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I lived in maternity slacks, until I lost 98 pounds

By JoAnne Lawrence—as told to Ruth L. McCarthy

Understand me, I wasn't pregnant all the time I wore maternity clothes. I was just plain fat and nothing else fit. It started the first year I was married. I was only 16 and gained 75 pounds in twelve months.

We had moved to Austin, Texas, and our apartment was so small there wasn't much to do. So I cooked and ate and ate and cooked. Then, when I found out I was expecting, I started eating even more. I thought that to have a healthy baby you had to eat a lot.

My doctor kept telling me the weight would be hard to get off. But I wouldn't believe it. I was sure I could take it off in no time. The "no time" lasted nine years. I just kept getting heavier and heavier, as I had another child, and another.

Occasionally, I'd buy some yard goods, and a dress pattern with a waistline, and I'd run it up. Then I'd hang the dress in the closet. It was always too snug to wear. I made things

It wasn't like I hadn't ever tried to reduce. Doctors had prescribed diets and reducing pills for me time and again. Sometimes, I'd stay on a diet five days, then I'd have to eat big. Fried chicken and candy. I couldn't seem to live without them. As for the pills, they made me too nervous. Besides, when you swallow them, they're gone. It's the same with liquid diets. You drink them, and they're gone. It's not like having something you can chew on.

After the baby came, I was desperate to lose. And I wanted sympathy so bad, it hurt. Finally, I made an appointment with another doctor. While in his waiting room, I picked up a magazine and suddenly saw this story about a woman who'd lost a tremendous amount of weight. When I looked at her fat picture, I said: "That's me." Then I looked at her slim picture. And I thought, if she can do it, so can I. So I read every word and I found out that

she did it with the help of Ayds Reducing Plan Candy.

I didn't even wait to keep my appointment with the doctor. I told the nurse I was sick and left. And I went right to the drugstore and got some vanilla caramel Ayds. Later, I tried both the plain chocolate fudge type and the fudgy chocolate mint. And I started losing on the Ayds Plan.

I didn't set myself too strict in what I ate for meals. I was just careful. But I took the Ayds, as directed, and they helped me curb my appetite. They really did. I kept my Ayds in the refrigerator and that made them real chewy. And that's what I wanted. Something to chew on. Why, if I'd wake up in the middle of the night and start thinking about food, I'd just get up, get an Ayds and chew away.

When I'd gone down 26 pounds, I was able, at last, to get into one of those dresses hanging in my closet. You can't imagine how good that made me feel.

Soon I began looking at pretty dresses in magazines. Bright, bright colors, too. After all, I was just in my mid-twenties and I was tired of wearing black.

About this time, I also started doing exercises to help me firm up. But I have to admit, when it came to touching the floor, I cheated. So I decided to switch to walking—eight blocks every evening. And it made me feel real good.

When I finally lost 98 pounds, I couldn't believe it. I was like a new person. I bought myself some shorts. Some dresses with belts, to show my waistline. And even a couple of minis. Fact is, we've had to add three new closets to our house. I just can't get enough of dressing up.

I've been down to 132 pounds for some time now, but I still keep a box of Ayds in the refrigerator. When I feel myself slipping, I look at them and say: "You satisfy me, Ayds, or I'm in trouble." And they do. They've helped me cut my appetite way down. And my weight. The only thing out of line now is my clothes bill.



My husband caught me off guard here, at nearly 230 pounds. This snap is bad enough, but at least I wasn't in my maternity slacks.

that way on purpose, hoping it would make me do something about my weight. But it never did. I'd just wind up wearing my maternity slacks, which had an elastic waistband.

By the time my last son was born, I was really in bad shape. I weighed 230 pounds. It was hard even to breathe. The doctor thought I'd lose the baby.

He even thought he would lose me, the fat was squeezing my heart so hard. But, fortunately, both my baby and I pulled through.



Now that I weigh 132 pounds, even my little boys are proud of me. My oldest son keeps saying to all his pals: "Hey you, this is my Mom!"

Before and After Measurements

	Before	After
Height	5'5"	5'5"
Weight	230 lbs.	132 lbs.
Bust	44"	36½"
Waist	36"	27"
Hips	44"	36"
Dress Size	22½	9

Nobody plays Santa like **Amana**



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Each year Amana is giving you FREE decorator panels to fit the doors of your new Amana decorator refrigerator-freezer. You buy the Amana. Then choose your FREE panels from Amana's selection of over 329 designs and wood grains. The panels simply slide into place. And if you're too busy to decide on a decorating scheme between now and Christmas, well, just take the refrigerator-freezer home now. A gift certificate says you can pick up your gift panels any time during the next six months.

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2. **Adjustable cantilevered**

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4. **A Butter Conditioner** with a separate control—you select the spreadability you want.

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American Home

DECEMBER, 1969 VOL. 72, NO. 10

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Copy Director

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COVER: Crystal and gold candles and fire-light are a setting for a gala Christmas supper dance in Society Hill, Philadelphia. More parties and the foods served begin on page 51. Photographer: Mark Kaufman.

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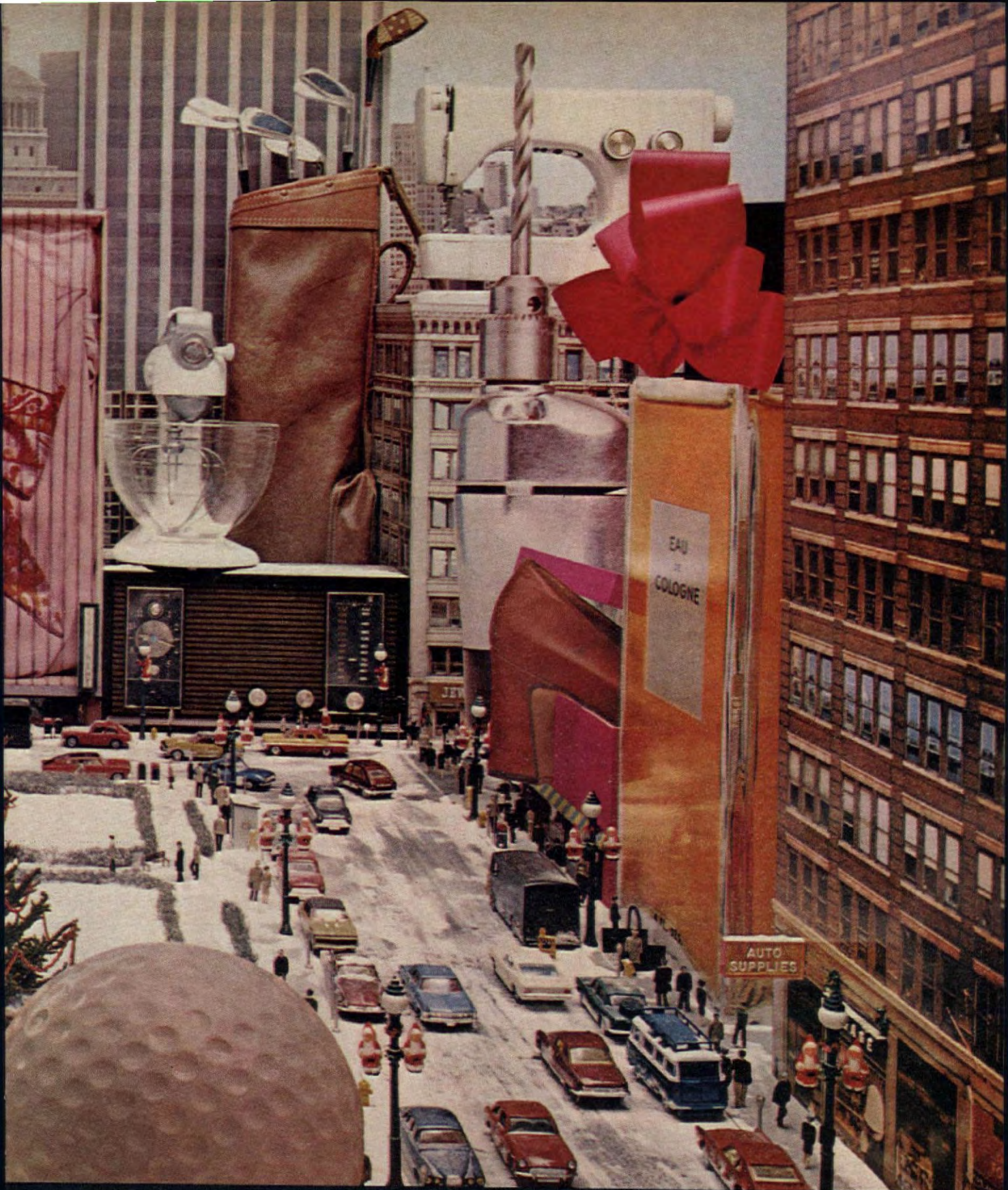
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THIS MONTH IN

Society Hill carolers Matt Miller and Bob Smith lift a hot buttered rum.

AMERICAN HOME

Christmas in July—that is one of the annual hazards of magazine making. The easiest way to create this happy season out of season, in advance of a magazine's inexorable deadline, is to simulate it in the never-never land of a photographer's studio. But "easy" is not necessarily "best," so this year we did it the hard way. We turned a whole community's calendar upside down and tried to create a real Christmas in the full leaf of summer. We chose Society Hill, an area of downtown Philadelphia we were drawn to, both for its 300 years of traditions and for its newness—its urban-renewal project is one of the most praiseworthy in America. The hospitable people of this revitalized community opened their doors to our Food, Decorating and Building staffs and joined in the spirit—lighting candles, decorating trees, dressing up in winter garb and sitting down to "Christmas" turkey before a fire—then heading for the sun and surf at the Jersey shore. Society Hill has a carol-singing group that makes the rounds of its 18th-, 19th- and 20th-century houses during the holidays and they too dressed up and sang for us. One reward for caroling around Society Hill is the hot buttered rum one householder has waiting for the carolers. Here's an easy-to-make recipe in case carolers, in the chill of a *real* December night, call at your door this Christmas:

Cream 1 cup of firmly packed brown sugar, $\frac{1}{2}$ cup of butter and $\frac{1}{2}$ teaspoon of ground cloves together. Put 1 tablespoon of this mixture in each mug or glass; add 1 ounce of rum to each. Fill the mugs with boiling water to within an inch of the top and add a cinnamon-stick stirrer.

In addition to hot buttered rum, we are full of good things to make this month—a calendar to stitch, good party foods, Christmas wreaths and toys. We are particularly enchanted by the work of Toy-maker Peter Stevenson (page 26), a Southern California father who seems to have the unique ability of seeing things as children see them—a happy faculty for any adult to have, particularly at this holiday season.

Merry Christmas,

Julia Smith

Editor



For your Astrologer, for finding Love & Money in your chart.



For your Tree Surgeon, for saving your favorite old shade tree.



For your Mailman, for bringing you more good news and fewer bills, anyway.



For your Favorite Uncle, for coming to visit just often enough.



For your Antique Dealer, for finding you that marvelous old clock (that doesn't work).



For your Husband, for putting up with your antique-collecting, your favorite uncle's same old jokes, your astrology, your sentimentality about old trees and things... And also because you love him.



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Mennen's aromatic aftershaves come in all sorts of interesting gift sets up to \$3.40.*

*Manufacturer's suggested retail price.



An American Tragedy

Each year American women spend 15 billion dollars decorating their homes.

They walk on weary feet through countless furniture departments, clutching color charts and fabric swatches.

They spend endless hours—sleepless nights—planning how to make their dreams of a warm and gracious home come true.

And what they end up with most often...is a tragedy.

A room with no feeling

It isn't just a lamp that's too tall. Or a sofa that's too short. Or a color that doesn't seem right. But a whole look that doesn't seem right. Because it doesn't express the personality and the feeling of the woman who put it all together.

If it's ever happened to you, you know how sad and disappointed you can feel. How you wish for someone to help.

Someone who cares

Not a friend—with her own ideas of what a room should be. Not a furniture salesman—who cares a lot about selling, but little about you and your problems.

Not this. But someone you can really talk to. A skilled home planner. Someone who cares about your home... almost as much as you do.

You'll find this someone at your Ethan Allen Gallery of American Traditional interiors. And his services cost you nothing.

Ideas for a home that says "you"

At an Ethan Allen Gallery, you walk through a world of exciting home-decorating ideas.

You can browse, and no one will

bother you. Or you can have the complete attention of a professional home planner.

He'll walk with you through beautifully coordinated rooms...ask about your family, your needs, your way of living. That way he can help you plan rooms that are uniquely "you."

He'll draw precise scale plans and suggest designs, colors and lighting to complement your personality...even visit your home to take a first hand look at your needs.

Everything goes together—even TV

He'll help you combine your kind of American Traditional lamps, wall pieces, rugs, furniture—even television. And it will all look like it was custom designed to go together beautifully. Because it was.

Ethan Allen has spent over 30 years culling the finest designs in American Traditional, collecting those that go together with an unmistakable graciousness and lasting beauty.

We can show you hundreds of styles to fit hundreds of different ways of living. And one that is just right for your way.

The Ethan Allen collection of American Traditional designs.

The Ethan Allen home-planning service.

It's nice to know they're there when you're just a little afraid you may end up with a room that isn't really "you."

Visit us soon. We've reserved for you a copy of our all new, 358-page "Treasury of American Traditional Interiors"—a \$5.00 value—*free* at your nearest Ethan Allen Gallery. Come in—or for Gallery nearest you, write Ethan Allen, Dept. 129, Box 288, Murray Hill Station, N.Y. 10016.



Ethan Allen Galleries

We care about your home... almost as much as you do.

Give toys for Christmas handmade by craft cooperatives and spread joy to the maximum!

Lifestyle



From left to right: Humpty Dumpty, Blue Ridge Hearthside Crafts, \$5. Rag doll, Liberty House, \$5. Hillbilly paw and maw dolls, Blue Ridge Hearthside Crafts, \$8 each. Grass doll, Cherokee Arts and Crafts Center, \$4.50. Yellow chick, Liberty House, \$2. Snake and patchwork lion, Blue Ridge Hearthside Crafts, \$2.50 and \$6. See the listing on page 14 for the addresses of the cooperatives that make these items, plus additional cooperatives.



What do Humpty Dumpty, a rag doll, a hillbilly paw and maw, a yellow chicken, a grass doll, a snake and a patchwork lion have in common? Each is certain to brighten any child's Christmas and was made by hand in a craft cooperative. Craftsmanship is alive and well and thriving in hundreds of craft cooperatives throughout the country. Primarily in economically depressed areas, whole communities—white and

black in the South, the mountain folk of Appalachia, American Indians—have sought to improve their lot by pooling their hand skills and forming cooperatives. Starting with the idea that one person making something with his hands that another person would like to have—a quilt, a doll, a dulcimer—can be profitable, they banded together into cooperatives to work more efficiently. In a cooperative the craftsmen share the work and the benefits. And they are making it pay. The Freedom Quilting Bee of Gees Bend, Alabama, began with a couple of handsome quilts hanging on a clothesline—the work of Gees Bend ladies sewing in a few widely separated shacks. Now the Quilting Bee has become successful enough to put up its own building on its own 23 acres of land. A family in North Carolina is making dolls for the Blue Ridge Hearthside Crafts Association—and that has gotten them off welfare. There have been many such success stories, said Bonnie Allred, marketing specialist of Blue Ridge in North Carolina, “Many people who were on welfare before now

support themselves entirely. Many have put in bathrooms, bought washers and heaters.” A mother of 10 now supports her children by managing a craft group in Mississippi. In Kentucky’s Berea College each year 1500 students earn room and board with the crafts they produce at the college. Even the First Lady has a quilt made by a cooperative. The Grass Roots Craftsmen of the Appalachian Mountains, in Jackson, Kentucky, presented Mrs. Nixon with a Presidential quilt at a recent exhibit of cooperative crafts in Washington, D.C. The quilt design—a blue eagle on a white background with red stars—was copied from an authentic federal quilt in the Smithsonian Institution.

If the demand for their goods continues, more and more of the rural poor are going to be better off and certainly everyone lucky enough to have a chance to buy what they have made will be. It is poetic justice (not enough justice, but poetic) when one considers that it has so often been automation that has put whole communities out of work; but it is automation as well (continued)



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Elephant patchwork head on a stick, Women of Wyoming, \$12. Dancing doll, Liberty House, \$10.



Fantail broom, Berea College, \$3. Rabbit hand puppet, Liberty House, \$1.25. Stuffed patchwork owl pillow, also Liberty House, \$3.50.



Rudy Muller

which has created not just a market, but a hunger, for handmade goods. You can buy a handmade doll for your child, she can love it almost to tatters and still hand it on, faded but perhaps all the more pleasing, to her own daughter. She will not be doing the same thing with her hula hoop.

Each purchase you make from a cooperative is a one-of-a-kind original. So why not take a chance and order a handmade gift for Christmas or a belated Christmas? You can order one of the items we've shown or write for catalogs to the following cooperatives and purchase the items directly.

Alaskan Native Arts & Crafts Inc. (ivory carvings, totems, baskets, dolls) Box 889, Juneau, Alaska 99801

Berea College (furniture, brooms, toys) Berea, Kentucky 40403

Blue Ridge Hearthside Crafts Assoc. (dolls, quilting, rugs, dulcimers) Box 96, Sugar Grove, North Carolina 28679

Cabbagetown Cooperative (quilts) Atlanta, Georgia 30303

Cherokee Arts & Crafts Center (dolls, rugs, afghans, place mats) Tahlequah, Oklahoma 74464

Cumberland Mt. Crafts (musical instruments, birds, quilts) Crossville, Tennessee 38555

Del Sol Industries (rugs, pillows, wall hangings) Albuquerque, New Mexico 87100

Eltwear Cooperative (handbags, African dashikis) Elton, Louisiana 70532

Freedom Quilting Bee (quilting, pillows) Alberta, Alabama 36720

Georgia Mt. Arts Product (quilting, pottery) Helen, Georgia 30545

Grass Roots Craftsmen of the Appalachian Mountains (dolls, brooms, quilting, carving) Jackson, Kentucky 41339

Kentucky Hills (wooden crafts, dolls, weaving) Pine Knot, Kentucky 42635

Laredo Handicrafts (paper flowers) Laredo, Texas 78040

Laurel Forks Handicrafts (weaving, cornhusk dolls) Frakes, Kentucky 40940

Liberty House (rag dolls, patchwork animals) Box 3468, Jackson, Mississippi 39207

Mountain Community Crafts (hillbilly dolls) Wilder, Tennessee 38589

Navajo Arts & Crafts Guild (flatware, rugs) Window Rock, Arizona 86515

Putnam County Native Craftsmen (wooden chairs) Winfield, West Virginia 25213

Rural Production & Marketing of Crafts (rugs, pottery, dolls) Mountain Home, Arkansas 72653

Women of Wyoming (toys, dolls) Mullens, West Virginia 25882

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Make A Five-Year Calendar

By Dorothy Lambert Brightbill

The four seasons are charmingly represented on our five-year calendar that you will enjoy making. The 12x18-inch design is stamped on natural linen. The motifs are felt appliqué (no raw edges to turn under) and are detailed with bold embroidery stitches of crewel yarn that are simple and quick. Each of the calendar pads is printed and slips into the pocket at the bottom. The lacquered burnt-orange wood frame is also available.

Anthony Cutroneo



KITCHEN SAMPLER KITS

Cross-stitch a pair of samplers for a bright accent in your kitchen or in the breakfast room. The 10½x11½-inch designs are stamped on creamy-white linen. Sold only as a pair. Frames are also available in a pale maple color with an inner edge of gold.



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☐ Frame for Calendar Kit 61,130 @ \$3.00 (wood painted burnt orange)
☐ Kitchen Sampler Kit 61,087 @ \$3.00 pair (Sold only in pairs)
☐ Sampler frame Kit 61,131 @ \$3.00 ea. (wood, honey maple with gold edge)
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THE GOOD-LOOKING
HOMEMAKER

THE LUMINOUS FACE

By Constance Bartel



Christmas is a time of shimmering lights, tinsel and holiday warmth. You entertain more, and more elaborately, so the way you look is especially important. What you need is translucent makeup to give you a special glow—in a hurry.

You see the luminous glow on pretty Jo Ann Buller's skin and on the infant skin of the Buller twins, Valerie and Pierce. The twins are two months old. Their mother is thirty-one. Yet all three complexions show a kindred dewy freshness—the quality of capturing and reflecting light. Young skin reflects light, but the way to add that quality to your own skin is with translucent makeup.

Mrs. Carter Buller, the wife of a lawyer, is an active homemaker and an active member of her community, Society Hill, Philadelphia, Pennsylvania. (More on the people and the urban renewal story of Society Hill, on page 58.) Jo Ann's makeup was designed for her

by Mr. Dana of the Bonwit Teller beauty salon in Philadelphia. To set off her best features he followed her own preferences for naturalness and was mindful of the fact that as a busy wife and mother she has no time for elaborate makeup. His formula went like this: translucent foundation to let her excellent skin show through and add a subtle, overall tint; a quick slick of a gel high on the cheekbones, a subtly pale eye makeup and a darkish, well-defined lip color, both with light-catching, eye-catching properties.

Today you want light-catching makeup everywhere except on your nose: a see-through glimmer of color on your lids; shiny, wet-look lips; gleamy cheekbones; a triangle of light on your forehead; a tiny sunbeam on your chin and at the tips of your ears.

The idea is to look as artlessly natural and unmade-up as your own children by artfully adding highlights. The old

idea that makeup is "artificial" is as dead as the beehive. Naked, nude, see-through are the clue words.

A side benefit of translucent makeup, as if the sinful flattery weren't enough, is that it is much easier to put on, harder to goof with. You know how often you have been warned to watch that line of demarcation near the ears and throat when you apply opaque makeup. Translucent makeup because it is so whisper-soft eliminates the hazards. You must, of course, blend at the edges, but the blending is easier and quicker. Similarly, translucent eye shadow, blusher and highlighter are much more foolproof, too, because a touch more or less of light can't do anything but good, whereas a tiny bit of misplaced opaque makeup can be conspicuous.

Translucent cosmetics are available in all sorts of forms—liquids, creams, and even little (continued on page 24)

At her hearthside, Jo Ann Buller proudly shows off her two-month-old twins, Valerie (in pink) and Pierce (in blue)—and her luminous face.



Susan Wood

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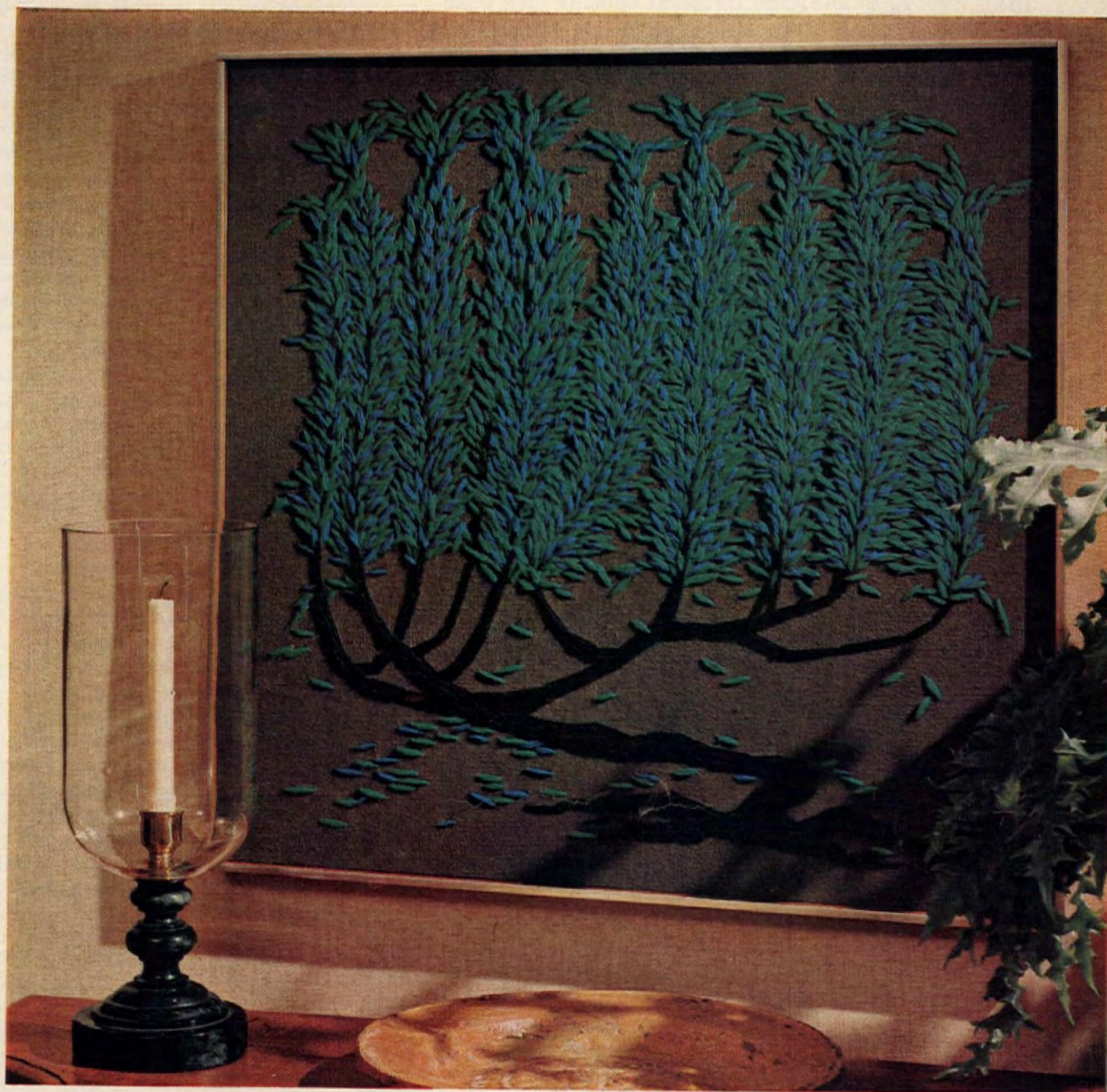
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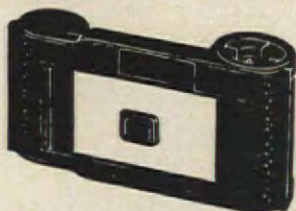
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THE LUMINOUS FACE continued from page 20

pots of color. Among the newest and easiest are the many sticks and gels. Have you tried the stick forms of foundation and blusher like Estée Lauder's Transparent Color Stick, Miss Ritz Coloring Stick Cheek Color? You swivel them up, slick them on, blend fast with your fingers—and glow. There are gel forms in little tubes—Revlon's Ultima II Transparent Tawny Tints, Transparent Blushing Gels, Yardley's Cellophane Blushes and Max Factor's Geminisse Face Colors. The newest of all is an aerosol foam spray that you puff on and blend—Coty's Sheer Puffery Foam Blusher and Foam Foundation.

As for lips and eyes, the mere names give you the shimmering image—Lick-Stick, Mary Quant; Lip Glacé, Fabergé; Lip Sheen, Jaquet; Glimmergloss, Dorothy Gray. And for lids: Light Catcher by Clairol, Lights by Miss Ritz, Lightfocus by ZaZa—and so on.

Translucent makeups give you an infinitely better chance at natural colorings, too, because it is the see-through tint plus your own skin that creates the effect. Although you have a spectrum of shades to choose from, they fall into two general approaches. The great one for brunettes, or the woman who stays sun-tanned the year round, is warm and earthy with lots of coppers, bronzes, terra-cottas and the rich colors of fruit ripening against a sunny wall. The other, ravishing on the fair-skinned, is cool and sea-colored with skin tints in shell pinks and roses, opaline lips, greens, blues and lavenders for lids.

But! But what if your skin is not exactly what you would like it to be? What if see-through is the last thing you want? Do what realistic beauties have always done: Simply cover up what you prefer to keep concealed and *then* add the glow. Instead of translucent foundation, choose a more opaque one, then add light-catching cheek, lip and lid tints.

The important thing is this: If you have been happy with your makeup only when you take special care because you are going out, but if on most days you never have time to put on the face you want, translucent and light-reflecting makeups offer you, if not instant, at least terribly speedy flattery. In a couple of minutes you can stroke color over your whole face or just in strategic spots, glisten up your lids and lips—and there you are. It is the light reflected from the planes, angles and curves of your face that gives you the fresh, dewy untouched look that kids have.

END

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Instead of feeling hurt—you'll just feel beautiful.

Soft & Dri from Gillette.

**It won't hurt
to try it.**

THE MAGIC OF MAKING TOYS

By Nancy C. Gray

At the controls of his homegrown flying machine, Michael Stevenson scans the skies before take off. Builder of this jaunty little plywood craft is his father, Peter, the man in the background adjusting the wind sock. This original Stevenson design not only flies make-believe flights, it's a seesaw too. The wing is a teeter board. Cost of materials is about \$20.

Directions for building this teeter-totter plane are on page 32.

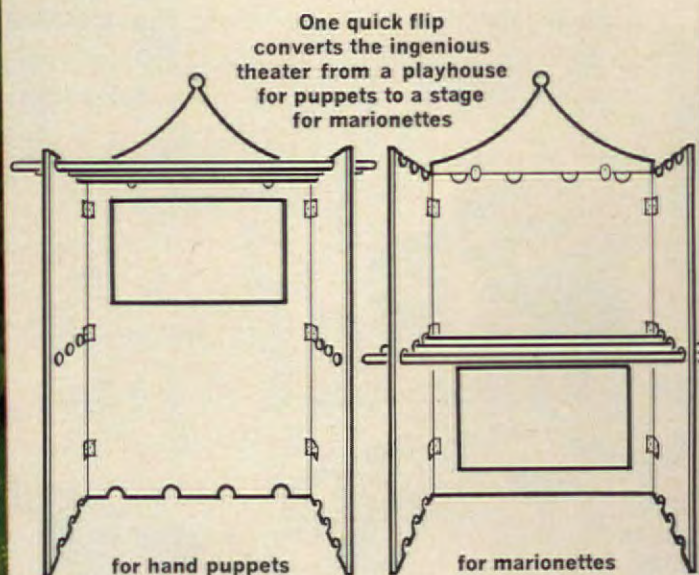


Michael Stevenson flies his own plane. He sails his own boat and races his own little silver Peugeot. He's the Red Baron, Thor Heyerdahl and Briggs Cunningham packed in one rollicking three-foot-high frame. Michael is four. And the plane, the boat and the silver Peugeot are toys, made by a tall, gentle young man who has what Michael's mother describes as "a fantastic gift for being a father. He sees the world through Mike's eyes." His name: Peter Stevenson; his view of himself: "just a grown man who still plays." The Stevensons—Peter, wife Susan and Michael—share a vintage house they've remodeled in the beachside community of Del Mar, California. Here, in the backyard, on the deck, in the carport—wherever he can find a corner to work—the 28-year-old craftsman designs and builds his enchanted playthings. Using only a saber saw, a $\frac{3}{8}$ -inch drill ("not essential") and a few simple hand tools, he turns out workable, go-able wooden designs. Mike's toys range from an old gypsy wagon to a stable of racers: Bugatti, Maserati, Mercedes and Cunningham, complete with their own pit stop. Somewhere between, there are trucks, trains, a steamroller, a castle, even a wheelbarrow inspired by a picture in (continued)

Christa



A bonus of this two-in-one theater: it folds up flat when the show is over. Directions are on page 30.



To build this original design you will need: one 4x8' panel of $\frac{3}{8}$ " plywood; three mop handles to hold curtains and scenery; a saber saw or the equivalent; a hand drill, if you have it; screws, hinges, curtain fabric and paint. Materials cost approximately \$10.

Winnie-the-Pooh. Just toss off an idea (Mike keeps them coming, so does his mother) and Peter runs with the challenge. His imaginative hands recently created a four-sided dollhouse with a back you can open so every room is exposed. "It always bothered Susan when she was small that she couldn't have one with a real back on it. The other morning she woke up with the answer." This is the property now of a six-year-old lady who was lost in its magic when we looked in on the group.

Peter Stevenson's homemades have three things in common: a slight crudity of design ("I'm not an artist," he points out, "and anyway, perfection isn't the point"), a near-indestructibility and a charming, whimsical spirit that leaves room for pretending. This chance to pretend is something he finds missing from many of today's mass-produced playthings. "They're so realistic, they can't be anything but just what they are. That's it. Period."

Homemades, on the other hand, can change, grow and mellow with time—

just like the gypsy wagon. Once it held toys, now it lugs treasures on Mike's round of adventures. The big yellow teeter-totter airplane shown on page 27 is versatile too. One moment it's fantasy stunt-diving, the next it swoops down close to earth while the pilot takes make-believe photos. Or, if two friends happen by, they can rock on its wings for a hair-raising ride.

Half the fun of his toy-making lies in much improvising. A little steam engine being born as we watched had a rolling pin for a boiler, with the handle as stack.

"The main thing that hampers me is not a lack of tools, but a lack of junk. I dream of the day when I have a pile I can turn to for all the little screws and bolts and parts that I need."

What started the man on this hobby? It goes back to his boyhood. When he was Mike's age, an older brother, Bill, used to make toys for him. "Bill taught me design. Then when I was old enough, I built my own. And now, I'm back at it for Michael." But the big reason: "It's fun!" It is so much fun ("Toys go so fast

they keep up your interest") that he is in the process of writing a book on the subject, giving plans for designs and passing on pointers from his own long experience. Here are a few samples:

Never look at another toy to get your design. Look at a picture or look at the real thing—a road grader, a gasoline truck, whatever. Sketch it roughly, then eliminate all but the most essential ingredients. (Peter calls this "editing down.") The important thing is to capture the concept and mood of the object without confining a child's imagination.

Play around with the size. The size of a child or his hands are good guides. But stay away from a tape measure. These are traps that keep things to round inches, rule out the extra $\frac{1}{8}$ inch that gives life to the toy.

Kids don't care about finish. They'll play with a toy as much before it's sanded and painted as after. We're the only ones who worry about that.

Above all, he cautions, don't take it too seriously. The minute a toy is worn, shipped, it's no longer a plaything.



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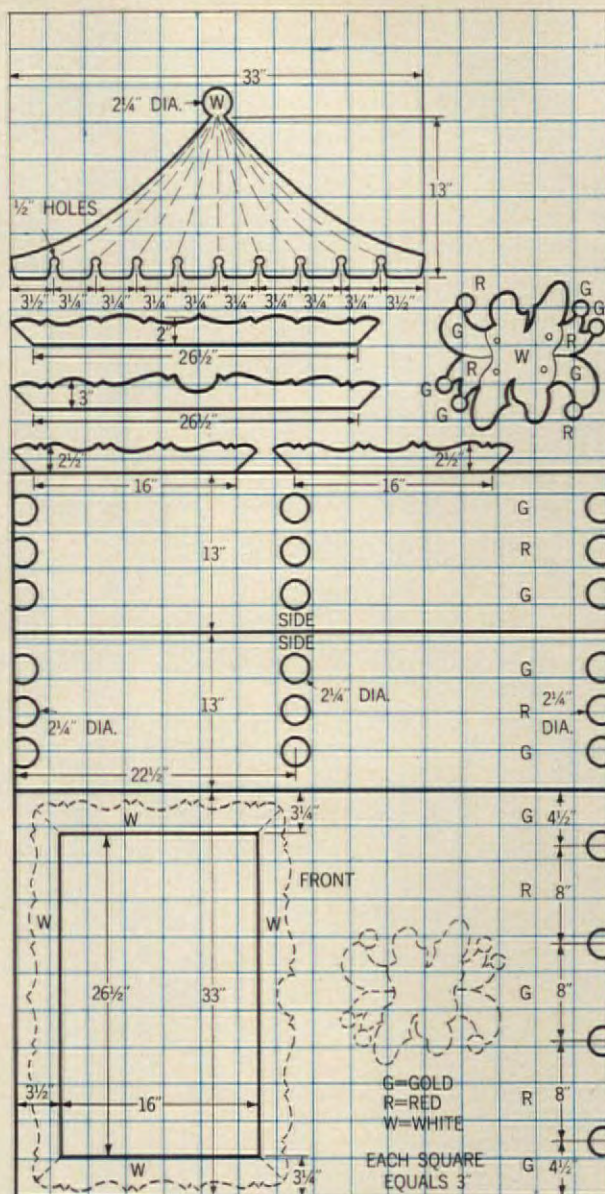


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MAKING TOYS continued



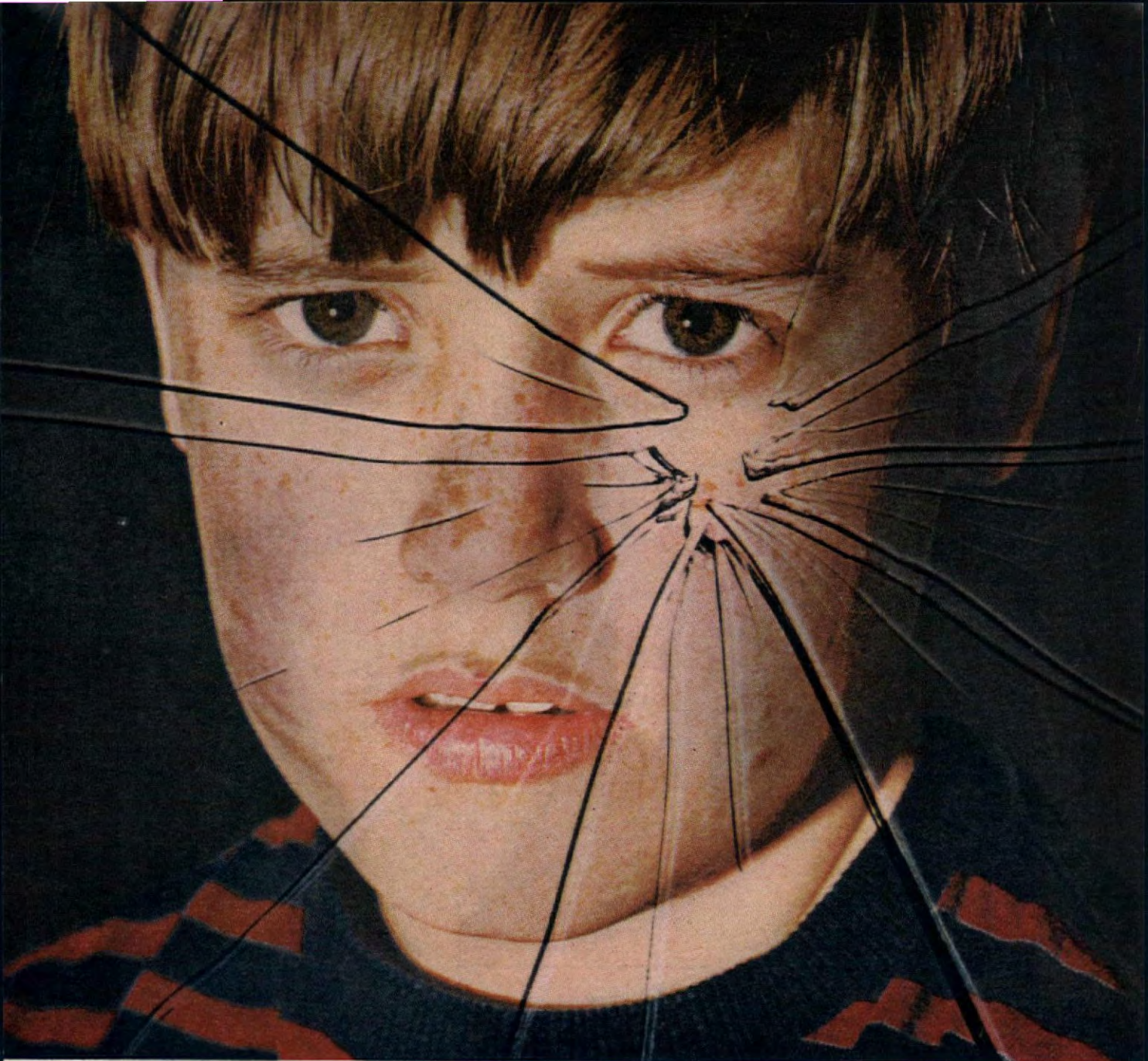
Entire theater comes from a single 4x8' plywood panel.

Mark all pieces on plywood as diagrammed. Cut stage opening. Then, using a hole saw attachment for the hand drill (or a coping saw), drill out the 2 1/4" holes as shown.

Cut out the clown's heads, scroll trim for stage and removable top. Sand all edges. To cut fringe along lower edge of top, drill a series of 1/2" holes (see pattern) about an inch from edge. Saw fringe notches to meet these holes.

From leftover plywood, cut two flat ovals each 5" long as mounting brackets for theater top. Set each bracket out from surface with a 3/8" scrap of plywood. Bottom edge of scrap must be 2" above top edge of front of theater. Screw each bracket through scrap and the backside of the top 6" in from lower corners and 3" above edge. (They will protrude 2" below edge.) When top is slipped over the theater front, the brackets will hold it firmly in place.

Paint all parts and attach trim with short brads and a little white glue. Add hinges where sides butt front. Cut and hem curtains and backdrop. Insert mop handles and hang in place. Extra pole can hold painted scenery.



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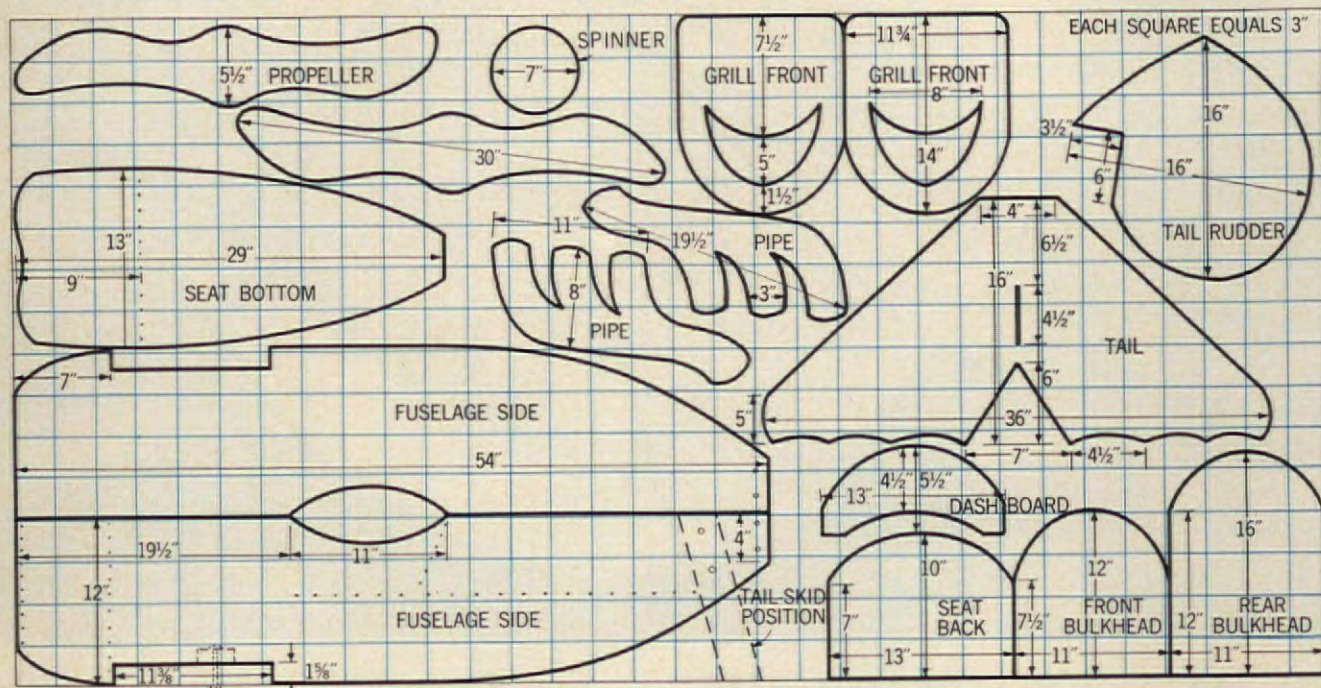
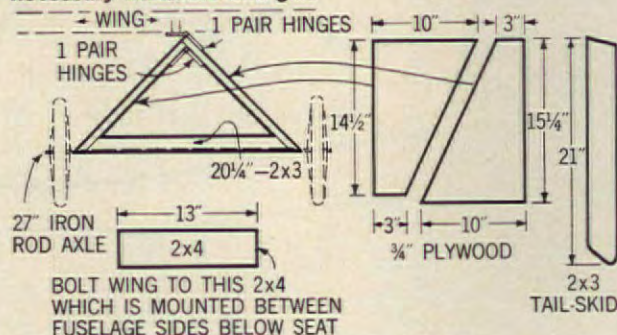
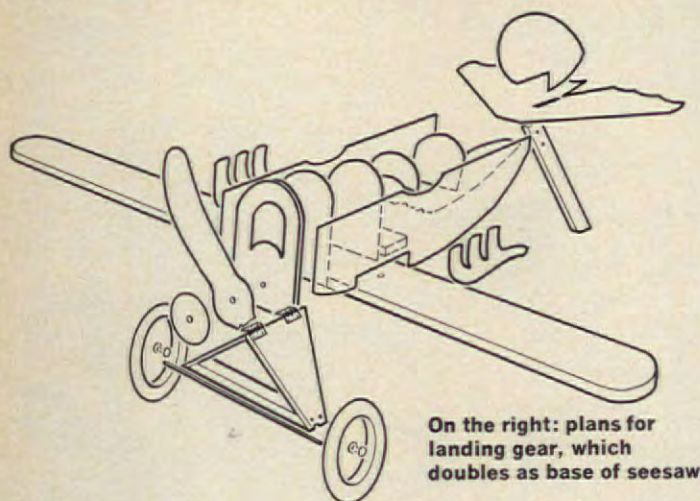
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**PPG is Chemicals, Minerals,
Fiber Glass, Paints and Glass. So far.**



To make the teeter-totter airplane for small, barnstorming friends, you need the following materials:

one 4x8' sheet of $\frac{3}{8}$ " exterior plywood
one 2'x12", ten feet long (the wing)
four 8' redwood slats
scrap lumber for landing gear, tail skid
one 2'x4", cut 13" long for seat brace
two 12" or 14" tricycle wheels with cotter pins
saber saw or equivalent
one 27" iron rod for axle
2 pieces wire mesh, 6x7"
necessary hardware and glue



All pattern pieces fit on one plywood panel except landing gear and tail skid which use scrap lumber. See plans at right, above.

Outline parts on plywood as diagrammed. Cut parts and score inside surface of fuselage sides with vertical lines $\frac{1}{8}$ " deep, every 2 inches from seat back to tail. This allows wood to bend easily.

On one fuselage side, mark position of seat back, bottom, bulkheads and dashboard. Align both fuselage sides and guided by marked line, drill $\frac{1}{8}$ " screw holes every 5 inches. Counter-sink all screws on outside surface. Drill hole for bolts to clamp tail together.

With white glue and flathead screws, attach bulkheads to inside of first fuselage. Glue and screw assembled seat back and dashboard to the bottom at angle shown. Secure other fuselage to seat, then to bulkheads. Draw tail together

with $\frac{1}{4}$ " bolts. Above wing cutout, insert a 13" length of 2x4" between fuselage sides below seat. Glue and screw securely.

Drill and bolt tail skid in place flush with top and centered. Use scraps to support. Cut tail slot. Insert rudder; glue and screw in place. Set tail on fuselage. Glue and screw.

From scraps, cut landing gear as diagrammed. Attach sides with hinges or long screws on inside of angles.

Mark and cut axle carrier (2x3" board, 20 1/4" long, tapered to fit). On bottom side, cut groove for axle. Mount two heavy hinges on each side of landing gear along pivot point; then attach loose half to underwing. (See sketch.)

Set wing ends on flat surface and

lower fuselage so wing fits into cutouts. Bolt through the 2x4". Run three screws through rear bulkhead into wing front, but for easy disassembling, don't glue. Drill holes in axle ends for cotter pins. Anchor axle in groove. Secure wheels with cotter pins.

Glue, then nail, slats on fuselage and behind seat, starting at top center slat in each and working out. Screw grill fronts to front bulkhead, sandwiching wire mesh in opening between pieces. Drill bolt-hole in center of propeller and wooden spinner. Fasten with locknut.

Round all edges and sand. Stain prop slats, horizontal tail, dashboard. To paint dials, spray flat black through open soup can.

END

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Here's how to get started, and what you'll receive

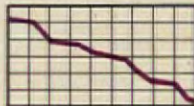
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By Eleanor Marlowe

"THE WORLD'S GREATEST COOKERY BOOK"



"It has been said that English cookery is, nationally speaking, far from the best in the world.

More than this, we have been frequently told by brilliant foreign writers, half philosophers, half chefs, that we are the *worst* cooks on the face of the earth. . . ." So wrote Isabella Beeton in 1861, in the first edition of *Beeton's Book of Household Management*, and it is true that English cooking has always struggled against unwarranted insults.

But once a year, at least, it comes into its own. At Christmastime the groaning board becomes fashionable, and the heavier laden the better. Even the French, who mock at their neighbors' diet of stodgy suet puddings for 11 months of the year, suddenly discover the joys of plum pudding and mince pies. Mulled claret, hot and heavily spiced, is pronounced delicious. The Christmas goose, stuffed with sage and onions, roast pork with apple sauce, Brussels sprouts and mashed turnips are all respectfully prepared according to the traditional English recipes.

All this is balm to the injured feelings of English cooks, who have been suffering at the hands of the French ever since 1066, when William the Conqueror ruthlessly imported his cooks and groceries from France, rather than face the rigors of Saxon cooking. But English cooking can be really good, as those who follow Mrs. Beeton's recipe for plum pudding—or damson cheese

or any other time-honored English dish—will find out for themselves.

Mrs. Beeton set out to put the record straight, and the first edition of her cookbook has just been republished here, in facsimile, by Farrar, Straus & Giroux at \$12.50. The book should go a long way toward restoring faith in the basic excellence of English cookery—and also polish up the reputation of the cook who believed so strongly in it. It was necessary to go back to the original to find out where English cooking and Mrs. Beeton were really at. Repeated revisions of the book over the years have made it hard for even the British to form a clear image of the author. They usually imagine her as an elderly, straight-laced woman in black, with an extravagant hand in the kitchen. Actually she was an attractive young housewife, the mother of four children, who died in childbirth in 1865 when she was only 28, four years after her cookbook was published.

She was married to Samuel O. Beeton, the publisher of the *Englishwoman's Domestic Magazine*. Mrs. Beeton had an important role in the publication. She wrote household notes and recipes for it and *Beeton's Book of Household Management* was originally published as supplements to the magazine.

Far from being extravagant in the kitchen, Isabella Beeton was determined to write an economical and practical cookbook, and in the first five editions, which were under her personal editorship, she certainly succeeded. In her recipes she considered economy of fuel as well as of ingredients. Pointless decoration of food she dismissed with curt asides. "In marketing," she said firmly, "the best articles are the cheapest."

The notion of extravagance comes from the late Victorian and Edwardian editions in which her own recipes were thrown out for more elaborate and expensive ones, leaving the thrifty Isabella with the undeserved reputation of a cook who begins every other recipe with "Take a dozen eggs. . . ."

By the thirties there was little left of Mrs. Beeton in the cookbooks that bore her name. (continued on page 44)

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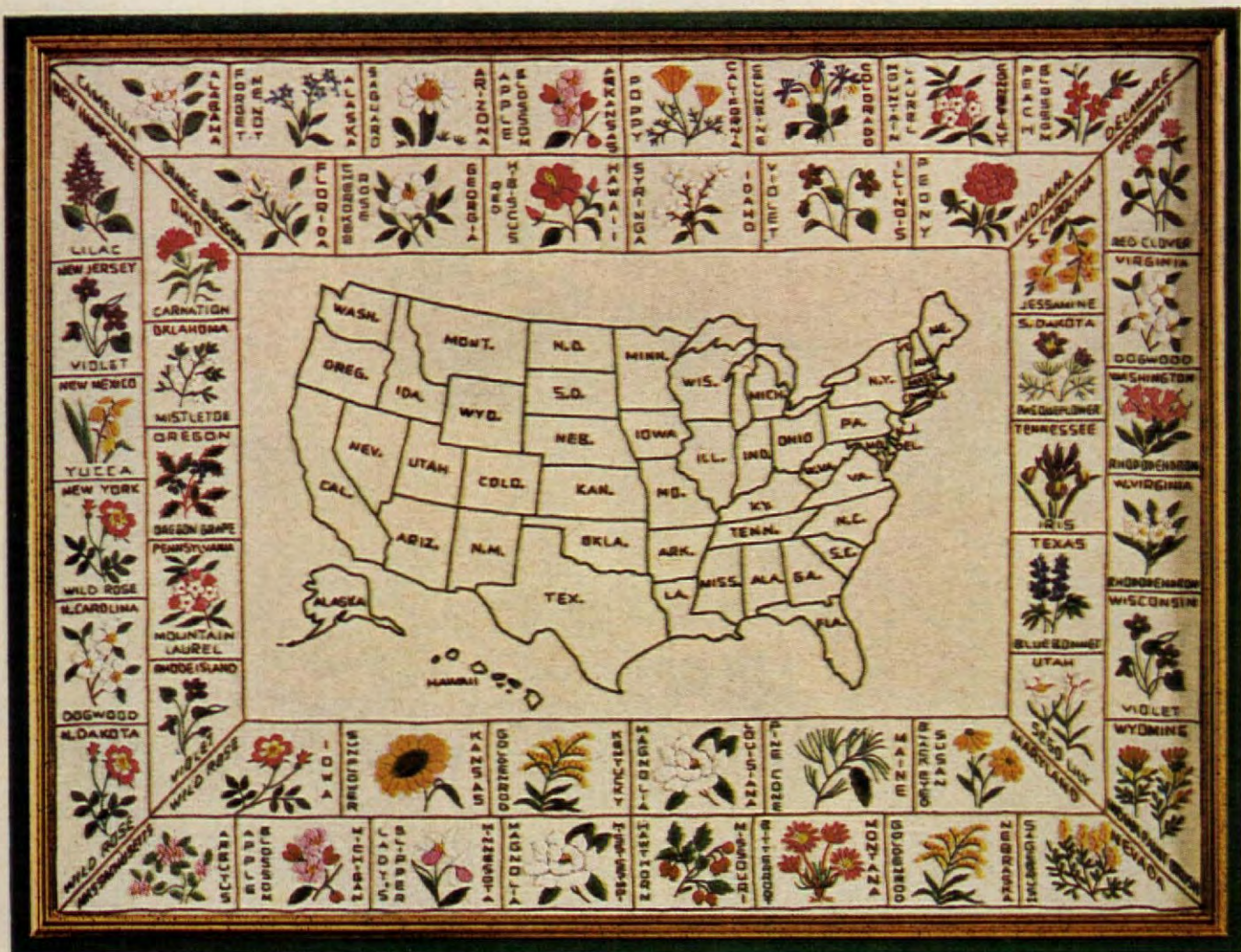
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And in 1960, to celebrate the centenary of the publication of *Beeton's Book of Household Management*, the publishers, with the help of 50 experts, finally and completely buried Isabella and English cooking under an avalanche of information about pressure cookers, infrared grills, garbage disposal units, deep-freeze methods and frozen foods. As a final insult to English Isabella, even the famous Beefsteak and Kidney Pudding recipe was translated as *Pouding de Boeuf et de Rognon*!

This 1960 edition, which called itself without embarrassment "the world's greatest cookery book," wasn't half as much fun as the earlier editions: The 1896 one tells how to revive black lace ("wash it in some good beer") and how to get rid of freckles ("mix two ounces of tincture of benzoin, one ounce of tincture of tolu, one-half drachm of oil of rosemary, dilute in water and apply the lotion where required").

Also missing from the centenary edition were Mrs. Beeton's remarks on a variety of subjects, many of them not related to cooking. Appearing in the

facsimile of the first edition, it is these that make her book so much more than just another cookbook.

What makes it so different is the astonishing hard work and the personality that comes through in every page. Young Isabella Beeton was bossy, opinionated and fiercely chauvinistic, and her virtues sometimes seem like those of a flag-waving Victorian governess. However, there emerges from the 1112 small-print pages of her book a kind, sensible girl who was no fool. She treated the running of a household as one of the arts, and she was highly professional about it. "As with the commander of an army, or the leader of any enterprise, so it is with the mistress of a house. Her spirit will be seen through the whole establishment." Isabella's spirit shines through the whole of her book, and you can't help but admire this lively, no-nonsense character.

Not only does she give clear instructions on how to cook and carve any given beast, she is apt to launch into a dissertation on how to house it, feed it and slaughter it. A recipe for potted

chicken is followed by a footnote on feeding and cooping the chicks, boiled fowl with oysters by a brief instruction on how to build a fowl house. Sometimes the footnotes are poetic rather than agricultural. Boile neck of mutton has a 45-line addendum, not on building a sheep pen, but on "the allusions that have been made to sheep by our poets." Five poets are quoted, including Shakespeare—who also provides the footnote to a fish called the gurnet or gurnard ("seldom bought," notes Isabella). And then, "If I be not ashamed of my soldiers, I am a souced gurnet," says Falstaff, which shows (says Isabella) that this fish has been long known in England. Without Shakespeare, the gurnet might not have made it into the *Book of Household Management*.

Isabella Beeton raised the running of a household to a superior calling, and in doing so she put on record the entire lifestyle of the Victorian age. And we realize that her basic precept still works for us. "The object, then, is not only to live, but to live economically, agreeably, tastefully and well." **END**

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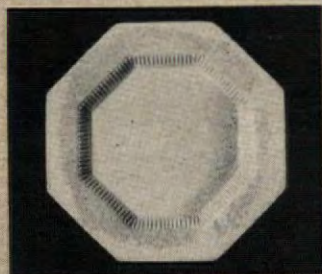
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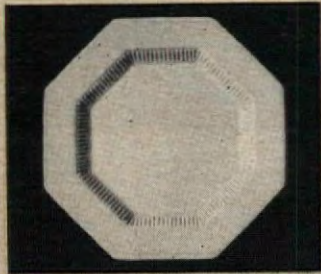


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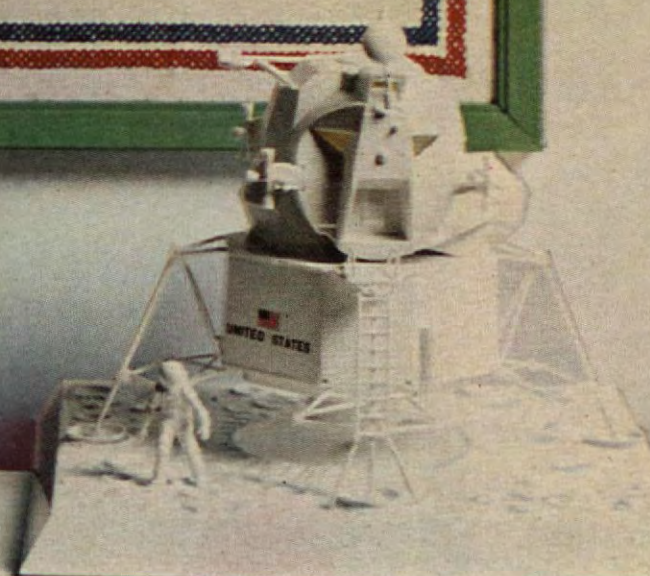


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Anthony Cutroneo

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Violets in the Snow . . . The
simplicity of fine handmade Milk Glass,
the delightfully contrasting accent
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Painted sprays of Violets.
Each a personalized creation because of
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Violets are a beauty worth collecting . . .
A loveliness worth sharing.



Fenton

A TIME FOR LIGHTING CANDLES

A bayberry candle in a window invites carolers to stop and sing in Society Hill, the Philadelphia neighborhood where the holiday parties on the following pages were photographed. The five candles of the Advent wreath on page 63 commemorate the weeks of Christmastide. It is the season for candles. Fill your homes with their festive light—but also take the time to hold one high as well, symbolically, in some corner near you, to banish the darkness. And light 100 candles for the Metropolitan Museum, celebrating its 100th birthday this year. As you join us on a tour of its American Wing, beginning on page 65, imagine its silver, polished wood and glass shining in the glow of candlelight. That is the way the Americans who created such beauty meant their handiwork to be seen.



Eyes aglow, Justine Massara watches her mother light the candles for the traditional Christmas Eve dinner shown on the following pages.





A cluster of giant, antique Christmas-tree balls makes an easy-to-do centerpiece for the Massaras' dining table and reflects the candlelight and Christmas colors. Adapted from the old Dutch idea of a Turkey carpet on the table, there's a tablecloth with an Oriental rug pattern and gilt-wrapped gifts.

By Vera D. Hahn and Virginia T. Habeeb

ON THE NIGHT BEFORE CHRISTMAS

Candlelight and firelight and turkey on the table, of these are Christmas memories made, past and present misting together in a hazy dream of warmth and well-being. Although Architect Carl Massara has created a completely modern interior in the 19th-century home he bought for his family in Society Hill, the Massaras believe in keeping Christmas completely traditional. They like to give family dinners on Christmas Eve, to hang an old-fashioned kissing ball from their big, brass chandelier and to play the richness of patterned ironstone serving dishes against a richly patterned tablecloth. Even the colors, red, green and white are in the best Christmas tradition. Touches of blue and orange, gold and silver enhance the festive air of their setting. The menu too is traditional: turkey and all the trimmings with a surprise for dessert, not mince but Nesselrode pie. The menu for eight is below. Recipes for starred items are on page 84.

MENU

Lobster Bisque
Roast Stuffed Turkey* Gravy*
Mashed Potatoes
Candied Yams* Creamed Onions*
Cranberry Sauce
Nesselrode Pie*
Marzipan
Coffee

The festively decorated dessert, Nesselrode pie, is in readiness by the fire, along with the after-dinner coffee. The Victorian basket holds marzipan fruits.



At Mr. and Mrs. William Mears' 18th-century home the joy of Christmas morning is shared with friends and neighbors with a brimming-over brunch. Set up in the handsome contemporary kitchen, the menu is planned for large numbers (the recipes are given for 12).

With the exception of the eggs and waffles, the food can be prepared in advance. Like the menu, the decorations combine country simplicity with city sophistication. Garlands of laurel are decked with kumquats and lady apples. The many good things to eat are arranged on the center island. Star attractions are country ham and champagne cooling in the sink. Starred recipes are on page 86.

MENU

Champagne

Spiced Orange Wedges*

Country Ham

with Currant Jelly Glaze*

Creamed Mushrooms*

Waffles

Scrambled Eggs and Oysters*

Herbed Cherry Tomatoes*

Buttermilk Drop Biscuits*

Crispy Corn Sticks*

Nutmeg Coffee Cake*

Light Christmas Fruitcake*

Coffee

CHRISTMAS BRUNCH— CHAMPAGNE AND COUNTRY HAM



The patchwork cloth on the buffet table is a colorful foil for modern china patterned in black on white and lovingly collected Royal Copenhagen china in blue and white. The centerpiece is a profusion of peppers, pinecones and fruit. To the right is a close-up of the nutmeg coffee-cake squares and the light fruitcake. This fruitcake is at its best if it is allowed to ripen at least 24 hours after baking.



Dinnerware is Bird 'n' Hand Franciscan Whitestone Ware. Sterling flatware is Gossamer by The Gorham Company. Champagne glasses, copper chafing dish are from Tablerie, N.Y.C. Ham stand is from Hammacher Schlemmer, N.Y.C. Bookrack is from Belgravia House, N.Y.C.

CHRISTMAS PARTIES continued

A Christmas-night party for Society Hill kids has its own young style at the home of the E. Matthew Millers. The gang has taken over the dining room for the evening, placing a long table in front of the oversize window that overlooks a gaily lit galaxy of Christmas trees. On the table with its number-printed cloth (no Santa-style sentiment for this age group) are all the ingredients for chili served in a very special way. Each guest takes a bowl, which serves as a substitute for the usual taco, and makes his or her own combination of chili and extras as shown in the photographs at right. Rounding out the menu are plenty of hot dogs and soft drinks and, for dessert, nutty popcorn balls. Recipes begin on page 88.

CHILI CHRISTMAS SUPPER

Sterling flatware is Vision by The International Silver Company. Glassware is Casino by Libbey. Tablecloth, napkins are from Tablerie, N.Y.C. Salts, peppers are by The Iroquois China Company. Pillows by Crawford. Christmas balls by Shiny Brite.



CHILI PLUS

Place shredded lettuce into an individual bowl.



Spoon a layer of rice on top of the lettuce.



Add a serving of chili and sprinkle generously with the chopped onions.



Top it all off with some crushed corn chips



MENU

Chili Plus Bowl*
(Lettuce, Rice, Chili,
Onion, Corn Chips)
Carrot Sticks
Green Pepper Strips
Apple Wedges
Pickles
Hot Dogs in Buns
Mustard Relish
Soft Drinks
Nutty Popcorn Balls*

On the table at left are all the party makings. Starting with an oversize napkin, silverware and a plate, the kids circle around the table. By the time they reach the basket of hot dogs in the rear, their plates should be very full. At right, the party is in full swing.

continued





CHRISTMAS
PARTIES
continued

A GILDED HOLIDAY DANCE

A spectacular buffet dinner-dance rounds out Society Hill's Christmas season. It is held in the living room of Mr. and Mrs. Carl Massara, where 16 can be comfortably seated at small tables, transformed for the occasion into this winter wonderland sparkling with white, silver and gold. On the buffet table, above, a cloth of silvery Mylar reflects the exotic holiday fare and swags of icy holly twinkle with tiny Christmas lights. On the menu is a marvelous Briani, an Indian dry curry. Recipes begin on page 89.

MENU
Stuffed Celery*
Briani*
Chutney
Chopped Tomatoes
Toasted Sliced Almonds
Coconut
Crisp Greens
with Chive Dressing
Poppadums
Dried Fruits and Nuts
Oranges Noel*
Coffee

Dinnerware is Westchester China by Lenox. The crystal is Intrigue by Lenox. The flatware is Golden Artistry in Community Gold Electroplate by Oneida Silversmiths. The crystal candelabra are from Blefeld Imports. White linen tablecloths and napkins are by Fallani and Cohn.



Small tables for four, right and above, are covered with white tablecloths and squares of silver fishnet. Old-fashioned gilt ballroom chairs from any caterer carry out the silver-and-gold motif. For added sparkle crystal candelabra are entwined with branches of frosted holly.

In keeping with the gala theme, the gold-clad flatware, near right, is a less expensive version of vermeil. At far right, a crystal bowl holds the dessert, Oranges Noel, and in the Victorian compote there are dried fruits and nuts.



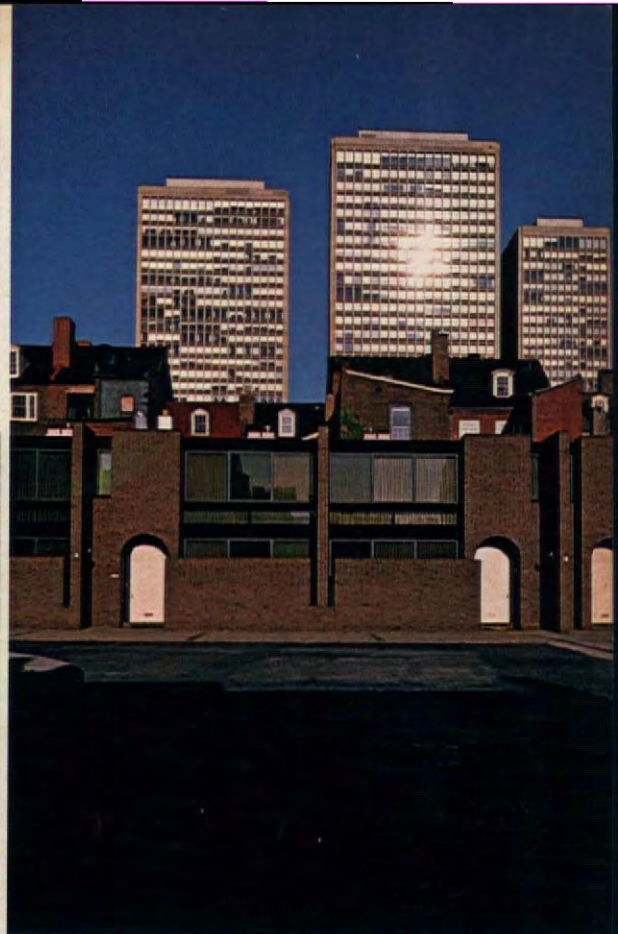


The span of this single block in Society Hill runs in time from 1775 to 1969 with Colonial, Federal and Now architecture that

By Kim Chapin

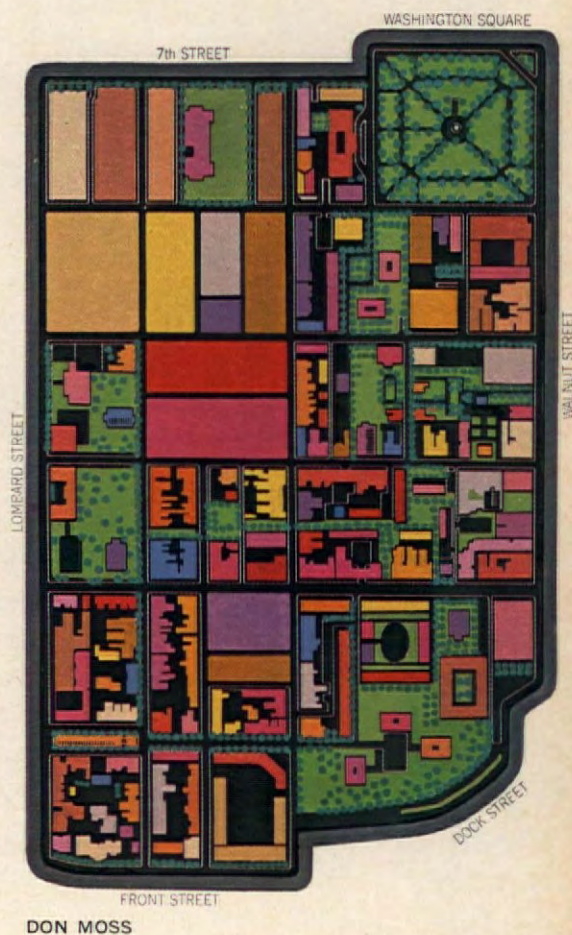
THE PHILADELPHIA STORY: SOCIETY HILL

Fifteen years ago if you had called Society Hill a slum you would have been giving the place the benefit of the doubt. It was part of Philadelphia's "Bloody Fifth" ward, an area of murders, rapes, muggings and other assorted crimes against humanity. An evening's stroll through the neighborhood was high adventure. If you took a drink at the wrong bar, you might not make it home for a couple of days. If you lived in the neighborhood, that was all right because you probably didn't want to go home in the first place. On election days votes were bought and sold like so many shares of stock. And if you wanted to buy a house in the area, your mortgage banker would politely shake your hand and offer condolences. Society Hill was, in short, ripe for urban renewal, and everybody knows what that means—bulldoze everything to the ground, kick out the poor, the old and the rest of the social dregs and put up public housing with all the aesthetic appeal of a cigar box. Center City, U.S.A. Well, urban renewal came to Society Hill all right, but urban renewal with a twist. Indeed, Society Hill, a 120-acre neighborhood snuggled up against the west bank of the Delaware River, is more properly called Washington Square East, Urban Renewal Units I, II and III by the Redevelopment Authority. But instead of cigar boxes and slabs of prefab concrete, this riverfront area, first of all, is one of historic grandeur in a city that reeks with historic lore. (continued)



keeps to the height and window lines. I. M. Pei's town-house row is backed by 19th-century houses and 20th-century towers.

A plan of Society Hill shows the concentration of the new and restored homes in this 120-acre area. William Penn would have approved of the reclamation because of the many green open spaces. The founder of Philadelphia envisaged his city with fireproof brick homes surrounded by gardens. Nearly 300 years old, Society Hill is once again youthful.



FRONT STREET

DON MOSS

Cobbled streets are lined with honey locusts, street maples and Franklin-type gas lights.



"Before" photograph shows a typical narrow street of Society Hill—once William Penn's "greene countrie town." Just ten years ago it was all part of a sprawling slum. Today the dilapidated housing is gone and even the street has vanished. Now called St. Peter's Walk, it is banked on both sides by new and restored houses and is a secluded pedestrian avenue. The house in the foreground is brand new—in the 18th-century style.



Restored and renovated Colonial homes, and other period structures, stand grandly much as they did when they were originally built, anywhere from 125 to 226 years ago. And next to the brick of the old homes, in a subtle integration that does not destroy the historic symmetry of the area, sit modern town houses designed by some of the foremost house architects in the country. Most important of all, it is a quiet community of real people—no old Williamsburg this—living less than a mile from the geographic center of a major United States city. Said one resident, "It's a place where you don't have to send your kids down the elevator to go out and play." What happened? It was not by accident that Society Hill became the crown jewel of that city's 20-year-old urban renewal program, (continued on page 74)

This pair of town houses carries the seal of the Philadelphia Historical Commission for their exact restoration. Every detail is perfect, from the fire insurance plaques to the gas lamp and the "busy body," a set of mirrors on a second-floor window that allows the viewer to see the visitor reflected below.





The season is on for a wreath at the window—a symbol of welcome wherever you live. The loveliest decorations are often those you make yourself, so here are eight ideas that may kindle your own. Top left: a ring of magnolia leaves (preserved in glycerine) is spiced with pods and tiny cones. The confection below mixes statice with delicate dried flowers, and a cluster of wheat is ornamented with walnuts and pinecone "roses." On the right, live boxwood is topped by the cock that crowed all night when Christ was born. For how to make wreaths and their lovely traditions, see page 92.

WHEAT & WALNUTS, PINE & ROSES

The quartet of wreaths in the small panel adds color and charm. A hunting horn and tassels top a circle of blue spruce. Five candles light a spruce Advent wreath. Ribbon ornaments baby's breath. A cedar wreath blooms with marzipan pigs (good luck), apples and bows.

Reid Miles

63





A WING FULL OF GLORY

When the Metropolitan Museum of Art in New York opened its famed American Wing in 1924, it was the first time any museum had taken American antiques seriously. Before this, perhaps the country was still too young to value its own past; Europe was the thing. Suddenly people could see and appreciate the full glory of our craftsmanship. Other museums began combing the country's attics for things American and historical villages were restored and polished. This season the nation's most splendid treasure trove is busily celebrating its 100th anniversary. No gift to us has been so valuable as that of making us aware of our nation's genius. So, dear Met, these nine pages are a birthday card to you, as Mary Evans, whose essay on the Shakers was the subject of our first American Treasury in September, takes us on a tour of the American Wing's highlights. (continued)



The first thing a visitor to the second floor of the American Wing sees is this stunning folk-art carpet. A work of great charm, it was worked in tambour in the 1830s by a young Vermont girl, Zeruah Higley Guernsey, with the help of two Potawatami Indian boys who were studying medicine. Surrounded by fantastic flowers, cuddling puppies and kittens and nesting birds, a dreaming young couple stroll hand in hand. The 19th-century Windsor bench, though dwarfed by the size of the carpet, has the same lyric grace and Yankee exuberance.



Two of the Wing's most famous pieces are the "Pompadour" highboy above, in Philadelphia's exuberant taste, and the block-front secretary at right with the shell design of more conservative 18th-century Newport.



The Americans were great clockmakers. This small clock, a 1780s forerunner of the famous banjo-style clock, is one of two by the Willard family.





Part of the Museum's fine collection of pewter is contained in this corner cupboard, painted in the buttermilk-based blue of the period. Pewter, the poor man's silver, was remolded when dented; little of the oldest survives.



This fireplace wall is from the pre-1763 Portsmouth, Rhode Island, country home of a merchant, Metcalf Bowler. The chair, made in New England about 1700, can hardly contain its vitality within its William and Mary style.

The New England imagination comes to life on three painted chests. A small traveling chest (left) is decorated with tobacco leaves and a vivid scene of the Deerfield Indian massacre. The idyllic garden scene (middle)

was painted on a Connecticut chest of drawers. Boston, excited by exotic lacquerwork from the Orient, developed a rage for the art of japanning. The winged cherubs (right) could only have been executed in New England.



AMERICAN WING continued

Strolling through the galleries and rooms of the Metropolitan's American Wing, the visitor is struck by the fantasy and decorative richness of American furniture, even that of the founding years. It was not enough that furniture be merely useful even then. Everything was made as beautiful as possible—through strong, careful design and through bold carving and delicate, if homey, painting as well. By 1700 there were merchants along the Atlantic seaboard rich enough to commission fine furniture from increasingly sophisticated craftsmen, who, though eager to emulate the newest fashions in England, often found their best "blueprints" in their own imaginations. By 1760 the cabinetmakers in elegant Philadelphia were developing original American forms of furniture—the highboy, for example—which were never made in Europe. (continued)

AMERICAN WING continued

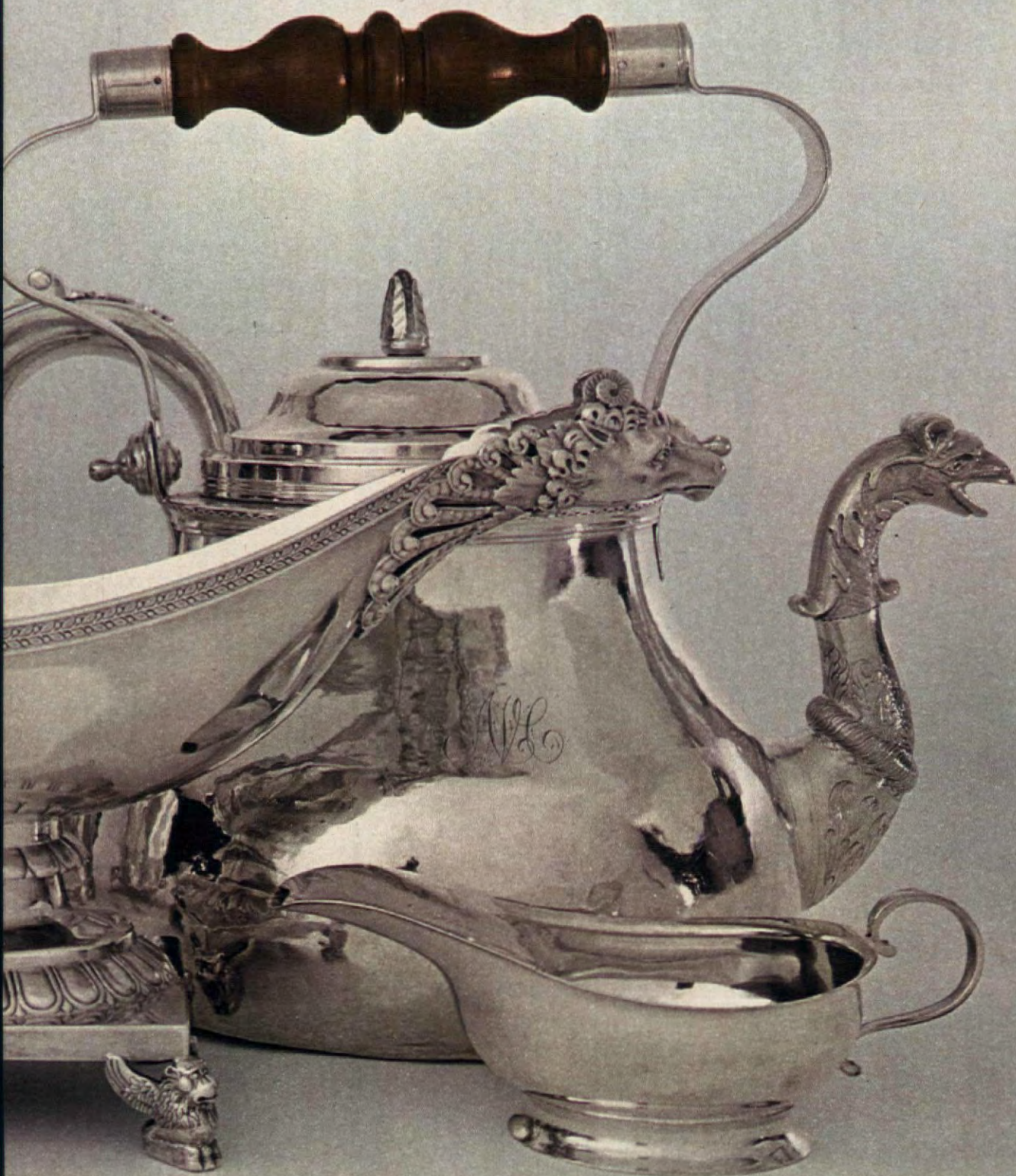
Here in this warmly gleaming display of masterpieces of Early American silver are serpents and lions and dolphins, a shining bestiary of spouts, feet and handles. Pinecones top the tankard, the teapot and the kettle, as if the wilderness itself had been tamed by the art of the silversmith. Not only nature but the whole history of design and domestic customs can be traced in the Metropolitan's superb collection of Early American silver. Paul Revere's giant tankards reflect the days of hard drinking; salt dishes speak of formal dinners. From many European styles—the kettle's Dutch boldness, a sauceboat's *Récamier* line—came the American style.

Paul Revere made the teapot and the tankard. The tea kettle, earliest in America, was made by Cornelius Kierstede in 1710.



Silversmiths were among our most important early citizens. They acted as bankers of sorts, since many people preferred, as a form of saving, to have their money melted down and fashioned into beautiful objects. Several silversmiths became famous patriots; most notable of these was Paul Revere. When the drinking of tea (a very expensive beverage) became the center of Colonial social life, not only did women—who poured the tea and led the talk—become more important, but silversmiths found that many orders were for tea sets. Thus, when Revere helped dump tea in Boston Harbor, he was losing a big source of business. (continued)

The salt dish by LeRoux has dolphin feet. The snake-handled sauceboat is from Philadelphia, the simple one from New York.



AMERICAN WING continued

The appeal of many American pieces at the Metropolitan is not so much their perfection as the strong creativity of the makers. Our early homemakers and craftsmen yearned for beauty, so much so that their ambition to make something wonderful often outran their skill. Naïve but searching, hardly able to spell their own names, they wanted to do whatever they could, even if the results were imperfect. Whatever they may have lacked in polished style they possessed in Yankee spirit. Thus the New England woman who embroidered the chair back below made all out of proportion the bird that most interested her, and the woodworker who built the desk at right had more a sense of beauty than of finished craft. (continued)

A New England woman, faced with worn-out upholstery, covered the front of this easy chair with flame-stitch needlework and replaced the back with this masterpiece of 18th-century embroidery, a fantasy landscape with sheep and shepherd, fowl and exotic trees perhaps inspired by tree-of-life designs.



The mantelpiece of this inviting room once belonged to the office room of Gadsby's Tavern in Alexandria, Virginia, where Washington went to eat grouse and dance at his last birthday ball. Though the Chinese-style wallpaper was made in England, it was much admired by the Colonists. The spiraling banisters and handrail were taken from a house in Massachusetts. The desk, shown in close-up below, has rippling lines seen at their best by candlelight. It is signed, "maid in the year 1769 buy Benj'm Burnam that sarv'd his time in Felledifey." Benj'm, carried away by his waterfall of wood, had to make gouges in the lid to be able to close it.



The ball-topped blue jug and small pitcher are colorful, late 18th-century examples of Stiegel-type glass. John Frederick Amelung made the large sweetmeat jar and the green bowl is of the South Jersey type.



Glassmaking was one of the more difficult arts to establish in the Colonies and for a long time glass had to be imported from Europe. When glassmaking finally took hold in America, it was largely because of the skill and bravado of an eccentric German immigrant, Henry William Stiegel. A great bluffer as well as technician, Stiegel called himself a baron and maintained a mansion, two castles, a private fort and a part-time orchestra of his glassblowers to break into music whenever he returned from a journey. Not surprisingly, he ended his life in bankruptcy; but associated with his name (no one is sure which existing pieces were made by Stiegel's own works) is some of the most beautiful glass made in 18th-century America.

The objects shown on the previous pages can only indicate the extent of the American Treasury at The Metropolitan Museum. Everything from a gold baby rattle to a massive Baltimore sideboard, from the oldest known American dining table resting on crude trestles to a card table resting on a gilded caryatid is found on its three floors. The ceilings of one room bump the head; the hall of a Hudson River manor is a sweep of gold and gray scenic wallpaper. This year, with the Centennial celebration, the richness of the American Wing will be even more enhanced by major special exhibitions. Opening April 16th will be more than 20 galleries of paintings, sculpture and period rooms called "19th Century America." To go along with this exhibit, and opening on May 1st is a documentation "The Rise of an American Architecture."

Santa sauce.

The holiday flavor comes straight from Campbell's Tomato Soup.

AUCY COCKTAIL MEATBALLS

1 pound ground beef
1/2 cup bread crumbs
1 egg, slightly beaten
1/2 teaspoon salt
1/2 cup each finely chopped green pepper and onion
2 tablespoons butter or margarine
1 can Campbell's Tomato Soup
1/2 cup brown sugar
1/2 teaspoon Worcestershire
1/2 teaspoon each prepared mustard and vinegar

Mix beef, crumbs, egg, salt; shape into 50 meatballs. Place in shallow baking pan (13x9x2"). Bake until browned; turn once. Drain off fat. In saucepan, cook onion and pepper in butter until tender. Stir in remaining ingredients. Pour over meatballs. Cover; bake at 350°F. for 20 minutes.

Cocktail frankfurters: Substitute 1 1/2 pounds frankfurters, cut in 1-inch pieces for meatball mixture. Proceed as above.



WREATH ROLLUPS

1 1/2 pounds thinly sliced round steak (1/4 in. thick)
1/2 pound fresh mushrooms
1/2 cup chopped onion
1 teaspoon basil, crushed
2 tablespoons butter or margarine
1 cup cooked rice
1/2 teaspoon salt
2 tablespoons shortening
1 can Campbell's Tomato Soup
1 medium clove garlic, minced

Cut meat into 6 pieces (6x4"); pound. Chop mushroom stems; cook with onion and 1/2 teaspoon basil in butter until tender. Add rice and salt. Place about 1/4 cup rice mixture near center of each piece of meat. Starting at narrow end, roll up; tuck in ends and fasten with toothpicks or skewers. Brown in skillet in shortening; pour off fat. Add remaining ingredients. Cover; cook over low heat 1 hour 15 minutes. Stir now and then. Serve with green beans garnished with pimiento. 6 servings. For 12 servings, double recipe. To thicken, cook uncovered last 15 minutes.

CHEESE TREE

1 can Campbell's Tomato Soup
1/4 cup milk
1 1/2 cups shredded mild process or Cheddar cheese
4 slices toast, cut in half diagonally
4 slices cooked bacon

In saucepan, combine soup, milk, and cheese. Heat until cheese melts. Stir now and then. Overlap two pieces of toast.* Pour sauce over. Form tree trunk with bacon. Garnish edges of toast with finely chopped parsley. 4 servings.
*Top toast with poached egg, if desired.



M'm! M'm! Good and easy!

Plans for the area were drawn in the 1940s but condemnation did not begin until 1959.

perhaps the best and for sure the most pioneering in the country. For one thing, history has always been on its side. Society Hill represents everything that has ever been good—and bad—in the nearly 300-year history of Philadelphia. Although its name is a relatively recent public relations acquisition, its history does date back to the days of the Free Society of Traders, the London stock company formed to help William Penn develop his American colony in the late 17th century. Penn sent commissioners ahead to select the most suitable site for his “holy experiment.” They chose to place the great town across the narrowest part of the peninsula bounded by the Delaware and Schuylkill Rivers. Penn, who landed in 1682, expected his residential and commercial community to span the area between the two rivers. However, commercial convenience took precedence over 17th-century city planning and the growth of Philadelphia centered around the Delaware River dock area. Instead of a succession of large homes with spacious gardens, which Penn had envisioned, small, narrow row houses—a unique Philadelphia contribution to American urban architecture—sprang up as a means of best utilizing the speculative, high-priced land. In Penn’s planned city, streets were laid out in a very definite grid pattern. Since the Great Fire of London had just occurred Penn encouraged the use of brick. Wooden homes were discour-

aged (and eventually made illegal). The modern result is that Philadelphia is the only major city in the United States to have escaped a major fire.

For the next 250 years, Philadelphia grew westward away from the Delaware, and the more affluent families built their homes farther and farther away from the city’s original downtown area. Along Pine and Spruce Streets especially, the entire architectural history of the city can be seen, beginning with the original 2½-story bandbox homes of the late 17th and early 18th centuries and continuing on through to the pre-Revolutionary War Georgian (or Colonial) period, the post-1789 Federal period and finally, even to the brownstone period which began in the late 1800s and didn’t end until the earliest decades of the 20th century.

Meanwhile, back in Society Hill (which isn’t a hill at all, but merely a slightly higher elevation of land in the southeast corner of the city) the old neighborhood slowly went to pot. The area became heavily commercial—including everything from open-air markets to light industry—and the fine period homes, suffering from decades of neglect, were converted to multifamily units, flop houses or bars. Then, too, the waves of various immigrant groups, which tended to settle by or near the river, eventually pushed social-conscious Philadelphians out to the Main Line. By the 1950s, Society Hill seemed

ready for the work gangs and the steam shovel, but already events were under way which would result in renovation, not by bulldozers and demolition balls, but by hammers and chisels.

Although the homes were in disrepair, they were still standing. All they needed was a savior or two.

In late 1930 word had leaked out that a run-down storage building, which had once been the home belonging to Samuel Powel, Philadelphia’s last Colonial mayor and its first after the Revolution, had indeed been tapped for demolition. Almost immediately Miss Frances A. Wister formed the Philadelphia Society for the Preservation of Landmarks—and saved Powel House. Its location was 244 South Third Street, in the heart of Society Hill. Other homes were similarly rescued, mostly in the immediate area of Independence Hall. Then, in the middle and late 1940s, two architects, Edmund Bacon, who in 1949 became the director of the Philadelphia City Planning Commission, a position he still holds, and Roy Larson, later the chairman of the Philadelphia Art Commission, drew up schematic drawings for the entire Society Hill area. The plans lay dormant until 1956. That year Richardson Dilworth, a reform Democrat and Philadelphia aristocrat, was elected mayor partially on a campaign program that he would turn Philadelphia into a model urban-renewal city. Part of that plan included Society Hill. (continued)



Five-year-old Lauren O’Leary coasts down the slide and surprisingly without a bump—Society Hill’s Delancey Park playground sports a cushioned floor. Dozens of fathers bring their children here to play every Saturday morning. They praise Society Hill for its “country living in a big city.”

5 Festive Treats

to merry-up your Holidays



**Colorful confections
for tree or table, made
quick 'n easy with
Kellogg's Rice Krispies.**

You start with this famous "Marshmallow Treats" recipe:

- ¼ cup regular margarine or butter
- 6-10 ounces regular marshmallows (about 40)
or 4 cups miniature marshmallows
- 5 cups KELLOGG'S® RICE KRISPIES® cereal

Melt margarine in 3-quart saucepan. Add marshmallows and cook over low heat, stirring constantly, until marshmallows are melted and mixture is syrupy. Remove from heat. Add Rice Krispies cereal and stir until well-coated. Shape with buttered hands into Clown Pops, Snowmen, Toy Animals, and other "Festive Treats" pictured above. See recipes at right.

COOKING WITH *Kellogg's*

©Kellogg Company © 1969 by Kellogg Company

CLOWN POPS—Shape warm Rice Krispies cereal mixture to form 12 flat-bottomed ovals; insert wooden skewers. When cool, decorate with frosting, raisins, nuts or cookie decorations to make clown faces.

SURPRISE BALLS—Shape warm Rice Krispies cereal mixture into 24 balls around surprise center of a gum-drop, raisins, walnut half, pitted date or candied cherry. Roll in colored sugar or flaked coconut; cool.

PUDDIN' TART SHELLS—Press thin layer of warm Rice Krispies cereal mixture into buttered muffin-pan cups or custard cups to form tart shells. Let stand until firm; remove from pans. Just before serving fill with pudding, sweetened whipped cream, ice cream, or fresh fruit.

SNOWMEN—Shape warm Rice Krispies cereal mixture to form 3 balls of decreasing size for each snowman; roll in flaked coconut. When cool, put balls together with thick confectioners sugar frosting to make snowmen; decorate with raisins, cinnamon candies and gumdrops.

TOY ANIMALS—Press warm Rice Krispies cereal mixture into buttered shallow pans in a layer about ½-inch thick. When slightly cooled, cut into assorted shapes with buttered animal cookie cutters. Frost or decorate as desired.

Newcomers have the option of restoring an old house, rehabilitating it or building a new town house.

Shortly after he took office the proper agencies, boards and commissions were alerted, the necessary federal funds were obtained and in 1959 the first condemnation proceedings by the Philadelphia Redevelopment Authority were begun.

An individual who wishes to build in Society Hill has three options. First, he can buy a house and restore it to its original condition. That means poring over molding diaries, ancient deeds and countless other archives which, if nothing else, give the owner a fine sense of history. Good or bad history really doesn't matter. Miss Margaret Walsh is delighted that Dolley Madison once lived in her house, but another lady was equally delighted to learn that an illicit still had once been operated in the basement of hers. Second, he can rehabilitate, which means keeping the original facade and doing anything he wants with the interior. This has produced some curious results. One interior is described thusly in a tour brochure: "This early 19th-century house spans the generations with masterpieces of Victorian furniture, original 19th-century European paintings and a 20th-century sauna bath." Third, he can start from scratch and build a modern town house, as long as it isn't too brazen in relation to the neighboring renovations. Among the

finest renovations are those done by Adolf de Roy Mark and Carl Massara, while the most popular town houses are those designed by Philadelphia's Louis Sauer and New York's I. M. Pei.

Redevelopment Authority figures show that regarding single-family units (as opposed, essentially, to apartment units) sentiment is divided about equally among modernists and traditionalists. There are 320 renovations either completed, under construction or proposed, the great majority of them certified by the Philadelphia Historical Commission as city landmarks and 294 modern town houses. The figures also indicate the intramural brawling which took place in the early days between those who wanted everything in Society Hill to have the Colonial touch and those who welcomed the infusion of the modern. The modernists called the traditionalists "old-house nuts" and the traditionalists derisively referred to the first group of Pei town houses as "Peiton Place." That they now exist side by side is a tribute to the community's tact, patience and common sense.

Regardless of the way, the price has been high. Today, the modern town houses begin at \$40,000, can go as high as \$150,000 and average \$60,000. The historic dwellings are something else

again. The cost for a shell, after condemnation, over the years has averaged \$10,000. After that, you're on your own. The beginning price for a restoration or rehabilitation is \$50,000; several are in the \$100,000 bracket, and the record to date for a single unit is \$230,000 and nearly a quarter of that bill was for the intricate interior millwork. Said Urban Moss of Van Arkel and Moss, Inc., a development firm that has been engaged in town housing longer than anyone else in Society Hill, "Labor is a problem. Most of the carpenters who know anything about finished carpentry and millwork are dead."

For those who can't afford this sort of luxury, over 2500 apartment units are either completed or proposed. At the east end of Society Hill are the Society Hill Towers, three 31-story high-rise apartment buildings designed by Pei and which, if you're on the right side, command a magnificent view of the Delaware River. Two more high-rise multiple dwellings are due for groundbreaking at the west end of Society Hill in March, 1970.

Plainly, Society Hill is not a typical urban renewal neighborhood and things have not been done in a typical way. Nearly all of the commercial establishments, most of which (continued)

Gregory Adams peers out the door panel at chores to be done.



At the semi-annual Society Hill Antiques Fair at Head House Market, a young homemaker looks over the vast array of antique cut glass, Georgian silver and mahogany picture frames.



Susan Wood

50 years in the kitchen,

and here's what we came up with.



They taste even better than they look. Outside, they're nice.

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Of all the recipes we've cooked up in the last 50 years, these are some of our favorites.

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Because Diamonds are inevitably fresh and crisp. And these recipes just wouldn't make it with stale old nuts.

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BANANA-WALNUT BREAD

3/4 cup granulated sugar	2 tsp. baking powder
1/4 cup shortening	1/2 tsp. salt
2 eggs	1/4 tsp. baking soda
1 cup mashed banana	1 cup chopped Diamond Walnuts
2 cups sifted all-purpose flour	

Mix sugar, shortening and eggs; beat hard until light. Blend in banana. Add sifted dry ingredients, beating until

smooth. Stir in walnuts. Pour into a greased 9 x 5 x 3-inch loaf pan. Bake at 350 degrees 60 to 70 minutes. Cool on rack.

BROWN SUGAR SQUARES

1 egg, unbeaten	1/4 tsp. baking soda
1 cup brown sugar, packed	1/4 tsp. salt
1 tsp. vanilla	1 cup coarsely chopped Diamond Walnuts
1/2 cup sifted all-purpose flour	

Grease an 8-inch square pan. Stir together the egg, brown sugar, and vanilla. Quickly stir in flour, baking soda and salt. Add walnuts. Spread in pan and bake at 350 degrees, 18 to 20

minutes. (Cookies should be soft in center when taken from oven.) Cool in pan; cut into squares. Makes 16 2-inch squares.

CANDIED WALNUTS

<i>Mint flavored:</i>	1 tsp. white corn syrup
1 1/2 cups sugar, granulated	1/4 tsp. salt
1/2 cup milk plus 4 drops red coloring	1 tsp. peppermint flavoring
	2 1/2 cups Diamond Walnuts

In 2-qt. saucepan, mix first 4 ingredients. Cook to soft ball stage (238° F.). Add walnuts and peppermint and stir until creamy. Quickly turn out on waxed paper and separate with forks.

Sherry flavored: Leave out milk, food coloring, and peppermint flavoring, and substitute 1/2 cup cream sherry and 1 1/2 tsp. shredded lemon peel.



For more Diamond Recipes, old and new, send for our 88-page booklet of Diamond Walnut Recipe Gems. Enclose 50¢, along with your name and address. Write: Diamond Walnut Recipe Gems, Dept. 9AH, Box 4057, Clinton, Iowa 52732.

"The tourists and the residents are poles apart. We live in a 'fishbowl' down here."

were located in the market area near the docks, have left. Of the 550 original shops and markets, many have moved elsewhere, only five remain. A few of the families that were there 15 years ago—mostly of Jewish, Polish and Slavic descent, with a smattering of Irish and German—who gave the neighborhood a certain ethnic quality have stayed behind. At first came the area's true pioneers, foremost among them Mayor Dilworth himself. In 1957 he moved into a reconstructed house just across the street from Washington Square and, in the words of a Redevelopment Authority official, "hollered to his friends up on the Main Line and told them to come on down." Others soon followed, among them lawyer C. Jared Ingersoll, Henry M. Watts Jr., former board chairman of the New York Stock Exchange, and Arnold Nicholson, a former editor of the *Saturday Evening Post*. Some of the others came to escape the suburbs—the "baseball, babies and cars conversations," in the words of Matt Miller, a marvelously ruffled, 39-year-old, 85,000-miles-a-year advertising executive who is one of the occasional editors of *The Resident*, an occasional paper—or as a compromise between the quiet of a small town and the frantic vitality of the big city.

For the most part, today's Society Hill residents are well-educated professionals who are rich and white. Overall, Philadelphia is 28 percent Negro,

but surprisingly, Redevelopment Authority figures show that before renewal began, Society Hill was less than five percent black.

To the tourist wandering through the bright and quiet streets of Society Hill for the first time, there might seem to be a slight chill in the air, or an uneasy feeling of sterility, as though all those new bricks and freshly painted shutters weren't somehow quite real. "That's understandable," said Dave Stevens, who is the immediate past president of the Society Hill Civic Association. "The tourists and residents are poles apart. We live in a fishbowl down here. People come by and look in your window and you just can't walk around in your shorts unless you draw the curtains tight. I look in people's windows on the way to work myself. Unfortunately we're stuck with the name 'Society Hill.' We don't want to come across as nothing but a group of wealthy people who don't care about what's going on around us. We have to counter the image, and I think it's just a matter of being friendly, of showing that Society Hill does have living, real people living in it."

Paul Putney, a lawyer and the current Civic Association president, said, "The community is divided, frankly. Most of us are concerned and want to be a part of the neighboring communities and of the city as a whole, but a few really couldn't care less."

And another resident went even further and talked about perhaps the most obvious situation of all. "Society Hill borders on slums," he said. "If this city ever blows up, we are the most obvious target. If I were a Negro I'd be mad as hell at the people who live in houses like these."

Still, it must be remembered that Society Hill is only ten years old, and further, that although the area is 80 percent completed, most of the development has taken place only in the last three years. The Towers were finished in 1964 but were not filled until 1968; now there is a waiting list. The modern town houses were a burden on the market in the early 60s; now the newest ones are sold before they are completed. Society Hill is now the place to live in Philadelphia. But whatever charisma a neighborhood finally acquires, it can only acquire with age, and despite its tentacles to the past, Society Hill is still an urban adolescent. With the exception of the Head House Market, a small complex of stores and open-air stalls, where, depending on the weekend, you can buy anything from love beads to grandfather clocks, there is really nothing yet to attract a steady flow of Philadelphians from other parts of the busy metropolis.

But that, too, will change shortly. Penn's Landing, a sort of Fisherman's Wharf East but more complete with a marina, restaurants, office towers and trade center, is now under construction, and Head House East, a multileveled complex of shops, restaurants and restored pubs, is in the planning stage and hopefully will be finished by the time of the nation's 1976 bicentennial, which Philadelphia hopes to host.

For now there can be few complaints. Society Hill was conceived as an urban residential area which would stop the mass exodus from center city to the suburbs and that it has done. It was also hoped that Society Hill would serve as a nucleus for other urban redevelopments, both public and private, and that it has done. Already urban renewal is under way immediately to the west and occasional private developments are under way immediately to the south.

On one ground for sure, Washington Square East is most definitely over the top. Residents now refer to Chestnut Hill as "that other Hill." And in Philadelphia, that is success. **END**

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962; Section 4369, Title 39, United States Code)

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B. Paid Circulation		
1. Sales Through Dealers and Carriers, Street Vendors and Counter Sales	429,445	535,000
2. Mail Subscriptions	3,253,916	3,088,765
C. Total Paid Circulation	3,683,361	3,623,765
D. Free Distribution (including samples) by Mail, Carrier or other means	2,314	5,696
E. Total Distribution (Sum of C and D)	3,685,675	3,629,461
F. Office Use, Left-over, Unaccounted, Spoiled After Printing	76,652	335,539
G. Total (Sum of E and F—should equal net press run in A)	3,762,327	3,965,000

*July 1, 1968 to June 30, 1969

**July/August 1969

I certify that the statements made by me above are correct and complete.

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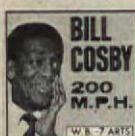
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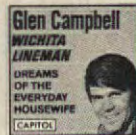
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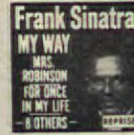


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ROAST STUFFED TURKEY

Prepare ready-to-cook frozen and fresh, chilled turkeys as follows.

The time required to thaw a frozen turkey will vary with the size of the bird and the method used. You may thaw it in the refrigerator on a tray. If left in the original wrap it will take 1 to 3 days. Unwrapped, it takes 18 hours to 2 days. The bird also may be thawed in its original watertight wrapping under running cold water; or you can immerse it in cold water, but change the water frequently. Small birds take 3 to 4 hours, larger ones will take 6 to 7 hours.

Chilled, fresh turkey can be held 1 to 2 days in the refrigerator. It should be wrapped loosely to allow some air circulation and the giblets (heart, gizzard and liver) should be removed, wrapped loosely and stored separately.

Heat oven to 325°. Rinse turkey with cold water; drain; dry. Fill the neck (wishbone) cavity loosely with stuffing. (Use your favorite recipe or try the one below.) Skewer neck skin to back. Tuck wing tips behind shoulder joints. Spoon stuffing lightly into body cavity. Do not pack it, as stuffing expands during roasting. Tie a string securely around the tail, then tie the ends of the legs to the same string. Or push the legs through the band of skin above the tail.

Place turkey, breast side up, on rack in shallow, open roasting pan. Brush with softened butter or margarine. Insert a meat thermometer so bulb is in center of the inside thigh muscle. Be sure that the bulb does not touch bone. Roast, using times below as a guide, until thermometer registers 185°. Baste or brush occasionally with pan drippings or butter or margarine. When the turkey is about two-thirds done, cut the cord or band of skin at the tail to permit the heat to reach the heavy-meated joints. To prevent excessive browning, cover turkey with a loose tent of aluminum foil or lay fat-moistened cheesecloth over the legs and breast.

Ready-to-cook weight	Approximate hours
6 to 8 pounds	3 to 3½
8 to 12 pounds	3½ to 4½
12 to 16 pounds	4½ to 5½
16 to 20 pounds	5½ to 6½
20 to 24 pounds	6½ to 7

To test for doneness when not using a meat thermometer: About 20 minutes before roasting time is up, press the thick part of the drumstick between fingers protected with paper towels. If meat is done, it will feel very soft. Or move the drumstick up and down. It

should move easily or twist out of the joint. Remove turkey to heated platter and let it rest for 20 minutes while you make gravy. This resting will help make carving easier.

GRAVY**Proportions for pan gravy**

	Thin	Medium	Thick
Fat	1 tbs.	2 tbs.	3 tbs.
Flour	1 tbs.	2 tbs.	3 tbs.
Liquid—	1 cup	1 cup	1 cup
(Broth, milk or water)			

Remove turkey to heated platter. Keep warm. Pour the fat from the roasting pan into a bowl, leaving all brown particles in pan. Let fat rise to top of drippings. Skim off all fat and put into another container. Use the meat juice left in the bowl as part of the liquid for the gravy. Measure the amount of fat needed for gravy back into roasting pan. Blend in flour until smooth. Cook over low heat, stirring constantly, until bubbly. Remove from heat. Add liquid, which should be cool or lukewarm, all at once. Cook, stirring constantly, scraping up all the brown bits from pan, until gravy comes to boiling. Boil 1 minute. Taste and season as desired.

MUSHROOM STUFFING

¼ cup butter or margarine
1 cup chopped onion (1 large)
1 cup diced celery
1½ pounds mushrooms, chopped
1 teaspoon salt
Dash of pepper
1 package (8 ounces) stuffing mix
½ cup chopped parsley

Melt butter or margarine in large skillet over medium heat. Sauté onion and celery 3 to 4 minutes. Add mushrooms, salt and pepper; cook 5 minutes, stirring occasionally. Prepare stuffing mix according to package directions. Add sautéed vegetables and parsley. Mix thoroughly. Stuff neck and body cavities of turkey lightly. Enough for a 12- to 15-pound turkey.

CREAMED ONIONS

30 to 35 small white onions, peeled
1 tablespoon butter or margarine
1 tablespoon flour
½ cup milk
1 cup light cream
½ teaspoon salt
Dash of white pepper

Cook onions in boiling, salted water 15 to 20 minutes. Drain well. Melt butter or margarine in saucepan over low heat. Stir in flour. Cook 1 minute, stirring constantly. Add milk, cream, salt and pepper. Stir rapidly with wooden spoon or beat vigorously with wire

whisk until sauce bubbles. Add onions to sauce. Bring to boiling. Simmer 2 or 3 minutes. Correct seasoning to taste. Makes about 8 servings.

CANDIED YAMS

½ cup dark corn syrup
½ cup butter or margarine
½ cup hot water
½ teaspoon salt
½ teaspoon ground cinnamon
¼ teaspoon ground nutmeg
1 teaspoon grated orange rind
3 cans (1 pound, 2 ounces each) whole yams, drained

Combine corn syrup, butter or margarine, hot water, salt, cinnamon, nutmeg and orange rind in large skillet. Bring to boiling; boil 5 minutes. Add yams. Cook over low heat, turning occasionally, 15 minutes or until syrup has thickened and yams are well glazed. Makes 8 servings.

NESSELRODE PIE

1 envelope unflavored gelatin
¼ cup sugar
3 egg yolks, slightly beaten
1½ cups milk
3 egg whites
¼ cup sugar
1 cup heavy cream
1 jar (10 ounces) Nesselrode mixture
1 baked 9-inch pastry shell
1 tablespoon light rum
2 teaspoons sugar

Blend gelatin and ¼ cup sugar in top of double boiler. Add egg yolks and milk. Cook over hot, not boiling, water until custard thickens and coats spoon. Cool; chill until mixture mounds when spooned. Beat egg whites until foamy; add ¼ cup sugar gradually. Continue beating until meringue forms stiff, glossy peaks. Fold custard mixture into meringue. Beat ½ cup heavy cream until soft peaks form. Fold into custard mixture. Gently fold in Nesselrode until well blended. Spoon into pastry shell; chill several hours or until set. When ready to serve, combine remaining heavy cream, rum and 2 teaspoons sugar; beat until soft peaks form. Spoon cream in mounds around edge of pie. Garnish with chocolate leaves and halved maraschino cherries, if desired.

Chocolate Leaves: Place a piece of aluminum foil on a cookie sheet. Melt 1 square semi-sweet chocolate over hot water. Pour hot chocolate onto foil and spread into a 6-inch square. Refrigerate until chocolate has hardened. Make a pattern of holly leaf on heavy brown paper or light cardboard; cut out. Place on chocolate and trace around pattern with point of knife. Refrigerate leaves until ready to garnish pie.

Party starters.



The fun begins with Lipton® Onion Soup and Beef Flavor Mushroom Mixes.

Onion Party Puffs

1 pkg. (8 oz.) refrigerator biscuits
1/3 cup Lipton Onion Butter*
Preheat oven to 400°F. Cut each biscuit into 4 sections. Place on ungreased shallow baking pan; dot with Lipton Onion Butter. Bake 8 minutes. Makes 40 puffs.

Toasty Onion Sticks

12 slices enriched white bread
1/2 cup Lipton Onion Butter*
Preheat oven to 375°F. Trim crusts from bread. Spread Lipton Onion Butter on bread slices; cut each slice into 5 strips. Place on ungreased baking sheet; bake 10 minutes. Makes 5 dozen sticks.

*Lipton Onion Butter:
Blend 1 envelope Lipton Onion Soup Mix with 1/2 pound butter or margarine. Makes 1 1/4 cups. Use remainder on baked potatoes and cooked vegetables.



Miniature Meat Turnovers

1 envelope Lipton Beef Flavor Mushroom Mix
1/2 pound ground beef
1 cup drained bean sprouts
1/2 cup sliced water chestnuts
2 tablespoons chopped onion
2 pkgs. refrigerator crescent rolls

Preheat oven to 375°F. In medium skillet, combine first 5 ingredients; brown well. Separate crescent dough as package directs; cut in half. Place spoonful of mixture in center of each triangle; fold over and seal edges. Place on ungreased cookie sheet; bake 15 minutes. Makes 32 turnovers.



SPICED ORANGE WEDGES

- 6 large oranges
- $\frac{3}{4}$ cup light brown sugar, firmly packed
- 3 tablespoons ground cinnamon

Cut each orange into 6 wedges without peeling. Combine brown sugar and cinnamon. Dip wedges in sugar-cinnamon mixture until well covered. Arrange on platter or in large bowl. Makes 3 dozen wedges.

COUNTRY HAM WITH CURRANT JELLY GLAZE

Country hams may be bought already cooked in specialty shops. Uncooked ones may have cooking directions attached. If not, follow the directions below.

- 1 country-cured ham (12 to 14 pounds)
- Whole cloves
- 1 jar (10 ounces) currant jelly
- 2 tablespoons dark corn syrup
- 1 teaspoon prepared mustard

Remove ham from wrapping. Scrub thoroughly with stiff brush to remove excess pepper and any mold. Put ham in large kettle; cover with water. Let soak overnight. Remove ham; discard water. Place ham in clean kettle; cover with cold water. Simmer until ham is tender, allowing approximately 20 minutes per pound. Cool ham in water. Drain. Remove rind from ham; score fat in diamond pattern. Stud with cloves. Heat oven to 350°.

Melt jelly in small saucepan over low heat. Stir in corn syrup and mustard; simmer until slightly thickened. Place ham in shallow, open roasting pan. Bake 15 to 20 minutes. Coat generously with jelly glaze. Bake 30 minutes longer, brushing with glaze 2 or 3 times. Cool completely. Chill.

CREAMED MUSHROOMS AND WAFFLES

- 3 pounds small mushrooms
- $\frac{1}{4}$ cup butter or margarine
- $1\frac{1}{2}$ teaspoons salt
- $\frac{1}{4}$ teaspoon pepper
- 2 tablespoons lemon juice
- 2 tablespoons flour
- $1\frac{1}{2}$ cups heavy cream
- 2 packages (9 oz. each) frozen waffles

Wash mushrooms thoroughly; drain well. Trim bottoms of stems. Melt butter or margarine in large skillet or saucepan over medium heat. Add mushrooms, salt and pepper. Sprinkle with lemon juice. Cover. Cook 5 minutes, stirring or tossing mushrooms occasionally. Sprinkle with flour; mix well. Add cream. Bring to boiling; simmer 1 minute or until sauce has thickened. Correct seasoning to taste with additional salt and pepper. Prepare waffles. Spoon mushrooms over waffles. Makes 12 servings.

SCRAMBLED EGGS AND OYSTERS

- 1 egg, slightly beaten
- 1 tablespoon water
- 24 large fresh, frozen or canned oysters
- Flour
- $\frac{1}{4}$ cup packaged bread crumbs
- $\frac{1}{2}$ cup butter or margarine
- 12 eggs
- $\frac{1}{2}$ cup heavy cream
- 1 teaspoon salt
- Dash of pepper
- 2 tablespoons chopped chives or parsley

Mix slightly beaten egg and water. Roll oysters in flour; dip in egg-water mixture; roll in crumbs to coat well. Heat $\frac{1}{4}$ cup butter or margarine in large skillet over medium heat. Sauté oysters until golden brown on all sides. Remove from skillet; keep warm. Beat 12 eggs, cream, salt, pepper and chives or parsley together. Melt 2 tablespoons butter or margarine in large skillet over low heat. Add half the egg mixture (do not try to scramble more than 6 eggs at a time). Lift from bottom and sides as mixture cooks. Cook 5 to 7 minutes or until eggs are thickened and set but still moist. Remove to serving platter; keep warm. Cook remaining egg mixture the same way. Add to eggs on platter. Top with oysters. Makes 12 servings.

HERBED CHERRY TOMATOES

- 1 quart cherry tomatoes
- 2 teaspoons salt
- $\frac{1}{2}$ teaspoon coarsely ground pepper
- 1 teaspoon leaf marjoram, crumbled
- $\frac{1}{2}$ cup chopped parsley
- $\frac{1}{2}$ cup chopped chives
- $1\frac{1}{2}$ cups pure vegetable oil
- $\frac{1}{2}$ cup tarragon vinegar

Quarter several tomatoes without cutting through all the way to give them a flowerlike appearance. Reserve. Halve remaining tomatoes; put in shallow bowl. Put quartered tomatoes on top. Sprinkle with salt, pepper, marjoram, parsley and chives. Combine oil and vinegar; pour over tomatoes. Chill. Makes 12 servings.

CRISPY CORN STICKS

- Melted butter or margarine
- $\frac{2}{3}$ cup sifted all-purpose flour
- $1\frac{1}{2}$ cups cornmeal
- 1 tablespoon sugar
- 4 teaspoons baking powder
- 1 teaspoon salt
- 1 egg
- 1 cup milk
- 3 tablespoons melted butter or margarine

Heat oven to 425°. Grease 3 corn-stick pans liberally with melted butter or margarine. (If you have only one corn-stick pan, bake one batch; rebutter hot pan; fill with batter and bake. Repeat until all batter has been used.) Place pans in oven to heat while preparing

batter. Combine flour, cornmeal, sugar, baking powder and salt in bowl. Beat egg in small bowl; add milk and 3 tablespoons melted butter or margarine. Add liquid ingredients to dry ingredients; blend just until dry ingredients are moistened. Do not overbeat. Fill hot corn-stick pans almost full. Bake 8 to 10 minutes or until sticks are brown on bottom. Remove from oven; turn upside down; tap pan sharply; sticks will fall out. Or lift sticks out carefully with small spatula. Makes 21.

BUTTERMILK DROP BISCUITS

- 2 cups sifted all-purpose flour
- 2 teaspoons baking powder
- $\frac{1}{4}$ teaspoon baking soda
- 1 teaspoon salt
- $\frac{1}{4}$ cup shortening
- 1 cup buttermilk

Heat oven to 450°. Sift flour, baking powder, soda and salt into mixing bowl. Cut in shortening with pastry blender until mixture resembles cornmeal. Make well in center; add buttermilk. Stir quickly and lightly with fork just until dough clings together in a ball. Avoid overhandling. Drop dough by spoonfuls 1 inch apart onto greased cookie sheet. Bake 12 to 15 minutes. Makes about 18.

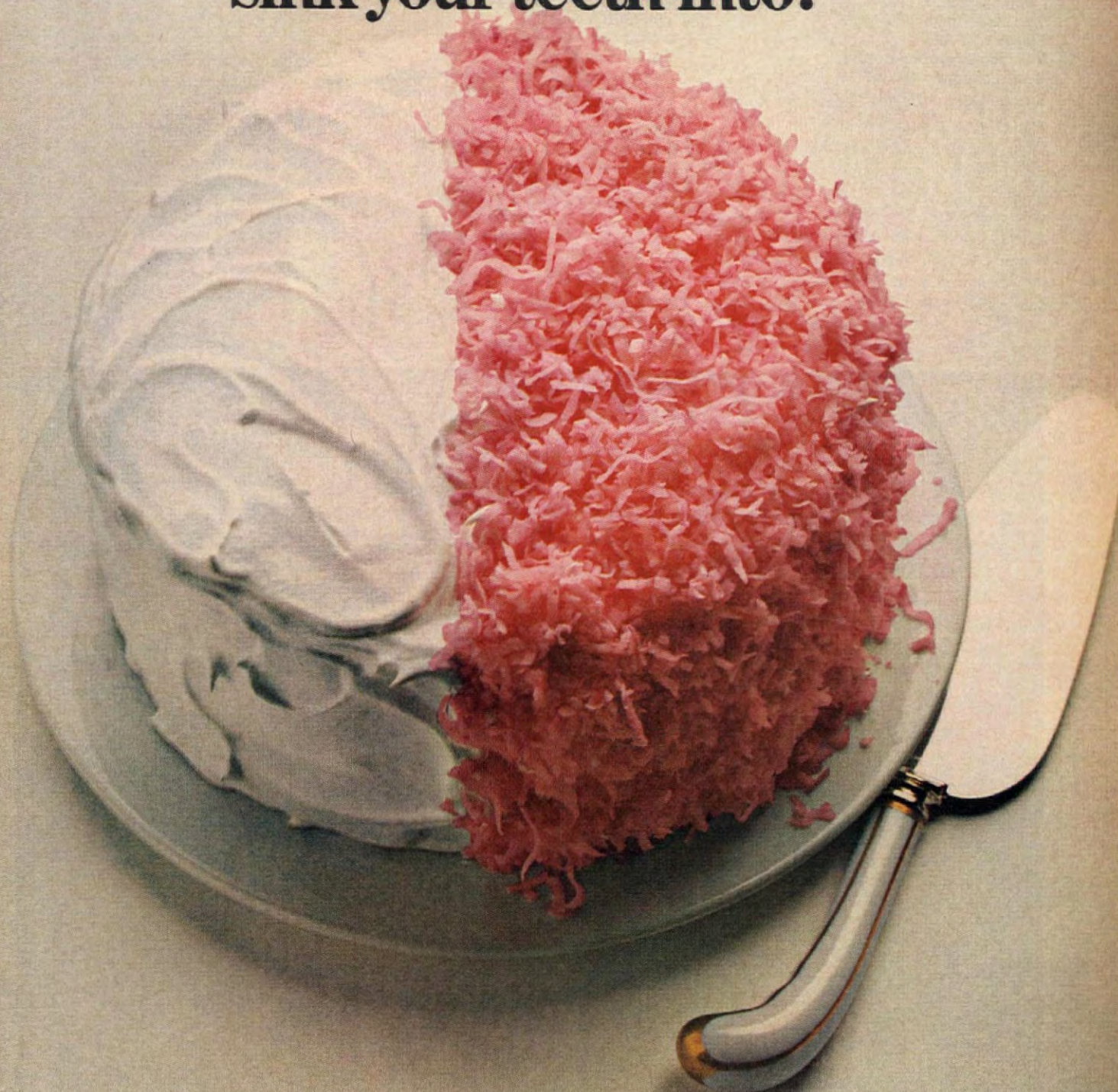
LIGHT CHRISTMAS FRUITCAKE

- 1 package (8 ounces) pitted dates, cut up (makes 1 cup)
- 2 cups chopped pecans
- 1 cup raisins
- 1 jar (1 pound) mixed candied fruit
- $\frac{3}{4}$ cup soft butter or margarine
- $1\frac{1}{2}$ cups sugar
- 4 eggs
- $3\frac{1}{2}$ cups sifted all-purpose flour
- $\frac{1}{2}$ teaspoon baking soda
- $1\frac{1}{2}$ teaspoons salt
- $1\frac{1}{2}$ teaspoons ground nutmeg
- 1 cup dairy sour cream

Heat oven to 300°. Grease and flour 10x4-inch tube pan or two 9x5x3-inch loaf pans. Combine dates, pecans, raisins and mixed candied fruit. Beat butter or margarine with sugar in large bowl until blended; add eggs. Beat at high speed on electric mixer about 10 minutes or until light and fluffy. Sift flour, soda, salt and nutmeg together. Add alternately with sour cream to butter mixture; beat until well blended. Add fruit mixture; mix thoroughly. Spoon into prepared pan(s). Bake 3 to $3\frac{1}{2}$ hours for tube cake, 2 to $2\frac{1}{2}$ hours for loaf cakes or until cake tester or wooden pick inserted in center comes out clean. Cool cake. Remove from pan. Cake is best if allowed to ripen at least 24 hours. Garnish with whole cherries and pecan halves, if desired.

continued

Which side would you rather sink your teeth into?



It's fairly obvious. It doesn't hurt to be pretty.

In fact, Baker's® Coconut can even help a cake that's pretty good to start with. Because it's more than just a beauty treatment. It's a taste of the tropics. A texture that's tender.

And heaven knows it's easy. You might even consider never making another cake without it.

TINTED COCONUT CAKE

Frost your favorite 8 or 9-inch cake with fluffy frosting. Mix $\frac{1}{2}$ teaspoon milk or water and a few drops of food coloring in a bowl. Add about $1\frac{1}{2}$ cups

Baker's Coconut (Angel Flake®, Premium Shred®, or Cookie™ Coconut) and toss with a fork until coconut is evenly tinted. Sprinkle on top and sides while frosting is still soft.

For more delicious recipes, send for our "Baker's Chocolate and Coconut Favorites" booklet. Mail 25¢, your name, address and ZIP Code to: Box 4052, Kankakee, Ill. 60901.

Baker's Coconut.
Desserts deserve it.



BRUNCH continued

NUTMEG COFFEE CAKE

- 2¼ cups light brown sugar, firmly packed
- 3 cups sifted all-purpose flour
- ¾ cup butter or margarine
- 1 cup dairy sour cream
- 1½ teaspoons baking soda
- 2 eggs
- 1 teaspoon ground nutmeg
- ¾ cup chopped walnuts

Heat oven to 350°. Grease and flour 9x13x1½-inch baking pan. Blend brown sugar, flour and butter or margarine into crumbs with pastry blender or 2 knives. Reserve ¾ cup of this mixture. Mix sour cream and baking soda. Stir eggs, nutmeg and sour-cream mixture into remaining crumb mixture. Pour batter into prepared pan; sprinkle with nuts and reserved crumb mixture. Bake 40 minutes or until cake tests done. Cut into squares. Makes 12 servings.

CHILI SUPPER PARTY continued from page 54

CHILI BOWL

- ¾ cup butter or margarine
- 4 cups chopped onions (4 large)
- 2 green peppers, seeded and chopped
- 3 cloves of garlic, finely minced
- 4 pounds ground beef round or chuck
- ¼ cup chili powder
- 1 tablespoon salt
- 1 large bay leaf
- 1½ teaspoons leaf oregano, crumbled
- 2 cans (10½ ounces each) beef broth
- 1 can (1 pound) tomatoes
- 2 cans (8 ounces each) tomato sauce
- 2 heads lettuce, shredded
- 4 cups rice, cooked
- 4 large onions, chopped
- 2 packages corn chips, crushed

Melt butter or margarine in skillet or large heavy saucepan. Sauté 4 cups onions, green peppers and garlic 5 minutes, stirring occasionally. Add meat; cook, stirring frequently, until brown. Add chili powder, salt, bay leaf, oregano,

beef broth, tomatoes and tomato sauce. Bring to boiling. Simmer 1 hour; skim fat from surface occasionally. Correct seasoning to taste. Serve chili, lettuce, rice, chopped onions and corn chips in separate bowls. Each guest puts some lettuce in an individual bowl, then layers in rice and chili and tops it with onion and chips. Makes 16 servings.

NUTTY POPCORN BALLS

- 2 cups sugar
- ¾ cup white corn syrup
- ¾ cup water
- 1½ teaspoons salt
- ½ cup butter or margarine
- 1½ teaspoons vanilla
- 6 quarts popped corn
- 1 cup coarsely chopped nuts

Combine sugar, corn syrup, water and salt in medium-size saucepan. Stir until sugar is dissolved. Cook over medium

Warm up the holidays with a Rath "Sugar Plum" Ham.

Recapture the flavor of holiday seasons past with a flaming Rath "Sugar Plum" Ham. It's easy. Just be sure you start with a genuine Rath Hickory Smoked Ham. Ordinarily canned hams aren't smoked, you know. And it's the mingling of real, honest-to-hickory ham flavor with a warm, fruity glaze that makes this beauty taste as special as it looks.

Here's all you do. Scoop teaspoon size

holes in top of ham before baking. Baste ham with mixture of juice from can of plums, ¾ cup brown sugar, and a tablespoon dry mustard.

Just before serving, arrange plums rolled in sugar in prescored depressions with green candy mint leaves. Pour a teaspoon of orange extract between plums. Ignite carefully and carry in a blaze. Happy holiday feasting from Rath.



heat without stirring until syrup forms a hard ball when dropped in cold water or candy thermometer registers 250°. Add butter or margarine and vanilla. Combine popped corn and nuts in large pan. Pour syrup over mixture. Mix well. Grease hands with butter or margarine. Quickly shape mixture into 16 balls. Set on wax paper to dry.

BUFFET continued from page 56

STUFFED CELERY

- 1 bunch celery
- 1 package (8 ounces) cream cheese
- 1 can (2¼ ounces) deviled ham
- 1 teaspoon minced onion
- ¼ teaspoon paprika

Trim root of celery; remove leaves. Scrub celery with vegetable brush to remove sand and dirt. Separate stalks. Combine remaining ingredients; mix well. Fill stalks with mixture. Press 3 stalks together, overlapping them as celery grows. Repeat with remaining stalks. Tie together or leave untied. Refrigerate several hours. Cut in ½-inch-thick slices. Makes 16 servings.

BRIANI

Most familiar curry dishes have the rice served separately. In this one all the ingredients, including the rice, are cooked in the same pan. To serve 16, prepare the recipe twice in 2 separate skillets.

- 2 broiler-fryers (about 2 pounds each), quartered
- 2 cups (1 pint) plain yogurt
- 1 tablespoon salt
- 1 to 2 teaspoons saffron, crumbled
- 2 tablespoons hot water
- 1 cup chopped onion (1 large)
- ¼ cup butter or margarine
- 2 to 3 teaspoons curry powder
- 1 teaspoon ground ginger
- 6 whole cloves
- 2 small cinnamon sticks (2 inches long each)
- Dash of ground cardamom
- 2 teaspoons garlic powder
- 1 teaspoon ground cumin
- ½ teaspoon pepper
- 1 tablespoon salt
- 2 cups uncooked, long grain rice
- 1 cup seedless golden raisins
- 2 apples pared, cored and chopped
- 3 to 4 cups chicken broth

Parboil chicken 20 minutes in salted, seasoned water to cover. Remove chicken; reserve broth. (You should have 4 cups broth; add water if needed to make 4 cups.) Remove chicken from bones; cut in large pieces. Put in bowl; cover with yogurt and 1 tablespoon salt; set aside. Soak saffron in hot water.

Sauté onion until golden in butter or
continued



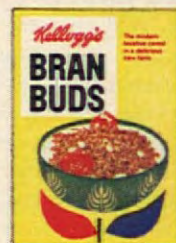
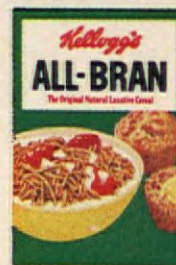
Our Best Bran Muffins

Family favorite filled with the goodness and hearty flavor of Kellogg's All-Bran

INGREDIENTS	MUFFIN YIELD		
	6	12	18
KELLOGG'S ALL-BRAN cereal*	¾ cup	1½ cups	2¼ cups
Milk	½ cup	1 cup	1½ cups
Eggs	1	1	2
Shortening, soft	3 tbsp.	½ cup	½ cup
Flour, regular all-purpose, sifted	¾ cup	1½ cups	2¼ cups
Sugar	¼ cup	½ cup	¾ cup
Baking Powder	1½ tsps.	3 tsps.	4½ tsps.
Salt	½ tsp.	1 tsp.	1½ tsps.

1. Combine All-Bran* and milk; let stand about 2 minutes or until most of moisture is absorbed. Add egg and shortening; beat well.
2. Sift together flour, sugar, baking powder and salt. Add to All-Bran* mixture, stirring *only until combined*. Fill greased 2½-inch muffin-pan cups ¾ full.
3. Bake in moderately hot oven (400°F.) about 25 minutes or until muffins are lightly browned. Serve immediately.

*Kellogg's® Bran Buds® may be used in place of Kellogg's All-Bran®, if desired, measuring same quantities given for All-Bran.



Small wonders.



The small delicate peas that rival the French petits pois in flavor.

© Green Giant Company

BUFFET continued

margarine in 12-inch skillet with tight-fitting cover. Add spices; cook 3 minutes. Add chicken mixture; cook over low heat 10 minutes. Remove chicken mixture from pan; set aside. Add rice to pan; sprinkle with saffron. Stir in raisins and apples. Spread chicken mixture over rice. Pour over 3 cups reserved chicken broth; bring to boiling over high heat. Reduce heat; cover; simmer 20 minutes. Uncover; stir mixture thoroughly. Cover. Simmer 10 minutes or until rice is tender, adding additional chicken broth

if mixture is too dry. Makes 8 servings.

CRISP GREENS WITH CHIVE DRESSING

- 1 cup pure vegetable oil
- ½ cup cider vinegar
- 2 tablespoons chopped chives
- 1 teaspoon paprika
- ¼ teaspoon pepper
- 4 quarts washed, crisp salad greens

Combine oil, vinegar, chives, paprika and pepper in screw-top jar or container with tight-fitting cover. Mix or shake well to combine. Chill. When ready to serve, break greens into pieces; put in salad bowl. Pour on just enough dressing

to coat leaves (rest may be refrigerated). Toss gently. Makes 16 servings.

TOMATO CHUTNEY

The mango chutney shown on page 55 is available in jars in supermarkets. You might prefer a different chutney, one you can make yourself.

- 12 medium-size firm, ripe tomatoes
- 8 medium-size apples
- 4 medium-size red or green peppers
- 4 medium-size onions
- 1 package (1 pound) seedless raisins
- 2 teaspoons salt
- 1 teaspoon ground cinnamon
- 1 tablespoon ground ginger
- 3 cups brown sugar, firmly packed
- ¼ cup lemon juice

Wash vegetables and apples. Scald, peel, core and chop tomatoes. Pare, core and chop apples. Seed and chop peppers. Peel and chop onions. Put vegetables and apples in large, heavy kettle. Add remaining ingredients. Mix well. Bring to boiling. Boil rapidly about 1½ hours or until thickened. Pour at once into sterilized jars; seal. Label and store. Makes 12 half pints.

ORANGES NOEL

For extra color zip try adding one drop of red food coloring to the syrup. It perks up the orange color.

- 16 large navel or Temple oranges
- 2 cups water
- 2 cups sugar
- 2 cups (16-ounce bottle) light corn syrup
- 2 cups water
- 1 can (13½ ounces) crushed pineapple well drained (1 cup pineapple)
- 6 tablespoons slivered candied ginger
- 6 tablespoons lemon juice
- 6 tablespoons Cointreau or Triple Sec

Peel 4 oranges with vegetable peeler, removing rind in long strips. Cut strips into pieces ⅛ inch wide and 1½ inches long. Peel remaining oranges; discard rind. Place all oranges in large bowl; set aside.

Combine pieces of orange rind and 2 cups water in small saucepan. Cover and bring to boiling. Remove from heat and drain. Rinse thoroughly in cold water and reserve.

Combine sugar, corn syrup and 2 cups water in large saucepan; bring to boiling over high heat, stirring until sugar dissolves. Cook, uncovered, over medium heat 10 minutes. Add orange rind, pineapple and ginger. Cook 30 minutes until syrup is slightly thickened. Remove from heat; stir in lemon juice and Cointreau or Triple Sec. Pour hot syrup over oranges in bowl. Cover; cool; refrigerate 8 hours. Makes 16 servings.

HOW TO UPSTAGE A STEAK

*Prepare one 6 oz. package of Uncle Ben's®
LONG GRAIN & WILD Rice according to
package directions, (substituting 1 cup beef
bouillon and 1½ cups water for
the 2½ cups water called for.)*



*Combine cooked rice with
¼ lb. sliced fresh mushrooms
which have been sauteed
in a little butter.*

*Serve to four or five
people. Then, halfway
through the meal, remind them
their steak is getting cold.*

*Uncle Ben's LONG GRAIN & WILD Rice.
A one-of-a-kind blend of rices and spices.*



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THE LORE AND LURE OF CHRISTMAS WREATHS

Christmas wreaths (see pages 62 and 63) were once banned in Boston. As a matter of fact, it wasn't until the 19th century that the decorations we take so for granted had much of a place in New England at all.

While the Virginia cavaliers enjoyed every facet of the celebration, the Puritan fathers looked with righteous horror and shock on what have come to be known as standard Yuletide trimmings. Though time has made them sacred, there is scarcely a Christmas custom today that isn't in some way tied up with tree-worshipping Druids and Teutons, the Romans or even ancient Egyptians. Several of the most beautiful customs we have derive from rites that actually involved human sacrifice and torture (the Yule log of the Norsemen) or commemorated it, as the Advent wreath and the lovely straw-decked St. Catherine's wheel still burned in parts of Germany.

The Roman Saturnalia, a festival honoring the ancient god of agriculture, gave birth to other traditions; among them, the use of pine boughs as ornaments. And though romantic little mistletoe, which the Druids insisted would protect them from witchcraft, has found its way into kissing balls, it is still considered heathen in some church circles.

Centuries before the birth of Christ, the season now called Christmas had counterparts in many of the world's great civilizations. Whatever name they attached to it, this was still the time of the winter solstice when all of nature

stood poised and ready to begin the life cycle over again.

This was a time for rejoicing. The rebirth was coming. And, since science hadn't yet moved in to explain the phenomena, a healthy lineup of gods with names like Osiris, Saturn, Apollo and Odin were given the credit.

These deities, however, made themselves so unavailable physically that believers turned to trees as their earthly stand-ins. The trees pointed to heaven, didn't they? And couldn't one hear the gods talking when the wind blew through the palms and the evergreens? Therefore, when paying homage to a god, the logical thing to do was to festoon houses and buildings with great displays of his tree. But, since trees were not exactly portable, boughs and branches shaped into wreaths were made to do—very handsomely in fact.

Wreaths offered some bonus symbols too. The circle was a symbol of the path of the sun, the cycle of birth and death and the crown of kings. Actually, the first crown ever made was undoubtedly a wreath, worn in the belief that if man looked like a tree and, better yet, wore a circlet of its leaves (honoring the sun which crowned the tree), he would physically represent the tree god or perhaps even the sun himself.

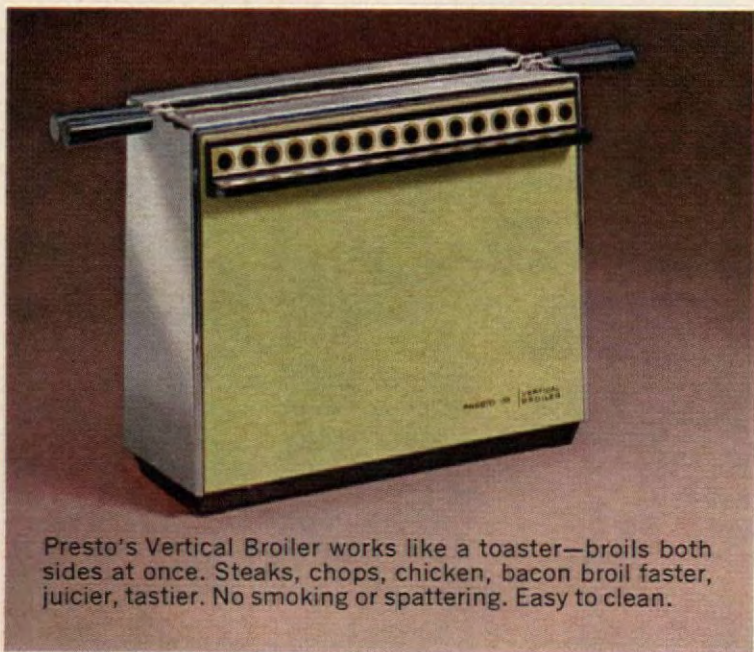
And so it went, with different trees and plants substituted from region to region, each taking on a string of attributes. For instance, pine, the sacred boughs of the Roman (continued)

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These are just three hints for holiday giving. Presto offers dozens of other practical gift ideas: toasters, irons, coffee-makers, hair dryers, electric curlers, automatic can opener/knife sharpeners, broiler-ovens, griddles. Something for everybody in the family. There's more cooking at Presto than pressure cookers. So clip a gift. And happy hunting.

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CHRISTMAS WREATHS continued

Saturnalia honoring the solstice, symbolized continuity of life. (No matter what season, the needles were there.) Fir was treasured for its natural incense. Yew and cypress stood for durability and eternity. Holly, used extensively in northern Europe, was looked on as peculiarly hateful to witches. And on Christmas Eve, every young maiden who didn't want visits from mischievous goblins adorned her bed with a berried sprig of the plant. In Germany it eventually became used as a charm against lightning. In Cornwall wreaths of holly assured good luck.

Aromatic rosemary, often woven into

wreaths, brought a clear head and a strong memory. The leaves of laurel or bay promised visions and ivy, symbol of fidelity, guaranteed bountiful fortune to women.

When Christianity finally celebrated the Advent season, it wasn't difficult to translate these rituals into Christian terms. The Church in France and Italy, however, long viewed the early customs as pure idolatry and frowned on any practice of them. But in England and the North countries, they were adapted quite readily.

In came the boughs of evergreen and the sprays of holly with berries for the

window. (A bit of hospitality to the woodland spirits left shivering out in the cold.) In came the Yule log and large Yule candles. These burning lights which once symbolized the sun now represented, instead, the burst of new life and fertility ahead. Out of the oven came the Yule cake, decked with candles and a wreath of leaves, then deposited with ritual chanting in the fork of a fruit tree. (This ceremonial offering endures today in the tradition known as handseling and wassailing.)

Down from the ceiling on red ribbons was hung the Advent wreath (our version is on page 63). It was made from a cartwheel, full-size or miniature. Its spokes were twined with evergreen, its hub housed a white gospel candle and its spokes held four more red candles—one for each of the Sundays in Advent. Maria Trapp and her family still keep this Austrian custom at their home in Vermont, where they gather beneath the festive wheel to sing carols, read the Christmas story and gospels. Who'd guess that behind this charming custom lies the specter of St. Catherine who was bound to a wheel and tortured? But even before the Saint gave a Christian basis for the wheel, it also was believed to imitate the course of the sun chariot through the sky and even was mystically tied to lovemaking.

The use of fruit and flowering boughs in wreaths gets its Christian backing from the legend that the trees bloomed and bore fruit the night Christ was born.

The wreaths of plaited straw, a Scandinavian tradition, insure a good crop for the coming year. And the same exquisite wreaths in bread (a German custom as well) are associated with the Christ Child's creche.

The Christian Trinity takes form in the Trinity wreath, an evergreen triangle that frames a picture of the Madonna. Predating the Trinity, a triangular wreath celebrated the three festivals of the Saturnalia. And even prior to this, the palm leaf, flanked by two crescent moons, summoned up thoughts of Isis, a goddess of ancient Egypt.

In Rumania, candlelit wreaths mounted on poles and wound with ribbons and frills are still brought forth during Advent. The star-shaped wreaths are walked in procession from house to house until finally, at a signal, good-natured fights take place for possession of them. Scandinavians attach sheaves of wheat and grains to poles for the birds at Christmas. And in Mexico, wreaths of green moss and pampas plumes bloom



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all over the country for Noche Bueno (Christmas Eve).

DO-IT-YOURSELF WREATHS

Making a wreath is fun and not at all difficult. The materials you need are available at small cost in florists and department stores.

Begin with a form on which to mount the greens or dried materials. For live greens, a double metal ring held together by strips of wire is best. These strips anchor the wire you use to hold the greens in place.

Green Styrofoam rings are best for dried materials, such as statice or baby's breath. If the back of the wreath will show, cover it with green sheet moss, which can be wired on with thin green wires or glued on with white glue. You also need thin, flexible wire, preferably green, to attach the greens, and florist's wooden picks with wire already in place for fastening bunches of dried materials to the wreath.

Start your wreath at the bottom. Wire together a bunch of greens a little longer than the width of your frame, then wire them to the frame. Trim if necessary to maintain round shape. You can use all one kind of greens such as our boxwood and cedar wreaths (see page 63) or several greens mixed together. Wire up to top of the wreath, then around, making a joint at bottom.

If using dried materials, gather a small bunch of statice or baby's breath and wire together with one of the small florist's picks. Punch a hole in the Styrofoam form with an ice pick or a carpenter's awl. Thrust the little wired bunches into these holes, keeping them fairly close together. Repeat until entire form is covered compactly.

To add individual dried flowers to your wreath (see the one on page 62, left center), dip the stems in white glue, then attach to wreath. Clusters of tiny dried flowers or pinecones, pods and nuts can be wired together with florist's picks, then attached to wreath.

To make a magnolia wreath (like the one on page 62), preserve the magnolia leaves by making a solution of one part glycerine to two parts water. Cut the branches on a dry day; remove damaged leaves. Split or pound the ends of the stems; stand stems in four to five inches of the solution in a jar. Let them stand for two to five weeks, until they have acquired a deep brown color and a leathery texture. The branches can be stored in boxes when not in use. **END**



Make This Your Loveliest Year Ever

Every year of a woman's life should bring with it a new phase of beauty, for today the discovery of a remarkable tropical moist oil at last assures her that each passing year can bring added loveliness to her complexion.

Extraordinary scientific achievement is embodied in this unique moist oil with its ability to contribute to the unfolding and blossoming of a radiantly beautiful complexion.

All skins need supplementary ministrations of a particular kind after the age of twenty-five, when the glands gradually become less active and manufacture only a fractional quantity of vital skin fluids. Sometimes this deprivation of the essentials is brought about even more prematurely through unfavourable weather hazards, difficult climatic conditions or any one of a dozen other circumstances exclusive perhaps to the twentieth century that directly or indirectly have a depletory effect on natural dermic fluids.

A lavish application of the scientific moist oil to the face and neck helps sponsor nature's every effort to provide the skin with regenerative, sustaining elements that work to restore balanced functioning.

Optimum benefit is obtained from the natural balance of oil and moisture which this beauty fluid possesses. Cosmetic scientists have aptly described it as a "peeled" beauty oil, by which they mean it does not contain the heavy sealing elements common to normal oils. Its rapid softening and beautifying values are immediately available to the complexion and prove their worth most dramatically when applied to alleviate skin dryness, for the complexion quickly takes on a smoother, dewier, lovelier appearance.

Another great, beneficent property of the tropical moist oil is its readiness to further the skin's natural hygroscopic tendencies, and a healthy bloom is soon established as moisture is constantly attracted from the atmosphere to the complexion.

This moist tropical oil is obtainable in most countries of the world and here in America is available from druggists as oil of Olay. Smoothed over your skin daily and used as an ideal sub-foundation for make-up, it brings your complexion the richest dividends of beauty and heralds the attainment of your loveliest year ever.

Beauty Skin-Care Consultants Recommend

To gain the best benefits of the beautifying properties of this moist oil and to keep your complexion clear of wrinkle dryness always smooth on a film of oil of Olay beneath your make-up to protect and beautify your complexion whilst ensuring your make-up has perfect matt beauty.

* * *

Radiance is restored to the complexion when it is cherished with rich cream at night. Before you go to bed, massage gently with the oil of Olay, paying particular attention to the crow's-feet area where ageing lines first appear.

* * *

Towards maturity cherish your skin with a little extra care to smooth wrinkle-dryness and help keep facial lines at bay. Before retiring, apply a generous film of oil of Olay, massaging it with the fingertips in circular movements that spiral upwards and outwards.

DEAR AMERICAN HOME

A SHAKER RESPONSE

On behalf of Shaker Community, Inc. and Hancock Shaker Village may I congratulate you on a very beautiful issue of the September issue of American Home. Of course you can imagine how delighted we were to have Shaker food on the cover and to be so well included in the article. Miss Evans certainly did a very good job and I would like to thank those responsible for the delicious oyster pie which my family and I enjoyed tremendously.

Mrs. Lawrence K. Miller, President
Shaker Community, Inc.
Hancock, Massachusetts

WHEELING HOME IN HER STYLE

Really, your spread on mobile homes in the September issue is ridiculous. We live in a mobile home done in Mediterranean style and love it. I grant that your redecorating adds expansion to the size but this mod bit doesn't go with me.

Mrs. Linnea Buban
Braceville, Illinois

OPINIONS VARY

I love your magazine—new size and all—But PLEASE! Aren't you featuring just a bit too much, the very posh-posh homes and the arty, ultramodern furnishings?

Mrs. James Hart
Bogard, Mississippi

As a new subscriber but an old reader I feel I must write in defense of "op, pcp, and pow." One of the prime reasons for my decision to subscribe was your very fine coverage of modern decor. So please don't let me down. Keep us up to date with contemporary.

Mrs. G. K. Whitehead
Passaic, New Jersey

I think you are doing just right to have all kinds of American homes represented in your magazine. I can't think of anything more dull than everyone in the good old U.S.A. living in the same kind of homes and having the same tastes and pleasures though I like Early American.

Mrs. Kenneth Rose
Pocahontas, Arkansas

In the past several months I have been watching the metamorphosis of AH with a great deal of interest. I must admit giving it up years ago as being hopelessly mired in chintz and maple. Your new smaller format is also very appealing and I wish you success with it.

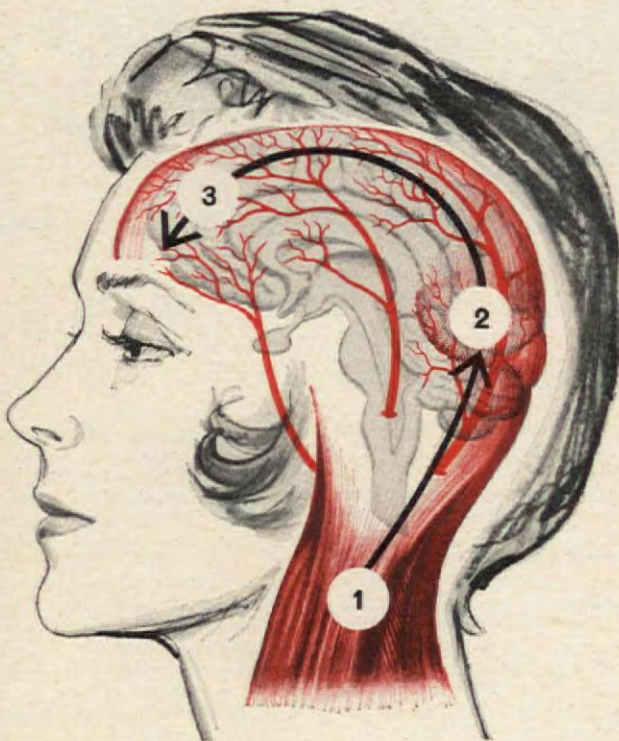
Mrs. R. P. Lowry
Wayland, Massachusetts

Is it too much to hope for some photographs and stories about ski houses... not the ones of yesteryear but new ones like Fred Pabst's Bromley Village. The architecture and interiors would be so helpful to those of us who are thinking about homes on the slopes.

Barbara Bernard
Holyoke, Massachusetts

We agree with you that exciting things are happening in architecture and design in ski towns all across the country. The staff is busily at work preparing a whole issue devoted to the year-round ski life. Look for it next month.

Letters to the editors should be addressed to Dear American Home, 641 Lexington Avenue, New York, New York 10022.



What You Can Do About Your Nervous-Tension Headache

What Causes It? What's Best To Take?

Emotional stress causes most headaches. Tension (1) causes muscles to tighten (2) Press on blood vessels, reduce blood supply and irritate nerves. This results in (3) more pain, more tension, more pressure on nerves. Your headache gets worse.

What's best to take? Why not the strong pain-relief medication doctors recommend most for headaches? You'll find it in Anacin®. Anacin is a special fortified formula that gives you twice as much of

this soothing medication as the other leading extra strength tablet. In minutes Anacin...turns off pain so...relaxes tense muscles...and lets circulation re-establish itself... helps prevent further irritation of nerves. Notice how fast Anacin breaks up your nervous headache—lets you feel better all over.

Despite its strength, Anacin is safe taken as directed. It doesn't leave you depressed, groggy. And it's gentle on the stomach. Next time take Anacin Tablets.



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Melts Ice Fast!...Burns Up Snow!

A fine buy at regular price—a give-away value at special super-sale price! You save \$12! Never slip again—avoid dangerous falls—costly law suits! This quality jet-rod Flame Gun clears stairs, walks, driveways of even heaviest snow, thickest ice in seconds, frees "snowed in" cars. No heart-taxing shoveling—no bending. Easy, clean, one-hand operation from comfortable standing position. No cumbersome cords, no expensive batteries, no costly fuel!

SAFE...SIMPLE...COSTS MERE PENNIES PER USE!

In summer, kills weeds fast, sterilizes ground, gets rid of insect nests, keeps flagstone and cement walks clear, trims borders! Less than 2 pints of kerosene gives 30 minutes continuous use. Completely safe; weighs under 5 lbs; full instructions included. Order today—you will soon be paying \$12 more! Next season, do your weeding without bending.

ONLY \$17.98 plus \$1.00 for postage and handling.

Prompt Shipment. Satisfaction Guaranteed. **HOB** Dept. A-129,
7 Delaware Drive, Lake Success, N.Y. 11040

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**HOB, Inc., Dept. A-129,
7 Delaware Drive, Lake Success, N.Y. 11040**

Please rush _____ imported Flame Guns at special sale price of only \$17.98 each plus \$1.00 for postage and handling. If I am not absolutely delighted, I may return order for prompt refund, or full cancellation of charges any time within 10 days.

N.Y. residents, add sales tax.

☐ Check ☐ Money Order for \$_____ enclosed.

☐ Charge my

Diners Club # _____

(signature) _____

Name _____

Address _____

City _____ State _____ Zip _____



Family tree twinkles

Brighten your holiday tree with shiny personalized twinkles. Each member of the family can hang these gold-plated trimmers engraved with his or her name (specify). Metal swingers are 3 in. Specify star or angel. \$1 each. 3 of 1 style, \$2.75. Vernon, Dept. AD-1, 560 So. 3rd Ave., Mt. Vernon, N.Y. 10550.



Picasso

Les Petit Fleurs by this master of the brush is beautifully reproduced in silk-screen on artists' canvas. In full color, Picasso's famous bouquet makes a proud addition to any room. 20x26 in. An ideal gift. \$5.95 plus 45¢ postage. Lambert Studios, Dept. 214, 15 West 24th St., New York, N.Y. 10010.



French swirl

That is the name of this lovely jade ring that symbolizes love, fortune, and happiness. Set in antiqued 24K electro plated gold filigree setting, ring is adjustable. Comes with gem warranty certificate. \$3. Westport's World Art & Gift Shop, Studio AH-12, 606 Post Rd., Westport, Conn. 06880.



Merry for morning

Perk up at breakfast wearing a gay paisley print coffee coat. Full wrap-around style, the sweep line back cascades in pretty folds. Polished cotton in blue, green, or pink. Sizes 10-20; 14½-24½. \$6.95 plus 45¢ postage. Old Pueblo Traders, 600-APC, So. Country Club Rd., Tucson, Ariz. 85716

LYNN HEADLEY—Editor

AMERICAN HOME MARKET PLACE



A pleasant reminder

Cheerful plaque carries the words, "Smile, God Loves You." It's inspiring to look up from daily chores to view and "do" its message. In red, blue, and gold on antiqued hardwood. 6x8 in. with ring. \$1.25 plus 25¢ postage. Crescent House, AH-12, 26 So. 6th Ave., Mt. Vernon, N.Y. 10551.



Coin plaques

Money really grows with Indianhead Penny and Buffalo Nickel transformed into wall plaques. Thick detailed replicas in copper and silver-tone composition are 7 in. in diameter. 2 Penny or 2 Nickel (specify) plaques in a set, \$3.98 each. Breck's, J88 Breck Bldg., Boston, Mass. 02210.



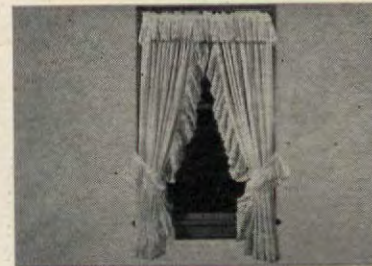
Initial bow bas-kit

Needlepoint monogram, tie on bow, and you're ready to do the town. Kit: basket, tapestry yarn, chart and canvas. Choose rose, gold, blue, brown, black, red, or green velvet ribbon. 12x8x6½ in. \$4.45. With lid, \$5.45. Victoria Gifts, 12-A Water St., Bryn Mawr, Pa. 19010.



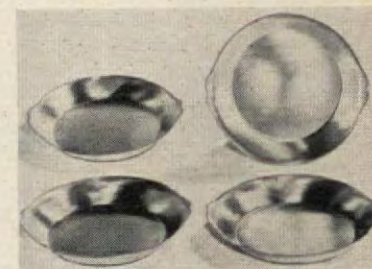
Crewel charmer

Pansies and violets design is pretty as a picture and for a picture—or pillow top. Kit contains design on linen, yarns, needle and instructions. Lovely in violet, olive green, blue-lavender, old blue and gold. 17x17 in. \$3.95 plus 35¢ postage. The Stitchery, Dept. AH-12, Wellesley, Mass. 02181.



An eye for beauty

Now you can have fresh and frothy white eyelet ruffle curtains without the wear and tear of ironing them. Perma-press, just wash and tumble dry. 84 in. wide with 8 in. ruffle. 45, 54, 63 in. long, \$15 per pair; 72, 81, 90 in., \$20. Country Curtains, Dept. AH-12, Stockbridge, Mass. 01262.



Go gourmet

Prepare your favorite au gratin dishes in these white ironstone plates and serve them from oven to table. 7 in. in diameter, they're attractive and save washing extra dishes. Use to chill berries, melon balls, etc. Set of 12, \$6. Maison Michel, Dept. AH-12, Michel Bldg., New Hyde Park, N.Y. 11040.



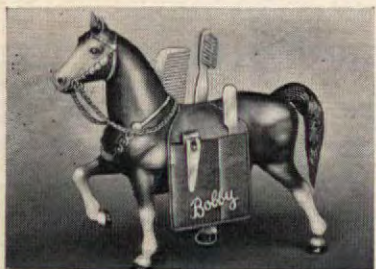
Card-on-the-cuff links

Nice gift for the hard-to-please man—his business card reproduced on gold or silver cuff links, or, send his signature to be etched into links. Sterling silver: links, \$15; tie clasp, \$10. 14K gold: links, \$70; tie clasp, \$30. Ppd. Holiday Gifts, Dept. 612F, 7047 Pecos St., Denver, Colo. 80221.



Towel tamer

Tired of hiding bath towels to make room for guest towels when company comes? Try this smart 8½x4 in. towel rack in the bathroom, or use in kitchen to accommodate a roll of paper towels. In dark or light cherry finish. \$16.95. Carl Forslund, Dept. AH-12, 122 E. Fulton St., Grand Rapids, Mich. 49502.



Howdy pardner

When it's grooming time, a young cowboy likes to sidle up to his very own Palomino Kit. Saddle bag holds comb, toothbrush, nail file and nail clipper. Plastic horse stands 7 in. Personalized, specify first name. \$2.98; 2 for \$5.75. Add 50¢ postage. The Ferry House, AH-12, Dobbs Ferry, N.Y. 10522.



Antiqued cake server

Slip this Renaissance replica under a piece of your freshly baked cake and serve it with a flair. Elegantly shaped and swirled, server is deliciously detailed. Plated in silver, it's antiqued for an heirloom look. 6½ in. \$1.50. Country Gourmet, Dept. AD, 545 So. 4th Ave., Mt. Vernon, N.Y. 10550.



Meadow mushrooms

Stitch this quaint mushroom picture from the simple directions included in the kit: design on 27x30 in. burlap, crewel and heavyweight yarns in golden brown, white, yellow, cream, tan, deep brown and black, plus needle. \$9.95 plus 75¢ postage. The Stitchery, AH12, Wellesley, Mass. 02181.

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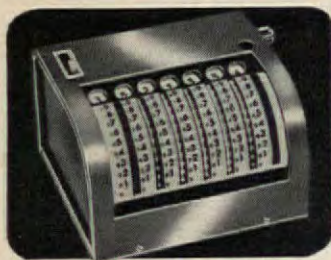
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Nostalgic reminder of the past that grandma will remember. The old coal burning black cookstove is electric as a quaint decorator clock. Complete in detail even to the copper coffee pot and simulated red flames in the fire box. 9¾" high. 7837—Stove Clock\$8.98



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Fits into purse or pocket for instant use when you need it. Doctors recommend oxygen for certain respiratory ailments. Quick relief from travel discomforts. Inhaler and cartridge (3 qts. USP oxygen).

8302—Oxygen Set\$5.98
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CORDLESS TABLE LAMP

Portable, works on batteries (No. 731 available anywhere). Lamp sheds light in car, camping trip, in boat and in case of any house emergency! Fashionably styled in black and gold with white gold-rimmed shade. A wonderful gift.

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IN GENUINE ENGLISH BONE CHINA



6 glorious full color game bird plates are made of exquisite English bone china... comparable to the original Audubon birds. Nature's beauty is blended with the skill of artisans to create these translucent fluted edge plates. Hang as decorative plaques or use for snacks, desserts or individual ash trays. 4" square. Set of 6.

8271—Game Bird Plates/Plaques Set\$7.98



MOUNTAIN SPECIAL TRAIN!

Watch out! Whistling along, this engine's headlights flash, bells ring, stoker moves wildly in the glow of the fiery furnace. It backs up automatically hitting any object and continues on its way! Use D batteries (not incl.). 16" x 5" x 3½"

8037—Mountain Special\$5.98



MILK STOOL KNICK KNACKS

Early Americana styled milk stool holds milk-glass shakers for salt, pepper; plus a jar for mustard and a wooden cup for toothpicks. Takes little room on table. 3-legged walnut-stained stool stands 4" high. Table will have Americana charm.

7640—Milk Stool Set\$2.98



ORIENTAL LOVE LAMP

Imported, delicately painted on its 6 silk panels showing the most famous beauties of Chinese history, each with their legends of love. 6 legs are carved golden dragons with deep red tassels hanging from jade-like love symbols. 12 x 7½"

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LAVISH ZODIAC RING!

Beautiful for fortune and fashion! Adjustable, fits all sizes. Just \$1.98. Z8194-Aquarius; Z8195-Pisces; Z8196-Aries; Z8197-Taurus; Z8198-Gemini; Z8199-Cancer; Z8200-Leo; Z8201-Virgo; Z8202-Libra; Z8203-Scorpio; Z8204-Sagittarius; Z8205-Capricorn.

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Circling Train Top

Colorful miniature 4-car train mysteriously whistles as it circles inside, while the outside dome stands perfectly still. About 11" high and 9" in diameter, it keeps the kids and you too, completely fascinated on each "trip" for hours! A new joy, this one! Each only \$3.98; 2 for \$5.98. Money back guarantee if not delighted.

7112—Circling Train Top.....\$3.98, 2/\$5.98



SPANISH GAMECOCK ART

Ole! The Spirit of old Spain with all its color & excitement is expressed vividly with this exquisite pair of gamecock wall plaques. Hand-crafted, rich golden patina in metal. Turns wall into a feature attraction. Each measures 20 x 14".

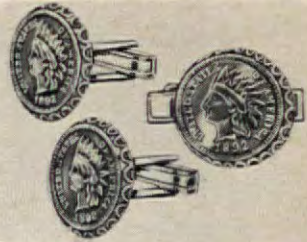
7769—Gamecock Plaque Set ...\$4.98

100% NYLON FOAM STRETCH CAR SEAT CUSHION-COVER



Slip-on nylon foam covers for your car go on as easily as a pillow case. Handsome 100% nylon resists rugged, everyday wear and stains—car interiors keep like new. Stretch covers fit snug—no creases or bunches. Foam underside padding adds comfort and snug fit. They s-t-r-e-t-c-h to fit front or back seat cushions, one size fits all. 100% washable. Pick color of your choice.

Seat Cover \$3.98 Order: 5414-Blue; 5415-Charcoal; 5416-Green; 5417-Red; 5418-Brown



INDIAN HEAD LINKS

Rare American Indian Head pennies fashioned into unusual jewelry. Expertly cleaned & polished, each is at least 50 yrs. old. Collector's items, value is more as time goes by. They could become heirlooms.

3047—Penny Links\$3.98
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Use Handy Order Form on Opposite Page ▶

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NEEDLEPOINT TAPESTRY TOTE

Imported and loomed in Belgium, this unusual handbag reflects the old-world art of European tapestry at its finest. Delicately detailed 18th Century pastoral scenes are on both sides in soft, mellow colors. 15 1/2 x 16 1/2", lined 3" gusset.

7878—Tapestry Tote\$10.98



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Be a slimmer you in just 5 min. a day! Just roll the wheel, firm muscles and tone your system almost like magic—notice tummy and back muscles begin to tighten; arms, chest and abdomen will slim down. Have better figure, posture, health!

8102—Shape-Up Wheel\$2.98



SNOOPY PAPERWEIGHT!

Snoopy, sitting atop his doghouse with the snow gently falling on and around him—as much fun as it is useful! You can spend hours just trying to guess what Snoopy is thinking of it all. Sturdy plastic, yellow dog house, green ground. 3 1/4".

8157—Snoopy Paperweight\$1.98



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Traditional Shesham wood carved into fascinating lacy designs by artisans of Northern India. It's carved from a single block of wood to open and fold flat without hinges or screws! Holds large dictionary, bible for reference. Open 11 x 8"

7866—Carved Book Rest\$3.98



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Kids learn math fast with this space age marvel that adds, subtracts, divides and multiplies! Just set dials and press button—answer lights up on screen. Teaches basic math, helps instill interest in study of numbers. Sturdy plastic.

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Prevent alterations, protects to \$9,999.99 just like a big company checkwriter—be professional with your personal checking account! Amount of check permanently printed in large red numbers. Self-inking, instructions, 8 x 4".

8069—Security Checkwriter\$9.98

"SOMEWHERE MY LOVE"

China Figures Dance to Dr. Zhivago Theme

Enchanting childhood sweethearts—revolve to the classic theme song of the picture. Unique music box plays each note with Old World beauty while hand-painted girl and boy, with their white dove of peace, circle like a carousel. Set the mood for a romantic evening or let the youngsters trundle off to slumberland with its charm. Treasured gift for newlyweds or silver anniversary lovers. Handcrafted. 7" high with 4" figurines.

6803—Somewhere My Love.....\$4.88



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Solve the squeeze in over-crowded closets. Garments taper gracefully down the length of this hanger, takes up just 6". Hang skirts and blouses without wrinkling—better than storage in a drawer. Slots allow you to remove single garment neatly.

7660-Space Saver Hanger\$1



MUSICAL PHOTO KEY CHAIN

Every time it plays the Dr. Zhivago theme he will see and think of you. Polished golden brass, measures 1 1/2 x 1 1/4". Easy slide-in frame, wind-up music box, on-off switch. A romantic gift and reminder of the one you love.

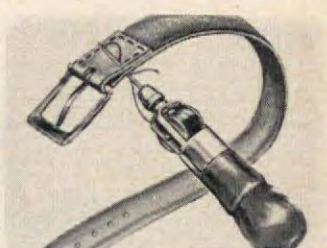
8045—Musical Key Chain\$5.98



GEMSTONES OF THE WORLD!

Amethyst, jade and 10 other dazzling beauties from 'round the world are yours to treasure and display! Irregular shapes and sizes 1/2" to 1 1/2", polished to a brilliant radiance. These 12, packed in a leather pouch, have complete data on each.

8213—Gemstones Set\$1.98



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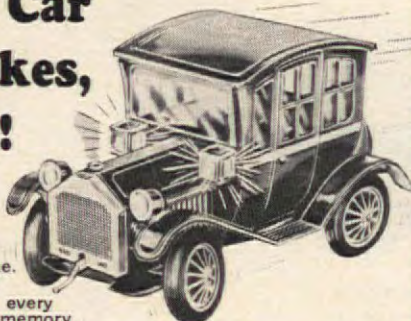
Mends thick fabrics with ease! Repairs cuts in baseball gloves, shoes, handbags, belts, awnings, upholstery. Sews an instant permanent lock stitch, saves leather goods. Complete with long thread, needles.

6588—Leather-Stitcher\$1.98
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Electrified antique replica sputters, coughs then roars off! Smoke pours from the radiator, tiny headlights shine. Just like that talked-about "horseless carriage." With every turn of the wheel, comes a memory. Children adore it. See detailed design! Heavy steel, 9 1/2" long. Uses C batteries.

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Striking
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Lawson Blvd., Oceanside, N.Y. 11572.



Inside story on hyacinths

Grow hyacinths in your home. No soil
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organize. Girl's wallet in red leather,
boy's in black leather. \$1.49 each.
Walter Drake, AL-58 Drake Bldg.,
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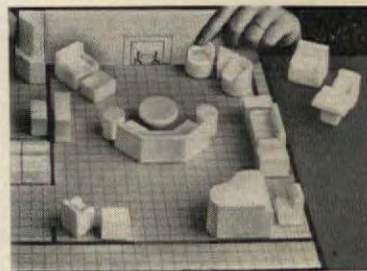
Monogram golf marker

Put this lucky four leaf clover on the
green to mark your spot, and then putt
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Studio AH-12, Westport, Conn. 06880.



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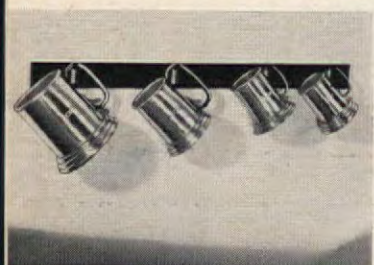
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gives steady heat. Remove battery
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So. 6th Ave., Mt. Vernon, N.Y. 10551



Snoopy, the hero

Returning from a victorious conflict with the Red Baron, Snoopy poses on a hand-carved music box that plays "Pack Up Your Troubles" as it revolves. Swiss "Thorens" movement. 4 in. high. \$16.45. Catalogue, 25¢. Suburbia Mail Shopping, Dept. 12AE, 366 Wacouta, St. Paul, Minn. 55101.



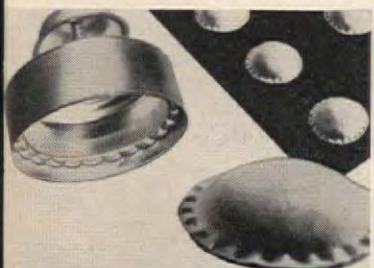
Mini-tankard measuring set

Glass bottom tankards go from the bar to kitchen cleverly converted into mini reproductions. Look-of-pewter, polished aluminum, they come in graduated sizes of 1/4, 1/3, 1/2 and 1 cups. Decorative when not in use. Set of 4, \$3.95. Seth & Jed, Dept. A-129, Great Barrington, Mass. 01230.



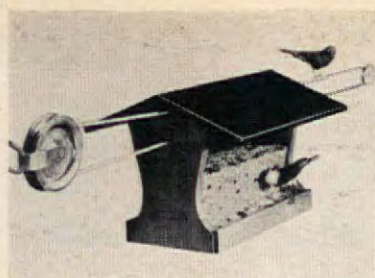
Rope twist ring

Two sparkling Strongite stones of 2 carats each top this lovely ring in 14K white or yellow gold. \$89. Guaranteed against chipping or scratching. Write for free catalogue with rings for men and women, pendants, earrings, etc. The Strongite Co., Dept. AH-12, 7 West 45th St., New York, N.Y. 10036.



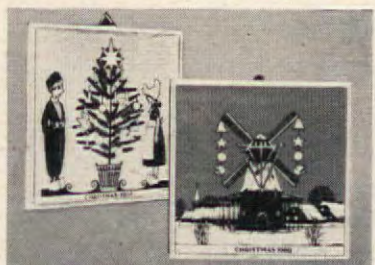
Tartmaster

Pastry making is special fun when you use Tartmaster to make tarts, ravioli, turnovers, filled cookies, etc. Cuts, crimps, and seals in one step to form 3 in. round, crescent or oval shapes. Comes with recipes, instructions. \$1.29. Walter Drake, AH-71 Drake Bldg., Colorado Springs, Colo. 80901.



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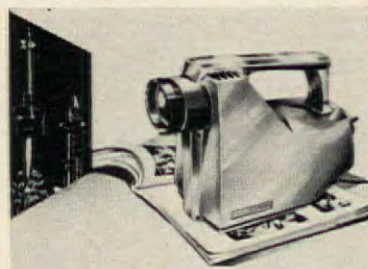
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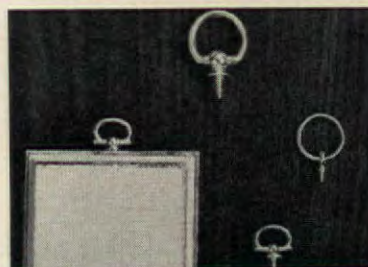
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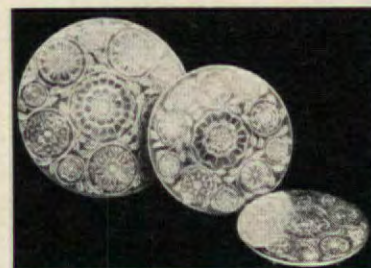
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