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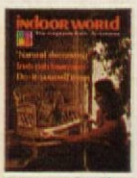

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AMERICAN Home

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Take a walk with us up-country into spring and summer. It's a look at a remodeled barn and tinwear stenciled with flowers; it's irresistible fresh-air menus; it's sun-kissed floral prints to sew, wear and entertain and decorate with. Mostly, it's the American Provincial heritage looking bright as sunshine: Gather a sweet bouquet in a snappy, easy tucked shift—sew from a Vogue Pattern. Floral bangles by Eva Graham. Another view on page 51. Photo by Carmen Schiavone.

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Javanese Chicken Curry starts with San Francisco's Rice·A·Roni

In 2 Tbsp. butter or margarine lightly brown rice and vermicelli from 1 pkg. Chicken Flavor Rice-A-Roni. Stir in 2¾ cups hot water, 1 can (5 oz.) boned chicken, ½ cup raisins, contents of Chicken Flavor Packet, 1 tsp. curry powder. Cover and simmer 15 minutes. Garnish top with ½ cup each chopped peanuts and flaked coconut. Serve with chutney if desired. Serves 4.

Home-work

There's something really refreshing about putting together an entire issue about the country life in America. Many of us find our lives compressed in our urban existence, like roots of a pot-bound plant. And we forget there is, beyond our city limits, another world where the air is clean and the living easier, if not always easy.

Pat Sadowsky (left) and Bettan Prichard, with help from Barbara Rogers (top), shake out comforter shown in color on pages 48-49.

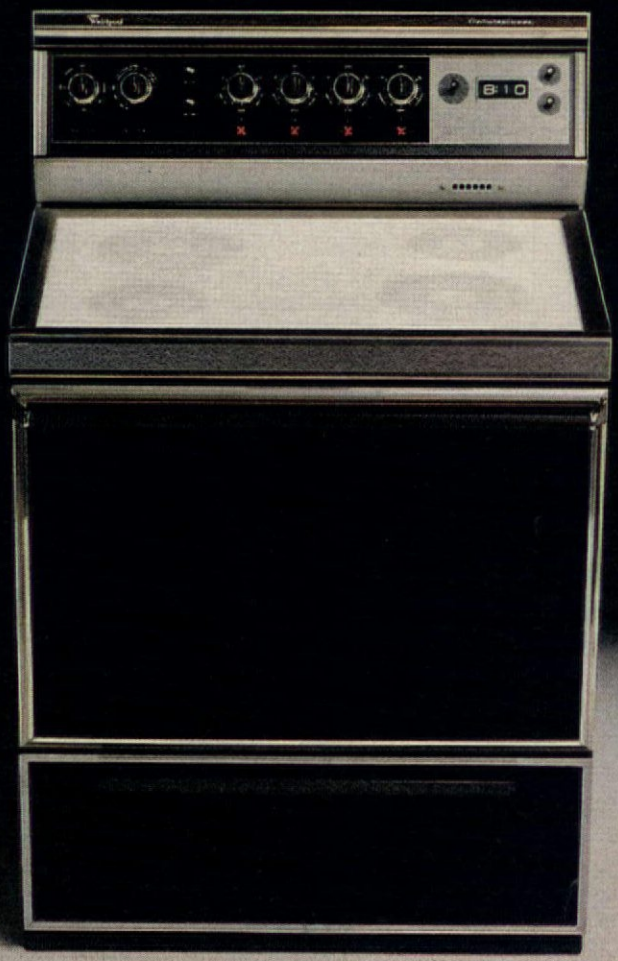
This month, our editors threw themselves into the American Provincial spirit of things. For some, this meant trips to the country, looking for great old barns that have been redone, whipping up good, old-fashioned All-American meals and creating contemporary crafts with traditional flair.

Back at the office, editors and writers were arm-wrestling deadlines. Liberated Managing Editor Merv Kaufman's big concern (aside, of course, from actually getting the magazine out) was finishing up his gourmet cooking course so he could go halfsies with his wife in the kitchen; Jil Curry was culling her "little black book" for the phone numbers of scores of suburban singles to interview; and Joe Gribbins was holding forth on how to become an eagle-eyed "junk" hunter.

Plant-lady Christine Downs, in her eternal quest for the ultimate green, was for days seen laden with everything from ferns to palm trees, dodging traffic on New York's Lexington Ave. Animal experts Emil Dolensek and Barbara Burn kept everybody fascinated with tales about the little creatures they've enjoyed observing in the wild. Our hard-working "Junior League" put together a news-packed "Home Front News." And in one corner, buried under *hundreds* of letters, our official reader, Joanne Johnston, was—and still is—sifting through the unbelievable response to the NEW *American Home*. It's been some month!

—THE EDITORS

Clean plus.



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THE SUBURBAN CONNECTION

Though commuting may mean earlier arising and longer travel time, single suburbanites maintain the benefits are worth the sacrifice. Partner-less, with no children, they can recharge their psyches with fresh air, beaches and tennis courts.

Single people living in the suburbs believe they've got it made. Cleaner air, friendlier neighbors, often lower rents, parking spaces and an easier existence give single commuters reasons to praise their lifestyles.

"I have the best of two worlds—the stimulation of the city and the relaxation of the country," says architect Norman Dorf. "I spend eight hours a day working in New York City. The rest of the time I'm at home in Glen Cove, Long Island."

"I lived in the middle of Los Angeles for two years and could never tune the city out," asserts Sandy Iwataki, photographer and artist's representative who now is in Malibu.

Norman Dorf and Sandy Iwataki belong to a growing group of singles who prefer to live outside a city and commute to work. Like other new suburban "onesomes," Dorf and Ms. Iwataki do not yearn for city night life or people. They have set up households where sports clubs and watering holes catering to singles have mushroomed.

Echoing the opinion of many single commuters, Dorf says he gets claustrophobic in a city apartment. A confessed "outdoor person," he sails, plays tennis, flies a kite, jogs and bicycles. While he concedes that most of these activities can be done in town, "it's not nearly as pleasant as in the suburbs."

"I like to watch a squirrel run away from me," adds Dorf, who—during his adult life—has lived in only one city, Boston, and only for a year.

Dorf elected to stay in the country three years ago when he was divorced. "I had built a one-of-a-kind house—a barn on the water—and did not want to get rid of it." He has fashioned his life accordingly: "I drive 25 miles to work with a friend. We park the car in Queens and take the subway into Manhattan; when work demands, I stay in the city." Dorf brings a change of clothes to the office for theater nights. Not that it happens often, for he favors staying in Glen Cove.

Dorf's social life has not been hampered by living in the suburbs. "Most women enjoy leaving New York on a weekend."

Sandy Iwataki lives in a three-dwelling unit, typical of California shore communities. Unlike other single commuters, she pays as much for a large living room plus bedroom with dressing area and kitchen as she would in Los Angeles. But she would not trade the sun and sandy beaches for city life.

Ms. Iwataki commutes daily to Los Angeles, spending about 50 minutes in her car each way. "It gives me a chance to think about what I'm going to do during the day."

Shopping is the only inconvenience she's encountered in Malibu. "Fresh vegetables are not as easy to find as they were in the city." But there are compensations. "Meeting men is easy here."

Pat Sorrentino, an airline stewardess who decided to move from New York City to Bricktown, N.J., after her divorce, admits she's a "geographical undesirable" to city men. However, she has met plenty of them while playing tennis and swimming at the nearby Jersey shore.

Ms. Sorrentino finds that her whole outlook has changed since she's moved to the country. "People are more outgoing; life's more relaxed."

At first, Ms. Sorrentino claims, it took her neighbors a while to adjust to her. "Most wives felt threatened. They thought I was after their husbands. Others were skeptical. But once they became accustomed to me and saw I was not spouse-hunting, we became friends. Now they water my plants and walk my dog when I'm away."

Ms. Sorrentino commutes to the airport, roughly an hour and 45 minutes away, about three times a month. Apart from work and occasional city forays for clothes, she's at home in her condominium, which looks out into woods.

"In New York, all I saw was the back of another apartment, and I paid a lot more money than I'm paying now." Her condominium, part of a complex of eight apartments, carries mortgage and maintenance charges of only $205 a month. She has two bedrooms, living room, kitchen and full terrace. In addition, a parking space is available, and tennis courts are on the premises.

Although she misses the New York Public Library and all the shops, she feels the ambience of a calmer life more than compensates for these losses.

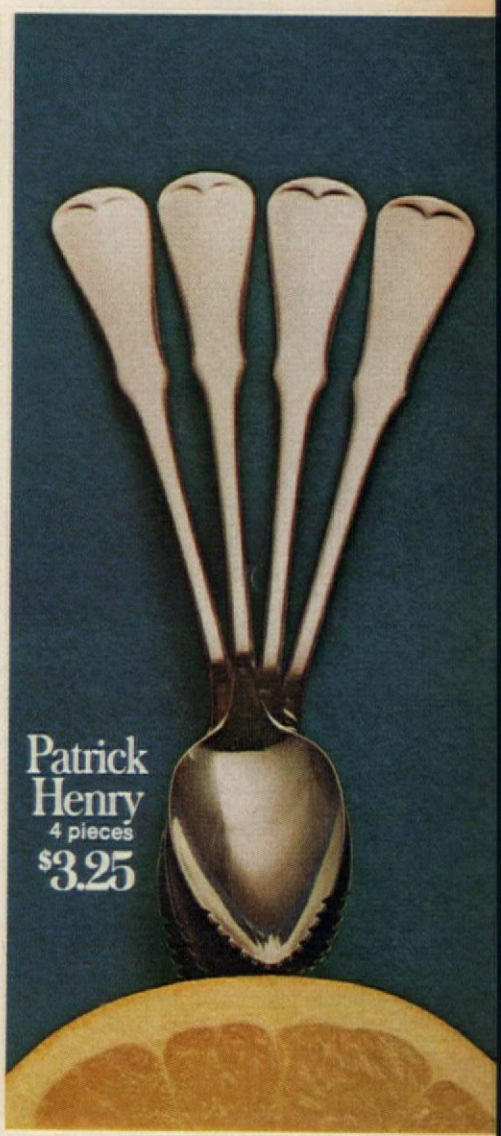
"My temperature drops 10 degrees when I get home," says C.H. Slease, a 31-year-old Pittsburgh attorney. Slease, also divorced, lives roughly 70 minutes from Pittsburgh in suburban Ligonier, Pa. He commutes to work each day by car, which necessitates his getting up about an hour earlier than if he lived in the city. But he doesn't mind the trip. Slease says he has "a place to sprawl."

"I would find it depressing to live in a city," he insists. "Here, I'm close enough, but still far away."

His four-bedroom house is situated on three acres. *(continued on page 100)*

Hostess Helpers Special Offer!

Handsome special pieces in Oneida Community Stainless to match your favorite pattern from the Betty Crocker Coupon Catalog.



Add a distinctive touch to special meals with these elegant Hostess Helpers. Try lightly broiled grapefruit with a brown sugar topping, served with specially serrated fruit spoons. Graceful seafood forks complement shrimp and lobster entrees. And iced tea is a special treat with elegant iced drink spoons. Special savings make this a wonderful time to order all three four-piece sets.

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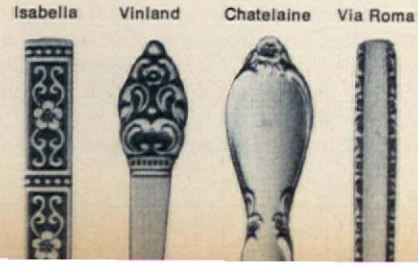

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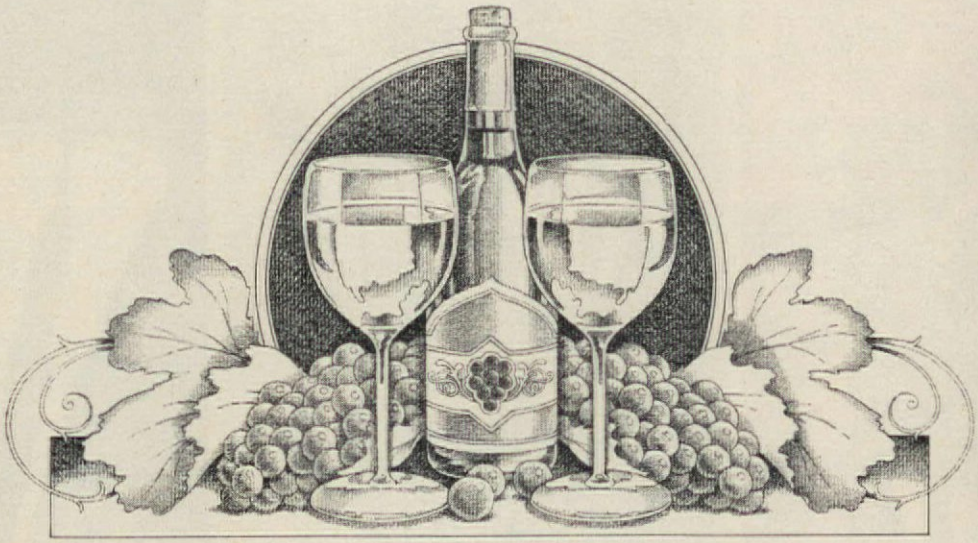
If you're one of those who think good domestic wines come only from California or New York State, you're missing out on a whole United States-worth of splendid wine tasting. There are vineyards throughout the country you can visit and explore.

WINE



By Creighton Churchill

SAMPLE THE VARIETY OF AMERICA'S HOMEGROWN PRODUCT

One quick and painless way to broaden your knowledge of wines is to cultivate an honest-to-goodness wine-maker. This is not as difficult as it might appear. Wines—those made from grapes as opposed to fruit wines—are being made in virtually every state of the union, from New Hampshire and Massachusetts to Washington and Oregon. Usually they come from small vineyards, manned by dedicated men (and sometimes women) who have fled the city life. Many of them have been trained in the larger vineyards of California, or perhaps attended some state school of oenology (the science of wine-making.) Others are just starting out on their own—sink or swim.

Wine-making has a mystique. It is a way of life. Those who follow the calling may best be characterized as an ingenuous blend of artist and farmer. They are people who breathe, live and, of course, drink wine. Good wine is not made in factories; it always requires a personal touch. And I have never known a wine-maker who was not always ready and eager to talk shop and compare vintages.

Probably the luckiest of us are residents of the two northwestern states, Oregon and Washington, locales only recently discovered to be God's country for good wine grapes. In southern Oregon there is a well-known cluster of vineyards around Roseburg; there are also several outstanding ones within easy driving distance of Portland itself.

Three of the wineries are Eyrie Vineyards at Dundee, Coury Vineyard and Tualatin—both near Forest Grove. The owner of Eyrie, David Lett, a bearded dentist turned wine-maker, will probably let you try his spicy, white Johannisberg Riesling and his rare Pinot Gris. Coury is best for the Pinot Noir, the grape that made Burgundy famous. At Tualatin, the wine-maker will insist that you taste his nectarish Muscat and then will tell you in detail how he made it.

Washington's largest vineyard, Ste. Michelle, grows its grapes under irrigation in the fabulous desertlike Yakima Valley. But there are now plans to open a tasting room in the center of Seattle, where its grapes are fermented. Nonetheless, a trip to Yakima is a must. Boordy Winery, at Prosser, does have a tasting room open to the public. Whereas Ste. Michelle's wines are made from European grapes, Boordy—which also has vineyards in New York's Finger Lakes and in a suburb of Baltimore—specializes in hybrids. Its director, once an editor of the *Baltimore Sun*, is noted for pioneering French hybrid grapes in the United States.

At the opposite end of the continent, there are wineries you can find:

- A sandy road at Tisbury on Martha's Vineyard leads to a clearing filled with waving vines, Chicama Vineyard, whose owner, a transplanted Californian, is justifiably proud of his Riesling.
- New Hampshire Grape Grower's Vineyard overlooks wide Lake Winnipesaukee. Grapes love large bodies of water that reflect the sun's rays and hold its heat.
- Vermont's lone vineyard (which makes no grape wine, but whose dry apple wine is said to resemble Chablis) may be found high on a mountain near Danby.

Wine-knowledgeable New Yorkers

can spend a satisfying Sunday driving to Hudson River vineyards, only a score or so miles from the city, tasting (and maybe buying) at High Tor in New City, or the Benmarl Vineyard at Marlboro, owned by the illustrator Mark Miller. Most wineries sell their product to visitors, often at lower prices than at retail wine or liquor shops.

A century ago the banks of the Ohio River were known as the "Rhineland of America," in a day when Ohio produced twice as much wine as California, though not necessarily better. Wine-making in Ohio died even before Prohibition, but it's come to life again. Today, vineyards with better grapes than ever flourish along the Ohio, as well as on the shores and islands of Lake Erie. The state's best-known wines are made by Meier's Wine Cellars, whose headquarters are located in Cincinnati.

The Lake Michigan area also has its vineyards, the youngest and one of the best being Tabor Hill at Buchanan. Its owner and wine-maker, Leonard Olson, was once a salesman for a steel company. Try a bottle of his crisp white Trebbiano, and if you are lucky you may get to taste the first German-type sweet wine made in Michigan, Johannisberg Riesling *Auslese,* produced from individually selected over-ripe bunches of grapes. (Incidentally, I wonder how many people know that Cold Duck was originally made in Detroit?)

You probably wonder how the wines of these way-out vineyards compare with those of California and Europe. Wine is a result of climate and soil, plus a grape suitable to both. There are some European grapes that don't make good wines in California, and vice-versa. Part of the wine-making art is to find what grapes excel in a particular situation. Most Ohio wines, for instance, are made from either American grapes or hybrids, and closely resemble their New York State neighbors. When European grapes are used, as in Washington and Oregon, the wines are similar to those of California. Their character varies with the soil, a bit like the difference between Maine and Idaho potatoes.

It was not until recently that European grapes, known as *vitis vinifera,* flourished east of the Rockies. The winters were against them, and they seemed to be beset by pests. Credit for the breakthrough goes in large part to a Russian-born German, Dr. Konstantin Frank, whose own vineyard in Hammondsport, N.Y., is worth a trip.

Trained abroad as a viticulturist, Dr. Frank immigrated to the U.S. in middle age, and eventually worked for Gold Seal Vineyards. Remembering the vineyards of frigid Russia, he refused to believe that the *vinifera* could not be made to grow on the shores of Lake Keuka. In the far north, toward the Arctic Circle, he found the frost-resistant roots he was searching for, brought them home to be grafted to California- and later European-grown cuttings. Experts visiting Frank's Vinifera Wine Cellars a few years later declared his Pinot Chardonnay to be the closest to a white Burgundy ever made in America, and few could tell his Riesling from that of the Rhineland. Visitors to Dr. Frank's vineyard will enjoy a stunning panorama of northern New York, find good wines and meet a kindly, though militant, wine-maker. Dr. Frank firmly believes that the non-*vinifera* wines made by his big neighbors—wineries such as Gold Seal, Great Western and Taylor—are actually poisonous.

There are wine-makers to cultivate and vineyards to investigate in Alabama, Arizona, Oklahoma and many another state. Even Alaska has a winery; it's run by a Catholic priest who makes wine from powdered milk. Your state Department of Agriculture will have a list of them. Often in the case of a small vineyard, an advance telephone call to discuss visiting hours will save you much disappointment, but rest assured that your visit will be warmly received.

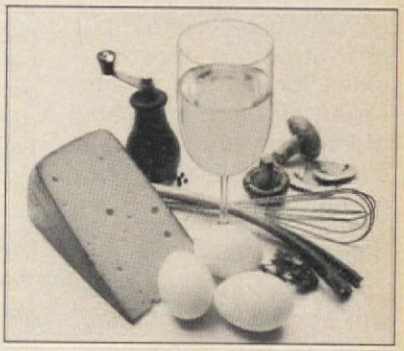
With the wines of these far-flung vineyards, you will find that, because of capricious climate and other adverse conditions, marked variations exist from year to year—differences in sweetness, in intensity of taste and in body or "thickness." I am often asked if so-called vintage years—when the year is printed on the label—really matter that much or if they are part of some hair-splitting sophistication. The answer is that vintage years *do* have significance, in addition to telling how old a wine is. Except in southern climes, such as the warmer parts of California or sunny Italy, there are certain years with not enough sunlight to produce sufficient sugar in the grapes. Hail may damage the crop, or a rainstorm at the wrong time may wash away the valuable yeasts nature provides, thereby changing the wine's character. Vintage becomes extremely important when you know the good and bad years. Learn to trust your own sense of taste—and enjoyment. □

Introducing The Christian Brothers Select Napa Valley Napa Fumé.

A UNIQUE ESTATE BOTTLING OF SAUVIGNON BLANC GRAPES

We are still a bit old-fashioned about many of the steps in making our wines here in our Napa Valley winery. But through the years, we, and others, have added immensely to our knowledge and methods.

We are now pleased to introduce a wine we believe draws on the best of the old and the new: our Napa Fumé.



This is a pale gold wine, made wholly from Sauvignon Blanc grapes grown in our own vineyards. These grapes, among the first to ripen, have a delightful fresh taste and fragrance.

To capture this quality, we ferment the juice in special temperature-controlled cooperage at 50° This cold fermentation keeps the fruitiness and aroma in the wine. It also enhances the trace of "fuming" or smokiness that inspired the descriptive name.

Afterward Napa Fumé is matured and then bottle aged in our own tradition until it is ready for your table.

I believe you will find our Napa Fumé one of the great white wines of the Napa Valley and an ideal companion to light meats, omelettes, fish, fowl, and cheese dishes. If your wine merchant does not have it available, you may write to me.

Brother Timothy F.S.C.

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Happiness is having YOUR OWN GREENHOUSE

By CHRISTINE DOW

All around the country, apartment terraces and southern windows are sporting mini versions of the greenhouse. And the people who are lucky enough to have a whole backyard are playing professional plantsmen. Size and shape do not a greenhouse make, but any structure that provides for light, humidity, water, air circulation and plant nutrients in the desired proportions can adopt the name.

The greenhouse is a tiny world in which *you* control the elements that will contribute to happy, healthy and long-living plants. For example: Water, though essential, is not sufficient to prevent the demise of your plants. Fresh air and humidity must also be present; otherwise your plants will draw excessive amounts of moisture from the soil —only to wilt and die. Most plants enjoy the air circulation caused by a slight breeze, but a strong wind or a cold draft can chill and kill. All these life-giving elements can be created and controlled in the greenhouse.

Save money. You will decrease plant losses that may occur in an uncontrolled environment. Outdoor plants are susceptible to the slights of nature—chilling winds, pelting rain and rapidly traveling pests. The greenhouse shuts the door on weather and keeps plants less accessible to roving insects.

Increase production. The greater the number and variety of plants you discover, the more you will prize a greenhouse. The number of healthy plants will increase as propagation becomes simple.

Versatility. The greenhouse is more than decorative. A greenhouse used to produce a year-round supply of fruits and vegetables visibly cuts the cost of supermarket trips. Manufacturers of the "Vegetable Factory" greenhouse claim that the gardeners who follow their planting schedules can grow up to 650 pounds of garden-fresh vegetables at a saving of $290 over average store prices.

What to look for. Anyone in the market for a greenhouse will discover many alternatives.

Frames can be aluminum, redwood or plastic. The choice is one of aesthetics and durability.

Coverings present even more of a choice.

Glass is most economical and longest-lasting, but requires shading from hot, direct sunlight and is, of course, breakable.

Fiber glass is more expensive than glass, but in addition to "clear," is available in self-shading or light-diffusing varieties. It is also unbreakable. One popular arrangement uses fiber glass for the roof and glass for the walls.

Plastic is another alternative. It's inexpensive, but requires replacement every two to four years. In severe climates, plastic may not withstand t weather, in which ca you can either pack your greenhouse for t winter or replace t plastic with an alterna material.

Ventilation is importa Either the warm air ris through an opening at t top of the greenhouse an end opening is fitte with an electric fan force the air out.

Electric heaters are o sure way to control t weather inside a gree house. But there are ot er, even more effecti ways. You can constru the greenhouse of do ble-pane glass, for exa ple, or simply line t interior with polyethylen or clear vinyl during t winter months.

Construction. Som greenhouses come com plete with base. Other can be installed directl on the ground, althoug many of these requir that a foundation be built Whether you build a foun dation or not depends o the type of greenhouse chosen and its location.

(continued on page 87

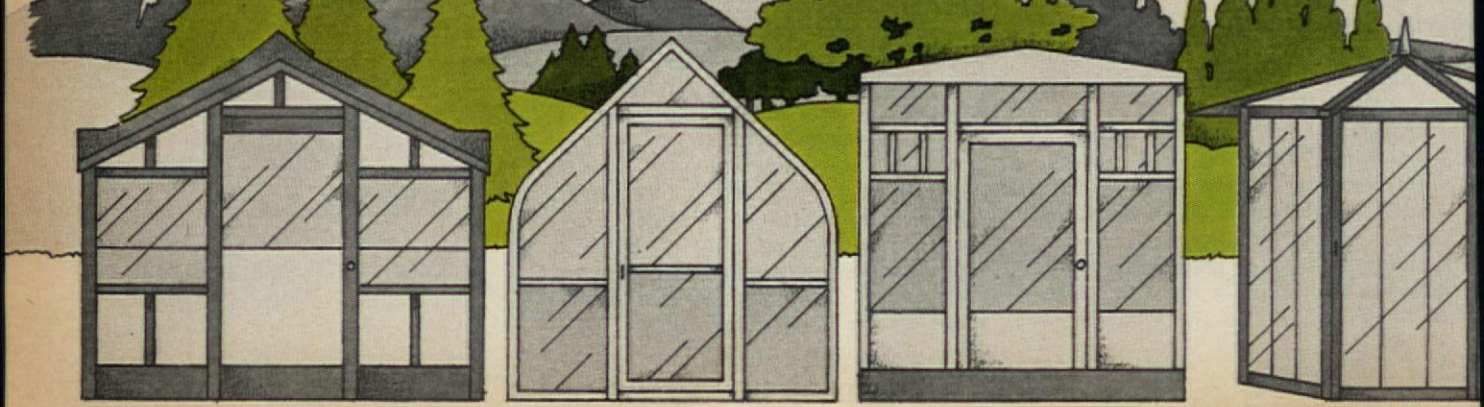

Illustration by Rainbow/Grinder

This picture just proves something that any farmer who grows things for a living could tell you. You get big lettuce (or tomatoes or whatever) when you fertilize and you get dinky ones when you don't. You can water and put down humus and compost and that's fine but it isn't the same as fertilizer.

Scotts® Vegetable Garden Fertilizer holds some of its nitrogen back for later. Your seeds or seedlings get a good feeding to start with, then a little more every day to keep your crop growing.

Both heads of lettuce grown in the same garden. Look at the difference.

We fertilized the big head but not the little. That's why one is big and the other is little.

Fertilizer is food you put in your soil to pass on to your vegetables. Nitrogen, phosphorus and potassium, chiefly. A good supply of nutrients is where all those fat tomatoes and big ears of corn come from.

Some fertilizers tell you to do it 2 or 3 times a crop. That's because their nitrogen usually "releases" right away and after a short time there just isn't much left. You only use our fertilizer once (unless you happen to live in the South and have very sandy soil).

You ought to put it down at planting time, and you can use our fertilizer on all vegetables. (Just do what it says on the box. It won't hurt your plants.)

There's hardly any work to it. Just put it down evenly and work it into the soil an inch or so.

We use everything we make so we know what it will do. You will get more beans or extra tomatoes or bigger lettuce and that's a promise. Our guarantee says, "If for any reason you are not satisfied with results after using this product, you are entitled to get your money back.

Simply send us evidence of purchase and we will mail you a refund check promptly".

We'll be right here in Marysville, Ohio. You won't have to look for us.

Margaret Travers at home and at law: taking time out to clown with husband Linus and the children (above) and in a telephone conference in her home-office (top), "assisted" by daughter Julie.

Clients, children, briefs, term papers, typewriter clatter, pots and pans rattling—all fill the Travers household with noise and confusion, plus lots of love.

CAREER MARRIAGE

NEEDHAM, Mass.—When Margaret Travers goes into the larder, it's not to look for strawberry jam, but to consult her law journals on the problems of her latest divorce case. Margaret Travers is a matrimonial lawyer, and what was once the pantry in her suburban Boston home is headquarters for her busy practice, which she juggles with her other jobs as wife and mother of two. Meanwhile, next-door in the kitchen, her husband, Linus, a professor of 18th-century English literature, is applying his chef's touch to a lunch of cold cuts and canned black-bean soup, observed by Jonathan Travers, age 4. "We're not the most brilliant people in the world," Linus says with a flourish of his wooden spoon. "Our life together is a success because we work hard at it."

According to Margaret, the actual decision to settle in the Boston suburbs with diapers, carpools, freshmen term papers and divorce cases all under one roof, was based on the needs of their first child. Jonathan came along with his own set of demands on their time: "He's what I call a high-maintenance child," says Margaret. "When I finished law school, I went to work for the Boston Legal Aid Society for two years of 'basic training' in family law—divorces, *(continued on page 14)*

Photography by Robert Phillips

"I never thought there were enough hours in the day to be a working woman and a mother too. As an Avon Representative, I'm successful at both."

Nonie Bruner

Lynwood, California

"I love to work. But my children deserve equal time. That's why I like being an Avon Representative. I have plenty of time for my children because I make my own hours and I'm my own boss.

And Avon isn't just another job. Selling cosmetics is interesting and very glamorous to me. There are so many new products to get excited about. And I can't think of a nicer way to earn money. I'm managing my own business. I'm out meeting people. And some of my customers have turned out to be my dearest friends.

Frankly, I feel very fortunate to be an Avon Representative. I'm working at something I love, but not at the expense of my children. For me, that's the best of both possible worlds."

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or fill in the coupon below. Avon will call you as soon as possible to answer your questions. Of course, there is no obligation.

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Nonie Bruner's story interested me in filling out this coupon.

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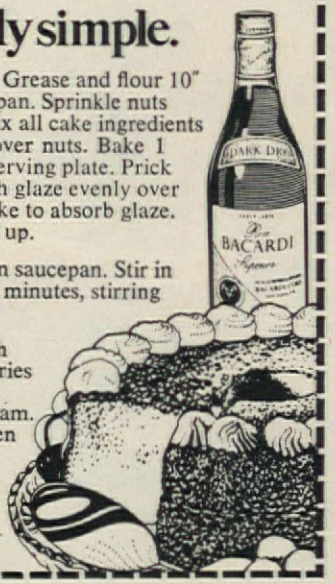
Cake:
- 1 cup chopped pecans or walnuts
- 1 18½-oz. pkg. yellow cake mix
- 1 3¾-oz. pkg. instant vanilla pudding mix
- 4 eggs
- ½ cup cold water
- ½ cup Wesson® oil
- ½ cup Bacardi dark rum (80 proof)

Glaze:
- ¼ lb. butter
- ¼ cup water
- 1 cup granulated sugar
- ½ cup Bacardi dark rum (80 proof)

Preheat oven to 325°F. Grease and flour 10" tube or 12-cup Bundt® pan. Sprinkle nuts over bottom of pan. Mix all cake ingredients together. Pour batter over nuts. Bake 1 hour. Cool. Invert on serving plate. Prick top. Drizzle and smooth glaze evenly over top and sides. Allow cake to absorb glaze. Repeat till glaze is used up.

For glaze, melt butter in saucepan. Stir in water and sugar. Boil 5 minutes, stirring constantly. Stir in rum.

Optional: Decorate with whole maraschino cherries and border of sugar frosting or whipped cream. Serve with seedless green grapes dusted with powdered sugar.



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LIFESTYLE

continued from page 12

adoptions, support cases. I quit a week before Jonathan was born, thinking I'd just stay home with him for six months. I never imagined how much care and attention a child needs. So I started working at home, just taking cases that came my way."

Now after three years in private practice and another child, 10-month-old Julia, Margaret Travers has so many cases that she is working more than full time.

Margaret has found that working at home has many advantages. She has a legal staff consisting of a retired couple, Mollie and Bill Rosen, who do her secretarial work and bookkeeping. And then, living in a suburban neighborhood gives her a steady supply of baby-sitters.

Most of all, her home office means that she can practice her profession without formalities, even seeing clients on weekends or evenings, a great help for working people. As she puts it: "I guess people who are looking for a fancy downtown law office wouldn't come to me in the first place."

Linus adds, "Margaret likes to talk to her clients in the living room over coffee. It probably seems a bit strange discussing divorces at home with our kids hanging around. I keep expecting Jonathan to come home from nursery school with drawings of broken homes."

When the downstairs bustle of Margaret's law office and the clangor of children at play get too noisy, Linus can withdraw to his upstairs retreat, a typically professorial book-lined study. He has concentrated his teaching schedule into a four-day week, working from 8:00 in the morning until 9:30 at night. For him, working at home is a question of discipline, what he calls "total attention": "That means those four days are for schoolwork. If we run out of milk, it will have to wait. Jonathan seems to understand that when Margaret and I are working it's *our* time. The important thing for him is that we're physically here."

Linus and Jonathan team up for many of the family chores. According to Linus: "Children are much more sensitive than we are, especially about being included as a real part of the family. If we have friends for dinner, Jonathan helps out. He also has a place at the table." Father and son have made a ritual out of the family grocery shopping. Jonathan has learned to write from writing out shopping lists, a task supervised with great patience by his father.

In addition to grocery shopping, dinner is a Linus production. "I'm no gourmet," he explains, "but I really enjoy cooking and eating well. I was sent off to boarding school when I was young. Then came four years at Yale and five years in the Navy. It all adds up to about 13 years too much of shriveled Brussels sprouts. I overdosed on institutional food."

Margaret concedes that she likes Linus' cooking: "That means 'clothing maintenance' is my detail—the laundry. No one else wants to do that one!"

The Traverses have no real philosophy of child rearing. Instead, they try to respond to their children's needs as individuals. Margaret spends at least an hour alone with Jonathan each day. As a teacher, Linus doesn't want to use his son as a test case for his own ideas about education: "I think these children are going to feel enough pressure, growing up in a house with two professional parents. We try to minimize the pressure as much as possible."

What do the neighbors think? Linus is proud of his role as the recognized neighbor specialist in everything from gardening to electrical repairs. The Traverses are much too down-to-earth to see their life as a "model marriage." In Margaret's practice she has sometimes been faced with what she calls the "role model syndrome." But, despite her success, she doesn't like to see herself as someone very special. "My role simply is that of an attorney," she insists, "but I do care about my clients."

Perhaps "caring" is the best way to describe the Traverses. They are hardly revolutionaries. Instead their two-career lifestyle is the result of thoughtfulness and planning—and flexibility. It is also a great success—and a source of satisfaction—for both of them.

Linus is completely aware of the compromises that are part of his life. "The business of being a human being is making choices," he says. "We're not superpeople. Right now everything depends on these two kids. When they're off, we're off. Sure there are trade-offs, sacrifices. Margaret would like to get away to attend legal conferences. I think of the books and articles I could write if I had more time. But these years, when the children are young, are only a small percentage of a total lifetime. We'll have time for other things. Basically we do it because it's fun."

—Ann Scharffenberger

©Lorillard 1976

All the fuss about smoking got me thinking I'd either quit or smoke True.

I smoke True.

King Regular: 11 mg. "tar", 0.6 mg. nicotine; 100's Menthol: 13 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report Nov '75.

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

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EXTRA

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

The Home Front News

NITRATE, NITRITE

Controversy: Are cured meats safe to feed our families? Recent studies indicate that nitrosamines, which are formed from the nitrates and nitrites used in curing bacon, ham, sausage and lunch meats, may be cancer producing.

What are these substances? Nitrates *are natural substances found in many fresh vegetables that have been used for thousands of years to cure meats and prevent food poisoning. During the curing process, nitrates break down to* nitrites, *so nitrites are now used directly to speed up the curing process.* Nitrosamines *are formed from nitrites that combine with*

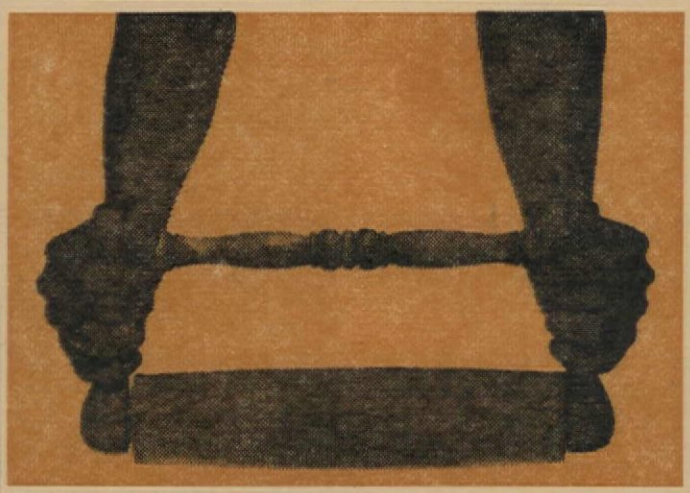
continued on page 24

SOLAR AIRPORT

Sunny skies heralded the opening of the nation's first solar-energy airport, at Aspen, Colo. This new facility, designed by Larry Yaw, comprises three terminals, staggered to maximize ease of access to planes, baggage areas and ground transport.

The building utilizes two separate energy systems, which supply more than half the airport's heating needs during cold months; it's supplemented by a forced hot air back-up system when there is no sun.

Another resource-conscious idea: keeping the temperature of the airport at a consistent 60 degrees. This keeps the people moving, and that's what they're supposed to be doing anyway.



DRAAL HULS: UNROLLED

American cooking is noted for its preponderance of baked goods—pies, biscuits, breads and cookies. The Germans who settled in Pennsylvania were no exception—except they brought with them a unique utensil to make rolling a part of their new life. It was called a Draal-Huls (Pennsylvania German for rolling-wood).

John K. Stauffer, owner of Lancaster County Wood Works, decided to reproduce the utensil after watching his mother use her antique Draal-Huls to roll out pastry effortlessly. The Pennsylvania Dutch reproduction is constructed of cherry wood and designed to be functional yet decorative, with vertically contoured handles and a gently tapered roller. This design permits the arms and shoulders, rather than just the wrists, to exert the downward pressure needed to roll out the dough. The tapered roller allows the dough to be pushed outward automatically from the center. The Draal-Huls, which is available in selected markets, can be purchased from Lancaster County Wood Works, 447 N. Prince St., Lancaster, Pa. 17603. Send your name and address along with $12 (Pennsylvania residents add 6 percent sales tax).

BIDET OR NO BIDET

It's illegal to have a bidet in some cities in the U.S. Even so, the installation of bidets is far from going down the drain.

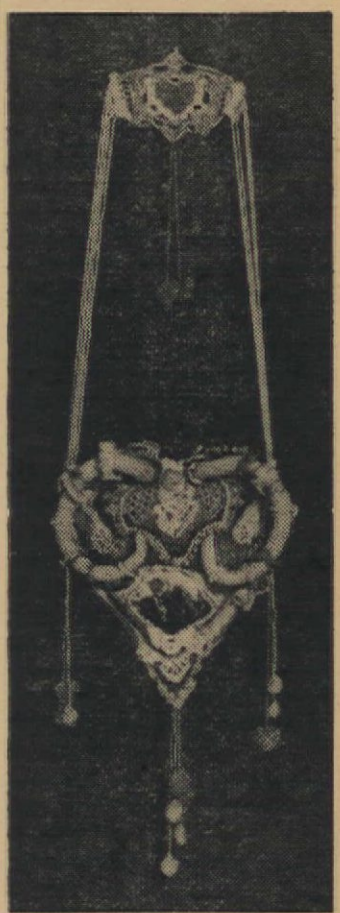
The bidet (bee-*day*), a common bathroom fixture in European and Latin countries, was considered indecent by puritanical Americans because it was associated with loose living. Times are changing—industry statistics show an almost 100 percent increase in bidet sales from 1973 to 1974. An industry spokesman attributes this increase to heightened awareness of the bidet due to foreign travel.

GO FISH

Take a bath with your goldfish. This Fish Mitt bath sponge is one of a whole series of squeezy bath toys made in West Germany for Wings Over The World. It comes in pink, green and yellow. Available from Apelgarden, Dept. AH-3, 1091 Route 25A, Stony Brook, N.Y. 11790; $5 postpaid.

IN THE BAG

The Museum of Contemporary Crafts in New York has organized an exhibit, "Homage to the Bag," that will travel under the auspices of the Western Association of Art Museums. The bag is presented as a carryall, as fashion, as pop art, and in its most familiar form as the shopping bag.



THE HEAT'S OFF

Ovaban is latest in non-permanent canine birth control. The only oral contraceptive approved by the U.S. Food and Drug Administration, Ovaban will free owners of female dogs from interrupted vacations, howling males and unwanted puppies. Liberate your female dog with Ovaban. From the Schering Corp., available by prescription only.

BOOKS BY CATHERINE BIGWOOD

Tomes have already been devoted to the life and works of the man whom many consider the greatest novelist of the 20th century—Marcel Proust. What makes Celeste Albaret's *Monsieur Proust* (recorded by Georges Belmont, translated from the French by Barbara Bray, McGraw-Hill, $10) so special is the fact that she was the author's housekeeper and almost sole companion for the last eight years of his life. This was the period from 1914 to 1922 when Proust, fearful that his severe asthmatic condition would overtake him, became a partial-recluse in order to dedicate himself to the completion of his seven-volume *Remembrances of Things Past*. The 82-year-old Madame Albaret has finally broken her long silence on the subject because "so many inaccurate and even completely false things have been written about him by people who know him even less well than I did or even not at all, except through books and gossip." In her book, she denies the charges that Proust was a hypochondriac and a homosexual; sheds some new light on the women loves in his life, other than his mother, and confirms many of his legendary habits and eccentricities. Her unique perspective (Proust once said, "No one knows me but you") and unpretentious observations provide insights into the essence of his strange, solitary existence.

Ellen Moers' *Literary Women* (Doubleday, $10) probes a long-overlooked subject—the personality and contributions of American, English and French female writers. She re-examines many of the major women novelists and poets—Harriet Beecher Stowe, Elizabeth Browning, the Brontes, Mary Shelley, Madame de Stael, George Sand, Gertrude Stein and others—and rediscovers some of the lesser known—from Fanny Burney (the first important English woman novelist) to Harriet Martineau and Ann Radcliffe. Ms. Moers makes it clear that the history of women's literature "sometimes runs before, sometimes after, sometimes in tandem with the history of feminism, but is not the same thing." Still, when one reads that "male writers have always been able to study their craft in university or coffeehouse...But women through most of the 19th century were barred from the universities, isolated in their own homes, chaperoned in travel, painfully restricted in friendship," one cannot help but feel sheer sisterly pride at the remarkable earlier accomplishments of women writers.

Rip-Offs by Robert Hendrickson (The Viking Press, $6.95), as its horrifyingly accurate subtitle attests, is a 1970s "survival guide designed to protect you and yours against murderers and muggers, rapists and molesters, kidnappers and blackmailers, burglars and pickpockets, obscene phone callers and peeping Toms, credit-card crooks and counterfeiters, and con men here and abroad in the city, country, suburbs and wherever else you are."

Hendrickson's advice—"become vigilant without becoming vigilantes"—is supplemented by a special section on community action programs. There are humorous and not-so-humorous stories to go along with the statistics, which make the book extremely easy, albeit painful, reading.

MOVIES BY DAPHNE DAVIS
INSTITUTIONALIZED NOSTALGIA

With few feature films made about people and life in the 1970s, moviegoers are drowning, this Bicentennial year, in a sea of films determined to make us look back.

Barry Lyndon, *starring Ryan O'Neal and Marisa Berenson, is a bona-fide piece of genius filmmaking by maverick director Stanley Kubrick of* ***2001: A Space Odyssey*** *and* ***Dr. Strangelove*** *fame. Kubrick has transformed an insignificant novel of 18th-century manners into historical and painstakingly elegant cinema art by employing a special lens to photograph indoor scenes with the candlelight used in English country houses of the time.*

Esoteric cinema at its most dazzling, ***Barry Lyndon,*** *sadly, doesn't hold your interest. Overly long (it runs three hours), the story of the rise and fall of an Irish rogue who contracts a rich marriage doesn't compare melodramatically with an average episode of Masterpiece Theatre's* ***Upstairs, Downstairs,*** *another sample of upper-class distinctions and mores equally abundant with lavish decorating ideas.*

After a while, the duels, silly protocol and grandiose estates in ***Barry Lyndon*** *don't provide enough of a diversion from Ryan O'Neal's pudgy acting and Marisa Berenson's fashion model interpretation of a shallow, horse-faced countess. The pair were not chosen for their talent but for their visual effect.*

In the final analysis, Kubrick's mesmerizing reproduction of 18th-century England doesn't hold a candle to his ultraviolet version of space in ***2001: A Space Odyssey*** *or his jolting vision of the future in* ***Clockwork Orange.***

Also obsessed with the past is French director François Truffaut's new film, ***The Story of Adele H.,*** *an exhausting study of a woman's destructive and unrequited love for a worthless man.*

The star of this highly strung movie is 20-year-old Isabelle Adjani, a gifted French-Italian cross between Sandy Dennis and Olivia Hussey. Adjani is titanically intense as Victor Hugo's possessed and unbalanced daughter.

Deprived of knowing what Adele sees in her man, a very ordinary English army officer, it's hard to pity her when she's rejected by him and has an off-screen nervous breakdown. Such feelings are better expressed in music and art.

Of all this year's period piece movies, ***Distance*** *is the most literate, original and unclichéd. It is a brilliant and touching exploration of the death of love and the end of a marriage.*

Set in the late 1950s at a Southern army base, the film zeroes in on the breakup of the marriage between a black sergeant and his German-born wife, and her subsequent suicide. ***Distance*** *presents an honest and intelligent look at the consequences of loving blindly.*

As the wife, award winning Finnish actress Eija Pokkinen's subtle performance runs circles around Sweden's Liv Ullmann in last year's ***Scenes from a Marriage.*** *As the husband, Paul Benjamin is gripping as a frustrated man unable to deal with sexism and racism in the unliberated Eisenhower years.*

Poignant and unconventional, ***Distance*** *is the best low-budget movie to come along since* ***Alice Doesn't Live Here Anymore.***

LUSHY LADY

Fifteen cheers for ***Lucky Lady,*** *a clever, kicky picture about the sporting days of rum-running. Liza (with an L for loony) Minnelli plays a flossy floozy who takes to bootlegging on the high seas with Burt Reynolds, a handsome bungler, and Gene Hackman, a lovable weasel. The zany three-some go from rags to riches and finish off the bubbly movie with a victorious battle of the bottle.*

GOOFY GUMSHOES

Only sheer love of Gene Wilder will make you laugh at ***The Adventures of Sherlock Holmes' Smarter Brother,*** a trifling spoof, à la Mel Brooks, about the Victorian sleuth's sibling rival, Sigerson Holmes. The comic mystery flick's saving grace is klutzy Wilder as a flaky nincompoop who loses his heart to delicious Madeline Kahn, a fluffy music hall singer, while bug-eyed Marty Feldman, a mad Scotland Yard sergeant, oversees the craziness.

AIRPORT 1937

What weighs two tons, flies with a Nazi insignia and crashes like ***The Towering Inferno?*** *Why* ***The Hindenburg,*** *of course, with George C. Scott, Anne Bancroft and a ship of fools on board.*

This blimp disaster movie is "the pits." It should be avoided, even when it reappears on TV as the Saturday Night Movie.

The Black Bird, *an outrageous, off-the-ceiling sequel to the classic detective thriller* ***The Maltese Falcon,*** *stars George Segal as Sam Spade, Jr., trying to unload the bird... 30 years later. Segal is sensational and the picture is a zinger! All that's left is for* ***The Maltese Falcon*** *to be made into a spaghetti western or an all-black musical.*

IN VIEW By Bill Weston

WHAT TIME IS YOUR BODY?

In March public television will repeat in its Nova *science series another study of the human machine called* What Time Is Your Body?

This hour looks at biological rhythm and comes up with some pungent observations. Your hearing is acute at 3 a.m., your sex drive is tops at 7 a.m., and you're most susceptible to alcohol at noon. On a diet? You can consume more calories and gain less weight at breakfast than at any other time.

For more on your time machine, check the ETV listings late in March.

THE ENTERTAINER

TV rumor mills are already bestowing awards on Jack Lemmon for his performance as Archie Rice in *The Entertainer.*

Archie, if you remember the Broadway play in which Laurence Olivier played the part, is a song-and-dance-man at a sleazy girlie bar who hopes to make it big some day.

Lemmon seems better suited for the role than Olivier, and he plays the trouper magnificently. Toward the close he and Ray Bolger do a routine that alone makes the show worth watching (NBC, March 10, 9 to 11 p.m.).

OSCARS

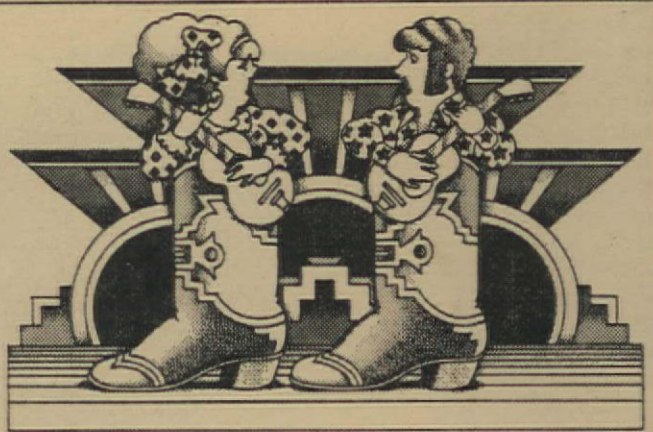
It's ironic that all the wealth and talent of Hollywood and television can't do anything better with the Academy Awards than the turkeys we've watched in the past. Still, it's glittering and it's star-studded and if you have nothing else to do, it's on ABC March 29, 10 p.m. to midnight.

FITZGERALD IN HOLLYWOOD

No one in American fiction has become more of a legend than F. Scott Fitzgerald. ABC takes up his brief career in Hollywood, with Jason Miller as Fitzgerald and Tuesday Weld as Zelda. Morton Gould wrote the score.

LIBERTY

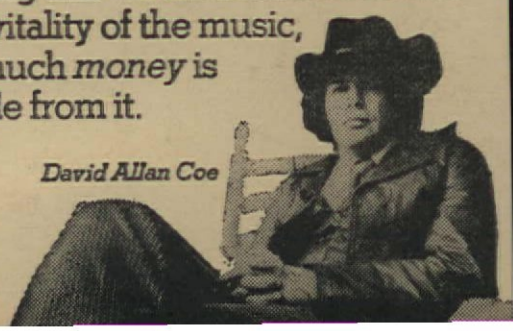
The second in David Brinkley's splendid trilogy (Life, Liberty and the Pursuit of Happiness) *in observance of the Bicentennial. This hour (NBC, March 30, 9:30 to 11 p.m.) examines the 200-year-old struggle to evolve a nation of laws.*



COUNTRY MUSIC

There was a time, shortly after Hank Williams' death in 1953, when country music seemed destined for the scrap heap It was thought of as hypocritical, hung-up, plastic. Now, more than 20 years later, it's hard to raise a sneer when you mention country to even the most diehard, urban blues or rock fans. Such is the state of musical awareness among young people today. The country influence has made its mark—witness the Eagles, Creedence Clearwater, Linda Ronstadt—on a wide sector of our most popular music.

Needless to say, country music, in exerting its influence on a wider range of music, has felt the impact of musical worlds and urban tastes which it steadfastly excluded until a few years ago. Take a look at the city of Nashville during the October disc jockey convention. It is a city full of culture clashes—double-knit cowboys, leather-fringed Easy Riders, good ole boys, the Lous and Vinnies of Tin Pan Alley, all conspiring in an orgy of self-congratulation and hustling. The scene during this week leaves no doubt about the vitality of the music, and how much *money* is being made from it.



David Allan Coe

The Home Front News

Not long ago, the disc jockey convention was a group of jocs mingling with the stars, and asking such questions as "How's your oldest boy doing, Jerry?"—the kind of personal detail that would be of interest to most of the folks within range of a thousand-watt middle-American radio station. Now, most of the talk between artists and jocs concerns record sales, percentages, bullets (a music trade term denoting progress in the charts). The stars are virtually dropping from exhaustion, having been trotted out all week to receive yet one more award, or do one more interview. Watching how frenetic country music has become, one realizes how much of the rock psyche has rubbed off on its rural cousin, how hard it is to recall that this music had humble origins.

Linda Ronstadt

Country has come back strong since the '50s, but in a new form. It can never again be a banjo, fiddle, mandolin and four voices in perfect harmony, clear as a Kentucky morning. Too much has happened in the meantime. In the '50s, country had secretly married rhythm and blues and produced an offspring, rock 'n' roll, a child that nearly devoured both its parents as it grew so fast. When country struggled back to health, the child's influence had changed it—permanently. In the process it had lost its back-porch simplicity.

This is still the image the business tries to project, but there is little of those folksy ways evident in Nashville today. In the record business, Nashville is as big a hub as Los Angeles or New York. The industry supports legions of producers, promoters, publicists, studio musicians, music publishers and songwriters. Hank Williams, Jr., once told me there was a time when he knew everybody in country music. Now he knows only a fraction of the business. Like the rock world, country music has developed hierarchies.

And there is no doubt that the music itself has changed. It has moved uptown. It has become more polished and sophisticated. Lush string backings and choruses have replaced the fiddles and nasal harmonies. The lyrics have moved away from the standard fare of winning, cheatin' and dying toward relevant social comment on the issues of the day. And this was only to be expected. For the music to survive, it had to become relevant.

The Eagles

Hank Williams

Hank Williams, Jr.

Tom T. Hall

Country music was the music of a generation that made the shift from rural to urban, from impoverished to affluent. And most of its modern practitioners do not have such experiences as "hopping freights and bumming dimes" to sing about. But like the old-timers, Jimmie Rodgers, Hank Snow and Hank Williams, they still share the details of their personal lives with their audience. Merle Haggard tells of growing up in the labor camps in California and about turning bad and angry. Kris Kristofferson remembers the "Sunday Mornings Coming Down." David Allan Coe sets his prison days to music.

They are all true to the ways in which they grew up, and they're honest about what they see going on in the world today. Unlike rock musicians, who seem to have an increasingly blinkered view of the world, they relate to the audience on terms the audience understands. Listen to Tom T. Hall bemoaning the "Subdivision Blues" and you'll see what I mean.

Kris Kristofferson

The big question remains: Why did this music resurface? Theories abound—a taste for simpler values, the spiritual stagnation of rock, an upsurge of interest by rock musicians in country (what they saw as "roots" music), a growing conservatism that found its expression in country, as in Merle Haggard's "Okie from Muskogee." Perhaps it is a combination of all these factors. There is no easy answer.

I once interviewed Kris Kristofferson and asked him this question. He thought about it for a minute, then picked up a guitar and strummed a few chords. "You know why," he said "because no matter what music becomes, sooner or later it has to get back to this—one man and an instrument going round the country singing his songs, just like the old minstrels. And there's a lot of boys in that situation who love country music." —*Peter McCabe*

Merle Haggard

HOME-FURNISHINGS REPORT By Helene Brown

What's in/what's out is a game played each season in the fashion world, and most of us succumb in some measure to what's happening. Unlike fashion, the home furnishings world is more conservative. Rightly so, since here your investment will probably be too sizable for you to even consider discarding this year's purchase next season. Happily, this spring you'll find beautiful, practical and functional furniture you'll love living with a long long time. Here's the news:

• **Simplicity** *means trim, straight lines in both seating and case pieces, signaling the return to furnishings that will fill a room without overpowering it.*

• **Flexibility** *is evidenced in modular groupings. You may live in an apartment today, move into a future home or back into another apartment someday. Modular seating groups and wall units make this transition easily.*

• **Versatility** *makes big news with a variety of upholstered pieces in sleek, modular groupings. You can arrange them to form a cozy conversation pit or create many other arrangements. For example, one group comes complete with ottomans filling the pit area. When not used for seating, the ottomans are topped with Lucite trays that take the place of a coffee table.*

• **Storage** *was never more in evidence, and there's never been more to choose from. Whether your style is traditional or modern, you'll find storage units to suit your needs.*

• **Super comfort** *is yours to enjoy in new deep, loungy seating: pillows soft enough to sink into, sides wide enough to rest arms comfortably, furniture that invites you to relax.*

• **Wicker** *comes into its own now. This natural, casual material is surprisingly chic, finding its way out of the playroom into beautiful living and dining rooms.*

• **Glamour,** *a must for any room, is best shown in the sensuous glass and steel mix of Art Deco styles. Console tables, lighting, mirrored chests, silver and cream satin on upholstered pieces add drama to today's design.*

• **Luxury** *touches are found in profusions of pillows heaped on seating units and in elegant coverings. Solid upholstery fabrics are more abundant than ever.*

• **Compact** *living dictates a totally different line of home furnishings. The emphasis is on multipurpose pieces, beds with bookcase headboards, for example.*

• **Contemporary redefined** *is interpreted in wood pieces for every room in the house. Gone are the hard, pared-down looks of yesterday's contemporary. In its place are warm wood finishes.*

• **Traditional revisited.** *Sorry, Mediterranean is washed up. Early American and colonial styles, never more available than during this Bicentennial year, are handsome and charming additions to a traditional home.*

• **Color/pattern/fabric**—*anything goes. Monochromatic neutrals abound with texture. Bottle green and deep burgundy are this year's darks for dramatic rooms. And yellow, bright and sunny, is the new vervy color. Look for upholstery news in leather and suede patchwork, lots of menswear suiting—gray flannel pinstripe, plaid.*

• **Newest news: lattice.** *Like a garden trellis, this open wood grill effect in many stains and finishes makes an appearance in table bases and in the sides and backs of seating pieces. You'll be seeing a great deal of the lattice look, a crisp design that softens straight-lined furniture and definitely adds a brand-new fashion note to home furnishings.*

SKINNY TIME

A digital watch that's less than one-half-inch thick, weighs less than an ounce, looks like a calculator and can be put together from a kit? Yeah, it's real; it's called Black Watch and is by Sinclair.

LIGHT YOUR LAMP POD

The latest in lighting from Earth Pod Laboratories is this hanging umbrella lamp, which comes in a kit to construct yourself with the fabric of your choice. Kit includes wood frame, wiring, fittings and a pattern for the shade. Lamp Pod kit with 1½ yards of 50-inch-wide Cook Stripe cotton fabric (shown here) in red, navy, green, brown or yellow...all with white; $28.50 postpaid. Lamp Pod kit alone, $16.50. From Fabrications, Dept. AH-3, 246 E. 58th St. New York, N.Y. 10022.

I GOT BIORHYTHM

Next time someone asks you how you feel, pull out your snappy little eight-digit calculator, punch out the date and your birth date, and bingo—there's your physical, emotional and intellectual cycle for the day. The calculator, by Casio, also computes any given date from 1901 to 1999, handy for settling bank payments and the like—such as when to pay off the $30 for the calculator itself.

HOUSE BOOK

Terence Conran, the British design man and prime mover behind Habitat, the ultimate British home furnishings store, has published *The House Book.* More than just a decorating book, it explores the home from every angle—from ideas for specific rooms to larger concepts such as lighting, style and color. There is also technical information on subjects ranging from structural change to the metric system. With 448 pages packed with color pictures, the book is available from Fabrications, 246 E. 58th St. New York, N.Y. 10022; $32 postpaid.

FILM BOOKS

THE FILMS OF D.W. GRIFFITH'

Edward Wagenknecht and Anthony Slide—the former a friend of the Gish sisters and Mary Pickford, the latter a scholar with the American Film Institute—have put together a pictorial career biography of the late great film pioneer. Everything is carefully documented in words, pictures and footnotes, and each film is presented along with a synopsis and detailed criticism. The 400-plus photographs are fascinating not only for their vintage appeal, but also for their display of Griffith's trend-setting sophistication—at a time when most cinematography was still in the Dark Ages.

The pictures throughout provide compelling glimpses of Lillian Gish—so much a part of the Griffith oeuvre. And it is she who aptly sums up the value of this book in a brief, lovely foreword: "Griffith's genius is clearly put before you in this book that ought to be at the right hand of everyone seriously interested in the history and future of film" (Crown Publishers, $12.95).

'THE SILENT CLOWNS'

Harold Lloyd, Fatty Arbuckle, Buster Keaton, Charlie Chaplin, Harry Langdon, all the great talents that made up the Silent Era's comic hierarchy live again in Walter Kerr's intimate analysis. Though the silent films are gone, the essence that they were, their history, form and fantasy are recreated in this comprehensive work. Not merely a picture/coffee-table offering, the book is nonetheless filled with pictures, frozen frames of genius that can still charm, still evoke laughter. Ample descriptions and plot summaries make the classic films appear before the mind's eye, intact, across the space of years.

But most of all, *The Silent Clowns* is a personal review. Walter Kerr brings the sense of awe and wonder and utter delight he experienced as a child viewing Sunday afternoon matinees, and mingles it with the finely honed criticism he is known for as *The New York Times'* Sunday theater critic. The result: a sensitive, loving, informative look at "what was" and will never be again (Alfred A. Knopf, $17.95).

PRIVILEGED TREES

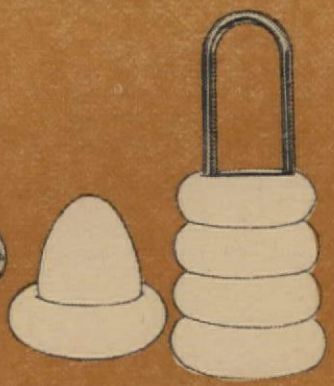
In France, trees have their rights. According to an old country ordinance, if you own a tree that is 30 years old or more, you cannot chop it down. Nor can your neighbor demand that it be removed—even if its shadow falls on his garden.

EGGS

Yes, it's that time of year again. Here are some surprises to tuck into your Easter basket.

FROM RUSSIA WITH LOVE

The Ukranian Egg Kit contains instructions and all the tools for decorating eggs, Russian style. It's available from Surma, Dept. AH-3, 11 E. 7th St., New York, N.Y. 10003; $8.50 postpostpaid.



EGG STACK

From Boda Nova of Sweden comes this stack of wooden rings on a highly polished steel stand. Use them as napkin rings or egg cups. They're available in black or white, from Georg Jensen, Dept. AH-3, 601 Madison Ave., New York, N.Y. 10022; $16.25 postpaid.

PROTEIN-RICH LATHER

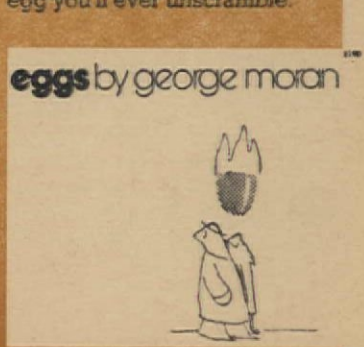
This sunny yellow soap is made from farm-fresh eggs; $3.10 per cake, postpaid. New York residents, add sales tax. Caswell-Massey Co. Ltd. Dept. AH-3, 320 W. 13th St., New York, N.Y. 10014.

HUMPTY DUMPTY

This egg *can* be put back together again! The Egg Puzzle is available from The Museum of Modern Art Customer Sales Service, Dept. AH; 11 W. 53rd St., New York, N.Y. 10019; $4 postpaid. New York residents add sales tax. It's the only egg you'll ever unscramble.

EGGSTRA-ORDINARY!

The wonders of the egg are "eggsalted" in a collection of whimsical cartoons by George Moran—appropriately titled *Eggs*. In paperback (122 pages), it is available from Workman Publishing, Dept. AH-3, 231 E. 51st St., New York, N.Y. 10021; $2.45 postpaid.



From Eggs by George Moran © 1975 Workman Publishing Co., reprinted by permission of the publisher.

The Home Front News

FROM THE GRASS ROOTS CORPS: LIFE ON CAPITOL HILL

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

By Jonna Gane Lazarus

Dear Keitha,
As a resident of Capitol Hill in Washington, D.C., there are two questions most frequently asked of me: What's it really like to live on the "Hill"? And, What do you do? The first is always fun to talk about; the second is one of my pet peeves.

I "do" lots of things. I came to Washington five years ago, leaving a career in merchandising/design and gaining a husband. This gave me an opportunity to start over again, to rethink what and where I wanted to be.

One of my major interests became the teaching program of the National Collection of Fine Arts, a part of the Smithsonian Institution that offers a program using improvisational theater techniques with children. We can discover sounds in paintings where we didn't know there were any. The beauty of improvisational techniques is that each docent can build her own tour, and each is different.

Two years ago, I was hired by Handicraft Marketing Sales, a nonprofit organization funded to provide supplemental income to the aging and handicapped. As a consultant, I designed items to be merchandised, and then developed production procedures. I am now a board member, and the "line" is selling in major stores around the country.

My current consulting position, with Old Sturbridge Village in Massachusetts, combines my museum and merchandising background with an ongoing interest in American crafts.

Well, what's it really like to live on Capitol Hill? A real mix of people live here: young families, Senators and Representatives, people returning from suburbia and old families that have been here for generations. It is a fascinating and vital place to live, with a great deal of involvement in everything from local politics to the restoration of our farmer's market. The Hill is city living at a casual pace; unique because of its proximity to all that is associated with the government.

We like its proximity to other things as well. We can be in the Virginia Blue Ridge, at the Chesapeake Bay or in rugged West Virginia in no time at all.
Sincerely yours,
Jonna

Jonna Lazarus lives in a 100-year-old townhouse and enjoys hiking and swimming.

Editorial Contributors to "The Home Front News":
Janis Bernstein
Nancy D'Ambrosio
Joanne Johnston
J.S. Kleiman
Illustrations by Pedro Barrios

FEMINIZATION:

For any woman who has had to cool her heels in frustration waiting for a he-man—husband, lover, superintendent or handyman—to build or repair something, here is help at last. That long wait may be over for good. Florence Adams' The Woman's Build-It and Fix-It Handbook *(Major Books, $1.50) is dedicated to the proposition that all women are created equal—equal to any repair job. The book's self-stated aim is to "change the handyman image to handyperson, to shatter the mystique." Written in a lighthearted, conversational tone (no cut-and-dried manual language), the book covers what a novice needs to know about basic tools to "beg, borrow or steal," repairs—from plumbing mishaps to lamp-fixture rewiring—and projects as varied as constructing a cube or a kitchen counter.*

Accompanied by clear illustrations, and written with the strength of conviction of many first-time failures and successes, the text makes the heretofore male domain of toolboxes and building plans a fascinating brave new world for women to explore. What she doesn't know first-hand, Ms. Adams frankly admits; what she does know is more than enough.

Are you a champagne girl on a beer budget? Rebecca Greer's book, *How To Live Rich When You're Not* (Grosset & Dunlap, $7.95), deals with the everyday problem of the working woman—money. From ways to cut your laundry bills to tips on getting the maximum tax refund, this book tells all in simple, down-to-earth fashion.

Among other vital topics covered: how to demand that raise—and get it; how to shop for insurance or a used car; how to dress fashionably and come in under a budget; how to whip up gourmet delights from supermarket specials. And, best of all, you'll learn how to see the world on the money you've saved.

NITRATE, NITRITE

continued from page 17

protein substances in meats (such as bacon) under certain cooking conditions. Studies show that nitrosamines, when fed to test animals in very large doses, cause cancer. But if applied to human consumption, one could eat 15,000 pounds of cooked bacon per day and not have harmful effects.

For the past five years, the U.S. Dept. of Agriculture, the Food and Drug Admin. and the meat industry have been aware of the nitrosamine problem and have been conducting extensive studies. One study indicates that ascorbic acid (vitamin C) added to curing solutions prevents color changes and inhibits nitrosamine formation. Another possibility is the use of common salt as a curing agent.

In the meantime, the Expert Panel on Nitrates and Nitrosamines, established by the USDA, has proposed the following guidelines:

- *Ban the use of nitrate and nitrite in baby food.*
- *Permit the use of table salt as a curing agent under certain conditions.*
- *Discontinue use of sodium nitrate except in dry-cured and fermented sausage products.*
- *Limit nitrite levels in curing solutions except in bacon and dry-cured products.*
- *Reduce the permitted nitrite level in finished cured products.*
- *Intensify the effort to control nitrosamine formation in cooked meats.*

For the moment, it doesn't seem necessary to eliminate cured meats from the family menu. The important thing to remember is that nitrates themselves have not been linked to cancer. They are a necessary ingredient to give cured meats their characteristic flavor and, more importantly, prevent the formation of botulism toxin.

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18 mg. "tar", 1.2 mg. nicotine av. per cigarette, FTC Report SEPT. '75.

HOMO SAPIENS
THE MANNA MAKER

By F.M. Esfandiary

Paradoxically in the United States today, there is growing concern that we are depleting our "finite" resources. Books and articles appear every day with cataclysmic titles: *The Coming Dark Age, Limits to Growth, The End of Affluence, The End of the Consumer Society*. Such doomsday exaggerations are by now a familiar pattern, particularly in the United States.

What are the new sources of energy, the new methods of food production, the new accessibility of limitless raw materials?

Energy. Solar power, nuclear fusion, geothermal energy, recycled energy, wind energy, hydrogen fuel—these sources will soon provide cheap, nonpolluting limitless energy, enough to last for millions of years. Small-scale application of solar energy has already begun. Widespread solar electrification and commercial application of nuclear fusion are expected in the 1990s. Scientists are also . . . projecting a bountiful "hydrogen economy."

New technologies are increasingly mobilized in the development of energy. Computers and lasers are helping develop solar energy and nuclear fusion. Earth-orbiting satellites have located geothermal sites in Arizona, Central America and East Asia.

Food. Agriculture is undergoing an epochal revolution. We are evolving from feudal and industrial agriculture to cybernated food production. Computers, remote control cultivators, television monitors, sensors, data banks can now automatically run thousands of acres of cultivated land. A couple of telefarm operators can feed a million people.

Computers are also helping create a second Green Revolution. Through selective breeding, new crops are developed that need little or no fertilizers, grow in marshes, respond to salt-water irrigation, resist drought and disease, yield richer proteins. Such revolutionary crop engineering will help open up millions of acres. . . .

Desalination units and sprawling greenhouses are already helping grow year-round vegetables and fruits in the hot, arid deserts of the Arab emirates, Mexico and California. Earth-resource satellites are daily transmitting billions of bits of information crucial to food production.

Raw materials. We now have the capability to extract limitless raw materials from recycled wastes, rocks, the earth's interiors, the ocean floors, space. Vladimir Shatalov, chief of Soviet astronaut training, envisions atomic power stations in space, fueled by raw materials from the planets. . . .

How absurd the American panic over scarcity when we are entering an age of abundance. How absurd to focus on "finiteness" at the period in evolution when our world is transcending finiteness, opening up the infinite resources of an infinite universe.

How outrageous that after centuries of privation and sacrifice leaders can come up with nothing more than yet more sacrifice. How shortsighted the exhortations to no-growth at precisely the time when we urgently need more and more growth—growth not *within* but *beyond* industrialism.

How retrogressive the preachings to lower living standards of the relatively rich to raise conditions of the poor, at a time when we can raise *everyone's* living conditions by vigorously developing and spreading abundance, not sharing scarcity.

Let it be well understood that people around the world fester in scarcity not because we lack resources, but because we still squander billions of dollars on armaments—and because we fritter away more billions shoring up obsolete industrial technologies and resources. For instance, why does the United States dissipate billions of dollars on offshore drilling for oil and on the Alaska pipeline yet invest only . . . $50 million a year on solar energy?

Why do Asia, Africa and Latin America still squander billions of dollars importing automobile and truck factories, and building outdated schools, when instead they should rapidly shift to automated mass transit and satellite-linked teleducation to quickly spread information on birth control, new agricultural techniques and so on?

This very day we have the post-industrial technology, the resources, the capital, the knowledge to flow to . . . undreamed-of abundance. □

F.M. Esfandiary teaches long-range planning at the New School for Social Research and is author of Up-Wingers.

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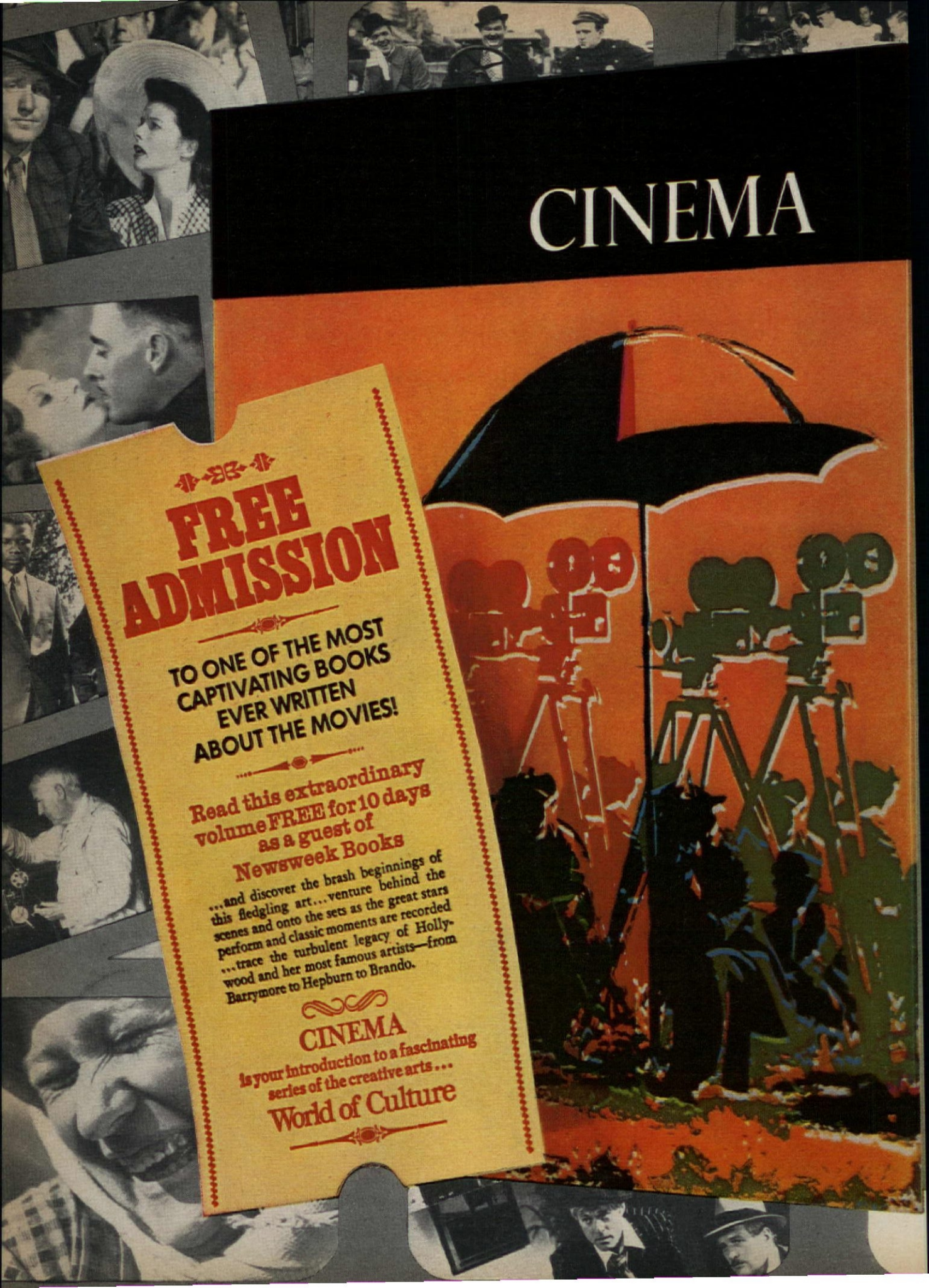
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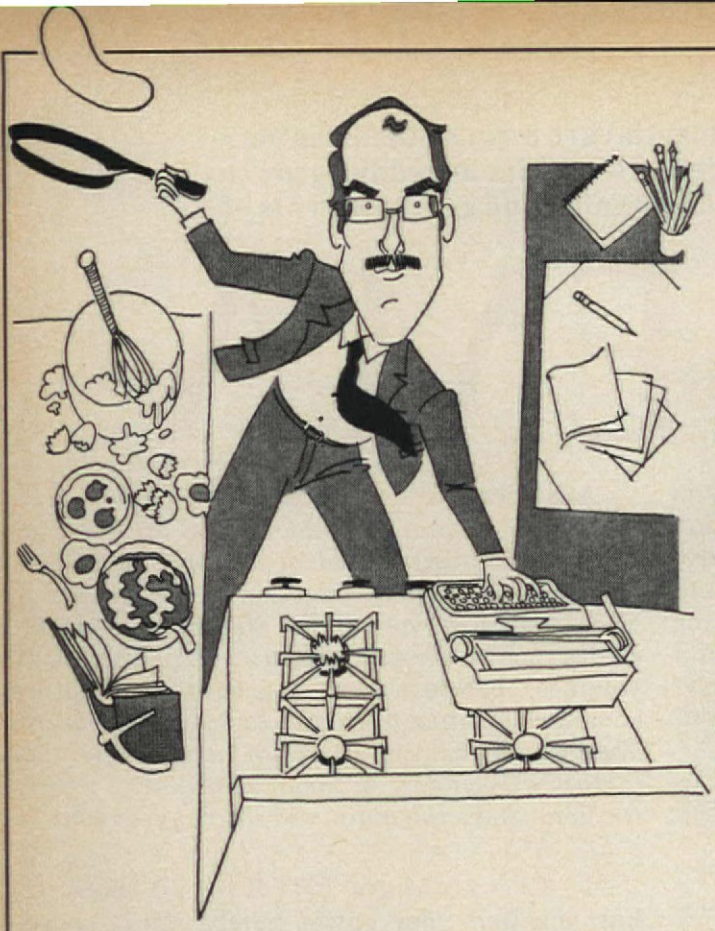

DOES A COOKING TEACHER MAKE HOUSE CALLS?

By Mervyn Kaufman

For the disaster prone, taking a cooking course is an act of will. It takes "guts" plus a strong stomach to make something.

I hadn't cooked a day since I was married. I once could make a passable leg of lamb (baked very slowly, *very* well done). I did baked potatoes to perfection . . . steak . . . Minute Rice . . . burgers . . . frozen dinners, the whole bachelor bit. But when the "Wedding March" stopped playing, I retired from the creative end of the kitchen.

Since then my wife, an imaginative gourmet cook when the mood strikes her, has held the chef's spot unchallenged, now and then wondering why I didn't yearn to don the toque blanche, as so many of my male friends did, on special occasions. But I demurred, content to whip egg whites when soufflé was the fare—and make pancakes with my young daughter on Sundays.

Now my wife has a full-time job. Chores must be shared: laundry, dishes, housecleaning, child care. But that's not enough. Meal planning, shopping and cooking are more demanding than ever for a woman whose daytime schedule rivals mine.

Alas, my leg of lamb would not be welcome—my wife doesn't cotton to overcooked meat. My baked potato specialty would have nowhere to play—carbohydrates are infrequent guests in our house. My daughter hates hamburgers, and TV dinners are definitely out. I wanted to participate, but despite the surfeit of cookbooks on the kitchen shelf, I felt unskilled, outclassed. The only solution, it seemed, was for me to take a cooking course.

Various local sources offer lists of viable cooking schools in Manhattan—every kind of cooking need imaginable can be fulfilled here, as in most large cities. I decided I wanted a good basic course, checked off some plausible candidates and phoned the list.

I finally settled on Steve Bierman's Cooking School, mainly because his seemed a sympathetic, un-pushy voice on the telephone. I felt I would be in good hands.

Many cooking classes have up to a dozen members. Steve's had only four. I realized right away that this was a plus—that with four, instead of 10 or 12, everyone could participate. It's one thing to watch someone expertly separate an egg, roll out a pie-crust or make a white sauce; it's yet another to actually *do* these jobs. For my money, the smaller the class the better.

Our class was small and intimate—Eleanor, Ken, John and I—a little stiff together at first, concerned that one or another of us might *know* something about cooking. But Steve got us off to a swift, even start. "Cooking is easy," he proclaimed. "It should also be fun. All you need are sharp knives, a chopping board and a couple of iron pots to cook in."

With that we were into the kitchen, a New York economy-size number that was just like home. We tacked up four recipes on the enameled cupboard doors, and in minutes were pressing garlic, draining tomatoes, rubbing coarse salt into the cavities of two chickens, peeling and thin-slicing oranges. We learned to chop, to mince, to de-stem mushrooms . . . and to wait for that certain chemistry to take place, in the oven, the skillet or the freezer, that would transform our assembled ingredients into culinary magic.

It didn't seem possible, that first night, but in just over two hours we had prepared an extraordinary meal: stuffed mushrooms, tomatoes Provençale, roast chicken, oranges in wine. We had also come to know each other rather intimately, bumping limbs and torsos in that confined space.

By 9:30 we had removed our aprons; Steve's reassuring spouse, Liz (with whom he runs a catering service), had emerged to set the table; wine was being poured; and we were laying out a scrumptious candlelight supper, strangers no more. And to think, we had cooked it ourselves! Steve certainly made us feel we had.

Subsequent sessions saw us really getting *into food*. We scooped out dollops of mustard with our fingers, kneaded various doughs, manipulated chicken limbs, squeezed de-skinned sausages and fish filets. "This is 'to die,' " someone said rather throatily. It was very sensual. It was also very intense. Sometimes we were working at such a pace to complete four dishes that we became manic, throwing caution to the *(continued on page 84)*

The Economy Presents The Pancake

Bisquick's hot applesauce pancakes with grilled franks. The kind of good old-fashioned supper that makes economizing a little more palatable.

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Pancake suppers, from Bisquick. An idea whose time has come again.

Bisquick® Applesauce Pancake Supper

2 cups Bisquick baking mix
2 eggs
1 cup applesauce
½ cup milk
1 teaspoon cinnamon
1 teaspoon lemon juice

Beat all ingredients with hand beater until smooth. Pour scant ¼ cup batter onto hot griddle. Bake until golden brown; turn and bake other sides. Serve hot with frankfurters or sausages. 4 servings.

Bisquick® Chicken-Cheese Pancakes

2 tablespoons butter or margarine
2 tablespoons Bisquick baking mix
½ teaspoon salt
¼ teaspoon mace
¼ teaspoon paprika
¼ teaspoon pepper
2 cups milk
2 cups cut-up cooked chicken
1 cup shredded Cheddar cheese
Pancakes

Heat oven to 375°. Melt butter over low heat. Blend in baking mix, salt, mace, paprika and pepper. Cook, stirring constantly, until smooth and bubbly. Remove from heat; stir in milk. Heat to boiling, stirring constantly. Boil and stir 1 minute. Mix chicken, cheese and ⅓ cup sauce. Prepare Regular Pancakes as directed on Bisquick package but—increase milk to 1⅔ cups; pour ½ cup batter onto hot griddle. Bake as directed; cool slightly. Spread about ⅓ cup chicken mixture on each pancake. Roll up; place seam sides down in baking dish, 13½x8¾x1¾ inches. Pour half of the remaining sauce over pancakes; sprinkle with additional cheese. Bake until sauce is bubbly, about 20 minutes. Serve remaining sauce over pancakes. 6 servings.

Bisquick® Tuna Oriental Pancake Supper

1½ cups sliced celery
⅔ cup chopped onion
½ cup chopped green pepper
2 tablespoons butter or margarine
¾ cup mayonnaise
1 tablespoon prepared mustard
1 tablespoon chopped pimiento
¾ cup milk
1 can (6½ ounces) tuna, drained
½ teaspoon salt
¼ teaspoon pepper
Pancakes
1 can (3 ounces) chow mein noodles

Cook and stir celery, onion and green pepper in butter until crisp-tender. Mix mayonnaise, mustard, pimiento and milk until smooth; stir in tuna, salt and pepper. Stir into celery mixture; keep warm.

Prepare Regular Pancakes as directed on Bisquick package except—pour ⅓ cup batter onto hot griddle. Bake as directed. Fold chow mein noodles into tuna mixture. Spread each of 4 pancakes with about ¾ cup tuna mixture; top with remaining pancakes and about ¼ cup tuna mixture. 4 servings.

Bisquick®. An idea whose time has come again.

KENT
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PRESENTS

SPIRIT OF

A unique portfolio of Bicentennial lithographs by 12
now part of the permanent collection

Edward Ruscha:
"America Her Best Product"

MARISOL (Escobar):
"Women's Equality"

Alex Katz: "Washington"

Colleen Browning: "Union Mixer"

Joseph Hirsch:
"The Boston Tea Party"

Jacob Lawrence: "The 1920's...
The Migrants Cast Their Ballots"

Fritz Scholder: "Bicentennial Indian"

The "Spirit of Independence" art portfolio was commissioned by Kent to celebrate America's Bicentennial. The portfolio is not only an exciting expression of American independence, but a true representation of contemporary American art.

The Kent portfolio is now a part of the collection of 108 museums representing every state in the Union. The American Federation of Arts will circulate the portfolio as an exhibition to many additional museums. Worldwide exhibitions will be arranged by the U.S. Information Agency.

Kent is also making it possible for you to own reproductions of the 12 works of art at nominal cost. Each is reproduced in full color and detail, ready to be framed. The portfolio represents a prized Bicentennial acquisition, as well as a beautiful addition to your home or office decor.

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INDEPENDENCE

of America's foremost contemporary artists... of 108 of America's museums.

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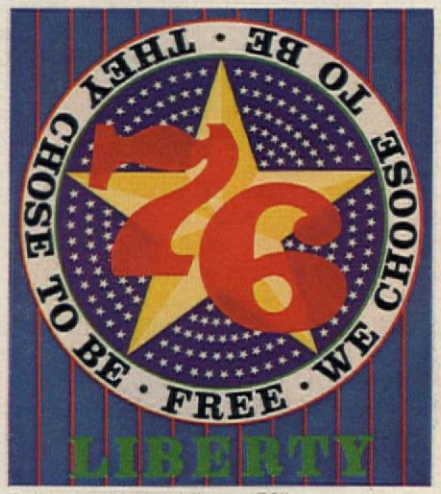
Larry Rivers: "An Outline of History"

Red Grooms: "Bicentennial Bandwagon"



Robert Indiana: "Liberty '76"

Audrey Flack: "Fourth of July Still Life"

Will Barnet: "Waiting"

Now you can own beautiful reproductions of the 12 "Spirit of Independence" works of art.

H

Complete portfolio only **$5.00** and bottom flaps from 2 packages of Kent Cigarettes.

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Offer good while supply lasts, but in no event later than December 31, 1976.

QUESTIONS ABOUT YOUR ANTIQUES

By Marvin D. Schwartz

1 This lamp is solid brass and has been electrified. We have not been able to find any maker's mark. Do you know its origin?

E.R.—Bridgman, Mich.

Your lamp is a really splendid example of the late 19th century, but it is not easy to trace the specific manufacturer, or even the country in which it was made. It could have well been an American product. There may be a dated patent mark on some part of the mechanism for moving the wick, which may have been reused as the electrical switch. The glass on base and shade and general motifs suggest the 1880s.

2 This hollow rolling pin is made of heavy glass. I was told it's quite old. Can you tell me more about it?

J.D.—Brookhaven, Pa.

Glass rolling pins were made in England all through the 19th century. The earliest appear to date from about 1790. They are said to be hollow because they were used for storing, variously, salt, "spirits" and flour. Rolling pins were thought to be more efficient for pastry making when weighted. Many English examples have scenes painted on the glass.

3 We were told that our rocker is approximately 75 years old, and that it represents a combination of styles—Windsor in frame and Art Nouveau in inlay. Can you tell us more about it?

T. and R.P.—Canyon Country, Calif.

Your rocker is a Windsor with Art Nouveau decoration. The chair could have been the work of an experimenting cabinetmaker of about 1900. During that period, such craftsmen sought inspiration from the simpler designs of the 18th century and earlier. However, there were also mass-production designers who advocated simplicity, so your chair could as easily be factory-made. In either case, it is a fascinating product of the early days of this century.

4 Please tell me anything you can about this spoon, which belonged to my husband's grandmother. It appears enameled with a design in white, red, blue and green. On the back it says "M. Hammet, 800 Sterling."

J.D.—Chillicothe, Ohio

Your spoon looks very much like the enameled pieces made in Russia from about 1870 to the Revolution. Yours is an unusually whimsical pattern. Since these pieces were made for export as well as local use, the fact that the name isn't in Russian script is not dismaying. Fabergé was the silversmith best known for enamels of this period, but yours is very likely the work of one of his competitors who may or may not have worked in Russia itself. Hammet is not a name mentioned in any reference book. The number 800 indicates that the silver was a bit harder than the usual, purer 925 sterling.

5 Can you tell me where and when this table was made? When I bought it, five years ago, it was labeled "old pie crust table." The top is one inch thick and appears to have been handcarved; it tips and turns easily. There is a three-pronged metal plate on the pedestal bottom.

E.C.—Washington, D.C.

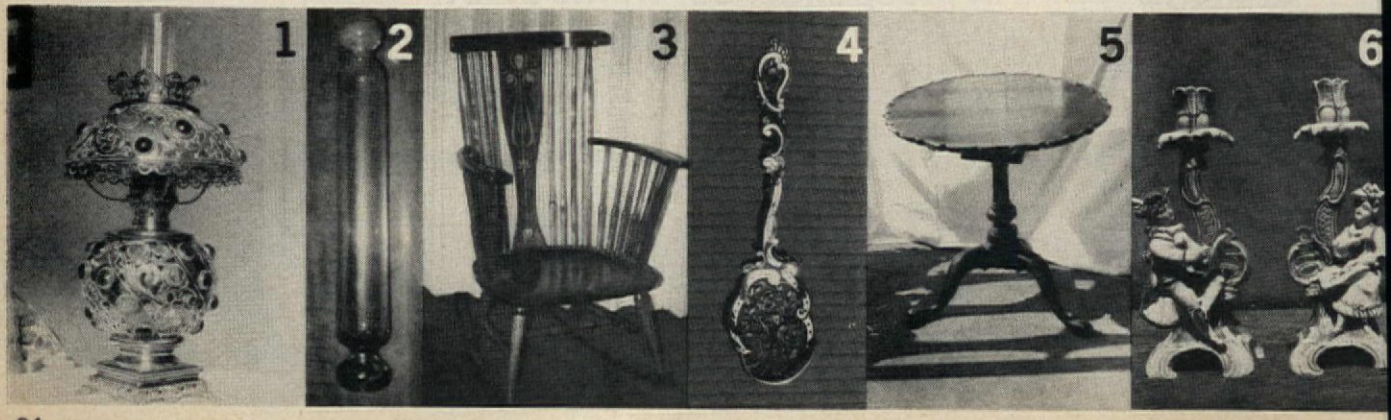
Although it is hard to tell conclusively from a photograph, this piecrust table looks like a fine American work of about 1770. The use of the top with scalloping makes it "piecrust"; the shape of the baluster, and the small frame that provides the means of turning the top up (called a birdcage), are elements found in fine Philadelphia furniture of the pre-Revo tionary period. But this pie could also be a reproductio The following factors wou confirm its age: signs of we on the feet, minor damage over, the top cut out in a w that makes you wonder if t rim was *applied*, an old-loo ing lock on the top.

6 This pair of candl sticks of a girl and boy was purchased as a tiques in Vienna in 194 They're nine inches tall an have no marks except f what appear to be engrave four-digit serial number Can they be French bisqu

L.R.—Woodland, Cali

Your bisque candlesticks ar in an 18th-century rococo d sign, but the simplification details is characteristic of th 1880s. Bisque is an unglaze porcelain that was made i pale colors in the late 19t century at a number of con tinental potteries. Without mark, it is difficult to dete mine the origins of this kin of bisque, but it may we have been made in France

We can't appraise an object but we can tell you about it style and origin. Send letters and ***clear black and white photos.*** *We're unable to re turn photos or send replies.* □



Swedish Rosettes

Beat *2 eggs* slightly; add *2 teaspoons sugar*; then add *1 cup milk*. Sift *1 cup all-purpose flour* and ½ *teaspoon salt*; stir into the egg mixture and beat until smooth (should be about the consistency of heavy cream). Add *1 tablespoon lemon extract*. Put enough *salad oil* (about 2½ *quarts*) in a 5-quart deep fryer to fill it about 2/3 full and heat to 400F. Dip rosette forms into the hot oil to heat them; drain excess oil on paper towels. Dip heated forms into the batter to not more than 3/4 their depth. If only a thin layer of batter adheres to the forms, dip them again until a smooth layer adheres. Plunge batter-coated forms into hot oil and cook until active bubbling ceases. With fork, ease rosettes off forms and onto paper towels to drain. While still warm, dip in *confectioners' sugar*; or sift sugar over them. Makes 6 dozen.

As seen in McCall's

INSTANT COOKIES only $3.75

Recently featured in the McCall's article "Flourishes with Food", this mouthwatering confection is so much fun to make, even more fun to serve to delighted family, surprised friends. And you can get in on the fun for a mere $3.75—the incredibly low cost of this complete Rosette Set.

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Taste them, and you'd think they could only be created by the hands of a fine pastry chef. But now you can make them at home, easily, and in seconds, with this Swedish Rosette Iron.

The Rosette Iron, complete with three cast-aluminum forms in different designs, features a double handle so you can make two cookies at once. Simply heat your oil in a deep-fat fryer, or any deep pot on top of your range. Dip the forms in the hot oil, then in thin batter (recipe above) and fry them until puffed, flakey, golden brown. Each cookie will be perfect, and perfectly beautiful every time.

So hurry. Supplies are limited. Orders will be filled on a first-come, first-served basis. Clip and return the coupon at right and send it along with your check or money order as indicated. Do it today.

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NEEDLEWORK WALL HANGINGS FOR YOUR HOME

Here are two color-bright panels to perk up your family room, kitchen or indoor garden room. "Cactus Garden" (right), 14 by 24 inches, is in needlepoint. Kit comes with design stamped on 100 percent cotton mono canvas, acrylic yarn, needle and instructions. "Book Shelf" (below), 9 by 12 inches, is in simple cross-stitch. Kit includes design stamped on 100 percent cotton fabric, cotton embroidery thread, needle, instructions plus stitch diagrams. A handmade wood frame for each wall hanging is available. To order, see coupon on page 90.

Photography by Norman Mosallem

Photography by Norman Mosaliem

SPRING LEAVES RUG AND PILLOW KITS

Using a simple latch hook, you can work up a rug or pillow in the beautiful "Spring Leaves" pattern. Rug kit (above) measures 24 by 72 inches; pillow kit (left), 24 by 24 inches. If you prefer a different-size rug, order 24-by-24-inch rug kit (not shown) in quantity needed. (To make a 4-by-8-foot version, for example, you need 8 kits.) Each kit comes with stamped canvas, precut yarns and instructions; pillow kit includes fabric for green border. A latch hook is also available. See ordering coupon on page 90.

SO YOU HATE PACKAGED TRAVEL? THEN TAKE A TOUR-HATERS' TOUR

Designed for the sophisticated traveler who *hates* organized trips, educational tours offer a vacation alternative—travel with a purpose.

By Elizabeth O'Bryan

I have always liked to travel. I have been to Europe, Africa, Canada, the Caribbean islands, and across the United States and back. But until recently I had never taken a tour. And I never thought I ever would. Then a friend told me about a tour she had been on and twisted my arm to go. I snickered and said no, positively. She twisted my arm a little more. Again I insisted, "No."

But in the end I did go. And it was a special kind of tour. Our tour leader smoked a pipe and taught philosophy. Our guide, who led us through the historic homes of New York's Hudson River Valley, was a prominent architect and an enthusiastic resident of the area. What's more, most of my lively fellow companions—not fat and dull as I had always imagined—were tour-haters, too.

EDUCATIONAL TRAVEL

But this was obviously not an ordinary house and garden tour. In fact, it was not a tour at all, according to Dr. Victor Marrow, a philosophy professor who is also an administrator of New York University's School for Continuing Education. And, he maintained, we were not tourists. We were *participants* or *students*, and our trip was a new, intelligent way of sightseeing called Educational Travel (E.T.). It was part of the Continuing Education's "World Campus Program," which launched a series of short educational trips for working adults two years ago. Since then, other schools, museums and travel companies have begun offering other, similar trips. They are quite intentionally, tour-haters' "tours" (for lack of a better word).

"There is nothing more frustrating than being in a place without a purpose," says Dr. Marrow, who makes a point of structuring his personal travel, even if it's a comparative look at European zoos. E.T. tours all have a purpose behind them. Moreover, they are led by academicians and authorities on particular subjects, and include seminars and side trips with on-the-scene experts.

But—and this is what tour-haters like best—E.T. tours are designed for responsible, sophisticated travelers, those who can get around on the Paris Metro by themselves. Moreover, E.T. tourists tend to end up actually *liking* each other. (After one N.Y.U. trip a New York woman threw a cocktail party for the members of her tour.) Also unlike foreign-study student programs, these trips last no more than several weeks, or less, and they are reasonably priced. Most difficult for a tour-hater to admit, E.T. tours take you places that the independent traveler cannot visit alone.

At N.Y.U., which offers 12 annual trips abroad in addition to the Hudson River Valley expedition, the guiding principle is to go behind the scenes. The program's director, Dean Stanley Gabor, tells of a reception on the last Egypt tour at which four government ministers showed up. At the Austrian National Library on a "Music of Vienna" tour, the national treasures were trotted out—the original sheet music of Mozart's *Requiem* and a Beethoven piece on which the composer had scrawled that one of his notes had been changed "by an ass."

Participants in the Russian ballet trips have attended the strictly off-limits classes of the Kirov and Bolshoi ballets. And after a performance by the Royal Shakespeare Company on a London theater tour, the cast and director came out to talk to the visiting group.

Other E.T. programs have different tour-hater appeals. New York's New School for Social Research, for instance, has discovered that a sizable shipload of cruise-haters exists. In the past, many students (a majority of whom are "seasoned" adults) were taking cruises and coming back disenchanted. So a year ago the school mounted its own cruise with the motto, "Take your mind along." The week-long Caribbean mini-semester, now an annual midwinter event, doesn't stint on traditional pleasures usually associated with cruises.

The chartered luxury liner is equipped with a well-lubed bar, discothèque and pool, and makes at least three island stops. But this ship also is staffed by New School faculty members who teach passengers everything from photography and sketching to human sexuality, ethics and government (by Eugene McCarthy), early-morning yoga on deck and late-evening astronomy under the stars. There is little note-taking and no homework, but there *is* a lot of spirited talk, which, according to Dean Allen Austill, is what a good cruise should be all about.

YANKS AT OXFORDS

At the far end of the academic spectrum is a vacation to test the most mordant critics of mindless travel: a three-week summer study program at Oxford University, offered through the adult education extension of the University of California at Berkeley. No academic prerequisites must be met, but, as Dean Marvin Chachere, of the University Extension points out, "This is not entertainment." (For the record, however, the 700-year-old bastion of British scholarship is hardly a stuffy place on weekends, unless you happen to frequent its student-packed pubs.) The program gives adults the chance to study English history, art, literature or any of some 20 other courses under university dons and to sample Oxford's traditional brand of tutorial seminar instruction, all the while living on campus at the beautiful old Worcester College.

For other E.T. enthusiasts, Berkeley also sponsors a number of arts and humanities trips—a look at art and history in Venice, for example, or at the mythological lore of ancient Greece. And on the Natural Environment Studies programs, the Andes and the Arctic tundra become living classrooms to study biology.

TRAVEL, MUSEUM STYLE

Indeed, at New York's American Museum of Natural History, which offers small group trips for archaeology and geology buffs, treks to the wilds are fairly routine. "We go to places ordinary tourists have never even heard of," says Dr. Bruce Hunter, the museum's lively archaeology lecturer and tour leader, who shuns anything more commercial than an African village marketplace. On a two-week Grand Canyon tour, participants shoot Colorado River rapids on a raft (manned, of course, by experienced hands) and camp out along the canyon floor. On the Mayan archaeological trips, groups take to dug-out canoes to reach ancient ruins in the Guatemalan jungle. And on an East African junket, natural history-type tourists find themselves in treetops observing elephants and rhinoceri at their watering holes.

For E.T. traveling in the United States, the Smithsonian Institution offers members a variety of tours, including some 20 overnight trips. A historical tour of Williamsburg, Va., and an art tour of New York's Soho district are typical. Longer trips of a week or more range from whale watching off Baja California to house and garden touring in Charleston, S.C.

Last spring, the Smithsonian also instituted an overseas travel program that focuses on selected topics within a country. For instance, on the Russia trip there are seminars on Soviet law, education, health and welfare, art and architecture, with visits to schools, housing projects and other relevant facilities.

COMMERCIAL COMPETITION

There are a number of other membership groups, such as the National Audubon Society, that offer ecological field trips. And commercial companies are also tuning into E.T. tours, each with a focus several cuts above Dracula's Castle. Holland-America Lines has begun a film-festival Caribbean cruise and a jazz cruise to Bermuda. This year, Air France has lined up wine, literary and historical tours of France, and in conjunction with The New School a French-language vacation in Guadeloupe.

American Express recently created a futuristic E.T. program of literary, country and lifestyle tours that will begin next fall on a pilot scale. At this writing, tours are planned to study James Joyce in Dublin, Dickens in London, Camus in Algeria and Dostoyevsky in Leningrad; to examine cultural aspects of the People's Republic of China, the Soviet Union, South Africa and Western Europe; and to compare American and foreign lifestyles.

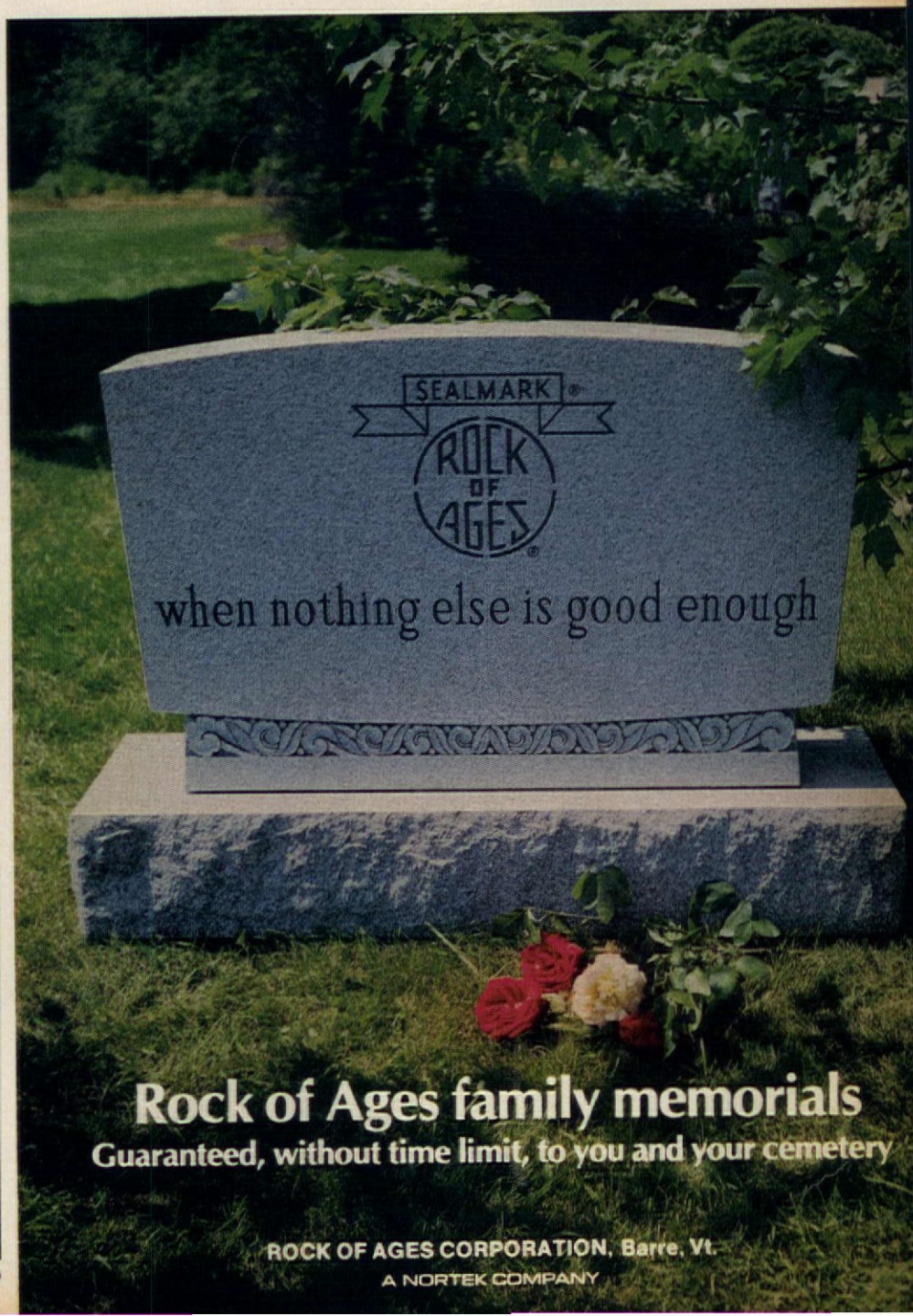
But the program's most innovative feature is its advance preparation approach. For six to eight weeks before a trip, travelers will follow a study course designed for their tour.

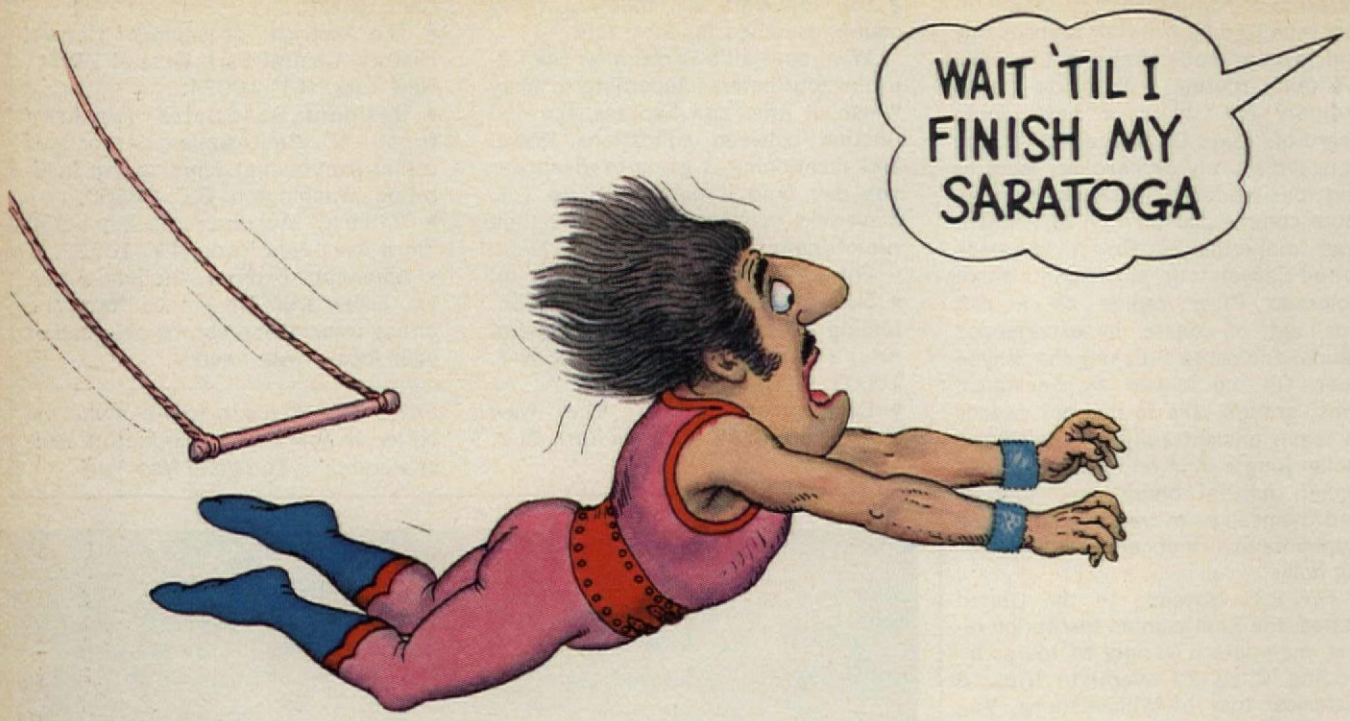
What does all this mean for the future of tour-haters? According to Jerry Welsh of American Express, the distinction between educational travel and vacationing is going to disappear one day. And if he's right, we E.T. mavericks may become no more than run-of-the-mill tourists.

For additional information write to:

- New York University, School of Continuing Education, Division of Liberal Arts, 2 University Pl., New York, N.Y. 10003.
- Development Office, The New School, 66 W. 12 St., New York, N.Y. 10011.
- University Extension, University of California, 2223 Fulton St., Berkeley, Calif. 94720.
- The American Museum of Natural History, Central Park West at 79 St., New York, N.Y. 10024.
- Resident Associates (weekend trips) or Smithsonian Associates (other excursions) Smithsonian Institution, Washington, D.C. 20560.
- National Audubon Society, 950 Third Ave., New York, N.Y. 10022.
- American Express, Holland-America Lines and Air France tour and cruise information can be obtained at your local travel agency. □

Elizabeth O'Bryan, a former magazine editor, is now a freelance feature writer working in Paris and New York.





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American Home, March 1976

AMERICAN PROVINCIAL

The charm of a rustic existence—simple, joyous and free—constantly lures us. We yearn for a more natural, unfettered life, absent of cut-throat competition, yet overflowing with zest, spirit and lusty love of living. It's called "doing what comes naturally," and it incorporates the vigorous fundamental elements of pioneer America that made this country great.

Imagine the pride of our ancestors, as virgin wilderness grew into fields of grain. Or the thrill, as barren land turned into gardens rich with vegetables. These were the accomplishments that rooted Americans to their lands. Times have changed, but man's instinctual need to work with his hands—to carve, sew or paint—has not.

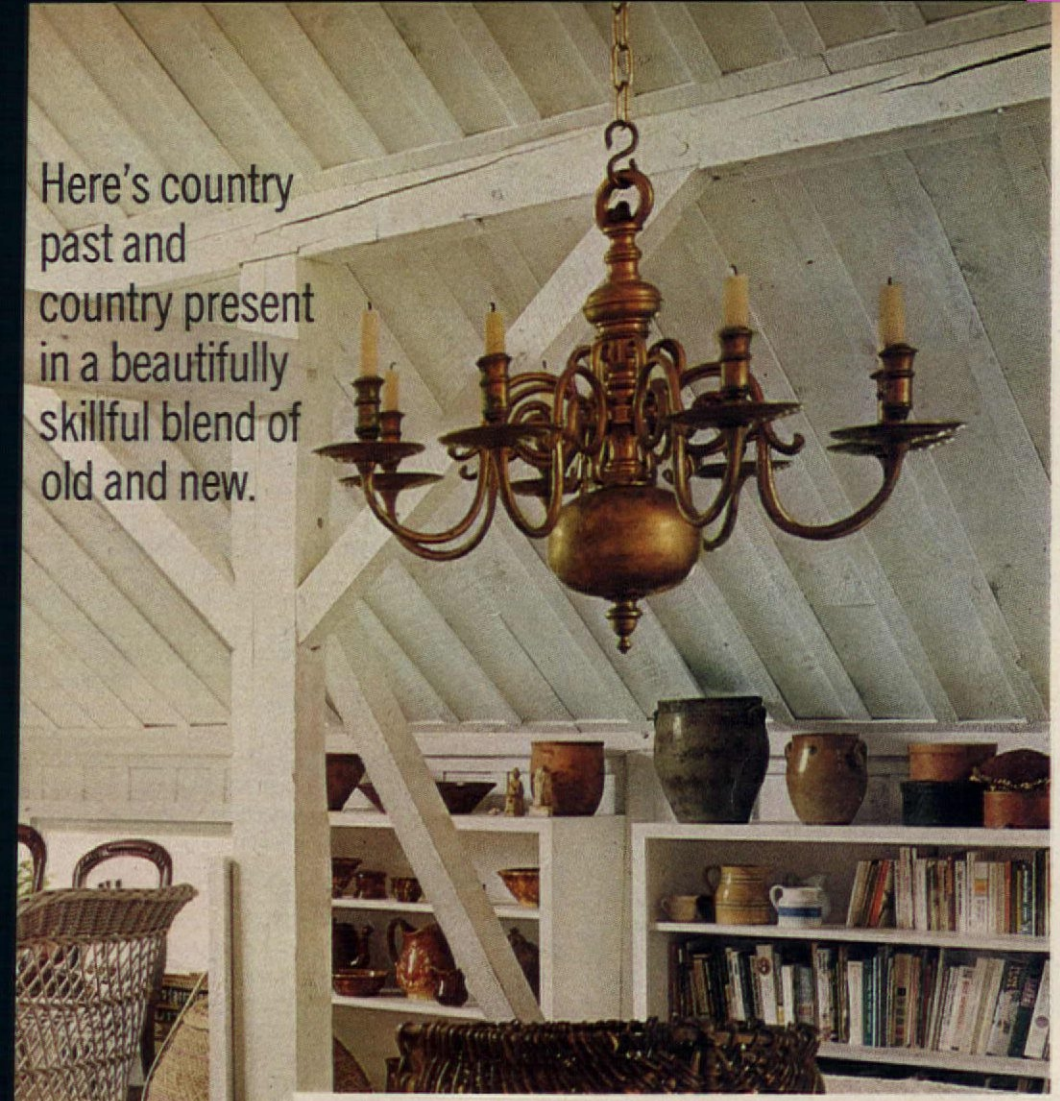
Today, there is a growing sensual awareness in this country. We are invited to experience all things...see, smell, taste and touch, to enjoy natural things...and live life to the full. This awareness is rooted in a tradition and style that was once dubbed "colonial." We choose to call it American Provincial.

LIVING THAT COMES NATURALLY

Call It Contentment

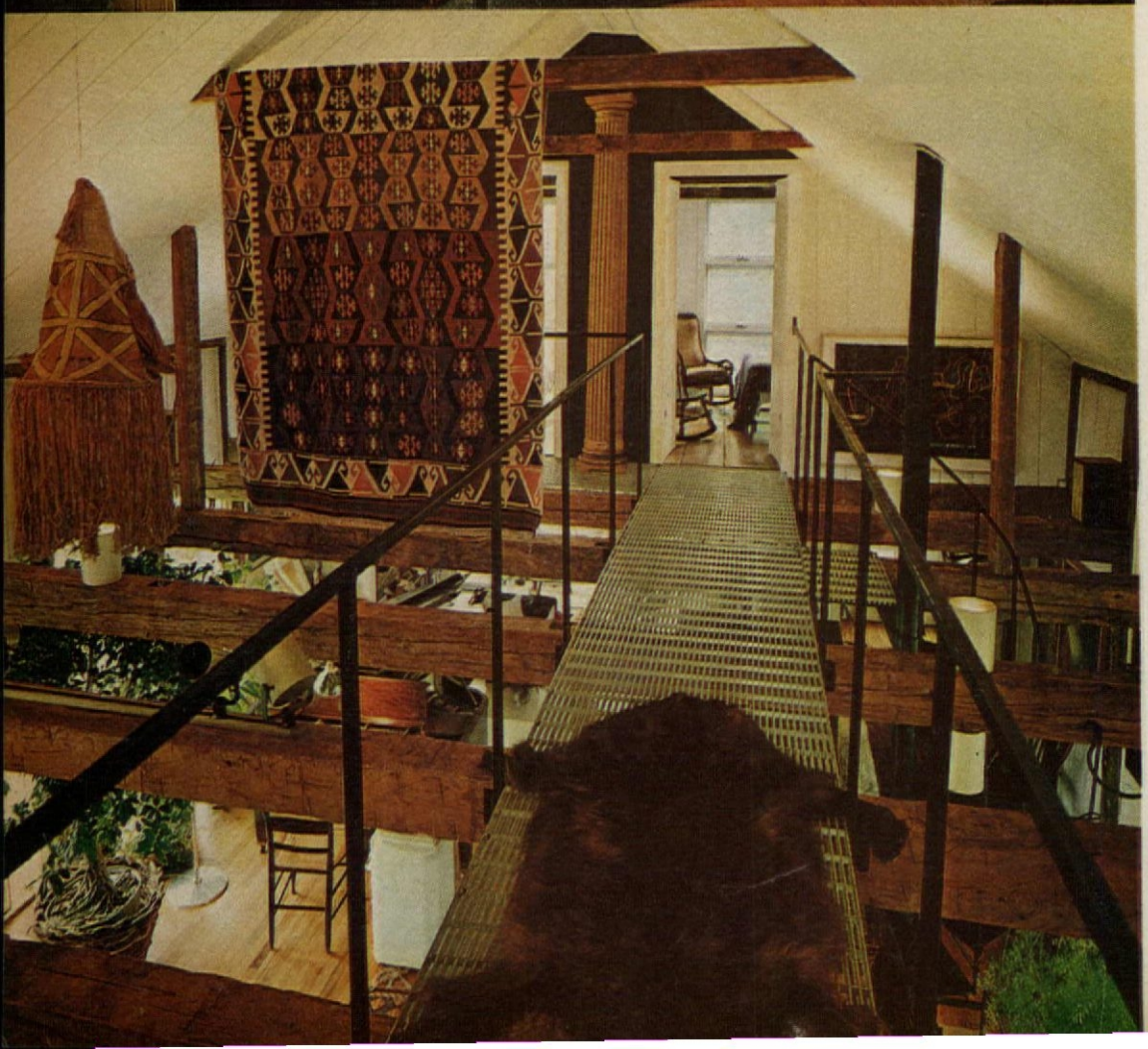
This restored barn sits on 150 acres, with two streams, in upstate New York. It's one of a group of buildings that were so rundown they didn't cost anything: two barns, ramshackle farmhouse, chicken coop. But the stone foundations were sound, and there were beautiful hand-hewn chestnut floors and beams. The owners named their barn "Menuchah," Hebrew word for contentment.

Here's country past and country present in a beautifully skillful blend of old and new.



Architect Charles Mount talks enthusiastically about the country retreat, a complex of tumbledown buildings that he and his associate, Daniel Rosenblatt, have been restoring off and on for about four years. Mount, a man of many careers, has planned several barn restorations, but this one is all his own. At left, the soaring spaces, whitewashed beams and simple furnishings of the bed-sitting level, reached by a spiral staircase. "I've kept the furniture small in scale to emphasize the openness and height of the rooms," says the architect. Here, the original chestnut flooring has been restored; its warm rich tones set off a collection of 19th-century Turkish kilims, the bold-patterned flat-surfaced rugs that look so well with almost every style of furniture. Except for a simple contemporary cube, the platform beds and shelves, the furnishings in the barn are local finds picked up at auctions and fairs: an old wicker chair, a 17th-century brass Dutch chandelier, a collection of Bennington crocks and (below) an 18th-century tavern table beside a traditional Navajo rug. (continued)

Photography by Norman McGrath



A spiral staircase swoops down from the sleeping level to the dining level, then to the basement (left). There, earth and stone foundations keep the wine cellar a cool 50 degrees. Heat from the oil furnace in the basement rises to cool the two upper levels. "But," says Charles Mount, "we rarely have to turn the heat on in the daytime, not even in January, because of the barn's open design and the south-facing window wall, which maximizes the sunlight." In summer, well-planned cross-ventilation insures a cool, breezy interior. Below, left, metal grating—the type used in New York subways—becomes a walkway that plays with light and space. Everywhere, the blend of building materials, furniture and decorative objects is an exercise in restraint and also the art of surprise—an African rain-dance costume or a knockout Turkish kilim hanging from the rafters. To preserve the undisturbed interplay of shapes and textures, the lighting fixtures remain functional and unobtrusive: up- and down-lights in "cans," their wiring concealed along wood beams. In the studio (opposite), restoration was confined to refinishing the original floors and whitewashing the rafters. Architect Mount designed the laminated drafting table and installed track lighting above his work space. Over his desk, a wood frame from a stained-glass window; on the wall, a hanging chair, Shaker style.

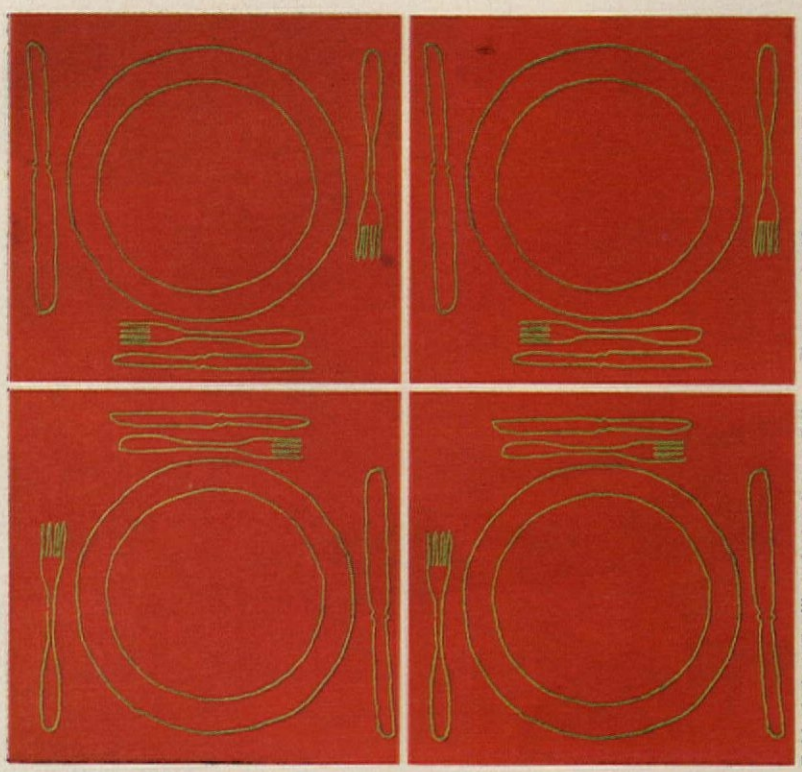
Dramatic multi-level spaces were created where a tumbledown barn once stood.

CAT

COUNTRY MANNERS

TAKE MATTERS INTO YOUR OWN HANDS... STITCH AND STENCIL A MIX OF IDEAS

Set your country table with a tablecloth machine-stitched with contrasting bright thread (Burlington/Klopman fabric). Turn flower-strewn scarves into Turkish-cornered cushions; cut one scarf in fours for napkin magic (under Arabia plates). Gauze cotton squares by Yves Gonnet, to order from Fabrications; see page 90. Food as art: That rhubarb cherry pie was stenciled with food coloring (designed by Stencil-Magic). For recipe, see page 69; instructions on page 78.



Tablecloth and pillow design/Laura Priko Photography/Carmen Schiavone

Here's a country cupboard of tinware to stencil in sun-bright flowers (left). Decorate mugs, a coal scuttle, glass lantern, or flour sugar scoop—all from Rubel. The real cat's meow; milk cans from the good olde days stenciled with folk-art bouquets (bottom). To order Stencil-Magic kit, with all how-tos, see coupon, page 90. The high-gloss glazed tiles (below, from Country Floors) copycat the pillow motifs. Stencil, using—would you believe?—nail polish. It really works. See page 78 for instructions. For additional information, see Product Sources, page 92.

BED OF FLOWERS

Sew a quilted comforter, stitching together scads of scarf squares. Ruffled, trimmed sheets and pillowcases are by Fieldcrest. Scarf cushions are the same ones on page 46. Antique nightdress and crochet bed throw from Cherchez, New York. Comforter how-tos, page 78; for more information, Product Sources, page 92.

SEW UP SUMMER

Stalk the brightest paint-box floral prints to sew for summer wearing. Face the sun in a flash of cotton flower prints brushed with white. High-intensity green-and-orange in a summer suit (Vogue Pattern #9406) in John Wolf fabric. Tiny tucks (opposite) make tracks front and back on an easy shift (Vogue Pattern #9431) in a mini fleur print fabric by Bloomcraft. To order both fabrics from Fabrications, and for more information and back views, see Product Sources, page 92.

Carmen Schiavone

Native cooking from the heart of America, as derived from classic Old World recipes, can be as simple as an outdoor breakfast of eggs and sausage, as robust as a bubbling pot of stew.

COUNTRY COOKING

Eat your way through the American provinces. Our recipes add up to a "cook's tour" of this great land.

We're giving the crepe pans and wok a rest, while we haul out the cast-iron stewpot and pie pan to cook up an American storm. What makes American home cooking special? Partly, it's the variety—from spicy Creole gumbos to the peasant sumptuousness of New England boiled dinner. But the real key is the mix—the unique blending of indigenous ingredients—like chili peppers and cornmeal—with homegrown recipes of many nations. (continued on page 69)

Photography by Carmen Schiavone

THE INDOOR WORLD OF
Plants

By CHRISTINE DOWNS

Some people take any old plant, stick it in a corner that seems to need it, and next thing you know, they're hacking away at jungly growth. That's some people. You may not be one of them. Here's how to protect your plants when you get them home.

LOVE WILL GET YOU TOGETHER! Your new plant needs lots of love and attention. Set it in the sink and water thoroughly from the top. This will dissolve excess salts accumulated from fertilizers that can burn the roots of the plant, especially if the soil becomes dry. Drain the plant for an hour and then repeat the watering procedure once again to flush away the dissolved salts.

It is wise to quarantine new arrivals for a few weeks, until you are sure they harbor no insects or diseases. Set the plant in a cool spot and keep it a little more moist than usually recommended. Lower leaves may turn yellow and drop off as the plant adjusts to its new conditions. If more than two or three leaves turn yellow and fall, the plant may be in too dark a spot or may be receiving too much—or too little—water. If all the leaves start to drop, you have a plant suffering from fatal shock. In this case, the only thing to do is return the plant for a more robust specimen.

DON'T JUDGE A LEAF BY ITS COVER. The leaves of plants, especially those grown in the city, accumulate muck and mire that clog their pores. Bath time should be every two weeks—a time to groom your plants (always keeping an eye out for insects) and pinch back both overly aggressive and straggly ones. Nip over-crowding in the bud: Separate and repot the plants whose style is cramped. Your plants will thank you for it. They'll also tell you if they're suffering from overcare—too much light, heat, moisture or nutrients.

HERE COMES THE SUN! Light is the source of life to plants. It is the power source of photosynthesis, through which the plant leaves produce the sugars and starches essential to feed the plant. To provide even, symmetrical growth, the plant should be turned a quarter-turn each day, so that all parts will receive the same amount of light.

If new leaves start growing farther apart than previous ones, the plant is not receiving enough light and should be moved to a brighter location.

If the midday sun shines on a plant with leaves that develop (continued on page 74)

MASSANGE'S DRACAENA (Dracaena fragrans massangeana), an easy-to-care-for plant, will grow in even dim light, although it likes bright indirect or curtain-filtered sunlight. Temperatures should be warm, with soil kept moist at all times. Do not allow to stand in water. Feed established plants at six-month intervals. To stimulate new growth, cut back as close as six inches from pot.

Photography by Emerick Bronson

ARECA PALM (Chrysalidocarpus) grows six to 10 inches a year, but cannot be pruned. Outsized plants should be discarded. Bright indirect or curtain-filtered sunlight, a warm daytime temperature and a somewhat lower night temperature are essential. Keep soil moist, but do not allow pot to stand in water. Feed monthly from spring to fall, not at all the rest of the year.

Product Sources, page 92

WITH ROOTS IN THE COUNTRY

The American home is shrinking, to keep pace with the dollar. If you are looking for an affordable new home, you're likely to find fewer and smaller rooms. American Home, working with the Design Studio at Armstrong Cork Co., has created "Interior Legacy of America"—the three rooms shown here. Restricted by small spaces and a budget of $5,000, we chose furnishings that would work well in homes anywhere. These rooms are being shown in 25 model homes across the country this month. For the builder near you, see page 92.

BASICS An inviting color scheme of earth tones combined with deep blues becomes a continuing theme uniting all areas. Wall-to-wall carpeting, off-white walls and neutral sofa were selected for their hard wear and also help to expand the space.

MIX Simple contemporary furnishings blend beautifully throughout with rustic country styles. The 9-by-12-foot dining room (left) has a modern butcher-block table, ladder-back chairs and a reproduction dry sink that's decorative as well as functional.

SPLURGE Using a tiny bit of costly fabric, such as the blue-and-white stripe, for table runners and chair seats, will lend polished charm to the $26 ladder-back chairs. Add another eye-catcher—the handcrafted tin chandelier—and you've made an ordinary room into something special.

ACCENTS Make a difference between your home and your neighbor's. Poke around flea markets, auctions and garage sales, for something unique, or even zany. Then use it in an unexpected way, as we did with the wonderful horse, a reproduction of an antique boot-scraper.

FOCUS The beautiful quilt below, a one-of-a-kind designed exclusively for this project, is reproduced in a wallpaper mural that sets the mood for the entire decorating scheme. Motifs reflecting all parts of the country are brought together in this unusual American design. To order a copy of the mural for your home, see coupon, page 90.

continued

WITH ROOTS IN THE COUNTRY

Small houses and small rooms demand versatility and practicality. The 11½-by-15½-foot living room above contains all the necessities plus the comforts usually found only in big rooms. Secret: underscaled furnishings, all of which have a future in other rooms. Checked gingham in a vinyl wallpaper carries the room's informal charm to the 8½-by-11½-foot kitchen (left). Fluorescent lighting under cabinets and soffit light over the sink, designed by General Electric's Residential Lighting Div., provide ideal visibility.

PRACTICALITY Long wear and easy care are the bywords. In living and dining rooms multicolored shag carpeting by Armstrong won't need constant vacuuming. Dirt doesn't show. In the kitchen, Armstrong's floor has the shine built in.

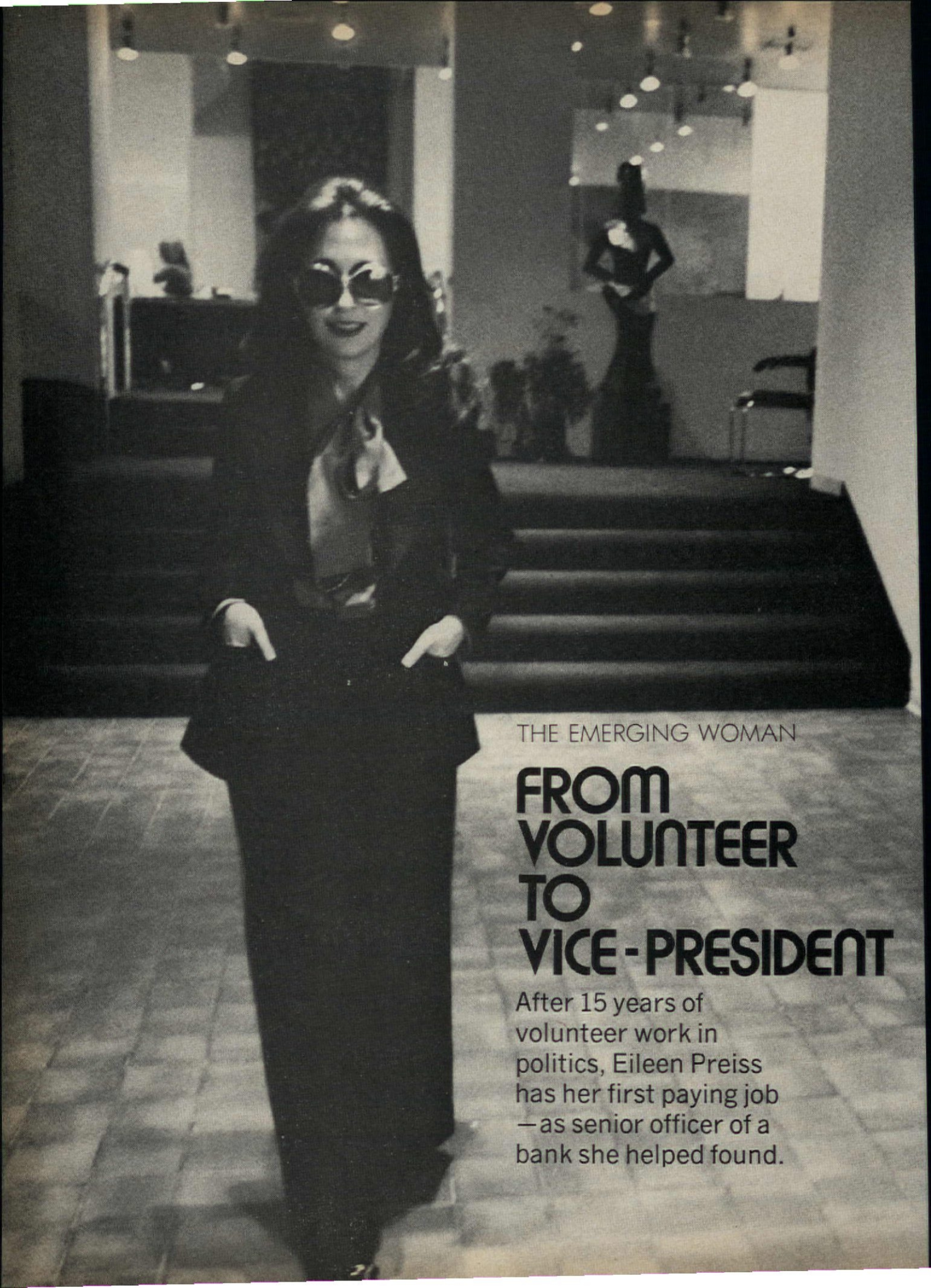
CHARM Each room has a sprinkling of yesterday. Frankly fake wood beams stretch across living room ceiling; floor-to-ceiling shutters frame windows. Honey-toned oak brings tradition to new-as-tomorrow kitchen.

IMPROVE In a tiny house, counter-high pass-throughs usually substitute for eat-in kitchens. A way around that: Drop pass-through counter to table height; gain eating space for the children, work area for you.

ACCESSORIES They add special touches to any decorating scheme, to make each room uniquely yours. Above, live plants for every room, a beribboned pillow for the sofa, a collection of things you couldn't resist—to fill an étagère.

Photography by Bradley Olman

Product Sources, page 92



THE EMERGING WOMAN

FROM VOLUNTEER TO VICE-PRESIDENT

After 15 years of volunteer work in politics, Eileen Preiss has her first paying job —as senior officer of a bank she helped found.

By PATRICIA BEARD

Eileen Preiss has always led several lives—sometimes all at once. She's learned to shift easily and quickly between the challenges of home and office. Here, with husband Al, an advertising executive and painter, she views his portrait of their three children. In her office, she checks through some advertising material to be used in promoting The First Women's Bank.

Today, largely because of Eileen Preiss, the first women's bank in America sits looking solidly out over New York's East 57th St., its walls hung with the work of women artists, its offices staffed with women officers, its goal "to make economic parity for women a reality."

How do you start a bank, raise three children, run a household and a marriage? "By the time I became involved in the bank," Eileen Preiss points out, "the children were pretty much raised." And part of growing up had been for them to share their mother's interests. "When I worked in politics, my husband, Al, and the children helped on campaigns, and we talked about politics at home." On Saturdays the entire family might find itself at a supermarket passing out literature or at local campaign headquarters stuffing envelopes.

"I've always worked at something the children could understand and be part of. So I have an advantage over parents with office jobs whose kids can't figure out what they're doing or why it's more important than being home." *(continued on page 108)*

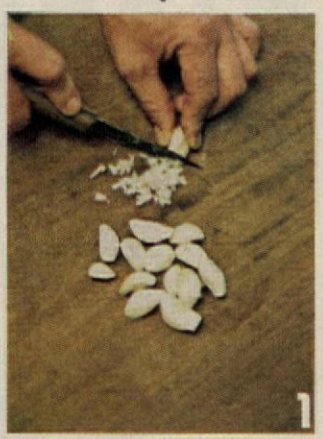
Photography by Susan Wood

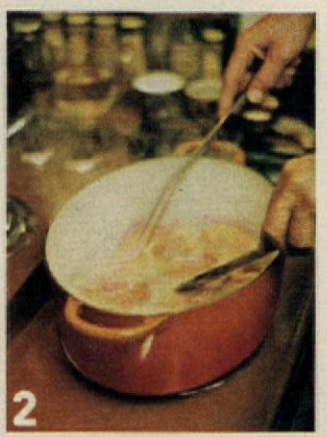
POULET JACOTTE

Company cooking with a French accent à la Gerard Rebouillat—elegant and easy to do

A country favorite: Chicken in Garlic Sauce

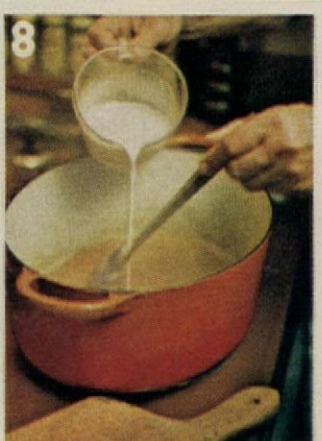
3-pound fryer chicken
15 cloves of garlic (about 1 bulb)
¼ cup butter or margarine
2 tablespoons pure vegetable oil
1 cup dry white wine
¼ cup water
¼ cup milk
1 tablespoon coarse salt
Few twists freshly ground pepper
½ teaspoon cayenne
3 egg yolks
1 cup heavy cream (½ pint)





1 Cut chicken into serving-size pieces. Peel garlic cloves; finely chop.
2 In Dutch oven or kettle, melt butter or margarine with oil on medium heat. Add chicken, brown well, turning occasionally.
3 As they brown, remove pieces to bowl. Add garlic to pan; sauté until golden brown.
4 Add wine, water, milk, salt, pepper and cayenne. Stir to loosen browned bits; bring to boiling.

5 Return chicken to pan; cover and cook on low heat until tender, about 45 minutes to 1 hour.
6 Remove chicken to warm serving plate. Cover with foil; keep warm. (To do ahead, chill in pan.)
7 Beat yolks into heavy cream until well mixed.



8 Stir into pan drippings. Cook until thickened (don't boil). Pour sauce into sieve over bowl to strain. Spoon some on chicken; serve rest separately. Serve chicken with rice. Garnish with parsley, if desired. Makes about 3 to 4 servings.

Photography by Carmen Schiavone

Gerard Rebouillat, a photographer by profession, is a chef at home by choice. His love affair with cooking began out of necessity. He longed for the foods he had enjoyed in his home in Jura, eastern France. Finding them unobtainable in restaurants here, he began experimenting to reconstruct a dish his grandmother or mother had made. Poulet Jacotte, shown here, is a recreation, from taste, of a dish he enjoyed at the home of a family friend, Madame Jacqueline (Jacotte is her pet name).

A superb company dish, Poulet Jacotte is easy to prepare. "Once made, it's *made*," he says. "Just reheat and sauce it later." You can prepare it ahead up to step six and refrigerate until needed.

"As with beef bourguignonne, the flavors improve with reheating," Rebouillat adds. "But it's a bit more unusual."

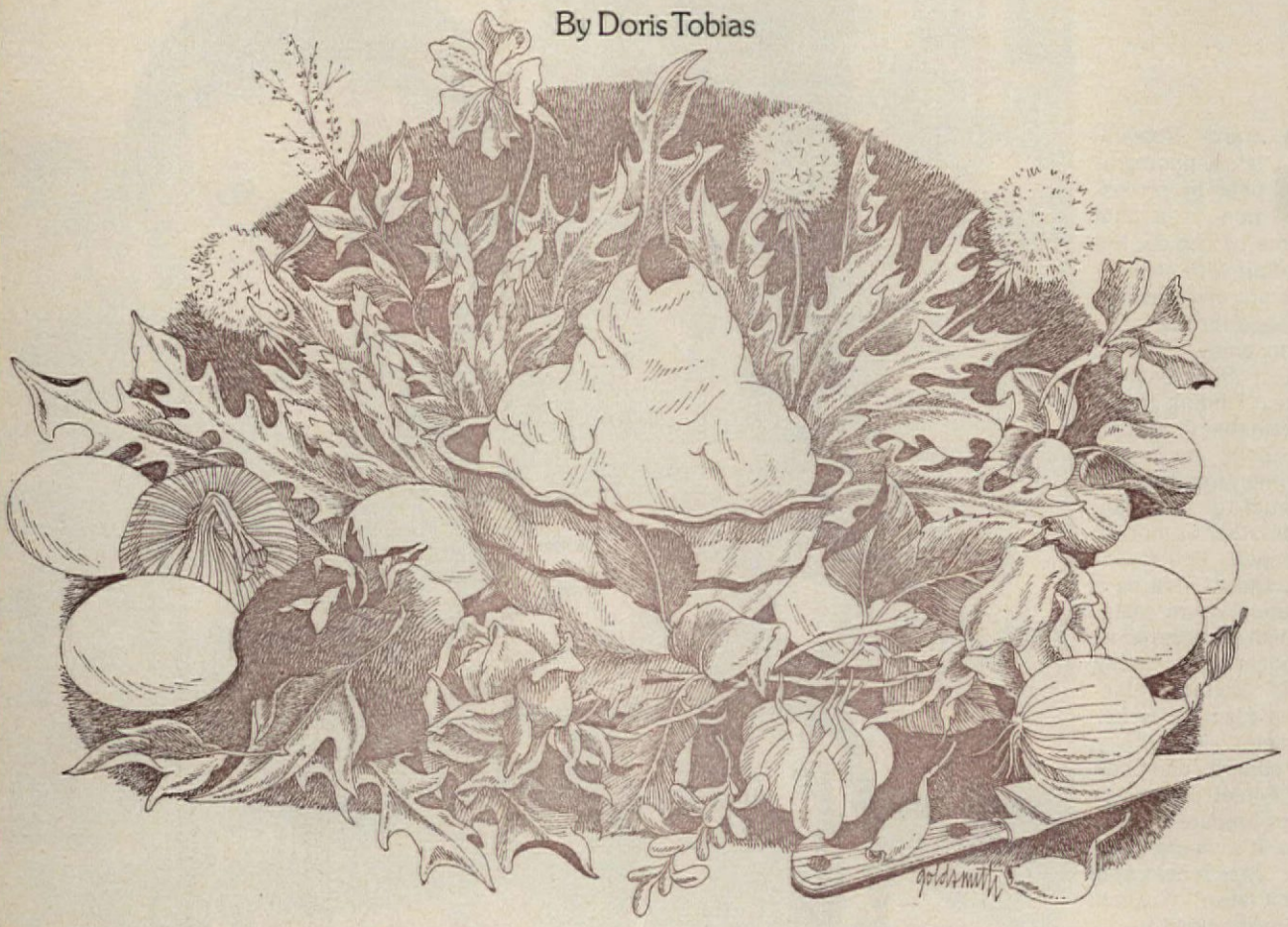
The recipe serves three or four, but you can expand it to another chicken. "You don't add more garlic!" he cautions.

It is the garlic that gives this dish its pleasant piquant flavor, but without the strong taste you might expect.

Rebouillat serves Poulet Jacotte on a bed of rice and parsley, accompanied by a garden-fresh watercress and lettuce salad and French bread. For dessert, he includes a luscious apricot tart; the wine, a dry white.

Please do eat the daisies—at least the dandelions, pigweeds and nasturtiums. It's spring and with it a brave new world of weeds.

By Doris Tobias



EAT A WEED-IT'S WILD!

Scan the intruding green shoots in lawns and gardens. Poke among the profusion of new wild weeds in fields and meadows. Explore the borders of roadsides, ponds and running streams. These are the places you'll find delicious, edible baby greens—enchantingly ruffled dandelion leaves; clumps of plump, crunchy wild asparagus spears; tangy, tooth-edged sorrel leaves and gentle lamb's quarters. Some are aromatically pungent; others are crisp and bitey; still others mild, redolent of the season.

Discovering, picking and eating wild weeds is a wonderful project, invigorating to both body and spirit, and a balm to the budget. Whether you relish them raw or cook them in delectably different ways, you'll add vitamins and minerals to your diet and also refresh your winter-jaded palate.

From the countless edible wild greens and flowers rampant, we've selected a beginner's handful of easy-to-spot, safe-to-munch varieties. We've included several flowers that are available widely, both wild and cultivated, such as the rose, the daisy (often regarded as a troublesome weed) and the delightful and unusual zucchini flower. Find the ones that please you most, and use them up quickly to savor their flavors at peak. Good foraging—and potluck! You'll find some tantalizing weed recipes on page 66.

Important: After picking, wash your weeds well to rid them of bits of clinging soil and sand, and trim off any clinging roots. Discard blemished leaves. Place the greens or flowers in a colander and run cold water over them, shaking the colander to make certain all leaves or petals are thoroughly washed. Or put them in a large bowl and rinse. Five or six changes of cold or lukewarm water should do.

Illustrations by Bill Goldsmith

WILD GREENS AND FLOWERS TO EAT

sorrel

Field or sheep sorrel (left): You can find it in clumps of nettle and dock, from spring through summer. With its somewhat astringent taste, sorrel is admired in Europe, prepared as a soup known as schav, or turned into a piquant sauce. Young sorrel leaves can be enjoyed raw, with vinaigrette dressing.

dandelion

Dandelion greens (right): Look for this pesky, golden-headed harbinger of spring in gardens, lawns, fields – everywhere. Leaves are best picked when young. They're a good source of vitamin A, calcium and potassium. Young leaves are great in salads, as a cooked vegetable and added to omelets, soups.

zucchini flowers

Zucchini flowers are large, yellow-orange blooms that blossom on the dark-green cucumber-like squash. They are prized by Italian cooks who fry or sauté them (often with bread crumbs and Parmesan). They grow in vegetable gardens—and in some areas are sold by greengrocers. The taste—exquisitely delicate.

wild rose

Wild rose (left): This small pink- or rose-hued flower loves gravelly soil. So look for it along roadsides, in fields and meadows. Indian and Arab countries use roses to make jams, honey, confections and syrups. The taste is . . . roselike.

white daisy

White daisy, also known as oxeye daisy (right): This tall, tenacious, leafy-stemmed perennial with its larger flower heads grows practically everywhere. Young leaves have an interesting celerylike flavor. They go well with other greens in salads, or may be boiled and served with butter.

wild asparagus

Wild asparagus, which resembles the cultivated kind, grows in wooded areas and hedgerows and near streams. Use a sharp knife to cut off what you find; seek out the youngest spears before summer turns them woody. They taste like cultivated asparagus, only nuttier.

lamb's quarters

Lamb's quarters or pigweed has long stems and lance-shaped leaves. It grows in dry, wooded areas, spring and summer. Cooked, it tastes like spinach. Shredded or chopped, its new shoots are a crisp addition to the salad bowl.

nasturtium

Nasturtium, with its trumpet-shaped blossoms, is familiar in gardens nationwide, spring through summer. The flowers taste similar to watercress—use with discretion in salads, teas and soups. Leaves are a tangy salad ingredient.

purslane

Purslane or portulaca is a low, spreading succulent that grows in sandy soil. Its tenderest shoots and leaves are picked in late spring and early summer. Use like okra to thicken soups and stews; sauté like any green vegetable.

RECIPES AND QUICK WAYS WITH WEEDS

Sauté young shoots of purslane in 2 to 3 tablespoons of bacon fat, stirring, 10 to 15 minutes, until tender. Season with salt and freshly ground pepper; squeeze a half-lemon over the greens. Turn into heated vegetable dish and serve at once. Pass a bowl of freshly grated Romano cheese.

Chop young purslane stems and leaves and use as a thickener in place of okra in Creole-style gumbos, in vegetable soups and simmering stewpots.

Wash young wild asparagus stalks; peel them with a vegetable peeler. Crisp them briefly in ice water or in the refrigerator's crisper section. Drain and arrange on a pretty platter. Serve them raw as a crunchy, nutty appetizer or with drinks. Add a dipping sauce: mayonnaise spiked with fresh lemon juice and curry powder.

Marigold petals are a sensational glamour treatment for clear chicken soup. Throw a handful of thoroughly washed and towel-dried petals into the soup pot and simmer for a few minutes. Ladle the soup into elegant soup bowls. Float 2 or 3 marigold petals in each.

Butter thinly sliced pumpernickel or rye slices. Place young dark-green sorrel leaves on top. Add thinly sliced cucumber rounds and top with a second slice of bread. Cut into diagonals and serve on a plate with afternoon tea.

Add 2 or 3 nasturtium flowers that have been washed well, dried on paper toweling and chopped, to beaten eggs before they go into the skillet. Plain scrambled eggs never tasted like this!

Make unusual and delicious nasturtium vinegar. Wash, dry and separate the flower petals. Throw them into a quart-size jar and fill with white wine or plain or cider vinegar. Add clove of garlic. Cover and store for three weeks at room temperature. Strain into a clean vinegar bottle and use in salad dressings and to pep up cooked greens.

Cook a pound of young daisy leaves in several changes of boiling water. Drain and transfer to a skillet. Add brown butter sauce and top with grated Swiss or Emmenthal cheese. Great with fish and boiled potatoes.

WILD ASPARAGUS QUICHE

Wildly creamy, crunchy and light

1 cup wild asparagus spears, thoroughly washed, scaled with a vegetable peeler and cut into thin, diagonal slices
Prepared pastry for a 9-inch pie crust
4 large eggs, beaten lightly
1½ cups light cream or half-and-half
½ teaspoon salt
Few grinds of pepper (or ¼ teaspoon already ground pepper)
Dash of cayenne
Pinch of ground nutmeg
½ cup grated Swiss or Emmenthal cheese

Place cleaned and sliced asparagus in a pot; cover with water. Bring to boiling; cook 2 minutes; drain and reserve. Preheat oven to 425° F. Roll pastry to fit 9-inch pie pan. Make a fluted, high edge all around; prick sides with a fork. Roll up a wad of aluminum foil about an inch thick and long enough to curl around bottom of piecrust near the circumference to keep crust from puffing up. Bake 5 to 8 minutes until firm but not browned. Remove from oven; cool slightly on rack, remove foil. Leave oven on.

Combine beaten eggs with cream and seasonings. Add well-drained asparagus. Sprinkle grated cheese over bottom of pie shell. Pour egg-cream-asparagus mixture into pie shell; carefully set it in center of oven.

Bake quiche, uncovered, 15 minutes. Lower heat to 350°; continue to bake about 20 minutes more until set and lightly browned on top. Remove pie to rack and let cool about 10 minutes. Cut into wedges. Serve on pretty salad plates. Garnish with a sprig of fresh watercress, a cherry tomato and a black olive, if desired. Serves 6 as a luncheon dish, 8 as an appetizer.

CHEESE BALLS WITH PURSLANE

A hot, crisp-crusted, piquant appetizer

¼ cup purslane stems and leaves, well washed and chopped finely
1 cup grated Cheddar cheese
½ cup bread crumbs
Dash or 2 of cayenne
¼ teaspoon sweet paprika
¼ teaspoon Worcestershire sauce
1 egg
Fine dry bread crumbs
Oil for frying

In a small pan place the chopped purslane and cover with water. Bring to boiling and cook 5 to 6 minutes. Drain and reserve. In a bowl combine grated cheese, ½ cup bread crumbs, cayenne, paprika and Worcestershire sauce; blend thoroughly. Add purslane and mix.

Beat egg with fork or wire whisk until frothy. Add to cheese-purslane mixture. Shape into small balls and roll in fine, dry bread crumbs. Place balls in a frying basket; fry in deep, hot fat (300° to 375°) until crisp and golden. Remove and drain on paper toweling. Makes 12 to 14 balls, depending on size.

DANDELION SOUP ITALIANISSIMO

Tangy with the slightly bitter greens and zippy cheese

1 pound young dandelion leaves, thoroughly washed
1 quart rich beef broth or bouillon
2 large eggs
½ cup freshly grated Parmesan cheese
⅛ to ½ teaspoon salt (canned bouillon is saltier than your own beef stock)
Few grinds of pepper

Wash tender, young dandelion leaves well; chop them roughly. Cover the leaves with water; bring to boiling and cook 5 minutes. Drain and reserve. In a 2-quart pot bring beef broth or bouillon to boiling, then lower heat to simmer. Add reserved greens. Beat eggs in a bowl with a fork or wire whisk until light. Beat in Parmesan cheese, salt and pepper until blended.

Turn heat to high and return the broth or bouillon to boiling. Add the egg-cheese mixture to the soup, stirring as you pour. Continue to simmer soup, stirring occasionally, for another 5 minutes. Serve the soup in pretty crockery bowls. Pass additional grated Parmesan cheese and crusty Italian bread. Serves 4 to 6.

SALADE PRINTEMPS

This springtime dish makes a lovely light luncheon. Add a fresh, homemade wheatberry loaf and sweet creamy butter, a wedge of cheese and good company.

4 cups tender young dandelion leaves, well washed, dried on paper toweling and broken into bite-size pieces
3 red-ripe tomatoes, peeled, seeded and cut into eighths
6 to 8 red radishes, thinly sliced
3 strips bacon, broiled until crisp, then crumbled
¼ pound Swiss cheese, sliced into thin matchsticks
¼ cup olive or salad oil
¼ cup wine vinegar
Salt
Freshly ground pepper to taste
¼ teaspoon Dijon-type mustard

Combine dandelion greens, tomatoes, radishes, the bacon and cheese. Chill in refrigerator until ready to serve. Prepare vinaigrette dressing: Combine oil, vinegar, salt, pepper and Dijon-type mustard. Beat with a fork or tiny whisk until well blended. When ready to serve, toss salad lightly with the dressing. This will make 4 luncheon or 6 dinner salads.

LINGUINI WITH LAMB'S QUARTERS SAUCE

A variation on the famous Italian pesto sauce, which is made with fresh basil. A delicately delicious dish.

1 pound linguini
¾ cup olive or salad oil
1 large clove of garlic, finely minced
1 pound lamb's quarters, thoroughly washed, dried and finely chopped
½ teaspoon salt
Freshly ground pepper to taste
¾ cup freshly grated Parmesan or Romano cheese

Cook linguini according to directions, just until al dente (firm to the bite). Drain and keep warm. In a large skillet heat olive oil. Add garlic; cook over very low heat 5 minutes, until garlic is limp, but not browned.

Add lamb's quarters; sauté 6 to 7 minutes, stirring, until greens are thoroughly wilted. Add salt and freshly ground pepper. Turn sauce into a large, warmed bowl, add the linguini and toss lightly. Sprinkle with grated cheese and toss again. Serves 4 as a luncheon dish, with a crusty loaf and sliced tomatoes drizzled with a light vinaigrette dressing.

continued on page 76

This is pineapple in its own juice.
And this is pineapple in its own juice.
Dole
sliced pineapple
IN UNSWEETENED PINEAPPLE JUICE
IN ITS OWN JUICE
no sugar added
And that makes a better tuna salad.
At Dole, sweetness comes naturally.

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OUNTRY COOKING

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are a vast country of varied peoples
l foods. There are as many country
hes as there are regions. A cross-
ntry tour will reveal the foods
herica is noted for and their origins.
In colonial New England, foods
ved for breakfast were no different
m dinner, the noon meal. Porridge
hot corn, oats or, later, wheat were
mainstay not only in the morning,
at other meals as well. Breakfast at
wn was necessarily hearty, as it fol-
ved the morning chores. A typical
al included Hasty Pudding (corn-
al porridge) or johnnycakes and
lasses; any game, seafood or fowl if
hunters were successful; and wild
it or berries. Later, eggs and domes-
ated meats were added to the Yankee
eakfast—even apple pie.

Dinner at noon was the main meal of
day. It consisted of porridge, to
mpen appetites for meat, which
ght be in short supply; some meat,
afood or fowl; and vegetables (in the
mmer). The evening meal was light
porridge again. The ubiquitous por-
lge, basis of meals across the country
r some 200 years, can be enjoyed at
me on a cool morning with corned
ef hash and fried egg, juicy blueber-
s and cream.

asty Pudding

New England settlers named this hot eakfast pudding after an English oat rridge. As it could be prepared quick- it was frequently made on journeys hunting trips, where it was eaten as foundation for a hard day's work.

cups water
cup yellow cornmeal
teaspoon salt

In saucepan bring 3 cups water to iling. In bowl combine remaining 1 p water with cornmeal and salt. radually add cornmeal mixture to iling water, stirring constantly. Cook minutes. Reduce heat to low; cook 15 inutes longer, stirring occasionally. Serve hasty pudding in deep bowls ith butter and maple syrup, molasses r light cream. Makes 6 to 8 servings.

The earliest colonial cooks had a ounty of foods only when they were ccessful on a hunt or with a catch, or hen nature provided nuts, fruits and rries to be gathered. Later settlers arned to clear fields, plant orchards nd gardens; raise cows, chickens and igs. They had a dependable food sup- ly. The only purchased provisions on ne farm were vital ones: salt, spices nd molasses in addition to rum.

Meat and dairy products were kept old for short periods in springs or rooks. For long-term storage, meats ere either salted and dried or pickled n a salt solution. Salt cod, jerky and orned beef became common winter are. A one-pot meal of meat and vege- ables was popular with colonial cooks ecause it cooked unattended as they id their chores.

New England Boiled Dinner

Cows were valued for milk, butter and fresh cheese. Meat was of secondary importance; cows were slaughtered only when they had outlived their milk production. Thus meats were rarely tender; they had to be boiled or stewed. This dish is made with typical European vegetables—carrots, cabbage, potatoes—which settlers raised alongside corn, squash and beans.

1 corned beef brisket, about 6 pounds
Cold water
2 pounds small all-purpose potatoes
1 pound carrots
1 head of cabbage, about 3 pounds
2 bunches small beets or 2 cans (16 ounces each) tiny beets

1. Put brisket in large kettle or saucepot. Add cold water to cover. Bring to boiling. Cover. Cook over low heat 1 hour. Pour off water. Cover with fresh water. Boil. Cover; simmer 3 more hours or until meat is almost tender.
2. Pare potatoes and carrots. Cut carrots into 2-inch chunks. Cut cabbage through core into 10 wedges. Add potatoes and carrots to brisket. Continue to cook until they're tender. Add cabbage. Cook until tender.
3. Wash beets; remove tops. In saucepan with 1 inch boiling water, cook beets until tender. Drain; cool slightly. Slip off skins. (With canned beets, cook in saucepan with own liquid just until hot. Drain.)
4. Just before serving, place brisket on large serving platter. Surround with vegetables. Serve with mustard or horseradish. Makes 10 servings.

With their meals, everyone—men, women and children, even clergymen —drank alcoholic beverages. Water was scorned as the last resort. Large quantities of rum, beer, homemade wines and hard cider were drunk to warm the body and, because of their presumed medicinal properties, to ward off malaria and scurvy. Tea, coffee and chocolate were also popular drinks, but only among the rich. Cocoa beans from Mexico were very expensive. Coffee, which was served Turkish style, sweet and thick, did not become a national drink until after the Civil War. Tea was preferred in the large cities until a duty was placed on it by England leading up to the Revolution.

There's more to Southern cooking than just fried chicken and black-eyed peas. Wave after wave of settlers helped shape its culinary history. Long before the Jamestown settlement in 1607, Spanish soldiers and priests established St. Augustine on Florida's east coast. They brought with them their favorite foods, among them oranges. Huguenots, refugees from Louis XIV's France, established plantations in Charleston in 1680 and introduced fine foods.

The rice industry had its beginnings in Charleston when a crippled ship carrying rice from Madagascar to Eng-

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continued from page 69

land anchored for repairs and left behind some grains in gratitude. Once planted, rice took hold. African slaves were imported to tend the rice fields.

Rice, seafood and curries plus French and African cooking traditions blended to create different regional dishes. Slaves introduced down-home cooking with pork, grits, yams and black-eyed peas. In New Orleans you'll find dishes that reflect the elegance of French cooking as well as those that are Spanish, African or Indian in origins. Settled by the French in 1718, turned over to Spaniards, and French again, New Orleans contributed this regional breakfast of Grillades and Pain Perdu or French Toast.

Grillades

This is a braised tomato-meat dish of traditional Creole fame. It's served over grits at breakfast. You can also serve it over rice or beans for lunch.

4 boneless veal round steaks (5 to 6 ounces each) or 1 round steak (1½ pounds), cut ½ inch thick and divided into 4 pieces
Salt
Pepper
½ cup all-purpose flour
8 tablespoons butter or margarine (½ cup)
1½ cups coarsely chopped green pepper
1 cup coarsely chopped onion (1 large)
½ cup coarsely chopped celery
1 can (28 ounces) whole peeled tomatoes, drained and chopped (reserve liquid)
2 chicken bouillon cubes
1 bay leaf

1. Pat steaks dry with paper towels. Sprinkle with salt and pepper; dredge in flour, coating well.

2. In large skillet heat 2 tablespoons butter or margarine. Sauté steaks, 2 at a time, until browned on each side. Remove to platter; add additional 2 tablespoons butter or margarine to skillet; brown other steaks and remove.

3. In same skillet heat remaining 4 tablespoons butter or margarine. Add green pepper, onion and celery. Sauté over medium heat about 5 minutes or until soft but not brown. Add tomatoes with their liquid, bouillon cubes and bay leaf. Bring to boiling over high heat. Simmer on low heat partially covered for 20 minutes.

4. Return steaks to skillet. Simmer partially covered for 60 minutes or until steaks are tender. Season to taste with salt and pepper. Makes 4 servings.

Pain Perdu (French Toast)

(pictured on page 52)

To the French of New Orleans, this breakfast delicacy is known as Pain Perdu, meaning lost bread. Stale bread was "lost" because it could not be eaten, but it could be "recovered" by soaking it in egg and milk, then frying.

2 large eggs, beaten
¼ teaspoon salt
⅔ cup milk
8 slices stale bread
2 tablespoons butter or margarine

1. In flat dish combine eggs, salt and milk. Soak bread in mixture, turning once to moisten both sides.

2. On griddle or in large skillet, melt butter or margarine on medium heat. Brown bread slices on both sides. Sprinkle with confectioners' sugar and serve with jam, jelly or maple syrup, if desired. Makes 4 servings.

Southerners have spread the fame of fried chicken so well that it's often thought that's all they ever ate. But chickens were boiled or stewed long before they were tender enough to fry. Chickens were numerous and valued primarily for eggs. When a hen outlived her laying days, she was headed for the pot. Long slow-cooking means were needed to tenderize her. Chickens were simmered with salt pork, in Brunswick Stew or with dumplings.

Chicken 'n' Dumplings

This is another busy-day, one-pot recipe that has evolved. Dumplings are a country favorite, leavened here with baking powder rather than undependable pearl ash. In the early days lard—fat rendered from pigs—was used as we use shortening.

1 stewing chicken, about 5 pounds
2 stalks of celery with leaves
1 large carrot, pared and cut up
1 large onion, cut up
12 peppercorns
Cold water
Salt
2 cups unsifted all-purpose flour
1 teaspoon baking powder
3 tablespoons shortening
1 cup milk

1. In large kettle put chicken, celery, carrot, onion and peppercorns. Add water to cover. Bring to boiling. Cover. Simmer over low heat 3 to 4 hours or until chicken is tender. Remove chicken to cutting board or bowl. Cut away meat from bones.

2. Strain cooking liquid and return to pan. Bring to boiling. Simmer until reduced and richly flavored. Season broth with salt to taste. (If desired, thicken broth with 1 tablespoon flour mixed with ¼ cup water to a paste; stir in.)

3. In bowl combine flour, baking powder and ½ teaspoon salt. Cut in shortening, using pastry blender or two knives. Stir in milk, adding just enough so that dough clings. Roll dough out on lightly floured board to ¼ inch thickness. With knife cut into 1-inch circles.

4. Return chicken to kettle. Bring to boiling. Drop in dumplings, a few at a time. Cover. Cook about 10 minutes, stirring once. Serve immediately. Makes about 10 servings.

The history of our country from colonial times to the end of the 19th century was of movement westward. The great westward expansion brought a melting pot of Europeans to the Middle West. These new pioneers, some from the settled East, others from northern Europe, were seeking a new and better life.

In developing America's heartland, they produced just about every kind of food, and from this great abundance has evolved our uncomplicated, basic style of cooking. From the cattle and hog country came the meats we enjoy today—roast beef, T-bone steak, pork chops and ham. From the flatlands came the wheat and corn. Fruit farms dotted each state, and dairy farms added their riches to our menu.

With the expansion to the Midwest and West, the unification and identification of American breakfasts began. The bountiful breakfast consisted of bacon, sausage or ham and eggs, hot or cold cereal, hot muffins or pancakes, coffee cakes or quick breads, and fruit in some form. During the second half of the 19th century, food habits of the country began to change. New food products such as baking powder, granulated sugar, compressed yeast and shortening made baking easier.

Baked Apples

(pictured on page 53)

A breakfast fruit became part of every country morning. According to legend, John Chapman, better known as Johnny Appleseed, wandered through Ohio and Indiana for 40 years, leaving a trail of apple orchards behind and making sure that settlers had apples to use for pies, dumplings, jelly, cider and for this recipe.

6 large or 8 small cooking apples
Raisins, diced dates or cut-up dried apricots
1½ cups sugar
½ teaspoon ground cinnamon
1½ cups water

1. Core apples; pare halfway down; reserve some parings. Place apples in baking dish so that they just fit, if possible. Too large a baking dish will allow too much syrup to evaporate.

2. Fill centers of apples with dried fruit. Combine ¼ cup sugar (reserve remainder) and cinnamon; sprinkle over fruit in center of apples.

3. Heat oven to 350°. In saucepan combine water, remaining 1¼ cups sugar and the reserved apple parings. Bring to boiling over medium heat. Lower heat; simmer 10 minutes. Remove parings. Pour syrup over and around apples. Bake, basting frequently, 45 to 60 minutes or until apples are tender but not mushy.

4. Remove from oven; baste again. Serve warm or cold. Makes 6 to 8 servings.

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Buckwheat Griddle Cakes

Before yeast was commercially prepared, buckwheat cakes were leavened by a so-called starter. This starter was made by allowing the batter to ferment in a warm spot, which in turn would allow the natural bacteria in the air to react. This new version is more dependable, yielding light, mildly sour-tasting pancakes.

1 package active dry yeast
1 cup warm water (110°)
¼ cup butter or margarine
2 cups milk
2 cups unsifted buckwheat flour
1 cup unsifted all-purpose flour
2 tablespoons sugar
2 teaspoons salt
½ teaspoon baking soda
1 tablespoon water

1. In large bowl sprinkle yeast over 1 cup warm water; stir to dissolve. In saucepan melt butter or margarine. Stir in milk. Heat only until lukewarm. Add to dissolved yeast. Add buckwheat and all-purpose flours, sugar and salt. Beat with wire whisk or spoon until smooth.
2. Cover bowl; place in warm place (85°), free from draft. Let rise overnight or about 12 hours. Dissolve baking soda in 1 tablespoon water; stir into raised mixture.
3. Heat griddle to 350° or until very hot. Grease lightly. Pour batter onto hot griddle to make 5- to 6-inch pancakes. Bake, turning once to brown both sides. Transfer to plate; keep warm in hot oven. Serve with butter and warm maple syrup. Makes 6 servings (about 18 pancakes).

Old-Fashioned Beef Stew

(pictured on page 53)

A substantial stew simmered in a cast-iron pot is a cooking tradition that goes back to the open hearth. It was a favorite because it was easy to serve. Stew recipes made by chuck wagon chefs and colonial cooks alike abound across this land. Numerous recipes exist because each cook made her own adjustment to foods on hand. The gravy was the best part of the dish, for it was lapped up with biscuits.

3 tablespoons fat or pure vegetable oil
1 cup chopped onion (1 large)
1 clove of garlic, mashed
2½ pounds chuck or round, cut into 2-inch cubes
1 can (10½ ounces) condensed beef broth, undiluted
2 cups water
1 bay leaf
1½ teaspoons salt
¼ teaspoon pepper
1 tablespoon Worcestershire sauce
8 small potatoes, pared and cut up
6 carrots, pared, cut in 2-inch pieces
18 small white onions, peeled
1 cup cut-up celery
1 tablespoon all-purpose flour
¼ cup water

1. Heat 1 tablespoon fat or oil in large kettle or Dutch oven. Sauté chopped onion and garlic until soft. Remove; reserve.
2. Heat 2 tablespoons fat or oil in kettle; add meat. Brown well. Add reserved onion-garlic, beef broth, 2 cups water, bay leaf, salt, pepper and Worcestershire. Bring to boil. Cook on low heat 1½ hours or until meat is almost tender.
3. Add potatoes, carrots, whole onions and celery; simmer 30 minutes more or until meat and vegetables are tender. Remove bay leaf. Thicken broth with 1 tablespoon flour mixed to a smooth paste with ¼ cup water. Add to broth and cook until bubbly. Makes 6 to 8 servings.

Buttermilk Biscuits

(pictured on page 53)

Buttermilk, which was the milk left after butter was churned, and baking powder, developed in America for the first time in the 1850s, are two essential ingredients that have made biscuits an American tradition.

2 cups sifted all-purpose flour
2 teaspoons baking powder
1 teaspoon salt
¼ teaspoon baking soda
¼ cup shortening
¾ cup buttermilk

1. Heat oven to 450°. Into mixing bowl sift flour, baking powder, salt and baking soda. With pastry blender cut in shortening until mixture resembles cornmeal. Make well in center; add buttermilk. With fork stir quickly and lightly just until dough clings together in a ball. Avoid overhandling.
2. On lightly floured board knead dough gently 10 times. With floured rolling pin roll dough evenly to ½-inch thickness. With 2-inch floured cutter, cut out biscuits close together. Push leftover pieces together; roll and cut.
3. With spatula transfer biscuits to ungreased baking sheet. For crusty sides, place 1 inch apart; for soft sides, place biscuits close together. Bake 12 to 15 minutes or until golden brown. Serve hot. Makes about 18 biscuits.

Southwestern cooking is hearty and spiced with Spanish, Mexican and Indian flavors. Corn, beans, squash and rice were staple ingredients here as they were in other regions, but the cooking and seasonings made them taste quite different. What gave the foods a regional character was, primarily, tomatoes (considered poisonous in the other colonies until 1850) plus red and green chili peppers. The Spaniards who brought livestock to the area were the first to barbecue beef. They introduced the longhorns, ancestors of our cattle industry, and also raised goats and sheep for meat. The ravenous appetites of cowboys on the range or ranches resulted in such substantial dishes as Huevos Rancheros—translated to eggs ranch-style and Chili con Carne—chili with meat.

Huevos Rancheros

Although the main ingredients—tortillas, eggs and tomato sauce—remain the same, recipes for this dish vary from town to town and family to family. Whether it contains fried or poached eggs, soft or crisp corn tortillas or a mild-to-spicy sauce, this is a dish that'll start your day with a kick. We suggest serving it with a wedge of sweet cantaloupe, a small breakfast beefsteak and pecan rolls.

¼ cup finely chopped onion (1 small)
1 clove of garlic, minced
3 tablespoons butter or margarine
1 fresh or canned green chili, seeded and chopped
1 cup water
1 chicken bouillon cube
1 can (8 ounces) tomato sauce
½ teaspoon dried oregano
Salt
Pepper
4 corn tortillas
2 tablespoons pure vegetable oil
8 eggs
½ cup grated Monterey Jack cheese

1. In saucepan sauté onion and garlic in 1 tablespoon butter or margarine (reserve remainder) until soft but not brown. Add green chili, water, bouillon cube, tomato sauce and oregano. Simmer 5 minutes to blend flavors. Season to taste with salt and pepper. Keep sauce warm.
2. In skillet fry tortillas in hot oil until soft but not crisp. Remove tortillas and keep warm. Drain oil.
3. In skillet, heat remaining 2 tablespoons butter or margarine. Fry eggs till whites are set. Pour 1 cup sauce over eggs; cook over low heat 2 minutes.
4. Place one tortilla on each plate. Top each with 2 eggs and add remaining sauce. Sprinkle with cheese and garnish with avocado slices, if desired. Makes 4 servings.

Chili con Carne

Some say the meat should be ground, others say cubed. For all, it should be fiery hot! Ground red chili peppers make this dish what it is. Chili powder, a blend of ground chili and other seasonings, will just not be the same. Serve this dish with hot corn or flour tortillas, rice or even beans.

2 pounds boneless beef chuck, cut into 1-inch cubes
1 large onion, chopped
1 clove of garlic, minced
1 cup water
1 tablespoon ground chili pepper or 2 tablespoons chili powder
½ teaspoon ground oregano
½ teaspoon cumin seed
1 can (15 ounces) tomato puree
Salt

1. In large skillet put beef, onion, garlic and water. Bring to boiling. Cover. Simmer over low heat 1 hour. Skim off any scum on surface.

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yellow patches and turn brown, the plant is getting too much light. Draw shades or move plant from the window.

Water your plants from the top, until water seeps out the drainage hole. Be sure your plants all have proper, well-crocked drainage holes. Water should be tepid (90°F) and, if chlorinated, left to stand overnight. Water from a water-softener contains sodium and, unless de-ionized, should not be used.

Overwatering is one of the greatest dangers for your plants. If the soil is continually saturated, the roots will not receive the air they need. Once roots rot, the plant dies. Underwatering, on the other hand, cause the leaves to wilt, beginning with the youngest. Next, the older leaves develop brown edges. The roots may dry and form a tight ball that ordinary waterings will not dislodge. First aid for this condition is a good, long soak in tepid water, pot and all.

Houseplants are raised in sunshine places like Florida or southern California. They have also been fertilized frequently to stimulate growth. Conditions change when the plants are shipped to their new climate. Most greenhousemen alleviate the potential "shock" the plants invariably experience by gently reducing the level of light and moisture and laying off the fertilizer. This allows the plant time to become acclimatized.

Leaf edges that have turned brown indicate that the plant has been exposed to either too much heat or too much fertilizer. Tall, leggy plants that seem to be straining toward the light have been overwatered and overfed to induce abnormally fast growth.

Carefully examine the tips of new growth, the juncture of leaf, stem and the undersides of leaves. Any sign of insect activity is reason enough to reject the plant. Roots showing above the surface of the soil or peeking through the drainage holes are a sure sign that the plant has outgrown its pot.

Unless you turn your living room into a rain forest, chances are that your plants are facing a much drier atmosphere than they were brought up to expect. The ideal way of supplying humidity is also the neatest. Place your potted plants in shallow trays filled with pebbles. Keep the tray wet, making sure the pots are not submerged. The humidity around the plants will be three to five times that of the rest of the room, and watering sessions will be un-messy. Grouping plants together is also a good idea. Not only is the visual effect more dramatic, the plants will enjoy a moist camaraderie as they exchange moisture given off by leaves. □

ARTILLERY PLANT (Pilea Microphylla) is a delicate, airy plant that grows in bright indirect or curtain-filtered sunlight. Warm daytime temperatures and slightly lower night temperatures are best. Keep soil barely moist, feed established plants at two-month intervals. Start new plants from stem cuttings or by dividing roots in early spring.

WEEPING FIG (Ficus benjamina), a tree usually four to six feet tall, grows best in bright locations with indirect or curtain-filtered sunlight and plenty of fresh air. Warm daytime temperatures, with a night temperature slightly lower, are ideal. This plant does well in small containers. Keep soil barely moist; feed established plants every six months.

BOSTON FERN (Nephrolepsis exaltata bostoniensis) is a decorative plant that requires bright indirect or curtain-filtered sunshine. A day temperature of 68° to 72°, a night temperature of 50° to 55° and a constant level of humidity are essential. Keep the soil barely moist and feed established plants twice yearly.

HOYA CARNOSA has waxy leaves that can be green, white, cream, blushing pink or a combination of all these shades. The hoya likes bright sunlight, warm temperatures and normal humidity. Keep soil moist in spring and summer. Do not remove faded blossoms; the next set of fragrant flowers grow from old. In winter let plant dry between waterings.

SCHEFFLERA (Brassaia actinophylla) can grow to six feet or more. Happiest with four or more hours of direct sunlight daily, it will do fairly well in bright indirect light. Warm daytime temperatures with slightly lower night temperatures are best. Keep soil dry between thorough waterings. Established plants should be fed at six-month intervals.

GRAPE IVY (Cissus rhombifolia) will thrive in almost any conditions, but would prefer bright indirect or curtain-filtered sunlight, moderate day temperatures and low night temperatures. Pinch off the stem tips to encourage compact, bushy growth. Allow the soil to become dry between waterings. Feed established plants every four months.

Illustrations by Joan Blume

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continued from page 72

2. Add chili, oregano, cumin and tomato puree. Season to taste with salt. Cover. Cook until meat is tender and chili sauce is blended. Makes 4 to 6 servings.

Foods from the Northwest are not readily distinguishable from other regional favorites. Settled last, the area —and its foods—can be said to be as American as steak, corn and apple pie. But there *are* some regional specialties: Oregon's Pisto Omelet and Hangtown Fry from California's Gold Rush days.

Oregon Pisto Omelet

The origins of this recipe are unknown, but it was found in early Northwestern cookbooks. It's more of an egg pancake, not unlike egg foo yung, made by using up chopped leftover chicken and ham. Loggers enjoyed this dish with a bowl of cold cereal and milk topped with freshly gathered berries, crisp hash brown potatoes, toast and lots of coffee.

8 large eggs
1 cup chopped cooked chicken
1 cup chopped cooked ham
¼ cup chopped onion (1 small)
¼ teaspoon dried marjoram leaves
Cayenne
Fat or oil for frying

1. In bowl beat eggs well. Add chicken, ham, onion, marjoram and dash of cayenne.
2. In large skillet heat ½ inch fat or oil to 325°. Gently pour in ¼ cup egg mixture for each omelet. Fry, several at a time, until golden brown, turning once. Drain well on paper towel. Keep warm on serving plate in oven. Repeat until all mixture is used. Makes about 12 omelets or enough for 6 servings.

Hangtown Fry

During the California Gold Rush a forty-niner, celebrating his first rich strike, demanded from a Hangtown chef the most expensive dish he could cook. With eggs at $1 each and oysters at $25 a dozen, the chef concocted Hangtown Fry, technically an omelet. Hangtown later changed its name to Placerville after the local hanging tree was no longer used. Traditionally, this dish was served with bacon and fresh sourdough bread. Add refreshing orange juice for a northern California breakfast.

1 dozen oysters, shucked and drained
Salt
Pepper
All-purpose flour
9 eggs
Unseasoned bread crumbs
3 tablespoons butter or margarine

1. Pat oysters dry with paper towels. Sprinkle with salt and pepper; dredge in flour, coating well.
2. Beat one egg in shallow dish. Place crumbs in another dish. Dip oysters in beaten egg; roll in crumbs; pat firmly.
3. In medium-size skillet melt butter or margarine. Fry oysters until golden brown. Beat remaining eggs with ¼ teaspoon each of salt and pepper. Pour over oysters and cook until firm on the bottom. Turn with spatula and cook other side. Makes 4 servings.

The Northwest was the last wilderness. The countryside was filled with wild berries in all colors and flavors as well as apple, pear and cherry trees.

Rhubarb Cherry Pie

(pictured on pages 53 and 46)

Although pies can be traced to ancient times and other cultures, the shallow, round two-crust dessert version seems to have originated in this country. Rhubarb, actually the stem of a vegetable rather than a fruit, is at its best now in early spring. Rhubarb was brought to the U.S. in the early 1800s. By the mid-19th century it was popular as a filling in New England as well as the Northwest.

2 cups sifted all-purpose flour
½ teaspoon salt
¾ cup shortening
6 tablespoons cold water
4 cups diced rhubarb (about 2 pounds)
1 can (1 pound) red tart pitted cherries, drained
1 cup sugar
¼ cup quick-cooking tapioca
Red food color

1. Into mixing bowl sift flour and salt. Cut in shortening until mixture resembles cornmeal. Sprinkle cold water evenly over surface. Stir with fork until all dry particles are moistened and pastry clings together. Shape into ball; divide in half. Set aside. (To make stenciled pie pictured on page 46, roll pastry according to stenciling directions you'll find on page 80.)
2. In large bowl combine rhubarb, cherries, sugar, tapioca and 3 drops food color; let stand 15 minutes.
3. On floured surface roll out half the pastry to 12-inch circle. Lift into 9-inch pie plate. Fit gently into contours of plate without stretching. Pour rhubarb-cherry mixture into lined plate.
4. Heat oven to 425°. Roll out second half of pastry to 10-inch circle. Using pastry wheel or paring knife, cut circle into ½-inch strips. Place several strips across pie at ½-to ¾-inch intervals.
5. Place a second set of pastry strips diagonally across the first set to form a diamond-patterned lattice top. If necessary, trim overhang of pastry so it is 1 inch from rim of pie plate. Fold trimmed edge of lower crust over ends of strips to make a high edge. Crimp.
6. For a sparkling top, brush top of crust lightly with milk; sprinkle with sugar. Bake 45 to 50 minutes or until pie is golden brown or juices bubble. Serve warm or cool.

continued from page 66

FRIED ZUCCHINI BLOSSOMS

Tender and delicate

12 zucchini blossoms
2 eggs
½ teaspoon salt
Freshly ground pepper
1 cup of finely pulverized bread crumbs
Oil for frying

Place zucchini blossoms in a large bowl; wash gently but thoroughly in several changes of cool water. Make sure insides of flowers are perfectly clean. Drain blossoms gently on paper toweling. Beat eggs, salt and pepper in bowl with a wire whisk until frothy. Spread bread crumbs on a piece of aluminum foil.

Gently dip each flower into beaten egg. Dust with bread crumbs and fry, 1 at a time, in hot (425°), deep oil, a few minutes, until golden. Drain and keep warm. Serve blossoms on a colorful ceramic platter. Garnish with lemon wedges and black olives. Serves 4 as a luncheon or dinner appetizer.

WILD ROSE ICE CREAM

Unusual and sensuously flavored, its color taken from a rose's blush

1 cup superfine sugar
4 tablespoons rose water*
½ cup pureed strawberries, fresh or frozen
8 cups heavy cream
Wild roses for garnish

Add sugar, rose water and strawberry puree to heavy cream. Churn-freeze in hand or electric ice cream maker, or freeze in refrigerator ice cube trays, beating once before completely frozen. When ready to serve, mound ice cream in a footed compote dish; garnish with roses. Delicate cookies are lovely companions. Makes 2 quarts.

*Commercially prepared rose water is available at herbal and gourmet shops and some pharmacies, but you can make your own: Pick about 3 ounces of rose petals. Wash well; put them in a pot with 2 cups water. Bring to boiling and simmer, covered, 15 minutes. Steep 1 hour; cool, then strain into clean jar.

COLD SORREL SOUP

A refreshingly tangy sweet-sour dish

1 pound sorrel leaves, well washed and roughly chopped
1 bunch scallions, washed, trimmed and finely chopped
1 quart water
½ teaspoon salt
¼ teaspoon freshly ground pepper
2 tablespoons sugar
2 eggs
Juice of 1 lemon, strained

Place chopped sorrel leaves in a 2-quart soup pot, along with chopped scallions. Add water. Bring to boiling; lower heat and simmer 20 to 30 minutes, until leaves are tender. Add salt, pepper and sugar. Take off heat and cool.

In a separate bowl, beat eggs and strained lemon juice. Add to soup, beating well with wire whisk. Chill soup several hours. Serve in mugs or small bowls. Pass a bowl of sour cream, if desired. Serves 4 to 6.

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Craft Instructions

EMBROIDERED TABLECLOTH
(pictured on page 46)
MATERIALS
- Use purchased tablecloth or sew one in a sturdy closely woven fabric for the size of your table. See procedure below to determine yardage. (We used 4⅔ yds. of 44/45" wide #Trigger poplin by Burlington/Klopman Retail Fabrics in Seville Orange*)
- Contrasting thread for machine embroidery (we used 2 spools American Thread's Spun Dee polyester thread, color: green #489.8, size 50, 225 yards per spool)
- Matching thread for hemming
- Dressmaker's tracing paper or carbon paper
- Dressmaker's marking pencil

*To order from Fabrications, see Product Sources, page 92.
PROCEDURE
Finished dimensions of our tablecloth are 46" wide x 84" long. We showed the edges tucked under in photo on page 46. To figure your yardage: First measure your tabletop and add 36" to the length and width to allow for a 15" drop with a 2½" hem on all sides. If your tablecloth will be wider than width of fabric, buy 2 lengths and piece the cloth by sewing one half of second length to each side of first length, thus avoiding a center seam.
Hemming: If your cloth has been pieced, first press the seams flat. Then trim off any uneven edges along the grain of the fabric, to make square corners and straight sides. Turn under ½" all around and press flat; turn under a 2" hem all around and again press flat. Unfold hem at each corner and fold the corner under to wrong side as shown (Fig. 1). Then refold hem and pin in place to hold mitered corner while stitching (Fig. 2). Stitch hem all the way around, carefully making corners square.

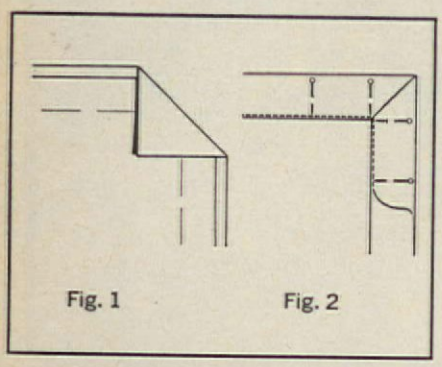

Fig. 1 Fig. 2

Embroidery: Place tablecloth on table and mark off the number and location of place-setting motifs desired. Our motif is about 15" wide x 14" deep. You should allow at least 8" to 10" between place settings for elbowroom. You can make a drawing of motif and transfer it to tablecloth with dressmaker's tracing paper; or sketch lightly on the cloth itself, tracing around a plate to make the circle. Practice following curves with a tight zigzag stitch on a scrap of fabric; then stitch the design on right side of cloth with contrasting thread.

SCARF-SQUARE CUSHION PILLOWS
(pictured on page 46)
MATERIALS
- One 30" cotton gauze scarf square by Yves Gonnet*
- 1 yd. of any sturdy closely woven fabric (we used 44/45" wide #Trigger poplin by Burlington/Klopman Retail Fabrics in Empire Green*)
- One 30" square muslin-covered polyester fiber-filled pillow form*
- Matching thread
- 1 yd. bias tape or sturdy cord

*To order from Fabrications, see Product Sources, page 92.
PROCEDURE
Trim cut edges of scarf even and cut backing fabric to same size as scarf. Place scarf and backing together, right sides in, and sew around edges with ½" seam allowance, leaving 20" open along 1 side. Cut tape or cord into 4 pieces; with each piece tie 1 corner of pillow cover tightly about 5" from point, for the Turkish corner. Reverse pillow cover, insert pillow form and slipstitch the opening closed.

SCARF-SQUARE NAPKINS
(pictured on page 46)
MATERIALS
- One 30" cotton gauze scarf square by Yves Gonnet* for every 4 napkins
- Matching thread

*To order from Fabrications, see Product Sources, page 92.
PROCEDURE
Cut a scarf square evenly into quarters; turn under all edges of each quarter ⅛" and machine edge-stitch all around to give body; then go around the edges again with a tight zigzag stitch on the right side. You may find it easier to round off all corners slightly.

QUILTED SCARF-SQUARE COMFORTER
(pictured on pages 41 and 48-49)
MATERIALS
- Twelve 30" cotton gauze scarf squares by Yves Gonnet*
- 6½ yds. of 44/45" wide batiste fabric for quilted comforter backing (we used Burlington/Klopman Retail's #Keynote batiste in Empire Green*)
- 2 yds. of 44/45" wide sturdy closely woven fabric for quilted comforter binding (we used Burlington/Klopman Retail's #Trigger poplin in Empire Green*)
- Stearns & Foster Mountain Mist King Size (90"x108") polyester batting
- Matching thread

*To order, Product Sources, page 92.
PROCEDURE
Finished size is approximately 90" x 120", to fit a double or queen-size bed.
Assembling: Trim the scarf squares so they are the same size and sew them together in 3 strips of 4 squares each to make the top of the comforter. Use half-inch seam allowances and press the seams flat. Piece will measure about 88" x 117". Cut backing fabric into 2 equal lengths of 117"; seam them together side by side with ½" seam allowance and press the seam. Lay out backing, wrong side up, on a large table or on the floor. Lay out batting over backing; stretch it to fit, then cover with the comforter top piece, right side up. (For a plumper comforter, buy extra batting and piece to fit.) Baste outside edges securely all around; then baste all the lines to be quilted, following the design of the scarf (Fig. 3). Machine-stitch along the basted lines, using a fairly large stitch. Remove bastings and trim all edges even.

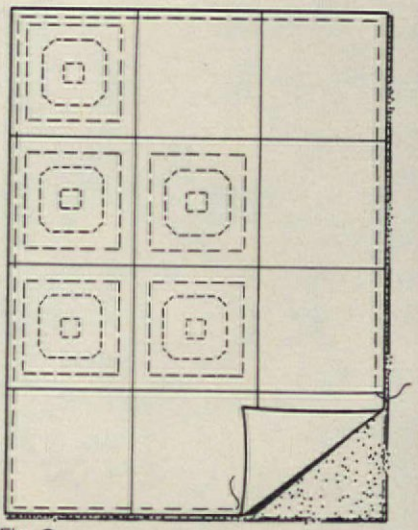

Fig. 3

Binding: Cut binding fabric lengthwise into strips 6½" wide and 2 yds. long. Piece them end to end to make a single long strip; press seams flat. Fold strip in half lengthwise and press; turn in top edge ¾" and press; turn in bottom edge ½" and press, so folded bottom edge protrudes ¼" beyond top edge (Fig. 4). Fold binding over edge of quilt beginning at the top center; stitch through entire sandwich, catching both top and bottom edges of binding. When you come to a corner, stitch binding all the way to edge of quilt (Fig. 5). Then remove quilt from sewing machine, open out the binding, fold it back on itself and stitch the corner diagonally (Fig. 6). This makes the miter. Remove quilt from machine again, unfold the binding, refold around the second edge of the quilt and continue stitching to the next corner (Fig. 7). Repeat mitering procedure at all corners; when you reach the beginning point at top center, continue stitching to overlap about 2", fold under about ½" and finish off.

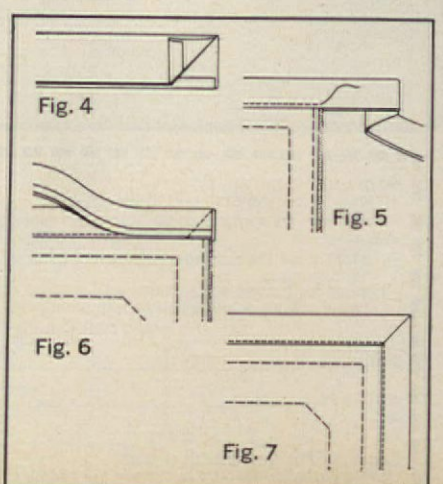

Fig. 4 Fig. 5 Fig. 6 Fig. 7

continued on page 80

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Photography by Ben Swedowsky

FLORAL STENCILED PIE
(pictured on page 46)
MATERIALS

- 1 sheet of 8½" x 11 graph paper
- Pencil
- Marking pen with fine point
- White glue
- One 10" square of thin cardboard
- Wax paper
- Masking tape
- One #1 X-Acto knife with #11 blade
- One #3 watercolor brush
- 1 egg yolk
- Food coloring: red, yellow, blue, green
- Pastry for a 9-inch 2-crust pie
- Pie filling

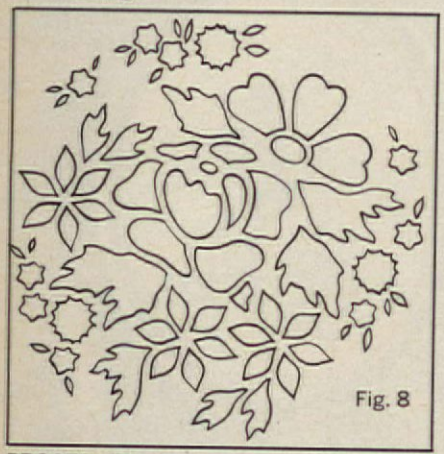
Fig. 8

PROCEDURE
Recipe for rhubarb cherry pie is on page 76. With lattice-top crust, the procedure is the same—except that to stencil a pie you will prepare the top crust first as explained below. Be sure to make stencils ahead of time so pastry will not dry out. First enlarge design to be stenciled on the pie (Fig. 8) Mark off with pencil the same number of 1" squares on graph paper as there are small squares printed over the pie design. Then copy design onto graph paper, square by square, so lines are in the same place in each large square as they are in each small square. Trace over pencil lines with marking pen; glue enlarged design to cardboard and let glue dry. To make the stencil, place a piece of wax paper over the design and tape in place. Put a new blade in your knife to insure a crisp stencil. Follow directly over marking pen lines with X-Acto knife to cut design on wax paper. You should be able to cut through wax paper easily without cutting too deeply into cardboard; however, be careful not to sever any of the stencil bridges as you cut. (These are the small sections that hold your stencil together. If you do sever a bridge, repair it by placing a small piece of transparent tape over the tear, then cutting away excess tape.) Remove the masking tape and carefully lift off stencil. Prepare the pastry for a 2-crust pie. Divide the pastry in 2 parts and refrigerate one half until needed. Roll the other half out on a lightly floured surface to form an 11" circle ⅛" thick. Place the 11" pastry circle on a sheet of wax paper and center stencil on top of it. Press stencil lightly with your fingers so it sticks to pastry.

To prepare the "food paint" base, place 1 egg yolk in a cup and blend in 1 teaspoon water. Using a separate cup for each color you want, place ½ teaspoon of the base mixture in each.

NOTE: Because yolk sizes vary, you may need 2 yolks along with 2 teaspoons water, depending on the number of colors you want. Reserve any extra to brush on the fluting later. Add several drops of food coloring to each cup. We made the following colors from the indicated quantities of coloring:

red (4 drops red food coloring)
pink (½ drop red food coloring)
orange (2 drops yellow, 1 drop red)
yellow (3 drops yellow)
green (3 drops green)
yellow-green (2 drops yellow, 1 drop green)
brown (2 drops red, 3 drops yellow, 1 drop blue)

To stencil your pie like ours, refer to photo as a color guide. Dip brush into a color, squeezing out excess against the side of the cup. (If you have too much color on your brush it may run under the stencil.) Wash your brush each time you change colors. Stencil flowers at random with yellow, pink and orange food paint. When they are dry, go back and accent some of the sections with red brush strokes for a "painted" effect. Stencil leaves with yellow-green food paint accented with green. When those are dry, add some veins to the leaves and outline them with brown food paint to make your designs stand out. We also added some small dots to the flowers. Carefully remove the stencil. Cover the stenciled pastry with wax paper and refrigerate until needed. It should always be chilled before placing it on the pie, but do not delay completion of the pie for a prolonged period because pastry tends to dry out. Roll out remaining half of pastry to make a 13" circle ⅛" thick and fit it into a 9-inch pie plate; fill with filling and moisten overhanging pastry with water. Carefully remove wax paper from stenciled pastry and center pastry over filling. Crimp edges of both pastry circles together and tuck under; make a decorative fluting all around. Brush the fluting with the reserved uncolored egg yolk base. Cut several ½" slits in center of pie; bake at 425° for 30 minutes or until pastry is crisp, lightly browned.

HELPFUL HINTS
Save your cups of food paint for touching up in case a design cracks before or during baking. If you use your own recipe, choose a cold filling that won't bubble over and ruin your design. Or you can send for stencil kit with precut stencils. To order see coupon on page 90.

STENCILED CERAMIC TILES
(pictured on page 47)
MATERIALS

- 1 sheet of 8½" x 11" const. paper
- 1 sheet of 8½" x 11" graph paper
- Pencil
- Marking pen with fine point
- One #1 X-Acto knife with #11 blade
- White glue
- 1 cutting board or heavy cardboard
- 1 eyebrow pencil or sharp crayon
- 9 glazed ceramic tiles (we used glazed 4" x 4" square ceramic tiles in P.S. Rouge Pompeii and P.S. Glossy White from Country Floors*)
- Nail polish (we used Fabergé Nail Glaze Extraordinaire in the following colors: Poppy, Frosted and Mello Mauve. Also Revlon's Natural Wonder 'Super Nails' nail enamel in Peapod Frost).

*To order, see page 92.

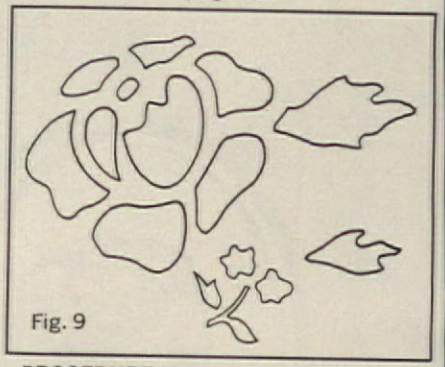
Fig. 9

PROCEDURE
To enlarge designs (Fig. 9), first mark off with pencil on graph paper the same number of 1" squares as there are small squares printed over designs. Then copy the design onto graph paper, square by square, so that lines are in the same place in each large square as they are in each small square. Trace over pencil lines with marking pen; glue enlarged designs to pieces of construction paper cut to size to make 4 separate stencils —large rose, large leaf, small leaf and small flower with leaves. Let glue dry. Place designs on cutting board or heavy cardboard and cut out the shapes along black lines. Make sure you have a sharp blade in your knife to insure crisp stencil openings. Follow designs on our tiles, or create your own patterns. Hold stencil firmly in place with one hand (or tape in place with masking tape) and lightly outline the stencil openings with eyebrow pencil onto the tiles. On red tiles, move stencil after each tracing and repeat small flowers until pattern is complete. We traced 1 large rose in the center of the white tile and then shifted the stencil ⅜" to the left and traced part of it again for a shadow effect. When stenciling the small flower with leaves you may, occasionally, want to use a single flower on the stem rather than a double one. Mix nail polish thoroughly and paint designs with applicator brush. Try to stay within the lines. Our rose was stenciled with Fabergé Poppy and the shadow with Fabergé Mello Mauve. When all designs are dry, apply a second coat, if necessary, and let that dry thoroughly. Eyebrow pencil lines may be removed with a soft cloth by gently rubbing.

HINTS AND IDEAS
If you make a mistake on any of the tiles, simply wipe the design away with a soft cloth or cotton dipped in nail polish remover and start over. Try this stenciling technique on a row of tiles around your bathroom. Remember, you can always remove the designs with nail polish remover and stencil others in their place for variety. If you prefer, you can send for stencil kit with precut stencils. To order, see coupon on page 90.

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A CONNOISSEUR'S GUIDE TO JUNK

By Joseph Gribbins

Who needs old chairs and desk lamps? You do. Cleaned up with a bit of elbow grease, old things that might otherwise qualify as junk can be a joy to live with.

We live in a wasteful society. Everything from yesterday's newspaper to Aunt Sarah's old umbrella stand gets trucked off to the dump or is otherwise disposed of, and hardly any of it ever gets recycled.

Yet a surprising amount of "junk" we throw away is still useful, and much of it is beautiful in the way that a slightly chipped plate, handpainted in 1890, is beautiful both for the delicacy and color on its surface and for associations with the past that go much deeper. Best of all, old stuff is nearly always a better value than something similar bought new.

My wife and I are connoisseurs of old furniture and housewares—and we have a houseful. Our kitchen has been decorated with old cutting boards, plates, bottles, crocks, can openers, scoops, ice tongs, tins, cookie cutters and vegetable shredders picked up at flea markets, garage sales and household cleanups. Distributed around a functional but basically uninteresting kitchen, they make the place warm and attractive.

We have a friend who once found a relatively complete set of dinnerware made of lime-green glass during the '20s. He found it in a dusty box while cleaning his mother-in-law's cellar. He polished it up and put it on shelves in his very modern white kitchen.

We know a couple who bought an old house in Brooklyn and found that a lot of what they needed to restore their 1850s pride and joy—19th-century bathroom tiles, for instance, or wrought-iron window gratings—was available free for the hauling away in nearby neighborhoods where similar houses were being torn down. A lady we know in the Gramercy Park section of Manhattan regularly finds delightful things waiting on the street for the Sanitation Department. Much of her furniture has come in from the curb—and she found a silver chafing dish holder on her way to work one morning.

The message in these few examples—all from the Eastern seaboard, where antiques dealers have an eye for attractive old things and where people's wastefulness and transience send a wealth of old stuff relentlessly to the dump—is that a lode of old furniture is waiting for a place in your home. If the prospects are that good in Brooklyn, they have to be even better in Nashville or Wichita or Seattle. You can begin searching for treasures amid the trash right in your own home.

Once you've exploited your own attic, cellar and garage, exploit someone else's. Help your mother-in-law clean out her basement, as our friend did, or ask the superintendent of a neighborhood apartment house what might be around unclaimed in his storage rooms.

Junk shops and used-furniture stores—including those of the Salvation Army, St. Vincent De Paul Society and Rescue Mission—are our favorite hunting grounds. Usually listed under "Furniture—Used" in the Yellow Pages, these untidy establishments are informal museums. And, although the merchandise will be 90 percent junk, the other 10 percent may include a roll-top desk, an Axminster rug worth a trip to the cleaners, or a 1920s Coca-Cola tray for the kitchen. Yard and garage sales, especially those in old neighborhoods, are a sometime source of interesting old things, although the truly worthwhile old stuff may not be out for sale simply because the householder thinks of it as junk. You may have to ask. Even if there is nothing old and interesting, the selection will usually include bargains in books, toys, garden tools and the like. Rummage sales are a similar mixed bag, although churches in old towns and neighborhoods often have genuine antiques and eminently collectible items on sale. Flea markets tend to display more old items than yard or rummage sales. They will also tend, like auction sales, to have proprietors who know the value of things—and antiques dealers numbering among the customers. Prices will be higher than those in someone's yard or in a used-furniture store.

Finding things on the street or in the town dump is the most satisfying experience for the junk sophisticate. The price is right, and you have the option of throwing it away yourself without guilt if you can't fix it.

The streets of New York are renowned sources for good finds, and this seems to be true of all cities, of any size, where people are transient and storage space is at a premium.

You will find that seeking out and recycling attractive domestic discards is a profitable, even entertaining, pursuit. Both your purse and your house will be richer for it. □

Joseph Gribbins, a magazine editor, has been a "junk" collector 15 years.

Illustration by Richard Rosenblum

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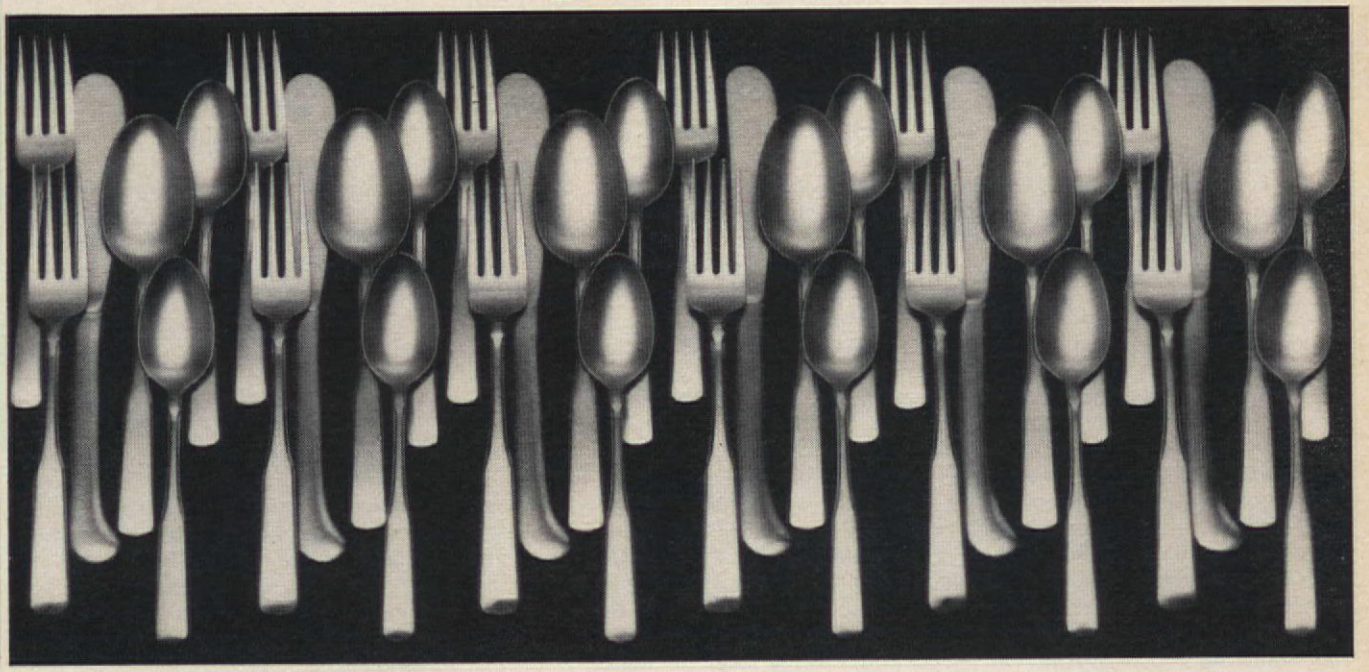

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★★★

continued from page 30

wind. One night I saw Steve wipe a whisk on his shirttail—nothing studied or predictable about that session.

There was a price to be paid, beyond the tuition, for these gastronomic indulgences. None of us was accustomed to dining late on an empty stomach. And when we dined à la Bierman, we dined *rich*—and, as it happened, slept poorly. In medieval times peasants wore garlic in strands around their necks to ward off plague. I awoke once in the wee hours, with fantasies of being buried in the stuff—pressed garlic, of course—up to my elbows, my mouth reeking, my innards aflame. Heartburn is not a sensual experience.

Our first—and only—disaster occurred with lesson three. The dessert that night was lemon squares, guaranteed easy, super and fail-safe. "Fabulous," Steve insisted. "Pure heaven." But we got too confident—or too rushed—and plunged ahead with electric beaters where a simple spatula was the better choice. Result: Our filling turned soupy and took forever to bake. When we finally removed our effort from the oven, its supposedly golden surface had browned, and what was to have been a confection of airy-spongy consistency stuck to the fork and refused to pull away from the sides of the pan.

Suddenly, I felt the urge to test my wings—I longed to make a dish that was "pure heaven," and lemon squares seemed ideal. But what I concocted was every bit as sticky and leaden as the one we had prepared in class.

I was assured later that another group had made the dish and it was truly "fabulous." So I tackled it again—same dreary results. Steve ran through procedures with me; everything checked out—what a puzzlement! Weeks later, I realized I hadn't used superfine sugar. Sometimes failure can be—literally—hard to swallow.

Emboldened and undeterred, I decided to stage a return to the kitchen—and triumph this time. I wondered for a week if I could make the delicious shrimp quiche that had come together so breezily one night in class. I worried about it—a lot—before I announced to my family that I'd be cooking supper the following Friday.

I started on it the night before, making the dough as the recipe directed, noting with joy how it came together neatly in a ball, as promised, before I covered and refrigerated it.

The next night I tackled the filling. It was easy. What was hard was rolling out the dough and lining the pie pan. Steve had said there was nothing to it, once you'd floured the board and the rolling pin. My wife said, "Don't kid that part of the trick is to be unafraid.

I was *terrified*—so overwrought, in fact, that I sent my daughter, and the cat, skipping from the kitchen and shut the door behind them. I began rolling out the dough carefully, fearfully, my hands slippery with nervous perspiration. Steve had cautioned never to try patching dough if it flaked, but to roll it back, set it aside and try again later. My dough flaked all over the place, and there was nothing I could do about it. The clock showed nearly 9:00; my daughter was signaling abject hunger, and the cat wanted at her litter box behind the fridge.

So I patched—plenty—and sweated, convinced that a great botch was in the making. Even the filling seemed wrong. Though dense with heavy cream and Swiss Gruyère cheese, it poured too easily. I watched my creation through the oven window while it cooked—all of which time, incidentally, my daughter spent holding her nose at the smell of cheese.

When the timer bell rang and the quiche was removed, I was stunned to see that my patched pie shell had held. And when I put a cake knife to the filling, its consistency was right.

The quiche brought forth, my wife served some wine and a salad she had made earlier. We had a family feast—almost. My daughter ate a fried egg in her room with the doors shut and, I presume, her fingers to her nose. . . .

The real test of my culinary mettle occurred by accident: a dinner invitation from friends who had entertained my wife and me some months before. "Why not come here?" I found myself saying. "*I'll* cook the dinner." They agreed. I was committed.

We set a date a few weeks hence, and I pushed the prospect from my mind. But, finally, the week of my "performance" was upon me and I became aware of a tightness in my chest and a sinking sensation in my stomach—a severe case of cold feet. I wanted "out" in the worst way.

I planned my menu by selecting what I recalled as the easiest dishes we had made in class. For openers, I picked mushrooms with a delicious stuffing that included ham and Parmesan. Then I chose a cold rice salad—the whiteness of the grains sparked by slices of tomatoes, green peppers and pimientos; carrots with a tantalizing mustard-brown sugar glaze; turbans of sole topped with a creamy lemon-butter concoction. For a refreshing wind-up, I would serve orange slices afloat in a red wine sauce.

As the week advanced, I buried my anxiety in busy work, taking inventory yourself—there's a knack to it" and of our refrigerator, pantry shelves and wine rack; making out shopping lists; deciding when and where to buy what; and planning when I would make each dish. My wife counseled gamely from the sidelines, advising which stores to hit for mushrooms, chives and other seasonally hard-to-find fresh things.

Friday night, I made the salad and the dessert—two and a half hours of toil, but I finished feeling that I was halfway there. It was simple, a piece of cake. Saturday morning, I did the rest of my shopping—or thought I did. I was to make several subsequent mad dashes to the supermarket, however.

Shortly after noon, my wife and daughter went to the zoo, and the cat settled in for a snooze. I began the stuffed mushrooms at 2:30; when the family returned at 5:00, I had just finished—and was exhausted. Some piece of cake! All that troublesome chopping and slicing and mincing—I lacked knives with the super cutting edge my teacher had. Worse, I lacked the three classmates whose help had made the dish seem so easy, weeks before.

Now I had three hours left to do the carrots, the sole and the sauce—or at least have them halfway to completion, needing only cooking time in the oven or a warm-up in a double boiler. At 8:15 when the doorbell rang, I had been at work about 12 hours. I popped the mushrooms into a preheated oven, and the evening was under way.

My timing was good; nothing was cold or raw; everything looked as it was supposed to. Except for the rice salad, which was a bit glutinous (Steve said later that I hadn't rinsed the grains enough after boiling, to get out all the starch), each dish was perfect. The guests were overjoyed; my wife beamed. But I couldn't enjoy it.

Actually, no one with a headache as crushing as mine could have enjoyed anything. I took two sips of wine while passing the mushrooms, found I suddenly couldn't focus and spent the rest of the evening trying desperately to remain upright. I don't remember how anything tasted.

Leftovers were superb, though. I felt terrific a day later. Such relief! But nothing I had cooked would tempt my finicky daughter, and the cat curled her whiskers after one sniff at a morsel of fish tinged with my spicy filling. Moreover, I became dizzy all over again when I contemplated what it would be like to endure such pressures again that night and the next night . . . and the one after that.

Maybe, I concluded, I should be a chef only on Saturday nights—or Sundays—and leave everyday cooking chores to chance . . . or to my wife. □

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A SHIRT TALE

By V. V. Harrison

"The general idea, of course, in any first-class laundry, is to see that no shirt or collar ever comes back twice." So wrote Mark Twain nearly a century ago. Things haven't changed much.

Along with a large segment of the *male* population in this country, I send my shirts out to be washed and ironed. For years, I have shoved armloads of my dirty shirts into a pillow case and delivered them to The New York Merchant Tailors in Washington, D.C. Then I've picked them up, complained about the tears and cracked buttons, and paid the bill. This cycle was repeated, without incident, until the blouse-shirt issue reared its ugly head. For some reason, on that day my complaints were minimal. The time I usually spent arguing with the management over my missing shirts was used to examine the bill. I was astounded.

The number of shirts listed on the slip—eight—was correct, but they had been divided up into six blouses at 70 cents each and two shirts at 55 cents each. "What," I asked the woman behind the counter, "is the difference between a shirt and a blouse?" I held up the slip. "Why was I billed for six blouses and two shirts when I brought in eight shirts and no blouses?"

"Women's shirts are different," she replied. "Sometimes they are called blouses, and blouses cost more."

"I want an adjustment made on this bill," I demanded. "I want this blouse charge amended to a shirt charge."

She called the manager. He said the difference in the charge was simply a matter of whether or not a given shirt would fit on the ironing machine at the factory where they were sent to be "done up."

"Don't you mean *done in?*" I said. The manager continued, "If a shirt will not fit on the pressing machine, it has to be finished by hand, and that costs more."

"How much do you charge to do a little boy's shirt?" I asked.

"The same as for a man: 55 cents."

I pointed out the fallacy in his logic: "Either all my shirts are *blouses* because they don't fit the machine, or they are all *shirts* because they do. They are all the same size, and some of them are actually boys' shirts."

"Listen, lady, I don't put the prices on your shirts. The factory does, and if you are not satisfied, take it up with them." I said I fully intended to.

The shirts I refer to are all man-tailored. By cut, material, collar and cuff they are identical to a man's: no lace, no pleats, no frills. Yet an extra charge is tacked on to more than half of them each time they are laundered.

I came to the conclusion that if such an inequity existed in Washington, it must exist in other cities as well. I called friends in Jacksonville, Fla., Atlanta, Baltimore, New York City, Boston and Houston. They, in turn, made calls to laundries around their neighborhoods. Through these calls my suspicions were confirmed. Although the prices varied, women's shirts were always more expensive to launder, sometimes by as much as 75 cents. I was determined to find out why.

I drove to a plant on Capitol Hill: Aristo Dry Cleaners and Dyers. They turned out to be strictly a dry-cleaning business that did not "do up" shirts, but from one of their employees I extracted the name of a large pressing facility: the Manhattan Laundry and Dry Cleaning Co. The manager was quite pleasant, even when I told him why I was there. In his warehouse were several machines, but the one I was after, the "big boy," stood out.

If the label of a shirt suggests female ownership, the piece is automatically separated into the blouse category. It's the woman who gets hit with the "extra labor, extra cost."

It was bigger than the rest and shaped like a human torso. The shirts were fitted on, buttoned only at the neck and pressed on both sides simultaneously. According to my guide, this machine did two shirts a minute and cost over $30,000. It accommodated all shirts from a boy's size 14 up.

I asked if it would press the shirt I was wearing. My guide nodded yes. The shirts that do not fit are done on smaller, slower machines: extra labor, extra cost.

This was the most reasonable and honest explanation I had received. Unfortunately, it didn't make much sense when I thought about it: Why are some of my shirts considered blouses and others not, when all were the same man-tailored style? And why are boys' shirts, though undeniably smaller, laundered for the same price as men's?

Needless to say, I haven't resolved these questions—it seems the best solution remains the washer-dryer and permanent-press fabrics. I *have* learned, though, that if you must send shirts out to a laundry, opt for one of the independent shops—as opposed to the chain type. They tend to be smaller, cheaper and less discriminatory. Many do their own work on the premises. Me? I've given up sending my shirts out. I spend a lot of time at the laundermat—and am learning how to iron. □

V.V. Harrison is the coauthor, with Raymond K. Mason, of Confusion to the Enemy, *to be published soon.*

GREENHOUSE

continued from page 10

Here are manufacturers providing detailed information—plus descriptions of recommended models.

PACIFIC COAST GREENHOUSE
430 Hurlingame Ave.,
Redwood City, Calif. 94063

Model #935 Deluxe greenhouse is 9 feet 3½ inches wide, 7 feet 11 inches tall at the ridge. It can be expanded with 3-foot sections. Price: $493 for 6 feet, $593 for 9 feet, $710 for 12 feet.

PETER REIMULLER—THE GREENHOUSEMAN
980 17th Ave., P.O. Box 2666
Santa Cruz, Calif. 95063

The 10-foot diameter Sun Dome "I" has exceptional strength and stability and can be faced in any direction for maximum sunlight. Redwood frame is of double-strut constructed triangles that bolt together. Covering is Monsanto "602" ultraviolet inhibiting polyethylene. There is a sliding fiberglass door vent plus a large top vent. Comes with Redwood sill base. $98.95.

CASAPLANTA
16129 Cohasset St.,
Van Nuys, Calif. 91406

Modular greenhouse, 7½ feet high by 6 feet by 4 feet, has a 2-foot walkway and two redwood utility benches. Framework is extruded plastic tube joined by molded plastic fittings that snap parts together. Covering is heavy-duty vinyl. Repair kit is included. No foundation is required. Price: $99. Heating, humidifying and lighting equipment is also available.

VEGETABLE FACTORY
100 Court St., Copiague, N.Y. 11726

An energy-saving, maintenance-free thermal greenhouse, tested in Vermont for low-cost practicality, the Vegetable Factory requires no foundation with thermal panels of acrylic reinforced with Plexiglas. This model, 8 by 8 feet by 7 feet 4 inches, is $799 and guaranteed for five years.

STURDI-BUILT
11304 S.W. Boones Ferry Rd.,
Portland, Ore. 97219

Sturdi-Built offers the Sunflare, a circular redwood greenhouse with automatic hydraulic ventilation, cantilevered slat benches, flared side walls. The 10-foot-diameter model is $1,460 —including freight. Sturdi-Built 6-foot Gazebo is $545, including freight.

PORTABILD
P.O. Box 12212, Tucson, Ariz. 85732

This commercial greenhouse manufacturer offers greenhouses measuring 7 feet by 6 feet by 4 feet. Economy model has fiber-glass roof, .015 heavy-duty vinyl upper walls and aluminum in lower wall; price—$167. Deluxe model has fiber-glass roof and walls; price—$223. ☐

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New York, N. Y. 10022

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Photography by Ben Swedowsky

YOU CAN'T COEXIST WITH A RACCOON

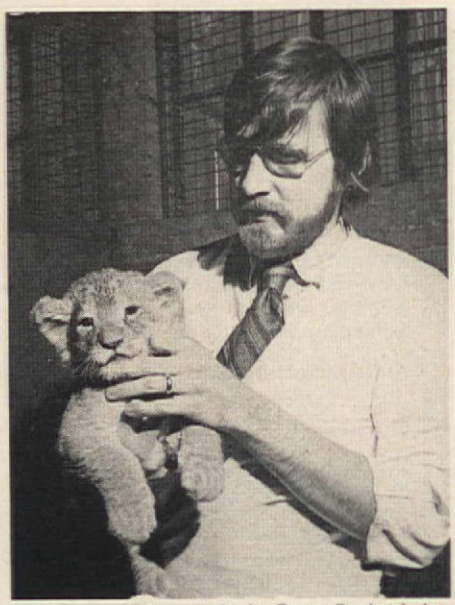
Restrain the impulse to try and tame any free-roaming creatures. With few exceptions, wild animals are unsuitable pets. Just enjoy them in the wild and leave them free.

By Emil P. Dolensek, DVM
and Barbara Burn

Even if you're successful in attracting wildlife to your home or making park squirrels grateful for your presence, don't bring them into your house, for your sake as well as theirs. Even the tamest young raccoon will grow up into a pretty unmanageable animal with dietary and housing demands that you may not be able to satisfy and with temperamental characteristics you may not be able to tolerate. Also, many states have laws against keeping certain species of wild animals (including most wild birds) without a permit; check with your state's conservation department for a list of protected species.

For many reasons it is not a good idea to try to tame your "free-roaming pets" at all. Your neighbor may not appreciate the presence of a friendly woodchuck or skunk, although local hunters will undoubtedly be pleased to have a tame deer walk right into range without any fear of humans. Wild rabbits should not be handled, since they are possible carriers of tularemia, which can infect humans. So can rabies, which may be carried by any number of mammals, including skunks, foxes, bats and, of course, dogs and cats. Unless an animal is orphaned (and most young animals are only temporarily abandoned anyway) or injured, and you are sure of getting expert assistance or are experienced yourself, the best bet is to leave well enough alone.

Leaving alone does not mean that you can't watch, however, and perhaps the most rewarding part of having wildlife around the house is the observation of natural behavior patterns. Many small mammals may be difficult to see, for they will come around for supper only when it begins to get dark. But if they don't seem to mind outdoor lights, you can watch from inside the house without disturbing them. Birds, reptiles and amphibians may be readily seen during the day, though, if you know where to look. So if you put your mind to it, you can have an exciting round-the-clock show for your efforts.



Photography by Bruce Buchenholz

Whether it's a cuddly raccoon or a lion cub, coauthor Dolensek believes wild-animal care should be left to pros.

Although we get many questions about humane ways to treat wild animals, these two are perhaps most commonly asked:

How do I prevent my cat from killing birds?

The simplest way is to keep the cat indoors, especially during the nesting season when defenseless fledglings are likely to fall from their nests. If your cat is free roaming, you can attach a small bell to its collar to warn the birds (remember, though, that mice and other rodents will be similarly warned). All outdoor cats should wear collars anyway (for identification purposes if they become lost). Be sure you buy the expandable type, so the collar will come off and the cat won't get hung up and strangle itself. If your cat objects to the bell at first, try to exercise patience and wait for it to become accustomed to the noise. If this doesn't work, the best solution is simply to ignore the problem and try to convince yourself that your cat is contributing to the process of natural selection. Most cats—even the cleverest hunters—can manage to catch only weak or injured birds, which would probably fall prey to another animal anyhow.

What is the best way to care for an animal that can't care for itself?

The best way to deal with an orphaned wild animal is to leave it alone. Most baby birds and mammals that look lost or abandoned are probably only temporarily alone; many adults will leave their young for short periods of time while they hunt up food or a new home. To be sure you really do have an orphan on your hands, wait at least four to six hours; if the animal is still alone (and you have been careful to keep your own pets and children away from it), you may assume that it has been orphaned or abandoned. The next step is to call an expert (your local conservation department, wildlife center or a veterinarian that handles wild animals) and find out what you should do. If you can't find help, approach the animal slowly and pick it up in a warm towel; place it in a warm, dark place with some soft material and then try again to obtain expert help. It is illegal in most states to keep wild animals in captivity without a permit (even for humane purposes) and unless you are very experienced, you may do more harm than good. This is especially true with injured or diseased animals, which can cause you as much trouble as you cause them. It is always best to avoid handling an adult in distress, not only because it might have a communicable disease but also because, being wild, it may bite or scratch in fear. If you must move it in order to get help, scoop it up in a plastic wastebasket or garbage can or a carton box and keep the perforated lid closed securely until you get to a veterinarian or wildlife center where the animal can be treated by an expert. □

Emil P. Dolensek is chief veterinarian of The Bronx Zoo and coauthor, with Barbara Burn, of A Practical Guide to Impractical Pets.

Doctor-tested medication works fast for hours to help

Stop Feminine Itching

Brings prompt temporary relief from vaginal itching and burning.

If you suffer from external vaginal itching, there is now a creme medication specifically formulated to bring fast, temporary relief. Called Vagisil™, it's available without a prescription.

Doctor-tested, this easy-to-apply medication helps stop external vaginal itching almost instantly. Leaves a cooling, protective film to help check bacteria, soothe irritated membranes, speed natural healing.

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For a free trial package of Psorex Cream send 50¢ in coin to cover postage and handling to Dept. AMP, Box 553, Union, New Jersey 07083.

COUNTRY MANNERS STENCIL KIT

Stencil kit by Stencil-Magic includes 35 precut plastic stencils, 3 stencil markers, step-by-step instructions and design chart for tin items on page 47 plus how-tos for other projects. Save color pictures for reference when doing project. Please allow at least 3 weeks for delivery. **Note: Orders cannot be processed without zip code.** Sorry, no foreign orders.

American Home, Dept. AM-2
641 Lexington Ave., New York, N.Y. 10022

—Stencil- Magic kit(s) @ $4.99 ea.
plus .65 post. & hdlg. ..... $____
Add sales tax (N.Y. residents) ..... ____
Total enclosed ..... $____

print name

street address

city state zip code

"LEGACY OF AMERICA" WALL MURAL

Yours for a limited time only, from Armstrong, the 69-by-105-inch "Legacy of America" wall mural on page 57. Costly printing makes it a collector's item, each copy numbered and signed by the artist. The mural installs easily with vinyl wallpaper paste. Retail value: $250.00. **Special to American Home readers: $125.00 per copy** (Pennsylvania residents add 6 percent tax). Sorry, no dealers. Send coupon plus check or money order to:

Armstrong Mural Offer, Liberty & Charlotte Sts., Lancaster, Pa. 17604

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ORDER RUG AND PILLOW KITS ON PAGE 37

To order kits in quantities desired, please enclose coupon and make check or money order payable to: A.H. Specialties–American Home Kits. Allow 4 to 6 weeks for delivery. Items shipped to Canada are subject to Canadian tariff.

A.H. Specialties–American Home Kits
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West Englewood, N.J. 07666

____#3405/A pillow kit(s) @ $19.95 plus $1.25 post. & hdlg. ea. ..... $____
____#3405/B 24-by-72-inch rug kit(s) @ $58.00 plus $1.25 post. & hdlg. ea. ..... ____
____#3405/C 24-by-24-inch rug kit(s) @ $19.95 plus $1.25 post. & hdlg. ea. ..... ____
____#3405/D Latch hook(s) @ $1.25 plus .35 post. & hdlg. ea. ..... ____
Canada: Add $1.00 for ea. item ordered ..... ____
☐ I enclose (total amount) .... ____

Or please charge my
☐ Master Charge ☐ BankAmericard
☐ Chargex
Acct. No. _____ Good thru _____

Signature

print name

street address

city state zip code

Dept. 5-376, Vendor: A.H. Specialties, 689 Front St., Teaneck, N.J. 07666

MAKE THE NEEDLEWORK WALL HANGINGS, PAGE 36

To order kits in quantities desired, please enclose coupon and make check or money order payable to: A.H. Specialties–American Home Kits. Allow 4 to 6 weeks for delivery. Items shipped to Canada are subject to Canadian tariff.

A.H. Specialties–American Home Kits
Dept. 4-376, P.O. Box 1400
West Englewood, N.J. 07666

____#2411 Cactus Garden needlepoint kits(s) @ $10.98 plus $1.00 post. & hdlg. ea. $____
____Wood frame(s) for above @ $17.98 plus $1.25 post. & hdlg. ea. ..... ____
____#6703 Book Shelf cross-stitch kit(s) @ $3.98 plus .50 post. & hdlg. ea. ..... ____
____Wood frame(s) for above @ $4.98 plus .75 post. & hdlg. ea. ..... ____
Canada: Add $1.00 for ea. item ordered ..... ____
I enclose (total amount) .... ____

print name

street address

city state zip code

Dept. 4-376, Vendor: A.H. Specialties, 689 Front St., Teaneck, N.J. 07666

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FIVE TOWELS IN ASSORTED PASTEL COLORS

–MAXIMUM– 2 SETS PER PERSON

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TOWELS, Box 9339,
Dept. CRT- 252
743 Main Street, Stamford, Ct. 06904

Please RUSH my Five Towel Set(s) ordered below. I have enclosed:

☐ **$1** plus 35¢ postage and handling for one set of five towels.

☐ **$2** for two sets of five towels. (we'll pay all postage and handling)

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TOWELS, Box 9339,
Dept. CRT- 252
743 Main Street, Stamford, Ct. 06904

Please RUSH my Five Towel Set(s) ordered below. I have enclosed:

☐ **$1** plus 35¢ postage and handling for one set of five towels.

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PRODUCT SOURCES

All prices quoted are approximate at time of publication. For information on merchandise listed, write to manufacturer or store (see Shopping Guide Address Section below). When writing, include date of magazine, page number and description of item. Items available by mail are preceded by*; additional postage, if any, is indicated within ( ). Add sales tax where applicable. Check or money order and zip code must be included. Manufacturers or shops listed will refund the cost of an item (unless monogrammed) only if returned within 2 weeks of receipt and in good condition.

Fabrics and patterns: Approximate fabric yardages are given in the widths of the actual fabrics featured and for fabrics without nap, except where otherwise noted. All yardages are based on a misses' size 12. These yardages do not include extra fabric for matching checks, stripes or plaids. One yard minimum order for all fabrics by-the-yard unless otherwise noted. Butterick and Vogue Patterns are sold in department stores in most cities. To order by mail, send check or money order, pattern company name, size and pattern number(s): P.O. Box 549, Altoona, Pa. 16603. In Canada: Butterick Fashion Mkt. Co., P.O. Box 4001, Terminal A, Toronto 1, Ont., Canada M5W-1H9. Add 15¢ postage-handling for each pattern. Pennsylvania residents, please add sales tax.

SHOPPING GUIDE ADDRESS SECTION

B. Altman & Co., Home Furnishings Dept. AH3, 361 5th Ave., New York, N.Y. 10016

American Thread Co., Consumer Sewing Educational Dept. AH3, High Ridge Park, Stamford, Conn. 06095

Cherchez!, Dept. AH3, 141 E. 76th St., New York, N.Y. 10021

Cook's Craft's, Dept. AH3, 202 N. Court, Dixon, Ill. 61021

Country Floors, Dept. AH3, 300 E. 61st St., New York, N.Y. 10021

Danskin, Dept. AH3, 1114 Ave. of the Americas, New York, N.Y. 10036

Designers Fabrics By Mail, Dept. AH3, P.O. Box 569, Evanston, Ill. 60204

Fabrications, Dept. AH3, 246 E. 58th St., New York, N.Y. 10022

Eva Graham, Dept. AH3, 417 5th Ave., New York, N.Y. 10016

Little Elegance, Dept. AH3, 1480 Willowbrook Mall, Wayne, N.J. 07470

JHB Imports, Inc., Dept. AH3, 1955 S. Quince St., Denver, Colo. 80231

Jordan Marsh, Home Furnishings Dept. AH3, 450 Washington St., Boston, Mass. 02107

Offray, 261 Madison Ave., New York, N.Y. 10016

Shenanigans, Dept. AH3, 384 Bleeker St., New York, N.Y. 10014

Stearns & Foster, Consumer Textile Svc.—Dept. AH3, Wyoming Ave., and Williams St., Cincinnati, Ohio 45215

Catherine Stein, Dept. AH3, 417 5th Ave., New York, N.Y. 10016

Sun Glo Corp., Dept. AH3, Box 118, White Plains, N.Y. 10603

Curt Wagner, Dept. AH3, 1729 S. Catalina, Redondo Beach, Calif. 90277

COVER

See listing for pages 48-49 for information. *Order dried Baby's Breath Perfecta from Cook's Crafts; for another view see page 51. Color note: Paint yourself red with Revlon's Super Lustrous Creme Nail Enamel in Daring Young Red and Moon Drops Moisture Creme Lipstick in Truest Red.

COUNTRY MANNERS

All fabrics on these pages can be mail-ordered from Fabrications.

Page 46: *Tablecloth poplin fabric by Burlington/Klopman Retail Fabrics, #Trigger, color: Seville Orange, 75% Dacron polyester/25% cotton, machine washable, 44/45" wide, $3.50 per yard postpaid. Empire Green Trigger was also used for backing of big pillows shown with tablecloth. Stitched with American Thread's Spun Dee 100% polyester thread, color: grass green-#489.8, size 50, 225 yards per spool for 39¢. *30" square floral print scarves were used to make big pillows, napkins and comforter on pages 48-49. By Yves Gonnet at Fabrications, 100% cotton gauze, #10631, color 3, each 30" square scarf is $6.75 postpaid. Scarves are printed on a continuous roll of 30" wide fabric.

Instructions for tablecloth, big pillows, napkins and comforter start on page 78. *Arabia, Inc., designed by Kaj Franck, clear glass salad plates, #Luna, #702, 7½" diameter. Set of 4 plates to order from Curt Wagner for $22.25 postpaid. *Terra-cotta woven clay basket, $16 postpaid. 8½" diameter x 9½" tall x 4¾" base. By Schmid Brothers, Inc. Order from Little Elegance.

Page 47. Top, left: Tinware by Rubel & Co., 36-oz. mug, $6.50 each; coal bucket, 10½" high, $30; lantern with glass sides, 5" square x 10" high, $24. Coffeepot has been discontinued.

Bottom, left: 10½" long scoop, $6; salt box, 6" x 5½" x 7¼", $15. Items are for decorative purposes only. Available at Jordan Marsh, New England.

Top, right: *Tiles to stencil with nail polish are 4" square, from Country Floors, Inc.: P.S. Rouge Pompeii and P.S. Glossy White. To order 1 through 50 tiles, each is $3 postpaid. Fabergé Nail Glaze and Revlon's Natural Wonder "Super Nail" nail polishes were used.

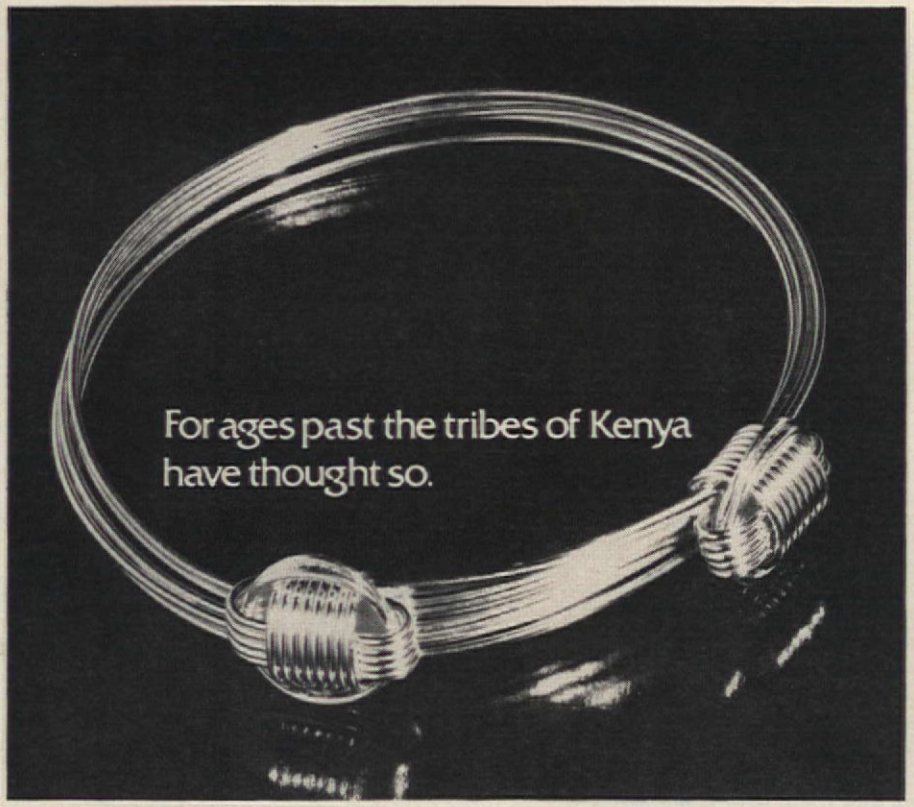
Bottom, right: *Galvanized country tin milk cans to order from Sun Glo Corp. Small (#71-302) 8⅝" high, $6.95 postpaid; medium (#71-305) 11" high, $10.95 postpaid; tall (#71-310) 13½" high, $14.95 postpaid. *Museum Tabby Kitten from The Toy Works to order from Fabrications is hand silk-screened on 100% cotton. Available ready-made, stuffed with cotton/synthetic blend, 4" tall (red bow not included), $6.50 postpaid. Also available flat, printed on 100% cotton for $2.75 postpaid.

BED OF FLOWERS

Pages 48-49: For information, and to order from Fabrications both the print scarf squares used in comforter and The Toy Works stuffed Museum Tabby Kitten; and Schmid Bros., terra-cotta round basket, see listing for pages 46-47. *Red alabaster heart (far left on

continued on page 94

WILL THIS TALISMAN BRACELET BRING YOU GOOD LUCK?



ORIGINALLY created with intricately knotted elephant hair these bracelets were thought to inherently possess good luck and were often given by tribesman to hunters after a successful elephant hunt.

Later made in multi-strand gold, silver and copper wire they became talismans of good fortune for either sex in finding a mate . . . getting and keeping good health . . . and success in any enterprise.

CAN YOU SOLVE THE RIDDLE OF ITS ANCIENT DESIGN?

When you wear this handmade Elephant Hair Styled Bracelet the first question people will ask you is "How do you take it off?"

When you mysteriously slip it off your wrist and hand it to them quietly, you'll be asked more:

Is it all one piece of wire? Where does it start and where does it end? Does it really give you good luck? Where did you get it?

And why have Elephant Hair Bracelets suddenly become so overwhelmingly desired?

AS OLD AS AFRICA . . . AS NEW AS TODAY!

You don't have to go on an African safari to love these new, handmade Elephant Hair bracelets from Alwand Vahan.

Based on the original ancient design from the tribes of Kenya, these bracelets have been recreated in 5-strand copper, silver-plate and gold-plate wire. These handmade bracelets have the untamed, sophisticated look that is sure to attract attention wherever you go.

One of the most ingenious features of these unusual bracelets is the fact that they're completely adjustable and look as well on men as they do on women.

AT LAST AT A PRICE YOU CAN AFFORD!

Only wearing these bracelets can show you how superior they are to any Elephant Hair Bracelets you've yet seen.

The handmade feeling . . . the unusual knots . . . the way each bracelet adjusts . . . the mystery of its design can only be experienced by actually wearing one of these bracelets. The good luck is not guaranteed, but complete satisfaction is.

Please compare them with the $40 . . . $50 . . . and $100 elephant hair bracelets you've seen. Unless you feel these Talisman Elephant Hair Bracelets are superior return for no cost.

Only $3.98 for the copper, $4.98 for the silver-plate, $5.98 for the gold-plate — or $11.95 for the entire collection.

Please rush me the following Talisman Elephant Hair Styled Bracelets on no risk 10-day trial. If not delighted I may return for full refund.

_____Copper at $3.98 ea. _____Silverplate at $4.98 ea.

_____Goldplate at $5.98 ea. _____Entire Collection $11.95 ea.

Enclosed is $_____.

Name_____

Address_____

City_____ State_____ Zip_____

Please add .60 per order for shipping and handling.
N.Y. State residents add sales tax.

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How you can order American Home house plans

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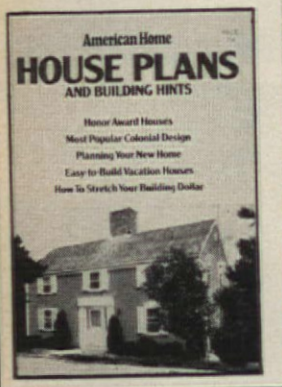

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Then she found a tiny blue pill that helped her fall asleep more naturally, and wake up refreshed and alert.

She can't sleep... it's one of those occasional nights when simple nervous tension keeps her awake tossing and turning. Lack of sleep oftentimes causes irritability and the downright worn-out feeling. Fortunately, a little blue pill called Compoz -- the special anti-tension sleep tablet -- works to help you unwind the minor and temporary up-tight feelings, to help you get to sleep. This modern relaxant tablet helps you sleep more naturally. So don't suffer the weariness of another sleepless night needlessly. Get Compoz today. Follow the directions carefully and see if Compoz doesn't help you. Compoz is not intended for serious or chronic conditions that need a doctor's attention. But for occasional use when that sleepless night occurs -- tonight, tomorrow night or whenever -- it's a comfort to know that Compoz the special anti-tension sleep tablet, is there to help you. For a free trial package of Compoz, send 50¢ to cover postage and handling to Department AMC, Box 553, Union, New Jersey 07083.

PRODUCT SOURCES

continued from page 92

chair), 3½" x 3½" approximately, $5.50 postpaid to order from Shenanigans. Comforter is backed/bound with Burlington/Klopman Retail Fabrics, *both to order from Fabrications. Backing is #Keynote, 65% Dacron polyester/35% cotton batiste, machine washable, permanent press, color: Empire Green, 44/45" wide, $2.50 per yard postpaid. Quilt binding is #Trigger in Empire Green, 75% Dacron polyester/25% cotton poplin, 44/45" wide, $3.50 postpaid per yard.

Comforter is sewn with American Thread's Spun Dee Extra Strong cotton/polyester thread. Stearns & Foster Mountain Mist 100% polyester batting was used to quilt comforter, #201, king size, 90" x 108"–$5.79 per 20-oz. package. For comforter instructions, see page 78. Fieldcrest sheets, pillowcases and mini-pillow sham in "Trousseau Lace" with eyelet trim; 50% polyester/50% cotton. Double-size flat top sheets with 7" trim (81" x 104" before hemming), $17; pair of pillow cases (42" x 34" before hemming), $14 per pair; mini-pillow sham, 20" x 26", $15. All at B. Altman & Co. Victorian white nightgown ($55), and white antique hand crochet (far left on chair) bed throw ($65 twin-size, $85 double-size); both are one-of-a-kind from Cherchez! Offray polyester grosgrain red (color #19) ribbon used at neck and cuffs on gown. Handpainted one-of-a-kind laundry basket by Bill Schwab for Soovia Janis at B. Altman & Co., 25" from handle to handle, 11" high, $75. Basket is filled with *dried Baby's Breath Perfecta from Cook's Crafts. One bunch is $5 postpaid.

SEW UP SUMMER

All fabrics to order from Fabrications.

Page 50: Two-piece suit (Vogue Pattern #9406, misses' sizes 8-16, $3). 100% cotton stylized mini-flower, print sailcloth by John Wolf Textiles; also suitable for home furnishings projects. Style: #Muncy, used in #418—parrot green and #137—orange, 48" wide, $5.25 per yard postpaid. Differences in fabric width and yardages needed do not require any adjustment in sewing this pattern. Buttons on jacket by JHB Imports, Inc.; style: #Missy, #20792 orange center flower button, size 24 (⅝"), 3 buttons on a card for $1. Write to JHB for nearest store. Left hand: Eva Graham handpainted floral wood bangles come assorted for $4 or $6, depending on width. Bright green plastic bangles by Cathy and Marsha for Catherine Stein, $4 each. Right hand: Eva Graham stripe wood bangle, $6.

Vogue Pattern # 9406
fabric width: 45"
yds: 2¾ (jacket yoke, collar and skirt)
yds: 2⅛ (jacket body, sleeves and cuffs)

FRONT

BACK

FRONT & BACK

Page 51: Elasticized sleeve eased dress, also on cover (Vogue Pattern #9431, misses' sizes 8-16, $3.50). 100% cotton sailcloth by Bloomcraft; style: #Snowflake, (P6895) is used in 2 colors: #501—red and 308—parrot green. Both have small white scattered-flower print, machine washable, Zepel finish; 54/55" wide, $6.75 per yard postpaid. Red Danskin full-fashioned nylon tights. Handpainted floral wood bangles come assorted for $4 or $6, depending on width. Italian white angelskin coral 18" long necklace, $30; mother-of-pearl 15" long choker, $15; all by Eva Graham. Red stained wood donut bangles, $7 each, by Cathy and Marsha for Catherine Stein.

Vogue Pattern #9431
View C
fabric width: 54/55"
yds: 2¾ (dress)
yds: ½ (collar and bodice facing only)

FRONT

BACK

(continued on page 96)

(Advertisement)

When people took my picture, I used to put the baby in front of me to hide my fat.

By Eileen Elfenbein — as told to Ruth L. McCarthy

I'm a registered nurse. And while I was in training, there wasn't a day that went by that I didn't see a new mother leave the maternity ward with a bundle of love in her arms and a heap of fat on her thighs and backside. Still I didn't learn. The day I left the hospital with my first baby, I weighed 168 pounds.

It's not as if I didn't know better. But having been a working girl until my pregnancy, I found it difficult to stay home for nine months with nothing much to do but clean house, watch television and empty the refrigerator. By that I mean eat whatever was in it, before filling it up again.

As the scale climbed (to 180 pounds), I kept telling myself it was mostly water—which I'd get rid of when the baby came. And whatever extra pounds that were left, I figured I'd take off immediately after. What a joke! All I dropped the day my daughter was born was 12 pounds, leaving me with 168 pounds to carry around.

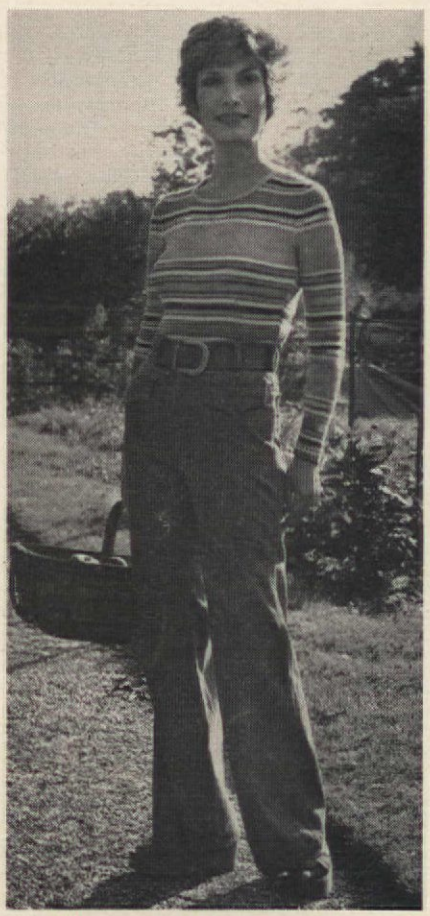
I don't know what made me think putting my 9-pound baby daughter on my lap could hide my 168 pounds.

My first reaction was to do something that would turn people's eyes away from my fat. So I paid special attention to my hair. That way, I hoped people would look at me from my neck up only. Unfortunately, it didn't stop my husband from looking up and down at me.

Each time we'd go shopping for clothes, he'd reach for a size 9 and say: "Why don't you buy this?" It was his way of telling me to lose weight. But all it did was make me go home and munch on cheese doodles, hot dogs, candy corn, chocolate —or anything else in the house.

From time to time, of course, I'd go on a self-styled diet, but with little success. Yet I would never take reducing-drug pills or water pills. I don't believe in them.

In desperation, I decided to go back to work. My daughter was walking then and by taking the three-to-eleven shift, I was able to take turns with my husband caring for her. Only listen to what happened. You've heard of people having a tough time finding a job because they're too fat. Well, I had a hard time staying on the job because of cracks about my weight. I got so embarrassed that I quit. Just took off for home in Old Bridge, New Jersey.



At 112 pounds, I don't need to stand behind anyone to cover up my figure.

It was around New Year's, I remember, and I made a resolution right then to lose weight. I had seen those stories in magazines about people who'd lost on the Ayds plan, so I decided to try it. I bought a box of Ayds® Reducing Plan Candy, the chocolate fudge kind, at my drug store. I liked the fact that Ayds contained vitamins and minerals, but no drugs or medications.

I read the directions carefully. Then I took one or two Ayds before meals with a hot drink and they really helped satisfy my appetite.

For breakfast, I'd have one Ayds and hot tea; then orange juice and a toasted bagel with half a teaspoon of jelly or margarine. Lunch, I'd have Ayds again and maybe a tuna fish salad. And for dinner, Ayds and tea before a hamburger or steak, or maybe fish, string beans, and diet soda. Then in the evening, I'd have a couple of Ayds for snacks.

That way I was able to keep my intake of calories low, yet feel satisfied. As a result, I lost one pound the first week on the Ayds plan. Three pounds the second. And two pounds the third. Being a nurse, I knew it was much smarter to lose weight gradually than rapidly.

In five months, I lost 43 pounds on the Ayds plan. But that's not the best of it. I found with the plan that I could have all sorts of delicious cookies, candies and snacks at home for my husband and friends, yet not be tempted myself.

Actually, I changed my eating habits enough with the help of Ayds so that I was able to get down to 112 pounds by fall. Why, the only plump one at our Thanksgiving table was the bird. As for me, my friends said I was all bones. But my husband said I suited his taste just fine. And he meant it. Thanks to the Ayds plan, I never have to hide behind my child these days.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5′5″	5′5″
Weight	168 lbs.	112 lbs.
Bust	40″	36″
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PRODUCT SOURCES

continued from page 94

COUNTRY COOKING

Pages 52-53: *Tablecloth fabric from Burlington/Klopman Retail Fabrics. Printed patchwork poplin, style #Trigger, #Pattern 6077, color: 5028, 75% Dacron polyester/25% cotton, 44/45" wide, $3 per yard ($1.50 per order); order from Designers Fabrics By Mail.

THE INDOOR WORLD OF PLANTS

Pages 54-55: Plants, Deco Florists, Long Island, N.Y.; baskets, The Gazebo, N.Y.C.

WITH ROOTS IN THE COUNTRY

Pages 56-57: Round butcher-block dining table, David Morgan, Ltd., Asheville, N.C.; ladder-back chairs, Seibert's, Lancaster, Pa.; fabric for seat cushions and table runners, "Blue Bell Stripe," F. Schumacher & Co., N.Y.C.; dry sink and deacon's bench, Guyon, Inc., Lititz, Pa.; pewter horn mugs, Wilton Armetale, Columbia, Pa.; dishes, "Pewter Powder Horn," S.P. Skinner Co., Inc., N.Y.C.; boot scraper, Virginia Metal Crafters, Waynesboro, Va.; round basket, Albert Kessler & Co., San Francisco, Calif.; "Bury Hunt," Franklin Pictures Co., Chicago, Ill.; "Flowers and Fruit," Nettle Creek Industries, Richmond, Ind.; chandelier, Doug Rhodes, Columbia, Pa.; Lantern, Tin Bin, Neffsville, Pa.

Pages 58-59: Top, left: Carpet, "Seafarer," Ballast Brown, Armstrong Cork Co., Lancaster, Pa.; love seat #193-360, upholstery #7015-14M, Founder's, Thomasville, N.C.; wing chair, #446-1, Swaim Mfg. Co., High Point, N.C., upholstery #K2970-23, S.M. Hexter, Cleveland, Ohio; étagère, Thomasville Four Corners Collection, Thomasville, N.C.; low boys, Carlton Hall, Thomasville, Thomasville, N.C.; wormy chestnut console table, Tyndale, Inc., Gloucester, N.J.; brass and glass bunching table, Metal Dimensions, Miami, Fla.; Windsor chair, Claude Bunyard Design, Inc., Boston, Mass.; brass and glass mineral stands, Roberts Colonial House, Inc., Harvey, Ill.; butterflies, Gerhard & Co., Studio City, Calif.; brass quails, S. P. Skinner Co., Inc., N.Y.C.; brass lamps, Raymor Richards Morganthau, Inc., Ridgefield, N.J.; whaler sculpture, Alva Museum Replicas, Inc., Long Island City, N.Y.; nautilus shell on stand, half nautilus shell on stand, clam shell on stand, Select Imports, Dallas, Tex.; whale weathervane and schoolhouse bank, Rubel, N.Y.C.; schoolhouse clock, Howard Miller, Zeeland, Mich.; antique spool candle holders, Found, Providence, R.I.; candlesticks, Cosco, Yonkers, N.Y.; Dual Bride's Sprint Box, Wilton Armetale, Columbia, Pa.; rusty tin lamp, Sunset Lamp Corp., Los Angeles, Calif.

Bottom, left: Flooring, Armstrong Solarian #89280, Armstrong Cork Co., Lancaster, Pa. Cabinets, Batten oak, "Village Oak Finish," Rutt Custom Kitchens, Goodville, Pa.; counter tops, "Sienna Leather," Micarta, Westinghouse, Pittsburgh, Pa.; ceiling, Armstrong Chandelier Ceiling, "Constitution," Armstrong Cork Co., Lancaster, Pa.; kitchen lighting designed by General Electric Co., Nela Park, Cleveland, Ohio; self-cleaning Glasstop electric range, Potscrubber II™ dishwasher, General Electric Company, Appliance Park, Louisville, Ky. burlap-sack ceramic canister set, Sigma Marketing Systems, Inc., N.Y.C.; glass storage jar, chicken covered dish, Crownford China, N.Y.C.; set of copper molds, wheel bell, S. P. Skinner Co., Inc., N.Y.C.; filter coffeepot, coffee mill, Schiller & Asmus, Inc., Chicago, Ill. mushroom crate, Cracker Barrel, Hadonfield, N.J.; curved fish, fruit, lobster and ring copper molds, Olde Dutch Interior, Ltd., Hackensack, N.J.; butter molds, Nettle Creek Industries, N.Y.C. wood crate, Sun Glo Corp., White Plains, N.Y.; plant sprayer, Ben's Inc., Chicago, Ill.; scissors, Albert Kessler & Co., San Francisco, Calif.; iron brackets, Virginia Metalcrafters, Waynesboro, Va.

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New Port Richey, Fla.

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Orange Park, Fla.

Pheasant Run, Ryan Homes, Inc.
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Weatherly, Bob Scarborough, Inc.
Toms River, N.J.

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Crescent Estates, Rosen Michaels, Inc.
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Stonehaven, William Trotter Co.
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Country Townhouses of Neshaminy Valley, The Korman Corp.
Cornwells Heights, Pa.

Creekwood, Ryan Homes, Inc.
Cranberry Township, Pa.

Sunset Hills, Ryan Homes, Inc.
Economy Boro, Pa.

Farmbrook, Ryan Homes, Inc.
Greensburg, Pa.

Heatherfield, Heatherfield Homes Co.
Harrisburg, Pa.

Morgandale, The Korman Corp.
Lansdale, Pa.

Cimmaron Ridge, International Custom Homes by Nes Nesbit
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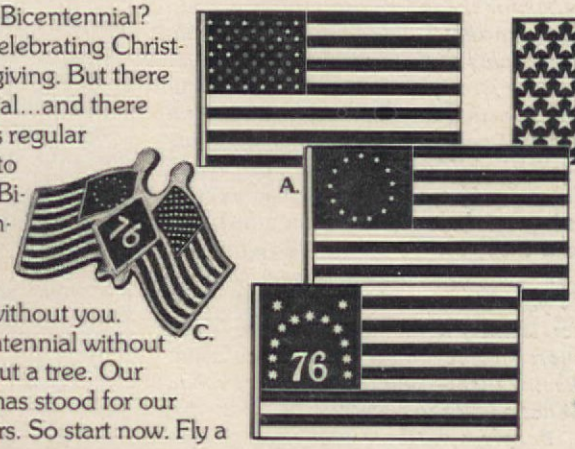

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LETTERS

SERIOUS THOUGHTS

I am answering your article "Why We Have No Children" by Bonnie Buxton (January AH*) as if I were responding to a personal letter sent to me. I am the mother of four children. None of them came by chance and I consulted with my obstetrician before having the fourth child. None of the reasons listed for the "why" of having children really applied to me. The decision was mine. My husband was willing not only to "father" them, but to make the necessary effort to bring them up as well as possible. Our lives were not a bed of roses financially, but I feel content when I see the beautiful young adults that came from us—and that doesn't mean we didn't have "growing pains" now and then!*

Reason #1: "We love children."

We, too, see children who are not treated in loving ways and we're horrified at the "whipping posts" many children are made into.

Reason #2: "It was an accident."

Freud seemed to indicate that most actions are not accidental, but rather "accidentally on purpose" events. I don't know if he is right, or if I am quoting him correctly—but I wonder about the possibility.

Reason #3: "I wanted to get away from my job."

This is one of the worst possible reasons—I think—that anyone could have. Indeed, how could crazy sleeping hours, diapers, bottles and colic ever be more desirable than a 9:00 to 5:00 job?

Reason #4: "I wanted to feel fulfilled as a man/woman."

I've thought a lot about this. Maybe my own reasons had to do with being personally fulfilled—I'm not sure—but there is more to personal fulfillment than creating and raising a child. Now that our children are grown, my husband and I are having fun rediscovering why we married each other in the first place.

Reason #5: "Our parents wanted grandchildren."

I can remember both of our parents saying things like "bear and forbear" —and while giving birth wasn't easy for me, I soon understood why Maternity was the happiest floor in the hospital.

As for the tax picture, someone paid taxes so that I could enjoy things that I probably took for granted, so I don't feel as strongly as Ms. Buxton about the injustice of the tax structure. And when it comes to a Catch-22 situation, well, if children sense they are really loved and wanted, in spite of any inadequacies their parents may feel now and then, they grow up all right.

I want to convey one special thing to you—how glad I am that Ms. Buxton is likely not to have children. I wish more people would think twice about having them—and then not have them. What a favor to a child!

People contribute many things. Let yours be readable and thought-provoking articles. Everyone can't do that!

Dorothy Jones
Clackamas, Ore.

"stop scratching your head, dear - it looks horrible"

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CHAFING

I find the article "Here's the Rub" (January, AH*) stimulating, interesting and informative except for the first paragraph. In this, Mr. Rand stated an obvious bias against chiropractic. I find this hard to accept from a man with such literary expertise.*

A famous man once said, and I quote Spencer: "There is a principle which is a bar against information, which is proof against all argument and which cannot fail to keep man in everlasting ignorance. That principle is condemnation before investigation." This writer believes that no one is in a position to question chiropractic with any true justice until he has studied it both subjectively and objectively.

John B. Cornell
Doctor of Chiropractic
Gig Harbor, Wash.

PERSONAL EXPRESSION

After reading the article about a young woman doing long-distance cattle ranching and keeping house (January AH*), I just have to have my say.*

How can one appreciate the work of raising cattle unless she has spent summers baling hay with primitive equipment in addition to tending a garden, keeping house and helping remodel a 100-year-old house at the same time? Please add an 18-month-old boy, caring for 17 head of stock—which includes chasing them over 40 acres on foot when they get out of the fence—normal yard work, canning and freezing, making Christmas gifts, doing laundry, cooking, baking bread, caring for ducks and geese, etc. These are a few items that make life interesting.

And then the article on pajamas—now that is really interesting. Just how do people keep warm at night when fuel oil is 38 cents per gallon and the cost of heating a well-insulated house is twice as high as it was two years ago? Clothes are cheaper than oil!

Somehow these two articles leave me cold and wondering—If this is reality for Americans, then where am I living? I enjoy the lifestyle I chose, but it seems that others must live a superficial life.

I think you should know what one reader thinks of your authors' attitudes.

Elizabeth Fahner
Marine City, Mich.

PUT DOWN

We are Seventh and Eighth graders and have read Peter McCabe's article about rock and country and western music (December '75 AH*). We are country and western fans, but also enjoy listening to rock.*

We don't like the way Mr. McCabe gave preference to country and western and "put down" rock music. The Captain and Tennille are hits in our school, and John Denver and Olivia Newton-John are considered very accomplished singers. We think that if Mr. McCabe can't do any better, he shouldn't put others down.

Students at Sivells Bend School
Gainesville, Tex.

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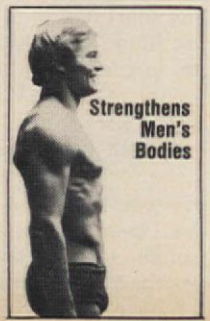

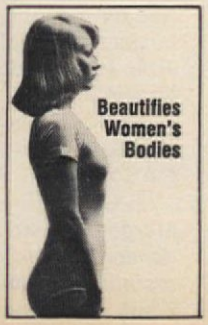

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OR ORDER 2 AND SAVE A TOTAL OF $2.50!

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Enclosed is my check or money order for $_____. (N.Y. and Fla. residents, add appropriate Sales tax.)

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SINGLEHOOD

continued from page 6

There is a pool ringed with flowers and six large flower beds. Unlike many other single commuters, his parents live in the area. But this did not influence his decision to live out of town.

Although few singles live in Ligonier, Slease's social life has not suffered. If anything, he says, owning a house makes it more attractive. "Friends enjoy visiting me in the country."

Anita Matson, architecture editor for a New York publisher, tried living in the city for less than a year and found she did not like the pace—or the life. Moving to New Jersey, within commuting distance of New York, she goes horseback riding or walking along the river whenever she wants.

Her rent in New Jersey is much less, and her apartment is bigger. She has three large rooms: living room, bedroom and eat-in kitchen—all for $163. Like other single commuters, she depends on a car. On the way to work she drives to a nearby parking lot where she picks up a bus that takes her to the city. She can walk from the bus terminal to her office. The commute, which takes about an hour and a half, costs $2 a day.

"One of the nicest things about living here is you don't pay New York sales tax," she says. "Shopping centers have branches of some stores, with much of the same merchandise."

Per Jensen, who does not work in New York City, commutes there at least three times a week. As national sales manager for a firm in Rye, N.Y., he lives in nearby White Plains and would never consider city living.

"I have all the advantages," he boasts, reeling off a number of them: "I don't have to lock my car; the beaches are 10 minutes away; tennis, canoeing, hiking are all here; and I'm an hour closer to the ski slopes."

In addition, his rent is much less than it would be in the city. He pays $430 for a two-bedroom, two-bathroom apartment, which includes parking and pool/sauna privileges. Jensen recently apartment-shopped in New York, where he discovered he would have to pay up to twice that much for a comparable apartment.

"Here, people remember my name," he adds. The supermarkets stay open on Sunday, and Main St. boutiques close late on Thursdays. The only *dis*advantage he feels is that White Plains has no Broadway.

Most single commuters select a place to live with a keen eye to its distance from the city. They like the proximity that, as Per Jensen points out, "keeps the city away from us, but not us away from the city."—**Jil Curry**

DON'T YOU COME HOME, MORT GORDON!

"You'd be so nice to come home to,
You'd be so nice by the fire,"
But if you don't get everything right, my dear,
You'll find yourself out for rehire.

By Margo Hamilton

Mr. Gordon makes the fire-you'd-be-so-nice-by sound suspiciously like the one you fall into out of the frying pan (in "What a Man Does Not Want to Come Home to," November '75 AH). The footnote explaining that he was recently divorced relieved my anxiety for his wife, who must be now living in a state of unwedded bliss. I can imagine a day in the former life of the now ex-Mrs. Gordon.

Woke up at 7:30 and lay quietly for 10 minutes in case Mort felt like making love. He made no move and I showered, dressed and fixed my hair as quickly as possible to be sure the bathroom would be free when Mort got up. Brought his freshly squeezed orange juice, turned on his shower and gently asked how he would like his eggs. Had his breakfast and the paper on the table by the time he came down. Before leaving for the office, he asked me to try to get his watch fixed and have the car washed today. I wrote everything down on the inconspicuous memo pad I keep hanging from my belt. I like to surprise Mort with new records I know he'd like; on the list today was Paul Anka's "You're Having My Baby."

As soon as he left I made the beds, tidied the bathroom and brought the kids out of the closet—he only likes to see them on Sundays and holidays. Fed them and took the older to his nursery school and tried to get as much of the shopping done as possible while I had only one child to not lose. Managed after a few tries to get someone to fix the watch, found the record and got the car washed in time to pick up older child from school. I could not do the food shopping anyway until I checked on what Mort had for lunch. Fixed lunch for the kids and did laundry and cleaned house while they ate and napped. Called Mort's office and asked his secretary what he had for lunch—he hates me to disturb *him* unless it's really important. I was slow to hang up the phone and overheard his secretary say, "Do you believe that woman calls up every single day to find out . . .?" *Click.* Oh well.

Got the kids up and dressed and did the food shopping, buying some extra things to fill up the refrigerator in case Mort opens it to get some ice cubes. Rushed back, made preparations for dinner, bathed the kids, washed my hair and made up in case Mort asks me to join him in his bath after he reads his evening paper. Fed the kids, cleared up after them and got them back in the closet just as I heard Mort's key in the lock—our older child is beginning to understand. Started his bubble bath, picked up his discarded clothes (men can be inconsiderate, sometimes) and hovered around to see if he wanted a drink—he brings his own evening paper. Got dinner going, set the table and put on the Paul Anka record. Mort called me to join him (it must have been the new album). Tried to put dinner on hold—he always seems to call me to join him in his bath when I've planned to have a soufflé.

Afterward I tried to salvage dinner and get it on the table by the time Mort was ready to eat. I didn't force conversation at the table—Mort is one of those men who want to talk only in their own good time. He asked how the children were and I told him fine, although the younger has a bad cold. He only likes to hear that they are fine. He asked what I did today, and I started to tell him about his watch, which I felt was the highlight, Then I went shopping! "Darling," he interrupted, "You know I don't understand the attraction shopping has for you women."

The phone rang and I answered it, afraid that it might be one of my friends or, heaven forbid, my mother calling on Mort's time. Fortunately it was for him and poor Mort had to talk business for half an hour. There was little I could do to further save the dinner.

That was the night he told me he wanted a divorce—it must have been the soufflé. □

Margo Hamilton has been a model, dancer, actress, undercover agent, restaurant manager and translator. What she never has been is married.

THE AMERICAN Home mailer

Your Shop-by-Mail Section

"One of a kind!"

1 This sensational number one plaque tells the whole story to *the* one in your life. A great gift for him or her, this clever new carving is really smart with burnt-grain finish on natural kiln-dried wood. It's a great plaque for a den wall or any wall to declare whoever is "#one." A mighty 14" x 4¾". A modest $3.98 plus 60¢ p&h. Lillian Vernon, Dept. AE3, 510 S. Fulton Ave., Mt. Vernon, NY 10550.

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2 Smoothly designed, crystal clear memo box contains heaps of sheets in a rainbow of colors. Handy for notes and messages—whatever your needs. Ideal to keep track of those upcoming engagements. Great as gifts, too. $4.98; 2 sets, $8.98. Add 50¢ p&h per set. Send order to Canyon House, Dept. AB-198, 575 Madison Ave., New York, NY 10022.

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3 Custom designed for their 100th anniversary, the Burpee planting clock is a useful timepiece for gardeners and a fine conversation piece for anyone! It tells at a glance the phases of the moon, first and last frost where you live; when to plant 24 varieties of vegetable seeds according to your climate. All-electric. One-year guarantee. Handsome gift! $49.95. W. Atlee Burpee Co., 9446 Burpee Bldg., Warminster, Pa. 18974.

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4 It's fun and easy to do quilt-making with Jiffy Cross Stitch Kits. Stamped on fine quality white cotton percale with sufficient batting. Includes instructions for embroidery, padding and quilting. Double kit, 90"x103", $14.95. Floss for double quilt, $14.95. King size kit, 108"x 103", $16.95. Floss for king size quilt, $16.95. Add $1 p&h. Classic Corner, 12 A Water St., Bryn Mawr, PA 19010.

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5 Enjoy these wonderful, old diamond-optic, hand-blown beauties that are now available again! Great for all drinks—highballs to soft drinks. Crystal wavy glass, heavy untippable ball stems. Marvelous! 10-oz goblet, $4.50 each; 6 or more, $4.25 each. Add $1.50 p&h. From Sturbridge Yankee Workshop, AH-1, Brimfield Turnpike, Sturbridge, MA 01566.

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6 Any 2 or 3 initials, in your choice of belair or oval type face, will be imprinted in gold, silver, white, brown, copper, red, blue, pink, or green. Napkin colors: white, blue, pink, orange, green, gold, yellow, or red. Specify 1 color for napkins, and 1 color for initials. Please print initials desired. Set of 15 luncheon and 15 cocktail napkins, $2; 2 sets, $3.75. Add 50¢ p&h. Party King, Dept. AH, 240 East Rte. 59, Nanuet, NY 10954.

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By Mike Senkiw

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For example, Mrs. M. R. Mitter writes me how her lawn ". . . is the envy of all who see it. When everybody's lawns around here are brown from drought ours just stays as green as ever. I've never watered it, only when I put the plugs in . . . Last summer we had it mowed (2) times. Another thing, we never have to pull any weeds—it's just wonderful!"

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Thick rich, luxurious Amazoy grows into a carpet of grass that chokes out crabgrass and weeds all summer long. It will NOT winter kill. Goes off its green color after killing frost, regains fresh new beauty every Spring—a true perennial!

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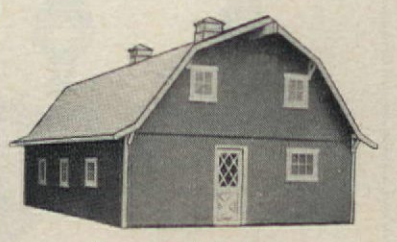

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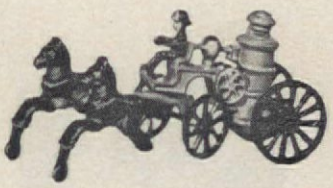

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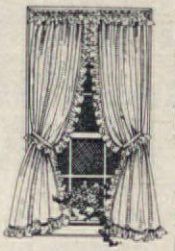

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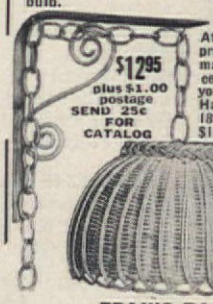

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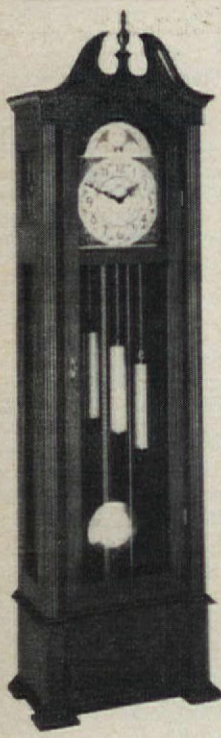

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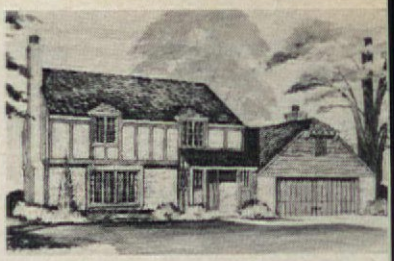

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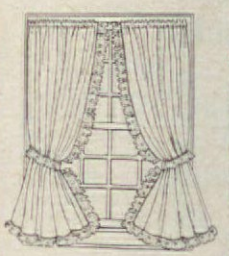

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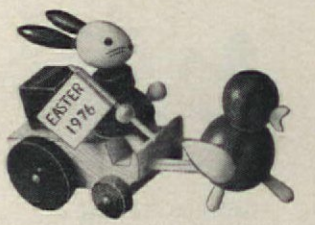

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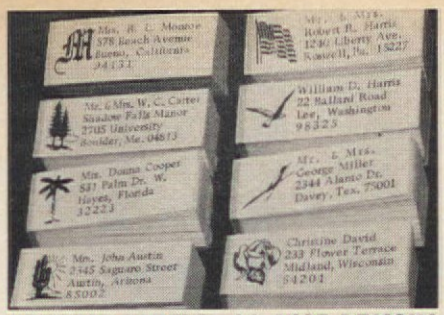

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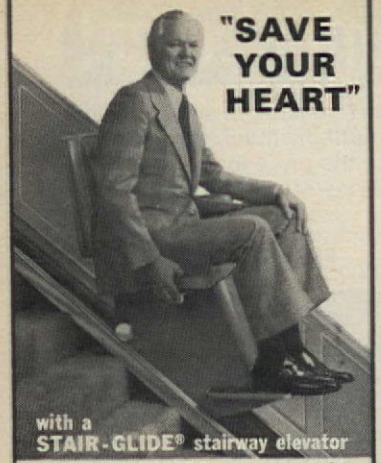

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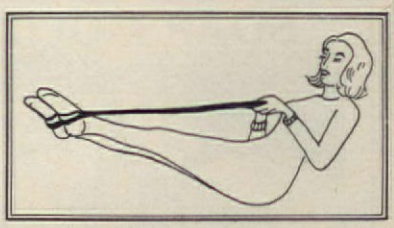

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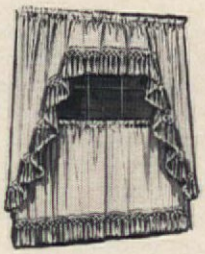

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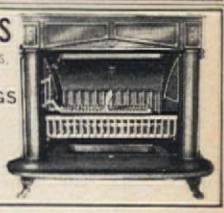

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continued from page 61

When the bank came along, it too was seen as a family concern rather than a job competing for Eileen's attention.

The idea of the bank actually evolved from family discussions at the Preiss dinner table. It was in 1972, when Eileen was working on the McGovern campaign and was also vice-chairman (unpaid) of the New York State Democratic Committee. As it became clear that George McGovern would lose badly, Eileen started to question her belief in social change through politics. When her candidates lost, her hopes for the issues they represented went with them: "By 1972, I was very disenchanted. The harder I worked, the worse things seemed to get.

"One night I came home and said, 'This is so awful. I'll never do it again.' " And she and her family began to talk about other ways of making things happen. "I started to feel that most of the good changes that have come in the past 20 years are the product not of politics, but of movements—Nader's consumerism, conservation and the women's movement."

It was about then that she began to dream of a women's bank. She and her husband, an advertising executive, had shared family decisions, with one exception—finances. "I used to watch Al going through his financial folder and I realized that I didn't even know what was in it." Like many women, she had had no economic training and was satisfied to turn that area of her life over to her husband. So Eileen suggested to Al that she be included in their financial decisions. As she became more involved in family finances, she started to discuss the concept of a banking institution geared specifically to women's needs, one that would educate its customers, serve them in a personal way and offer equal opportunities for credit to women.

One night at the dinner table with her husband and the three children—Cliff, then 14; Jeff, 16, and Beth, 18—Eileen brought up the idea of a women's bank. While her family was enthusiastic, they were also a bit skeptical. "My middle child, Jeff, said, 'Sure, sure, Mom, you're gonna start a women's bank like we're gonna move to the city.' " (At the time, the Preisses were living in East Meadow, Long Island; moving back to Manhattan had been a subject of discussion.)

She began by calling a few friends, among them New York City Councilwoman Carol Greitzer, who had also been thinking about a women's bank, and they agreed to meet to discuss it. By early '73 the group had resolved to start a women's bank, had elected Eileen as their agent, borrowed an office in Manhattan and organized.

That summer the Preiss family moved to Manhattan, the first of the changes the bank was to make in their life. As Eileen says now, "Al commuted for 17 years. I commuted for four months and said, 'No more.' " Her new job was accepted readily by her family. The Preiss children had been weaned on the demanding schedule of politics, with meetings at night and marathon sessions on the telephone. In fact, the children preferred the bank to politics because, when Eileen came home, she didn't have to spend hours on the phone—being there, but not available to them.

In June 1973 the bank, now named The First Women's Bank, selected a site, the prestigious corner of 57th St. and Park Ave., where the world-famous Pavillon restaurant once stood. Soon, there was a quarter of a million dollars in investment capital riding on Eileen's idea—it was then that she began to realize the enormity of the responsibility she had shouldered. "If the bank hadn't gone through, I would have been to blame for people losing a lot of money."

Eileen insists that her responsibility at the bank has never been in the financial or banking area, but as an organizer of the institution itself, one of its major fund raisers and, now, as vice-president for advertising, public relations and new business. "The banking functions are all carried out by people experienced in banking, like our president, Madeleine McWhinney, once the highest ranking woman at the Federal Reserve Bank.

"Maintaining interest in the cause was the hardest job. I think it's something women do more effectively than men. Women have had to keep families together, make peace between children and fathers and, because they're basically powerless, they've learned to do this kind of thing through manipulation." In this case, it was an invaluable talent. But manipulation, itself, Eileen points out, "is a symptom of the fact that it's not power but powerlessness that corrupts."

On October 16, 1975, The First Women's Bank opened its doors, capitalized by $3 million. The money was raised by an appeal to both large investors and smaller supporters, many of whom were attracted by a series of full-page ads in *The New York Times*. Consumer advertising for investors isn't the usual way of doing business for a bank, but The First Women's Bank has lots of ideas that are out of the ordinary. The bank offers, among other features, "the unforgettable check" that self-records through the use of a carbonless duplicate and makes check stubs and canceled checks unnecessary, plus banking hours that are not only extra-long on weekdays, but include Saturdays, too.

During this first year of operation, Eileen has been meeting an 8 a.m. to 7 p.m. (or later) schedule. Two of her three children are away at college, but her younger son, Cliff, is still at home, in his senior year of high school. "As far as the kids go, I don't feel guilty. The children have learned not to expect me to do things for them that they can do for themselves."

However, this independence can sometimes be stretched too far. "My daughter was home from college in mid-October. On the second or third day she was home, she said, 'Cliff will never say it, but I think you and Dad aren't home enough at dinner time.' She was right, of course, and we've made a point of being home evenings since then."

Al Preiss has been completely in favor of Eileen's commitment to the bank—up to agreeing heartily that she should use some of their savings to invest in it, in her own name. "As I talk about it, I realize how lucky I've been to have such an exceptional husband.

"When we were first married for the next nine years, Al had his own company. He was almost never home at the children's bedtime and he usually left before they got up in the morning. Then, when I got involved in politics and he changed his job, we switched, and he was home with the children more than I was. Was it good for our marriage? Well . . . we have a *great* marriage, so I guess we weathered it."

Aside from her pride in the achievement of the bank, the biggest change has come in Eileen's view of herself. For one thing, she says she will never again work without being compensated. "Earning money has sufficient benefits for me to motivate me to work. Next year, my daughter is going to Harvard graduate school in economics, which will cost us $7,000 a year in tuition alone, and both of our sons will be in college, another $6,000 a year, each. It's very gratifying to be able to help Al pay those bills."

The other major change is that, like many women who weren't being paid for their work, Eileen says she "never had the feeling that I was really employable." Then she laughs and adds, "It was as though I had to start my own bank to get a job." □

Patricia Beard is a writer and president of her own public relations firm in New York.

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