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AMERICAN HOME



COVER: In this month of lacy valentines, we've an issue full of romantic ideas in decorating, food, crafts, and beauty. On our cover is artist Marlaine Deppe who has created a romantic oasis in a remodeled New York City loft. She is surrounded by some of her original pillow designs that were spray-dyed with Rit Dyes and an easy-to-do stencil technique. For more about the loft and pillows, see page 40. Makeup by Almay; Nice 'N Easy Hair Color by Clairol. Styling: makeup by Polly Yau; hair by Ricardo, both of Cinandre. Photographed by Michael Dunne.

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F.Y.I. FROM THE DESK OF LEDA SANFORD PUBLISHER




How hard it is for all of us to understand why some good things must come to an end. That's what keeps going through my head as I try to find the words to tell you that this is the last issue of *American Home Magazine*.

After fifty years of riding the ups and downs of the publishing business, *American Home* must now say farewell. Many of you will remember the shock we all felt when *Life* magazine's last issue arrived with a similar announcement. There is no simple way to tell you about the combination of circumstances that has contributed to the decision to cease publication, but we have had to bow to the same economic facts that have led to the closing of many other well-loved magazines. We can no longer afford to bring you *American Home* in its present form every month.

For you, our readers, many of whom have been reading *American Home* for many years, it will mean the absence of a familiar face. You have told us how much the magazine has meant to you; we have been cheered when you found us stimulating and exciting, and we have taken heed when you thought we were wrong.

The closing also affects the talented and creative people who have produced the magazine for you. They came to *American Home* because they felt that here, in a magazine that was striving to be better, they would be able to make a difference. Their loyalty, dedication, and unqualified devotion have made *American Home* very special to me.

Since the name, *American Home*, has meant so much to so many, we cannot let it disappear. You will continue to see it incorporated in our sister publication, *Redbook*, and as a banner on our special publications, such as the *American Home Treasury of Americana*, *American Home Crafts*, and *American Home's Beautiful Food*. Also watch for *American Home's* special decorating issues: The first of these, entitled *American Home's Decorating With Style*, will be on sale shortly.

And so, although this magazine, this particular good thing must end, it will find a new life in fresher forms. Look for us, we'll be around. 

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NOSTALGIC MIXED DRINKS

Celebrate a special occasion with mood-making traditional or nostalgic drinks.

BY DORIS TOBIAS

What makes a drink romantic? Must it have a rosy glow which makes some of us consider pink champagne far more romantic than the classic pale gold one? Is it the shape of the glass—subtly curved for sherry, elegantly tulip-shaped for champagne, or the voluptuous swell of a balloon burgundy glass? Perhaps it's the stimulating and exotic flavors of heady brandies, eaux de vie, and liqueurs. Really, it's all of these elements. And, just as important, the mood you bring to the moment can make even an unpretentious, everyday drink glimmer with sentimental portent.

A romantic occasion, no matter where, calls for an appropriate drink. In Spain, the traditional drink of romance is sherry with its many gradations of color and taste. Romance, Russian style, could be tiny glasses filled with icy cold vodka and served with little mounds of caviar, chopped onion, hard-cooked eggs, and lemon, or thin slices of smoked salmon dotted with freshly ground pepper.

Champagne is the universal romantic drink—whether you choose an elegant French brut or a delightfully fresh and fragrant bubbly from the States such as Almaden champagne, blanc de blancs, brut, pink champagne, or Domaine Chandon Brut.

ROMANTIC CLASSICS REVISITED: Throughout the years, there have been cocktails with captivating names. Once popular in the twenties, and surfacing again are: "Amour," made with a jigger of French vermouth, a jigger of dry sherry, and a few dashes of bitters stirred over ice cubes; "Lover's Delight," a very sweet drink that's one part Cointreau, one part Forbidden Fruit, two parts cognac (add ice and shake); and "Grand Passion," made with passion fruit nectar, gin, and Angostura bitters. There's "Stolen Kiss," made with sugar syrup, absinthe, gin, and egg white. And "Sweet Dream," consisting of apricot liqueur, pineapple juice, White Label rum, and gin—shake over ice and garnish with a twist of orange zest.

The components of some of these romantic-sounding cocktails would be almost too sweet for today's streamlined lifestyle. "Golden Slipper," for one, which sounds so fantasylike, calls for one-third of a glass of Chartreuse, over which the yolk of a raw egg is floated,



then fill the glass to the top with Danziger Goldwasser, a German liqueur containing thin flakes of real gold.

The absinthe-laced martini is said to have been originated in the twenties by Marco, the barman of New York's fabled Colony Restaurant. Once, a dash or two of absinthe gave this drink a subtly sweet taste. And, as rumor still has it, absinthe creates certain aphrodisiacal effects. It is now banned in the United States, as in almost every country, but its licorice flavor can be satisfactorily matched by a dash or two of Pernod or anisette.

ROMANTIC MIXERS: A romantic ambience once reserved for the silver screen can be duplicated in your own home with these few components—an after-dinner (or after-theater) brandy, sipped by the light of a flickering fire with soft music playing. Or, those who adore the caressingly sweet flavors of cordials and liqueurs will warm to amber-tinted, almond-scented Amaretto di Saronno poured into small elegant glasses. Serve with a plate of amaretti, those crisp Italian almond cookies, to further intensify the liqueur's flavor. Perhaps you'll want to try rich, dark, coffee-flavored Kahlua, or fresh-tasting, green-hued creme de menthe; or the brilliant red glow and surprising taste of a cranberry cordial. Bittersweet Cynar, a zesty aperitif made from the artichoke, or Lillet, as light as dry vermouth, served on the rocks with a twist of orange, are both lovely ways to toast an evening.

For your adventurous side, share these unusual drinks with someone you love.

LOVESEAT: Place several ice cubes in a martini pitcher. Add 1½ oz. of Arrow apricot brandy, 2 oz. dry gin or vodka,

and 3 to 4 oz. of white wine, such as Christian Brothers Chenin Blanc. Stir briskly. Pour into chilled martini glasses. Garnish with a crescent of fresh or canned apricot.

TENDER IS THE NIGHT: Fill two martini glasses with crushed ice to within ½ inch of the tops. Pour 2 oz. of Arrow Caramella Liqueur and 1 tablespoon of light cream into each glass. Stir gently and serve with tiny straws.


DISCO DUET: Chill two stemmed tulip-shaped wineglasses. Pour 3 oz. of Lillet Blond and 2 tablespoons of orange juice into each glass; add 2 to 3 ice cubes. Cut thin strips of orange zest. Fold a strip over the glass while you touch a lighted match to the zest for a few seconds to release the volatile oils. Then drop the zest into the glass.

THE SENSUOUS SIP: Frost the rims of two stemmed cocktail glasses by wetting the rims, then dipping them into a plate of super-fine granulated sugar. Chill for at least 15 minutes to set the sugar. Pour ¼ cup of pineapple juice, ¼ cup of apricot nectar, 2 jiggers (3 oz.) white rum, and 2 teaspoons of Arrow peach brandy into a small pitcher or jug. Add plenty of ice cubes and stir briskly. Pour into chilled glasses. Garnish each with a thick wedge of fresh pineapple.

THE SNUGLER: Fill two highball glasses with crushed ice up to within 1 inch from the tops. Pour into each glass (in this order): 1 oz. of black currant liqueur, such as Arrow Creme de Cassis, 4 oz. of Christian Brothers Vin Rosé, and a splash or so of ginger ale. Stir gently. Garnish each with a whole unstemmed strawberry.

TEA-TOTALLER'S BLISS: Pour 3 to 4 oz. of dry white wine, such as Inglenook Chablis, into two tall highball glasses. Add 3 to 4 oz. of strong tea, ice cubes, and a splash of club soda. Garnish with a sprig of fresh mint.

There are moments, or moods, when you much prefer ready-made cocktails or mixes to which you can add your own spirits: Heublein, for example, has a line of full-strength cocktails that ranges from an extra-dry martini to the exotic-tasting Mai Tai. Then there are the fruit- and milk-based Malcolm Hereford Cows that need only the addition of ice cubes. Holland House prepared cocktail bases are handy to have around, as are Club Cocktails that come in cans.

Whichever one you choose, you'll be mixing a surefire mood-maker. 

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PLANNING YOUR SUMMER GARDEN

Let your green thumb do the walking through catalogs to get you thinking now for a garden of flowers or vegetables.

BY BILL MULLIGAN

Want to have a lush, blooming beautiful garden or a bounty of vegetables this summer? Make your dreams flower with some careful pre-season planning. These general guidelines will help you decide what flowers, shrubs, trees, or vegetables you might enjoy, where to get them, and when to plant each for best results.

PLANT TIMETABLE

ANNUALS: Start the seeds of the following annual flowers in flats indoors eight to twelve weeks before the last likely frost date (check with your local USDA county agent for the frost-free date in your area): impatiens, browallia, lobelia, nicotiana, petunia, ageratum, dianthus, verbena, heliotrope, phlox, salvia, cockscomb, and snapdragon. Sow the seeds of the following cold-hardy annuals outdoors as soon as the soil is workable in your area: coreopsis, godetia, forget-me-not (anchusa), stock,

iceland poppy, mignonette, bachelor's button, larkspur, gloriosa daisy, sweet pea, lupine, and sunflower.

PERENNIALS: Set out started plants of the following perennial flowers as soon as the soil can be worked: Shasta daisy, achillea, columbine, armeria, hardy asters (for fall bloom), campanula, clematis, hardy chrysanthemums, dianthus, delphinium, bleeding heart, foxglove, coralbells, hollyhock, liatris, lavender, summer phlox, sedums and sempervivums, hosta, hardy ferns, and primroses.

ROSES, SHADE AND FRUIT TREES, SHRUBS, AND EVERGREENS: If purchased bare root, plant as soon as ground can be worked. If purchased container grown, plant as soon as possible after the first frost, or any time throughout the summer as long as they're kept well watered.

VEGETABLES: Some vegetables prefer the cool temperatures of early spring and early fall, while others grow best in

the hot weather of midsummer. These general cool- and hot-weather preferences can be further divided into the following six categories:

Very hardy (plant four to six weeks before frost-free date): broccoli, cabbage, lettuce, onions, peas, potatoes, spinach, and turnips.

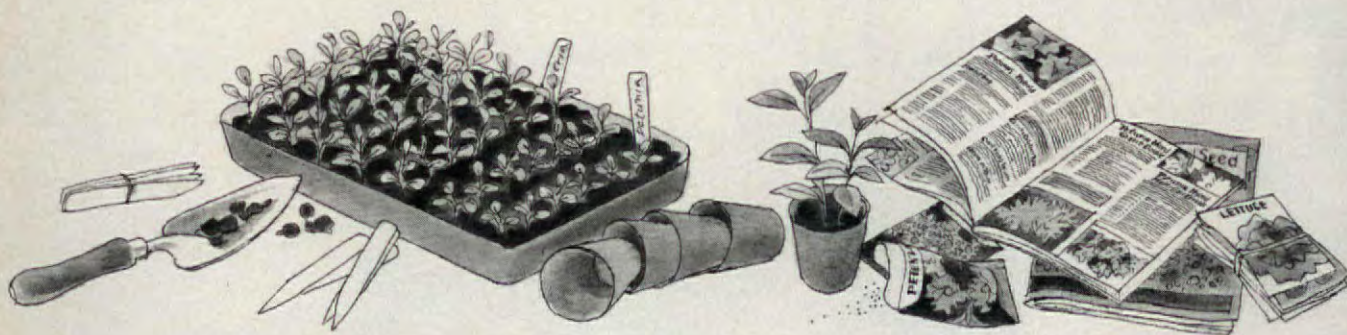
Hardy (plant two to four weeks before frost-free date): beets, carrots, chard, mustard, parsnips, and radishes.

Not cold-hardy (plant on frost-free date): snap beans, sweet corn, okra, squash, and tomatoes.

Requiring hot weather (plant one week or more after frost-free date): lima beans, cucumbers, eggplant, melons, peppers, sweet potatoes.

Medium heat-tolerant (good for summer planting): all beans, chard, sweet corn, and squash.

Hardy, southern states only (plant six to eight weeks before first fall freeze): beets, collards, kale, lettuce, mustard, spinach, and turnips.



PLANT CATALOGS

Every year at this time, seed and nursery mail-order catalogs feature enticing previews of the newest plant hybrids and the latest in gardening accessories. Almost as much fun as actually working the garden, relaxing with several of these full-color booklets is the perfect way to brighten a bleak winter day. Order a selection for yourself right now. Generally, flowers and vegetables are shipped as seeds; trees, shrubs, and houseplants already started. The catalogs that have always been among my favorites are:

W. Atlee Burpee Co., 1107 Burpee Building, Warminster, PA 18974; catalog free. Burpee is unsurpassed in the diversity of annual flowers and fool-proof, disease-resistant vegetables. **Henry Field Seed and Nursery Co.**, 407 Sycamore St., Shenandoah, IA 51602; catalog free. The emphasis in this giant collection is on fruit trees, shrubs, and other nursery stock. Of special interest is Toy Boy tomato, an ideal small grower.

Nichol's Garden Nursery, North Pacific Hwy., Albany, OR 97321; catalog 25¢. This is a delightful compendium of unusual vegetable and herb seeds, and lots more.

George W. Park Seed Co., Inc., Greenwood, SC 29647; catalog free. An enormous range of plant materials of every kind.

Sunnybrook Farms, 9448 Mayfield Rd., Chesterland, OH 44026; catalog free. The started plants offered include a surprising variety of herbs, ivies, begonias, cacti and succulents.

Wayside Gardens, 11 Garden La., Hodges, SC 29695; catalog \$1 (refunded with your order). An outstanding selection of shrubs, trees, vines, groundcovers, and flowers.

White Flower Farm, Litchfield, CT 06759; \$4 per year entitles you to the spring and fall editions of "The Garden Book" plus three issues of "Notes." Definitely for the connoisseur.

Jackson and Perkins, Medford, OR 97501, and **Star Roses**, West Grove, PA 19390; catalogs free. The best roses.



HOME FRONT NEWS

SCENTIMENTALLY YOURS



Pick up a potpourri of any totes filled with one of five fragrances such as Golden Lemon Verbena or Old English Rose. 3" by 5", \$5.50; 4" by 8½", \$8.50 ppd., from Cherchez, 864 Lexington Ave., New York, NY 10021.



Keep in the clove-scented warmth of Twinings Spiced Tea or Bigelow's Constant Comment, brewed lovingly in this red ceramic teapot encircled with white hearts. \$19.95 ppd., from Penny B. Goode, 1194 Lexington Ave., New York, NY 10028.



Heavenly scents float through the house with a cherub-nestled-on-a-cloud sachet. Give your heart away with a five-inch pillow sachet embroidered with flowers and edged in lace. Cherub \$25; heart \$12, by Maureen Elizabeth; for stores, write Mary Brooks, 225 Fifth Ave., Room 804, New York, NY 10010.



A drop of Environmental Perfume on a light bulb will fill the air with the aroma of Patchouli Chypre, or 16th-century Rondelitia. 1/4-ounce bottles in lace-and-ribbon bags, \$5.50 ppd., from Cherchez.



Open a door (or drawer) to fresh, clean scents of potpourri in Old English Rose or Golden Lemon Verbena wrapped in sachets of antique French ribbon, \$7.50, ppd., from Cherchez.

Keep an air of sweet romance about you with a neck ornament of piped cord and two lacy-white flower sachets scented with special Field Flower Bouquet. \$8 ppd., from Cherchez.

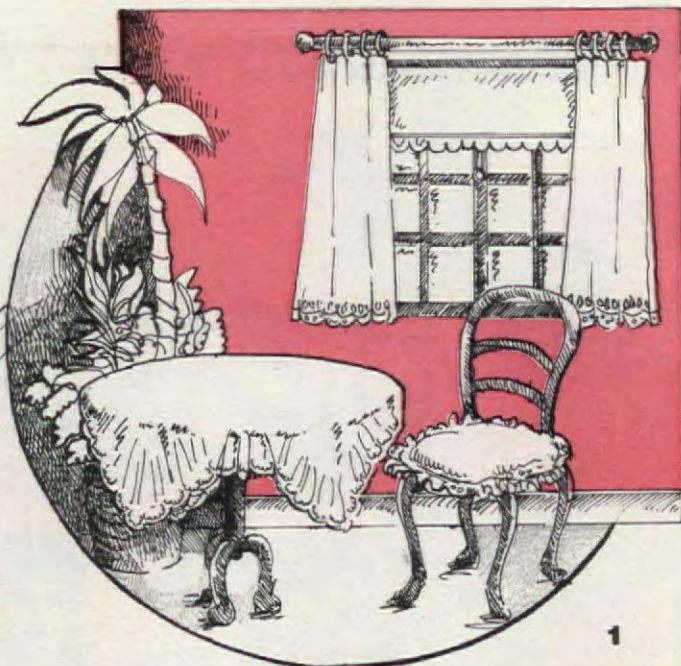




LACE HITS HOME

Lace says romance, and oh, so well. For your home, all-lace and lace-trimmed items abound. There are ready-made tablecloths, napkins, placemats, curtains, and pillows. Lace is also sold by the yard at fabric shops in a huge range of delicate tracery designs. With the renewed interest in antiques (home furnishings and clothes), old lace has become more readily available, too—by the yard, or in one-of-a-kind pieces.

How to decorate with lace: Our "home sweet home" setting (sketch 1) features a lace-edged pillow on a Victorian-style chair, and a circular table covered with a square lace cloth. Windows are hung with lace curtains. All these items can be bought ready-made (Sears Roebuck stores stock two styles of



floor-to-ceiling lace panels), or easily sewn at home. To make a lace tablecloth, simply sew a 1/2- to 3/4"-wide lace edging around all four sides of a square piece of

lace fabric. (Generally, cotton or cotton-blend laces run 36" to 45" wide.) And, for beautiful lace pillows or pillow shams, a good source is your local antique shop.

BEDTOP RIBBONING

The well-dressed bed does not necessarily mean a cover-all bedspread. Try a quick-change look that's easy to do: Use a topsheet of any size trimmed with ribbon

(sketch 2). Here's how: Take an eyelet-edged flat sheet (this one, "Petticoat Lane" by Wamsutta), and measure in 3" from the sewn edge of the eyelet across the width of the sheet; mark with pins placed horizontally, or draw a line with a washable marker. Make a mark every 3" along this line. Make a buttonhole 1 1/4" long on every 3" mark, and cut them open. Purchase 1 1/2"-wide satin ribbon to measure two yards longer than the width of the sheet; cut the ribbon in half. Stitch one end of the ribbon down at either side of the sheet, then weave the ribbons through the button-holes from the outside edges toward the center. Tie the ribbon ends together in a large bow at the side of the sheet. Make the bed with the sheet turned down over a blanket. Cover pillows with matching eyelet-trimmed pillow shams.



A RUN ON TUNICS

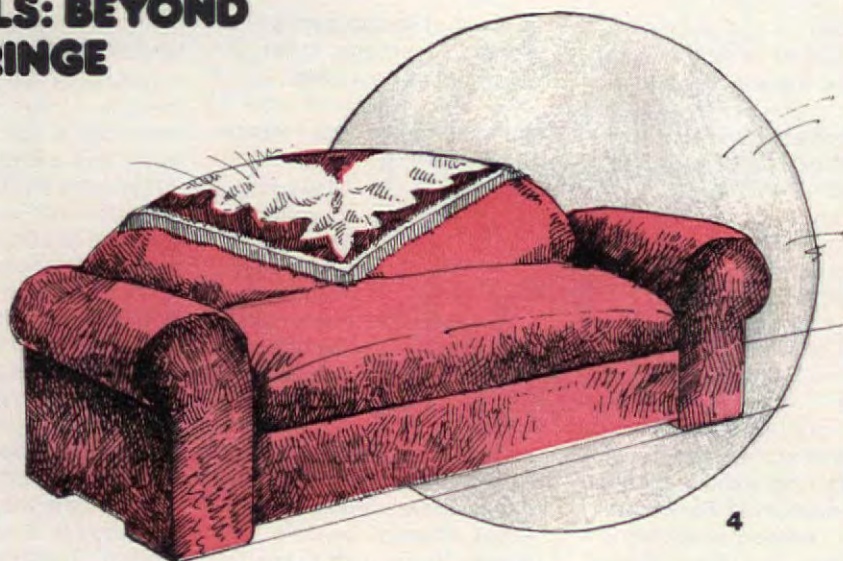
Old dresser runners, those fabric rectangles usually of embroidered linen or crocheted cotton, easily convert to a stylish tunic. Dena Carlson designed this clever way to recycle a runner into a one-size-fits-all tunic or tabard (sketch 3). To make: Fold the runner in half crosswise to get the shoulder fold. Keep



the runner folded in half and cut out a 12" U-shape for the head opening. Bind the opening with a matching double-fold bias tape. Cut four 12"-long pieces of 1/2"-wide satin or grosgrain ribbon. Sew one end of each ribbon on the side edges 9 1/2" down from the shoulder fold. Wear over a blouse or turtleneck with sides tied closed.



SHAWLS: BEYOND THE FRINGE



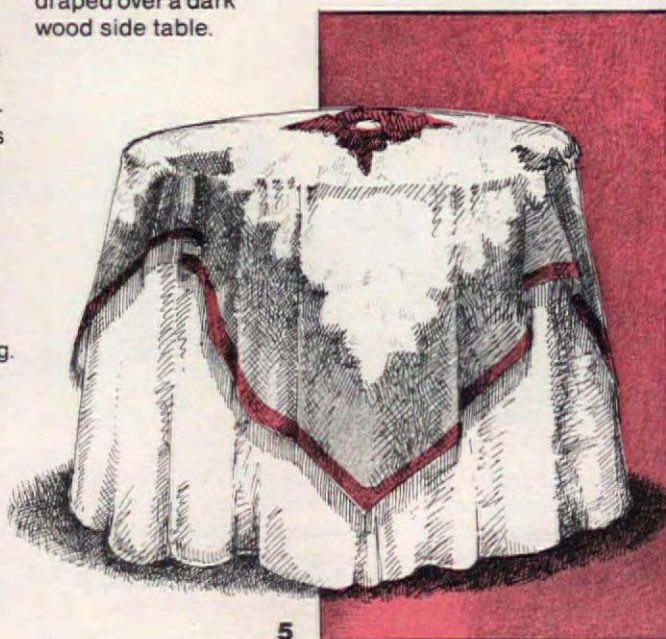
Shawls come in limitless variations. Besides the ready-made ones (either solid or patterned) in wool, cotton, synthetics, or mohair, there are shawls you can make in a jiffy. Knit, crochet, or sew them from fabrics by the yard. An ever-increasing source for one-of-a-kind shawls is the antique and thrift shop, or even grandmother's attic.

Shapes vary too. Find shawls in squares, rectangles, or triangles. Whatever the shape or pattern, the surprise of shawls is that they're a versatile fashion accessory that lend themselves to clever home decorating ideas. Instead of storing in a drawer, shawls can be:

- an endtable covering.
- placed over the arm of a chair.
- draped over a piano.
- stretched as a wall hanging.
- thrown over the back of a couch (sketch 4). Here, a triangular crocheted shawl worked in "Filet Mesh," adds open-work elegance to a simple sofa. Instructions are in "Shawls and Stoles," leaflet 2635 by Columbia-Minerva, Dept. AH-2, 295 Fifth Ave., New York, NY 10016; 75¢.

Put a pretty shawl on a bare tabletop or over a tablecloth (sketch 5). The perfect choice is a 54"-square wool-challis fringed shawl with a large pink cabbage rose design on burgundy ground by Echo Scarfs Co., \$40; available at Bloomingdale's, Lord and Taylor, Bonwit Teller, and I. Magnin.

For another tabletop look, see page 40 for the cotton-crocheted shawl draped over a dark wood side table.



Other ideas to try: sew two triangular shawls together to make one large square. Place right sides together and stitch on the longest side. Open flat and press. Use shawls of the same print or contrast the colors or prints. For solid color shawls, you can add your own decorative touch by embroidering a border of small flowers or leaves in a variety of stitches.

A DROP IN THE BASKET

The folk art basket is at home in any decor. Weaves, shapes, and colors vary widely, and depending upon size, they can be put to use as:

- wastebaskets, holders for plants, letters, bread, napkins, hairbrushes and combs, firewood, thread, sachets, and yarn.
- wall decorations—hang them upside down and right side up for a unique wall



arrangement.

- a breakfast tray, as shown on page 36.
- bathroom accessories—store soaps, rolled up towels, washcloths, guest towels, and more.
- a hanging lamp—to make this one (sketch 6), take a 10"-wide basket, and turn it upside down. Carefully open the weave with a pencil at the center point and run an electrical cord, with a light bulb socket attached to one end, through the opening. Cut a small hole in the center of two 13"-square, bandana-print cotton scarves; these from Echo; \$5 each. Pull the electrical cord through the hole in each of the scarves and arrange them so that they lie over the basket with the eight corner points extending slightly below the bottom edge of the basket. Complete the wiring.



BOOKS

LOVE: TENDER, SAD, AND STORMY

It may sound a bit odd to begin a column on romantic books with one entitled *My Mother/My Self* (Delacorte Press, \$9.95), but this one is uniquely appropriate. Nancy Friday's ground-breaking study of a daughter's search for identity has at its core the contention that most of a woman's emotional and sexual attitudes about herself, her husband, lovers, and others is determined by the childhood relationship she had with her mother. This primal bond is responsible for our very notion of love. Friday warns: "'Oh, I know all about my mother and me,' you may say. 'All that business with my mother was over years ago.'

You don't and it wasn't."

This work is neither a dry, clinical treatise, nor a simplistic piece of pop psychology, but an intense, compelling book based both on extensive objective research (four years of interviews with hundreds of women and psychiatrists) and some subjective soul-searching. For Friday, like all women, is someone's daughter, and she comes to personal terms with this situation as we all eventually must—with much sadness and much joy.

Hilma Wolitzer writes with beautiful clarity about an-

other kind of ambiguous relationship, marriage, in her short but perfect novel, *In The Flesh* (William Morrow, \$8.95). Protagonists Paulette



and Howard have to get married ("In 1957, in those dark days before legalized abortions, I know that's

no excuse."), and they seem happily entrenched until the day he leaves her for some slight, ethereal creature named Bunny. Left to her own devices, which are both pathetic and funny, Paulette tries astrology, grass, nude modeling for an art school, and taking a lover; it is this most unexpected act of the

flesh that wins Howard back. Wolitzer shows us that there may be ordinary people, but there is no average marriage. Her touch is light, but the truths she is probing are not.

If you are trying to woo someone with words, for inspiration or blatantly plagiaristic purposes, try *Love Letters*, selected by English biographer Antonia Fraser (Alfred Knopf, \$8.95). Gathered in this book are 135 torrential outpourings of the heart written by or sent to some famous people over the past few centuries. Among them are letters from Napoleon to Josephine, Zelda to Scott Fitzgerald, Henry VIII to Anne Boleyn, and Oscar Wilde to Lord Alfred Douglas. There are brief but telling biographical notes at the back of the book. —Catherine Bigwood

MOVIES

FALLING IN LOVE AGAIN

Films about falling in love are slowly trickling back. And it's been a long time since a movie heroine has been the love object of two rivals. In *Semi-Tough*, football super-jocks Burt Reynolds and Kris Kristofferson make mellow bids for lovely-but-confused Jill Clayburgh, a twice-divorced woman in her thirties. She shares a house with the guys in Miami, and though Clayburgh and Reynolds grew up and went to college together, she temporarily decides on Kristofferson, only to have him jilt her at the altar due to Reynolds' scheming.

The highs and lows of this triangle are played out against an assortment of pop therapies for living and loving. Director Michael Ritchie deserves an award for how

he's satirized pro sports and people unable to commit themselves. Like Woody Allen and Diane Keaton in *Annie Hall*, cuddly Reynolds and

Director Francois Truffaut makes the definitive comment on frenetic modern romance in *The Man Who Loved Women*. This spellbinding



Burt Reynolds and Jill Clayburgh in *Semi-Tough*

dizzy Clayburgh are unstable comic sweethearts. They're meant for each other and everybody's glad when Kristofferson goes off to meditate with a guru in India. Spiked with hip humor, *Semi-Tough* is irresistible corn.

tragicomedy features the splendid actor Charles Dener as a dedicated skirt-chaser who's obsessed with the idea of being in love. But since he can't love one woman completely, he pursues many. He writes a book

about it, becomes famous, and learns nothing from the experience. Love-blind, he misses the message: You can't love others until you first love yourself. It's a theme that's worthy of further exploration in film.

The emptiness of sex without love preoccupies *First Love*, Joan (Mary Hartman, Mary Hartman) Darling's directing debut. William Katt is ga-ga over coed Susan Dey, his first love. He thinks they have the perfect "meaningful" relationship until he learns of her continuing affair with an older, married man. Instead of dissolving into adolescent mush, the movie parts the lovers, who are forced to separate the myths from realities of true love. Unfortunately, the attempt is executed in the bland style of sit-com emotionalism, which foils *First Love's* good intentions. —Daphne Davis



OFFICIAL ANNOUNCEMENT: AMERICAN HOME MAGAZINE WILL NO LONGER BE PUBLISHED

Dear Subscriber:

Goodbye

This message will come as a terrible and unexpected shock to you. It comes as a devastating blow to us.

The simple truth is, this is your very last issue of AMERICAN HOME magazine. Extraordinary financial problems, heightened by constantly-increasing postage, paper and printing costs, leave us no choice.

The February, 1978 issue is the last we can send to loyal subscribers and friends like you.

As a subscriber, you still may have one or more issues due you. Be assured that we will not leave you in the lurch. Several attractive options are available to you, as explained in the postpaid card opposite this page.

For example, several leading publisher friends have expressed an interest in helping us and you, by sending you issues of their magazines to replace the value of those still due you from AMERICAN HOME. The card asks you to select three magazines, in order of preference. We will do all we can to get you your first choice. Or, if you prefer, we will arrange to reimburse you for the undelivered portion of your AMERICAN HOME subscription.

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Whether you wish issues of another magazine, a refund, or nothing at all, we regret having to ask you to make this decision. There is really no way to thank you enough for the wonderful support you've given us as a valued reader and friend.

We've loved serving you, and we'll miss you terribly.

With great affection,
The Editors
and the entire staff of
AMERICAN HOME Magazine



SPACE SAVERS

MAKING THE MOST OF WASTED SPACES

To find neglected space, conduct a thorough search of the house. Look up; look down; look all around. Don't rule anything out.

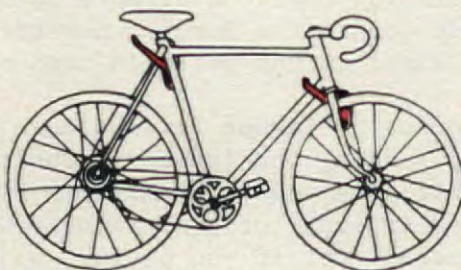
Wallpaper, paint, and carpentry can work wonders with even the most inconsequential and unattractive area.

● **Down hallways:** Make your hallway into more than a passageway. In wide halls, storage units such as cabinets, shelves, and closets can be constructed wall-to-wall and floor-to-ceiling. Even if the hallway is narrow, storage units can be installed high enough on the wall (about 6½ feet above the floor) to permit a tall person walking by to clear them.

● **Around windows:** All too often, the area around a window is overlooked. Why not use the space below the sill and build a window seat with storage space inside and pillows for sitting on top? If built-ins are beyond your budget, one or more low

chests or hassocks would be a less expensive alternative. Shelves, cabinets, and cubes can be hung on the wall surrounding the window; the shelves can be attached to the window frame itself. Clear plastic or glass shelf units with plants are particularly attractive when hung in front of a window that does not have to be opened frequently.

Wall-mount a bike



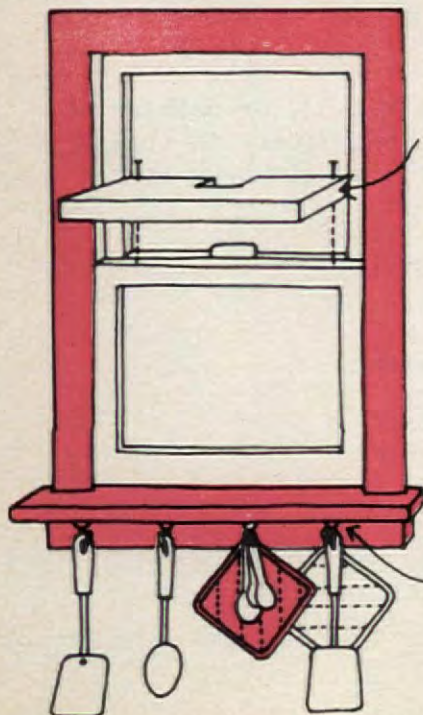
Wall-to-wall draperies are perfect for hiding large flat objects such as folding tables and chairs. Just install the draperies or curtains at least one foot away from the



Carpeted landings can be used as sitting area



use space under stairway for storage



nail shelf to top of window frame

hooks for utensils under windowsill

wall to leave enough space for this purpose.

● **On doors:** Doors also have hidden space. The entire back or front of a swinging door can be covered with narrow hanging shelves, perforated hardboard (pegboard), shallow storage units, or many nails and hooks just for hanging things.

● **Around stairways:** Homeowners who have stairways will also find that they have some space to spare. There may be enough room underneath for a small guest bathroom, laundry room, a "telephone booth" closet, storage bins, shelves, and cabinets. Large carpeted landings can be used as a sitting area if pillows are added. The top landing is ideal for bookshelves, desk, or couch.

● **On walls:** Now, if you are still unsure about where to put other possessions, do as the Shakers did: hang them up. Frequently ignored as a place to put furniture, walls can support practically anything legless—such as chests and desks—provided they are properly installed. Why not also hang chairs to make an interesting and space-saving wall arrangement? This is a good way to gain more floor space. And if the objects are pretty as well as practical, such as an unusual assortment of kitchen tools, plates, baskets, or trays, a decorative wall treatment will be an extra dividend.—Ellen Liman

Excerpted from *The Spacemaker Book* by Ellen Liman. Copyright © Ellen Liman, 1977. All rights reserved. Reprinted by arrangement with The Viking Press.



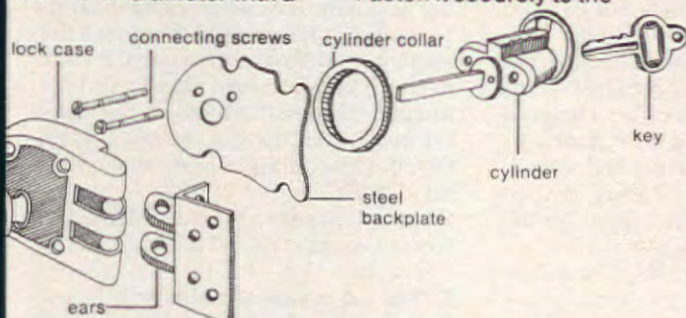
MS. FIX-IT UNDER LOCK AND KEY

It's a simple job to install a secure door lock on an outside door. For the greatest safety, install a rim lock with a dead bolt, available at most hardware stores or from a locksmith. You'll need the following tools:

- An electric drill and a hole saw 1 1/2" in diameter with a

have penetrated the door.

To assemble the lock, slip the cylinder (see drawing) into the cylinder collar and place both of them in the hole from the outside. Be sure the brand name of the lock is at the top. Place the steel backplate on the inside of the door. Fasten it securely to the



depth of at least 3/4" for a 1 1/2" thick door; or 1" in diameter or a 1 1/4" door; use a 3/32" high-speed bit for softwood doors; or a 1/8" bit for hardwood doors.

- A hammer and nail.
- Two pairs of pliers or one pair of pliers and a hacksaw.
- A screwdriver.
- A wood chisel if your door frame is wooden.

If your door opens in, measure about 4 feet up from the floor and exactly 2 3/8" in from the door edge; make a mark where these points intersect. For either a sliding door or a door that opens out, close the door, then measure about 4 feet up from the floor and exactly 2 3/8" from the inside edge of the door frame. Mark the point. Make a puncture mark at this point with the nail.

Attach the bit and hole saw (see drawing) to the drill. Place the drill-bit on the puncture mark (now the center point to guide the hole saw), and drill a 1" or 1 1/2" hole. Hold the drill straight and drill as far as you can; then drill from the other side of the door so that the bit will

cylinder with the two bolts. (These can be shortened with pliers or a hacksaw to correspond to the thickness of the door.) Place the lockcase over the backplate, slipping the connecting bar from the cylinder into the corresponding slot in the lockcase. If the connecting bar is too long, it can be broken off along the grooves. Now try the key to see if the bolt operates freely. If it does, secure the lockcase to the door with wood screws. For soft or hardwood doors, drill pilot holes for the screws. Do not hammer in any screws.

Mark the placement of the strike on the door frame. The ears of the strike (see drawing) should fall in the center of the bolt openings on the lockcase. Use an angle strike if you have a wooden door frame and your door opens in. Chisel out the wood on the door frame until the strike is flush with the side of the frame. Use a flat strike for a metal frame, or if the door opens out or slides shut. Then simply mount the strike on the edge of the frame.

—Joyce Roy

CONSUMER WATCH HEALTH CLUB RACKETS

Want to lose weight? Get into good physical condition? At this time of year, (when many of us have turned to flab during the winter), private health clubs often start their hard sell. Since the Federal Trade Commission has received hundreds of complaints about health club practices, it has proposed rules to make the clubs themselves shape up. According to federal investigators, the following abuses are most common.

Sales gimmicks: These include offers such as "free" visits, "10 days for \$10," special monthly or weekly rates, reduced prices, and "imminent" price increases. The most common promise is a "cut rate" if you join immediately. Such price reductions are often phony, designed to pressure you with a sense of urgency. Authorities advise you to shun health clubs that have high-pressure tactics or refuse to let you take advantage of no-strings-attached free offers. Of course, there are clubs that stick to their prices and post them for everyone to see.

Uncancellable contracts: Many health club members think that if they drop out of the club after going a few times, they don't have to pay the full amount, or can get their money refunded. Sometimes, there's a grace period for cancellation, but after that specific time is up, the contract becomes legally binding. Health clubs have been known to coerce people who no longer use their facilities to pay off the amount agreed to in the contracts. Most contracts have clauses allowing you to cancel for "medical reasons," but the procedure for cancellation is often compli-

cated and full of loopholes. A note from your doctor, as many people have found out, is usually not enough. Some contracts release you only if you are "totally and permanently disabled." Look for a provision that lets you "freeze" membership. This means you can discontinue classes for an agreed period of time, then pick up again later on. Also, some clubs will let you cancel and give you a pro-rated refund.

Know what you're joining: Inspect the facilities thoroughly, and use them at least once before signing up. Don't take out a cash charter membership in a club that's not yet operating. It may or may not open for business, and you could lose your money. This has happened numerous times.

Carefully consider whether you truly want to join a club. Figures show that after the initial enthusiasm wears off, about 70 percent of the membership uses a club only a few times. It's often advisable to get a short-term trial membership at a club that applies some or all of your money to a longer-term membership plan. Though some private health clubs are excellent, look for alternatives. You may find that your local "Y" or community center provides well-designed and supervised exercise facilities at lower prices. —Jean Carper

For other information about consumer protection, write to the Consumer Information Center, Washington, DC 20405. The following free booklets are available:

- Consumer Guide for Older People.
- Equal Credit Opportunity Act.

THE CLEAN SWEEP

The big news about vacuum cleaners is convertibility and easy handling.

Selecting a new vacuum cleaner is like picking a car. Each type (canister or upright) offers something a little different. The upright vacuum cleaner is designed for thorough rug and carpet cleaning by suction, agitation, and brushing (avoid using on long shag, hooked, or braided rugs). The canister type has high suction power and is best for cleaning furniture, window sills, etc. as well as hard-surfaced floors. It is lighter in weight and thus easier to carry around. To produce an all-purpose machine, vacuum manufacturers are adding new features to both models. Some canisters now have special beater-bar attachments that improve rug cleaning; there are also uprights with powerful motors that provide greater suction for above-the-floor cleaning. Don't overlook lightweight vacuum cleaners as a supplement for heavier models. They're very convenient for quick, daily use.

1. A NEW NAME IN UPRIGHTS: Electrolux, known for canister cleaners, introduces its first upright vacuum, which has an easy-to-wind 25-foot cord. Clean air fan system doesn't allow dirt to pass through fan on its way to filter bag. If brush agitator jams, automatic shut-off

prevents damage to motor and breaking of drive belt. Model #1363, \$199.75. Electrolux, 2777 Summer St., Stamford, CT 06905.


2. LIGHTWEIGHT WINNER is Bissell's Sweep Master Dual Powered Lite-Vac. It weighs only 10 pounds but has two motors for increased cleaning efficiency: One loosens ground-in dirt; the other, a suction motor, prevents debris from blocking motor or fan. Designed for both carpeting and bare floors, its protective cushion bumper and side air passages allow easy cleaning next to baseboards and in corners. Model #3046-1, \$79.95. Bissell Inc., P.O. Box 1888, Grand Rapids, MI 49501.

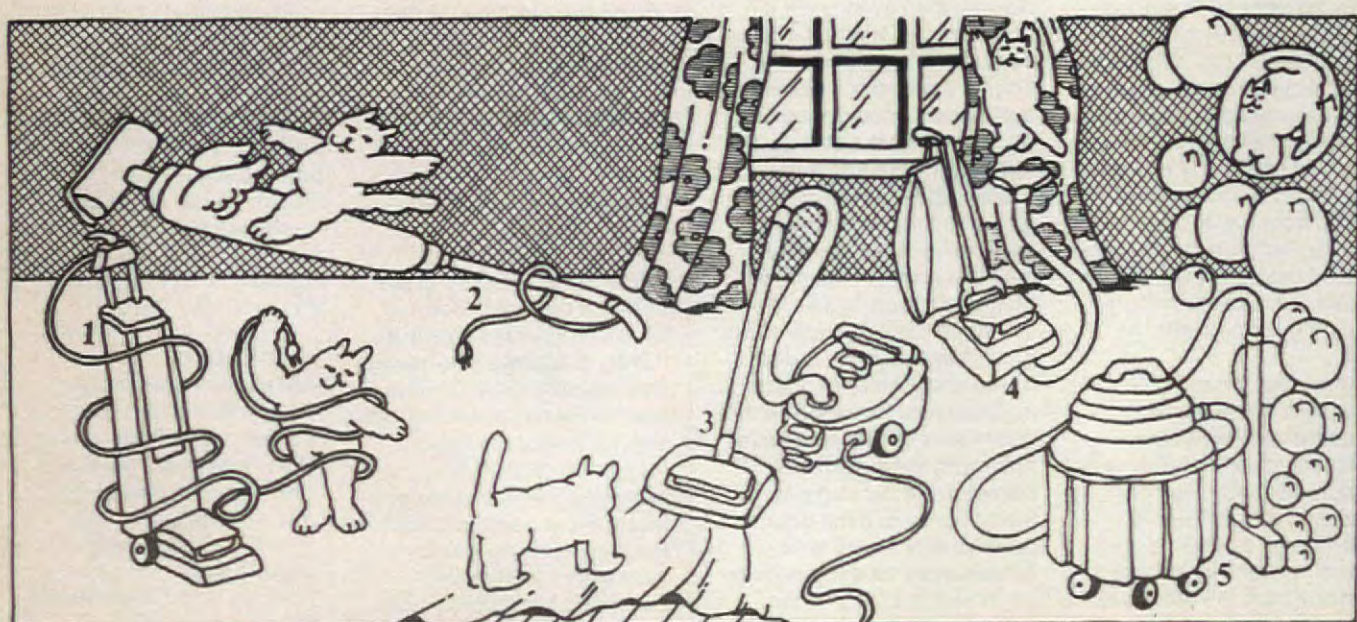
3. CLEAN IS EASY now that Eureka has added Vibra-Groomer, the powerful beater brush roll, to wine-colored canister models. For better carpet cleaning, Power Team Model #1289 comes with two-speed motor, a headlight to spot dirt, and Edge Kleener to pick up dirt right up to baseboard. Also included are a complete set of cleaning tools and an automatic cord reel. A gauge even tells when disposable bag is full and needs

changing, \$299.95.

The Eureka Company, 1201 East Bell St., Bloomington, IL 61701.

4. DOES DOUBLE DUTY: Hoover's Convertible Cleaner combines the assets of an upright's carpet-cleaning power with the flexibility of canister's additional attachments. Power seal increases the suction, and front conversion feature makes it easier to tow. Don't overlook its giant 13½-quart disposable bag, largest ever in an upright. Model U4109, \$99.95. Optional eight-piece attachment set, \$20.10. Hoover Company, 101 East Maple St., North Canton, OH 44720.

5. THE BIG CLEAN-UP starts with Sears' Kenmore brand home power-spray carpet cleaner that can clean a 9-by-12 foot carpet without refilling the two-gallon tank. It weighs half of a typical rental unit and is easier to handle. The cleaner sprays hot solution under pressure, and vacuums dirty liquid up from carpet. If you remove top unit, cleaner can double as an indoor-outdoor vacuum. Model #20-8899, \$130. Sears Roebuck and Co., Sears Tower, Chicago, IL 60684. 



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"I want birth control that works...without the risk of Pill side effects."

Emko Foam Contraceptives are highly effective methods of birth control. They contain no hormones, so there's no danger of the side effects which concern many people about the Pill.

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"...without the hassle of a diaphragm."

Emko Foam Contraceptives require half the equipment of a diaphragm with cream or jelly. Since there's nothing to fit or remove afterward, Emko Foam Contraceptives also require less time to use.

Emko Foam Contraceptives need not be interruptive or interfere with natural sensations—the foam is a pleasingly delicate substance that may be applied up to one hour beforehand.

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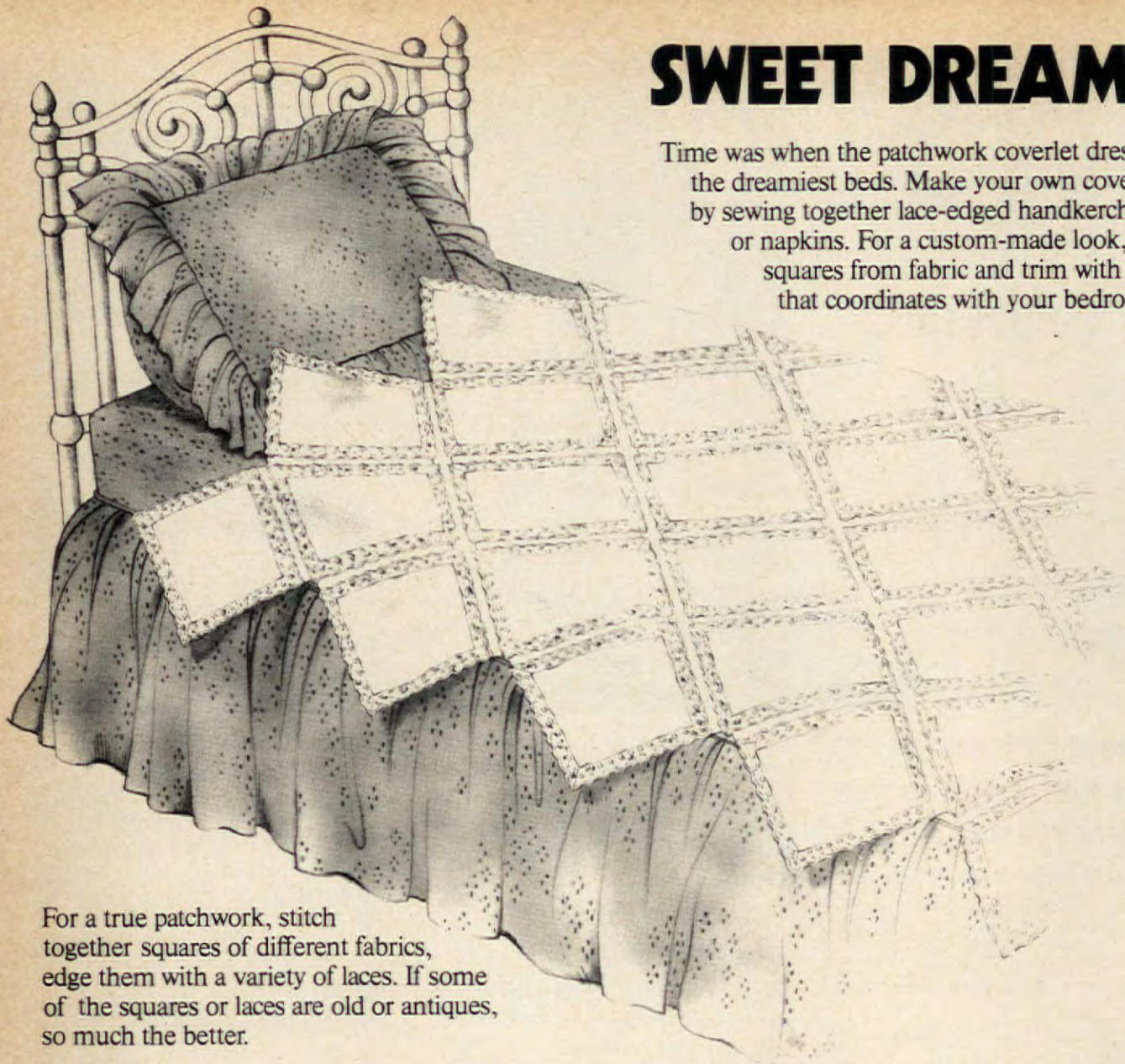
The Emko Company (Dept. F), 411 E. Gano, St. Louis, Mo. 63147

Available without prescription at drug counters everywhere

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SWEET DREAMS

Time was when the patchwork coverlet dressed the dreamiest beds. Make your own coverlet by sewing together lace-edged handkerchiefs or napkins. For a custom-made look, cut squares from fabric and trim with lace that coordinates with your bedroom.



For a true patchwork, stitch together squares of different fabrics, edge them with a variety of laces. If some of the squares or laces are old or antiques, so much the better.

HANDKERCHIEF COVERLET SEWING INSTRUCTIONS

Note: Placement diagram (right) shows a spread for a single bed. To enlarge to a double or queen size, make the spread 5 handkerchiefs wide at outer edges; the length as shown. For a king-size bed, make the spread 6 handkerchiefs wide at outer edges; the same length.

MATERIALS: 39 white lace-edged 11" square handkerchiefs, 100% cotton, by Fruit of the Loom (Lehigh Handkerchief Co., 350 Fifth Ave., New York, NY 10001). (You'll need 49 for double/queen, 59 for king.) 19½ yds. white 1"-wide satin ribbon (26½ yds. double/queen, 33½ yds. king). White thread.

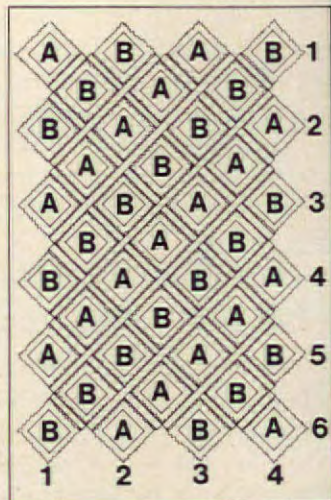
TO MAKE: Iron all handkerchiefs flat. On a large working

surface, arrange the squares according to the placement diagram. Cut 30 strips of satin ribbon, each 11" long (40 strips for double/queen, 50 for king). These strips are to be used to sew one handkerchief to another to form rows. To sew the handkerchiefs to the strips, lap one scalloped lace edge of a handkerchief ¼" over the edge of the ribbon. Stitch a straight line along the lace edge, beginning and ending ¼" from the ends of the ribbons. Sew a second hankie to the opposite edge of the ribbon. Continue this procedure to form rows of squares.

To determine how many squares per row, follow the placement diagram, beginning at the lower right-hand corner. The first square,

marked A, stands alone; the second row, marked B contains three squares, and so on across the spread diagonally.

Rows of A and B squares must now be connected together. Begin with first row of 3 B squares and next row of 5 A squares. Turn under ½" of the remaining length of ribbon. Pin this ribbon along the lace sides of B handkerchiefs where they will join the next row of A squares. As you pin, slip the ¼" ends of 11" ribbon strips between B squares under long connecting ribbon. Cut ribbon at end of B row, turning under ½" hem. Sew. Repeat on other edge of connecting ribbon to join A and B rows. Always be sure that the raw ends of short ribbons are slipped under the long ribbon. Con-



Placement Diagram

tinue across entire spread. Join the lone A square at the lower right corner of diagram to finish the spread.

BUSY BUSY BUSY

BY MARGARET DRABBLE

LONDON—Like many working wives and mothers, I often wonder how women who stay at home all day manage to fill in their time. I don't, of course, mean mothers of small children; I can remember all too well how the time used to disappear in those days, between the washing machine, the ducks in the park, the endless clearing up of endless piles of plastic toys; I can remember the constant craving for sleep, the interrupted nights, the dazed stagger to the shops in the morning.

But even then there was time to do things. I was writing my fourth novel by the time I had three children of preschool age, partly because I had to communicate with the world somehow, partly because I am no good at doing nothing. It has always seemed to me that there is a great deal of spare time in a day waiting to be used properly, and as children grow older there is more and more of it.

I can't understand people who say they have no time to read, for example; I read on buses, in the bath, in the green-grocery queue, while waiting for British Rail to answer the telephone. I can even read while ironing, and find it essential to have a book in hand while making cheese sauce, as it's the only way I can find the patience to go on stirring the stuff slowly enough.

No, what people mean when they say they haven't time to read is what I mean when I say I haven't time to write personal letters—they mean they don't want to any more, that life has knocked the desire out of them, that they can't quite face the effort. I don't write letters these days because I write too much else. But there is always time, even in the busiest lives, for the things one really wants to get done.

In fact, the busier a life, the more time there seems to be in it, by some curious paradox. It is disingenuous of me to ask what women do at home all day, because I know perfectly well what happens when I am kept at home. . . .

The time whizzes by, in a welter of trivialities: telephone calls that it wouldn't have mattered if one had never received, second thoughts about supper, cups of coffee, taking three journeys to empty the wastepaper baskets instead of the usual breathless one. . . . A day off like this, far from recharging energy, saps it; by the evening I am

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tired and irritable, and the house rarely looks any better for my having been in it either—it responds much more willingly to the usual Saturday morning whole-hearted attack.

I suspect that many women who claim they are exhausted by housework are really suffering from a kind of pointless hyperactivity. I was interested to read the other day of a woman seriously afflicted by an overcleaning neurosis which has made her life and her family's a misery, even though she recognizes she is ill. There must be many others who are getting on that way, without knowing it. And isn't it revealing that it is often the most overworked woman on the street who finds time for that extra committee, that extra voluntary visit? . . . In my view, all housework should

be done by 9 A.M. and I'd do the shopping too if only the shops opened on time. This is my aim, though I admit I rarely achieve it. And I make one large exception. Nothing impresses me more than . . . men and women I know who can . . . cook a dinner for eight after a day's work.

Family cooking is easy, but a dinner party costs at least a day off work, preceded by several days of sickening anxiety, and the results aren't usually up to much, either.

Maybe I should take a leaf out of my own book, and apply the-quicker-the-better principle to cooking as well as cleaning? But the very thought makes my blood run cold, you will be pleased to hear. 

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av. per cigarette, FTC Report Aug. 1977.

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LOFT LIVING

Here's how one urban pioneer converted a factory space into a living/working area with imagination, hard work, taste, and guts.

Before reconstruction began, this dingy loft had exposed pipes, office partitions, and the original factory tables. But it was a large area with three dramatic arched windows on one wall, and Marlaina Deppe presided over the alterations that turned it into a spectacular loft.



When artist Marlaina Deppe first found her New York City loft, a former garment factory (shown on pages 40-43), the space was a warren of office partitions and grimy worktables, with a row of six toilets and one sink at the end. Marlaina saw the possibilities of making the loft "livable," though family and friends tried to talk her out of doing so.

The loft was leased for a monthly rent with a provision from the landlord that Marlaina would own and could sell all her improvements to the next tenant. She had very definite ideas about the way she wanted to live, and how she wanted the loft to look. At first, she asked an architect to draw up plans, but decided she could get exactly what she wanted only by working directly with a general contractor. From that point on, she was in charge, and had to make all the decisions about construction, plumbing, and electrical work. Fortunately, in a situation full of potential headaches, she had a great working relationship with the contractor she had chosen.

The rough drawings that had been submitted by the architect were redesigned to make a strong visual state-

ment, and at the same time, take care of practical needs. For example, where should the dining area go? What kind of circulation pattern should be set up—hallways or open plan? How many closets, and where? During the next seven months, a swarm of subcontractors and tradesmen demolished and rebuilt from wall to wall, from floor to ceiling. The plumbing was relocated to create four separate bathrooms. The labyrinth of office partitions was torn down, and new walls were erected to enclose three bedrooms. All walls were Sheetrocked, stuccoed, or stripped down to expose the brick. Radiators were moved and new pipes and water valves installed. Since the windows and skylights were inlaid with chicken wire, they had to be knocked out and replaced with new glass. The floor was rebuilt and reanchored. These are not normally tasks for the novice, and, naturally, a do-it-yourselfer working with a contractor has more "homework" than someone who relegates the supervision of a job to an architect. But Marlaina insists it can be done as long as you have a great deal of resilience and can find the right contractor.

To get advice about contractors, contact the National Home Improvement Council, 11 E. 44th St., New York, NY 10017—a valuable source of information since its membership includes many home builders. Or, as the American Institute of Architects in New York suggests, consult local architects for advice. They will help compile lists of good contractors for very reasonable fees. When you have collected several names, get each contractor's bid on the cost of your project. Pin them down to a starting work date, and to an estimate of the length of time they'll need to complete the job. For your safety, check a few of your choices with the Better Business Bureau, local consumer boards, and ask for references from previous customers. (Also a must: Check zoning regulations and building codes that are enforced by your local building and health departments and make sure the contractor knows how to conform to them.) Once you've decided on a contractor and the project is under way, be sure to keep a sharp eye on the daily activity and billing. When it's all done, you'll know exactly what went into every nook and cranny.



QUESTIONS AND ANSWERS

BY SARA STEIN

Q. My husband has started to jog and thought it would be good exercise for our 10-year-old dog, too. However, the dog seems to tire and get more out of breath than my husband does. I wonder if all this exercise is a good idea for a dog that age.

—M.G.M., Scarsdale, NY

A. Dogs, young or old, can benefit from jogging, but like humans, they should get accustomed to exercise gradually, and preferably under medical supervision. Even the healthiest of dogs should start at a slow pace and run short distances only. Cut down on his running time even more if your dog shows signs of early fatigue.

Before launching your dog on a new exercise routine—even if it's only for a city dog that will run loose in the country for a few weeks—first have your vet check your dog's health. If your pet is overweight, has parasites or any other conditions, take a go-slow approach. The check-up should also include any booster shots your dog is due for. (Diseases your dog might not have been exposed to within the confines of home or yard may be picked up from other dogs with whom he now comes in contact.)

With your dog outside more frequently, you will have to be more vigilant for ticks and fleas, and minor foot injuries often caused by broken glass. Salt that's used to melt ice and snow in the winter will hurt your dog's feet, so don't take him for the morning run when roads are freshly salted.

Q. How can I tell if my canary is a male or a female?

—T.J., Plainfield, NJ

A. Determining the sex of canaries is this simple: If it sings, it's a male. Reputable canary breeders do not release young birds to the pet market until they can be sexed by their ability to sing. Usually the cocks are sold as pets, while the hens go to other breeders. Occasionally, though, you will find young, unsexed canaries for sale as "bargain" birds. Most, if not all,

of these birds will turn out to be hens. If you thought you'd be buying a male and wound up with a female instead, you've still got a perfectly good pet. But the most you can expect to hear from her is a pleasant twitter.

Q. How do I go about finding a Scotty? It's not a popular breed of dog anymore, and I never see them advertised for sale.

—J.J., Provo, UT

A. The best way to get a good specimen of any dog breed is to write or telephone the secretary of the club that represents the breed. Secretariats tend to rotate rather frequently among club memberships, so for the most up-to-date information, write to the American Kennel Club, 51 Madison Avenue, New York, NY 10016. Ask for the name, address, and phone number of the secretary of the Scottish Terrier Club of America.

When you write or call the club's secretary, be sure to specify whether you're interested in a male or female, the preferred age, and whether you want the dog as a pet or for show. The secretary will give you a list of breeders who have puppies available in an area as near your home as possible.

Q. I would like to get my cat declawed, but I'm worried that it would hurt her ability to run or jump. When would be the best time to get it done?

—H.S., Winnetka, IL

A. Many people get their cats declawed, both to prevent damage to furniture and to discourage hunting. You can have a cat declawed at any time, but because the operation requires anesthesia, it's safest to wait until the cat is nearly an adult. Before you decide to declaw or not, realize that your cat will have to remain an indoor pet for the rest of her life. Without claws, there's no way for a cat to defend herself, or escape from dogs by climbing a tree.

Indoors, you won't notice much difference in your cat's ability to run and jump. Until she's used to getting along without claws, there may be a few falls, but she'll soon learn to rely on balance instead of grip. There's no doubt at all that your furniture and rugs will remain in better shape with a declawed cat.

Q. We have a problem with our pet mice when the female breeds—either the male or the female eats the babies. My children have sometimes shared their lunch with the mice, and we've been told that the meat may have made our mice cannibalistic. If we stop feeding them meat, will their behavior change?

—T. O'M., Jacksonville, FL

A. Meat, a normal part of a rat's or mouse's diet, does *not* cause cannibalism, but malnutrition does. If you wish to breed mice successfully, add liquid vitamins (sold in pet stores) to their drinking water, and be sure the mice get supplements of raw green vegetables, cheese, and meat along with their basic seed or pellet diet.

It is also possible that the male is the culprit. Remove him from the cage because the female will undoubtedly be pregnant again. See that the mother-to-be has everything she needs to lead a normal, stress-free life. This would include large quarters, nest-building supplies, and a minimum of handling. Good nesting materials are cotton batting, facial tissues, and soft fabric scraps.

Once the babies are born, don't clean the cage for the first few weeks, and resist the temptation to open the nesting quarters to look at them. Under these calm, healthy circumstances, nature should take over and allow the mother to use her best instincts. Good luck.

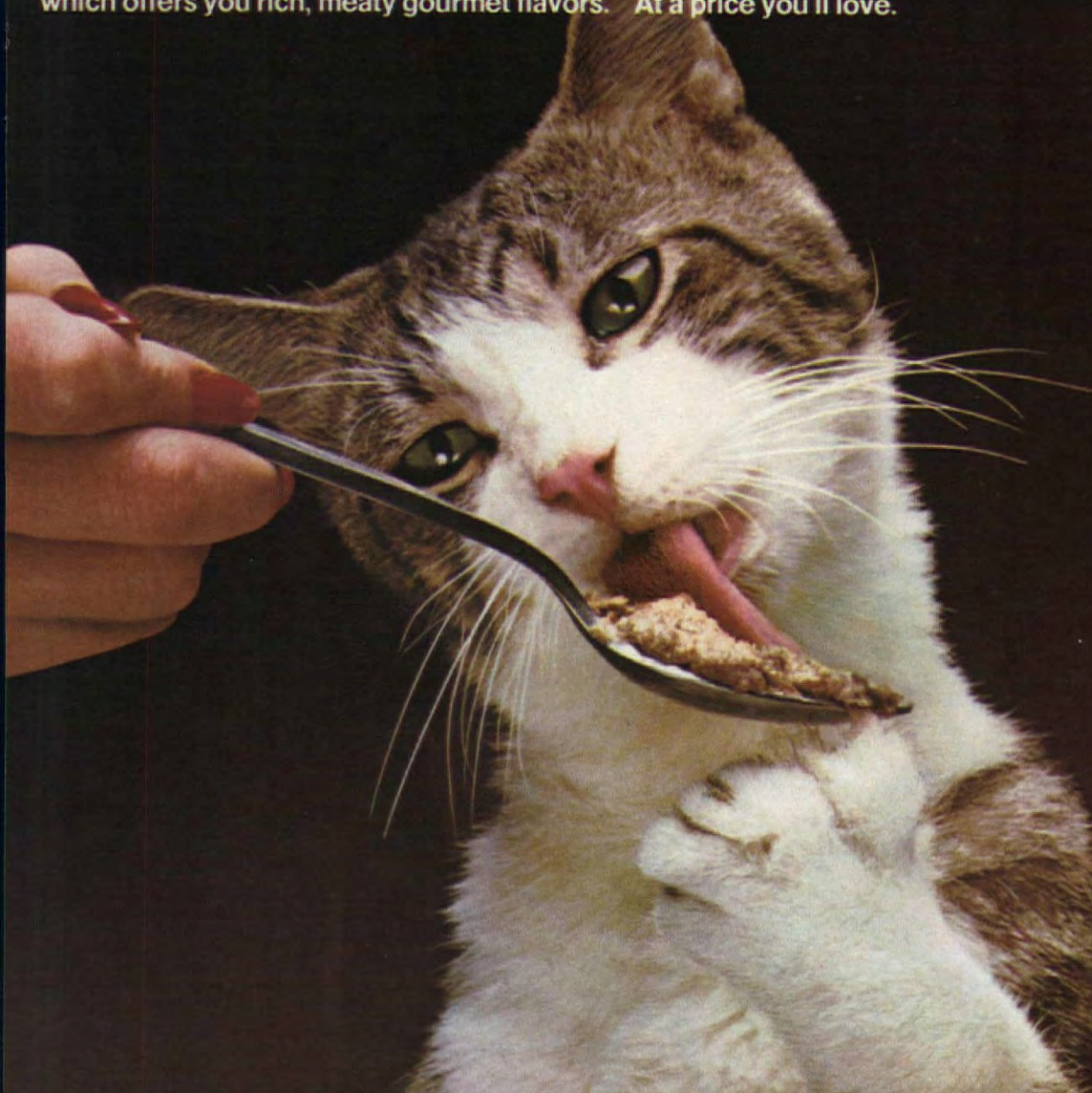
We invite readers to send their questions about pets to: Pet Show, American Home, 641 Lexington Ave., New York, NY 10022. Sorry, we can't promise personal replies.



A Spoonlickin' Good Offer!

Right now you can save 15¢ on three cans of Lovin' Spoonfuls[®] cat food. Save on both the regular 12½ oz. cans and the new 6½ oz. size which offers you rich, meaty gourmet flavors.

Like Seafare Supper, Tuna, Fisherman's Platter and New Orleans Supper. Either way, you'll get spoonlickin' good flavor for your cat. At a price you'll love.



STORE COUPON

Save 15¢ On Three Cans
Of New 6½ Ounce Lovin' Spoonfuls Cat Food.

DEALER: For payment of face value, plus 5¢ handling, send to Ralston Purina Company, P.O. Box 1107, St. Louis, Missouri 63108. Coupon will be honored only if it was honored by retailer consistent with the terms hereof and submitted by a retailer of our merchandise or a clearing house approved by us and acting for, and at the risk of, such a retailer. The obligation to redeem this coupon is expressly conditioned on the retailer showing on request invoices proving purchases of

sufficient stock within the past 90 days to cover coupons presented for redemption. Any other application constitutes fraud. This coupon is non-transferable, nonassignable and redemption is limited to one coupon per specified product and size. Any sales tax must be paid by customer. Offer void where prohibited, taxed, or otherwise restricted. Cash redemption: 1/20 of 1¢. Limit one coupon per purchase of any flavor, 6-1/2 oz. Lovin' Spoonfuls. Any other use constitutes fraud.



141 141

Coupon Expires
March 1, 1979.

15¢

15¢

STORE COUPON

Save 15¢ On Three Cans
Of Regular 12½ Oz. Lovin' Spoonfuls Cat Food.

DEALER: For payment of face value, plus 5¢ handling, send to Ralston Purina Company, P.O. Box 1107, St. Louis, Missouri 63108. Coupon will be honored only if it was honored by retailer consistent with the terms hereof and submitted by a retailer of our merchandise or a clearing house approved by us and acting for, and at the risk of, such a retailer. The obligation to redeem this coupon is expressly conditioned on the retailer showing on request invoices proving purchases of sufficient stock within

the past 90 days to cover coupons presented for redemption. Any other application constitutes fraud. This coupon is non-transferable, nonassignable and redemption is limited to one coupon per specified product and size. Any sales tax must be paid by customer. Offer void where prohibited, taxed, or otherwise restricted. Cash redemption: 1/20 of 1¢. Limit one coupon per purchase of any flavor, 12-1/2 oz. Lovin' Spoonfuls. Any other use constitutes fraud.



146 146

Coupon Expires
March 1, 1979.

15¢

15¢

Ben quality is a bargain!

Shop the Ben family for the best values in time... starting at less than \$10*.

The Ben family of keywound alarms includes Big Ben and Little Ben clocks; in traditional, contemporary, and futuristic styling. And they're all made with the built-in precision and quality that makes any Ben a bargain. See them at your favorite dealer.

Westclox®
By Talley Industries



Little Ben Color-coordinated case and dial. Bamboo Gold, Pink, or Blue... all with luminous dials.



Big Ben Futura
Traditional quality for today's decor.



Big Ben Sculptura
Gleaming chrome and high gloss colors. Look-ahead pedestal styling.

Big Ben Traditional styling and dependability set the standard by which keywound alarms are measured.



Baby Ben Little brother to Big Ben. The same styling and dependability offered in a smaller case.

WESTCLOX Looks ahead in time™

*Based on manufacturer's suggested retail prices.

Big Ben, Baby Ben, and Little Ben are registered marks.

Why your gas bill has gone up:

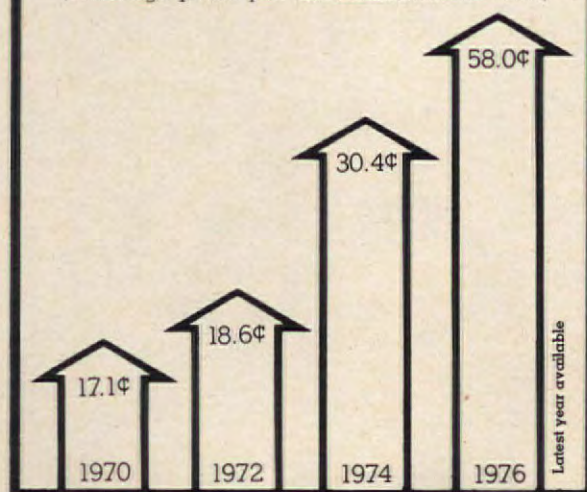
It costs much more to get natural gas now.

There are three basic operating units in the gas industry: 1. The producers who explore and drill for gas. 2. The pipeline companies that transport gas. 3. Gas companies that distribute the gas to customers like you.

All three have been hit by sharp cost increases during the 1970's. Take producers. For every inch deeper they have to drill to find gas, the costs go up. For every yard farther off-shore, the costs increase. And for drilling under Arctic ice, the expense is tremendous.

WELL HEAD PRICES 1970-76

(Average price per thousand cubic feet.)



This chart shows you what has happened to the price producers have to charge at the wellhead. Of course, pipeline transporting costs have gone up, too.

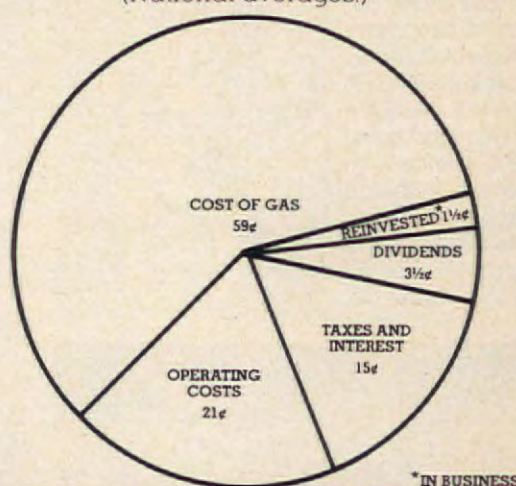
All these increases have to be added to the cost of the gas that is bought by your gas company. Most gas companies are paying two to three times what they paid in 1970.

And that's for gas alone. All other costs

have also gone up. This chart shows where each dollar of gas company revenue goes.

WHERE EACH DOLLAR GOES

(National averages.)



These costs are necessary to keep the gas coming.

There's no way your gas company can bring you today's gas at the old prices. The increase is partly caused by inflation. But it's mainly because gas is harder and more expensive to get now.

All these costs must be met if America is to have enough energy. Getting more gas is vital, because no other energy is available in large enough quantities to do all the jobs gas does.

Remember to conserve. Wasted gas costs you money.

You'll save heat and save gas if you insulate, use storm windows, make your whole house as weatherproof as you can.

With all energies facing increased costs, gas will continue to be your best energy value

AGA American Gas Association

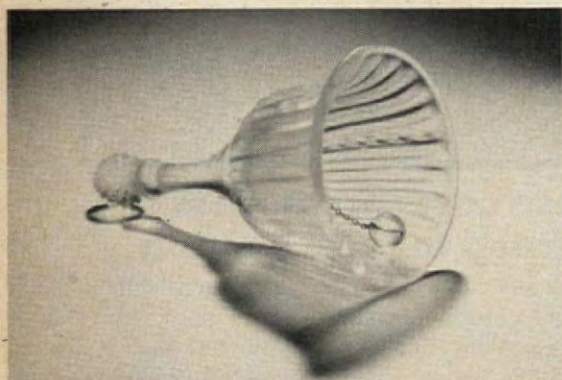
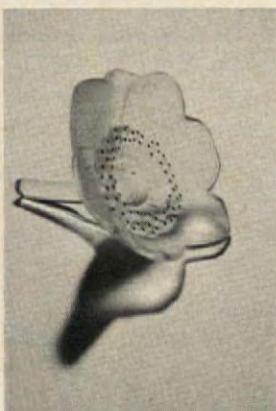


IT'S PERFECTLY CLEAR

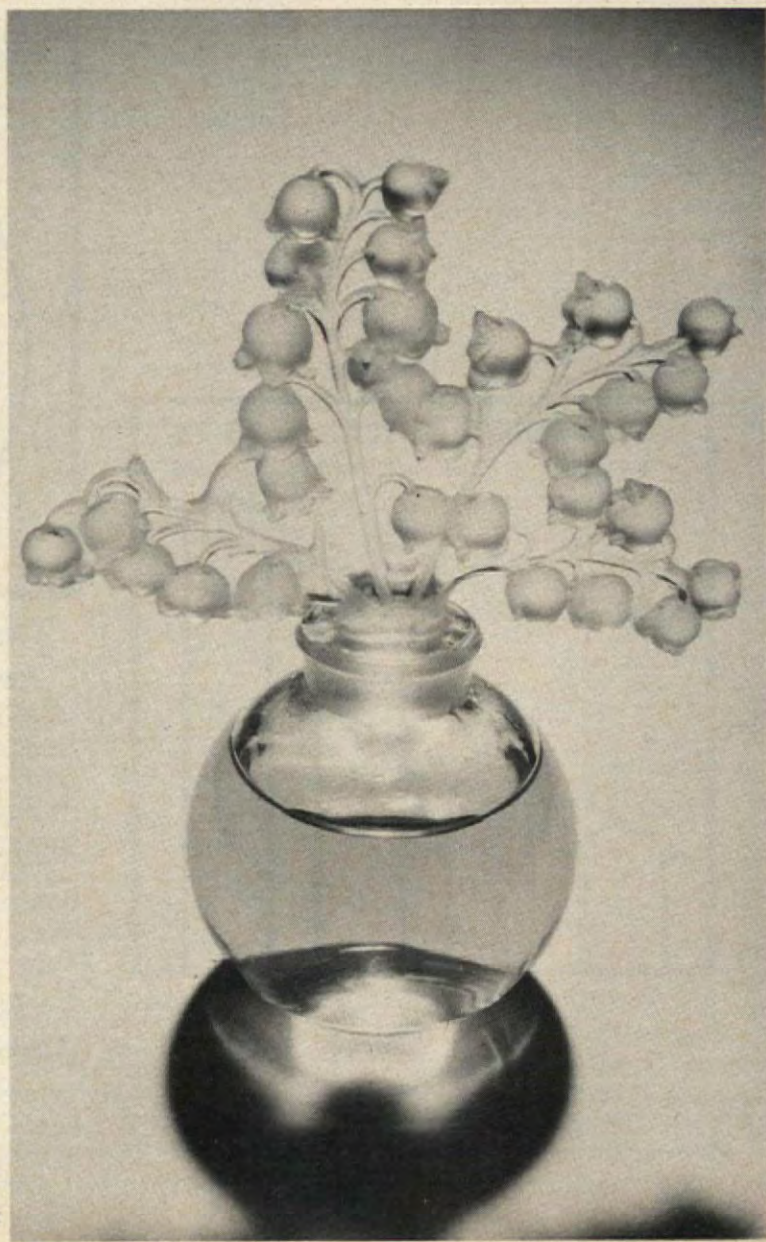
Give yourself or someone special
a shining gift
of decorative glass. Place it on
a chest, étagère,
or tabletop for sparkling accent.

Glass is truly a man-made miracle. Fashioned from natural materials into a substance as transparent as rock crystal, glass has been highly prized for several thousand years. At one time, glass beads were valued enough to use as currency. Today, there are innumerable designs to choose from—some for pure aesthetic enjoyment, many with practical purposes including tempered teapots, cookware, candlesticks, lamps, vases, paperweights, ashtrays, decanters, and bowls. And the simplest and most functional objects, like old-fashioned milk bottles and apothecary jars, have become collectors' items. Glass jewelry in the form of "faux" beads, cameos, brilliant rhinestones, and paste "fakes" continues to follow design trends and is appealing at any price. Antique necklaces with glass carved in the form of "frozen" flowers can still be found in specialty stores. Because glass is so adaptable in form and function, it is often treated to duplicate the appearance of materials like jade, quartz, marble, porcelain, precious gems, or even lace. One thing is clear though. Whether it is tinted, textured, frosted, engraved, faceted, enameled, gilded, or simply transparent, glass artistry makes a gift of love for any decorating taste. Here are a few of our suggestions for giving on birthdays, anniversaries, for charming a special valentine, or expressing your appreciation to a friend at any time of the year.

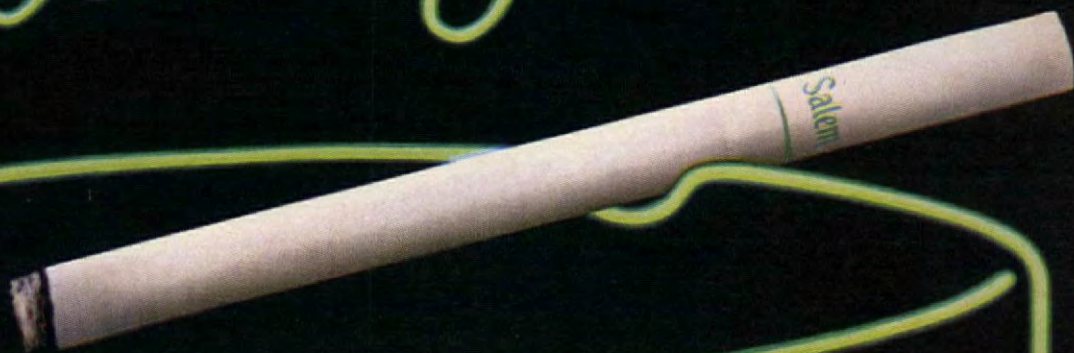
Forever Fresh: A fragile anemone blossom (right) is preserved forever in etched Lalique crystal. An exquisite keepsake, "Motif Anemone Ouverte" is approximately \$40, Cardel Ltd. **Bells Are Ringing:** Summon family and friends to dinner with handmade "Fabergé Bell" (below), \$10.50, from the Crystal Velvet collection, Fenton Art Glass Co.



Lilies of the Field: Any woman will treasure this Lalique perfume flagon (right) crowned with a shimmering crystal spray of lily of the valley. "Clairefontaine," about \$67, at Cardel Ltd. **Clearly Delicious:** (left) Serve up luscious sundaes in Anchor Hocking "Fountainware" soda glasses. Set of four, \$4.29. See page 74 for Shopping Guide Address Directory.



Enjoy Salem Lights



**The only low tar
menthol cigarette with
Salem satisfaction.**

**Enjoy the satisfying
cool taste you expect
from Salem. Salem Lights
and Lights 100's, the
Lights that say enjoy.**



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

LIGHT 100's: 9 mg. "tar", 0.7 mg. nicotine, LIGHTS: 11 mg. "tar",
0.8 mg. nicotine, av. per cigarette, FTC Report AUG. '77.

ANNOUNCING

The Grimm's Fairy Tales

PORCELAIN PLATE COLLECTION



A single, limited edition of twelve exquisite collector's plates, crafted of Bavarian porcelain and depicting the best-loved tales of the Brothers Grimm.

Each porcelain plate will bear an original work of art, created exclusively for this collection and hand-decorated with pure 24 karat gold.

CINDERELLA... LITTLE RED RIDING HOOD... SNOW WHITE AND THE SEVEN DWARFS... RUMPELSTILTSKIN... HANSEL AND GRETEL...

Among life's most cherished memories are the timeless tales recorded for posterity over 150 years ago, in the legendary forests of Germany, by the Brothers Grimm. Enchanting tales that enthralled us in childhood... remained shining memories as we grew... and continue to enrich our lives as we share them today with our own children and grandchildren.

An unprecedented official tribute

Now, *The Brothers Grimm Society*—of Kassel, Germany—is pleased to announce an unprecedented official tribute to the literary legacy of the Brothers Grimm: a limited edition of twelve exquisite collector's plates, superbly handcrafted in the beauty of fine Bavarian porcelain.

Twelve original works of art

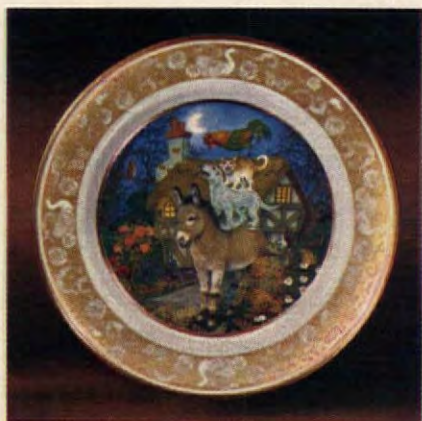
In all, *The Grimm's Fairy Tales Porcelain Plate Collection* will bear twelve gloriously beautiful, *original works of art*—portraying scenes from the twelve most beloved tales of the Brothers Grimm.

The twelve paintings that will adorn the plates have been executed by the eminent contemporary European artist Carol Lawson—whose ebullient, lyrical style and vivid sense of color are virtually unmatched in her field.

Each of these original paintings has been created by Miss Lawson *exclusively and expressly* for this collection. None has ever been seen before, and none will ever be issued again in any form.

Hand-decorated in pure 24 karat gold

Moreover, Miss Lawson has also designed the lavishly beautiful circular border which



BREMEN TOWN MUSICIANS

frames each painting—and which will be applied by hand to every plate in *pure 24 karat gold*.

By authorization of *The Brothers Grimm Society*, these exquisite porcelain plates will be made available to collectors by Franklin Porcelain, a division of the world-renowned Franklin Mint.

A strictly limited edition

The *Grimm's Fairy Tales Porcelain Plate Collection* will be issued in strictly limited edition—with a firm limit of one set per subscriber. And the total number of sets that comprise the issue will forever equal the exact number of subscriptions entered by the closing date of February 28, 1978.

To ensure the absolute integrity of the edition, the Society has authorized the entry of subscriptions *only by direct application to Franklin Porcelain*. The plates will not be made available through even the most exclusive shops or dealers. Indeed, any dealer who later wishes to obtain the plates may hope to do so only by purchasing them from an original collector—at a privately negotiated price.

A beautiful heirloom collection

As the only official collection of its kind ever issued, *The Grimm's Fairy Tales Porcelain Plate Collection* is likely to be eagerly sought by discerning collectors the world over. It is hoped, however, that subscribers will regard these plates not only as collector's items, but as a source of rich and enduring pleasure. The incomparable pleasure to be derived from owning and displaying exquisitely beautiful art... crafted by hand and issued in limited edition... created in magnificent Bavarian porcelain... and commemorating literary treasures whose magic will live forever in the hearts of young and old alike.

A convenient subscription plan

An attractive subscription plan has been arranged whereby collectors may acquire and pay for their sets at the convenient rate of one plate a month. Moreover, the issue price of \$42 per plate will include a Certificate of Authenticity and special *display stands* for all twelve plates in this outstanding collection.

Subscription deadline: February 28, 1978

This official collection of fine porcelain plates honoring the Tales of the Brothers Grimm is available only for a limited period of time. All subscription applications *must* be postmarked by the deadline date of February 28, 1978. And this collection will never be offered again—anywhere in the world.

It is not necessary to send any payment with your application. But please remember that it must be mailed no later than February 28.

SUBSCRIPTION APPLICATION

The Grimm's Fairy Tales

PORCELAIN PLATE COLLECTION

*Valid only if postmarked by
February 28, 1978*

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my subscription for one complete set of *The Grimm's Fairy Tales Porcelain Plate Collection*.

I understand that I will receive my plates at the rate of one a month and that the issue price of \$42.* per plate includes a Certificate of Authenticity and individual display stands for all twelve plates. I further understand that I need send no money now and that I will be billed for my first plate prior to its shipment.

**Plus my state sales tax*

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE.

Mr. _____
Mrs. _____
Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip _____

Limit: One set per subscriber.



RAPUNZEL



ONE STEP AT A TIME

New Natural Wood Plant Ladder

Show off your plants in a unique way with this sturdy, solid redwood seven-step ladder. There's enough space to display more than 20 plants in a small area. An unusual housegift, it blends well with any decor or setting, indoors or out. Easily assembled with complete instructions. Size 15¼"W x 40½"H.

Fill out coupon, enclose check or money order. Sorry, no C.O.D. or foreign orders. Allow 4 to 6 weeks for delivery.
American Home General Store
Dept. PL, 641 Lexington Ave.
New York, NY 10022

Plant Ladder(s) @ \$21.95 _____
plus \$2.75 post. & hdg. ea. \$ _____
N.Y. residents add sales tax _____
Total _____ \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

Canadian & foreign orders not accepted.

THE ROMANTIC WAY



Open your home to the warmth and tender sentiments of an old-fashioned valentine. Give way to your instincts for nostalgia, your yearning for lace and flowers. Keep a fire burning in the hearth, not only for its warmth, but also for the pleasure of watching the flames while tempting aromas waft from the kitchen. Now is the time to bring back this well-loved romantic feeling. Share its warm-and-wonderful ways with us, and see how to put it together for city or country living. Indulge in pastels, pretty floral prints, sheer whites, delicate china, intricate lace, rich woods, and elegant party foods. Refresh a room—cover a wall with sheets, or redo your favorite chair with floral slipcovers. Fill your home with the fragrances, the softness, the patina of the past. It's a rediscovered way to decorate, a whole new way to be. Turn the page and let romance begin.

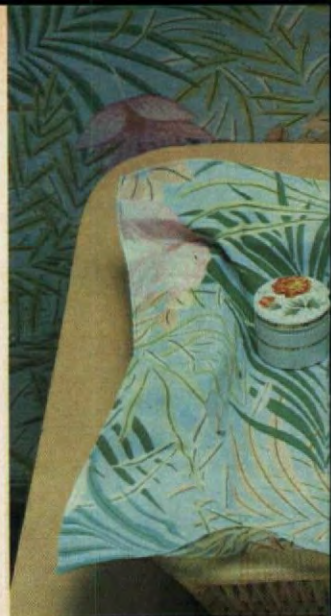
ROMANCE:

SAY IT WITH FLOWERS

Where does romance flower best? In sweetly wild bouquets or scatterings of tropical palm fronds; in peachy pales that wrap your home in warm, fragile color. Create your own flower show and stencil a chest, make a flower arrangement, serve breakfast with artistry.



Flowers, the language of romance, cascade on fabric-covered walls and bloom in naive nosegays on an attic-rescued chest you stain and stencil yourself. (To order Stencil-Magic's special kit, see page 92.) Set the chest on a soft-tint rag rug with antique-look ladderbacks standing by. Our old-fashioned pine hutch displays a mixture of accessories that add up to charm—a sweet-faced pansy plate, flowers tucked into a simple pottery pitcher, a single pretty dish, and apples in bamboo and china. Remembrance of time past: a round, pine-framed battery-operated clock. Below left, the throwaway gesture that says it all: casually arrange a crown of carefree silk flowers for a hatless teapot (arranged by Renny). See Shopping Guide, page 74.





Peachy living is an isn't-it-romantic four-poster retreat all wrapped up in wall-to-wall sheeting in a room designed by Stanley Hura and Beau Maas. Lovely tropical motifs flower on the "Island Palm" bed ensemble and lush towels, Utica by J.P. Stevens. Sewing ideas include throw pillows, shams, skirted tablecloth, and slipcovers, too. Pretty bibelots and baskets accent the look. Tray chic, left: Pretty one up with a sheet liner you can make in seconds. Right: Open-doored armoire offers generous stacks of bed and bath needs for guests. Shopping Guide, page 74. How-to details, page 70.



CHRIS CALLIS



ROMANCE:
SAY IT WITH A
POTPOURRI OF PASTELS

*Tabletop and guest accessories
in baby-soft colors stack up neatly in open-
storage trays for all on-the-spot needs.*

Romantic living now thrives on gentle colors, fanciful shapes, and sometimes a touch of whimsy. And modern-day romantics love old-time ideas like the lace-border curtain (it's really a sheet!), linen dish towels for placemats, a ribbon-wrapped stack of pretty towels. Finnish pine trays are ready to go with lots of towels in muted pastels all worked into sprightly miniprints and fresh checks. Pamper guests with a plump little bedside lamp, baby pillows, even a glass bell. Bring charm to the table with pansy-print plates, square Liberty-print earthenware, ceramic-handled cutlery. Roses-and-cream English dinnerware, innocently scattered with tiny flowers, is nostalgic as grandmother's summer dress. For all details, see Shopping Guide, page 74.





How does an artist unify the vast, overscaled spaces of a New York City loft? Marlaina Deppe did it with romantic flair, creating the look of a house in the country with a warm, personal mix of one-of-a-kind antiques and unusual handcrafted objects.

ROMANCE:

SAY IT WITH A COUNTRY LOOK

When Marlaina Deppe took over this two-story loft a couple of years ago, it was a garment factory equipped with rows of sewing machines, worktables, and institutional-type plumbing. Since Marlaina is an artist involved in textile design and painting, it was important that the loft provide space for her creative work and also house her extensive collection of antique furnishings and art. An incurable collector, Marlaina found most of her furnishings at auctions and estate sales. The living-room coffee table, for example, was originally a French dough table (the top is removable and covers a trough used for holding rising dough). Other special finds include two Italian Renaissance chairs, an Early American gateleg table, and an Indian chain-stitched rug. Marlaina has also acquired a collection of Lalique crystal and many Art Nouveau objects.



The sofas, covered in antique velvet, were custom-made to showcase Marlaina's pillow designs. She spray-dyed the cotton velveteen fabric with Rit Dyes using an easy cut or torn paper stenciling technique to create both clean geometric and misty ombre effects. (For dyeing instructions, see page 70.) ♦



THE ROMANCE

What makes a charming curio chest, painted porcelain box romantic?

BY ELAINE LOUIE

These days, Americans are having a love affair with their homes, serving more gourmet food, drinking more wine, and spending more money on their homes than ever before. For example, figures for 1976 showed a 135 percent increase in wine consumption in the United States, and Americans spent \$3 billion last year just to enlarge their kitchens. The back-to-home trend is in full swing.

Most of us insist that our homes reflect individual tastes, and this shift to personal philosophies of interior design has resulted in eclectic decorating trends. Americans are living in homes that are informally elegant or rustically sophisticated. The feeling is comfortable, romantic, natural, and sensuous. And while Americans ride the crest of the nostalgia wave in home furnishings, they're looking for practicality as well. They are filling grandma's Victorian, heavily carved oak armoire with glassware and dinnerware that are dishwasher-safe.

The designs most Americans are looking for are the perennial favorites in china, silver, crystal, and textiles, "romantically" designed because they carry those favorite icons of sentiment—hearts, flowers, lace—either decoratively or simply done. What's selling best are the classic designs, either elaborate or simple, which suit the informality of today. Romance is definitely in the eyes of the beholder. What grandma found romantic, granddaughter may find campy. Or vice versa. Here, then from some of the most established names in the home furnishings industry, is the news in china, silver, crystal, furniture, and textiles.

DINNERWARE: DINING WITH THE FINEST

The majority of American women, whether serving chicken soup or chicken à la king, believes in serving food appetizingly presented on floral-patterned dishes. "First of all," says Robert J. Sulli-

(1, 2, 3) Tiffany porcelain boxes; (4) Tiffany crystal candlestick; (5) Pulaski display curio; (6) Fenton student lamp; (7) Cyrus Clark's "Piccadilly"; (8) "Allure" by Lenox;

(9, 10, 11) Franciscan's "Desert Rose"; (12) "Chantilly" teaspoon by Gorham; (13, 14) "Trousseau Lace" pillow sham and neck roll from Fieldcrest. For more information, see Shopping Guide, page 74.



MAKERS

elegant silver spoon, or hand-
Here's what the experts say.

van, vice president of advertising for Lenox, "fifty percent of all dinnerware sold has a floral pattern. Second, women choose all-white dishes. Third, they like white with a touch of blue or green."

"Mothers of brides-to-be often convince their daughters to buy very traditional and very expensive dinnerware," says George O'Brien, Tiffany's vice president and design director. "Daughters don't necessarily like the design mother has chosen. And if she really dislikes her dinnerware, she waits until after the wedding to return or exchange it." At this time, O'Brien continues, women are gravitating toward Wedgwood's very simple, graceful "Drabware." "This nineteenth-century style, which I asked Wedgwood to revive eight years ago, and which I use myself, is the most popular pattern ever in the history of Tiffany," says O'Brien. "Drabware" is the dish of the moment because it fits into the eclectic informality of today. As O'Brien comments, "It mixes with anything, and can be modern, formal, or informal."

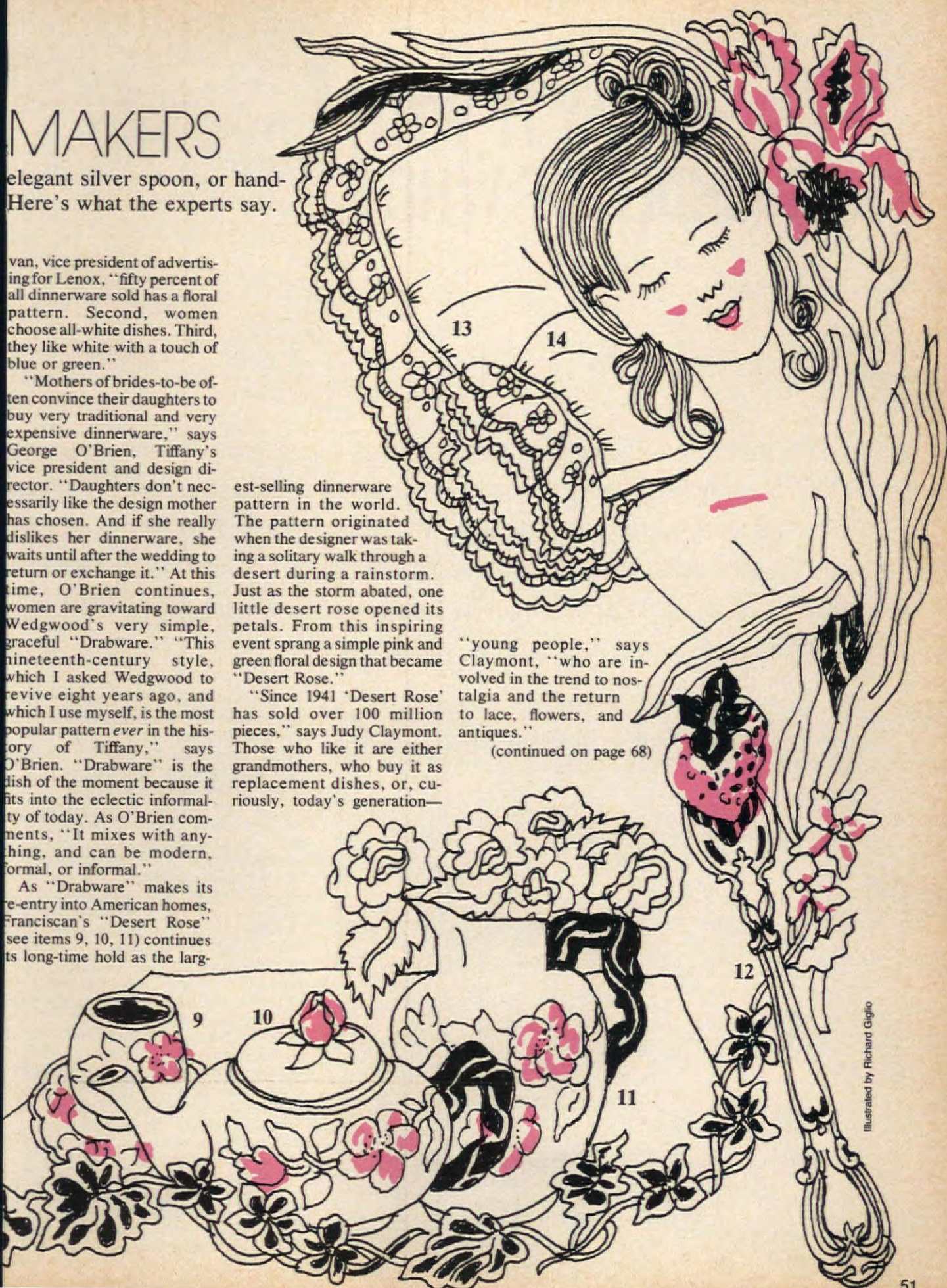
As "Drabware" makes its re-entry into American homes, Franciscan's "Desert Rose" (see items 9, 10, 11) continues its long-time hold as the larg-

est-selling dinnerware pattern in the world. The pattern originated when the designer was taking a solitary walk through a desert during a rainstorm. Just as the storm abated, one little desert rose opened its petals. From this inspiring event sprang a simple pink and green floral design that became "Desert Rose."

"Since 1941 'Desert Rose' has sold over 100 million pieces," says Judy Claymont. Those who like it are either grandmothers, who buy it as replacement dishes, or, curiously, today's generation—

"young people," says Claymont, "who are involved in the trend to nostalgia and the return to lace, flowers, and antiques."

(continued on page 68)



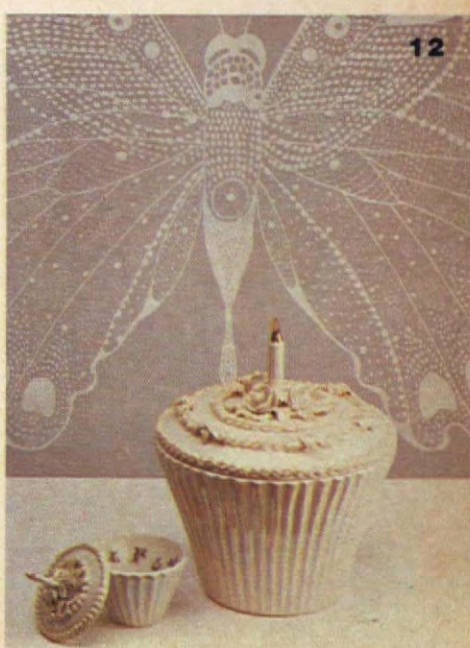
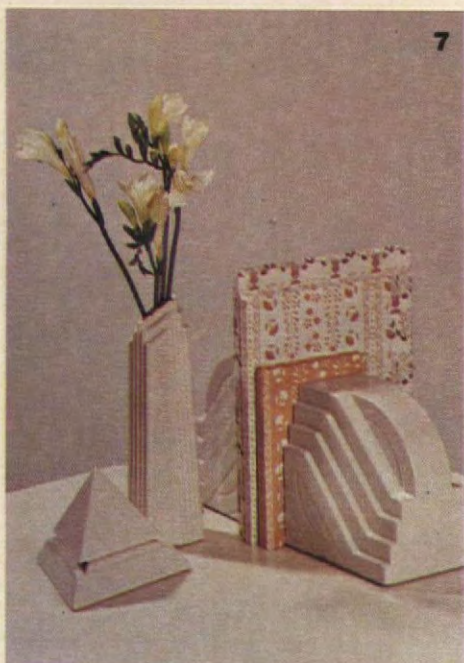
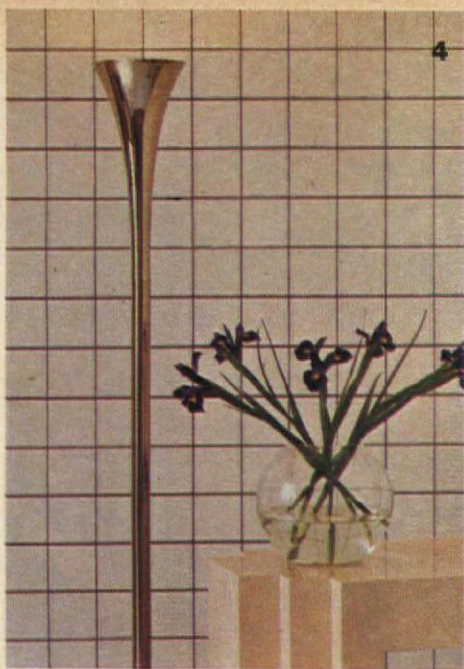
ROMANCE: SAY IT WITH THE WONDER OF WHITE



Which white shall it be? The range of tones stretches from dazzling to serene. With its classic kind of purity, white easily blends in with a variety of decorating styles. Design a room with white using hue, texture, and shape. Whitewash a room with one or several of its many shades: snow white, pure cream, vanilla, eggshell, blonde, or ivory. It's the color that refreshes, dazzles, and adds a pristine quality like no other. For a warm, subtle effect, mix with the honeyed hues of natural straw, rattan, sisal, and wood.

1

1. Tester bed, side chair, both Ethan Allen. Batiste curtain fabric, White Rose Fabrics. To create your own canopy bed look, see page 74. Sheets, "Petticoat Lace," Wamsutta.
2. Chinese "Take Out" porcelain, designed by Norma Copley and Charlotte Potok for the American Apple Pie Co. Tile, American Olean.
3. "Perfect Setting" oven-to-table ware, designed by China Seas, Inc. for Jeppcor International. Wood dishrack, Sun Glo. Cutlery, Conran's.
4. Chrome floor lamp, Laurel Lamp. Fishbowl vase, West Virginia Glass Co. Tile, American Olean.
5. Wicker club chair, Walter's Wicker Wonderland. Sisal rug, Import Specialists.
6. Art Deco table, Barrett Hill. Oversize porcelain apple, Paul Hanson. Wool durrie, Stark.
7. Ceramic vase, book ends, ash tray by Marc Bleu. Menu planner, notebooks, Conran's.
8. Oversize porcelain buffet plate, Tiffany. Sterling, Reed and Barton. Wineglass, Lenox.
9. Painted metal "Bob" chair, Conran's. Standing lamp, Laurel Lamp. Clogs by Olofdaughters.
10. Hollow stem goblets, West Virginia Glass Co. Octagonal "Purkersdorf" table by Josef Hoffmann, International Contract Furnishings.
11. Queen Anne side chair, Paul Hanson. Wool Malaga "Boodilla" area rug, Stark.
12. Lustered porcelain cakes with floral interior patterns, one-of-a-kind designs by Jan Axel. Sheer white-on-white fabric, Intair. Shopping Guide begins on page 74.





THE WONDER OF WHITE

What goes with white? Anything! White, lustrous and reflective, gleams on polished wood and shines on chrome, lacquer, porcelain, and freshly painted surfaces. Opaque, transparent, or textured, white will light up any room. This is white and how it can express an entire mood.



22



23



24

13. Table, stickback chairs, Conran's. Egg plate, glass, Sigma. Carton, American Apple Pie Co.

14. Wooden display ladder, Sun Glo. Crimped dishes, round plate, N.S. Gustin.

15. Beige "Elisse" lavatory, American Standard. Tile, American Olean. Toy boat, Conran's.

16. Rattan chair, Conran's. Shawl, Master Knitters.

Lamp, Laurel Lamp. Sheer white-on-white fabric, Intair.

17. Glass display dome with wooden base, West Virginia Glass Co. Tile, American Olean.

18. Rectangular pine table, "Cypress" chair, Conran's. Porcelain footed compote, N.S. Gustin.

19. China coffeepot, Conran's. "Purkersdorf" table, International Contract Furnishings.

20. Bentwood coat rack, Door Store. Sheer white-on-white fabric, Intair.

21. Porcelain beds with drawers by Aële Schonbrun. Vinyl asbestos tile, "La Paz," Amtico.

22. Wicker chaise, Walter's Wicker Wonderland. Case-ment, "Kinnelon," Schumacher. Pillows, Peacock Alley.

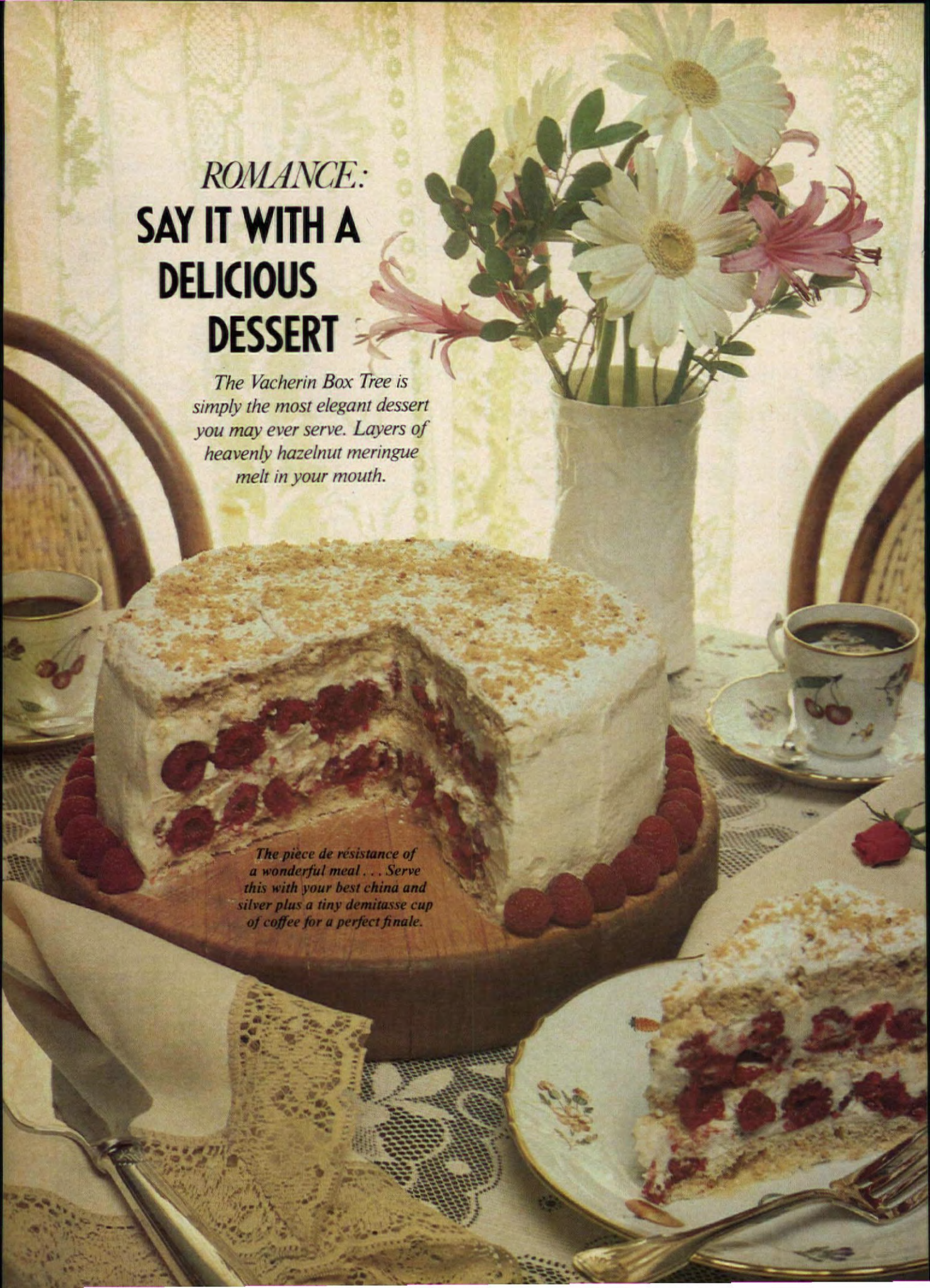
23. Coeur à la Crème, or heart of cheese, is a mixture of cottage and cream cheeses with heavy cream to give it a rich, smooth taste. It's a perfect dessert for someone special. See page 63 for the recipe. Coeur à la crème dishes, Bazaar de la Cuisine. Fluted-edge porcelain plate, Haviland. Sterling fork, "18th Century," Reed and Barton.

24. Treat yourself to a touch of class. This light and creamy fish pâté from the Soho Charcuterie and Restaurant in New York tastes as good as it looks. See page 60 for recipe and information about the restaurant. Limoges platter, shell plate, Céralene. Silverplate "Spatours" fish servers, Christofle. "Rondo" carafe, Kosta Boda. Glass, Tiffany. Linen damask "Oak Leaf" tablecloth, napkin, Ulster Weaving. Shopping Guide begins on page 74.

ROMANCE:
**SAY IT WITH A
DELICIOUS
DESSERT**

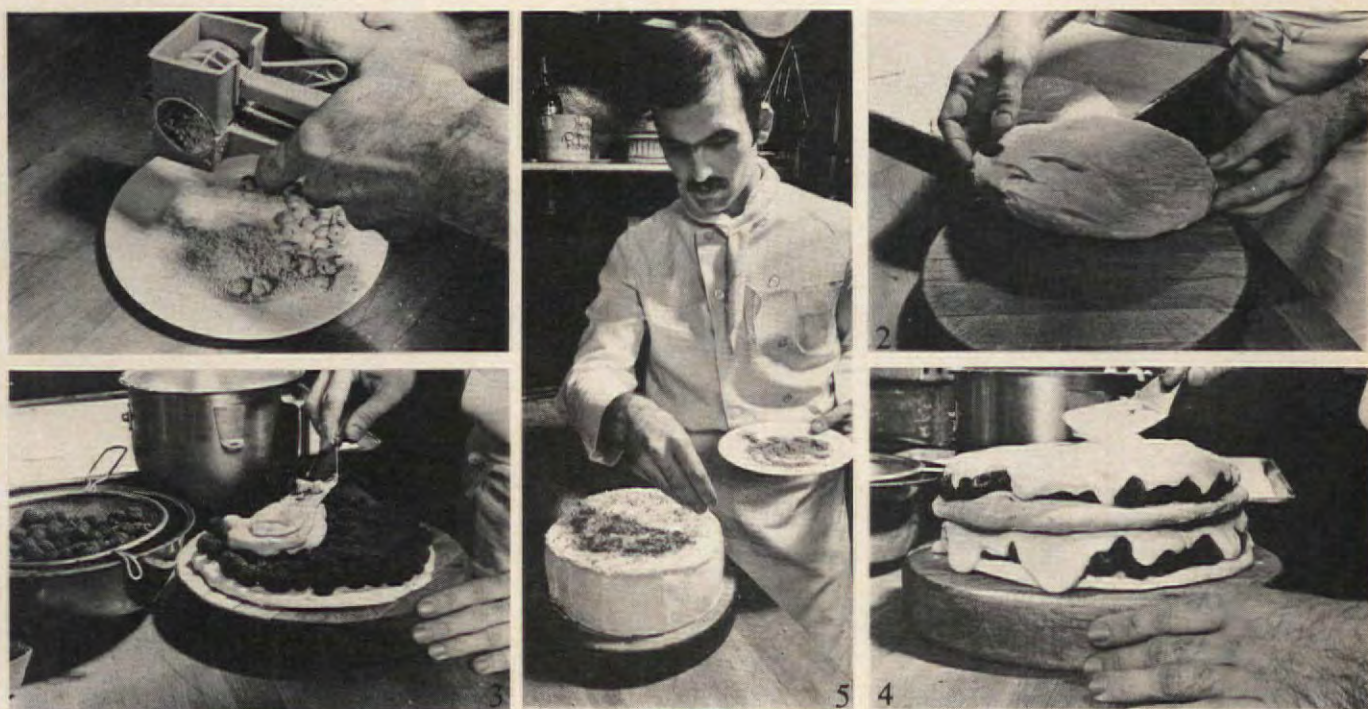
The Vacherin Box Tree is simply the most elegant dessert you may ever serve. Layers of heavenly hazelnut meringue melt in your mouth.

The pièce de résistance of a wonderful meal . . . Serve this with your best china and silver plus a tiny demitasse cup of coffee for a perfect finale.



STEP-BY-STEP-INSTRUCTIONS FOR THE VACHERIN BOX TREE:

Every once in a while, a dessert that is a memorable extravaganza may come your way. To say that the Vacherin Box Tree is delicious is an understatement; it's a dessert to dream about at night. Layers of brittle hazelnut meringue are topped with slightly sweetened whipped cream and heaps of fresh berries. One tastes four distinctly different flavors . . . the sweet crunch of meringue, the smoothness of whipped cream, the tartness of raspberries, and finally the richness of the nuts. The meringue layers are baked in a low oven to dry them to a perfect crispness. For best results the rest of the dessert should be prepared at the last minute. Any leftovers can be frozen, but the consistency of the filling is then like iced cream. Traditionally, a vacherin (vá-sh-rhen) is layers of meringue with a cream filling. Chef du cuisine and owner Augustin Paege created his own version, the pride of his Box Tree Restaurant in New York. Bruce Deshung, his sous-chef, is shown below going through the step-by-step process involved in making this dessert. He warns that the addition of ground nuts to the meringue is very tricky; please read the directions carefully. Also don't make this on humid days because the results will not be the same.



Bruce Deshung demonstrates each step in the construction of this luscious cake.

VACHERIN BOX TREE

Working time: 30 minutes

Baking time: 1 hour

Standing time: 30 minutes

5 egg whites (use large eggs)

1/16 teaspoon salt

1 cup regular granulated sugar, divided

3 ounces (about 1/2 cup) shelled, hulled, and toasted hazelnuts, finely ground

3 cups heavy cream

2 teaspoons superfine sugar

1 teaspoon vanilla extract

1 tablespoon Grand Marnier

1 pint fresh raspberries, blueberries, or hulled strawberries

Confectioners' sugar

Ground hazelnuts

1. On three separate pieces of parchment paper (see editor's note), each cut to fit a cookie sheet, mark a 9-inch circle using an inverted 9-inch pie plate

or cake pan as your pattern. (It is necessary to use three baking levels of your oven at once; you can improvise a third level by setting two bricks on the bottom of your oven.) Beat egg whites and salt until they form soft peaks. Add 2/3 cup granulated sugar, and continue beating until whites form peaks that are stiff but not dry. Toss nuts with remaining 1/3 cup sugar. Fold hazelnuts very gently into meringue mixture. Too much movement will make nuts release their oil and spoil meringue. With a spatula, spread one third of the meringue onto each of the three circles. Use as few spatula movements as possible.

2. Preheat oven to 250°F. Bake meringues about 1 hour, or until dry. Turn off heat and let meringues remain in oven an additional 1/2 hour. Strip paper off meringues and invert to allow them

to dry further. In a chilled bowl, beat heavy cream until soft peaks form. Add superfine sugar, vanilla, and Grand Marnier. Continue whipping until stiff. Place one meringue on cake plate or serving platter you intend to use. (Platter must be perfectly flat or meringue will crack.)

3. Spread raspberries evenly over top of first layer and over a second. Working carefully with rubber scraper or spatula, cover fruit with sweetened whipped cream. Use about one third of the cream for each of two layers.

4. Smooth off top of cream on both layers. Stack second layer on top of one on platter. Place third bare layer on top of two stacked layers. Spread remaining cream evenly around side of cake.

5. Dust top heavily with confectioners' sugar and

(continued on page 63)

ROMANCE: SAY IT WITH A BEAUTIFUL HEAD OF HAIR

BY SUSAN SOMMERS WINER



JEAN PAGLIUSO

Shopping Guide on page 74

When it comes to hair coloring, you can be creative, bold, subtle, or daring. When you color hair, more happens than just a change of shade—the multitudes of formulations also solve a myriad of problems. As good as fine, glowing color is for your psyche, today's products are even better for your hair. Most preparations condition as they color, guaranteeing results both believably natural-looking and healthy to the touch. But before you go ahead and choose a hair-coloring product, first things first. If you're doing it yourself, you'll want to know about the three basic types of hair colorings—temporary, semi-permanent, and permanent. They work like this: *Temporary rinses* provide a subtle color change which will wash out with the first shampoo. They neither lighten hair nor contain bleach, but coat the outside of the hair shaft so that tresses are slightly highlighted, brightened, toned down, or deepened, depending upon the shade used. Although rinses won't cover gray, they do help to blend it in by adding just enough color. *Semi-permanent colorings* promise longer-wearing, more intense color that lasts up to six shampoos. Free of bleaching agents, they won't lighten hair but will enhance natural color, add highlights and shine, cover grey, or darken hair. Since hair

(continued on page 66)

Wonderful hair color, so important to your look, is easy to achieve (and equally simple to apply, opposite) with *Clairese*, the shampoo-in conditioning hair color by *Clairol*. Photographed in the *Sherle Wagner Showroom*. Linerie, *Ora Feder*. Hair, *Deborah Tomasino*; makeup, *Margaret Avery, Cinandre*.



MAKE A CREAMY LIGHT PÂTÉ

This rich pâté is a mélange of different fish flavors—salmon, bass, and scallops.

Have a very special party coming up that calls for a spectacular menu? A perfectly elegant way to start the dinner would be with a delectable pâté.

To prepare this light and creamy pâté (shown on page 55) in the classic French style requires a true gourmet's love of fine food, as well as time and TLC. It was created by Francine Scherer, chef at the Soho Charcuterie and Restaurant in New York who calls it a mousseline, or a preparation to which heavy cream is added. Today's kitchen miracle, the food processor, or even our old friend, the blender, cuts the time and effort in half. Here, Francine leads us by the hand through recipe steps 1, 2, and 3 as she grinds, sieves, mixes, bakes, and glazes. Whether served warm or cold, the pâté is sliced thin because it's incredibly rich. When you serve it as the first course, keep the rest of the menu very simple. Make sure there's a crunchy salad for a change of texture. And at dessert time, the tartness of a fruit dish, such as poached pears, would be most welcome.

PÂTÉ DE POISSON A LA SOHO CHARCUTERIE

Working time: 30 minutes

Baking time: 1¾ to 2 hours

Standing time: 3 hours

2 pounds fresh salmon, boned, skinned, and cut into 1-inch cubes

6 cups heavy cream, divided

4 teaspoons salt, divided

½ teaspoon cayenne pepper, divided

7 egg whites, divided (save egg yolks for another purpose)

¾ teaspoon ground white pepper, divided

¼ teaspoon grated nutmeg, divided

1 pound striped bass fillets, skinned and cut into 1-inch cubes

¾ pound sea scallops, coarsely chopped

1 bag Belgian carrots (about 1 dozen miniature carrots) cooked and cut in chunks



½ cup finely chopped parsley
Fresh fennel or dill and lemon (garnish)
Mayonnaise Chaud-Froid (recipe follows)

1. In a food processor, place 1 pound salmon cubes, ½ cup heavy cream, 2 teaspoons salt, and ¼ teaspoon cayenne pepper. Process with steel knife blade until salmon is smooth. (Watch carefully—do not overprocess.) Place pureed fish in mixing bowl and set aside. Do same with remaining 1 pound salmon cubes, 4 egg whites, ¼ teaspoon ground white pepper, and ⅛ teaspoon nutmeg, processing until smooth. (If using a grinder, run fish through fine grinding wheel three times and then add ingredients listed above. If using a blender, mix ½ cup fish cubes at a time, adding cream or egg whites, so motor does not strain. Blend until fish is completely smooth). Set pureed salmon aside. Repeat grinding process with striped bass cubes in either food processor, grinder, or electric blender. Grind bass with ½ cup heavy cream, 2 egg whites, 1½ teaspoons salt, ¼ teaspoon cayenne pepper, ¼ teaspoon ground white pepper, and ⅛ teaspoon nutmeg until smooth. Set aside. In another mixing bowl, combine chopped scallops, carrots, parsley, 1 remaining egg white, ½ teaspoon salt, and ¼ teaspoon ground white pepper, tossing gently until mixed. Force salmon puree through fine sieve into another mixing bowl. Set bowl in another bowl filled with cracked ice to keep fish mixture very cold. Gradually stir 3½ cups heavy cream, a little at a time, into salmon puree, using wire whisk or wooden spoon. Make certain cream is absorbed after each addition. Repeat sieving and cream addition processes with bass puree, adding remaining 1½ cups heavy cream. Lightly butter 13x4x5-inch pâté mold.

2. Spread half of salmon puree evenly into mold, using rubber scraper to push puree into corners and smooth out across the top. Spread half of bass puree over the salmon, carefully covering salmon evenly without disturbing or mixing layers together. Spoon scallop mixture over the bass layer. Press scallops gently into the bass puree to anchor them. Spread remaining bass puree over scallops, carefully trying to avoid disturbing scallops. Spoon remaining salmon puree over (continued on page 63)



Photograph is approx. 2 times actual size.

**“See how Shake ‘n Bake® keeps
chicken more moist and tender.”**

COATING MIX

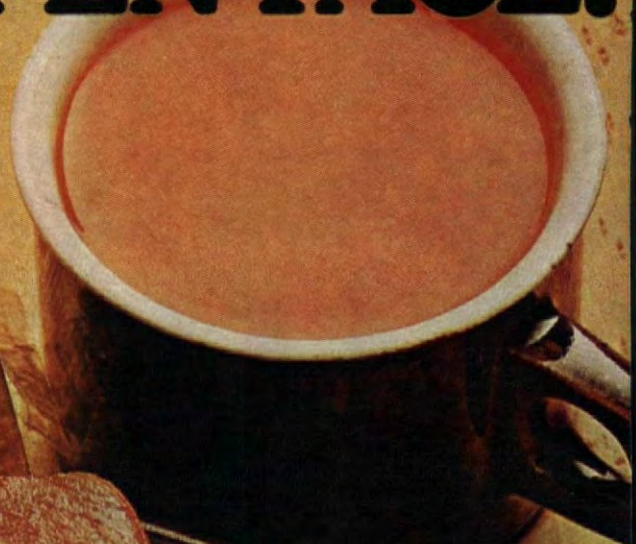


Fried chicken can be dry.
Baked chicken can be dry.
But chicken made with Shake ‘n Bake®
coating mix comes out more moist
and tender—because the crispy
coating seals in the juices.

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YOU PUT US ON TOP, AMERICA.

America spells cheese K_RA_FT.

KRAFT

For the purehearted . . . a delicious cheese spread. *Cœur à la crème* means "heart of cheese." The mixture of cottage and cream cheeses with heavy cream results in a rich, smooth taste. Served with fresh strawberries, it's a perfect dessert for someone special. *Shown on page 55.*

COEUR À LA CRÈME (CHEESE AND CREAM HEART)

Working time: 10 minutes

Standing time: 8 hours

1 pound small-curd creamed cottage cheese


2 packages (8 ounces each) cream cheese, softened

2 cups heavy cream

¼ teaspoon salt

1 quart strawberries

In a medium-sized bowl, combine cheeses. Beat well. Gradually add cream and salt, beating constantly until mixture is smooth. Line an 8-inch heart-shaped straw basket or 3-inch individual porcelain cœur à la crème dishes with cheesecloth. Pack cheese mixture into basket. For cheese to be the proper consistency, drainage is essential. Place on a plate, covered, in the refrigerator for 8 hours or overnight to drain off the liquid (whey). When ready to serve, unmold cheese heart onto serving platter and remove the cheesecloth. Decorate the cœur with halved fresh strawberries. Serve with French bread. *Makes 6 servings (677 calories per serving).*

Editor's note: If a heart-shaped basket is not available, let the cheese mixture drain in a colander overnight. Mold the mixture into a heart-shaped metal baking dish lined with cheesecloth. 

CREAMY PÂTE

continued from page 60

bass. Use rubber scraper to spread evenly. Butter a piece of aluminum foil and loosely fit over pâté mold. Set covered mold into baking dish containing 2 inches of hot water. Preheat oven to 250°F. Bake 1¼ to 2 hours, or until internal temperature reaches 130°F. Another test for doneness is to insert knife in pâté—it should come out clean. If serving warm, let pâté stand at room temperature for one hour before carefully unmolding onto platter. Garnish with sprigs of fresh fennel or dill and lemon slices.

3. If serving cold (as pictured), let cooked pâté set at room temperature for 3 hours and then refrigerate for 6 to 8 hours or overnight before unmolding. Carefully transfer chilled pâté to large wire cooling rack placed over metal baking pan. Spoon Mayonnaise Chaud-Froid in thin layer over top and sides of pâté. Chill until set. Repeat two more times until pâté is evenly coated with Chaud-Froid. (The aspic that has fallen through rack onto baking pan may be reused, after straining, for second and

third coats). Chill to set. Using two large spatulas, transfer coated pâté to serving platter. Garnish with sprigs of fresh fennel or dill and lemon slices. Slice into even portions. *Makes 12 servings (858 calories per serving).*

Editor's note: Fresh salmon, striped bass, and scallops may not be available in your area. Fresh or frozen shrimp, shelled and deveined, may be substituted for salmon. Red snapper, sole, or whitefish may be used as a bass substitute. Use crabmeat, fresh or frozen, and thoroughly drained, as an alternative.

MAYONNAISE CHAUD-FROID

Working time: 10 minutes

1 envelope unflavored gelatin

½ cup fish stock or clam juice

1½ cups mayonnaise

3 tablespoons fresh parsley

1 tablespoon freshly squeezed lemon juice

¾ teaspoon salt

¼ teaspoon freshly ground black pepper

Soak gelatin in 1 tablespoon fish stock or clam juice. Heat remaining fish stock or clam juice, then add gelatin, stirring until it is dissolved. Slowly add mayonnaise, parsley, lemon juice, and seasonings, stirring until well mixed. Chill until cool enough to lightly coat spoon. Spoon over pâté as directed above. *Makes 2 cups.*

Editor's note: Any mixture equal to 3 tablespoons of fresh parsley—fresh dill, basil, rosemary, tarragon, watercress, or any other available fresh herbs—would be preferable to dried herbs.

SOHO CHARCUTERIE AND RESTAURANT

is located in Manhattan's Soho area. It is the result of the imaginative and creative collaboration of Madeline Poley and Francine Scherer.

In the most classic sense, the word *charcuterie* means a store where pork products of all varieties are sold. Today's charcuteries have evolved into haute-cuisine delicatessens where pâtés, unusual meat and vegetable salads, and interesting collections of baked goods and cheeses abound. If you can walk past Soho Charcuterie and Restaurant's up-front retail shop without stopping, you are in for a dining treat. Beyond lies a scrubbed-down, neat as-a-pin dining room in wood and white. The menu is innovative and definitely French. Lunch is limited to quiches, omelets, salads, and cold cuts lovingly prepared. (Try the incredible aspic of roast duck and fruit.) At dinner (and you'll wish that you never ate lunch that day), you may find such things as slices of rare duck breast garnished with cassis-poached pear, or red snapper baked with cider and apples, or loin of veal stuffed with spinach, watercress, and cheese. Brunch is served on Sunday for gallery or boutique strollers.

Soho Charcuterie, 195 Spring Street, New York, NY 10012 (212) 226-3545. Lunch: Tuesday—Friday, 12:00—3:00 PM. Saturday, 12:00—4:00 PM. Sunday Brunch, 11:00 AM—4:30 PM. Dinner: Tuesday—Sunday, 6:00 PM—11:00 PM. Closed Mondays. Charcuterie (retail section) open 3:00 PM—10:00 PM for a lighter meal. Diners' Club, Bank Americard, and personal checks accepted. Reservations recommended for dinner and Sunday brunch.


DELICIOUS DESSERT

continued from page 57

sprinkle with nuts. If possible, serve immediately. If you have to wait, refrigerate up to one hour. To serve, use a long, sharp serrated knife and a gentle sawing motion. Be careful to steady cake as you cut. *Makes 12 servings (346 calories per serving).*

Editor's note: Baking parchment paper is available from Bazaar De La Cuisine, 1003 Second Avenue, New York, NY 10022. One box containing 20 square feet (5 yards) of paper is \$2.25 postpaid. Whole toasted hazelnuts are available from Maison Glass, 52 East 58th Street, New York, NY 10022. One pound costs \$5.50. Minimum order \$15.00, postage additional. Or you can toast shelled hazelnuts in 400° oven until they start to deepen in color, about 10 minutes. Then rub off hulls. In either case, do not grind nuts in blender because doing so releases too much of the nut oil. A nut grinder or Mouli grater is preferred. The Mouli grater, \$2.98 postpaid, is also available at Bazaar De La Cuisine.

BOX TREE RESTAURANT

Nestled quietly on a tree-lined side street in midtown Manhattan, sits the Box Tree, a treasure of a restaurant. The restaurant seats only 20, giving one the feeling of being a cherished guest in a private dining room. Augustine Paige, chef du cuisine and owner, takes great pride in creating his own personal "Haute Cuisine New York." His menus are innovative and sophisticated, but he is careful not to overwhelm his guests with too much food. After an elegant six-course meal, one leaves the Box Tree Restaurant (named for the famous Box Tree Restaurant in Yorkshire, England) floating on gourmet air! From its apartment-sized kitchen comes an amazing array of delicacies; duck with green peppercorns, striped bass in sorrel sauce, and vacherin Box Tree, to name just a few. Box Tree Restaurant, 242 East 50th Street, New York, NY (212) 758-8320. Lunch: Monday—Friday, 12:30 PM—1:30 PM. Dinner: Monday—Saturday, two sittings at 6:30 and 9:30 PM. Sunday, one sitting between 6:00 and 9:00 PM. No credit cards; personal checks accepted; reservations necessary. 

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**The goodness of nature
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The goodness nature gives long grain rice is on the outside and most rice you buy has that goodness stripped away. But Uncle Ben's found a way no one else found to seal that goodness inside every grain. Beautiful, separate and naturally delicious, every time. And there's only one Uncle Ben's Converted® Brand Rice.

Apricot Glazed Ribs with Almond Raisin Rice

Combine raisins with UNCLE BEN'S® CONVERTED® Brand Rice and prepare according to package directions. At end of

cooking time, stir in slivered almonds. Serve with spareribs baked until tender and glazed with sieved apricot preserves.





HEART WARMERS

When a hot drink is on tap, make something special from old favorites.

COFFEE PLUS...

Pour hot coffee into cups. Stir in one or more of the following flavor-mates, according to taste. Add cream and/or milk and sugar, if desired.

• Almond extract • Brown sugar • Butterscotch sundae sauce • Cardamom seed • Chocolate chips • Chocolate sundae sauce • Chopped candied ginger • Grated orange rind • Ground nutmeg • Honey • Maple syrup • Mint jelly • Orange-flavored instant breakfast drink • Red cinnamon candies • Thin lemon slices • Vanilla extract

Start with tea, cocoa, or coffee, and turn a familiar beverage into something new and satisfying. Add flavoring for richness, or a liqueur when you are not serving children. Try any of our combinations, or improvise your own.

HOT TEA TODDY

In heatproof carafe or pitcher, combine 3 cups boiling water, 6 tablespoons sugar, 4 rounded teaspoons instant tea with lemon flavor. Stir until dissolved. Add $\frac{1}{3}$ cup rum or bourbon. Pour into 4 mugs. *Makes 4 6-ounce servings.*

AFTER-DINNER TEA

In heatproof carafe or pitcher, combine 4 cups boiling water and $\frac{1}{2}$ cup iced tea mix. Stir until dissolved. Add 2 tablespoons anisette liqueur. Pour into 8 demitasse cups. Garnish with lemon peel twist. *Makes 8 servings.*

CAFÉ CALIFORNIA

Combine in 2-quart saucepan 2 cups water, $\frac{1}{2}$ cup firmly packed dark brown sugar, 2 sticks cinnamon, and 6 whole cloves. Bring to boil. Reduce heat, cover, and simmer 5 minutes. Add 2 more cups water and 3 tablespoons freeze-dried coffee. Heat thoroughly but do not boil. Strain into serving container. Pour 1 ounce California brandy in each of 5

warmed coffee cups. Pour in hot spiced coffee. Stir. Top with brandy cream (below). Do not stir after adding cream. Sip brandied coffee through cream for true flavor. *Makes 5 servings.*

BRANDY CREAM

Beat 1 cup chilled heavy cream, and 1 tablespoon California brandy until stiff peaks form. *Makes $\frac{1}{4}$ cups topping.*

CHOCOLATE GRASSHOPPER

Place 1 envelope (1 ounce) hot cocoa mix in mug. Add $\frac{3}{4}$ cup boiling water and 2 teaspoons white crème de menthe (or 1 peppermint candy). Stir until dissolved (or candy melts). *Makes 1 6-ounce serving.*

SUPER CREAMY COCOA

In 3-quart saucepan, combine $\frac{1}{2}$ cup cocoa and 1 teaspoon salt. Add 1 can (14 ounces) sweetened condensed milk; mix well. Over medium heat, slowly stir in $6\frac{1}{2}$ cups water; heat until hot but do not boil. Serve with marshmallows. *Makes 8 8-ounce servings.*

CAFÉ AULAIT

Measure $\frac{1}{4}$ cup freeze-dried decaffeinated coffee into coffeepot or heatproof carafe. Add 3 cups boiling water. Stir until dissolved. Heat 3 cups milk until hot (do

not boil). Using both hands, pour hot coffee and milk simultaneously into 6 large coffee cups. *Makes 6 servings.*


CAPPUCCINO

Measure $\frac{1}{4}$ cup instant coffee powder into coffeepot or heatproof carafe. Add 2 cups boiling water. Stir until dissolved. Whip $\frac{1}{4}$ cup heavy cream until stiff peaks form. Place a heaping spoonful of whipped cream in each of 5 demitasse cups. Add dash of ground cinnamon. Pour hot coffee over cream. Serve with sugar, if desired. *Makes 5 servings.*

CAFÉ AMARETTO

Measure $\frac{1}{4}$ cup ground espresso coffee into coffee maker for every $1\frac{1}{2}$ cups water. (This makes 4 3-ounce cups.) Brew as usual. Place 1 tablespoon Amaretto di Saronna in each of 4 demitasse cups. Fill with hot espresso. Garnish with orange peel twist. *Makes 4 servings.*

ESPRESSO CREMA

Measure 2 tablespoons instant espresso coffee into coffeepot or heatproof carafe. Add $1\frac{1}{2}$ cups boiling water. Stir until dissolved. Place 2 tablespoons heavy cream and 1 tablespoon Grand Marnier or Benedictine into each of 5 demitasse cups. Pour hot espresso over cream. Stir gently. *Makes 5 servings.* 

BEAUTIFUL HAIR

continued from page 58.

strands are not significantly penetrated, color fades away gradually with each shampoo. Semi-permanent colorings are available in lotion, a more concentrated formula to effect a better color change, and in shampoo-in form, which is easier and more convenient to use.

Permanent colorings offer a complete hair-color change to brighten, lighten, darken, and cover or even out gray. Permanent colorings penetrate the hair shaft and last until hair grows out, which means that new growth has to be re-touched. You'll find permanent hair colorings in:

- The single-step process. This allows you to lighten or darken hair by several shades, and comes in both cream and shampoo-in forms. With either one, color is mixed with the accompanying developer, then applied to hair.

- The double-step process. Here, you can get the most dramatic color change—from brunette to blond. With this method, the lightening and coloring are performed in two separate steps. The pre-lightener strips the natural color, then the toner penetrates hair with whatever pale shade is used. Timing is crucial to get the right color shade, and retouching is absolutely essential.

SPECIAL EFFECTS: FROSTING, TIPPING, AND STREAKING. For special effects in color, selected hair strands are lightened to contrast with natural color and give an overall look of blonding. Frosting, tipping, or streaking is achieved by pulling hair strands through a specially designed cap with a crochet hook-type needle; then dye is applied. Everything you need for these processes is available in kit form.

HAIR PAINTING: With this technique, selected strands of hair are subtly lightened so that soft, natural-looking highlights are scattered throughout the top layer of hair. Brush-on or "fingerpaint" formulas are available in kit forms.

HENNA: This vegetable coloring made from the dried and powdered leaves of the henna plant is available in natural (which provides a colorless patina) or variations of red, brown, and black. Colors are often mixed together to create varying intensities of hue. The longer henna is left on hair, the more intense the color change. Results, however, are unstable and henna mixes are often better left in the hands of experts.

TESTS AND TIPS: The color you see on the box (it's the color that's applied to white hair) won't necessarily be the color you wind up with. Always consult the manufacturer's color-result charts or a trained colorist to learn how the shade will turn out on your hair.

Remember to read the directions on the package. If a strand and/or patch test is called for, don't leave them out.

The strand test shows how the shade works on your hair. Following directions, simply apply the color on an inconspicuous lock of hair behind your ear. The patch test indicates whether or

HAIR-COLOR SAMPLING:

Temporary:

Clairel Instant Come Alive Gray
L'Oréal Touch of Silver
Roux Nice Change Longer Wear
Hair Color Rinse
Roux Fanci-Full Rinse
Roux Nice Change Longer
Wear Hair Color Rinse
Roux Tween Time Hair Crayon

Semi-permanent:

Clairel Happiness Foam-In Hair Color
Clairel Loving Care Lotion
Clairel Silk & Silver
Clairel Loving Care Color Foam

Permanent/Single process:

Clairel Clairesse Shampoo-In Hair-color
Clairel Nice 'n Easy
Clairel Miss Clairel Creme Formula
Clairel Balsam Color
Clairel Miss Clairel Shampoo Formula
Clairel True Brunette
L'Oréal Preference Permanent
Creme-In Haircolor
L'Oréal Excellence Permanent
Shampoo-In Color
Revlon Color Silk Shampoo-In
Permanent Hair Color
Revlon Color Silk Ultra Soft Blondes
Shampoo-In Permanent Color
Roux Fanci-Tone Creme Hair Tint

Permanent/Double process:

Clairel Born Blond Lightener and
Toner
Clairel Born Blonde Lightener and
Toner
Clairel Naturally Blond Lightener
and Toner
L'Oréal Super Blond Lightener and
Toner
L'Oréal Super Blue Lightener
Roux White

Highlighters:

Clairel Frost & Tip
Clairel Gentle Lights Finger Paint
Kit
Clairel Quiet Touch Hair Painting
Kit
L'Oréal Young Blond
L'Oréal Frosting Kit
L'Oréal Brush-on Highlight Kit
Revlon Frost & Glow Frosting or
Streaking Kit

not you'll have an allergic reaction to the product. Wash a small area at the inner bend of your elbow with soap and water. Pat dry, and apply a dab of the dye with a cotton swab. Leave it alone for 24 hours. If your skin does not react,

it will be safe to do your hair without any trouble.

SOLVING HAIR-COLOR CRISES: Of course, the color you select should depend on the look you most want to achieve. Consider, too, the amount of time and effort you care to expend. Most professional colorists suggest that you stay within your natural color range if you're doing it yourself. And, should your hair color (or quality) have any of the following characteristics, heed these expert answers for:

- **Gray hair.** Constance, the colorist at New York's Louis Guy D Salon, and consultant to major hair-product companies explains, "Gray hair suffers a loss of quality when it loses pigment. Coloring adds shine and conditioners to make it look better." Another point: When hair goes gray, your complexion will also pale, so don't use a color that will be too bright or dark by contrast. Most flattering is a single-process or semi-permanent color to cover gray that's a few shades lighter than your natural shade. Constance advises against frosting here, because hair will look much grayer, and cause an even older look. An alternative to total coverage would be to bring up the glow of gray with a specially designed "silvering" product.

- **Thick, coarse hair.** Conditioners added to permanent colorings can make hair more manageable, and lustrous—both sorely needed by coarser hair textures.

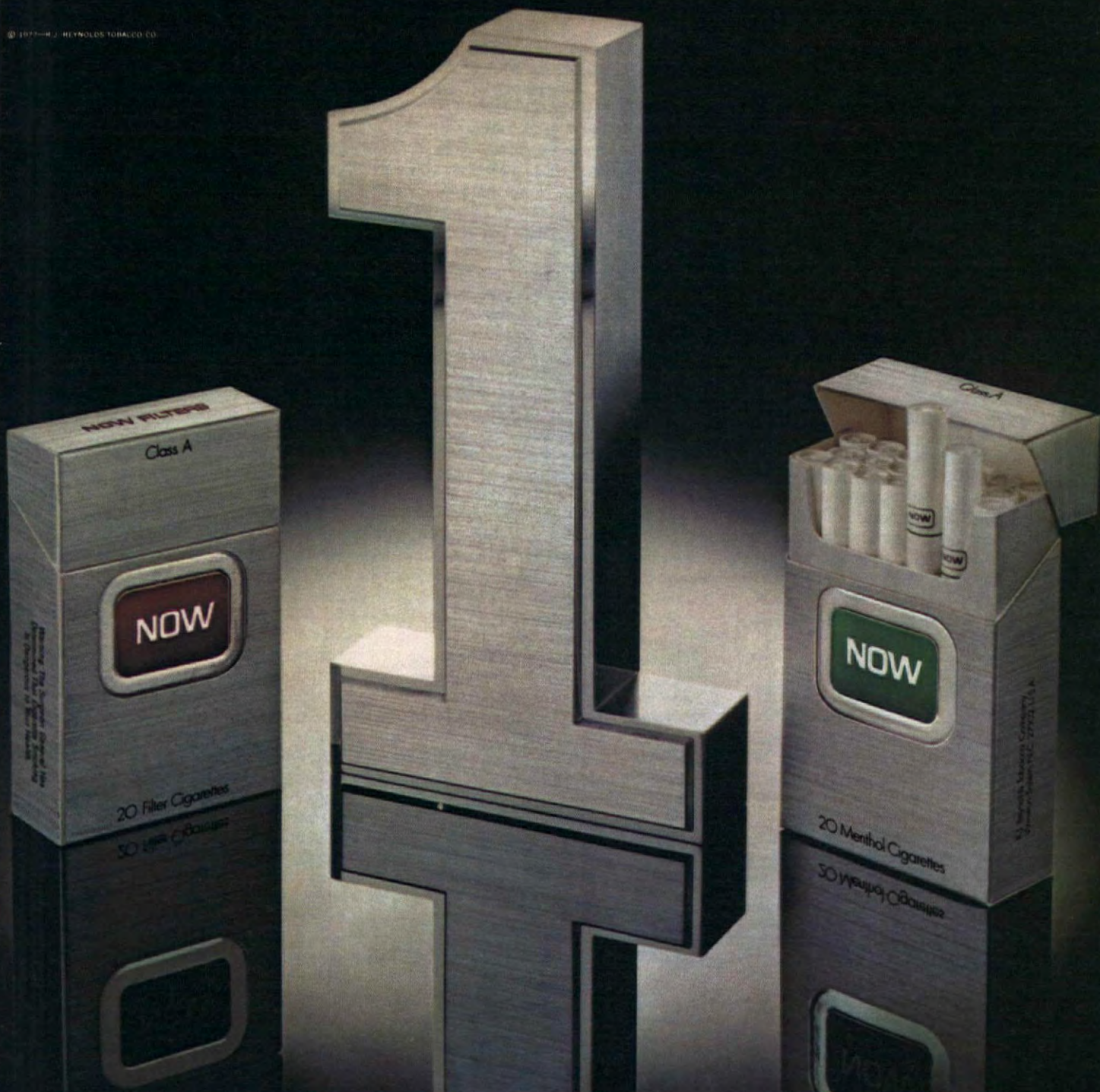
- **Fine hair.** If hair is fine, limp or thin, coloring which contains body-building ingredients will add volume and bounce with the very first application.

- **Oiliness.** The best routine for keeping oiliness in check, says Constance, is an every-day shampoo. Bacteria and oiliness start to build up again several hours after washing hair. She finds, too, that single-process colorings and henna are helpful in cutting down oily residue.

- **Dryness.** Coloring's lavished with conditioners are especially gentle to hair and leave it easy to manage. Also, deep-condition hair about a week before coloring and continue on a regular basis to give hair the special care it needs.

- **Damaged hair.** Damaged hair won't take color evenly, and worse, it indicates a serious problem. One reason could be misuse or too frequent applications of the products you're already using. Constance advises that you have a consultation at a salon to learn what mistakes you're making and how to get your hair back to a healthy state before coloring your hair again.

If you need a hair-care question answered, call the Hair-Care Hotline. A Clairel beauty consultant will be available from 8:30 AM to 6 PM on weekdays. New York state residents call, 212-644-2990; all others call toll free, 1-800-223-5800. ☐



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This is more than just low 'tar.' This is ultra-low 'tar.'

This is Now, a cigarette with only 1 mg. 'tar.' If you want to be sure you're getting ultra-low 'tar,' count all the way down to Now's number 1.

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

FILTER, MENTHOL: 1 mg. "tar", .1 mg. nicotine, av. per cigarette, FTC Report AUG. '77.

ROMANCE MAKERS

Continued from page 51

CRYSTAL: MAKING IT PERFECTLY CLEAR

As more Americans drink wine, they are giving more attention to crystal. There are two trends in crystal: one purist, the other eccentric. The first trend is toward the all-purpose wineglass. The Lenox glass is tulip-shaped, becoming slender toward the stem. Tiffany's \$6 all-purpose, dishwasher-safe wineglass is a balloon shape. (Over 30,000 of these popular glasses were sold last year.) Both shapes are considered classics, since they offer room for the wine to breathe, are suitable for red or white wines, and are perfectly clear to enhance the color of the wine.

"Drinking a red wine in a green glass is a little odd," says Lenox's Robert J. Sullivan, "but 30 percent of all crystal sold is colored." Lenox now offers its number-one best seller, tulip-shaped "Dimension," in clear as well as blue, amber, and green. However, in the area of clear wineglasses, a style like "Allure" by Lenox (item 8) holds its own.

SILVER: A STERLING EXAMPLE

When it comes to sterling silver, the trend is toward informality. The best-selling sterling-silver patterns at Tif-

fany's are the simple, curved, plain-surfaced ones, such as "Faneuil."

Gorham's best-selling flatware is the venerable, gracefully curved "Chantilly," (item 12) a pattern that was taken from the era of Louis XV and introduced to America in 1895. In volume sold, year after year, it remains the world's leading silver-flatware pattern.

Both Gorham and Tiffany's stress that silverware need not be polished more than twice a year, if it's used regularly. "The more scratched it is, the better, because then you see the glowing beauty of silver," says Tiffany's O'Brien. Gorham's public relations officer, Ted Materna, is so at ease with his sterling that he even puts it in the dishwasher. What they're both saying is that we should use sterling silver regularly.

ACCESSORIES: BELLS, BOXES, AND CANDLES

Since many of us don't have fireplaces, candlelight is a substitute for the glowing warmth of an open fire. It is also intimate and flattering. No longer used only for the most formal of occasions, candlelight is now being used for informal entertaining. Both Gorham and Tiffany's report that more hurricane lamps are being sold than ever before, as well as candelabra and candlesticks, like the classic crystal one (item 4).

Lamps with Victorian styling continue to be popular. Fenton's "Rose

Burmese" student lamp (item 6), a reproduction of an 1880's design in blown glass, has been well received since they first introduced it about eight years ago.

A gentle, romantic way to summon someone is to ring a bell—hence the success of Fenton's "Fabergé" bell of crystal velvet, a matte finish imitative of Lalique. The bell is also a great gift item, as are Tiffany's beautiful porcelain boxes (items 1, 2, 3), which "sell by the millions."

FURNITURE: MIXING THE OLD WITH THE NEW

Americans are looking to the past to add a feeling of warmth to their homes. Pulaski's designer Leonard Eisen correctly anticipated the resurgence of Victoriana and in 1975 created his "Keepsakes" line, an adaptation of Victorian farm furniture made of golden oak. Sales have reached \$20.5 million.

This year, Pulaski is moving toward Edwardian styling. Says Eisen, "Edward VII, Victoria's son, ruled from 1901 to 1910. He was a ladies' man—frivolous—so the feeling of the times was lighter." With wormy maple, "a southern wood that used to be thrown out, but whose defects add character," Eisen uses faceted crystal knobs, etched and mirrored glass, and nameplates on a line of furniture he calls "Apothecary."

Like the original Edwardian apothecary cabinets, these adaptations have labeled compartments for herbs, but can be used for clothes, papers, and books. The "Apothecary" style is carried out in dressers, bookcases, washstands, and curio cabinets (item 5), many with casters added for easy mobility. Sold as separate items rather than matched sets, they contribute to the eclectic feeling of the mix-but-don't-match idea. Wicker, fancifully scrolled and curved, is also an Eisen adaptation.

PRINTS: THE VERY FABRIC OF LIFE

"Our customers still love daisies," says Doris Duffee, stylist for Cyrus Clark's line of textiles, 75% of which are flowered chintzes, the company's stock-in-trade since the early thirties. An immensely popular print is "Piccadilly," (see item 7) a fresh floral that shows a repeat of a random bouquet of wild flowers. "The perennial favorites are wild flowers, irises, poppies, daisies, peonies, and lilies," says Duffee.

Lace is just as romantic as flowers, and "Trousseau Lace" (item 13), with its frilly, ruffled eyelet borders, is one of Fieldcrest's multimillion-dollar sellers.

In sheets and other fabrics, in china, silver, furniture, and glassware, today's designers and manufacturers have romance on their minds.



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"I lost over 13 inches from my waist, tummy, hips and thighs in just 25 minutes with Slim-Skins." says Sandra Martin

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Sandra Martin: "The very first time I used the Slim-Skins I lost over 13 inches—and in just 3 days I lost every excess inch I owned. Those stubborn inches from my waist, tummy, hips and thighs simply vanished—and have never come back. For me this is the world's most totally effective reducer!"

THE SLIM-SKINS EXPERIENCE:

BEFORE

Sandra Martin contemplates her figure problem. At a health spa she was told it would require 3 months to take off all of her excess inches. She decided to try Slim-Skins. Starting measurements:
Waist: 27"
Abdomen: 35"
Hips: 38-1/2"
Thighs: 23-1/4"



Sandra slips on her Slim-Skins—snaps the universal adapter to her vacuum cleaner and turns it on. Just 10 minutes of the rhythmic motions of the Slim-Skins' Permanent Inch Reduction program and 15 minutes of pure relaxation—as the excess inches disappear like magic.



AFTER

Sandra takes off her Slim-Skins and checks her results. Totally mind bending! Sandra's results from her first Slim-Skins experience:
Waist: 24-1/2"
Tummy: 31"
Hips: 36"
Thighs: 21"

TOTAL INCH LOSS: 13 3/4" TOTAL TIME: 25 MINUTES

Developed in Europe—an absolute sensation—the Slim-Skins have burst upon the slenderizing world like a time bomb; they can take off more inches, more easily in minutes—than other reducers can take off in weeks or months! In one day, two days, three days, women and men alike are achieving inch losses that have simply never happened before—results like these:

Allegra Ward: "This is the most amazing thing I have ever seen. The Slim-Skins way is so delightfully easy and did the inches ever disappear! I wore the Slim-Skins just a few minutes a day and in just 3 days lost 3" from my waist, 4" from my tummy, 3-1/2" from my hips and 3" from each thigh. A brand new figure in just 3 days!"

Susie Richards: "It took me months to accumulate all the inches I had, but the Slim-Skins got rid of most of them in just one day and all of them in just 3 days. I still can't believe it. I lost over 3" from my hips, over 3" from my waist, over 3" from my tummy, and over 2-1/2" from each thigh. I didn't have to diet and my figure has never looked better."

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Using this newly discovered method of slenderizing the Slim-Skins combine with your own vacuum cleaner to create a super new inch reducer that is infinitely faster and more effective than any reducing method known! Just step into the Slim-Skins, which cover the body from ribcage to knees, snap the attached hose to your vacuum with the universal adapter—which fits any make vacuum cleaner—and turn on your machine. Instantly you will experience a sensation so remarkable that it must be felt to be believed. The second you turn on your vacuum the Slim-Skins, which are made of a special, non-porous, sheer clinging material, seem to come alive—to cling and mold themselves to your body like a second skin—to exert a vigorous, subtle totally delightful reducing action on every single inch of your body from beltline to knees, to produce inch losses with a speed and ease never before possible! Not every user may experience the same degree of inch loss as Sandra but you must lose a total of 9 to 15 inches from your waist, abdomen, hips and thighs in just 3 days or your money back.

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Exp. Date

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CRAFT INSTRUCTIONS

SPRAY-DYED PILLOWS

(Shown on page 40)

Note: Finished sizes of pillows shown are 17" x 17" and 14" x 19".

MATERIALS: White 100% cotton velveteen or duck. Rit Dye (liquid or powder); for brown tones, use equal proportions of Rit Chestnut Brown and Rit Scarlet; for green tones, use Rit Kelly Green. Spray bottles (plastic or glass). Newspaper or other absorbent paper. Spray adhesive. White 100% polyester piping, $\frac{3}{8}$ " wide by Talon.* Polyester fiberfill. Paintbrush (for torn-paper technique). X-acto knife or single-edged razor (for cut-paper technique). Spray-on soil and stain repellent. Craft or butcher paper.

*For more information see Shopping Guide, page 74.

Note: There are two spray-dyed designs shown. The "torn-paper" technique (Fig. 1) produces the ombred free-form patterns. The "cut-paper" technique (Fig. 2) makes more definite edges or zig-zags. Before dye is mixed, test spray bottle to make certain nozzle is clear and pump is functioning correctly. Make sure cap fits snugly to prevent dripping.

TO MIX DYE: In a small container add 2 cups of hot water to either 2 tablespoons of liquid or 2 teaspoons of powder dye. Mix thoroughly. Pour dye into spray bottle. After dye is prepared it is advisable to spray an old piece of fabric to test the degree of saturation before spraying fabric for pillows.

TORN-PAPER TECHNIQUE: See Fig. 1. Cut fabric into squares or rectangles that measure 2" wider and longer than desired finished size. Tear newspaper in strips of varying widths. Apply spray adhesive to back of paper strips. Overlap strips on fabric, leaving some areas exposed. Prepare and test dye spray. When ready, spray a light film of dye evenly over exposed fabric. Spray at a distance of 2½ feet from surface. DO NOT SATURATE PAPER. Remove a few paper strips, exposing more fabric. Spray again. Continue to remove paper strips and spray as often as necessary to achieve desired tones. The areas exposed first will be the darkest as they have been sprayed most often. Dip paintbrush into dye and splatter onto fabric to

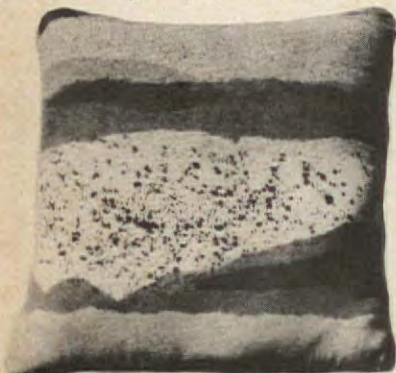


Fig. 1. Torn-Paper Technique

achieve large spots of color. Cover areas of fabric where you do not want splatters. Allow fabric to dry thoroughly.

CUT-PAPER TECHNIQUE: See Fig. 2. Cut zig-zag patterns from craft or butcher paper with an X-acto knife or single-edged razor. Spray adhesive on back of zig-zags and ap-

ply to fabric. Prepare and test dye spray. Spray a light film evenly over exposed areas of fabric at a distance of 2½ feet from surface. DO NOT SATURATE PAPER. To achieve ombred effect, spray all over lightly. Then spray evenly across exposed fabric concentrating more heavily as you approach edge of



Fig. 2. Cut-Paper Technique

pattern. Allow fabric to dry thoroughly.

TO SET DYE: First gently rub decorated fabric with a dry, absorbent fabric (such as terry-cloth or old towels) to remove excess dye from the surface. Then liberally apply spray-on soil and stain repellent to prevent smudging of dye onto clothes or upholstery.

Note: Pillows will NOT be washable, despite this procedure.

TO FINISH PILLOWS: Cut a second piece of solid-color fabric the same size as the dyed pillow front. Sew the piping to the pillow front using a one-inch seam allowance. Pin back pillow piece to front, right sides together. Sew around three sides and part of fourth. Turn right-side out. Stuff pillow with polyester fiberfill. Close hole with slip stitch.

SHEET INSTRUCTIONS

The room shown on pages 36-37 features "Island Palm" pattern sheets and includes ready-made Utica by J.P. Stevens items such as sheets (flat and fitted), pillowcases, bedspread, and coordinating solid-color towels. Several sewing and craft projects using sheets are also shown: pillow shams, throw pillows, walls covered with sheets, round tablecloth on side table, chair and ottoman slipcovers, and breakfast-tray cloth. All sewing and crafts projects shown in the room (including covering all four walls) required a total of 5 twin sheets and 11 king-size sheets. Instructions for making these items follow.

ROUND TABLECLOTH

Note: The table shown next to bed is 42" wide and 30" high.

MATERIALS: 1 king-size flat sheet 108" x 110". 1 yd. nonstretchy cord. Corsage pin. Pencil (soft lead). Matching thread.

TO MAKE: To determine size of tablecloth, add together the diameter of table, the height of table times 2, plus 1" for hem. Fold flat sheet in half lengthwise then fold crosswise to form a rectangle. Fold again to form a triangle eight layers thick. Cut a length of nonstretchy cord to serve as a compass. Knot one end of cord around corsage pin and pin to fabric at narrowest point of triangle. Tie a pencil to other end of cord making sure that length of cord is half the diameter of the cloth. Mark the outer edge of the cloth by swinging the pencil from one folded edge to the other. Cut on pencil line through all layers. Make a ½" hem by folding under ¼", then ¼" again. Sew. Press.

COVERING WALLS WITH SHEETS

Note: A 14' x 18' room uses approximately 8 king-size flat sheets.

MATERIALS: Flat sheets. Premixed vinyl

wallpaper paste. Brush or roller to apply paste. Wallpaper brush or roller to smooth fabric on wall. Ruler. Sharp scissors. Plumb line. Single-edge razor blades.

TO MAKE: To decide number of sheets needed, add together the measurements (in inches) of the widths of each wall to be covered. Divide this figure by the width of the flat sheet you are using. (King-size sheets are preferable.) Determine sheet length by measuring from the ceiling to the baseboards plus 3" for handling. If the sheet you have selected has a border trim, use this as a border, applying close to ceiling edge.

TO APPLY SHEETS TO WALLS: 1. Prepare walls, if necessary. (Inquire about wall preparation at your local wallpaper and paint store.) 2. Cut panels into desired length. Match design on each panel before cutting. Carefully trim off selvages. 3. Establish a straight vertical working line on each wall with a plumb line. 4. Prepare vinyl wallpaper paste according to package directions, and brush or roll on to wall. Apply paste the width of panel and 3 to 4 feet deep. Press fabric in place, smoothing with hands, wallpaper brush, or roller. Leave 1" at ceiling and baseboards and around doors, windows, etc. to be trimmed away later when dry and to allow for fabric shrinkage. 5. Apply each remaining panel in same manner, matching design. Overlap fabric about ½" beyond match at seams. 6. Clean excess paste off seams, ceilings, baseboards, etc. before it dries. 7. Trim all excess edges when fabric is completely dry. Use very sharp single-edge razor blade and ruler to trim.

RUFFLED PILLOW SHAMS

Note: Approximate finished size of each sham: 23" x 29" (including ruffle).

MATERIALS: 1 twin flat sheet, 66" x 104", makes two standard-size pillow shams.

TO MAKE: Cut 1 rectangle 23" x 17". Cut 2 pieces 15" x 17" for backs. Cut enough 4" wide strips to equal 160". With ¼" seam allowance, sew strips together to form a large circle. Press seams open. Hem one edge of circle (ruffle) by folding under a scant ¼", then folding a scant ¼" again and edge stitching. Sew 2 rows of gathering stitches in ½" seam allowance of other edge of ruffle. Gather ruffle and pin to large rectangle, right sides together. Hem one 17" edge of each back piece by turning under ¼", then ¼" and stitching. Pin right sides of backs to right side of front (with ruffle in between), allowing hemmed edges of backs to overlap. Sew around all 4 sides of sham with ½" seam allowance. Trim corners. Turn right-side out.

THROW PILLOWS

MATERIALS: 1 15"-square pillow can be made from 1 standard-size pillowcase 42" x 36". 2 yards ready-made piping in matching or contrast colors. 1 bag polyester fiberfill.

TO MAKE: Cut two 16" squares. Sew piping to right side of one square along ½" seam line. Sew 2 squares (right sides) together along 3½ sides. Trim corners. Turn. Fill with fiberfill. Close opening with slip stitch.

BREAKFAST-TRAY CLOTH

The breakfast-tray cloth was made from one standard 42" x 36" pillowcase. Cut apart and sew a ¼" hem around a 20½" x 26" rectangle, or desired size to fit tray. Can also be used as a placemat.

ARMLESS CHAIR SLIPCOVER

MATERIALS: 1 double flat sheet, 81" x 104". Ready-made piping in matching or contrasting colors. 1 nonseparating zipper (the width of chair cushion).

TO MAKE: Remove loose cushion. To deter-

(continued on page 74)

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Dog Hero of the Year— A 24-Year-old Tradition

People are often astonished to learn of heroic and courageous acts that dogs perform. Each year, countless numbers of canines are responsible for saving life and property.

The Quaker Oats Company annually honors such brave and outstanding animals through its Ken-L-Ration Dog Hero of the Year Award program. Some of the feats performed by the winning dogs are truly incredible—proving that dogs really are “everyone’s best friend.”

The most recent Dog Hero was Zorro, a German shepherd/wolf, who saved the life of his owner, Mark Cooper of Orangeville, California. Cooper was back-packing in the Sierra Nevada range when he lost his balance and fell 85 feet into a ravine. Zorro pulled him out onto a rocky slab, but Cooper, unconscious, slid back into the water. Zorro pulled him out again, and then stretched out on Cooper’s legs to keep him on the boulder. The heroic dog lay across his master all night to keep him warm until help arrived.

The first Dog Hero to be honored by Quaker was in 1954. The winner was Tang, a collie, who had saved the lives of five children by leaping four times in front of automobiles to push the children out of their paths. On another occasion, Tang planted himself in front of a truck, howling and barking, until the driver discovered a two-year-old stowaway who, had she not been found, would have fallen to the pavement the moment the truck began to move.

Since 1954, countless numbers of dogs have performed brave and heroic acts that led to the saving of life or property.

Fawn, America’s Dog Hero of 1975, was a German shepherd who saved a three-year-old child from a four-foot diamondback rattlesnake. The dog repeatedly pushed the young boy away from the snake, and then turned to grab the rattler. The dog was bitten on the lip by the snake, and his recovery took four weeks.

The 1973 Dog Hero was Budweiser, a friendly Saint Bernard, who won his laurels by saving the lives of two little girls. He pulled them out of a blazing house, one at a time, just minutes before the roof collapsed.

In 1964, a collie named Buddy barked to awaken his owners during a fire in their dairy goat barn. The owners ran out of bed toward their barn, thinking that the livestock would perish. Outside the barn was Buddy, nipping at the goats’ heels and herding them to safety.

Perhaps the most outstanding Dog Hero was Grizzly Bear, a gentle Saint Bernard from Alaska. He saved the life of his mistress in 1970 by battling and finally routing a real grizzly bear that had attacked and was mauling his mistress. While the bear was upon the woman, the young heroic dog crashed into the bear and slashed at it with his teeth and paws, managing to stay between the bear and his mistress, until the grizzly finally fled.

Not all courageous dogs are large. In 1972, Mimi, a spunky miniature poodle, was named America’s Dog Hero. She had raced barking through two floors of a burning home and saved eight sleeping persons from a fiery death.

Each year, a panel of three highly respected judges reviews the nominations. The judges select the dogs that, in their opinion, has performed the most heroic act in the past year; they also name nine runners-up. The Dog Hero and its owners receive the coveted Ken-L Ration gold medal, a \$1,000 savings bond, a year’s supply of dog food, and a gold-plated leash and collar. But, perhaps most important, the Dog Hero receives the recognition he so deserves.

New Ken-L Ration® Puppy Burger— Puppies prefer it 2 to 1 over dry.



Nutritious burger dog food, plus chunks containing milk proteins and whole egg.

Why feed your little pup a dry puppy food when you could give him the moist and meaty taste of new Ken-L Ration Puppy Burger? In tests conducted in homes like yours, puppies preferred new Ken-L Ration Puppy Burger 2 to 1

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And, new Ken-L Ration Puppy Burger has all the vitamins and proteins active puppies need. With special chunks containing real milk proteins and whole egg—the same wholesome ingredients you may be adding yourself.

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If you own a lawn mower, you own a snow blower! All that's basically different is the **blade**. The one now on your mower cuts grass. Our Sno-Blitzer blade scoops and propels snow...and turns your present mower into a mighty snow blower that clears your driveway and walk-ways —effortlessly, easily, fast!

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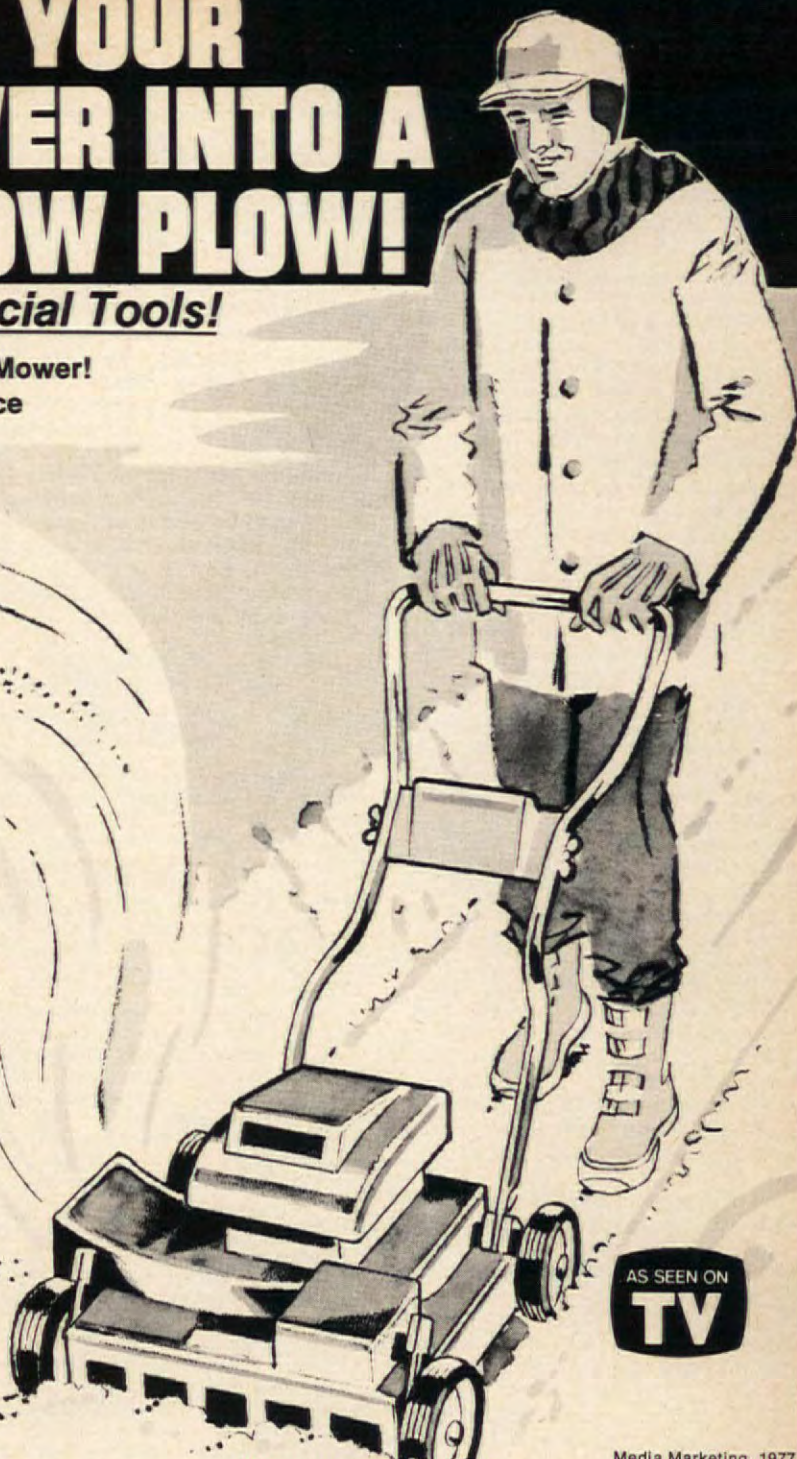
This Sno-Blitzer blade bolts on in minutes, with no special tools. Converts back into a lawn mower just as fast. So easy a child can do it. The Sno-Blitzer is made of high quality, heavy-duty steel, with heavy-duty rubber ends. Lasts for years. Won't damage your mower in any way. Using it, is as safe and easy as cutting grass. When it's on your mower, you're ready to face the biggest blizzard with a smile.

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Media Marketing, 1977

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Standard size, 18" blade fits most mowers.

For custom fit, specify _____" size blade needed.

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CITY _____

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INSTRUCTIONS

continued from page 70

mine body of slipcover measure from front edge of seat toward back of seat, up over top of back and down to floor. Add 3". Measure width of chair at widest point. Add 2". Cut rectangular piece of sheet the width and length measured. Pin to chair leaving 1/2" seam allowance at front edge of seat. Trim along sides to 1/2" seam allowance. Trim edge at floor in back to form 1" hem with 1/4" turned under. For sides, cut out 2 rectangles 2 1/2" longer than height of chair and 2" wider than side sections. Pin rectangles to either side of chair and trim (with 1/2" seam allowances) to follow curves of chair. For chair skirt measure height from floor to seat. Add 3". Measure around both sides and front of seat, adding 13" for corner pleats and seams. Cut out a rectangle to fit these measurements.

Sew piece of piping to either short end of skirt. Sew skirt right sides together to lower end of front edge of side panel. Beginning at floor in back, pin piping to body of slipcover up over back, around seat, over back on other side, and down to floor. Pin side panels and skirt right sides together to body. (Make 3" inverted pleats at front corners of skirt.) Sew with 1/2" seam. For floor hem, turn under 1/4", then 1". Sew. Turn slipcover right-side out and slip on to chair.

To cover cushion measure width of cushion plus 1". Measure across seat from top back edge, down front thickness, and across to bottom back edge plus 1". Cut piece to these measurements. For side boxing pieces, cut 2 rectangles the height plus 1" and width plus 1" of sides. For back zipper boxing section, measure width of cushion plus 1". Measure height and divide in half plus 1 1/4". Cut 2 pieces.

Turn 3/4" under on long edge of each back box piece. Sew zipper on these edges. Sew one short end of either side boxing to ends of back boxing. Pin piping on seam line all around cushion cover. Pin boxing to cover, right sides together. Open zipper a little before sewing all sides of boxing to cover. Trim corners. Turn right-side out and put on cushion.

OTTOMAN SLIPCOVER

MATERIALS: 1 twin flat sheet covers an ottoman measuring 40" wide, 20" deep, 16" high. Ready-made piping in matching or contrasting colors.

TO MAKE: For top cut rectangle 1" greater than width and length of top surface. For fitted skirt section, cut 2 rectangles the width of ottoman plus 1" by half the height plus 1". (These are front and back pieces.) Cut 2 more rectangles the depth of ottoman plus 1" by half the height plus 1" for sides. Sew these 4 pieces together to form circle with seams at corner of ottoman. Pin piping on seam line all around both raw edges of fitted skirt. To form pleated lower section of skirt, cut front and back half height of ottoman plus 1 3/4" by width of ottoman plus 10". Cut 2 sides half height of ottoman plus 1 3/4" by depth of ottoman plus 4". Sew 4 pieces together with 1/2" seam. Along one edge of pleated skirt circle, turn under 1/4", then 1" and sew for hem. Pin pleated skirt right sides together to fitted skirt, forming 3" inverted pleats at each corner. Sew. Sew top of cover to fitted skirt. Trim corners. Slip over ottoman.

TESTER BED

The tie-back curtains for the Ethan Allen tester bed shown on page 52 were made from 45"-wide panels of white batiste from

White Rose Fabrics by A.E. Nathan. A total of 14 yards was used. One panel was hung from either side of the bed, beginning at the corner of the headboard. Two panels were hung at either corner around the footposts. To determine length to cut panels, measure height of bed from inside top edge of canopy frame to floor. Add 6 1/2" for hems. Cut 6 panels. Sew 3/4" hems down sides of panels if you prefer hems, or use selvages. Iron up 1/2" on bottom edge, then 4" for hem. Stitch. On top edge, iron 1/2" then 1 1/2". Stitch. Sew 3 rows of gathering stitches in top hem allowance. Gather panels to desired width. (On the double bed shown, we gathered side panels to measure 22" wide, foot panels to measure 18".) To hang curtains on your bed, we recommend applying sash rods to the inside of the canopy frame. The four rods along side canopy frames at head and foot of bed should be 22" long and be fixed from the corners toward center of sides. The length of the 2 rods at the foot of the bed should range anywhere from 14" to 22", depending on width of bed. Apply these 2 rods from corners of foot canopy frame toward center. Tie back curtains with 2"-wide ribbon, if desired.

SHOPPING GUIDE

Merchandise shown in the magazine is available nationally at leading department, specialty and furniture stores.

All prices quoted are approximate at time of publication and are slightly higher west of the Rockies and in Canada. To obtain purchasing information on merchandise listed, write to manufacturer or store (complete address is provided in Shopping Guide Address Directory below). When writing, include issue date, page number, and description of item to insure prompt reply. Items preceded by † are available through architects, decorators, or department-store decorating service only. Items available by mail are preceded by *; additional postage, if any, is indicated within (). Add city and state sales tax where applicable. Check or money order and zip code must be included. All manufacturers or shops listed will refund the cost of an item (unless monogrammed) only if it is returned within two weeks.

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(continued on page 88)

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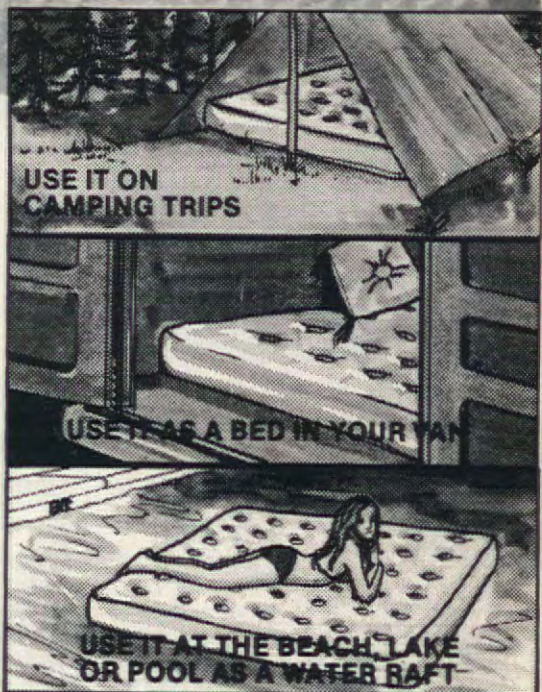
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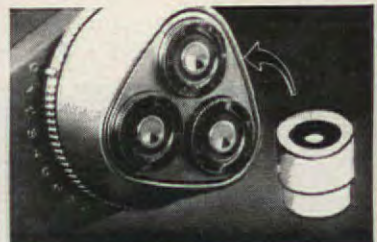
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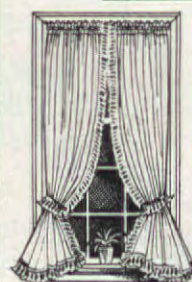
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SHOPPING GUIDE

continued from page 74

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 Renny, Dept. AH-2, 251 E. 62 St., New York, NY 10021
 RIT/American Home, Dept. AH-2, P.O. Box 307, Coventry, CT 06238
 Rochard Imports, Inc., Dept. AH-2, 1147 Akron Road, Wooster, OH 44691
 Rubel & Co., Dept. AH-2, 225 Fifth Ave., New York, NY 10010
 Schiller and Asmus, Inc., Dept. AH-2, 1525 Merchandise Mart, Chicago, IL 60654
 Adele Y. Schonbrun, Dept. AH-2, 33 Martin's Lane, Berkeley Heights, NJ 07922
 F. Schumacher & Co., Dept. AH-2, 939 Third Ave., New York, NY 10022
 Selo, Inc. (Magisilk), Dept. AH-2, 206 E. 119 St., New York, NY 10035
 J.P. Stevens, Dept. AH-2, 1185 Ave. of the Americas, New York, NY 10036
 Sigma, Dept. AH-2, 225 Fifth Ave., New York, NY 10010
 Soft Antiques, Dept. AH-2, Box 1826, Orleans, MA 02653
 Soovia Janis, Dept. AH-2, 225 Fifth Ave., New York, NY 10010
 Springs Mills, Consumer Products Div., Dept. AH-2, 104 W. 40 St., New York, NY 10018
 Stangl, Dept. AH-2, P.O. Box 2080, Trenton, NJ 08607
 Stark Carpet Corp., Dept. AH-2, 979 Third Ave., New York, NY 10022
 Stencil Magic, Dept. AH-2, 8 West 19 St., New York, NY 10011
 Sun Glo Corp., Dept. AH-2, 225 Fifth Ave., New York, NY 10010
 Tiffany & Co., Dept. AH-2, 727 Fifth Ave., New York, NY 10022
 Tyndale, Dept. AH-2, 41 Madison Ave., New York, NY 10010
 The Ulster Weaving Co., Dept. AH-2, 118 Madison Ave., New York, NY 10016
 Vera Linens, Dept. AH-2, 417 Fifth Ave., New York, NY 10016
 Villero & Boch, Dept. AH-2, 225 Fifth Ave., New York, NY 10010
 Walter's Wicker Wonderland, Dept. AH-2, 991 Second Ave., New York, NY 10022
 Wamsutta Mills, Dept. AH-2, 111 W. 40 St., New York, NY 10018
 Alison Webb Designs, Dept. AH-2, 530 E. 83 St., New York, NY 10028

THE ROMANTIC WAY

Page 35: One of several **valentine cards** available from The Golden Archives, The Evergreen Press, priced from 60¢ up.

SAY IT WITH FLOWERS

Page 36: Knotty pine "Harvard Hutch" #HH-B, base unit with two drawers and cabinet, 37"W by 33"H by 16"D, \$99. Furniture-in-the-Raw. Write for Furniture-in-the-Raw ready to finish furniture catalog, \$2 ppd. Mustard color porcelain knobs for chest #152, 80¢ ea., Simon's Hardware. Antiqued pine side **chairs** #12-6041, 20 1/2"W by 44 1/2"H, \$94.50 each, Ethan Allen. Traditional "Hit & Miss" design hand-woven **rag rug**, 100% wool and linen pastel yarns, 39" wide by 64" long, one-of-a-kind. For information on custom-designed rugs write Alison Webb Designs. "Sugar Pine" solid wood case wall **clock** #2455, battery powered, 10 1/2" diameter by 2" depth, \$29.95, Seth Thomas.

Background: "Windsong" Ever-glaze chintz **fabric** #5220, 100% cotton 36"W, 21" repeat, Color-S (Green/Beige/Pink on Peach ground), \$5/yd. ppd. "Lansbury" Ever-glaze chintz #220, 100% cotton, 54"W, \$8.50/yd. ppd., both from Cyrus Clark. **Fabric** on small chair cushions: "Tana Lawn" Liberty of London print in mini green/orange paisley design #5788C, 100% cotton, 36"W, \$10/yd. ppd. Mail order all three fabrics from Fabrications. When ordering, please specify fabric names and style number. One yd. minimum order per fabric.

Ironstone "Fiorello" **dinnerplate** (on chest), 9 1/4"D, \$9; ironstone **teapot** (bottom photo) 1 1/4 qt.,

\$34; green pansy earthenware plate, 3", \$3; all by Villero & Boch. Unpainted wooden **easel stands**, \$1.95. Adventures in Crafts (holding plates). Oven-to-table "Town & Country" green spatter pottery **pitcher** (on chest) #048-12, 2 1/2 qt., 7"H, \$15; honey colored spatter pottery **salt/pepper shakers** #028-13, (only one shown) 3"H, \$10/pair, both from Stangl. Hand painted coral Limoges porcelain **apple box** #A-4, \$23, Rochard Imports Inc. Bamboo **apple container** #223-325-886, 6"H, Boxer & Ashfield.

Pages 36-37: Room designed by Stanley Hura and Beau Maas for J.P. Stevens. "Island Palm" **sheets**, cotton/polyester, color: pink/peach/green on light blue ground, full size sheet, 81" by 104", \$6.99; standard pillow slip, 42" by 36", \$3/pkg. of 2; full size bedspread, cotton/polyester, polyester fill, 94" by 110", \$40. Utica by J.P. Stevens. Peach, green and beige bath **towels** (in armoire), 100% cotton face, \$7.99 each, J.P. Stevens. For instructions on how to make round tablecloth, wall covering, ruffled pillow shams, breakfast tray lining and slipcovers, see page 70.

Breakfast **tray basket**, \$9.50; **baskets** in armoire (with sachets), \$4.50; (with rolled washcloths), \$2.75 each, (with soaps), \$2.50; all from Pottery Barn. Porcelain **frames** on skirted table and nightstand: square on peach with Indian Tree border #8050, \$13.75; small champagne rectangle #8010, \$10; all by Sandra Pallet. On round table: large white porcelain **heart** #4850, \$9; small white porcelain **heart** #4867, \$6; white porcelain **egg** #4837, \$9. On nightstand: porcelain oval **box** hand-decorated with florals and gold accents #6, \$10; small hand-decorated **box** (also shown in armoire) #2, \$7; all by Rubel & Co.

Silk dogwood branches, The Gazebo. "Gloshen" chintz **pillows** #31 (on bed and chair), 14" square, color: reseda, \$7. Waverly. Peach-bordered porcelain **plate** with cherry design #S1780 (on breakfast tray), \$8. Mottahedeh. "Bernadotte" sterling silver **flatware** #9, dinner **fork**, \$77; dinner **knife**, \$69. Georg Jensen of Denmark. "Festivaal" clear **glass** with hand-painted edgeline 14 oz., \$19/set of 4; "Frozen Glass" **wine goblet** with hand-painted high gloss edgeline, 20 oz., \$18/set of 4; **soup/cereal dish**, 6", \$14; Atelier Vitreou. "Yesterday Lace" **sachets**, (in armoire) 4", \$6 each; elbow **pillows** (white satin with ecru lace trim and champagne lace trim), 8"W by 10"L, \$20/pair, Peacock Alley. Dr. Courday's carrot **soap**, \$7.50/box of 3 bars; Lettuce soap, \$7.50/box of 3 cakes; Almond Cold Cream soap/bath, \$6.75/box of 3 cakes, all by Caswell-Massey. Write for Caswell-Massey's '77-'78 catalog, \$1 ppd.

SAY IT WITH A POTPOURRI OF PASTELS

Pages 38-39: Finnish wooden pine **trays** #451044, 18"W by 27"L, \$35 each, Design Research. "Rosalie" floral pattern **ironstone**, \$62/40 piece set; 5-piece complete set (includes vegetable dish, platter, bowl, sugar bowl and creamer), \$20; James Broadhurst & Sons, Ltd. Available at The Gilded Cage. Oyster bean pot ceramic **lamp** with brown pleated shade #9065, 19", \$75, Tyndale. Limoges pink carnation porcelain **pitcher** and basin (not shown) #2874, \$65, Rochard Imports Inc. Hand made "Faberge" glass **bell** #8466-Rosalene, \$10, Fenton Art Glass Co. Earthenware **pansy plates** in two shades of blue, lavender, pink, 3"—\$3; 6"—\$6; 12"—\$21; by Villero & Boch. "Liberty" square-shaped blue earthenware **dessert plates** (with petits fours), \$2.50 each, Tiffany. "Regency" pattern stone and steel **flatware**, \$26.95/4-piece place setting, Denby. Blue and white linen **dish cloths** (lining trays) #GL-5, and "Crystal" checked linen towels (stacked in middle tray) both 20"W by 30"L, \$2.25 each; blue and white linen **dish cloth** (middle tray, bottom) #165, 16" by 28", \$1.50 each; all cloths are 100% linen. The Ulster Weaving Co. Pink oblong chintz **pillows** from the "Super Sheen" collection #551, 8" by 14", \$5, Bloomcraft. Ecru **curtain** made from one twin size "Trousseau Lace" sheet, 66" by 99", cotton/polyester, \$13; "Trousseau Lace" white **pillowcases** with champagne trim (in tray, far right), \$14/pair; "Cerulean Blue" bath **towels**,

(shown stacked) 27" by 50", \$9 each; all by Fieldcrest.

SAY IT WITH A COUNTRY LOOK

COVER & Page 40: Spray dyed velveteen throw **pillows** designed by Marlina Deppe, using Rit Dyes. Trim on pillows: **piping** #545, 3/8"W, color: 020-white, 100% polyester, colorfast to washing and dry cleaning, 2 1/2 yds./pkg (79¢/pkg), by Talon from Donahue Sales. Write to Rit for free copy of "The Wonderful Art of Color Dyeing." For instructions, see page 70. On sofa: Dacron polyester/cotton **pillows**, color: Terra Cotta, about \$12, from the "Super Sheen" collection by Bloomcraft. Student **lamp** (on end table, foreground) #D1319, \$30, from Laurel Lamps. Hand-blown "Vandermark" **eggs** on stand and in bowl on coffee table, about \$35 ea., from the Soovia Janis Collection.

†Glass flower **vases**: "Lily" #9531, \$42.50/set of 3, and medium "Morning Glory" **vase** (on back table) #9579, \$27.50, both from Paul Hanson. "Fiorello" **china** (\$30/pl. setting), and **tea pot** \$34, from Villero & Boch. Celery colored **napkins**, Trevira polyester/rayon, #324/Heather, about \$2 ea., from Fallani & Cohn. Goose shaped bamboo **basket** (on side table) #324-329-101 (about \$150); round bamboo **basket** (on coffee table) #221-PB313, about \$22/set of 6, both from Boxer & Ashfield.

Page 41—Dining Room: **China**, "Fiorello", \$30/pl. setting, from Villero & Boch. Sterling **silver flatware**, "Hampton Court", \$185/5 pc setting, from Reed and Barton. All-purpose crystal **wine glasses**, \$6 ea., from Tiffany & Co. †Small "Lily" glass flower **vases**, \$42.50/set of 3, and medium, "Morning Glory" **vase**, #9579, \$27.50 both from Paul Hanson; Terra Cotta **napkins**, Trevira polyester/cotton #324 Heather, about \$2 ea., from Fallani & Cohn. Crystal **candlesticks**, from Tiffany & Co. 12" taper classic **candles**, color: Terra Cotta, \$9/doz, from Colonial Candle of Cape Cod. Bamboo **cigarette box** #581-325-886, about \$15/set of 2, bamboo **apple containers** #223-325-886, \$5 ea., all from Boxer & Ashfield. **Insert:** **China** (middle shelves), "Fiorello" \$30/pl. setting, from Villero & Boch.

Page 42—Bathroom: "Royal Velvet" bath **towels**, \$10 ea., and **washcloths** \$2.25 ea., colors: "Sea Foam" and "Apricot" by Fieldcrest. On counter behind sink: Light green porcelain **pitcher** #17354, \$12 with bowl, **toothbrush holder** #17353, \$4, oval **soap dish** #17352, \$4, and **tumbler** #17351, \$3, from the "Solitaire" collection by Jackson International. Bamboo **cigarette box** #581-325-1679, \$15/set of 2, and round bamboo **basket** #222 PB802, \$12/set of 3, both from Boxer & Ashfield. Assortment of **sponges, soaps and brushes**, from Caswell-Massey. For information on picture frames, see above. Lace **pillow** on chair from Peacock Alley. Oval bamboo picnic basket #610CB85, \$20, square lacquered bamboo **baskets** #385 CB22, \$12/set, and round bamboo **baskets** #6293251891, \$15/set, all from Boxer & Ashfield.

Pages 42-43—Bedroom: "Maria", cotton/polyester king flat **sheet**, about \$20, and king size **pillow cases**, about \$13/pr., in white with ecru colored eyelet trim, from Springs Mills. "Vellux" **blanket**, color: Terra Cotta, king size, about \$38, from Martex, Division of West Point Pepperell. **Lace pillows** on bed from Peacock Alley. "Sweetheart" **pillows**, made with a combination of antique and new materials, from Soft Antiques. "Royal Velvet" bath **towels**, colors: Sea Foam and Apricot, about \$10 ea., from Fieldcrest. Hand-crocheted **lace runner** on bedside table (left), and hand **crocheted shawl** to make in basket (foreground), both in Coats & Clark yarns. For instructions, write Coats & Clark. Oval bamboo picnic basket (foreground), #610CB85, \$20, and cigarette box on bedside table (left), #581-325-1679, about \$15/set of 2, both from Boxer & Ashfield. Hand crocheted **shawl** on chair, 100% cotton, natural only, about \$35, from Greek Island, Ltd.

†"Morning Glory" **vase** (On window sill) #9579, (continued on page 92)



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Yes, for years, only the royal, imperial Japanese knew the answer to the mystery . . . the secret of shaping the exquisite reality of a tree in miniature!

A tree shaped as if it had weathered storms, rainfalls, winds, and the sun! A tree that looked as if only the forces of nature could have helped it to attain its own lovely curves and angles! Yet still . . . a tree . . . only nine to twelve inches tall!



A rare Brazilian beauty . . .
BOUGAINVILLEA
GLABRA

From Brazil, the Bougainvillea found its way throughout the tropics, and now will grow happily in your home. A climbing shrub with dark green leaves and stout spines, the Bougainvillea displays rather plain small white flowers. The real attraction is the surrounding bright magenta, tissue-paper-like bracts. These bracts long outlast the flowers and their delicate display is a joy to behold.

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From legends of love . . . the exotic, blue
PASSION FLOWER

From the wilds of South America comes this enchanting and unusual tropical beauty: Nestled in shiny green foliage that boasts graceful tendrils that curl around any support. Each blossom is an architectural achievement created by nature. Its unique stamen structure is surrounded by a corona of delicate filaments which in turn is surrounded by a ring of sepals arranged in a star.

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*Bring the charm and
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INCREDIBLE PLAN FOR AUTOMATIC WEIGHT-LOSS!

Now! Lifetime Freedom From Fat

WITH DOCTOR'S AMAZING "COFFEE-OFF" PROGRAM
FOR CUP-TO-CUP WEIGHT-LOSS!

Think of it! You actually sip your appetite to sleep for hours at a time — sip yourself slimmer cupful to cupful — take your FINAL STEP TO LIFETIME SLIMNESS with the new "Coffee-Off" way to a brand new body!

So effective, you LOSE up to 6 pounds the very first weekend — LOSE up to 12 pounds of both fluid and fat in just 14 days — LOSE as much as 20 — 30 — 40 POUNDS OR EVEN MORE — (and never gain it back for the rest of your life), as medical science shows you how to turn ordinary coffee or tea into the most "DYNAMITE" FAT-MELTING aid you've ever seen in your life.

LIKE TURNING UP AN INNER FURNACE THAT SHRINKS YOUR BODY'S FAT CELLS — STARTING THE VERY FIRST DAY!

Just 60 seconds from now you are going to discover how to take your morning cup of coffee . . . drop in what appears to be an ordinary sugar-cube . . . and launch yourself on the most incredible FAT-BURNING SPREE you've ever heard of. Yes, a journey to "lifetime slimmest" so fantastic, that just a few short weeks after using this doctor's amazing "Coffee-off" weight-loss program you'll suddenly find yourself 5 — 10 — 15 pounds lighter . . . your belt size 1 — 2 — 3 notches tighter! Because for the first time in your life you are going to win INSTANT CONTROL over your appetite . . . become its master instead of its slave . . . actually SWITCH OFF that maddening urge for food for hours at a time . . . as you watch your waistline shrink itself down by as much as a full size in just a single week!

24 HOURS — up to 2 POUNDS GONE!

48 HOURS — up to 6 POUNDS GONE!

AND THAT'S JUST THE BEGINNING!

Just think of it! Ordinary coffee or tea suddenly transformed into a fantastic body-slimming aid that not only helps you melt away as much as 12 pounds the first 2 weeks — but even more amazing, helps you:

LOSE up to 4 to 6 inches off your waistline

LOSE up to 2 to 5 inches off your hips

LOSE up to 3 inches off your thighs

LOSE up to 4 inches off your buttocks

LOSE up to 4 inches off your stomach

all without a moment of torturous diet — without a moment of brutal, punishing exercise — without battling your willpower or fighting off gnawing hunger!

LIKE 4 HOURS OF WILL-POWER IN ONE TINY, TASTELESS CUBE
AMAZING "WILLPOWER-IN-A-CUBE" makes you master of your appetite instead of its slave . . . gives you INSTANT CONTROL OF HUNGER — LIFETIME VICTORY OVER FAT!

Most significant of all, as long as you follow this medically proven "Coffee-Off" lifetime slimmest program, you actually become totally immune to fat build-up for the rest of your life — even if you've been hopelessly overweight for all your adult life.

NOW A LIFETIME OF SLIMNESS WITHOUT A MOMENT OF GNAWING HUNGER!

How can medical science make this lifetime dream come true? It's simple. Because one of America's leading weight-loss specialists has finally found a way to take ordinary coffee or tea . . . and convert it into a wondrous new kind of fat-fighting aid that SHUTS OFF EVEN A RUNAWAY APPETITE ON COMMAND! Yes, medical science has finally found a way to take ordinary coffee or tea and actually force hunger to STOP on the spot . . . make excess pounds and inches disappear from sight so fast . . . that in just 10 days time you will simply refuse to believe your bathroom scale — and in just a matter of weeks you may actually need a brand new wardrobe!

VITAL NOTICE:

Before starting this program, consult with your physician to be sure you are in normal health and your only problem is obesity. Individuals with high blood pressure, heart disease, diabetes, or thyroid disease should use only as directed by a physician. As a matter of fact, we are to show this entire program to your own family physician and see if he doesn't agree that this Lifetime Road To Slimness including the few minutes of nightly teneup the doctor highly recommends is by far one of the most medically sound, fully sensible approaches to the problem of obesity.

"ALSO NOTE: People who dislike coffee or tea may use "FULL-STOP" slim-cubes in clear bouillon for the same LIFETIME SLIMNESS results.

BEST OF ALL — NO CRAVING, NO SLIDE-BACK — YOU STAY SLIM FOR GOOD ON THIS LIFETIME SLIMNESS PROGRAM!

The secret is a medically-proven formula, (that to the eye looks just like an ordinary sugar-cube) . . . BUT, when activated in coffee or tea . . . enters your system and automatically SHUTS OFF YOUR APPETITE — SHUTS OFF THAT DRIVING URGE FOR FOOD — SHUTS OFF GNAWING HUNGER for hours at a time! Actually kills your desire, your craving, your appetite for food from meal to meal! So much so in fact, you aren't lured or tempted by even the most mouth-watering food. Not by ice-cream . . . not by cake . . . not even by the most luscious steak. In a nutshell . . .

YOU'RE SIMPLY TURNED OFF FOOD FOR HOURS AT A TIME

The name of this doctor's wondrous "Coffee-Off" way to Life-



TURN A CUPFUL OF COFFEE (or tea) INTO HOURS OF "LIQUID WILLPOWER"

(completely flavorless — affects only your appetite — not your taste.)

time Slimmest is "FULL-STOP", because that's just what this medically-proven slim-cube formula does — brings gnawing, run-away appetite to a dead FULL STOP right in its tracks! Yes, according to medical experts just one "FULL-STOP" slim-cube in a cup of coffee or tea turns off your appetite INSTANTLY as if it suddenly went to sleep. You simply have no desire to eat for hours on end . . . even if all your life you've been cursed with a non-stop appetite. In fact, so effective is this "willpower-in-a-cube" you may actually have to consciously remind yourself to eat — which the doctor insists on — in order to prevent TOO MUCH WEIGHT-LOSS, TOO FAST!

Now, just think what this great new development means, if all your life you've had to battle your appetite and struggle with your willpower!

Doctor's "LIQUID-WILLPOWER" DEVELOPMENT Ends Torturous Diet!

It means that instead of battling those mealtime pangs of hunger . . . fighting that maddening urge for food . . . you simply reach for a "FULL STOP" slim-cube instead of fattening food and "sip your appetite to sleep" with this doctor's amazing 3-cups-a-day "Coffee-Off" way to AUTOMATIC WEIGHT-LOSS. Because just like water turns off thirst, incredible "FULL-STOP" slim-cubes switch off hunger AUTOMATICALLY all day long! Down goes your appetite — down go the calories — and down goes your weight . . . with a rush!

LIFETIME CONTROL OF YOUR APPETITE FINALLY YOURS — MEANING YOU ARE NOW JUST DAYS AWAY FROM YOUR FIRST STEP TO LIFETIME SLIMNESS!

So if you want to SIP YOURSELF SLIM with this doctor's amazing coffee development . . . if you want to melt away pounds and inches STARTING THE VERY FIRST DAY . . . if you want to try this exciting medically-proven concept that combines both a doctor's scientific development and his full-satisfaction eating program that makes lifetime immunity to fat not a hope but a living reality . . . then take advantage of the no-risk offer described below! Yes, act now on guarantee of full satisfaction or money refunded in full (except postage & handling). Simply return within 10 days.

Remember — this is the last ad for a reducing product you will ever need to read in your life. If you drink coffee . . . or if you drink tea . . . then there is simply not a reason in the world to ever again be embarrassed by a single pound of overweight fat. So why not take the FINAL STEP and get rid of all those excess pounds and inches FOR THE REST OF YOUR LIFE. Act now!

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JUST 3 CUPS A DAY HELPS MELT FAT AWAY
as you sip yourself thin cupful to cupful
with Doctor's LIFETIME SLIMNESS
program for AUTOMATIC WEIGHT-LOSS!

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Mead-Wilson Pharmacal, Dept. JCU-261
Caroline Road, Philadelphia, PA 19176

Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring "FULL-STOP" Slim-Cubes. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).

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Total amount enclosed \$_____ PA residents add 6% sales tax. Check or money order, no CODs please.

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SHOPPING GUIDE

continued from page 88

\$27.50, from Paul Hanson. Crystal **candlesticks**, from Tiffany & Co. Hand blown "Vandermark" **egg** on bedside table left, about \$35, and hand blown "Vandermark" Art Glass **vase** on bedside table (right), both from the Soovia Janis Collection. 120 oz. **Pitcher** (with flowers, left table) #707-120, \$7, from West Virginia Glass. Student **lamp** #D 1319 on right table, \$30, from Laurel Lamps. China after-dinner **cup & saucer**, "Contessa" green, \$26.75, from Ginori.

THE ROMANCE MAKERS

Pages 44 & 51: (1) "Pak Hol" **box** #736/1-267, 2", \$18.50; (2) "Cold Ball" **box** #709/3-263, 2 1/2" by 3 1/4", blue with gold hinge, \$22; (3) "Bird of Paradise" **box** #731/333-261, 3 1/2" across heart, \$15; all are porcelain from Tiffany. (4) "Williamsburg"-shape crystal **candlestick** #845/15-361, 9"H, \$59. (5) "Apothecary Royal York Display Curio" **cabinet** #45790, 26" by 19" by 63", interior lighting and glass shelves, \$299.95, designed by Leonard Eisen for Pulaski. (6) "Rose Burmese" **student lamp** #7410 RB, 21"H, hand-painted and signed by the artist, \$165, by Fenton. (7) "Piccadilly" floral chintz, color #Y, 54"W, yellow ground with blue and red bouquets, \$7.50/yd, from Cyrus Clark.

(8) "Allure" Bel Canto-shape clear crystal **wine glass**, hand-blown, \$10.50 from Lenox. (9) "Desert Rose" **cup**, 7 oz. capacity, \$4.80; **saucer**, \$3.10; (10) "Desert Rose" **teapot** and lid, 6-cup, \$21; (11) "Desert Rose" **pitcher**, 1 qt. capacity, \$11.75; all hand-painted, hand-crafted for Franciscan. (12) "Chantilly" sterling silver **teaspoon**, \$34, by Gorham. (13) "Trousseau Lace" **neck roll**, 6" by 14", pillow included, \$25; (14) "Trousseau Lace" **pillow sham**, 20" by 26", \$15; both made from a combination of polyester and cotton, in white, from Fieldcrest.

THE WONDER OF WHITE

Pages 52-53: 1: "Tester Bed" #16-5601, \$939, and bowback Windsor side **chair** #16-6000, \$114.50, both in oak, from The Royal Charter Collection by Ethan Allen. Fabric draped on bed headboard and end posts, "Imperial" 100% cotton batiste, 45"W, about \$2/yd, by A.E. Nathan for White Rose Fabrics. Fabric how-tos, page 70. Tie backs, picot edge taffeta **ribbon** #5500 100% rayon, from Offray Ribbon Co. "Petticoat Lace" full **flat sheet**, about \$16.95, and **pillow cases**, about \$7 ea., from Wamsutta Mills. Down-filled **quilt**, \$225, with 100% cotton quilt cover, \$110, from The Continental Quilt Shoppe. "Sweetheart" **pillow** on chair from Soft Antiques.

2: Off white porcelain Chinese take out **carton**, 5 1/4"H by 3 1/2"W, \$20; takeout **plates**, 6" — \$4; 8" — \$6; 10" — \$8; all designed by Norma Copley and Charlotte Potok for The American Apple Pie Co.

3: "Perfect Setting" oven-to-tableware, designed by China Seas, Inc. for Japcor International: **Dinner plate**, \$6.25, **luncheon plate**, \$5.50, **mugs** \$4 ea., **cups** \$5 ea., 3-liter **casserole** \$27.50, 5-liter **casserole** \$35. "Chinese Ivory" **cutlery**, \$25/5 pieces, from Conran's. Hand-crafted wooden **dish rack** #252, \$15, from Sun Glo Corp. Rectangular pine **table** #911402, \$115, from Conran's. "Crystalline" **glazed tile** #365 white, from American Olean.

4: 66" **lamp** in polished chrome, Art Deco "Torquette" #T-1215, \$110, from Laurel Lamps. Glass fish bowl **vase** #77-12, about \$16.50, from West Virginia Glass. "Crystalline" **glazed tile**, #365 white, from American Olean. "White lacquered Art Deco **table** #8-532, about \$1,000, available through architects and designers from Barrett Hill.

5: Natural wicker club **chair** #53551, from Walter's Wicker Wonderland. Hand-woven slipcover **fabric**, "Bahoon," 100% cotton, color #2 white, 48"W, about \$8.25/yd, available through International Printworks, Inc. "Toddy" white **sisal rug** #N125, 6' by 9', \$150, from Import Specialists.

6: Art Deco lacquered **table** #8-532 (about \$1,000) through architects and designers at Barrett Hill. White porcelain **apple** #9645, \$35, from Paul Hanson, available at fine stores and through

designers. Beige and white 100% wool **Durrie rug** #60072A, 9' by 12', \$2,160, from Stark Carpet Corp.

7: Porcelain flower **vase** #605, 9"H by 2 3/4"W, 10 oz., \$20 ppd.; **bookends** #601, 6" by 6" by 4 1/2", \$28 ppd.; "Pyramid" **ashtray**, 4" by 4" by 4", \$20 ppd., all white porcelain by Marc Bleu. Mail order from The Coulter Group.

8: Extra large porcelain buffet **plate**, 12", \$13, from Tiffany & Co. Write for the Tiffany gift catalog, \$2 ppd. Crystal **wine glass**, "Radiance", \$17, from Lenox. Sterling silver **fork**, "Hampton Court", \$36, from Reed & Barton.

9: White metal "Bob" **chair** #581011, \$15.75, from Conran's. 51" floor **lamp** with swivel shade, #B-1338, \$64, from Laurel Lamps. "Toddy" white **sisal rug** #N125, \$150 from Import Specialists. White perforated leather clogs, sizes: 5-10, \$23, OlofDaughters.

10: Octagonal white lacquered "Purkersdorf" **table** (#592), designed by Josef Hoffmann, available through architects and designers from I.C.F. 54 oz. glass hollow stem beer **goblets** #5-54, \$4.50 ea., from West Virginia Glass. "Toddy" white **sisal rug** #N125, \$150, from Import Specialists.

11: Birchwood Queen Anne side **chair** #9566, \$210, from Paul Hanson, available at fine stores and through designers. Malaga **rug**, "Boodilla", 4'9" by 6'6", \$875, from Stark Carpet Corp.

12: Large porcelain **cupcake**, 9"W by 3"H, with porcelain candle, \$250; **small cupcake**, 4 1/2"W by 5"H, \$75; both are porcelain lustered one-of-a-kind designs with floral interior patterns. Jan Axel. Background: sheer white on white **fabric**, "Papillon," polyester/cotton, 65"W, 38" repeat, \$40/panel, available through International Printworks, Inc.

Pages 54-55: 13: Round beech frame **table** finished in white lacquer #933406, \$129.50, and white lacquer stickback **chairs** #933228, \$29 ea., both from Conran's. White earthenware **egg platter** #2738290004, \$12.50, holds 2 doz. eggs, and oversize iced tea **glass** #1527428095, \$16.50/set of 4, both from Sigma Marketing. 120 oz. Ice Lip **pitcher** #707-120, \$7, from West Virginia Glass. Off white porcelain **milk carton**, 2 3/4" by 2 3/4" by 9", \$25, The American Apple Pie Co. Twenty four-compartment earthenware **egg platter** #273-8290-004, \$15, Sigma Marketing.

14: Hand-crafted wooden **patio stand** #603, \$20, ready to assemble, from Sun Glo Corp. White porcelain **nut dish** (top) #D73, \$12, **soup dish** #75D, about \$7, crimped **pie plate** #D630, about \$8, all from N.S. Gustin Co. White **plates** (bottom), "Perfect Setting", \$6.25 ea., by China Seas, Inc. for Japcor International.

15: Beige vitreous china **lavatory**, "Elisse," #0075-010, \$318 without fittings, from American Standard. "Crystalline" **glazed tile**, #365 white, from American Olean. Toy **sailboat**, \$3.95, from Conran's.

16: Rattan **arm chair** #952214, \$215, from Conran's. 43" to 53" tall, adjustable chrome floor **lamp** #B1320, \$98, from Laurel Lamps. Background: sheer, white on white **fabric**, "Teho," by Intair, polyester/cotton, 65"W, about \$31.25/yd, available through International Printworks. "Polyanna" lace **shawl** 100% Dacron polyester, 70" by 48", \$6, MasterKnitters.

17: Shown with pasta: **glass display dome** with wooden base, 8" by 12", \$32, from West Virginia Glass. "Crystalline" **glazed tile**, #365 white, from American Olean.

18: "Cypress" natural pine **chair** with rush seat #908903, \$57.95 ea., and natural pine rectangular **table** #911402, \$115, both from Conran's. White porcelain footed **compote** #D11, about \$10, from N.S. Gustin Co.

19: White porcelain **coffee pot** #873802, \$13.25, from Conran's. "Octagonal white "Purkersdorf" **table**, \$592, available through architects and designers from I.C.F.

20: Bentwood coat **tree**, \$69, from The Door Store. Background: sheer, white on white **fabric**, "Palme," polyester/cotton, 65"W, 116" vertical repeat, about \$125/panel, International Printworks. Hand-made white satin toe **shoes** (special order) with hand-pleated toes, all adult sizes (men and women) \$6, Capezio Ballet Makers.

21: Vinyl asbestos tile, 12" by 12", "LaPaz" #362 Harvest White, from Amtico Flooring. Hand-made pastel porcelain bed sculptures with drawers, 4"W by 7"L by 7"H, \$90; without drawers, \$60, Adele Y. Schonbrun. Write Ms. Schonbrun for free, illustrated brochure.

Page 55: 22: Natural wicker **chaise lounge** #53357, from Walter's Wicker Wonderland. Hand-woven slipcover **fabric**, "Bahoon," 100% cotton, Color: White-#2, 48"W (about \$8.25/yd.), available through International Printworks, Inc. "Drapery fabric (shown as background), "Kin-nel" 100% linen, 48"W (about \$12/yd.), by Schumacher. Lace **pillows** from Peacock Alley. 23: French porcelain **Coeur a la Creme dishes**, 3", \$4.50 each, Bazaar De La Cuisine. For recipe, see page 63.

24: "Torse White" Limoges porcelain **dessert plate**, 7 1/2", \$10, Haviland China. "18th Century" sterling silver **dessert fork**, \$41, Reed & Barton. "Marly" white Limoges porcelain **fish platter**, 23 1/2"L by 10"W, \$150; **shell plate**, 9 1/2"W by 9 1/2"L, \$22.50, Ceralene. "Rondo" carafe #26063, \$90, Kosta Boda. "Spatours" silver plate **fish server set**, \$82, Christofle (Ginori). White damask "Oak Leaf" linen **tablecloth** #650, 54" by 72", \$45; matching **napkin**, 22" by 22", \$6.50; both 100% Irish linen, The Ulster Weaving Co. **Wine glass**, \$6, Tiffany.

A DELICIOUS DESSERT

Page 56: "Perugia" porcelain **demitasse cup/saucer**, \$23.25; **salad/dessert plate**, \$17.50, Ginori. "Vendome" sterling silver **cake server**, \$44; **dessert fork**, \$11.50; after-dinner **spoon**, \$6.50, Christofle (Ginori). English Nottingham ecru lace **tablecloth** #280, cotton/polyester, \$42, The Ulster Weaving Co.

A BEAUTIFUL HEAD OF HAIR

Page 59: Satin pajama set in ivory damask print trimmed with ecru lace #886/883, sizes: P, M, jacket, \$44; tap pants, \$22, Ora Feder. Peach bath **towel**, 100%, cotton face, \$7.99, J.P. Stevens. Pink swansdown **puff**, 3", \$4.50, Caswell-Massey. **Page 58:** Bamboo **baskets** (far left) #581-325-1679, 4", (5" not shown), \$9/set of 2; round **container** (middle) #222-PB802, 8"D, (far right) #120-BK482, 8 1/2", all by Boxer & Ashfield.

A CREAMY, LIGHT PATE

Page 60: Wearever Aluminum China cap **strainer** with stand (conical sieve), #94920, \$10.95; with wood roller, #94922, \$4.65, available from the Professional Kitchen. Omnichief **food processor** with 3 stainless steel blades (shredder, cutter, and slicer), #EFP-1, about \$120. 3-piece stainless steel **mixing bowl set** with covers, #734, about \$9.99, by Farberware. Le Creuset Toque Blanche, white-enamelled cast iron **pate terrine mold** #0524-32, 1 1/2 quarts, \$29.95, imported by Schiller & Asmus, available at Professional Kitchen. Rubbermaid wooden-handled rubber **spatula**, #1901, 59c.

STENCIL KIT

The stencil decoration on the hutch shown on page 36 was done with a combination of two American Home stencils from Stencil-Magic: Spring Bouquet (#101) and Blooming Vine (#106). The 9 1/2 x 12 1/2-inch precut, clear plastic stencils are flexible and may be cleaned for years of continued use. Stencils come with completely illustrated step-by-step instructions. (Paints are not included.) Save color pictures for reference when doing project. The cost of each stencil is \$2.50 plus 75c postage and handling. Also available is a special stencil brush with blunt end—the #6 Stencil-Magic Stencil Brush, \$1.00 plus 25c postage and handling. To order stencils, send your name and address, a list of the stencils you wish to order, and a check or money order to Stencil-Magic, Dept. AH-278, 8 West 19 St., New York, NY 10011. New York residents must include sales tax. Orders cannot be processed without zip code. Allow 5-6 weeks for delivery. PLEASE NOTE: Stencil #101 was previously offered in the October 1977 issue of American Home.



ALASKAN TOWN ALLOWS WOMAN TO SMOKE!

BROKEN NECK, ALASKA, NOV. 5 — By unanimous decision the citizens of Broken Neck voted to allow female smoking within city limits. Mayor Robert Sherman explained the vote by saying, "When you gots only one woman in town you lets her smoke."

You've come a long way, baby.

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Slimmer than the fat cigarettes men smoke.



Fashions: Bill Blass

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