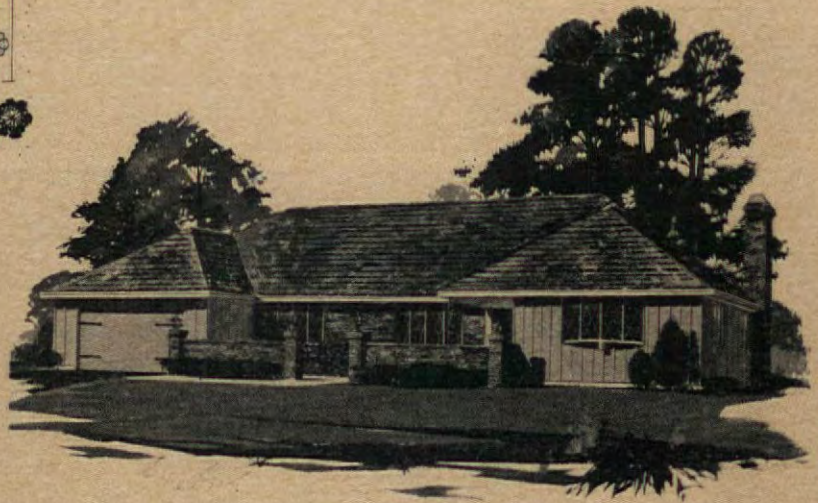
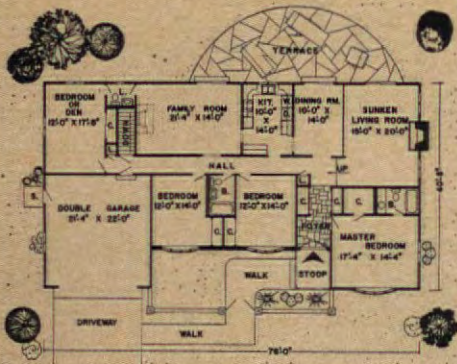
1. LAVISH CONTEMPORARY



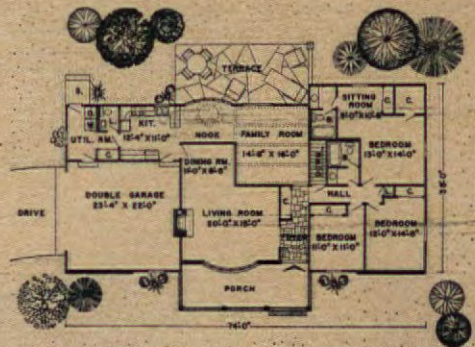
Its 6,180-square-feet make this an ultra-luxurious four-bedroom home. Separate master bedroom suite has two baths and two walk-in closets, and adjoins a 27-foot-long library. Two-story living room and a den with built-in bar open onto long balcony overlooking garden.

Other deluxe features include movie projection room, screened porch and full basement with sauna, half-bath and dressing rooms for pool guests. Kitchen flows easily into breakfast and dining rooms, and there are utility and catchall storage rooms.

2. TRADITIONAL RANCH



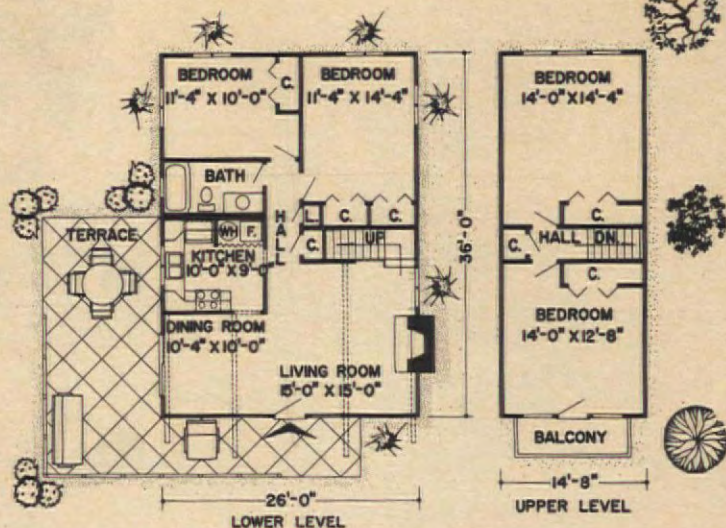
3. FRENCH PROVINCIAL



2 Elegance and efficiency are designed into this 2,212-square-foot house that boasts a contemporary one-level layout behind its traditional facade. Elegance can be seen in the sunken living room with fireplace, in the formal dining room and in the semicircular rear terrace, which has access to three rooms. Efficiency is reflected in the compact-size kitchen—it's scaled to fulfill both cooking and laundering needs and is conveniently situated to serve the dining room and spacious all-purpose family room. As a plus, three of the four bedrooms face front, with huge bay windows to let in daylight and magnificent views.

3 This is a beautifully detailed home whose 2,015-square-foot accommodate spaciousness and privacy. Symmetrical design features a separate wing for three bedrooms and two baths—complemented by a wing containing kitchen, utility and laundry rooms behind double garage. Master bedroom suite has a European-style segmented bath plus a sitting room with its own closet. Living and dining rooms flow together in one uninterrupted space. The house has two elegant bow windows. One, in living room, looks out on pillared porch; the other, in breakfast nook, views terrace and garden.

4. SUPER CHALET

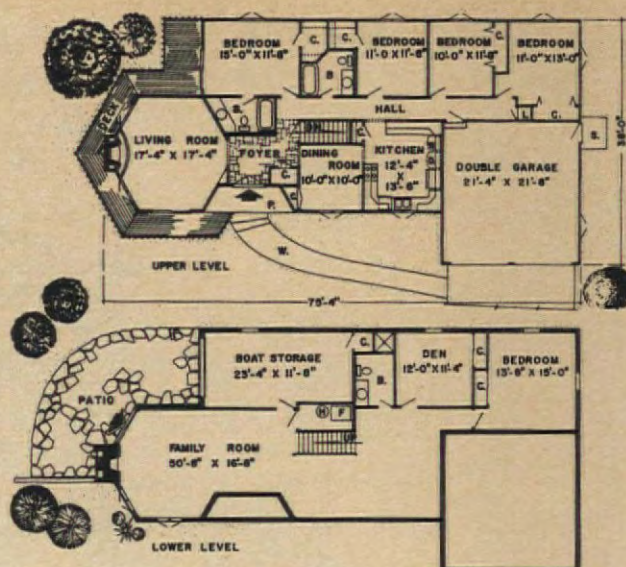


4 It's a charming house to grace any residential street or an inviting vacation home to nestle into a wooded site. With its 1,465 square feet of interior space plus a huge wraparound terrace, the design has flexibility built right in. Its lower level comprises living/dining room,

kitchen, two cozy bedrooms and bath. The upper level, tucked under sloping roof, has a balcony and two bedrooms that can be adapted to many uses: guest room, family room, library or study, home office or children's playroom. This is a house for casual living in any season, anywhere.

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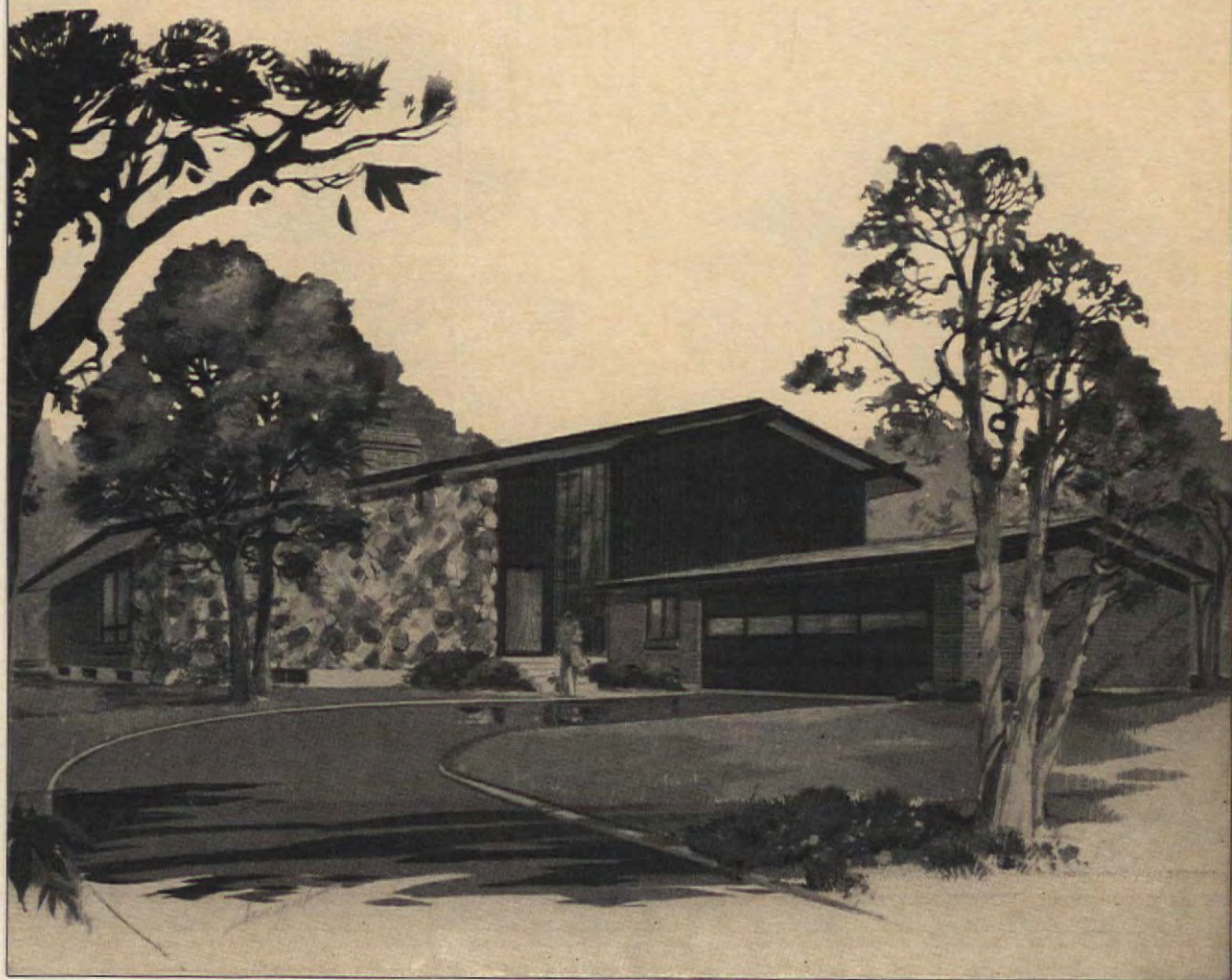
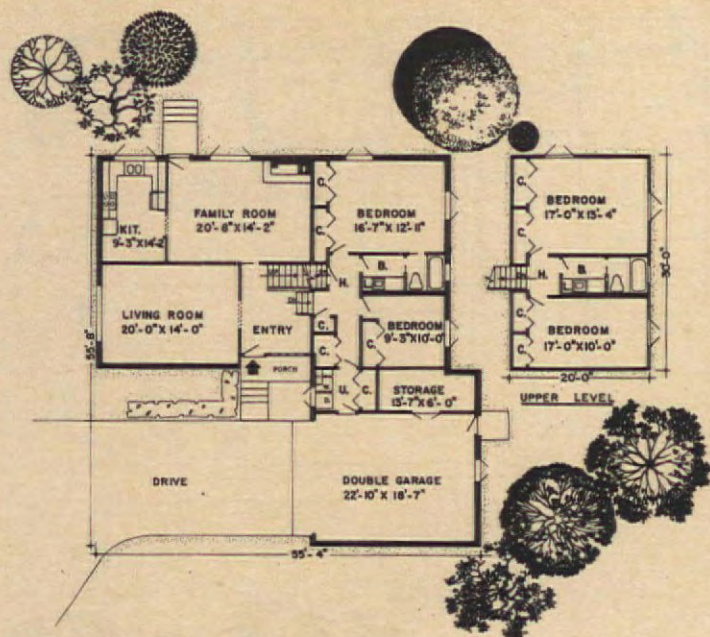
5. PROVINCIAL PLUS



5 Hexagonal living room, with windows on four sides looking out on a deck, is the focal point of this lavishly scaled 3,344-square-foot design. The living room, with its exposed beams, cathedral ceiling and fireplace, dominates one end of upper level of this magnificent

country-style house, along with four bedrooms, two baths, dining room and kitchen. Lower level has an all-purpose family room 50 feet long—there's a fireplace here, too—plus a den and a guest bedroom and bath. Outside is a stonework patio with built-in barbecue.

6. CONTEMPORARY SPLIT-LEVEL

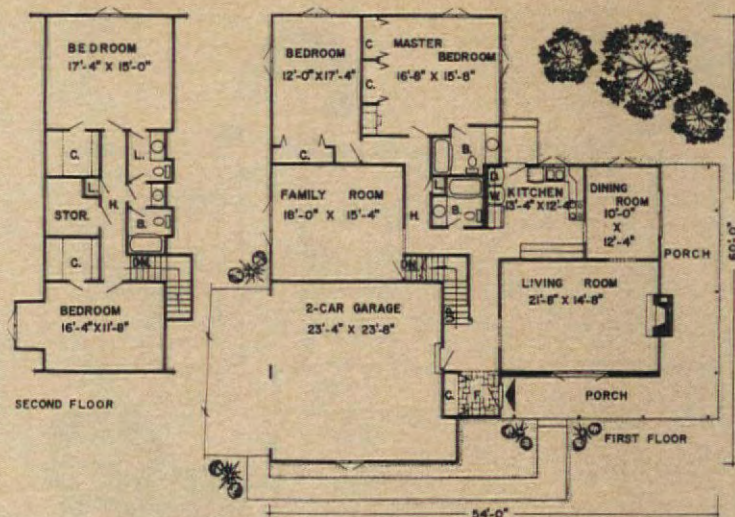


6 Cathedral ceiling of glassed-in foyer and gently sloping roof line give this 2,173-square-foot house a sleekness that's in contrast to partial stone facade. The sizable living room is set off so that no traffic passes through it. Rectangular kitchen offers many possibilities—

a snack bar can be added or a desk to create a compact home office. Family room has the advantages of a separate outdoor entrance plus proximity to kitchen and downstairs bedrooms. The house has four bedrooms in all, two on each level, with plenty of closet space for each.

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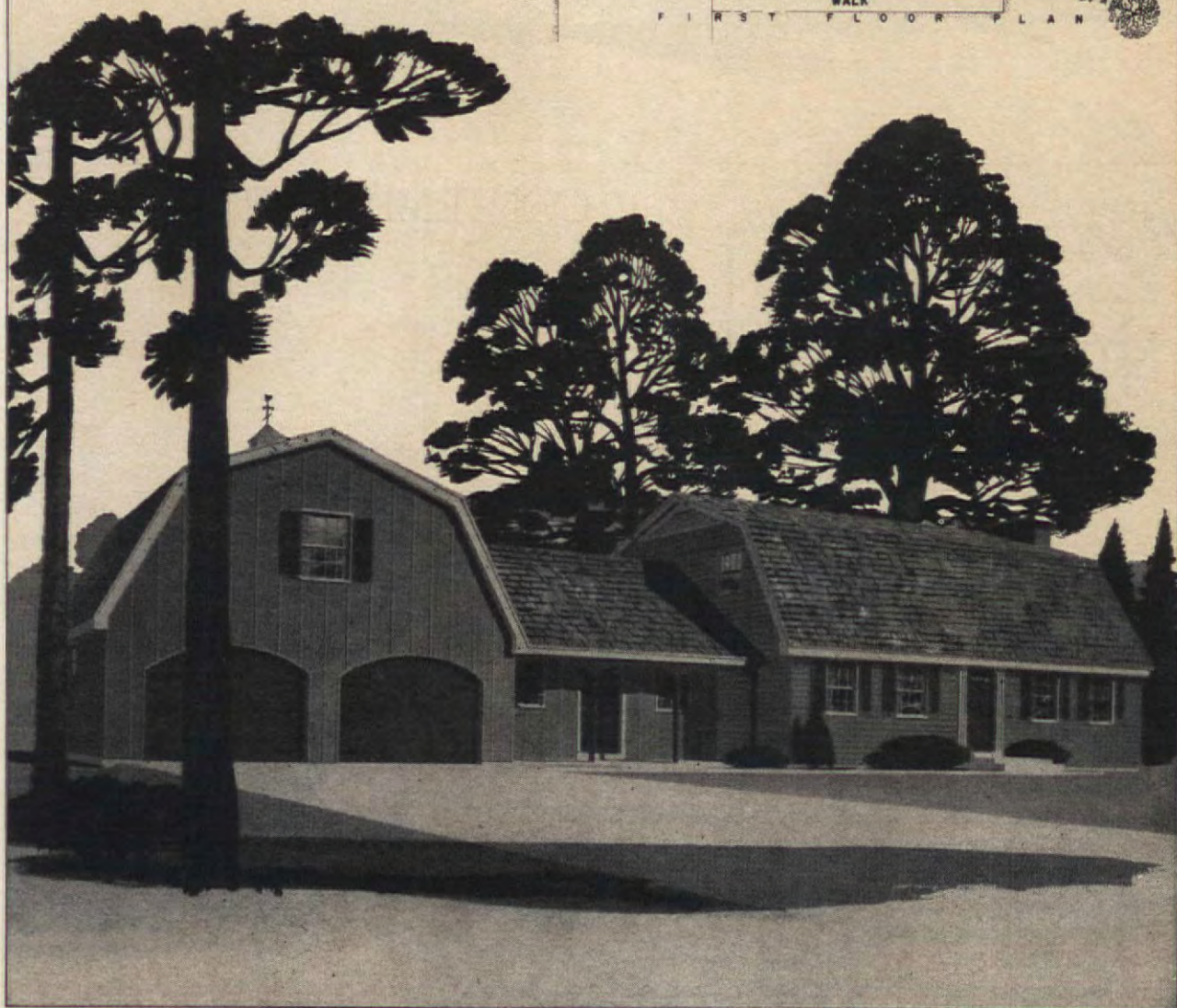
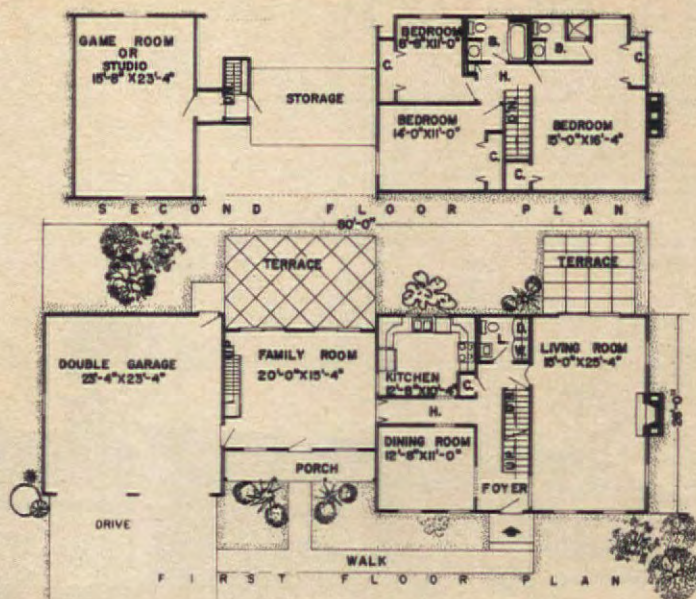
7. ENGLISH TUDOR



7 Can a house have character and be efficient at the same time? This one can. Its contrasting stone and stucco exterior slashed with rough timbers creates a unique Tudor look. A living room featuring a warm, wood-burning fireplace adds more character. All the rooms in this 2,790-square-foot house are proportioned for effi-

ciency. And the roofed porch that frames the entrance and extends on two sides—with access from dining room through sliding glass doors—creates outdoor dining space. There are four bedrooms and three baths—the second-floor bath is segmented for maximum use. Here's a design to enhance any setting.

8. DUTCH COLONIAL

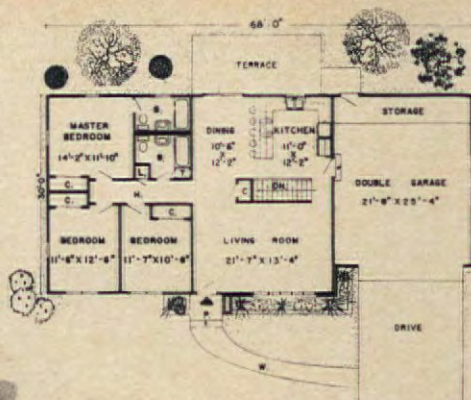


8 Here is a house with privacy built right into its sensible design. Layout, comprising 2,455-square-feet, is triple segmented. The main section has living room, dining room and kitchen on one floor; above it is the sleeping wing with three bedrooms, including master suite. Linking the main section to garage structure is the family

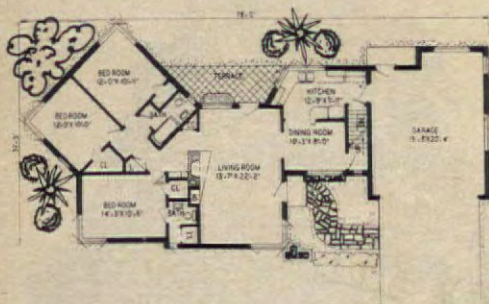
room, with spacious attic storage. Above the garage is a game room, studio or what-you-will, providing separate usable space. The house's unusual appearance, reminiscent of a Dutch colonial farmhouse, belies its contemporary aspects—such as sliding glass doors leading to terraces off living and family rooms.

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9. BRICK RANCH



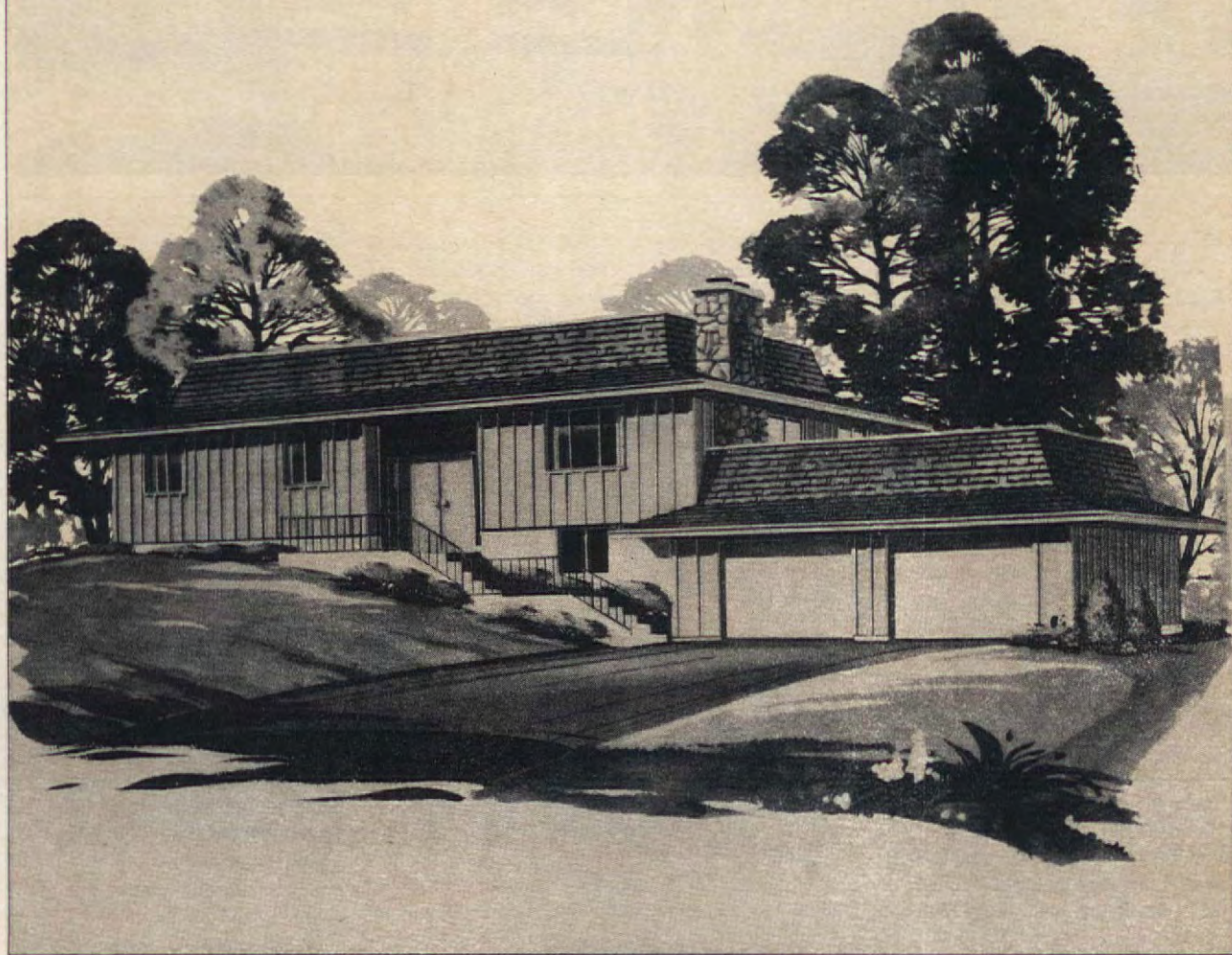
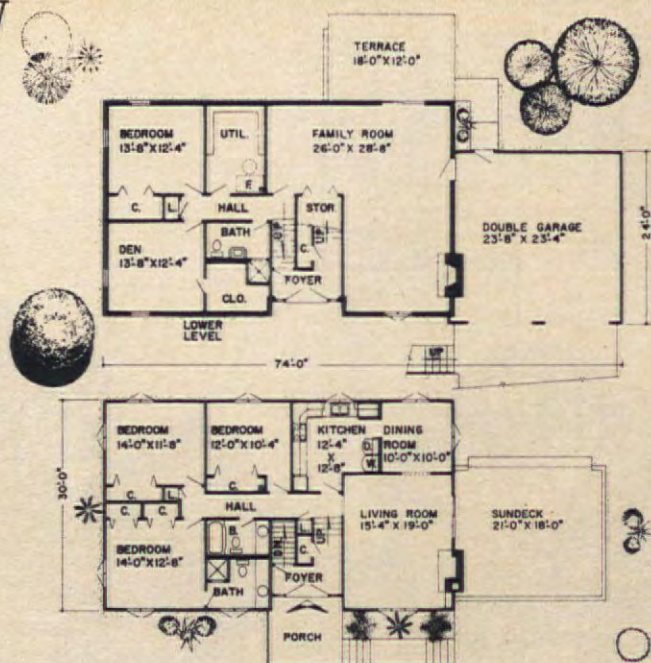
10. CONTEMPORARY RANCH



9 Generous yet efficient space for all purposes is an outstanding feature of this 1,380-square-foot house. Three generous-sized bedrooms (with two baths) are neatly separated from breezy open space that flows between living room, dining room and step-saving U-shaped kitchen, with its handy breakfast/snack bar. Layout was planned for an easy flow of traffic from room to room throughout the house. One big plus, not shown in floor plan, is the full basement, which can be finished as family room, playroom or extra bedrooms. This is a house that can grow—in size, flexibility and value.

10 At the heart of this 1,293-square-foot ranch is a super-spacious living room (with fireplace), which extends the depth of the house, front to rear, and is windowed at either end. Windows throughout are special; their size adds a distinctive contemporary note to the design. Layout of the house succeeds in creating four individual sections—remarkable, considering the compactness of overall area. Flanking the living room on one side is dining room-kitchen wing; on the other is a separate master bedroom suite (with bath). Behind master suite is an angled pavilion with two more bedrooms and a bath.

11. BI-LEVEL BUNGALOW

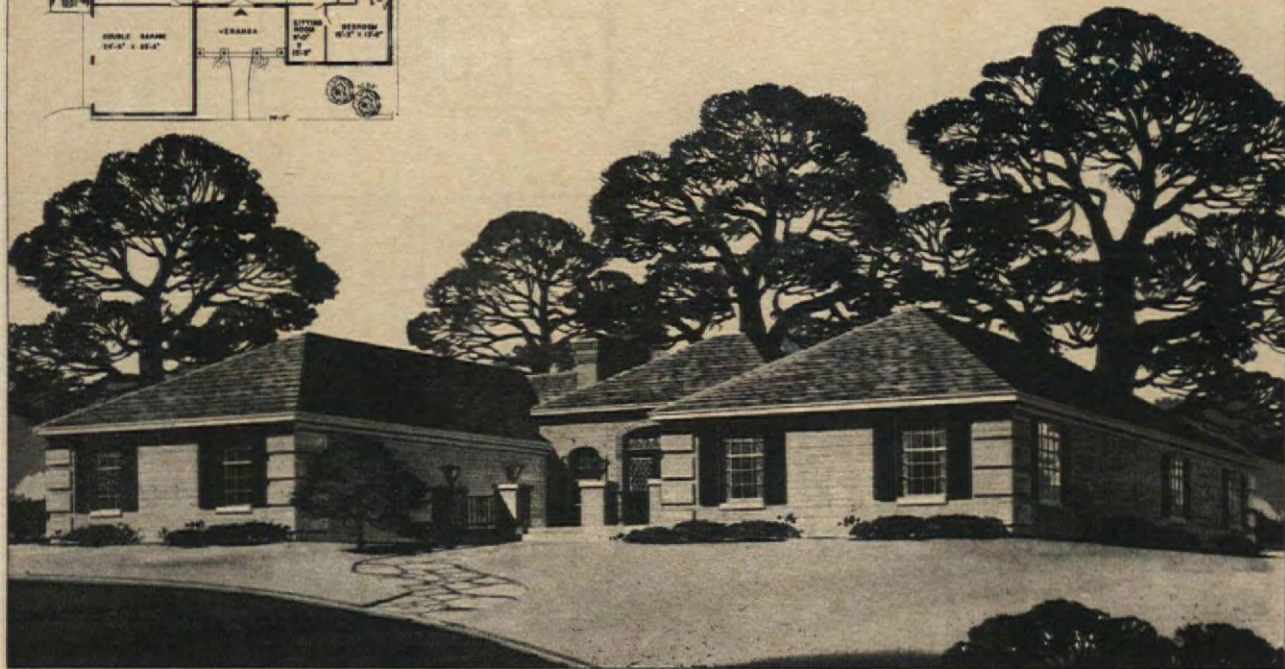
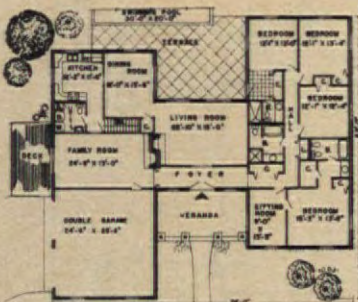


LA house for entertaining, this 2,960-square-foot bi-level has four bedrooms, three baths and a living room that flows into a spacious sundeck. When in use, the deck—right over the garage—more than doubles the size of the living room, ideal for informal warm-

weather partying. When winter comes, sliding glass doors shut out the elements, but not the sunlight, and a corner fireplace makes the living room a cozy retreat. L-shaped family room on ground level is big enough to be sectioned off for TV viewing, reading, hobbies or children's play.

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12. COUNTRY FRENCH



12 With its brick arches and leaded glass, this 2,814-square-foot house looks authentically French. Yet it is not a formal design. With four bedrooms and three baths, the house is styled for comfort and casual living. You step from terrace to living or dining

room, from veranda into broad foyer. Spaces flow, all have been arranged logically and conveniently. There is a separate bedroom wing, and the family room has its own wooden deck. Step-saving design is H-shaped, with everything handy on one level.

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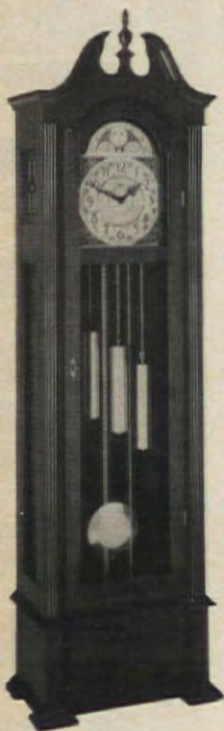
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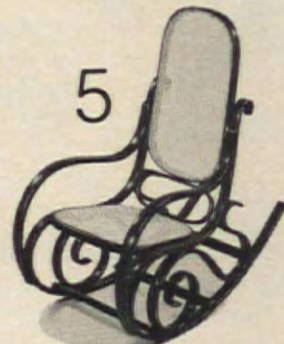
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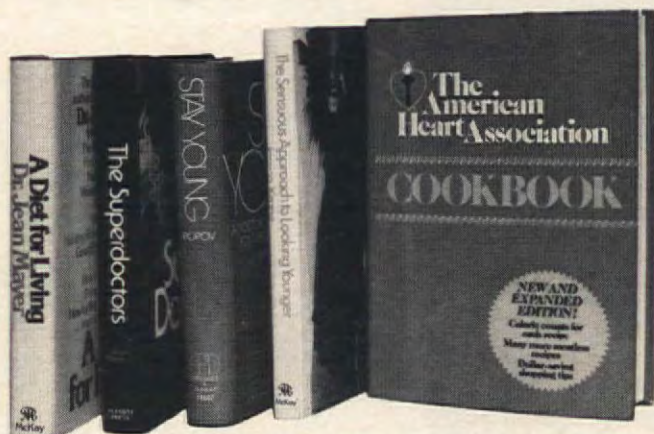
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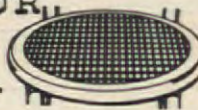
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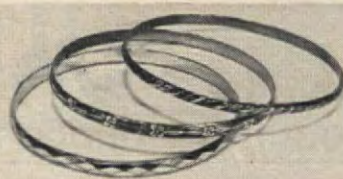


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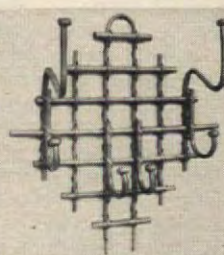
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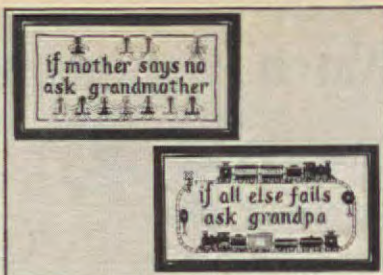
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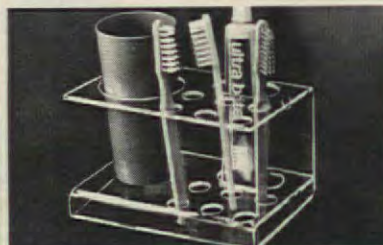
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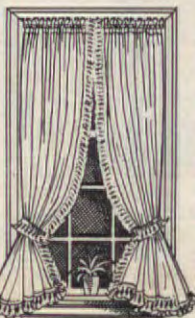
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Be a blooming beauty in this flowing and flattering "long-lovely" right thru snow-time. Anytime! Elegantly classic in design and sooo softly feminine in silky, nylon-acetate knit. Machine wash 'n dry. Black with deep pink roses, or brown with yellow roses. Sizes 8-18; 14 1/2-26 1/2. \$26 plus \$1.50 p&h. Vicki Wayne, 600 S. Country Club Rd., A9A, Tucson, AZ 85716.



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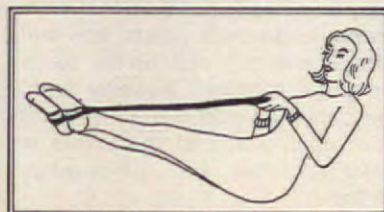
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OUR READERS WRITE

In June *American Home* published an article titled "You Can Go Home Again," which told of young, unmarried people who chose to return to their family home after living on their own. Typical of the sentiments expressed by these young singles was the comment of John Wetzel, sales manager of a cosmetics firm, who said, "It's a cool set-up."

From the storm of reader mail we've received, it's clear that a great many parents feel differently. "It's a cool set-up—phooey!" wrote one angered father. Here's how others reacted:

... BUT ONLY FOR A VISIT

In rebuttal to "You Can Go Home Again" (June AH), I've got news for your writer and her friends. If she's found she's welcome at home as "star boarder" after the hiatus of college and living "in town," she's lucky to have very generous, patient parents.

Honest parents will admit, rather sheepishly, that having felt very sad when their fledglings left to go off to college, it's very pleasant to find their original twosome a very desirable arrangement. By the time the young folk have attained their degrees, their visits home have become an effort for the parents and, like all guests, welcome—but only for a visit.

What I can't understand is the immature selfishness of these so-called "educated" graduates. Their parents, in most cases, have denied themselves pleasures to see the "kids" through higher education, have carried these parasites on their backs emotionally and economically for a quarter of a century. Who needs this at 50!

Let 'em come home on holidays—but if they want housekeepers and valets, let 'em earn enough to hire them.

(Mrs.) Constance E. Smith
Great Neck, N.Y.

ADULT TO ADULT

Your article stated that some people are "finding that if both sides can translate the parent-child relationship into an adult-to-adult one, they can benefit from being under one roof."

OK, but if this new relationship includes "concern about financial matters and the nitty-gritty of daily life—meal preparation, cleaning, laundry" being lifted from the young persons' shoulders in order that these young people be given the chance to "develop themselves" (vacations and cars?), it may be a "real cool set-up," but the adult-to-adult relationship loses something in translation.

Dianna Devlin
Port Byron, Ill.

I am amazed by the "adult to adult" relationship advocated by your June "Singlehood" article. Apparently, it means that the parents are to treat the single as an adult when it comes to allowing perfect freedom but still as a very small child when it comes to the care and feeling of said single.

You better believe they've got a good thing going. But what do the parents get out of this besides an obviously small "monthly rent"? And where does the adult-to-adult relationship come in?

If singles do not want to be treated like children, what makes them think their parents want to be treated like slaves?

(Mrs.) Opal Pflager
Toledo, Ohio

MOTHERS' SAY

As a 50-year-old mother of five, I strongly disagree with the "Singlehood" article in your June issue. I think it's time for our Reluctant Generation of young adults to accept the responsibility of caring for themselves and not act like overgrown children looking to their parents for their basic needs as your article suggests. It takes more than paying room rent to "reinforce their status as grown-ups."

(Mrs.) Rosemary Gressler
Little Falls, N.Y.

Oh, goody! Now after having raised our children to adulthood and having contributed educations to make them self-supporting, we can expect them to come back home, have their meals prepared, laundry done and household bills taken care of—have "the nitty-gritty of daily life" "lifted from their shoulders." A "cool set-up" for whom, may I ask?

Apparently, parents have no right to expect, at long last, freedom from the "nitty-gritties" of life. I'm dying for the freedom they would have. Maybe I should go home to Mother!

(Name and address withheld)
P.S. I wish to remain anonymous. My son's feelings might be hurt. He is single and 29 years old.

Returning home in young adulthood could be great IF there is a sharing of financial and household chores. "I don't have to take care of my clothes, make my meals or clean"—these are the words of a spoiled child. Let's hope this attitude doesn't spread, or we moms will never get to leave our washing machines or ovens. And our children won't learn to cope with life.

(Mrs.) Dorothy Zeis
Greer, S.C.

PARENTS' LIB

"You Can Go Home Again" should be considered from the parents' angle. As the 46-year-old parents of four school children ranging from first grade to a high school junior, we are encouraging our young people to be come as independent as possible, with hopes that they'll be able to cope with the world of the '70s as mature young adults.

With the many choices open to them now should come the realization that the parents who have reared them for 20-odd years have choices also and are now looking forward to other phases of their own lives.

I for one do not relish the thought of "attending to the basic needs" of my young adults for years to come while they're free to do "their own thing."

(Mrs.) Shirley Brightman
Bradford, R.I.

I was outraged by "You Can Go Home Again," your "Singlehood" article in June. My children are in their teens now, but when they're in their 20s, I certainly would not want them coming home again on that basis. I do enough picking up after them now—laundry, cleaning and cooking. We pay a high mortgage so they can have their own rooms, and our milk bill is out of sight. But enough is enough. If they want to live at home later, they can pay rent and do their own laundry.

Do you think the only liberated women are in their 20s? What about women in their 40s, 50s and 60s? (I am 40.) Who lifts the "concern about financial matters and the nitty-gritty of daily life" from their shoulders? No one! Meeting these problems and coping with them are what life is all about, at home or away.

Togetherness and emotional support in a family is fine. I'm all for it. But if young adults want to live at home, there has to be shared financial and shared work responsibilities. "Mutual respect" has to mean more than just the father and mother treating the young adult as an adult. It also means that the young adult can't look on Mommy and Daddy in traditional ways anymore—as friendly giants who will provide all comfort, pick up his socks and pay his light bill, however high.

The parents would like and have a right to enjoy some of the extras in life like vacations and self-development, too.

(Mrs.) D.M. Titus
New Bedford, Mass.

Address letters to editors to: Our Readers Write, *American Home*, 641 Lexington Ave., New York, N.Y. 10022. Include your signature and address.



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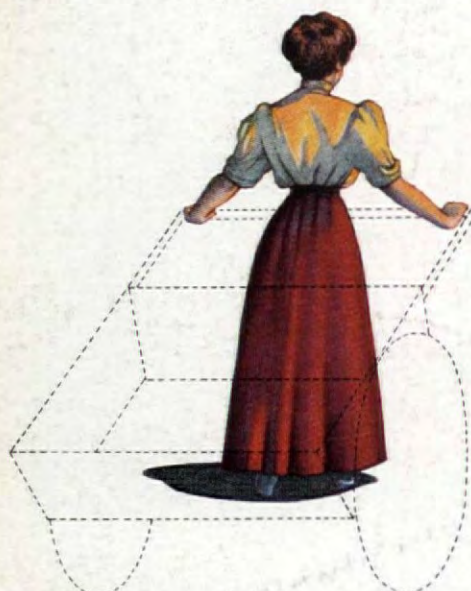
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