

MARCH 35¢

American Home

AMERICAN TREASURY

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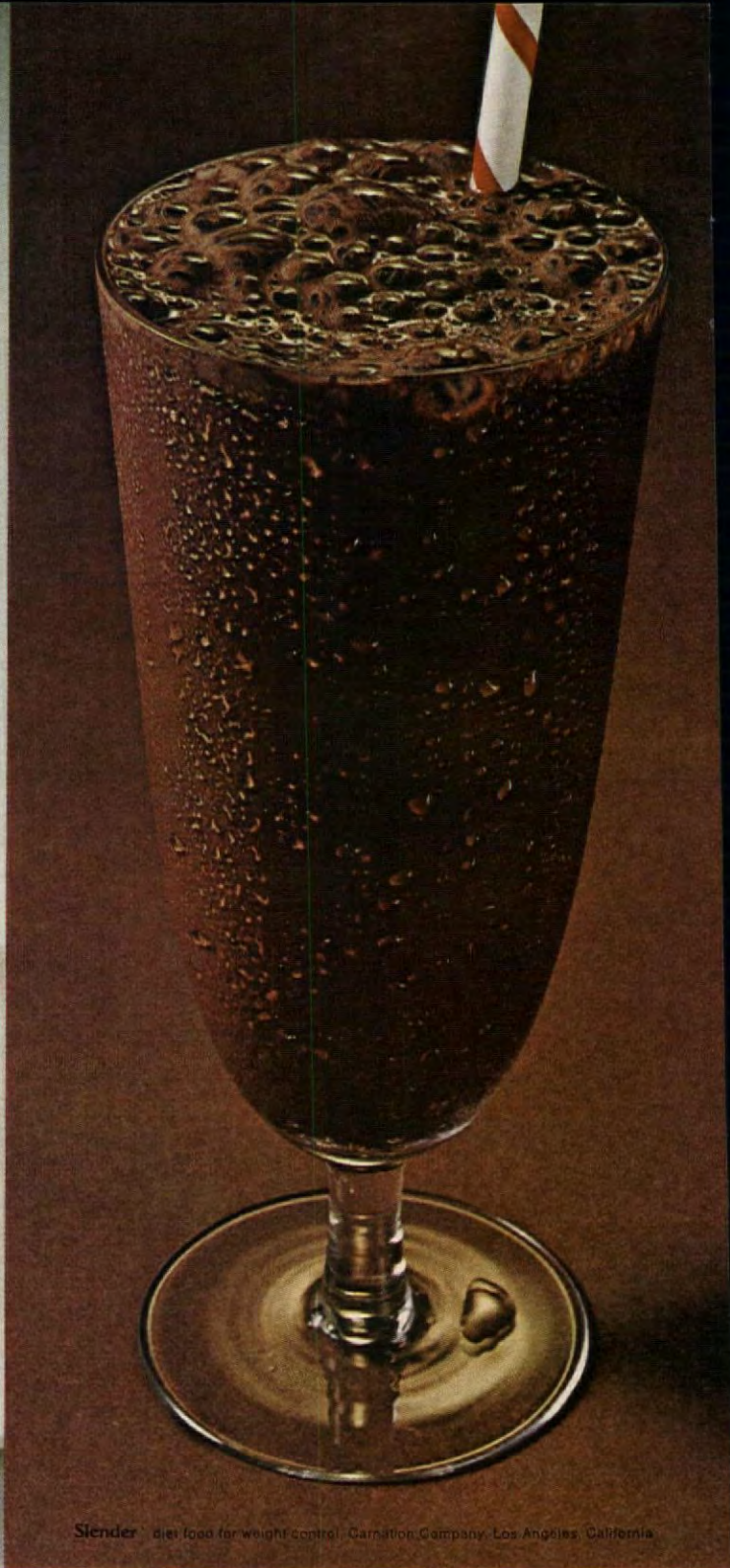
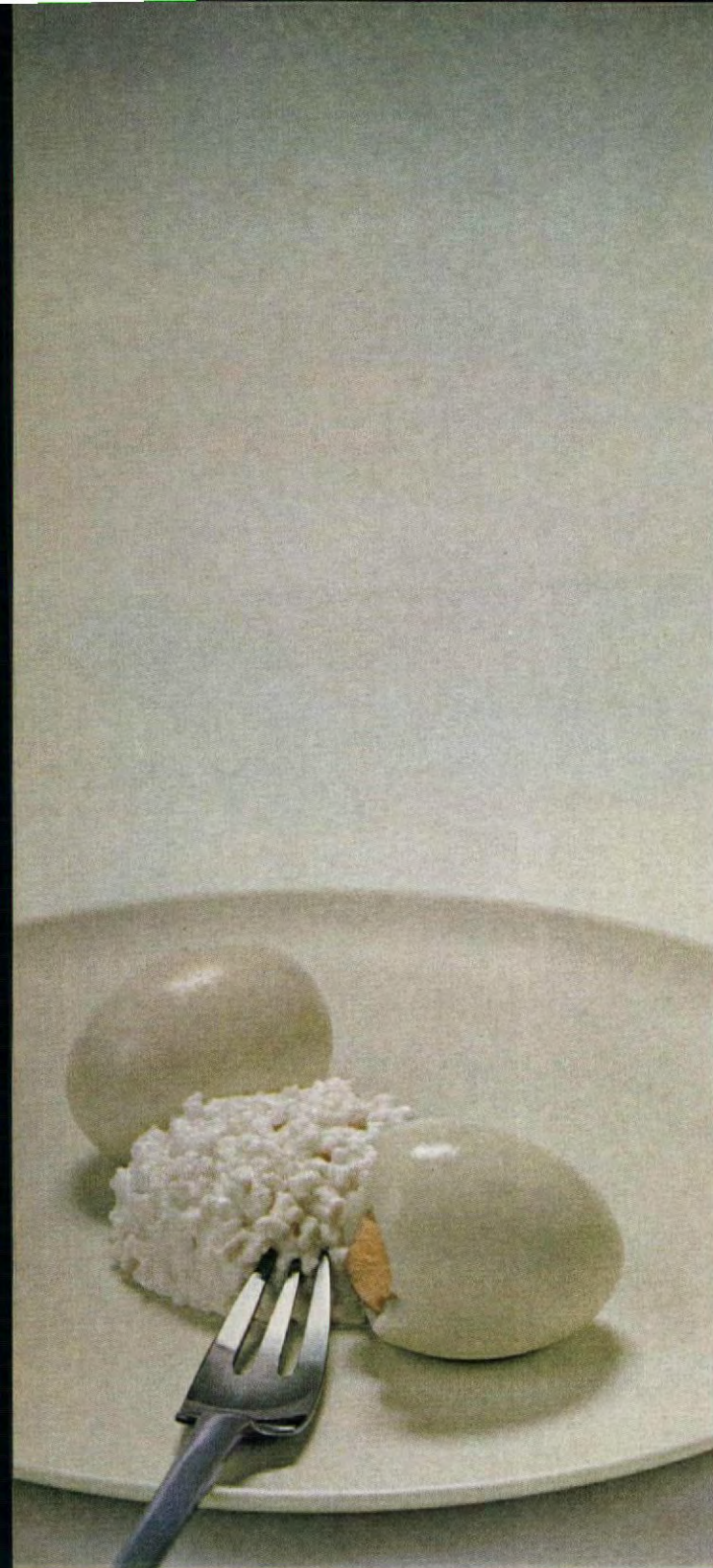
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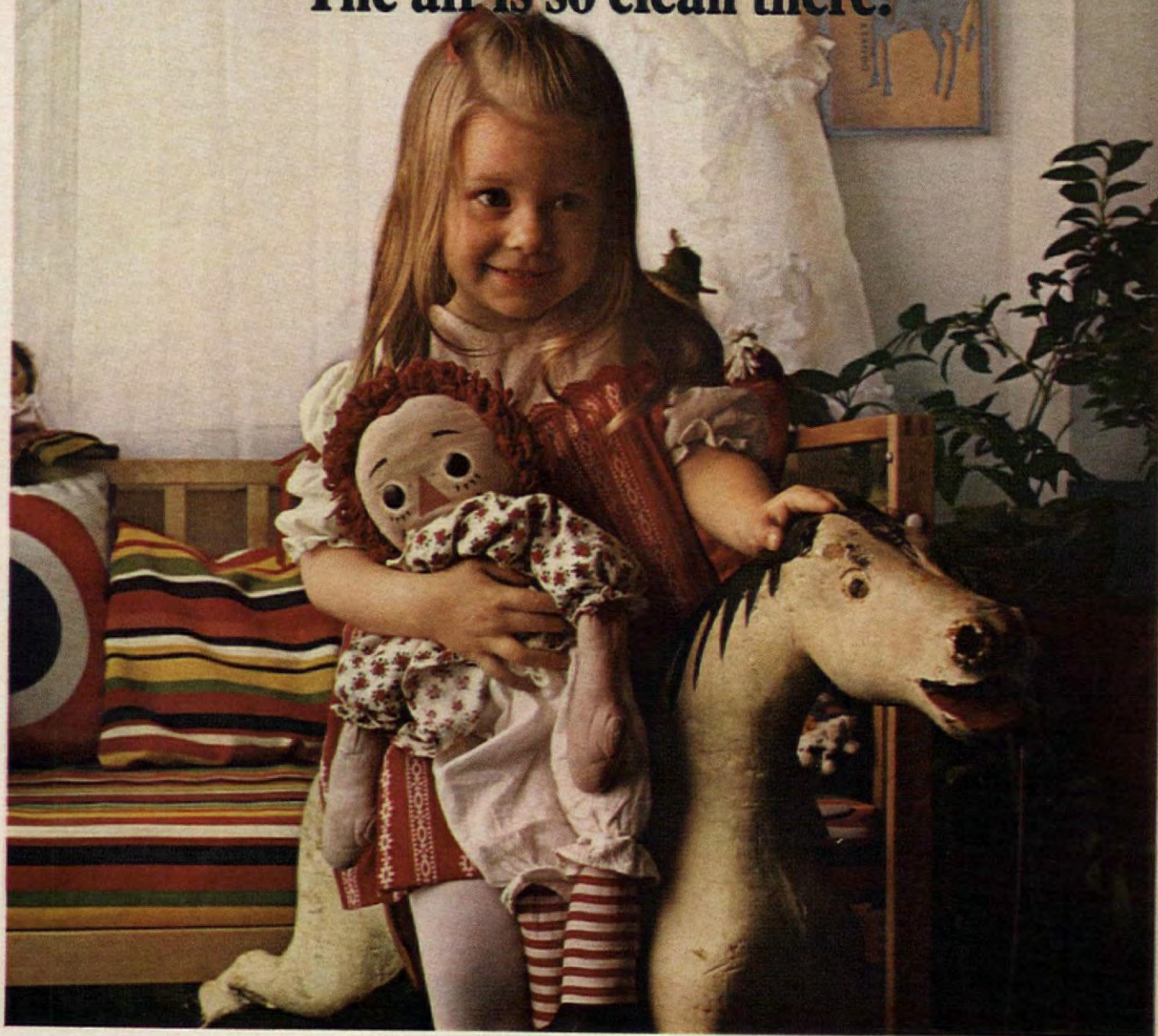
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AMERICAN TREASURY

- 8 The Freemans: Restorers of a Louisiana Landmark
- 54 A Stroll Through New Orleans
- 72 New Orleans: Romantic Houses . . . Antique Furnishings
- 82 The Vieux Carré: A History of Charm
- 84 18 Great Creole Dishes

HOMES AND ARCHITECTURE

- 50 The Plumb Line
- 61 Young Families Like Modern:
- 63 Looking-Glass House
- 66 A Design Tailored to the Trees

INTERIOR DESIGN AND DECORATING

- 22 Framed for Change
- 26 Decorating Newsletter
- 32 Decorating Q's & A's
- 72 New Orleans Treasury

FOOD

- 46 Saving Graces
- 84 Incomparable Creole Cooking
- 86 Easy Sweets
- 88 "Morning Call" Doughnuts
- 91 Cooking Lesson No. 33: Brioche
- 110 The ABC's of Steak

EQUIPMENT AND KITCHENS

- 48 Good-bye to Dust: Amazing Home Air Cleaners
- Two California Kitchens:
- 70 Putting Walls to Work in a Corridor Kitchen
- 92 Kitchen Hung in a Hall

GARDENING

- 36 Camellias: Petaled Perfection

FEATURES

- 6 This Month in American Home
- 8 Lifestyle
- 14 The Good-Looking Homemaker: The Expressive Eye
- 42 On Parking
- 108 Shopping Information
- 113 Dear American Home

HOME PROJECTS

- 18 Three Happy Pillow Kits
- 44 Embroider Our Gracious Florals
- 52 Cattails and Little Foxes

SHOP BY MAIL

- 115 American Home Market Place

COVER: Rich, buttery brioche is superb three ways—as a breakfast roll, dessert or, served with a filling, as a main dish. To make, see our Cooking Lesson, page 91. Photographer: Richard Jeffery

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THIS MONTH IN AMERICAN HOME



Andrew Jackson pre-
sides over Jackson
Square, one of the most
architecturally distin-
guished city squares
in America. It is the
center of old New Or-
leans, the subject of
the American Treasury
beginning on page 72.

New Orleans, our American Treasury feature this month, is a Treasury with a difference. That grand old city's Vieux Carré, or French Quarter, is the treasure—all 3,070 buildings of it, even though only 14 are of national historic importance. What is important is what New Orleanians call the *tout ensemble*—the whole. The original street plan of the Vieux Carré remains exactly as it was laid out 250 years ago as the capital of France's New World empire. In its charming streets one can see today evidence of its entire history, in which people of many backgrounds created an eclectic mix as flavorful as a Creole jambalaya. And you will find that mix in the houses and the food that flavor this issue.

So valuable to our nation's culture is the Vieux Carré, and so potentially threatened is it by commercialism and by "progress," that the U.S. Department of Housing and Urban Development (HUD) gave a special grant for a remarkable study of the area's past, its potential, its future. Distinguished architectural and design consultants have contributed to a very handsome publication entitled *Vieux Carré Historic District Demonstration Study*, which treats the Vieux Carré not as a museum, but as a living place in need of preservation.

The report pleads for improving the whole ambience, for restoration without the cutesy quaintness of fakery. And it offers a purposeful plan for turning the now industrialized Riverfront Area into a delightful community to include apartments, office buildings, shops, restaurants and tourist facilities. So excellent is the report that hundreds of architects and city planners throughout the world have requested it. One volume of the study, *Plan and Program for the Preservation of the Vieux Carré*, may be had, free of charge, by writing to the Bureau of Government Research, Richards Building, Room 1308, New Orleans, La. 70112.

Julia Smith
Editor

Olds Vista-Cruiser: The only wagon with a built-in observation roof!

The new Olds Vista-Cruiser is quite a wagon. Its 11 windows give you a beautiful outlook on life nobody else can match. It also gives you extra headroom and extra light, without adding extra heat. Specially treated roof glass sees to that.

Its tailgate adjusts to your needs. Drop it down for cargo. Swing it open for groceries. Great convenience. And great value—because this year, that Drop-or-Swing Tailgate is standard.

Comforting news inside. Seats are wide, welcoming, and foam-padded. Handsomely tailored, too, in supple all-Moroccan vinyl. Two- and three-seat models available, both with a smooth-riding, 121-inch wheelbase. And all seats are forward-facing!

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You can pay more, but you can't get more wagon for the money. Big Rocket V-8, power front disc brakes, smooth coil-spring ride—all standard for '71. So are front-fender liners that

help fight rust. An aluminum exhaust system that resists corrosion. And strong side-guard beams in the doors for protection. It's features like these that make Vista-Cruiser a solid investment... help retain its value, year after year.

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Oldsmobile
ALWAYS A STEP AHEAD



Drop-or-Swing Tailgate now standard for 1971!



Lifestyle

In historic New Orleans, an idealistic young couple works to keep charm and tradition alive in the French Quarter.



Stephen Green-Armytage

Sandra and Richard Freeman have a double stake in the Vieux Carré, New Orleans' famous French Quarter. Sandra has put her own special stamp on the district's life with the opening of her needlepoint shop, The Quarter Stitch. She does most of the design work herself; a 2x3-foot needlepoint of Noah's Ark, one of the shop's best-selling motifs, hangs on her children's playroom wall as a testimonial to her talent. It is done in 20 different stitches and twice as many colors. "The design went fast enough," says Sandra, "but the background took a bit longer, maybe six months or more."

Both Sandra and Richard have spent the last six years helping to revamp the sagging Southern grace of the Vieux Carré. After visiting the historic homes of Savannah, Ga., and Charleston, S.C., the Freemans felt New Orleans should also have its grand old homes opened to the public. So Sandra dug into the dusty back rooms of the Tulane University library and came up with a plum—the original plans for the Gallier House (right and page 81). An 1857 Greek Revival town house, later restored, it was designed by architect James Gallier, Jr. The Freemans bought the place in 1966 and lived in it for two years before beginning to restore it further as a museum. The project will be completed this summer when the house will be opened to public tours. The Freemans and their young children now make their home in an 1870 plantation house in the city's university section.

In recognition of his efforts, Richard, who is president of the Louisiana Coca-Cola Bottling Company, was appointed chairman of the Vieux Carré Commission, a body which has acted as the watchdog of the Quarter's charm for more than 40 years.

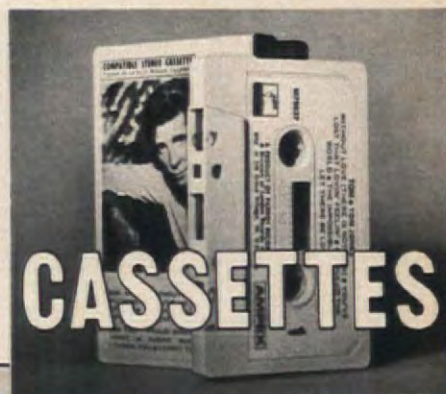
Sandra Freeman (above), in The Quarter Stitch, her Vieux Carré needlepoint shop, holds two of her popular creations. With much of her time given to planning new designs, a partner and four staffers help her run the business.

Sandra and Richard (below) take in the New Orleans sun on the balcony of old slave quarters at the Gallier House. Now restored, it is a local landmark.



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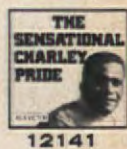
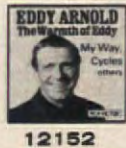
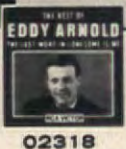
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A pair of involved New Yorkers helps expand the hopes and vistas of inner-city youngsters.



Al Francekevich

LIFESTYLE continued

Joan and Tim Cooney were liberated long before the Women's Lib movement steamrolled across the Great American Way. Joan is president of the Children's Television Workshop, which produces the magical "Sesame Street" and an as-yet-untitled new show scheduled for this fall that will be aimed at bolstering the reading skills of 7- to 10-year-old urban-core kids. In the Workshop's first two years, Joan has been responsible for allocating millions of dollars for programs that entertain while teaching. Tim works *with* no money and *for* no money as director of New York City's Harlem work project, Fight Back. He counsels ghetto youth on how to break out without copping out. He is also the author of a new book for teen-agers: *It's Up To You: A Guide to Changing the System*. Both Cooneys are frontline fighters for women's rights. Says Joan, "Tim is more radical than I. He has always felt that men and women should do what they want. I came late to the idea."

Ironically, it was Joan's volunteer work and Tim's ambition that shaped her career. "I first became a producer of TV documentaries when the people at WNET, New York's Channel 13, were looking for someone with contacts and no ax to grind. I was involved in city politics and cultural affairs, so that someone turned out to be me. It has always been Tim who insisted I aim for the top. Because of the way most women have been brought up, we need this kind of understanding and encouragement from a man just as much as men need the ego boost of a woman's faith."

The Cooneys (above) roughhouse with Chauncey Gilbert, 8, who comes to visit on weekends. "His grandmother runs the candy store next to the Fight Back office, and he and Tim adopted each other," Joan says. "Saturday is chore day and Chauncey pitches right in."

Joan (below) visits with Oscar the Grouch and 6-year-old Jill Clarke, another show regular, on the "Sesame Street" set. Says Joan, "Women make ideal bosses. We are used to leading by suggestion and indirection."





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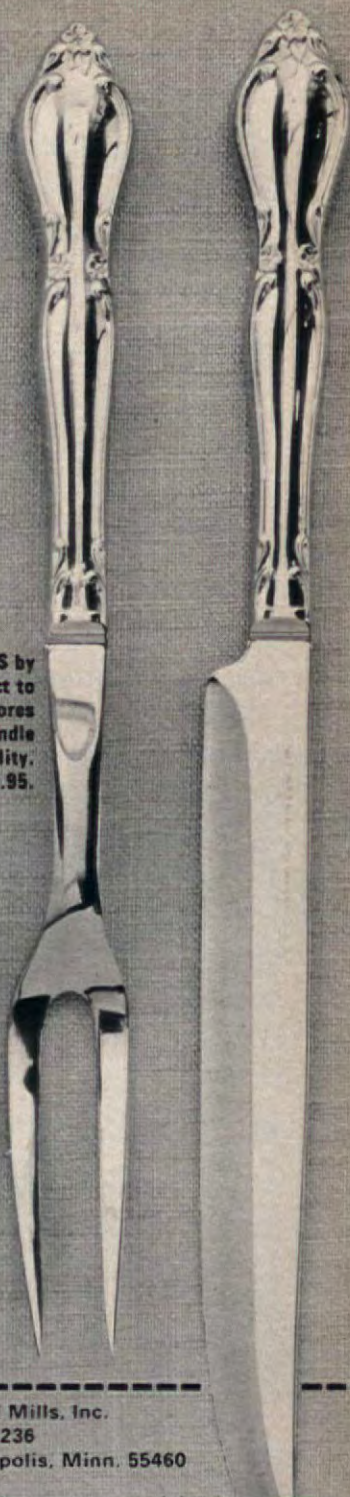
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THE GOOD-LOOKING
HOMEMAKER
By Constance Bartel

THE EXPRESSIVE EYE

The Robertsons (below)—Kirsten, her namesake and baby Ian—enjoy exploring one of New Orleans' many wharves, a departure point for excursion riverboats bound for the Mississippi's bayous.

Kirsten Robertson looks like an authentic Southern belle, although she is actually a Danish import. She came to New Orleans for a visit, but stayed to marry William C. Robertson IV, a local advertising executive. Now with their two children—Kirsten Caroline, 4, and William Ian, 1—two Hungarian sheep dogs and a pair of finches, this attractive young family lives in the city's Garden District. Kirsten enjoys today's changing fashions, especially gaucho pants, which she often wears to work at the Reilly Gallery. Blessed with a fresh complexion that requires little artifice, she uses a minimum of makeup. Her eyes get all the attention—mascara to thicken her long lashes and blue shading all around her eyes for color and accent.

Like Kirsten, you probably wear a minimum of eye makeup most days. But you like the option of adding more color and doing more creative shaping whenever you're in the mood—or when the occasion demands. Spring trends for eye makeup give you lots of leeway—subtle naturalness most of the time, applied art for flattery and



Stephen Green-Armytage

To make the most of her eyes, Kirsten uses mascara on her lashes for a feathery effect and blue shadow for color.

fun. Since this year's fashion styles cover more of the body, the focus is on the eyes, and that means that even minimum eye makeup must be more colorful. Following are the big trends:

1. New eye shadows are definite colors—with special emphasis on wine shades and on brown and bronze tones.
2. Eyeliner, once a must, is now a matter of choice—to be worn only as a thin line in a stronger color than the eye shadow.
3. Fake lashes are also likely to be colored.
4. For evening, color is applied under the lower lid and wrapped around the entire eye in a soft frame.
5. Eyebrows are thin, brushed up and lightened by bleaching or using a pale brow makeup.

Way Bandy, Makeup and Salon Director for Charles of the Ritz, created the minimum, medium and maximum eye makeups for spring '71 you see on page 16. For minimum daytime makeup, Bandy recommends only a bit of shadow color—Charles of the Ritz Eye Pommade in Brandy Beige, Smoky Blue or Misted Mauve—on the outer half of the lid; lashes should then be curled and coated with brown, blue or black mascara on top and bottom.

For a more dressed-up daytime eye, Bandy adds colored eyeliner (Basic Green, Black Coffee or Blue), applied in a triangular shape at the outer half (continued)



**STYLISHLY
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TASTEFULLY
COOL**



Come up to the
only extra-long
cigarette with the
taste of extra coolness.

LADY BE COOL



THE EXPRESSIVE EYE continued

Richard Giglio

MINIMUM EYE



MINIMUM EYE

Shape the thin, lightened or bleached eyebrow to duplicate the curve of the top line of the opened eyelid. Define the outer half of the eyelid with eye pomade. Curl top lashes; apply mascara to top and bottom.

MEDIUM EYE

With the brow contoured the same as

MEDIUM EYE



for the minimum eye, apply shadow from lashes to brow. Accent outer half of eyelid with a darker shade. Apply liner to outer half of eye in a triangle, extending top and bottom. Brush mascara on fake lashes.

MAXIMUM EYE

Brush up and feather brows with moistened soap or moustache wax,

MAXIMUM EYE



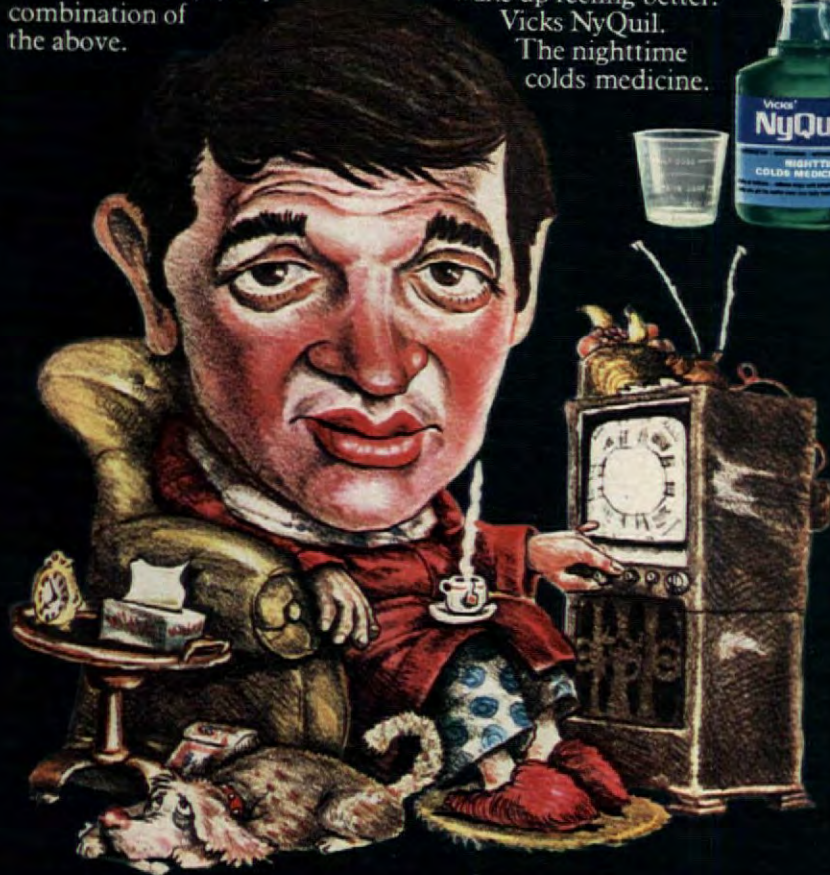
then shape even with eyebrow make-up. Highlight inside half of top lid and under brow with iridescent white eye shadow. Rim inside lower lid with silver liner. Shadow outer half of bottom and top lids with eye pomade. Extend eyeliner beyond outer corner in a triangular shape to enlarge and dramatize the eye. Apply fake lashes along new eyeliner shape.

Don't let a cold get you down. Or keep you up.

By happy coincidence, those annoying things that keep you from sleeping when you have a cold are the very things that NyQuil helps relieve: a) stuffed-up nose, sniffles, and sneezing; b) body aches and pains; c) hacking coughs; d) minor throat irritation; e) any combination of the above.

And because NyQuil relieves these cold symptoms for hours, it helps give you the one other thing your cold really needs: a good night's rest. Wouldn't it be nice for a change to go to bed with a cold, get the rest you need, and wake up feeling better?

Vicks NyQuil.
The nighttime
colds medicine.



of the eye, and switches to a stronger shadow shade—Apple Green, Eggshell Blue or Soft Violet Eye Pomade. Last, he applies mascara to individual clumps of fake lashes.

For evening, the key word is maximum impact. The eyebrows are brushed up and feathered with moistened soap or moustache wax, and the shape is evened with Charles of the Ritz powder eyebrow make-up. Pearl Liqui-Creme iridescent white eye shadow goes on just under the brow and on the inside half of the top eyelid. The inside of the lower eyelid is defined with silver Nightlights eyeliner. The outer half of both upper and lower lids is shadowed with Brandy Beige Eye Pomade. Black Coffee eyeliner extends beyond the corner of the eye in a triangular shape for a wide-eyed look. Fake Long and Lacy Lashes are applied top and bottom along the extended eyeliner.

If you're in the mood to experiment with the paler minimum eyebrow, go to a reputable salon for bleaching or blot out part of the brow with pale makeup. If you thin with tweezers, work from below and in the direction the brows grow.

Another new eye approach is Frances Denney's Mosaic Eye, a series of tile-toned shades in trios—Violet, Plumeria (vibrant pink) and Sugar Plum (a deep mauve) or Blue Sky, Violet and Tile Blue, all in Lustrous Cake Shadow form.

If, like Kirsten Robertson, you prefer the natural look, or if you favor more artful deception, today's eye palette is well worth dipping into. Demure or dramatic, the effects are yours to experiment with—and make personally yours. END

the invisible dressing



Pajamas by Stanley Herman for Mr. Mort

*Beautiful blend: show-off flavor, no-show calories.
Mild tomato-ey taste. Barely there calories.
Kraft Low Calorie Thousand Island tastes good
going down. No artificial sweeteners. Pour some,
thick and creamy, over chilled seafood.*



Division of Kraftco Corporation



By Dorothy Lambert Brightbill

THREE HAPPY PILLOW KITS

With pillows now at peak decorating popularity, this sunny trio will light up a living room or enclosed porch on even the gloomiest day. The bold stitches are planned for fast needlework, and the three-dimensional quality of the mushrooms and flowers add a touch of reality and fun. All designs are stamped on creamy-white 100 percent linen. The square, boxed mushroom pillow will fit a form 14x14x2 inches, the round one was planned for a form 14 inches in diameter and the black-eyed Susan floral is designed for a 16-inch-square form. Each comes with backing, boxing, cording, zipper closure, assorted yarns with stitch chart and easy-to-follow instructions (forms are *not* included). To order these pillow designs—plus the handy needlework carrier shown at bottom—fill out and mail the cutout coupon below.



Fill out coupon and enclose check or money order. Florida residents please add sales tax. Allow 4 weeks for handling and mailing. (Sorry, we are unable to handle Canadian or foreign orders.) To avoid delays please indicate your zip code.

American Home Dept. 4563

4500 N.W. 135th Street, Miami, Florida 33054

Check items desired:

- ☐ Kit 61311 Round Mushroom Pillow @ \$5.98 each....\$
☐ Kit 61312 Square Mushroom Pillow @ \$5.98 each....
☐ Kit 61313 Square Floral Black-Eyed Susan Pillow.
@ \$5.98 each.....
☐ 61285 Needlework Carrier @ \$7.98 each plus .50
postage.....
☐ 61014 Catalog of other kits @ .35 each.....
Please add .35 postage for each kit ordered.....
Sales tax, if applicable.....
Total enclosed.....

print name

address

city

state

zip code

- ☐ Send C.O.D. I enclose \$2 goodwill deposit and will pay postman balance plus all postal charges.
☐ Please send me the New Spring-Summer issue of the *Ladies' Home Journal Needle & Craft Magazine* bursting with beautiful things to make, to wear and to give. I am enclosing \$1.25.

Needlewomen, take note: This new, haul-all carrier, with pockets for your yarns and tools, is an ideal companion both at home and when you're on the go. Ready-made, it measures a compact 9x12x14 inches, folds flat when not in use and is framed in sturdy mahogany-stained pine. To order, see coupon.



Fabric by Ron Chereskin

Discover the secrets of gift decorating!



Before you know it, creating a decorative and useful canister like this "just comes naturally!"



A few dabs of paint and a rusty, weather-beaten mailbox becomes this charming bread box.

A "no-talent" housewife brought the wooden duck back to "life"—with gift decorating.

Gift decorating turned this old coffee pot into a \$50.00 keepsake.



Once a rusty frying pan—gift decorating turned it into a collector's treasure.

You can create beautiful gifts like these even if you've never painted before.

(—and make up to \$50 a week selling your gifts, if you choose.)

IMAGINE! Just a little paint... 3 simple brush strokes... and you can turn trash into treasures, junk-pile discards into glamorous gifts—even if you've never held a brush before. In your hands a battered old coffee pot now becomes a work of art... a rusted tea kettle changes into a charming gift planter... a forgotten camel-back trunk becomes a beautiful hand-painted hope chest.

It's easy—no special talent needed

You will be thrilled to discover you can create lovely treasures—even if you "can't draw a straight line." Mrs. Ruth Miner of Lubbock, Texas writes: "I never had a brush in my hand before but after the first 2 lessons I have sold to our largest department store!"

What's the secret? The discovery that with 3 simple brush strokes (the same strokes used to apply lipstick) you can decorate for fun or profit. Quickly and easily you'll see exquisite **ROSES and FLOWERS...FRUIT...CUPIDS and BOWS...BIRDS and BUTTERFLIES**... come alive under your brush as if by magic!

Earn while you learn at home

Even as a beginner you may find friends, decorators, even gift shops eagerly bidding for your unusual one-of-a-kind creations—sometimes offering \$10, \$15, even \$20 for one. Mrs. Eileen Baer of Hot Springs, Arkansas wrote: "I know my work isn't real great yet, but my things are being grabbed before they're dry!"

Everywhere you look — attics, basements, barns, sheds, junk-shops, second-hand stores — you'll find "treasures-in-the-rough" awaiting only a few brush strokes to turn them into stunning objects of art. Friends may beg you to create lovely hand-painted pieces for their homes, too. "My friends and neighbors," says Mrs. Marilyn Belford of Tulsa, Oklahoma, "have kept me busy painting milk cans and recipe boxes, and I've done two trunks. What a happy whirl I'm in!"

Enjoy 15-day Examination FREE

Complete Course mailed at once in one exciting shipment... 42-piece decorator's kit—87 patterns—24 lessons—all the paints, brushes,

and supplies you need. Yet entire Course yours for only \$39.50 complete, plus shipping, if delighted with 15 day trial first. And even this small amount may be paid in easy monthly installments. You get many of the basic materials offered in Advance Course which sold for \$149.50.



"I cleared \$250.00 last month — and I didn't even leave the house!"
—LOIS PULLIG, Louisiana

"I have acquired 30 school desks which I am refinishing... I have them practically all sold."
—ROBERT WEITZMANN, New York

"Wanted you to know how very pleased I have been with your Course. And I didn't know how to hold a brush in the beginning."
—LOUISE DIETZ, California

"My objective in taking their course was to supplement social security and a small monthly pension. This I am doing."
—JOSEF F. WILSON, Pennsylvania



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FREE IF YOU ACT NOW!

4 woodcut and engraving reproductions



Yours for examining the Course. **KEEP FREE** even if you return the Course.

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711 South 10th Street, Omaha, Nebraska 68103

Yes, rush me at once the 4 Woodcut and Engraving Reproductions as a free gift with my complete Course and Decorator's Kit. After I examine Course for 15 days, I understand you will bill me \$4.50 for the first payment, then \$5.00 a month for seven months (total of payments: \$39.50). There are no finance charges. I will pay the postman \$3.00 for shipping and handling. **NO RISK GUARANTEE:** I understand there is no obligation to buy and if not satisfied, I'll return Course within 15 days and owe nothing. I keep free gift in any case.

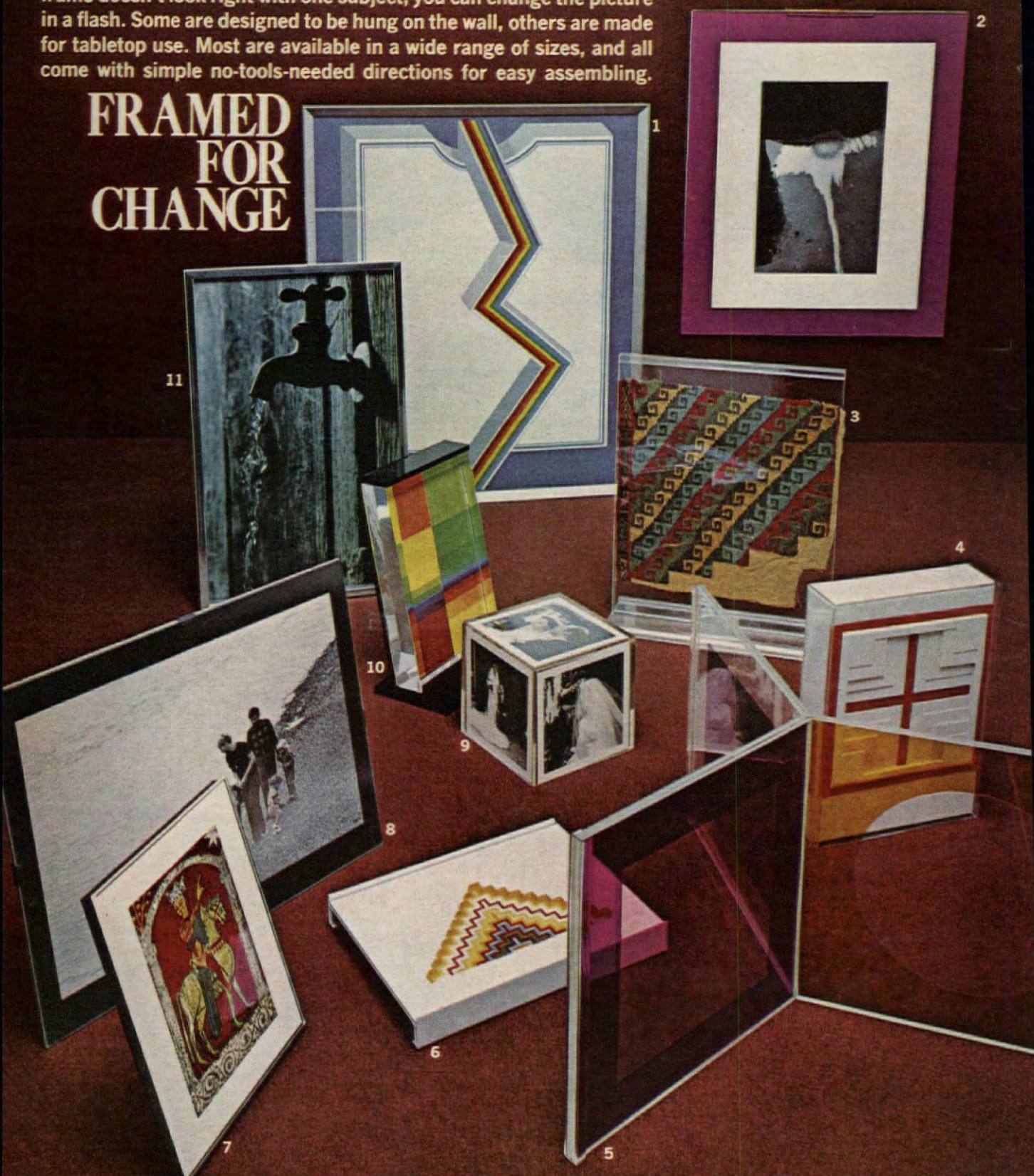
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STATE _____ ZIP _____

DA-2C

By Alexandra Walker

Here at last are frames that let you change your art and photographs to suit your mood. From a modest \$1.90 up, they offer instant enjoyment—no waiting for special orders, no fretting over results. If the frame doesn't look right with one subject, you can change the picture in a flash. Some are designed to be hung on the wall, others are made for tabletop use. Most are available in a wide range of sizes, and all come with simple no-tools-needed directions for easy assembling.

FRAMED FOR CHANGE



(1) Pilot Fast Fit comes in verticals and horizontal of varying lengths. Shown is the 15" (\$5 a pair) x 18" (\$5.40). (2) Bracquette frame clamps can be used with any size glass and backing; \$2. (3) See-through Kulicke WK 8" x 10" frame clips together; \$12.50. (4) Dax 5" x 7" frame is for wall or tabletop; \$2.50. (5) Kulicke Plexiglas 7" x 7" Triple Slip displays six pictures; \$16.50. (6) Instant E

in black or white, goes on wall or table; \$4.50 for this 5" x 7". (7) Lucite 4½" x 6" frame is magnetized; \$7.50. (8) Frameless Frame, 8" x 10", uses clips and nonglare glass; \$6. (9) Clear plastic Graphicube holds five 4" x 4" pictures; \$1.90. (10) Kanro 5" x 7" Lucite frame projects and reflects; \$13.50. (11) Metal Section Frame also comes

For your nearest Lees dealer, call 800-243-6000
free of charge any time. In Connecticut call 800-942-0655.
Lees Carpets is a Division of Burlington Industries.

**Once Lees made carpets to stand on.
Today we make "Live-a-Little" to sit on.**

Back when Lees started, having a party meant sitting primly on high-backed chairs. Today you relax on a low couch, or sprawl on the floor.

So today at Lees we make things like Live-a-Little. It's one of our New Generation Carpets—not a bit like the Lees carpet your grandmother had in her parlor, although the quality's still the same.

Live-a-Little is a thick layer of loops—fat, bouncy little loops of Acrilan® acrylic that act like a million tiny cushions. It's soft for sitting on, and durable for dancing on.

There's a delicate sculptured pattern and 22 luscious colors and a price tag of only about \$8 a square yard. So you can afford a whole roomful of Live-a-Little and still live a little.



LEES
NEW GENERATION CARPETS

And you thought Florida grapefruit was only for breakfast.

Buy a can or jar of Florida grapefruit sections and you're on the way to some of the smartest appetizers, zestiest salads, and most luscious desserts you've ever tasted. And so easy! All the peeling and sectioning have been done for you. For more recipes and diet plans, send name and address to Grapefruit, GF, P.O. Box 6066C, Orlando, Fla. 32802, with 25¢ in coin for postage and handling.



Molded Salad with Shrimp and Avocado

Drain juice from 1 quart grapefruit sections and add additional grapefruit juice to make 3 cups. Sprinkle 2 envelopes unflavored gelatine over 1 cup of the juice. Place over low heat; stir until gelatine dissolves. Add remaining 2 cups juice, $\frac{1}{4}$ cup sugar and $\frac{1}{4}$ teaspoon salt; chill until consistency of unbeaten egg white. Fold in drained grapefruit sections, 1 cup diced cooked shrimp, 1 cup diced avocado, 2 tablespoons chopped chives. Chill in 6-cup mold until firm.



Trout with Grapefruit Sections

Bake trout brushed with melted butter in 450°F. oven about 10 minutes, until fish flakes easily with a fork. Heat together $\frac{1}{4}$ cup butter, $\frac{1}{4}$ cup slivered almonds, 2 tablespoons grapefruit juice and 2 tablespoons chopped parsley to make sauce. Surround with grapefruit sections and pour sauce over all.



Roast Beef Salad

Line salad bowl with lettuce leaves. Pile strips of roast beef in center; surround with grapefruit sections, sliced cucumber, and tomato wedges. Serve with French dressing.



Miami Fruit Mix

Arrange drained grapefruit sections and fresh fruit (grapes, melon balls, berries, etc.) on salad greens. Top with scoops of cottage cheese and serve with favorite dressing.



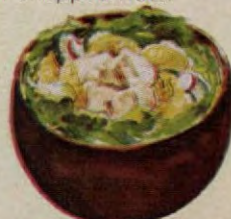
Spiced Fruit Bowl

Place ring of grapefruit sections around bowl. Make a ring of peeled orange slices towards center of bowl, fill center with halved strawberries. Sprinkle fruit with cinnamon and brown sugar. Chill until serving time.



Grapefruit Parfait

In tall parfait glass, alternate layers of grapefruit sections, melon balls, whipped cream, orange sections and banana slices. Top with a spoonful of whipped cream and sprinkle with chopped nuts.



Tape Measure Salad

Arrange salad greens on large bowl; place chunks of tuna in center. Surround with cucumber slices, top with grapefruit sections and garnish with sliced radishes. Serve with salad dressing.



SHAPE UP WITH GRAPEFRUIT FROM FLORIDA



Now, for every woman:
the second deodorant®
you may need whether you
know it or not.



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stops feminine odor
where it starts.

An underarm deodorant just isn't enough for a woman. Because there's the second, more serious problem of what to do about internal vaginal odor. The answer is Norforms, the *second deodorant*.

Bathing alone can't stop it...

Germs inside you every day cause *internal* odor—an odor different from the one on the *outer* vaginal area. So even regular bathing or feminine sprays won't solve the problem. They can't get inside to give protection *internally* where this problem starts. And many doctors say you shouldn't douche daily.

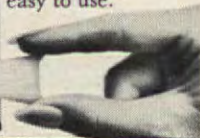
Is there a convenient solution?

Yes, Norforms... the internal deodorant. Just insert. These tiny suppositories spread an antiseptic germ-killing film to stop odor internally where it starts. Norforms are gentle to delicate tissues and you can use them as often as necessary.

Feel fresh and secure... make your second deodorant Norforms, the internal deodorant.



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so small and
easy to use.



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The Norwich Pharmacal Company

DECORATING NEWSLETTER

Timely design. "Odd Ball," the second clock from the Howard Miller Clock Company to be included in New York's Museum of Modern Art permanent design collection, follows the trend toward unnumbered faces. The wall clock comes in two color schemes—white hands and rim with black face or vice versa—and owes its name to a big dot that sits where the 12 usually does. There are no other numerals to indicate the time. Retail price is \$35. Other new models from the Howard Miller line are called "Swing Timers," battery-operated wall clocks with faces that look like targets, dart boards, pinwheels or eye charts. Each sells for \$23.

The wet look. The Formica Corporation is generating a lot of excitement in laminates these days. First they went from shiny to mat with their suede finish and now they're back to shiny again in a wet-look finish that goes with fashion's penchant for a high polish. However, the finishes are embossed, giving slick surfaces a slight texture. The "Morocco" pattern, for example, has a grain, while "Floral" is more of a crackle. For vertical applications only (that means a no-no for counter tops), Formica has dazzling aluminum metallic. They've also developed a new fabricating technique that should do away with hard edges and sharp corners because the laminate sheets can be wrapped around table and counter tops, drawer fronts and doors.

See-through plastics. Add Cyclocac CIT (clear impact thermoplastic) to your expanding list of plastic names. A see-through, jewel-tone version of opaque Cyclocac ABS (acrylonitrile butadiene styrene), it is made by the Marbon Division of the Borg-Warner Corporation. Both plastics are already being used for furniture, including the Parsons table described below. Cyclocac CIT retains all the qualities—toughness, hardness, tensile strength, high gloss—of its ABS predecessor. Available colors are emerald, amethyst and ruby, among others.

Molding a classic. The Parsons table, that how-did-we-ever-manage-without-it piece of furniture, is now being molded of ABS plastic (see above) by Syrocco, a decorative-accessories firm. It comes in three sizes—16"x16"x16", 24"x24"x16" and 24"x24"x21"—and all tables are designed to butt. Prices: \$15, \$25 and \$30 respectively. Colors are yellow, white, black, tangerine and parrot green.

Primitive beat. Sleek, machine-made plastic environments notwithstanding, or maybe as an antidote to them, there's a strong, primitive beat pulsing through the home-furnishings industry. "Primitive" is the name Josef Head of Tyndale, Inc., chose for his new lamp collection. Design ideas for bases and shades came from a variety of primitive cultures, including East African, Congolese, Pre-Colombian, Polynesian and Moroccan. One of the rugs in Fieldcrest's new Supergraphic collection is a 2x3-foot creation called "Primitive" with a diamond zigzag design of Pre-Colombian inspiration against a dark background. It costs \$15.

"Primitive" is also the name for a new ceramic tile by American Olean. It is rough-hewn in appearance, comes in five shapes and eight colors and can be used on both walls and floors.

—Vera D. Hahn

**"The trouble with big city apartments is—they're never big enough.
The best way to get a guest room is to get a Hide-A-Bed Sofa?"**

"Having a whole room just for guests is a luxury most people can't afford. Not at today's rents.

And yet we needed a place for guests. (Ted's parents come out to visit us at least once a year. And the kids like to ask their friends to stay over.)

We solved the problem beautifully with a Hide-A-Bed* sofa.

And I mean beautifully.

I guess I had an old-fashioned image of convertible sofas. I thought they all shouted "This is a bed!" and came in two styles: boxy and boxier.

Oh, was I wrong!

Hide-A-Bed sofas come in hundreds of styles. In

almost every period and mood and design you can think of. All of them beautiful. And graceful. And comfortable. None of those mass-produced "looks", either. You can choose from over 400 fabrics and a long list of custom options.

And only a Hide-A-Bed sofa comes with a famous Simmons mattress. Your choice of a Regency* or Beauty-rest* mattress. From single to Super size. (So you may not even have to buy new sheets.)

And you know what? Hidden bed and all, a Hide-A-Bed sofa costs no more than most just-plain-sofas. So it's really like getting your guest-room free!"

SIMMONS



For decorating booklet, "Hide-A-Bed Sofas for the Way We Live Now," send name, address and 25¢ to Simmons, 2 Park Avenue, N.Y.C. 10016.



Sofa shown: Olympia-5. Fabric: 9778 Oyster. About \$715. Prices start at \$625. From Graceline Collection. Fabric protected by ZEPHEL Soil/Stain Repeller.

When Simmons can give you the sofa you want, isn't it nice there's a bed in it, too?

**THE HIDE-A-BED SOFA BY SIMMONS
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*Electronically re-channelled to simulate stereo

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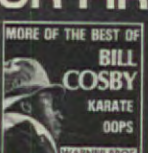
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HAGGARD STOP SIDE OF ME LOVE'S GONNA LIVE HERE FOLSOM PRISON BLUES CAPITOL 4-51	LADIES OF THE CANYON Joni Mitchell BIG YELLOW TAXI WOODSTOCK THE CIRCLE GAME REPRISE 931-71	JOHN MAYALL USA UNION NIGHT FLYER DEEP BLUE SEA POLYDOR 933-98	The Lettermen REFLECTIONS A NATURAL MAN MAKES IT WITH YOU CAPITOL 4-96	Nancy's GREATEST HITS THESE BOOTS ARE MADE FOR WALKIN' SUGAR TOWN REPRISE 932-91	Hank Williams, Jr. singing songs of Johnny Cash FOLSOM PRISON BLUES RING OF FIRE JOE PORTER MGM 933-49	BOBBIE GENTRY GLEN CAMPBELL LET IT BE ME LITTLE GREEN APPLES CAPITOL 29-28	James Taylor Sweet Baby James FIRE AND RAIN COUNTRY ROAD SUNNY SKIES WARNER BROS. 931-38
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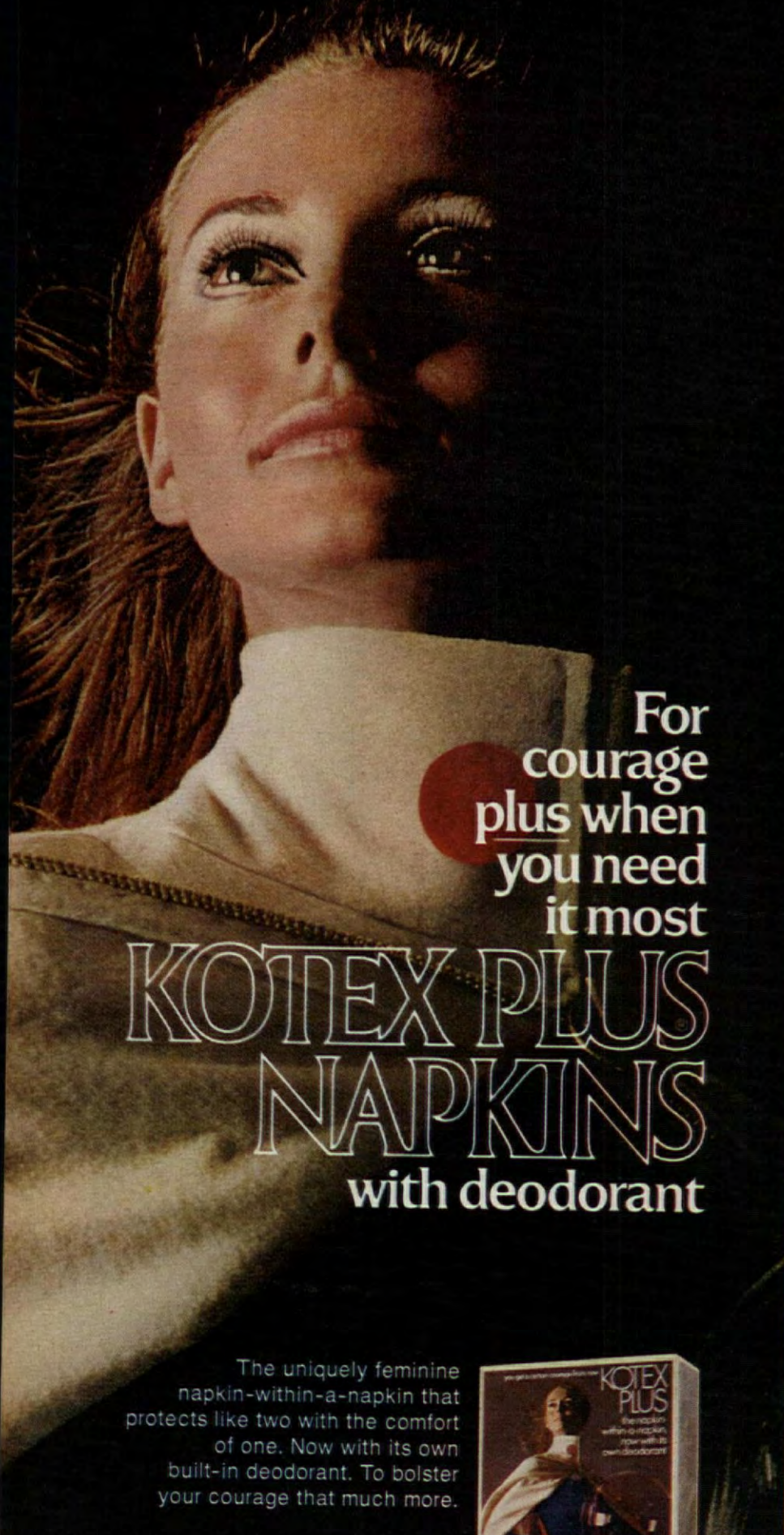
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plus when
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FEMININITY TODAY FROM KIMBERLY-CLARK

DECORATING Q's & A's

I want to keep simple cafe curtains in my kitchen but the sun ruins them, causing them to fade and fall apart. Is there any way I can prevent this?

Protect your curtains by lining them. There are sun-resistant linings that come in plain white and in colors. Not only will a lining prolong the life of the curtains but your windows will look neater from the outside.

I'd like to make a room divider to separate the entry area in our apartment from the living room. Can you tell me how?

There are several simple but attractive solutions. Take a length of semi-sheer drapery fabric in either a woven design or print. Make a channel at the top and bottom through which dowels can be inserted and attach it to the ceiling (your hardware dealer can tell you how). This takes no space and, since drapery fabrics are 48 inches wide, one length will probably do the job. You might also consider panels of inexpensive bamboo blinds that you can frame in wood. The blinds and frame can be painted to match or contrast with your room. Fasten the blinds to the ceiling and one wall for a handsome divider.

I don't have enough furniture to fill my 12x26-foot living room. Since I can't afford any new pieces, what can I do to make it cozier?

Paint the room a rich, warm color, such as chocolate brown or burnt orange. New pillows, extra large and soft, and a tall vase filled with shafts of wheat will help to soften all.

I'm considering buying a pair of sofas, each seven feet long, that I want to put face to face across the width of my 12x20-foot living room. Would this arrangement crowd the room?

For such full-size sofas your room would need to be at least 15 feet wide to allow ample space for end tables and passage to other parts of the room. For a room like yours, which is 12 feet wide, use a pair of 5-foot-long love seats.

Direct your decorating questions to: Decorating Q's & A's, American Home, 641 Lexington Ave., New York, N.Y. 10022. Letters submitted will be selected for an answer on the basis of their general interest. Sorry, we are unable to send personal replies.

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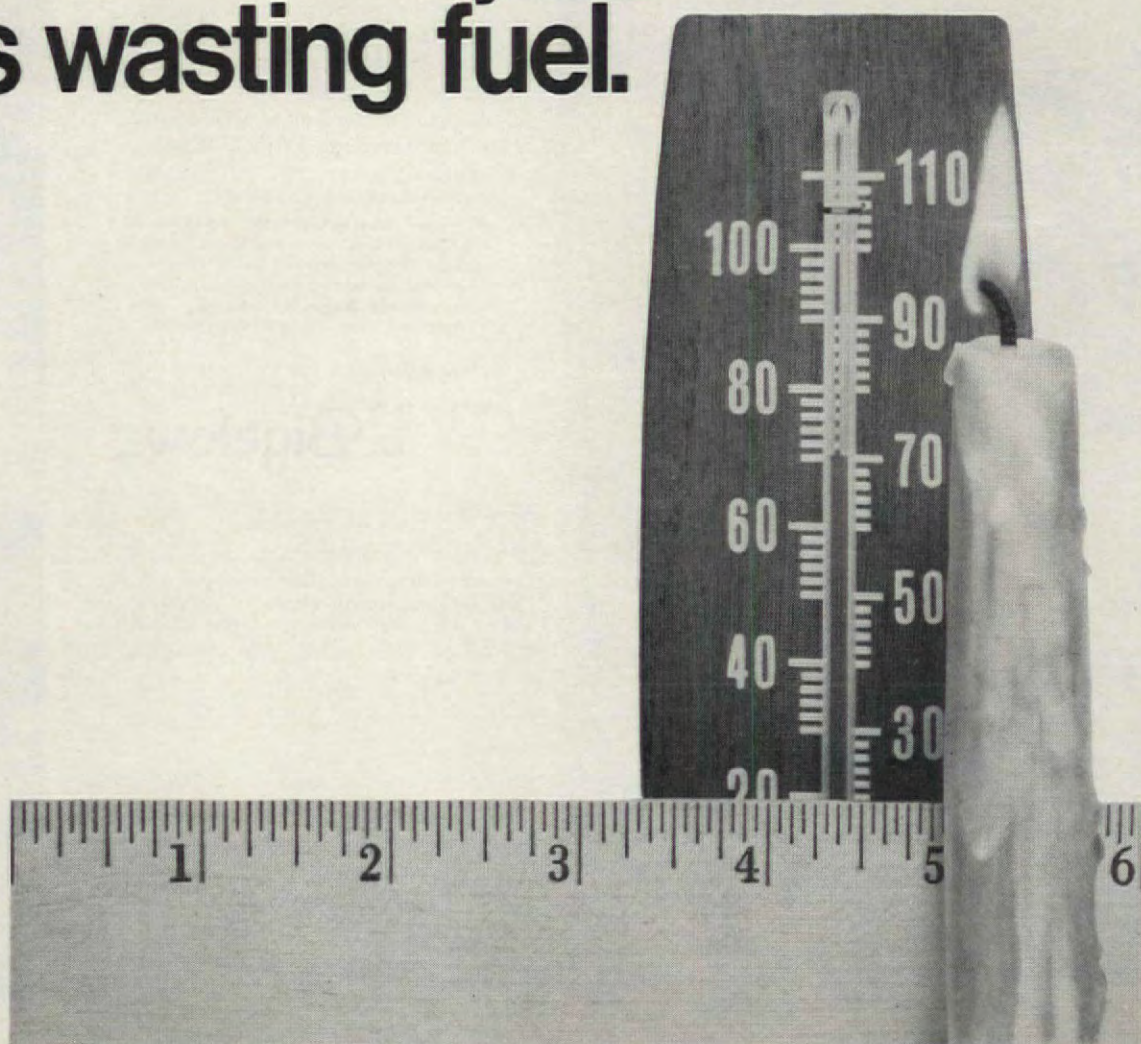
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**With rising fuel costs,
and the urgent need to
conserve energy, here's how
to find out if your home
is wasting fuel.**



A Presidential Committee has recently recommended that the Nation act now to conserve energy fuels. One of the best ways to do this is to make sure your home has *adequate insulation*.

In fact, if your home is more than 15 years old, it probably doesn't have adequate insulation and it may be wasting more than 45% of its fuel. Or costing almost twice as much as it should to keep your family comfortable.

If you're building a new home, you can nip this problem in the bud, by telling your builder to use Fiberglas® 6" & 3" insulation. That's 6" of Fiberglas in ceilings and 3" in walls. It helps stop fuel waste, and can cut heating/cooling costs as much as 30%.

In an existing home, it's easy to find out if you're wasting fuel, either because of poor insulation, or other reasons:

Start at the top.

Take a ruler up to your attic, and measure the insulation. If it's less than 6" thick, you need more. Remember, heat rises. 6" of Fiberglas insulation in ceilings helps stop heat from escaping through your roof—allows significant savings in fuel costs. In summer, it stops solar heat gain that forces air conditioners to run longer than necessary. And finally 6" of Fiberglas insulation in ceilings will make your family feel a lot more comfortable year round.

Two thermometers let you double-check.

Place one thermometer against an outside wall and another thermometer in the center of the room. Leave them for 4 hours, then take readings. The thermometer on the outside wall should not be more than 5 degrees lower than the one

in the middle of the room. If it is more than 5 degrees lower, it's another sign your home needs more insulation.

A candle can lead to additional savings.

You may be losing heat from openings in your home. Light a candle and hold it near the edges of windows and doors. If it flickers, you probably need caulking, weatherstripping, or storm windows and doors. They can cut your fuel costs by as much as 10%.

Check your furnace and filters.

Your furnace should be checked and adjusted at the start of each heating season. Air filters should be replaced at least 3 times a season. Dirty filters make your furnace work much harder and longer, wasting fuel.

The dollars and sense of Fiberglas insulation.

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CAMELLIAS reward plant and flower lovers with spectacular blooms. These three varieties are Miss Albino (white), Debutante (pink), Aunt Jetty (variegated).

PETALED PERFECTION

The history of the camellia is as intriguing and enigmatic as Agatha Christie at her best. In the Orient, where they were first grown, camellias were used at wedding feasts to symbolize longevity and faithfulness. But in Western culture they are associated with Alexandre Dumas' *La Dame aux Camélias*, the story of a tubercular lady who died at an early age and who would scarcely be considered faithful.

The ornamental camellia, a member of the tea family, was introduced to England in the early 18th century. Importers brought over shiploads of live plants not because they were mad for the perfection of the blossom or for the richness of the dark, shiny leaves, but because they wanted to grow tea in England. Far Eastern merchants, anxious to keep their monopoly on the tea trade, reportedly substituted the camellias for tea plants. The misadventure of the English was a boon to Western horticulture and, very likely, the subject of amusement for many Orientals.

In this country the camellia is grown widely in California, but it has become synonymous with the South and has long been associated with New Orleans' gardens. The first camellias were grown in America in 1797 in Hoboken, N.J., and Boston. Wealthy Easterners thought

it very chic to cultivate the exotic flower in their greenhouses and some of the first varieties grown below the Mason-Dixon line came from northern nurseries. The delicate camellia found an ideal environment and an appreciative audience in the antebellum South.

Today, literally thousands of varieties are grown by American devotees. There are camellias that will bloom outdoors on all but the coldest days from October to March. The colors, solid or variegated, range from pure white through pinks to deep red. There are six forms: single, semidouble, anemone, peony, rose-form double, and formal double. The Camellia japonica is the most commonly planted garden species, but there are new hybrids which combine largeness and profusion of bloom, have greater range of color and increased sun and cold tolerance.

Camellias have a reputation for being prima donnas. Actually, if they are given the proper environment, they will thrive with only routine maintenance. Although practices differ from region to region, the basic requirements of good culture are the same the world over. In its native home, the Far East, the camellia is a hardy woodland plant, growing as a wild undershrub in open forest and in rich, well-drained valleys where it is partially shaded. The ideal environ-

Rudy Muller

ment for them is partial shade, uniform moisture, relatively high humidity, good drainage and a slightly acid, porous soil well supplied with humus.

When choosing a camellia plant, buy from a local source or a reputable mail-order house. If you live in the north, buy from the most northerly sources possible, since their plants will be better adapted to cold climates. Look for a good green, crisp color and general appearance of vigor. Do not choose plants with yellow leaves, dead wood or blemished bark. Avoid the temptation of buying a sickly plant full of buds instead of a healthy plant with few or no buds. Curiously, camellias are dormant in their blooming season, so this period is the best time to buy and plant.

To prepare the soil for planting, mix equal portions of sandy loam and peat moss. Dig the planting hole twice as large as the root ball and one and a half times as deep. Fill the bottom of the hole with the prepared soil mixture and tamp down firmly so that the top of the root ball, when placed in the hole, is 1 inch above the soil surface, as there will be some settling. The root crown should never be more than 2 inches below the surface of the soil.

Camellias should be moist—not wet—at all times. Good drainage is the key to success. Fertilizing or feeding should start with the first signs of growth. Plants should be fed with cottonseed meal or commercial food specifically for camellias twice a year in April and June. Other than feeding and watering, camellias require very little care. Some insect and pest control is necessary to insure a healthy plant. Beetles, scale and mites are the most serious threats, the latter two as they extract the plant juices and interfere with the normal development of foliage and stem growth.

Gibberellic acid is widely used by camellia growers to increase the size of blossoms and encourage early blooming. The process is called "gibbing." The leaf bud next to the flower bud is removed. A drop of acid is put in the remaining cup of the leaf bud. The resulting bloom will be earlier, larger and will last longer.

Growers of camellias seem to develop almost a passion for them, which partially explains why so many new varieties have been developed in a relatively short time. Camellias are now being grown throughout the Northwest and on the East Coast as far north as Cape Cod. Considering the energy and dedication of professional as well as amateur growers, we may in the future see perfect camellias not only in New Orleans but also blooming in the snow. **END**

Flowers, vase: Terrestris, New York

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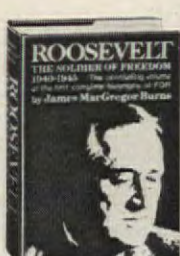
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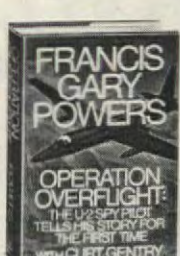
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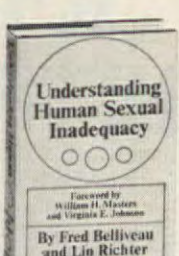
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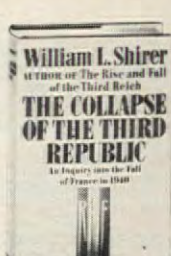
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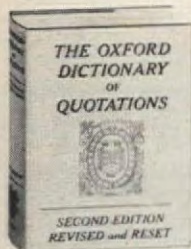
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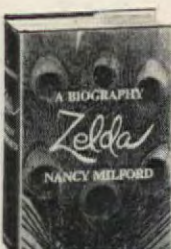
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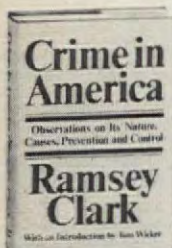
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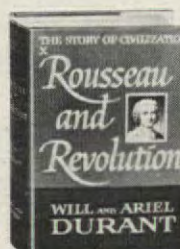
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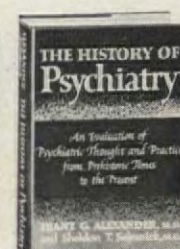
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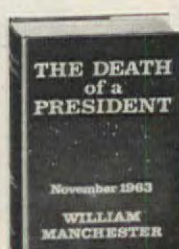
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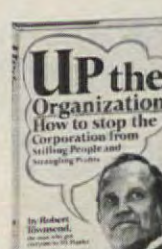
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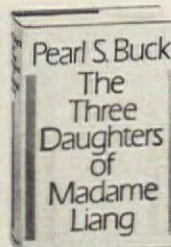
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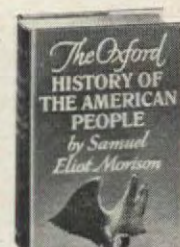
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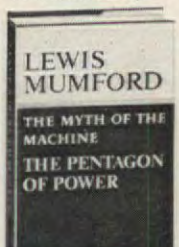
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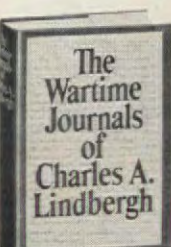
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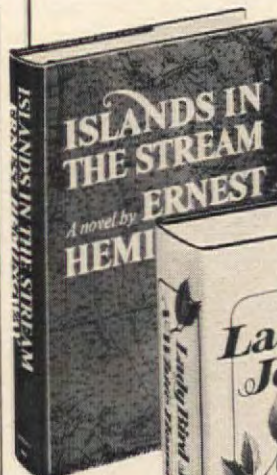
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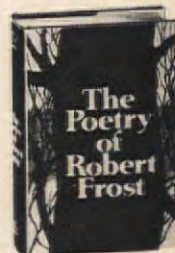
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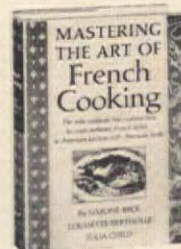
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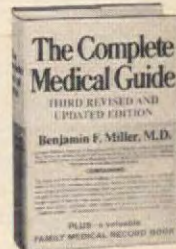
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ON PARKING

By Denise McCluggage

Since no one has yet invented an instantly deflatable car with its own handy packet, like a plastic raincoat's storage pouch, parking remains one of the thorniest problems facing the driver. Finding a place to park is bad enough, but the joy in spotting an opening is promptly dimmed for some by the seemingly insurmountable problem of fitting the wheeled peg into the hole.

The problem is largely a mental, or emotional, one. Difficulty in parking stems from a belief that parking is difficult. But it's not all that involved—really. Parking, after all, depends on an ability to judge relative sizes and distances and a knack of turning the steering wheel the right way at the right time. This is a learned maneuver, so simple that not learning it probably indicates that the driver has a serious mental block against it.

As for judging sizes and distances, why is it that the very woman who casts an eye over a lace tablecloth at an auction knows instantly that it is not big enough to cover the dining-room table with all the extra leaves in it, or who estimates within inches how much fabric is needed to curtain a window, cannot tell whether her car will fit into a parking space? Size is size, whether it's a couch or a car. If one can be judged, so can the other. It is simply that the curtains and the tablecloth are part of a woman's "world"; the car, we're often led to believe by our men, is not. (In fact, the "dashboard" of a modern range is far more complicated than that of a new car; one most women find simple, the other a mystery.)

Quite apart from making it easier to match car to parking spot, a fairly accurate sense of the dimensions of that

machine you drive can be valuable knowledge. For instance: You are driving along a street, cars parked on both sides, and you come to a delivery van double-parked. Is there room to get by? Your eye should tell you immediately. If the verdict is yes, stick closest to the side you can see and keep watching there, with only a brief glance to the other side to be sure your judgment was right and that there isn't something like a rearview mirror sticking out to booby-trap you. If the space is wide enough, it is wide enough to park in, and if you get the side of your car through, the other side will come along, too. And if you're the only one moving, the dimensions of the passage are not going to change suddenly.

Granted, it is not always easy to get an accurate notion of your car's actual size from looking at it. And you usually cannot see from the driver's seat the outer limits of the bulges and swoops that shape the modern car. Too, the stylist has purposely done all he could to disguise the dimensions for you, making the car look longer and lower than it is. If you have a hard time judging the size of the car, measure it and equate it with something easier for you to visualize. Maybe it is as wide as a familiar bench or table. (Could you push your queen-size bed past that double-parked delivery van?)

If you want to know just how much room your car needs to get through a tight squeeze, set up a pair of broom handles, or some such, in small paper cartons of sand in your driveway or an empty parking lot and drive your car between them, setting them closer and closer together until you can visualize minimum width requirements. While you're at it, you might try driving between the sticks at a slight angle to see how it is possible for a space to be wider than your car and yet not wide enough to allow your car to go through. The trouble here is not that your judgment of the width is wrong, but that your angle of approach is. If you are threading your way through a narrow opening,

approach it head on, not at an angle.

Perhaps it will help if you remind yourself that only your front wheels are steerable and that your rear wheels do not follow their leaders directly in the same path. The rear wheels try to cut across the turn, like a pull toy does following a child around a corner. You meet the same problem with your canister-type vacuum cleaner, having to pull it in a wide arc to clear door jams and table legs. What you do with the vacuum cleaner is line it up directly with the opening available and then pull it straight through. You must do the same thing with the rear wheels of your car.

Keeping in mind this pull-toy effect, and the fact that much of your car extends beyond your wheels both fore and aft (the wheels are not at the car's corners), will help you when it comes to angle parking. In parking at an angle, try steering the front end in a slightly wider arc as you make your turn into the space. What this does is properly position the unsteerable back wheels so that you are evenly between the lines as you pull forward. Neatness counts.

As for parallel parking, the first line of business is to forget that it is supposed to be difficult, then find a nice, quiet side street and practice, practice, practice. Rule No. 1 is a simple one: If you see that a parking attempt is not working out, stop, pull out to where you were and start all over. It is harder to correct a miscalculated maneuver than to do the whole thing correctly from the start. And remember that all drivers make mistakes at one time or another when parking parallel. Parking with the curb at the driver's side, such as on a one-way street, is different than when the curb is on the far side of the car. Practice both ways. When you feel you have the knack, then let your new skill out in traffic. And don't let anyone rush you.

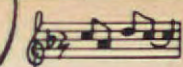
Here are five steps for parking parallel:

1) **Measure.** Pull up alongside the open space and see if your car will fit. Remember it cannot be pushed in sideways, as if it were on casters, so allow ample room (continued on page 112)

DORAL COOKS UP A SURPRISE



THEN, JUST A DASH OF
PAPRIKA AND...



TASTE ME
TASTE ME



PIERRE! YOU KNOW
I FORBID SINGING
IN MY KITCHEN.

BUT, CHEF,
THIS IS DORAL,
THE LOW "TAR"
AND NICOTINE
CIGARETTE.

TASTE
ME



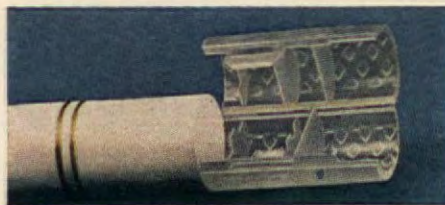
AND IT SINGS OF
TASTE? ABSURD!

TASTE IT,
CHEF.



MAGNIFIQUE! DORAL... YOU
MUST GIVE ME YOUR RECIPE!

TASTE
ME



The filter system you'd need
a scientist to explain...but
Doral says it in two words,
"Taste me"



with or
without
menthol

15 mg. "tar" 1.0 mg. nicotine



By Dorothy Lambert Brightbill

EMBROIDER OUR GRACIOUS FLORALS

Resembling fine old flower paintings, this pair of embroidered florals has a formal elegance that makes them perfect in the most gracious living or dining room. It would normally cost a great deal to achieve this kind of wall adornment, but since you will be the artist (and you needn't be an accomplished needlewoman to master these embroideries), your only costs are for the materials. The easy-to-follow instructions and stitch chart that come with each kit will teach you the rudiments. The designs (chrysanthemum at left, aster and nasturtium at right), each 14x18 inches, are stamped on creamy-white 100 percent linen and each kit includes wool yarn for the embroidery. The blue-and-gold rococo wooden frame used here is also available. To order these kits, see the coupon below.

Fill out coupon and enclose check or money order. Florida residents please add sales tax. Allow 4 weeks for handling and mailing. (Sorry, we are unable to handle Canadian or foreign orders.) To avoid delays please indicate your zip code.

Check items desired:

- Kit 61298 Chrysanthemum @ \$5.98 each plus .35 postage.....\$
- Kit 61300 Aster and Nasturtium @ \$5.98 each plus .35 postage.....\$
- Kit 61299 Frame for above @ \$5.98 each plus .50 postage for each frame.....\$
- 61014 Catalog of other kits @ .35 each.....\$

Sales tax, if applicable.....\$

Total enclosed.....\$

- ☐ Save \$1. Pair of Chrysanthemum and Aster embroideries for only \$10.96 plus .50 postage
- ☐ Send C.O.D. I enclose \$2 goodwill deposit and will pay postman balance plus all postal charges.
- ☐ Please send me the new Spring-Summer issue of the *Ladies' Home Journal Needle & Craft Magazine* bursting with beautiful things to make, to wear and to give. I enclose \$1.25.

American Home Dept. 4561

**4500 N.W. 135th Street,
Miami, Florida 33054**

print name _____


address _____

city _____

state _____

zip code _____

Ben Swedowsky



**Tough enough to clean an ocean liner.
Tame enough for wicker furniture.**



New, fresh scent Janitor-in-a-Drum. The first industrial strength cleaner for home use now smells as good as it cleans!

Cleaning professionals use it thousands of ways ... so just think what it'll do for you.

Your floors, your cabinets, your walls, your bathroom tile and outdoor furniture and window sills and whitewall tires. Just set the strength you need and watch Janitor do the work.

Concentrated Janitor-in-a-Drum contains no phosphates.

It is completely biodegradable and will not pollute water.



**Industrial strength Janitor-in-a-Drum.
It does the work — not you.**

SAVING GRACES

GOOD-BUY SALADS

A green salad may be the one you normally like to serve, but there are days when the price of greens makes you think twice. This is the time to be ingenious and serve something different. Look around the market, on your pantry shelves and in your refrigerator. You'll be amazed at what you can concoct. Here are a few ideas.

Spinach, often a good buy, can become any number of salads. For 4 servings, take half a 10-ounce package of spinach, rinse it and break it into small pieces. Add a 1-pound can of drained bean sprouts, $\frac{1}{4}$ cup bottled French or

Italian dressing and seasoned salt to taste. Or add 2 slices cooked, crisp bacon instead of the bean sprouts and omit the seasoned salt. Toss gently and serve.

Another for spinach: Sprinkle 2 cups grapefruit sections with $1\frac{1}{2}$ teaspoons salt. Let stand $\frac{1}{2}$ hour. Put into a bowl with torn spinach leaves (from 10-ounce package) and 12 to 15 pitted, ripe olives. Add French dressing. Toss lightly.

Marinated vegetables can take the place of a salad, too. Cook a 10-ounce package of frozen artichoke hearts according to package directions and drain them. Combine $\frac{1}{2}$ cup pure vegetable oil, 2 tablespoons vinegar, a dash of

garlic salt and $\frac{1}{4}$ teaspoon oregano. Pour over artichoke hearts. Chill well.

For an old-fashioned combination, mix 1 cup pared, grated carrots, 2 cups shredded green cabbage and 1 cup raisins. Add just enough French dressing to moisten. Chill and serve.

Avocados are plentiful this year and relatively low-priced. Make your salad of thinly sliced avocado and red apples and toss with French dressing.

Try shredded green cabbage and well-drained canned fruit cocktail tossed with mayonnaise or salad dressing and a dash of lemon juice. Chill until serving. Sprinkle with chopped, salted peanuts.

WHAT'S NEW?

A research study sponsored by the National Live Stock and Meat Board has proved that fresh ham roasted to only 170° on a meat thermometer is comparable, even superior, in eating quality to that roasted to 185°—the previously recommended temperature. In fact, with *all* cuts of fresh pork you can forget the old temperature criterion and roast to the new. It means less cooking time, less oven spattering, less shrinkage and less cooking loss.

New Brown-in-Bags from Reynolds Metals Company may be in your area already or they may be debuting soon. They are worth waiting for. In markets where they have appeared, their acceptance has been phenomenal. This clear-plastic cooking bag, made of a heat-resistant nylon film designed for oven cooking, will brown meat, poultry or fish, retain their natural juices and keep your oven clean. A package of 10 bags with an instruction folder and recipe suggestions is now available in many supermarkets for 59¢.

Fresh herbs, anyone? You can grow them easily in your kitchen with a delightful packaged "garden" of six herbs for which the maker guarantees results. They come in their own plastic mini-greenhouse and you need only add water and follow the easy directions. Sold in department and specialty stores throughout the country, they can also be ordered from Taylor and Ng, 651 Howard Street, San Francisco, Calif. 94106. The kit is priced at \$3, including postage and handling. —Frances M. Crawford



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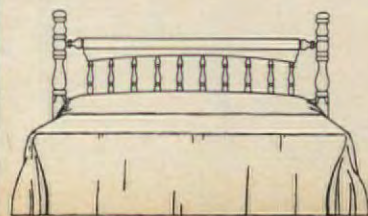
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OLD FAVORITE...NEW FLAIR



After 16 years of fad dieting, I gave up and lost 65 pounds.

By Elaine Nollet—as told to Ruth L. McCarthy



Here I am, close to 190 pounds. I used to think a full skirt hid my hips. Now I see how wrong I was.

I WAS the type of bride who blooms shortly after her wedding day. And not just with child. Cooking did it. Mine and everybody else's that was good. I ate and ate and gained and gained until suddenly I realized that for me fat and fad dieting were to become a way of life. When I finally reached 190 pounds, believe me, it reached my husband, too.

He happens to be an Air Force Physical Conditioning Supervisor at Sandia Base in Albuquerque, New Mexico. And it's his job to put thousands of men in shape. Yet, to his grief and mine, he couldn't do a thing with his wife. I became the one big problem in our marriage.

David had entered the Air Force about the time of the Korean Conflict. He went away for a year, and my scale went up forty pounds. I crash dieted before his return and got down all right. But I wasn't trim long enough even to buy a slim wardrobe. In two weeks, I'd eaten back as much as ten pounds. After that, I became a chronic up-and-down dieter.

I remember our assignment in Alcoy, Spain. Our third child was born

while we were there. My pregnancy, along with dishes like paella and arroz con pollo, really turned me into a blimp. When I tried tennis lessons to work off the weight, I wound up wearing David's shorts (the only ones that would fit) and swinging at the air by the hour. The ball was just too fast for me. Discouraged, I finally gave up and started taking reducing pills for the struggle down the scale again.

Our return to Texas didn't help, either. There were too many tamales and tacos to tempt me. And Albuquerque meant good old-fashioned meat and potatoes and dessert. My stomach got so big, I actually thought I had a tumor. But it was just fat.

It seemed hopeless. My life was just one series of crash diets, reducing pills, food fads, exercise programs and embarrassing moments. Like the time I popped right out of my bowling pants. It won me the league plaque, mounted with torn slacks. Everybody laughed but my husband. As for me, I secretly wanted to cry. Instead, I did the smart-



I'm a lot lighter on my feet since I'm down to 125 pounds. And, believe me, I'm much faster with a racket.

est thing of my life. I took a friend's advice. She said to me: "Why don't you try Ayds?"

I'd heard about Ayds® Reducing Plan Candy lots of times. And when I read that it contains no harmful drugs, I bought a box of the vanilla caramel kind at the commissary. (They carry all four flavors just like the drug-stores.) I took one or two Ayds like the directions say. This really helped curb my appetite. I ate regular meals—broiled meats, vegetables, salads, eggs, lots of greens and protein—but I found I was eating less. When I'd get the urge for starchy foods, I'd read the directions again and it was a kind of therapy for me. Made me really stick to the Ayds Plan.

I also took Ayds with hot coffee in the afternoon and during the evening. That's when I needed help most. For David often officiated at sports events, until nine or ten at night.

When he'd come home late to eat, thanks to Ayds, I was able to pass up a second dinner. And by Christmas, I'd lost sixty-five pounds. David then bought me the most beautiful clothes I'd had in years. Sizes 10 and 12. And I still don't wear any larger, because Ayds has helped me keep the weight off for well over a year. Something I was never able to do before. This proved to me that Ayds is no fad.

You should see my tennis game these days, too. Fast! And, believe me, there are no more splits in my bowling slacks.

I do have to watch one thing though. I still have that fat woman's habit of wanting to feed her family. David says whenever he sits down, I put food in front of him. It's really worrying him. He feels the pounds I've thrown off, he'll pick up. But I'm not worried. I know there's always Ayds.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5'5"	5'5"
Weight	190 lbs.	125 lbs.
Bust	44"	36"
Waist	39"	26½"
Hips	45"	37"
Dress	20½	10

By Maidee Kerr Spencer

Imagine an appliance so extraordinary that you may never need to dust again! Furthermore, your eyes won't tear from cigarette smoke. Hay fever and asthma irritants will be considerably reduced with fresh air in every room of your house or apartment, all year round. Air will be as fresh as the spring flowers the little girl shown here has just picked—not perfumed but almost entirely cleansed of dust, dirt, pollen, offensive odors and smoke.

You can now enjoy such air thanks to a whole new breed of appliances that clean the air closest to you—in your home. They are the most effective indoor anti-pollution weapons to be introduced in this day of clean-environment consciousness. The newest, designed with different capacities to meet the air-cleaning needs of different-sized rooms, are portable, electric units varying in size from that of a small TV to the largest color set. Many are attractively styled to blend with the decor of any room and come finished in wood-toned metal or plastic. They are being made by Honeywell, Sunbeam, Master Appliance Corp., Tappan, West Bend, Hoover, and Emerson Electric.

These air cleaners sift polluting par-

ticles through three different types of filters and expel freshly cleaned air into your room by means of a fan. The first filter is a grille that keeps out the largest particles. Then a two-stage filter traps minute particles—each one so small that 17 can be contained in a period on this page. It is this unique filter that makes these air cleaners special. Using an electrical field, 80 to 99 percent of all airborne pollutants are electrostatically sifted out. Lastly, the air passes through an activated charcoal filter which adsorbs, or collects on its surface, unwanted odors.

Honeywell, West Bend and Sunbeam have models for cleaning rooms 12x15 feet to 15x20 priced about \$200. Honeywell also has a unit for a 20x30-foot room which sells for about \$350. Other portable, electronic air cleaners for various-sized rooms are made by Hoover, Master Appliance Corp., The Tappan Co. (Nautilus Division), Trion, Inc. and Emerson Electric (Electro-Air Division).

Another type of electronic air cleaner is professionally installed centrally in your furnace ductwork. It is an economical system if you are building a house and installing central air conditioning—one set of room ducts can be used for all

three systems (heating, cooling and cleaning) and the air-cleaning system will keep the air-cooling coils clean and operating at their best. You also pay only one fee (\$250 and up, plus installation) and have the luxury of an air-cleaning outlet in every room. Manufacturers of such centralized systems are Carrier, Fedders, Honeywell, General Electric, Emerson Electric's Electro-Air Division, Tappan's Nautilus Division, Master Appliance Corp. and Trion, Inc.

Still more technological developments in the indoor air-cleaning field are now underway. One new unit, called Pollutrol, by Environmental Technology Corp. of Newtown, Pa., is based on both chemical and electrostatic action. Designed for a 15x20-foot room, it sells for \$170. Others with new features will be out by the time you read this.

Do avoid the inexpensive (\$13-\$70) so-called air cleaners that emit large doses of ozone. They do not do the job that the electronic models do; in fact, they may even be hazardous.

Look for familiar appliance manufacturers to come out with new types and more models of electronic air cleaners this year, for 1971 may well be the year you will escape to clean air indoors.

GOOD-BYE TO DUST

Amazing new air cleaners are
fighting pollution where
it counts—in your home.



J. Frederick Smith



Swanson
makes it easy
to send him
off with a
good hot
breakfast.

Send everybody out happy and satisfied. It's easy with Swanson Frozen Breakfasts. Pop into the oven for 20 minutes. Don't even pre-heat. Pancakes and sausage patties. French toast and sau-

sage patties. Scrambled eggs, sausage patty and country style fried potatoes. Add juice and milk and you've got a hot nourishing breakfast! Thanks to Swanson.

7¢

Save 7¢ on a Swanson Frozen Breakfast.

7¢

STORE COUPON



STORE COUPON

7¢

Grocer: When all terms of this offer have been fulfilled by the consumer and by you, this coupon will be redeemed for 7¢ plus 3¢ handling by your Campbell representative. Or mail the coupon to: **Coupon Redemption Program, P.O. Box 1000, Elm City, North Carolina 27822.**

Fraud Clause: Any other application constitutes fraud. Invoices proving purchase of sufficient stock to cover coupons presented must be shown upon request. Failure to do so may, at our option, void all coupons submitted for redemption for which no proof of products purchased is shown. Cash value 1/20¢.

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7¢

THE PLUMB LINE

News from an architecture and environment editor's desk.

INSTANT FIXITS

A group of American homeowners, frustrated by the difficulty of finding a repairman when he is needed, has banded together in the American Homeowners' Association, an emergency home-repair and maintenance service headquartered in Milwaukee, Wis. When repairs are needed, a telephone call to one of AHA's offices (now located in cities in Ohio, Wisconsin and Illinois and soon to open in major cities coast to coast) will produce a repairman in a hurry, no matter what the hour or day.

Members place a yearly deposit of \$18 with the association for a home-service agreement that covers them in emergencies dealing with heating, plumbing, electrical work, refrigeration, air conditioning and home security. The first half-hour of time spent on each call is free. If the deposit is not used up in a year, for labor in excess of the first half-hour, the remainder is credited to the member's account when he renews.

Upon joining AHA, a member can request that his house be given a "physical" by an association representative. Any danger spots are pointed out and all main utility shutoffs are identified with tags. A booklet describing each shutoff and explaining what to do in case of an emergency is given the homeowner. The theory is that by helping the repairman to cut the cost of doing business (most emergency and minor repairs can be dealt with temporarily by the homeowner), and by generating a large volume of business (all members are potential customers of the association's repairmen), AHA can offer competitive fees.

ROOFTOP MINI-CITY

The roof of a four-level parking garage holding 35,000-40,000 cars will be the site of a pedestrian mall with air-conditioned shopping arcades, moving sidewalks, offices, hotels, shops, apartments and a people-mover transport system to be completed in Houston, Texas, by 1990. The \$1.5 billion project, three times the size of New York City's

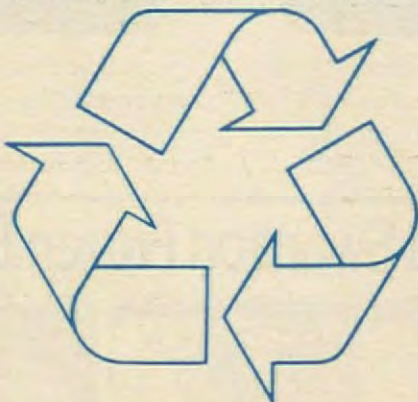
Rockefeller Center, will double the size of the city's downtown business district. William L. Pereira Associates, a Los Angeles architectural firm, is the designer of the "Houston Center."

BUILDING WITH ALUMINUM

The wooden 2x4, long the mainstay of house framing, now has a rival. The Aluminum Company of America has introduced a prefabricated, screw-together aluminum framing system called Alumiframe that will not warp, is non-combustible and cannot be harmed by termites. Door and window frames were designed as part of the system to assure an accurate fit. Easily and speedily erected, this new lightweight framing material is comparable in price to wood.

DESIGN FOR THE TIMES

As the need to recycle refuse becomes ever more pressing, it is comforting to know that what we buy or use has had or can have another life in another form. The bent-arrows symbol, shown below, has been chosen to appear on paper or paperboard packages made from re-



Bent-Arrows Symbol=Smart Recycling

cycled or recyclable materials. Gary Anderson, a University of Southern California student, won first prize with the design in a contest sponsored by the Container Corporation of America.

FORECASTING THE SUN

Once upon a time a family building a new home was satisfied to see the archi-

tect's drawings of their new house. But now some are requesting an actual scale model and a demonstration of exactly how glare, light reflection and shadow patterns will affect their lifestyle in their new home at any time of year. And they can get just such a forecast by means of a Heliolux, a precision instrument that simulates three-dimensional shadow patterns. The architect owning this ingenious device places the house model on the instrument's pedestal-like platform and positions a 650-watt "artificial sun" light about 15 feet away. He tips the platform so that the model receives the "sun's" rays according to its latitude on earth. Then he adjusts the platform again to match the tilt of the earth's axis relative to the sun for the appropriate date. And finally he sets a mechanism so that exact shadow calculations can be read for any time of the day.

GETTING A GRIP ON THINGS

A glue that has been used in construction work is now available for home use. Called "Pow'r Grip," the glue is waterproof, which also makes it appropriate for outdoor use. It bonds wood, metal, concrete, glass, stone, brick and tile (and any of these materials to one another) and will hold 1,000 pounds per square inch. Manufactured in a 2¼-ounce tube by the H B Fuller Company and available in building-supply and hardware stores throughout the country, it sells for \$1.29.

HOUSING HELP

People who have been turned down on requests for conventional mortgages may find their housing needs answered by the Veterans Administration. Houses financed by mortgages granted or guaranteed by the VA and whose mortgage payments are in default are repossessed by the VA and put on the market for purchase. Currently, with an inventory of about 10,000 houses, the agency will finance mortgage loans for veteran and nonveteran buyers who can pass customary credit checks. —Barbara Plumb

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Check items desired:

- ☐ Kit 61314 Pair of Little Foxes with frame @ \$8.98 pair plus .75 postage \$ _____
- ☐ Kit 61315 Cattails embroidery @ \$6.98 each plus .35 postage _____
- ☐ Kit 61316 Frame for Cattails @ \$5.98 each plus .50 postage _____
- ☐ 61014 Catalog of other kits @ .35 each _____
- Sales tax, if applicable _____
- Total enclosed _____

print name _____

address _____

city _____ state _____ zip code _____

☐ Send C.O.D. I enclose \$2 goodwill deposit and will pay postman balance plus all postal charges.

☐ Please send me the New Spring-Summer issue of *Ladies' Home Journal Needle & Craft Magazine* bursting with beautiful things to make, to wear and to give. I am enclosing \$1.25.

By Dorothy Lambert Brightbill

Go on, blow your own horn! When you've finished a fascinating piece of needlework such as these stalking cats or mischievous little foxes, you have a right to. The best part is that these charming designs are easy and fun to do. Big, bold stitches make fast work—and the cattails (feline and floral) and foxes with their squirrel and bird companions have a three-dimensional look that almost makes them seem alive.

The designs are stamped on off-white quality fabrics and the kits include all necessary yarns. Cattails size is 16x19 inches; Little Foxes, 8x8 inches.

The pair of foxes comes complete with wooden frames. The blue-and-gold frame used for the cattails design is also available. To order, see the coupon.

Ben Swedowsky

Just because a mattress claims to be firm, that doesn't mean it supports your back like a Sealy Posturepedic.®

It can be too hard. It can get soft. Or it can lose its support.

That's why Sealy Posturepedic doesn't make an ordinary firm mattress. We created something entirely new. The unique back support system.

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But frankly, we didn't do all this by ourselves. Sealy Posturepedic is designed in cooperation with leading orthopedic surgeons for firm comfort.

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can only master toast

think
again,

and
again,
and
again...



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Model D111.

And again. And again. Toastmaster toasters heat any "toaster food" from frozen pizzas and waffles to fruit pastries . . . perfectly. Not to mention perfect toast. Everything comes up just right in any Toastmaster model. How? A little thing we call our Superflex® timer controls the matched heating elements. It insures great results. And "his and hers" controls let you prepare different foods on different settings . . . at the same time. What's more, Toastmaster toasters have extra-strong springs to pop up the heaviest toaster foods. With beautiful styling like this, you'll visit your little 24-hour diner several times a day. It's the diner with class.

If you'd like to know more about how to get best results with "toaster foods," write now for our new Toaster Foods Guide at the address below.



TOASTMASTER®

Division / McGraw-Edison Company / Elgin, Illinois 60120



Our 2-slice diner.
Model B112.

A STROLL THROUGH NEW ORLEANS

New Orleans is a city many tourists visit and few really see. Yet the Vieux Carré, or French Quarter, is very easily seen. It is compact, yet its streets have scale and charm that delight the eye. There are important buildings to be visited—the 1850 House in the Pontalba, the Cabildo, the Presbytère and the 1745 Ursuline Convent. (Our American Treasury beginning on page 72 and the article immediately following it on the Vieux Carré will clue you to the district's distinctive mood and flavor.) But the real importance of the Quarter is best grasped by leisurely exploration.

Walk the lengths of Royal and Chartres (pronounced "charter") Streets, passing under the overhanging lacy ironwork balconies and catching glimpses of patios through grille gates. Bourbon Street is, at one end, quite honky-tonk; but New Orleans has long had a reputation as a place to let down one's hair. In the evening, visit Preservation Hall to hear the extraordinary elderly jazz players. Drop in at the French Market's "Morning Call Coffee Stand" where for 35¢ you can get a cup of New Orleans-style *café au lait* and three powdery *beignets* (or French doughnuts; see page 88).

Further afield, stroll the bustling docks along the Mississippi River or take a cruise boat to explore the harbor. Then go into the bayous for a glimpse of Cajun life.

The Garden District, another section of New Orleans, has superb big homes surrounded by magnificent plantings. This area, as well as the Vieux Carré and the nearby splendid plantations, are particularly rewarding to visit in the next couple of months because of Spring Fiesta, which lasts from April 16 to May 4. There are tours of homes and gardens in the Vieux Carré. You can also visit private patios by candlelight as well as many private homes in the district. All-day tours, by reserved bus, take visitors to the plantations. For more information, write New Orleans Spring Fiesta Association, 546 St. Peter Street, New Orleans, La. 70116.

A major pleasure of a visit to New Orleans is eating. New Orleans has an incomparable, delicious cuisine all its own, with many fine French and Creole restaurants, expensive to modest in price. Antoine's, Galatoire's, Brennan's, The Andrew Jackson Restaurant, Le Ruth's are among the best. (continued)



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A STROLL THROUGH NEW ORLEANS continued

Perhaps even more appealing are the numerous small, inexpensive restaurants—like the Gumbo Shop, Emy's Restaurant and Pastry Shop, and Tujague's—each with its own version of gumbo, jambalaya or oysters and other seafood dishes.

If you plan to visit New Orleans during Spring Fiesta, make reservations early, for hotels and motels may be crowded. One of the most interesting hotels is the Lamothe House at 621 Esplanade Avenue, an old mansion furnished with fine antiques. (Rooms—bed and breakfast—are \$13–\$20.) One of the best motels is the Maison de Ville, 727 Toulouse Street. (Singles are \$20–\$30; doubles, \$35.) Another attractive lodging is the Provincial Motel, 1024 Chartres Street. (Singles are \$16–\$20; doubles, \$18–\$26; pool privileges are included.) There are many more motels and hotels both within the Vieux Carré and elsewhere in New Orleans, including the Royal Orleans, Sheraton Charles and Roosevelt. For a complete listing, write to the Greater New Orleans Tourist and Convention Commission, 400 Royal Street, New Orleans, La. 70130.

People traveling with campers or trailers can stay at Fontainebleau State Park, U.S. Highway 190, Mandeville, La., which accommodates 50 vehicles and 125 tents at a fee of \$1.80 per vehicle. For brochures on this and other state camping facilities (as well as on Bayous, History, Foods, Festivals, Fishing, and Antebellum Mansions), write the Louisiana Tourist Development Commission, P.O. Box 44291, Baton Rouge, La. 70804.—Mary Evans

A trip to New Orleans' Vieux Carré is like going to another country, but specifically which one is hard to determine. Happily, the Quarter is not a watered-down version of anywhere else but triumphantly original in its own right. Small it may be, but provincial never.

The French and Spanish influences are there, but other cultures have also left their deposits of riches. Although the best pastry shop in the district, the "Four Seasons," is a Viennese delight, elbow-deep in whipped cream, London often comes to mind. The parallel is evident not only in the shops that are chock-a-block with English antiques, with mahogany, copper and brass, elephant-mounting ladders and Windsor chairs, but also because of the residents' constant preoccupation with the weather. Conversationally it (continued)

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A STROLL THROUGH NEW ORLEANS continued

ranks right after the Carnival. The Camilles and Betsys that crop up in New Orleans talk are not eccentric cousins or great aunts but yesteryear's hurricanes.

People may find the climate difficult, but cats evidently thrive on it. Nowhere else have I heard of them growing so old. The longevity prize must go to a 27-year-old I was told about.

Ghosts don't seem to mind the humid Gulf Coast heat, either. One house I visited had to be exorcised before the new owner's maid would consent to move in. After all, a relative of Marie Laveau, the celebrated Voodoo Queen, had lived there once. Apparently the ghost was laid to rest, but what could not and never can be changed is the

name of a New Orleans house, which is usually that of the original owner or builder. To this day the house of General P. G. T. Beauregard, for decades the residence of New Orleans' favorite authoress, is still called the Beauregard House and not the Frances Parkinson Keyes house.

Like all places with a strong personality, the Vieux Carré has a unique gamut of smells. The perfume of the sweet olive tree grows especially pervasive just before the weather turns cooler. Spicy and delicate, it refreshes streets and alleyways as it drifts through the Quarter. Jackson Square adds something of its own to the potpourri. A heady mix of hops blowing from the brewery along the levee is tempered by

the bitter chicory odor of local coffee.

Most incomparable of all is the musky aroma of ginger lilies in the tangled mini-jungle at the center of a Spanish patio. Though the growing of camellias is a New Orleanian hobby (and you'll see why it's a favorite with others as well on page 36), local houses are apt to be saturated with the distinctive, slightly medicinal smell of eucalyptus branches that fill vases in all the rooms.

But perhaps the greatest delight for the aromophile is the French Market. There, in profuse array, are pungent kumquats, zesty ropes of garlic, sweet, syrupy pralines, all suffused by the nostalgic river smells of the mighty Mississippi—the mainstream of New Orleans life.

—Vera D. Hahn

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YOUNG FAMILIES LIKE MODERN

Bright, upbeat and very much today—these are the design hallmarks of two houses built by young families who, though miles apart, share a love of nature and creative space. The James Lambeths, above on the entry bridge of their looking-glass Arkansas home, like the privacy and changing panoramas that a modern house can bring. As for the Jack Melills, their tree-oriented, geometric house near Seattle happily combines versatility and spaciousness in an ingenious design. To see the uncommon rewards of this common liking for modern, turn the page.





The excitement of approaching the Lambeth house (above) begins with a stroll across the 55-foot entry bridge. Within range of the mirror-windowed facade, the visitor is reflected on each side but can't see in.

By Barbara Plumb

Change and privacy are two qualities the Lambeth family—James, Joyce and Courtney, 2—appreciate most. So it was natural that James, an Arkansas architect, would emphasize both in the design of their Fayetteville house. A golden, mirror-windowed front is the dominant feature, reflecting the brilliance of the changing seasons. When you walk up the entry bridge to the front door, the windows seem to come alive. Yet they screen the interior from outside viewing. The warmth of the cedar siding is a strong foil for the crisp, hard-edge look of the glass. Both sides of the house were kept windowless for further privacy and to avoid the east and west sun. The Lambeths look out on a tree-covered valley to the south. To expand the vista, and because of the steep site, the house was raised 10 feet off the ground. The furnishings are quietly classic, their neutral colors never at odds with the nature without and the art within.

LOOKING-GLASS HOUSE

The balcony (right) doubles as the entrance foyer. Convenient kitchen/living-room pass-through makes for easy entertaining. The parquet flooring was extended up the counter front.

The living room's two-story window wall (opposite) brings the outdoors in. The room is further heightened by a tall bamboo tree, a free-standing, circular staircase and graphic banner of and by Joyce (that's she, James and Courtney around the coffee table).



PHOTOGRAPHS BY WILLIAM MARIS

continued



Dining room (top) is in one of the two wings with a view of the entry bridge. A mirrored end wall visually doubles the size of the room and reflects a banner behind the table. Same banner red is echoed in the plastic chairs. James made the wooden table, topping it with black Formica. The lighting fixtures, on an overhead track, are movable.

LOOKING-GLASS HOUSE continued

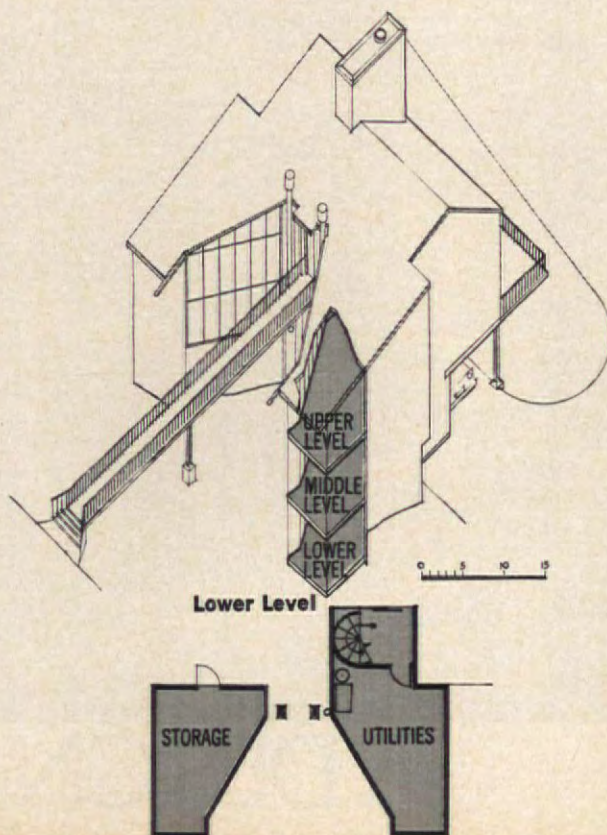
**Perfect privacy
accompanies
an open view.**

Guest bathroom (right) is on the entry level. The window makes the room an ideal spot for sunning plants. Blue cabinets and plastic counters complement the burnt-brick exterior/interior wall. The master bathroom (far right) is located on the living-room level, just off the Lambeths' bedroom. A tub's-eye view of the outdoors reveals the nearby trees and an open sky.

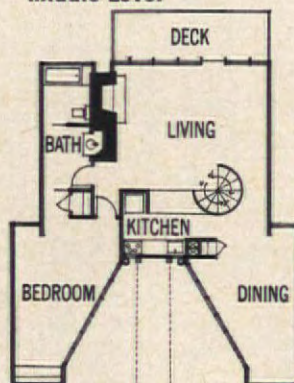




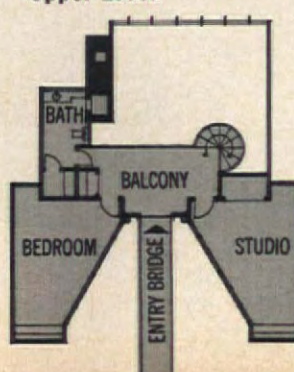
The studio (above) serves as both a guest room and workroom (which James, at his drafting, Joyce, at work on a banner, and Courtney, overseeing all, use it for here). The room shares a windowed wall with the dining room below it; billboard posters accent other wall.



Middle Level



Upper Level



By raising the house 10 feet off the ground, a carport and lower-level entrance, leading to storage and utility areas, were gained. Visitors enter on the upper level where a foyer provides a viewing area of the valley. Most living is done on middle level.

Charles Rieger



The Melills' cedar-sided, three-story house has a concrete foundation that doubles as a "daylight basement" with two bedrooms, workroom and laundry.

A DESIGN



The raised first-floor deck, from which Donna and Jack Melill enjoy the view, projects over a fern-covered hillside.

Donna and Jack Melill, in looking for an area near Seattle, Wash., where they could build their home, found a heavily wooded, half-acre site on Mercer Island. It was idyllic except for its steepness. Building would be difficult—a problem compounded by tall trees on the property that the Melills wanted to save. Architect Wendell Lovett came up with the answer in this geometric tour de force that fits snugly between the trees and contains all the room the Melills and their two youngsters need. (continued)

TAILORED TO THE TREES

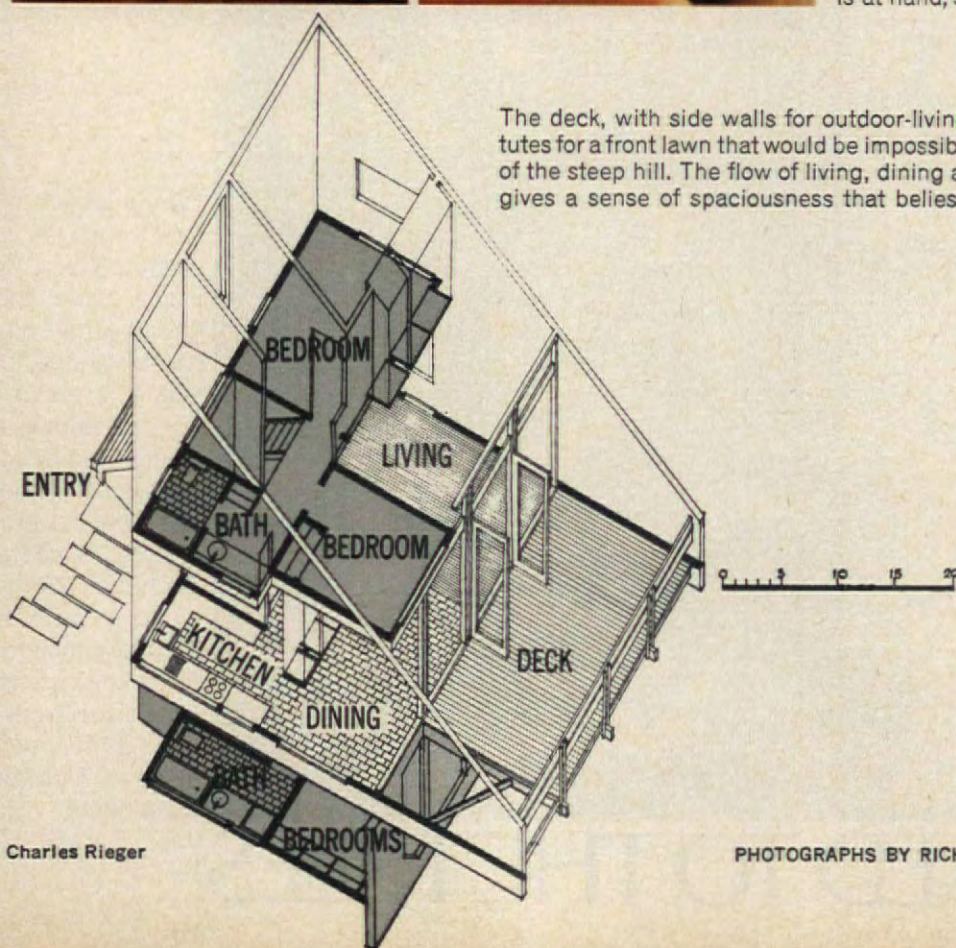
Geometric interplay brings a crisp look and open-air style to Northwest living.

The sharply pitched, bisecting roofs create a strong silhouette in bold counterpoint to the towering firs and hemlocks that surround the house. The Melills gladly accepted the stairs that came with the verticality of the compact (2,130 square feet), three-story design. Explains Donna, "The stairs are a good conditioner for hiking, which we all like to do." The furnishings, sparse and understated, blend handsomely with the light walls and stained-cedar ceiling.



Kitchen (far left), though narrow, packs in ample work space. The floor is quarry tile; cabinets, stained plywood with unpainted Masonite doors. The opening above the kitchen reveals an upstairs dressing room. Donna Melill, at the counter with Jimmy, 8, and Sally Ann, 3, readies an afternoon snack.

Donna (left) likes the features of a galley kitchen. "It means fewer steps and less work," she points out. "Everything is at hand, so easy to reach."



The deck, with side walls for outdoor-living privacy, substitutes for a front lawn that would be impossible to use because of the steep hill. The flow of living, dining and kitchen areas gives a sense of spaciousness that belies their small size.

Charles Rieger

PHOTOGRAPHS BY RICHARD GROSS



Dining-area ceiling, low and intimate, contrasts with the high-rise ceiling of the living area. The quarry-tile floor and free-standing fireplace (a Lovett design) suggest a division between the two spaces. Trapezoidal window on the far wall repeats the architectural contours of the house. Dining furniture, combining a Swedish table and Thonet chairs, is in keeping with the airy spirit of the living area. The boxlike forms extending from the living area's upper wall (inset) are upstairs-bedroom closets.

PUTTING WALLS TO WORK IN



Feel cramped in your kitchen but you've no room to expand? You can beat the space squeeze by putting your walls to work. That's just what Emily Novak did when she collaborated with San Francisco architect Herbert Kosovitz to redo the 8x15-foot corridor kitchen, shown in its "after" guise above, in her Palo Alto, Calif., home. She wanted a convenient arrangement to hold and display her collection of pitchers, pots and serving

Shopping Information, page 108

A CORRIDOR KITCHEN

By Maidee Kerr Spencer



dishes. The answer: a wall of built-in, doorless birch cabinets. Space for the shallow shelves was stolen from an unused living-room closet which originally backed up the common wall. The butcher-block counter tops curve up the wall to form a backsplash with no dirt-catching seams. Left of the refrigerator a roll-top door conceals small appliances. See floor plan, page 94. Another Kosovitz space-saving kitchen is on page 92.

Fred Lyon



Ground floor of the Lower Pontalba (above), so called because it sits "down river" from Jackson Square, is for shops. The other floors are divided into apartments.



Upper Pontalba drawing room (above) of Mrs. James Woods Elizardi, Jr., with its Victorian furniture and the original mantelpiece, retains its 19th-century look.

AN AMERICAN TREASURY

By Vera D. Hahn

NEW ORLEANS

The romance is still there, undeniably. But the Vieux Carré, New Orleans' treasured city within a city, is more than a fading remembrance of things past. It has a strength and vitality that captivate the senses. In fact, the cultural mix of tradition and taste is richer than anywhere else in the United States. Jackson Square, the heart of the Vieux Carré, sums it all up. Laid out by the French, its public buildings erected by the Spanish, it survives today as a memorial to an American—General Andrew Jackson—who defended the city against the British during the War of 1812. And facing each other across the square are the two apartment buildings commissioned in 1849 by the Baroness de Pontalba, daughter of a Spanish-New Orleans landowner and the imperious wife of a French nobleman.

This half-tester bed (opposite), elaborately carved as shown in inset, is attributed to famed local cabinetmaker Prudent Mallard. It is shown in the Lower Pontalba's 1850 House, now a museum.





The restored 1807 town house (far left) of Dr. and Mrs. E. Ralph Lupin was built by General Pierre Denis de La Ronde, who fought alongside Andrew Jackson in the War of 1812. Architect S. Stewart Farnet planned the restoration.

A winding staircase (left), its walls hung with the Lupins' English copper and brass warming pans, spirals up from the dining gallery.

NEW ORLEANS continued

a town house enriched by mellow charm

Urbane urban living was no stranger to 19th-century New Orleans, a bustling, exciting city whose social climate perennially drew the sophisticated. Plantation owners swarmed to the city in winter when party life was at its peak. Many lived in elegant town houses; others settled into charming cottages. Both part of today's cityscape, they are the proud residences of modern New Orleanians.

The large, windowless drawing room (below) borrows its light from the fanlight door of the rear dining gallery. The Lupins (here enjoying tea) installed the cypress wall paneling. Pine floorboards came from the service quarters, now apartments, behind the house.



an architect's legacy from another era

The inherited cottage (top right) of New Orleans architect Arthur Q. Davis dates from about 1790. The roof tiles, from France, are original. (Even the passerby has an Old World look.) At one point a casino, the cottage follows the curve of Bourbon Street.

In restoring the living room (right) and other interior areas, Davis used old materials wherever possible. The beamed ceiling is cypress; the floor, Belgian flagstone. Paneled doors and ram's-horn hinges are authentic. The modern fireplace, defined by tall sugarcane stalks, occupies the same spot as the original. The English and French antiques are from Waldhorn Co., Inc., of New Orleans.

PHOTOGRAPHS BY
STEPHEN GREEN-ARMYtage

continued





NEW ORLEANS
continued

Cosner's octagonal dining room (right) combines furnishings old and new in an armoire, found in the house, and a modern light fixture and chairs. On the table: mirliton squash, plantains and kumquats from the Quarter's French Market.



octagon
house
with a
carnival view

The ad read: "Historical French château—balcony for viewing of all Mardi Gras parades." It sounded irresistible, so New Orleans architect Jack R. Cosner bought the house (opposite). Strictly speaking, it isn't a château, but it *is* in the fanciful, Caribbean tradition of much New Orleans building. Dated 1869, it was erected on the foundation of an earlier house (1840). The double-octagon shape fits its long and narrow lot to perfection. Front and rear wings were connected at the turn of the century by exterior walls that enclose a circular staircase.

Living room (right) is also octagonal, repeats avocado and white color scheme of the dining room. Furniture is American Empire. The house's main entrance was originally located between the two arched windows.



continued



Living room's 14-foot ceiling (above) keeps the cottage cool during steamy summers. So do bare, polished floors, plants and a light color scheme. The French clocks are part of the owner's collection.

This Creole cottage, owned by Mrs. Paul A. McBerty, was built around 1800. Unlike most local houses, its original interior remains—including beams, mantels, doors, all of cypress, and heart-of-pine floors. A double patio is set behind the house and former slave quarters.

a creole cottage in the classic tradition

The kitchen (below), traditionally part of the slave quarters, was moved to the main house and furnished with rustic country-French pieces. One section of the double patio (bottom) is a verdant outdoor living room.



The cottage's dormer window, batten shutters and hipped slate roof (right), projecting over the sidewalk to shade rooms and passersby, characterize the house as early Creole. The construction is "brick between posts" with clam-shell mortar.



continued

fanciful flights of ironwork

1. Massive wrought-iron gates of the Cabildo on Jackson Square, formerly the seat of the Spanish colonial government, are splendid examples of early ironwork.

2. A field of corn—husks, ears, stalks and all—inspired this painted cast-iron fence. Much of the local cast iron came from Philadelphia and New York. Less resistant to rust than wrought iron, cast iron is always painted.

3. Wrought-iron balcony railing of the 1834 Gabriel Correjollas house, once owned by novelist Sherwood Anderson, dates from 1795, during the Spanish colonial period.

4. The lacelike tracery of cast-iron galleries on the 1836 Le Prêtre House was added after 1850. Rounded corners and arches are typical of New Orleans' style.

5. Bow (the ribbon variety)-and-arrow Directoire balcony railing is decidedly French, combines cast- and wrought-iron elements in a superb 19th-century design.



Bourbon and Conti Streets (top right), one of the many night-life-and-neon crossroads in the Vieux Carré, typify one look of the Quarter. Another is the area's old, once elegant buildings. Richard and Sandra Freeman (right) are two young New Orleanians dedicated to improving the latter, for an architectural renaissance of the Vieux Carré (see Lifestyle page 8). They're shown on the ironwork-bedecked front balcony of the Gallier House, which they are restoring under the direction of a local foundation. One of the problems facing restoration efforts in the Quarter is soaring real-estate values, which are winnowing out the mix of peoples who gave the area its flavor.

a proud
determination
to save the
quarter's
architectural
treasures



The honky-tonk, seamy aspects of the Vieux Carré are slowly being eradicated through the perseverance of dedicated doers concerned with preserving the best of the old. For years it was considered eccentric to live in the Quarter; today it is attracting people from all over. For historical hindsight into the character of this most human of cities, turn the page.

By Mary Evans

THE VIEUX CARRÉ

History has merged with humanity to produce this New Orleans quarter of irresistible charm.



St. Louis Cathedral, in the Vieux Carré's Jackson Square, provides the backdrop for the equestrian statue of General Andrew Jackson, who won the Battle of New Orleans in 1815. The cathedral was completed in 1794, during the Spanish colonial period.

New Orleans is the most sensually exciting of our old cities. It was a Latin city—first French and then Spanish—for more than a hundred years before it became part of the United States.

The oldest part of New Orleans is the Vieux Carré, the original city. Covering an area of nearly 260 acres today, the Quarter was laid out by its 18th-century French planners in a grid 11 square blocks by 6, each block subdivided equally into long, narrow house lots. Within this rational frame is sheltered a city whose charm is difficult to explain and impossible not to succumb to.

The Vieux Carré is a city touched by light, a moist, diffused light that spreads warmly over the old stuccoed cottages and across the airy, iron grillwork on town-house balconies which shelter the pedestrian. Patios, glimpsed through arched *porte cochère* tunnels, beguile the eye. There is the scent of flowers, of coffee, of spices. Birds sing, fountains splash in the patios, and on the great Mississippi hoots a whistle that might come from a replica of the paddle-wheel boats that were the joy of the river in the pre-Civil War days or from a freighter bound for anywhere in the world. The Vieux Carré has been over 250 years in the making. It is a city of nuns and patriotic pirates, of the Sun King and yellow fever, of the indignities of slavery and the triumph of jazz.

The Quarter is best seen on foot, slowly, without a very purposeful plan, for though the Vieux Carré has several old buildings which are of national importance architecturally and historically, it is the sum of all it offers that matters, the whole thing, the *tout ensemble*, as New Orleanians call it, of what is seen, what is sensed, what is remembered.

New Orleans is a city set a little more

than a hundred miles up from the mouth of the Mississippi, just above the bayous. Founded by the French in 1718, New Orleans was named after the Prince Regent, Duc d'Orléans, uncle of young Louis XV. One of its earliest governors, the Marquis de Vaudreuil, conducted the social life of his mud-ridden fortress like that of a miniature Versailles. New Orleans from the very beginning aspired to elegance. Its settlers were not refugees but colonists who, because slaves were soon imported, were not forced themselves to do the exhausting work of building a new city in a new land. The virtues needed in New Orleans were charm and grace of manner.

French cooks soon learned how to use in their cuisine the strange herbs and leaves brought to them by the Indians. Ursuline nuns arrived from Rouen in 1727 and set up a hospital and school for girls, instructing the black and Indian girls as well as those of French descent. As much as possible, the French built their homes just as they had in France. They started out with what was essentially a Normandy cottage, with a steep roof made of tile, slate or shingles instead of thatch. The houses were built of heavy timbers, set right on the ground and faced with wide boards. But New Orleans is a wet city. It rains a lot, there are hurricanes, and the water table is very high. Because of the overflowing levee, the cottages had to be raised on a high brick foundation. To keep out both heat and cold the timber frame was filled in with soft, locally made brick which had to be faced with wide boards. Because of the heat, wide porches were added and the steep roof was double-pitched and "kicked out" to cover the porches where the inhabitants ate, slept, and took their walks when the streets

were too deep in mud. Because of two great fires in 1788 and 1794, only one dwelling of the early French colonial period remains—the 1745 Ursuline Convent, a classic structure that was also once used as a school and orphanage.

In 1762, Louis XV ceded the colony of Louisiana to Spain. However, the Spanish influence did not push out the French but only qualified it and enriched the mix. By now, most of the people of New Orleans were Creoles—that is, they were born in the colony, not in the homeland. They were linked by strong bonds of culture to Europe; but distance, the warm, wet climate and the pervasive influence of the Indians and blacks had created a person, and a culture, unique and exotic.

During the Spanish colonial period, New Orleans worked out its most characteristic style of house, many examples of which still exist today. In the European manner, the ground floor is kept for shops or offices. In back of the house is a patio, approached from the street by an arched *porte cochère*, or carriage drive. The stairway to the second-floor living quarters is off the patio. There is a balcony facing the patio, which is also enclosed on two sides by a service building, slave quarters until the mid-19th century. Facing the street is a narrow balcony with a wrought-iron grille. There are no halls inside, the rooms being entered through one another or via galleries. Mantels and cornices are of wood, often elaborately carved. Much of the oak and other woods used in the interiors came from scuttled flatboats that could no longer travel upstream against the Mississippi's strong current. It was natural to build the house around the patio because of the heat and the mud of the (continued on page 128)

The pea soups picky pea pickers pick.

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By Frances M. Crawford and Food Staff

INCOMPARABLE CREOLE COOKING


New Orleans' Creole cooking is unique, for no other cuisine reflects so many influences. First and foremost was the classical French fare of the city's original settlers. To this were soon added touches of the Spanish. Native Indians contributed their knowledge of herbs and spices; the Cajuns (descendants of the Acadians), their ingenuity in using the foods they found; and the African cooks, their special magic in adding exotic flavor. The result: great and wonderful dishes, three of which are shown here. Recipes for these and other local specialties, pictured on the following pages, begin on page 96.



Oysters, a Creole favorite, take on new succulence when baked with a rich, subtly flavored wine sauce to become Oysters Lafitte.



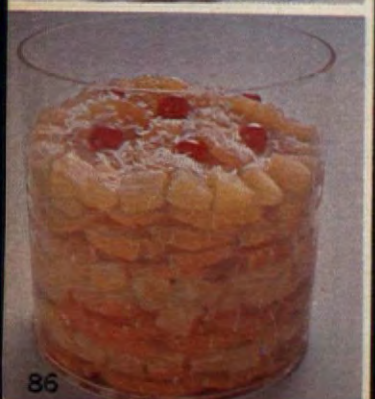
Gumbo derives from *Kingombo* (okra) which African cooks used in stews. This Shrimp and Okra Gumbo is one of the best.



Delicate filets of red snapper from the Gulf of Mexico acquire a Creole character when enriched with classic Sauce Marguery.

Creole desserts, like the rest of New Orleans' distinctive cuisine, are the result of great creativity and skill in turning trifles into masterpieces. There is a certain simplicity about all of them, from a frugal version of French Toast to the elegantly spectacular Bananas Flambées spotlighted here. The secret is economy—and making the most of local ingredients. Recipes for the luscious trio pictured and more, all easy to make, begin on page 104.

EASY SWEETS



Frozen Cream with Fruit (inset, top), a delectable concoction of cream cheese and cream, is made more enticing with Louisiana's strawberries. Brandied Ambrosia (below), icy layers of fruit, is laced with liqueur and topped with coconut.

Rudy Muller

Lots of rich sauce, flavored with golden cheddar.



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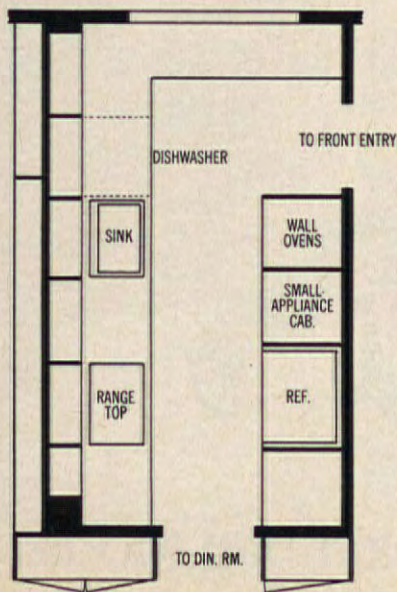
Thank g♥♥dness for **Banquet** cookin' bag foods



Ingenious storage stretchers solve the space squeeze in a close-quarters kitchen.

The lighted, roll-top-door cabinet (above) saves precious counter space, houses small appliances that can be operated right on the shelf from a safety switch.

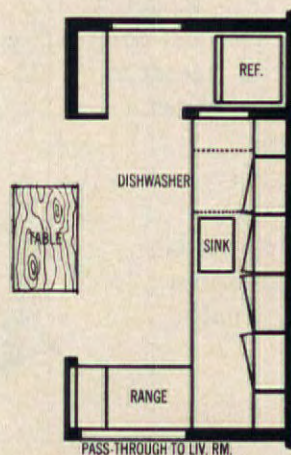
Cabinets and appliances take up half the space in this 8x15-foot kitchen (floor plan below). But the narrow walkway is a plus—the family chef need only turn from the refrigerator and she is at the range, sink or counter.



A pass-through to the living room adds light and dimension to a windowless kitchen.

Old bookcases provided the stained-glass doors for the kitchen cabinets (above), a colorful contrast to other open shelves. Ample drawers are below the counter.

Although the refrigerator (floor plan below) is hidden in the pantry, this 7x12-foot kitchen is so compact that food supplies are only steps away from work areas.



William Ward



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RED SNAPPER MARGUERY

(pictured)

- 1/4 cup minced shallots or green onions
- 6 filets of red snapper
- 6 mushroom caps
- 12 shrimp, shelled and deveined
- 12 oysters, shucked, liquid reserved
- 3/4 cup dry white wine
- 1/2 cup water
- 1/2 teaspoon salt
- Dash of pepper
- 1 cup heavy cream
- 1 tablespoon melted butter or margarine
- 2 tablespoons flour
- 5 tablespoons butter or margarine

Place shallots or green onions, red snapper filets, mushroom caps, shrimp and oysters in a large, buttered skillet.

Add wine, oyster liquid, water, salt and pepper. Cover tightly with circle of wax paper. Bring to boiling. Simmer 5 minutes. Remove shrimp and oysters. Keep warm. Cook mixture remaining in skillet 5 minutes or until fish flakes easily. Remove fish to serving platter. Arrange mushroom caps, reserved shrimp and oysters over filets. Keep warm.

Cook liquid in skillet until it is reduced to 1/2 cup. Add cream. Bring to boiling. Blend 1 tablespoon melted butter or margarine and flour until smooth. Add sauce, stirring constantly until thickened. Correct seasoning to taste. Remove from heat. Add 5 tablespoons butter or margarine to sauce, 1

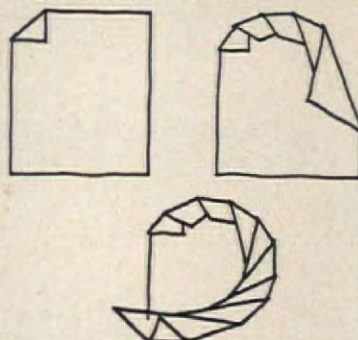
tablespoon at a time, rotating skillet until butter is melted. Strain sauce over fish. Place under broiler until sauce is golden brown. Makes 6 servings.

POMPANO EN PAPILOTE

- 2 tablespoons butter or margarine
- 1/4 cup minced shallots or green onions
- 1/2 pound mushrooms, chopped
- 3/4 pound shrimp, cooked, shelled, deveined and chopped (1 cup)
- 1 tablespoon lemon juice
- 1 teaspoon salt
- Dash of pepper
- 1/2 cup heavy cream
- 1 tablespoon melted butter or margarine
- 1 tablespoon flour
- Oil or butter
- 6 filets of pompano or sole

Heat 2 tablespoons butter or margarine in large skillet over medium heat. Add shallots or green onions; cook 1 minute. Add mushrooms, shrimp, lemon juice, salt and pepper. Cook 5 minutes or until mushrooms are tender, stirring occasionally. Add cream. Bring to boiling. Blend melted butter or margarine and flour until smooth. Stir into mushroom-cream mixture. Cook 1 minute. Correct seasoning to taste. Cool.

For each filet, tear or cut a 12x20-inch piece of wax or heavy brown paper. Fold in half to make a 12x10-inch rectangle. Oil or butter inside of paper. Place on counter with fold at left. Open paper and place mushroom mixture on one side of paper, dividing it evenly among the six. Place a filet over each mushroom mound. Fold paper over. Starting at upper left corner, as shown, seal edges by making diagonal folds



and pinching them together. Secure last fold with a paper clip. Finished papillote will resemble a heart. Place papillotes on greased baking sheet. Bake 20 to 25 minutes at 400°. Papillote will expand during baking. Serve at once, cutting paper at the table. Makes 6 servings.

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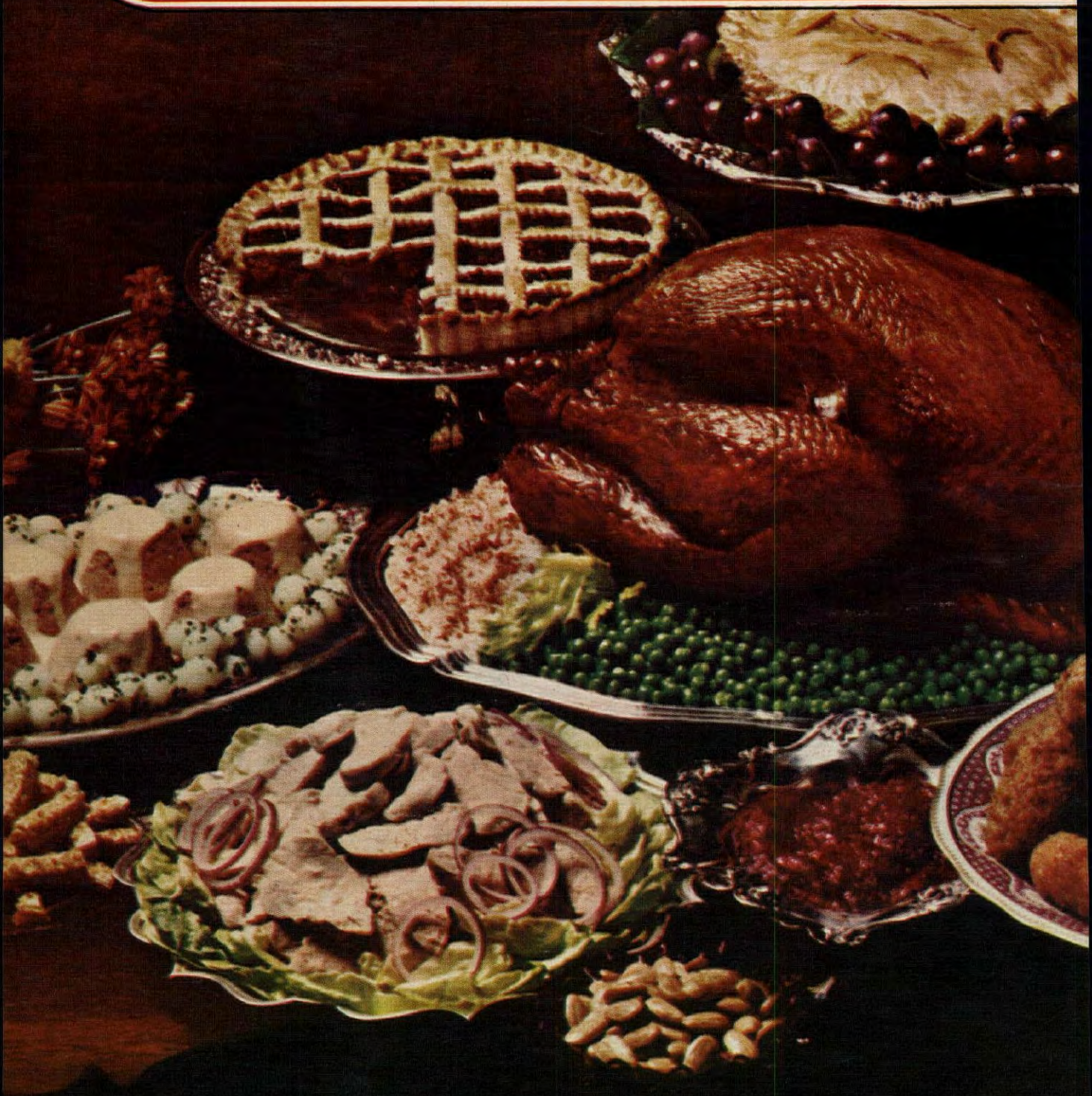
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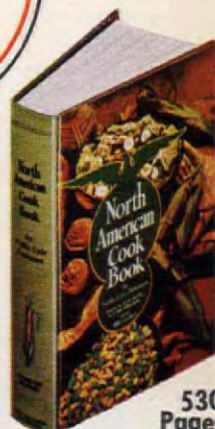
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OYSTERS LAFITTE

(pictured)

- ¼ cup butter or margarine
- ¼ cup chopped shallots or green onions
- 2 cups chopped mushrooms
- ¼ cup chopped parsley
- 1 cup chopped, cooked shrimp
- 1 clove of garlic, minced
- ½ cup dry white wine
- 2 dozen oysters on the half shell, drained, liquid reserved
- ½ teaspoon salt
- Dash of cayenne
- 1 cup heavy cream
- 1 tablespoon melted butter or margarine
- 2 tablespoons flour
- Rock salt
- 2 tablespoons packaged bread crumbs
- 2 tablespoons butter or margarine

Heat ¼ cup butter or margarine in skillet over medium heat. Add shallots or green onions, mushrooms, parsley, shrimp and garlic. Cook 1 minute. Add wine, oyster liquid, salt and cayenne. Bring to boiling. Simmer 1 minute. Stir in cream. Blend 1 tablespoon melted butter or margarine with flour until smooth. Add to mushroom-shrimp mixture, stirring until sauce has thickened. Correct seasoning to taste. Heat oven to 450°. Arrange oysters on a bed of rock salt in an ovenproof platter. Place about 2 tablespoons of shrimp mixture over each oyster. Sprinkle with bread crumbs. Dot with butter or margarine. Bake 15 to 20 minutes. Makes 6 servings.

CRAB-MEAT CHANDELEUR

- ¼ cup minced onion (1 small)
- 3 tablespoons butter or margarine
- 1 clove of garlic, minced
- 1 can (about 1 pound) tomatoes, coarsely chopped
- 1 bay leaf
- ½ teaspoon dried tarragon leaves, crumbled
- 1 bottle (7 ounces) clam broth
- 1 cup mayonnaise or salad dressing
- 1 pound lump crab meat
- Hot, cooked rice

Sauté onion in butter or margarine until soft. Add garlic, tomatoes, bay leaf, tarragon and clam broth. Bring to boiling. Simmer until sauce is reduced to 1 cup. Remove from heat. Let cool a few minutes. Discard bay leaf. Stir in mayonnaise or salad dressing.

Correct seasoning to taste. Gently stir in crab meat so as not to break lumps. Cook over low heat, without letting sauce boil, until crab is heated through. Serve with rice. Makes 4 servings.

SHRIMP AND OKRA GUMBO

(pictured)

- 1 pound fresh okra
- 2 tablespoons olive oil
- ¼ cup butter or margarine
- 2 cups diced onion (2 large)
- 2 green peppers, seeded and cut in ½-inch-square pieces
- 2 cloves of garlic, minced
- ¼ cup all-purpose flour
- 1 can (1 pound 12 ounces) tomatoes
- 2 cans (13¼ ounces each) chicken broth
- 2 cups water
- 2 bay leaves
- ¼ teaspoon leaf thyme, crumbled
- ¼ teaspoon hot-pepper sauce
- ½ teaspoon Worcestershire sauce
- 2 teaspoons salt
- 1 pound fresh shrimp, shelled and deveined or 1 package (10 ounces) frozen, shelled and deveined shrimp
- Hot, cooked rice

Wash and dry okra. Cut in ½-inch slices. Heat olive oil and butter or margarine in kettle or heavy saucepan over medium heat. Sauté okra, onion, green peppers and garlic 3 to 4 minutes, stirring frequently. Sprinkle with flour. Stir until flour becomes golden brown. Add tomatoes, chicken broth, water, bay leaves, thyme, hot-pepper sauce, Worcestershire and salt. Cover. Bring to boiling. Simmer 45 minutes. Add shrimp. Cook 5 minutes longer. Correct seasoning to taste. Put a heaping spoonful of rice in each soup bowl. Ladle gumbo over rice. Makes 8 servings.

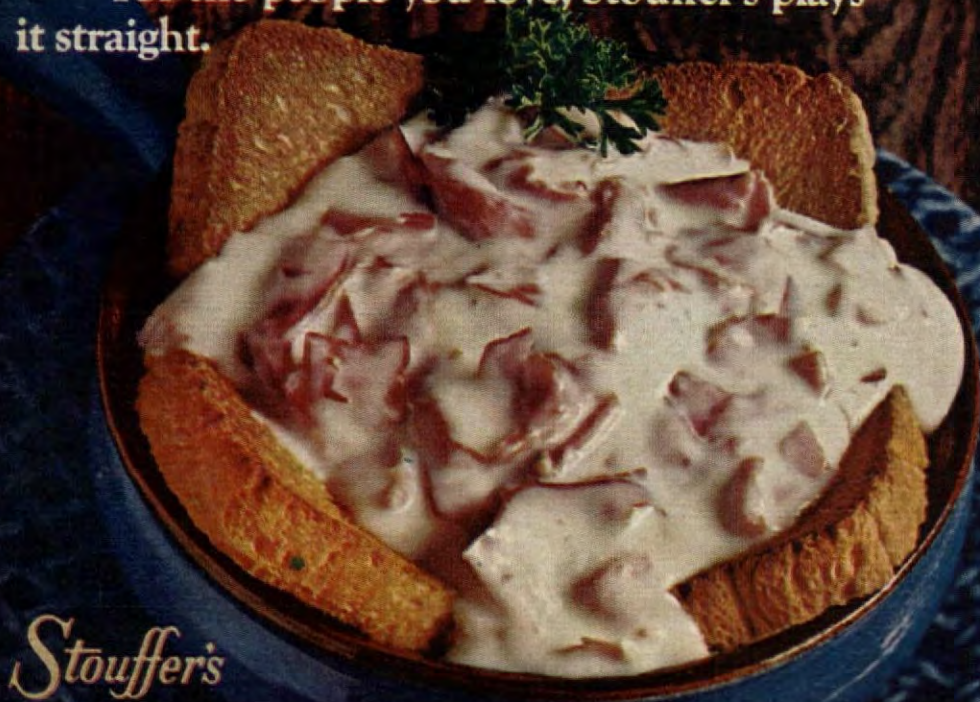
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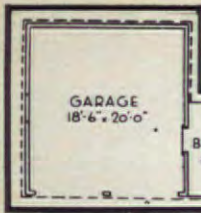
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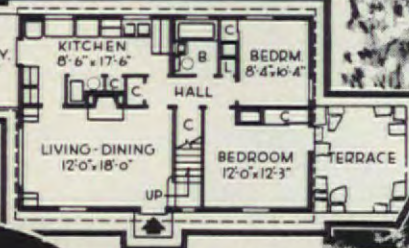
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CREOLE COOKING continued

SHRIMP JAMBALAYA

- 1 pound fresh shrimp, shelled and deveined or 1 package (10 oz.) frozen, shelled and deveined shrimp thawed
- 1 pound cooked ham, diced
- 3 tablespoons butter or margarine
- 2 cups minced onion (2 large)
- 1 green pepper, seeded and chopped
- 2 cloves of garlic, minced
- 2 cups raw rice
- 1 can (1 pound 12 ounces) tomatoes, coarsely chopped
- 2 bottles (7 oz. each) clam broth
- ½ teaspoon Worcestershire sauce
- 1 teaspoon salt
- Dash of hot-pepper sauce
- ¼ teaspoon leaf thyme, crumbled
- 1 bay leaf
- 2 tablespoons chopped parsley

Sauté shrimp and ham in butter or margarine in large heavy skillet until shrimp turn pink. Remove with slotted spoon. Reserve. Add onion, green pepper and garlic to fat left in skillet. Cook 1 minute. Stir in rice. Add tomatoes, clam broth, Worcestershire, salt, hot-pepper sauce, thyme and bay leaf. Cover. Bring to boiling. Simmer 15 minutes. Return shrimp and ham to skillet. Mix gently with rice. Continue cooking 5 to 7 minutes or until rice is tender. Remove bay leaf. Stir in chopped parsley. Makes 8 servings.

CHICKEN SAUTÉ GABELOU

3-pound broiler-fryer, cut up
Salt

Pepper

- ¼ cup butter or margarine
- 1 pound mushrooms, finely sliced
- ½ cup bourbon
- 1 can (10½ ounces) chicken broth
- 2 tablespoons tomato paste
- ¼ teaspoon Worcestershire sauce
- 1 tablespoon flour
- 1 tablespoon melted butter or margarine
- 1 can (4 ounces) pimientos, drained and cut in ¼-inch-wide strips

Sprinkle chicken pieces with salt and pepper. Heat ¼ cup butter or margarine in large skillet over medium heat. Brown chicken pieces on all sides. Remove. Reserve. Add mushrooms to fat left in skillet. Cook 2 to 3 minutes, stirring occasionally. Return chicken pieces to skillet. Add bourbon, chicken broth, tomato paste and Worcestershire. Cover. Bring to boiling. Simmer 15 to 20 minutes or until chicken is tender. Arrange chicken pieces in serving dish. Blend flour and 1 tablespoon melted butter or margarine until

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smooth. Add mixture to sauce; cook, stirring constantly, until thickened. Add pimientos. Stir in gently. Cook 1 minute. Correct seasoning of sauce to taste. Pour over chicken. Makes 4 servings.

SQUASH AND PECAN CASSEROLE

4 medium-size acorn squash

Salt

- 1 cup coarsely chopped pecans
- ¼ cup honey
- 2 teaspoons lemon juice
- 1 teaspoon salt
- ½ teaspoon ground nutmeg
- ¼ teaspoon ground cloves
- ½ teaspoon pepper

Wash squash; cut in half lengthwise. Remove seeds and stringy portions.

Scrape cavities with teaspoon if very stringy. Sprinkle cut surfaces with salt; place squash, cut side down, in greased baking dish. Bake at 400° for 25 minutes. Turn squash cut side up; bake 30 to 35 minutes or until squash is tender. Remove from oven. Reduce oven heat to 375°.

Let squash cool a few minutes so it will be easy to handle. Peel squash. Chop pulp. Combine pulp, pecans, honey, lemon juice, 1 teaspoon salt, nutmeg, cloves and pepper. Mix well. Spoon into a 1½-quart casserole or baking dish. Bake 20 to 30 minutes. Makes 4 to 6 servings.

continued

CREOLE COOKING continued

DAUBE GLACÉE

- 3-pound pot roast of beef
- 2 cups dry white wine
- 3 cups diced onion (3 large)
- 4 carrots, pared and cut in 2-inch-long pieces
- 2 cloves of garlic
- 1 teaspoon leaf thyme, crumbled
- 1 bay leaf
- 4 whole cloves
- 2 teaspoons salt
- ½ teaspoon crushed red pepper
- 2 calves' feet, split
- 2 cans (10½ ounces each) beef broth
- 4 large carrots, pared, cooked and cut into ½x½-inch sticks
- 12 sour gherkins
- Lemon slices

Place meat in stainless steel or glass bowl. Add wine, onion, carrot pieces,

garlic, thyme, bay leaf, cloves, salt and red pepper (marinade). Cover. Refrigerate overnight.

Place meat and all ingredients of marinade in Dutch oven or heavy kettle. Add calves' feet and beef broth. Cover. Bring to boiling. Simmer 3 to 4 hours or until meat can be pulled apart with fork. Remove beef and calves' feet from broth. Dice or chop coarsely. Place a 1-inch layer of meat in a 2-quart bowl or mold. Arrange 2 or 3 sticks of carrots and a few pickles over meat. Repeat layering of meat, carrots and pickles until all meat is used.

Correct seasoning of broth to taste. Strain over meat. Refrigerate until set.

Unmold daube by placing mold into warm water a few minutes and inverting onto serving platter. Decorate with lemon slices. Makes 6 to 8 servings.

GREEN BEANS CREOLE

- 2 pounds fresh green beans
- ¼ pound bacon, cut in ½-inch pieces
- ¼ cup sliced green onions
- 1 clove of garlic, minced
- ½ cup chili sauce
- ¼ pound cooked, sliced ham, cut in ½-inch-square pieces

Cook beans in boiling, salted water until just tender. Drain well. Cook bacon in large skillet over medium heat until crisp. Remove with slotted spoon. Reserve. Discard all but 1 tablespoon of fat from skillet. Add onions to skillet;

cook until tender. Add garlic and chili sauce. Bring to boiling. Simmer 5 minutes. Correct seasoning to taste. Stir in green beans, ham and reserved bacon. Simmer 5 minutes. Makes 6 servings.

EASY SWEETS

continued from page 86

FROZEN CREAM WITH FRUIT

(pictured)

- 1 package (8 ounces) cream cheese
- 1 cup sifted confectioners' sugar
- 1 cup light cream
- ½ teaspoon vanilla
- 2 cups fresh or frozen strawberries, raspberries, blueberries or peaches

Softened cream cheese at room temperature. Beat with electric mixer until very smooth. Beat in sugar gradually. Add cream and vanilla; beat until blended and smooth (mixture will be quite liquid). Pour into muffin-pan cups lined with fluted paper liners. Freeze about 2 hours or until firm. Peel off paper. Place dessert in serving dishes. Allow to soften slightly. Spoon fruit around. Makes 8 to 10 servings.

FRENCH PETTICOAT COOKIES

- 1 cup butter or margarine
- ½ cup sugar
- 1 tablespoon milk
- 1½ teaspoons grated lemon peel
- 3 cups sifted all-purpose flour
- ½ teaspoon baking soda
- Sifted confectioners' sugar

Heat oven to 375°. Cream butter or margarine and sugar together in large bowl until light and fluffy. Beat in milk and lemon peel. Sift flour and baking soda together; blend into butter mixture. Press dough into a ball. Roll out on lightly floured board to ¼-inch thickness. Cut dough into triangles about 2½ inches long. Place on ungreased cookie sheets. Bake

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8 to 10 minutes or until cookies are set and light brown around the edges. Transfer to wire racks. Sprinkle with confectioners' sugar while still warm. Sprinkle again before serving. Makes about 4 dozen cookies.

PAIN PERDU

(a version of French Toast)

2 eggs
 ¼ cup sugar
 1 cup milk
 ½ teaspoon ground nutmeg
 ½ teaspoon grated lemon peel
 12 slices day-old French bread,
 each ¾ inch thick
 2 to 3 tablespoons butter or
 margarine
 ¼ cup confectioners' sugar
 1 cup orange marmalade or
 apricot preserves
 2 tablespoons warm water

Combine eggs and sugar in large, flat dish; beat well. Stir in milk, nutmeg and lemon peel. Soak bread slices in mixture, turning to moisten both sides. Heat butter or margarine in skillet or on griddle. Sauté bread over medium heat until brown on both sides. Remove to heated serving platter. Sprinkle with confectioners' sugar. Combine marmalade or preserves with water. Heat, stirring gently, until mixture bubbles around edges. Serve with Pain Perdu. Makes 6 servings.

BANANAS FLAMBÉES

(pictured)

2 tablespoons butter or margarine
 4 ripe bananas, peeled and split
 lengthwise
 2 tablespoons sugar
 ¼ cup light rum

Heat butter or margarine in chafing dish. Place bananas, cut side up, in chafing dish. Cook quickly until lightly browned. Turn bananas in pan. Sprinkle with sugar. Simmer until fruit is tender. Pour rum over; bring to boiling. Ignite with a match. Spoon sauce over bananas until flame dies. Serve immediately with whipped cream or ice cream, if desired. Makes about 4 servings.

BRANDIED AMBROSIA (pictured)

1 can (1 lb. 4 oz.) pineapple chunks
 6 large oranges, peeled and sliced
 3 tablespoons kirsch or fruit-flavored
 brandy
 ¼ cup flaked coconut
 Maraschino cherries

Drain pineapple chunks; reserve juice. Layer orange slices and pineapple chunks in glass bowl. Combine ¼ cup reserved pineapple juice with kirsch or brandy. Pour over fruit. Sprinkle

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HOOVER

top with coconut and garnish with cherries. Chill well. Makes 8 servings.

SOUTHERN YAM PECAN PIE

1 can (1 lb. 14 oz.) yams or sweet potatoes, drained and mashed (2 cups)
 ½ cup brown sugar, firmly packed
 1½ teaspoons ground cinnamon
 1 teaspoon ground ginger
 ½ teaspoon salt
 ¼ teaspoon ground cloves
 2 eggs, beaten
 1¼ cups milk
 1 unbaked 9-inch pastry crust
Nut topping

Heat oven to 350°. Beat yams or sweet potatoes with electric mixer until smooth. Add brown sugar, cinnamon, ginger, salt, cloves and eggs; beat until blended. Beat in milk slowly; continue beating until mixture is quite smooth.

Pour into pastry crust. Bake 35 to 40 minutes or until thin-bladed knife or spatula inserted 1 inch from edge comes out clean. Remove from oven. Cool on wire rack.

NUT TOPPING

2 tbs. softened butter or margarine
 ½ cup light-brown sugar, firmly packed
 ½ cup chopped pecans

Combine butter or margarine and brown sugar; blend well. Stir in chopped nuts. Sprinkle over top of pie, being certain to cover the custard thoroughly. Place under broiler about 5 inches from source of heat. Broil about 2 minutes or until mixture just begins to bubble. Be careful not to burn sugar. Allow pie to cool before serving.

continued

EASY SWEETS continued

CRÈME BRÛLÉE CREOLE

2 cups heavy cream
4 eggs
 $\frac{1}{4}$ cup sugar
Dash of salt
1 teaspoon vanilla
Brown sugar

Heat cream in top of double boiler over simmering water until scalded—that is, until bubbles appear around the edge. Beat eggs, $\frac{1}{4}$ cup sugar and salt together until blended. Pour scalded cream over egg mixture, stirring constantly. Return mixture to top of double boiler; cook over simmering water 10 to 12 minutes or until mixture coats a spoon and is quite thick. Remove from heat; stir in vanilla. Pour into heatproof,

shallow, 1-quart baking dish. Mixture should come to within 1 inch of top of dish. Cool, stirring several times to prevent skin from forming. Refrigerate several hours. Custard must be well chilled. One hour before serving, place dish of chilled custard in large, shallow pan filled with ice. Sprinkle an even, $\frac{1}{2}$ -inch-thick layer of brown sugar over custard. Place under broiler, about 3 to 4 inches from heat. Broil until sugar melts, taking care not to burn. Cool slightly. To serve, tap sugar with back of spoon to crack surface. Each serving should have crisp sugar and cold custard. Makes 6 servings.

DOUGHNUTS

continued from page 88

"MORNING-CALL" DOUGHNUTS

(pictured)

$\frac{3}{4}$ cup milk
 $\frac{1}{2}$ cup sugar
 $\frac{1}{2}$ cup butter or margarine
 $\frac{1}{2}$ teaspoon salt
 $\frac{1}{4}$ cup warm water (105° to 115°F.)
1 package active-dry yeast or 1 cake compressed yeast
1 egg
4 to 4 $\frac{1}{2}$ cups sifted all-purpose flour
1 teaspoon ground nutmeg
Oil or shortening for frying
Confectioners' sugar

Combine milk, $\frac{1}{2}$ cup sugar, butter or margarine and salt in saucepan. Heat until bubbles appear around edge of pan and shortening is melted; cool to lukewarm. Measure warm water into large mixing bowl; sprinkle or crumble in yeast; stir to dissolve. Add lukewarm milk mixture and egg. Beat in two cups flour and nutmeg. Add enough remaining flour to make a soft dough. Turn dough out on floured board. Knead about 5 minutes or until dough is smooth and elastic. Put dough in large greased bowl; turn dough over to bring greased side up. Cover with damp towel. Let rise in warm place (85°), free from draft, about 1 to 1 $\frac{1}{2}$ hours or until doubled in bulk.

Punch down dough; turn out onto floured board; knead to distribute air bubbles. Let rest a few minutes to make rolling easier. Roll out to a $\frac{1}{4}$ -inch-thick rectangle. Cut into 2 $\frac{1}{2}$ -inch squares; cover with towel. Let rise 30 minutes or until almost doubled.

Place enough shortening or oil in heavy kettle to make a depth of 3 inches. Heat to 375°. Fry doughnuts about 4 minutes, turning once to brown both sides. While warm, shake doughnuts in paper bag with confectioners' sugar. Makes about 3 dozen.

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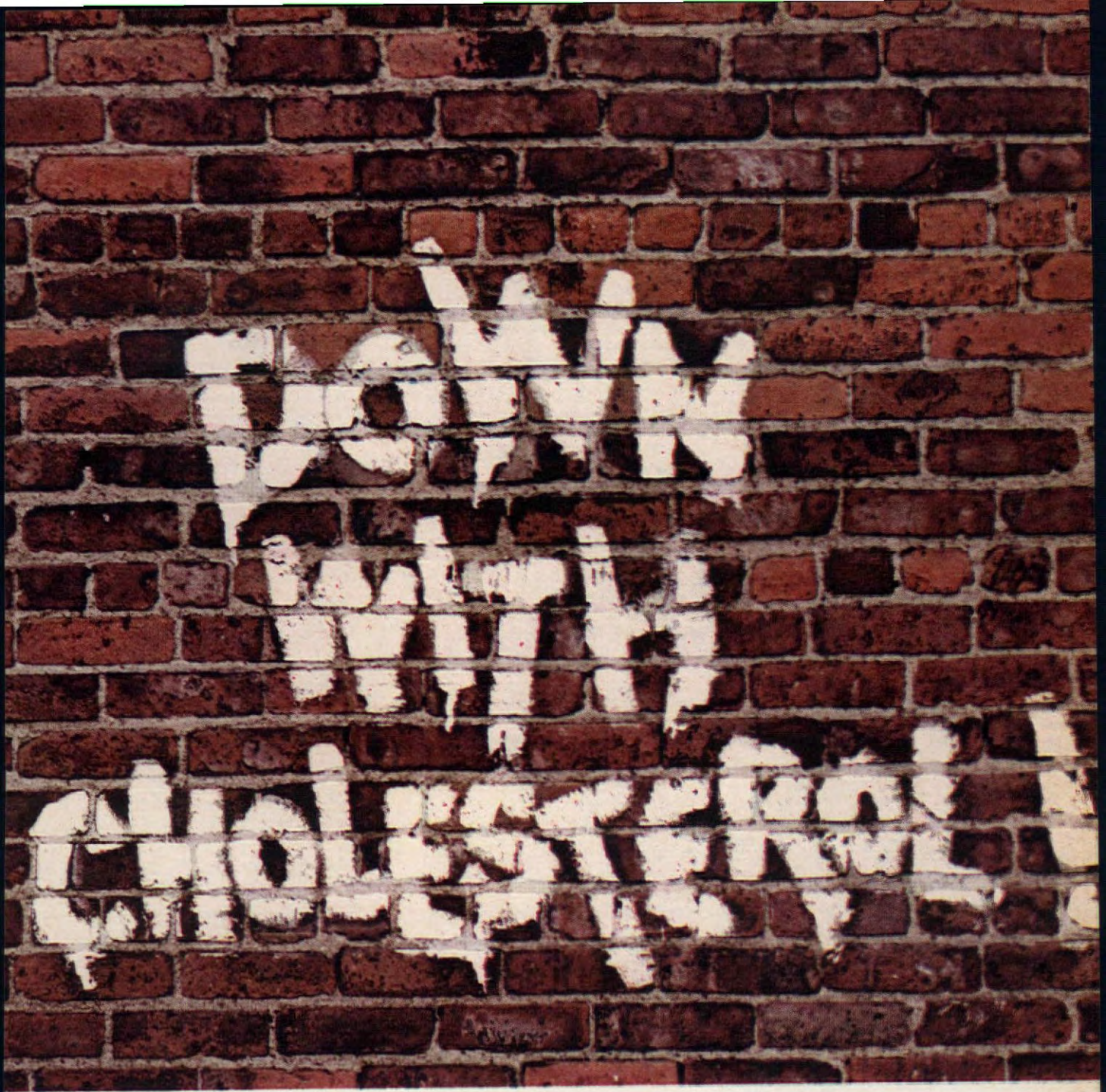
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SHOPPING INFORMATION

Merchandise listed here is available in leading department and specialty stores. If you cannot find it, write to American Home, Reader Service, 641 Lexington Ave., New York, N.Y. 10022. Retail stores are listed with their cities. Items not listed may be privately owned.

FRAMED FOR CHANGE

Page 22: All sources N.Y.C. 1, 8, Macy's. 2, Kroll Stationers. 3, 5, Kulicke Framing Systems. 4, 9, Sam Flax, Inc. 6, Bonniers, Inc. 7, 10, Bloomingdale's. 11, Brentano's.

CORRIDOR KITCHEN

Page 70: Wall ovens, range top, Thermador Div. of Norris Industries. Refrigerator/freezer, General Electric. Dishwasher, Kitchen Aid. Div. of Hobart Manufacturing Co.

KITCHEN HUNG IN A HALL

Page 92: Range, Caloric Corp. Dishwasher, General Electric. Sources for accessories, all San Francisco. Teapot, flower basket, red/yellow/blue baking dishes, stool, yellow tray, blue and white coffee set, striped napkins, spoons, Design Research International. Woodpecker nutcracker, teak nut holder, Kilim Iranian rug, bird clay cooker, woven mats, blue and white egg salt and pepper shakers, cutting board, Taylor and Ng. Blue and white bowls, Cost Plus.

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BRIOCHE continued from page 91

Here are two excellent fillings for serving Brioche as an entree. However, you can use any creamed fish, poultry or meat to fill this spectacular pastry.

CREAMED CHICKEN AND MUSHROOMS

- 2 broiler-fryers (1½ to 2 pounds each) cut up
- 2 cans (13¾ ounces each) chicken broth
- 3 tablespoons melted butter or margarine
- ¼ cup all-purpose flour
- 1 cup heavy cream
- 2 tablespoons butter or margarine
- 1 pound button mushrooms
- 1 tablespoon lemon juice
- ½ teaspoon salt

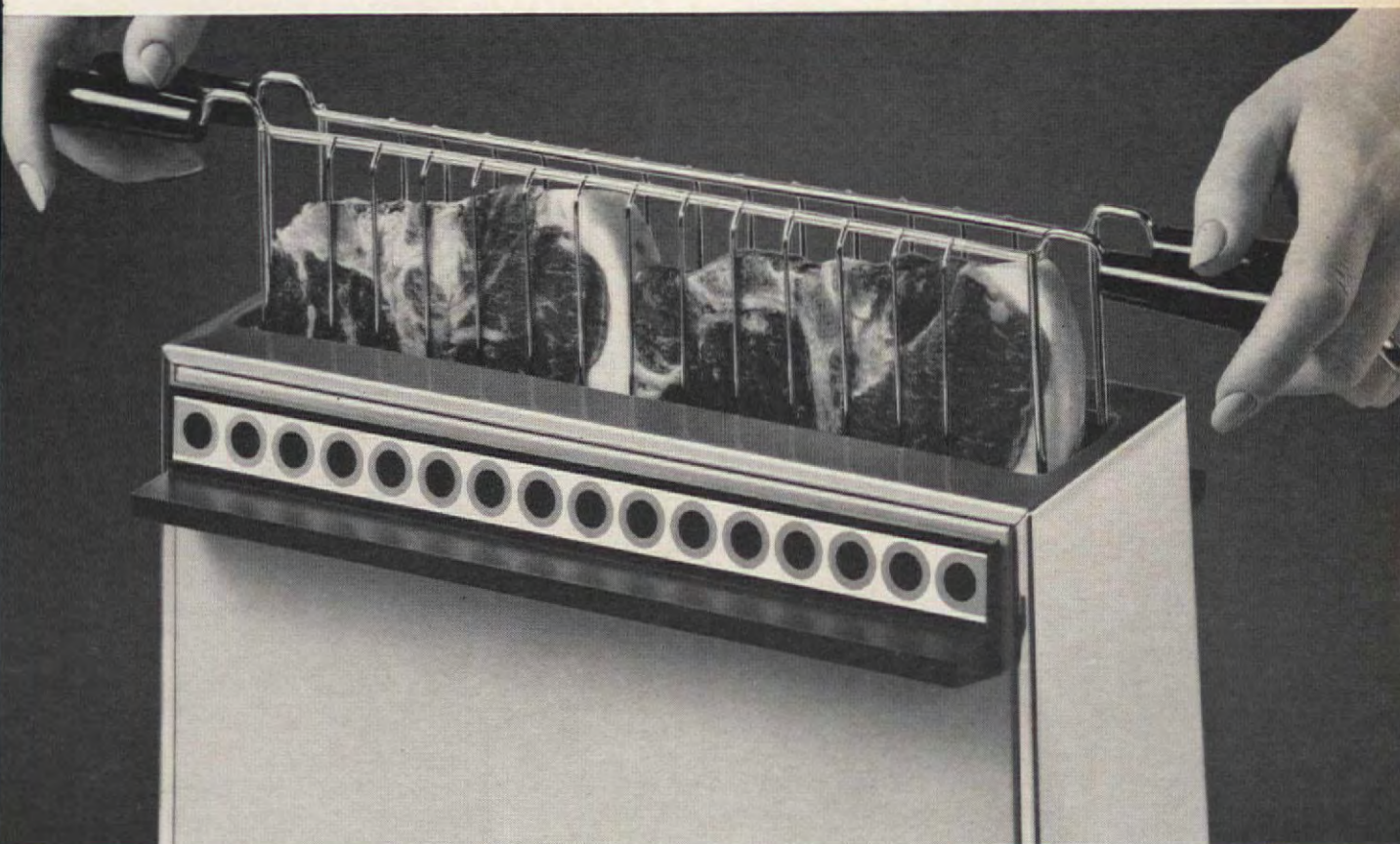
Place chicken pieces and chicken broth in saucepan; add enough water to just cover chicken. Cover. Bring to boiling. Reduce heat. Simmer 15 minutes or until chicken is tender, occasionally skimming fat and foam from surface of broth. Remove chicken pieces. Remove chicken from bones; cut into cubes. Reserve. Cook broth until it is reduced to 2 cups. Blend melted butter or margarine with flour until smooth. Stir into broth gradually; cook until sauce is thickened and smooth. Stir in cream. Add cubed chicken. Heat 2 tablespoons butter or margarine in large skillet over medium heat. Add mushrooms; sprinkle with lemon juice and salt. Cover. Cook 2 to 3 minutes. Add chicken mixture. Mix well. Bring to boiling. Correct seasoning to taste. Makes 4 to 6 servings.

CREAMED HAM AND OLIVES

- 3 tablespoons butter or margarine
- ½ pound button mushrooms
- 2 tablespoons minced shallots or green onions
- 1 tablespoon lemon juice
- ¼ cup dry sherry
- 2 cups heavy cream
- ½ teaspoon salt
- 2 tablespoons melted butter or margarine
- 3 tablespoons flour
- 3 cups diced, cooked ham
- ½ cup small stuffed olives, cut in half

Heat 3 tablespoons butter or margarine in large skillet over medium heat. Add mushrooms and shallots or green onions; sprinkle with lemon juice. Cover. Cook 2 to 3 minutes. Add sherry, cream and salt. Bring to boiling. Blend 2 tablespoons melted butter or margarine with flour until smooth. Stir into cream-mushroom mixture gradually; cook until sauce is thickened and smooth. Add ham and olives. Cook over low heat until ham is heated through. Correct seasoning to taste. Makes 4 to 6 servings.

Presto's vertical broiler works like a toaster. It broils both sides at once.



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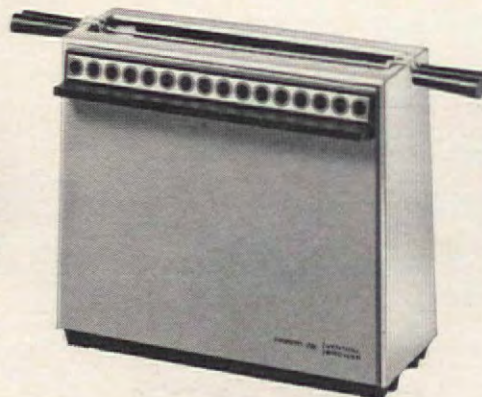
anything else you'd like in a broiler? How about versatility? You can broil any meat from thickest steak to thinnest bacon (plus hamburger, chicken, minute steak, chops).

Just for the better taste of it, keep the Presto Vertical Broiler in mind. Join our stand for easy cleaning.

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THE ABC's OF STEAK



To do the best by steak, America's favorite cut of beef, you should know how to recognize the different kinds and how to cook them. Although we call steak by their basic names, they are often known by others and these vary from market to market. One man's Delmonico, for instance, may be another's rib-eye. So bone up on steaks by their appearance as illustrated and described below—then follow our cooking tips.

KINDS OF STEAK

Round (1): The two main steaks cul from the leg are top and bottom round. They are large, lean and may have a small bone. Top round of high quality is the more tender. A 1-inch-thick steak weighs about 2 pounds.

Sirloin (2): This tender, succulent cut comes from the hip section and has varying amounts of bone, depending on the section from which it is cut. A 1-inch-thick steak weighs 1½ to 2 pounds.

Chuck: The arm chuck steak (3) is cut from the shoulder section next to the foreleg. The more tender blade chuck steak (8), cut from the shoulder section closest to the rib, has a long, irregular bone. A 1-inch-thick chuck steak weighs 1½ to 2½ pounds.

Rib (4): Cut from the rib section, this steak may be sold with or without its bone. A 1-inch-thick steak weighs ¾ to 1¼ pounds.

Flank (5): This is a thin, boneless, less tender but flavorful steak of irregular shape cut from the underside. It weighs 1 to 2 pounds.

T-Bone (6): This very tender steak is similar to the porterhouse (described below), though smaller. It comes from the center of the short loin. A 1-inch-thick steak weighs about 1 pound.

Club (7): A small steak with a small bone, this cut comes from the part of the short loin nearest the rib. Good for individual servings, a 1-inch-thick steak weighs ½ to ¾ pound.

Delmonico (9): This tender, boneless steak is cut from the eye of the rib. A 1-inch-thick steak weighs about ¾ pound.

Porterhouse (10): Taken from the large end of the short loin, this cut has a moderate amount of bone and is very tender. A 1-inch-thick steak weighs 1 to 2 pounds.

HOW TO COOK STEAK

Broiling: Steaks for broiling should be at least 1 inch thick.

1. Preheat broiler; it will take about 15 minutes.
2. Slash steaks through outside fat covering at 1-inch intervals to keep steak from curling.
3. Place on broiler rack 2 to 3 inches from heat for 1-inch-thick steaks, 3 to 5 inches from heat for thicker ones.
4. Broil until top is brown, using our chart as a guide. Season top with salt and pepper. (Do this after browning as salt may bring moisture to the surface and delay browning.)
5. Turn steak and brown second side. To test doneness, cut a slit near the bone and check inside color.

TIMETABLE FOR BROILING

	Thickness (inches)	(App. minutes per side)		
		Rare	Medium	Well done
Round (high quality)	1	8	10	12
	1½	12	15	18
	2	17	20	23
Sirloin	1	8	10	14
	1½	11	13	16
	2	15	18	22
T-bone, Porterhouse and Club	1	5	6	8
	1½	8	10	12
	2	12	16	20
Rib and Delmonico	1	5	6	7
	1½	8	10	12
	2	12	16	20
Chuck (high quality)	1	8	12	not
	1½	12	15	recom-
	2	16	18	mended
Flank	—	5	not recommended	

Panbroiling: Steaks 1 to 1½ inches thick may be panbroiled.

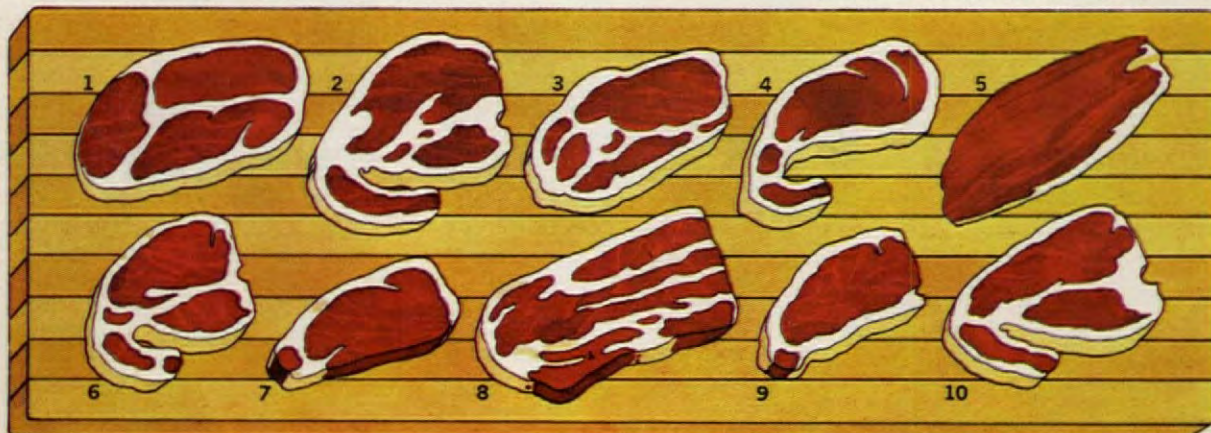
1. Trim excess fat from steak.
2. Slash edge at 1-inch intervals.
3. Heat a heavy skillet until a drop of water sizzles on it.
4. Brown the steak on one side. Turn and brown second side.

For a 1-inch-thick steak, allow about 5 minutes on each side for rare, 7 for medium and 9 for well done. For a 1½-inch-thick steak, allow 7 minutes per side for rare, 9 for medium and 11 for well done.

Panfrying or Sautéing: Use for lean steaks ½ to 1½ inches thick.

1. Season with salt and pepper.
2. Heat about 2 tablespoons butter, margarine or pure vegetable oil in a heavy skillet until it bubbles.
3. Sear steak on both sides over high heat. Lower heat to medium; cook each side to desired doneness.

Cook ½-inch-thick steaks 2 minutes per side for rare and 1-inch steaks 3 minutes for rare, 4 for medium and 5 for well done.



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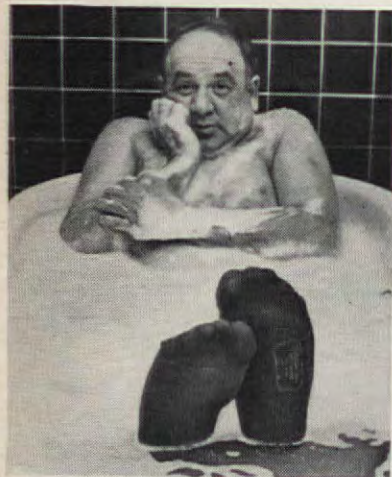
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ON PARKING continued

The better you get, the less room you will need. (As you measure, it is also a good idea to let any cars behind you see that you intend to park, so use your turn signal. You have to pull ahead of the space to back into it and nothing is more annoying than to have the car behind stick to you like another bumper and block your way.)

2) *Pull even with the parked car in front of the space.* Your rear bumper should be directly opposite the parked car's rear bumper and your car should be one or two feet away from the car—parallel, of course.

3) *Cut your wheels.* This is best done as you start to back slowly since it is easier to turn the wheels when the car is rolling. The cut is a sharp one—practice will tell you how sharp. Remember as you back that the part of the car that overhangs your front wheels is going to swing out wide, so be sure that you have clearance and that no passing cars are going to get clipped.

4) *Cut your wheels the other way.* This must be done at the proper moment, and again practice helps find that opportune instant. One way to judge is to look over your outside shoulder (left, if you are parking on the right) through the backseat side window of your car and when the headlight of the car behind appears, crank your steering wheel in the opposite direction. Another method is to check the car in front, and when your driver's seat is even with its back bumper start turning your wheel.

5) *Straighten your wheels and pull up.* Ideally, you have ended up a few inches away from the curb without having touched it. (Never scrape your wheels along a curb; nothing weakens a tire more.) Straighten your wheels now and pull up to center yourself.

You have parked parallel.

In the entire procedure there is absolutely no need to as much as touch the cars in front or back, no matter how tight the space is. If you feel you must feel with your bumper, do it ever so gently—barely moving and barely touching, and certainly not hard enough to damage anything should your bumpers not match the ones on the other cars. For some reason the bang-into-the-back-car, bang-into-the-front-car method of parallel parking is peculiar to American drivers. Perhaps it has something to do with the level of violence in our lives. At best, it is an unnecessary unpleasantness and one that could well be eliminated. Perhaps the movement can start with you.

END

At 1:25 AM Liz Brown caught her husband Polyunsaturating in the kitchen with Mazola—The 100% Corn Oil.

Liz Brown knows what more and more medical authorities are saying about the American diet. And she's making certain *her* husband's is better-balanced—even when it includes an unscheduled midnight snack of cold chicken!

She watches calories and total fats—but most important of all,

she replaces saturated animal fats with polyunsaturated vegetable oil. The oil she uses is Mazola® 100% Corn Oil.

Why Mazola? Because Mazola is highest in poly-unsaturates of all the

leading national brands. And to Liz, that makes Mazola *worth* a few extra pennies!



Small is beautiful.



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

© Green Giant Company

FROM HOME BASE The '71 sewing machines

To meet the demands of today's home-sewing boom, great new design changes are making sewing machines easier to use, more versatile and more affordable than ever before. Whether your sewing plans are modest or grand, you should choose your machine carefully, as you'll be living with it for a long time.

The differences in manufacturers' prices, and the cost of different machines within their lines, depend on where the machine is made, whether it uses all-metal or partially plastic works, the preciseness of the machine's engineering and its features and capabilities. Highly reliable lines, with models ranging from simple to sophisticated, from \$50

to \$450, are sold by Sears, Singer, J.C. Penney, Necchi, Pfaff, White and Wards.

In buying a machine, you should first consider all the jobs you might expect it to do over the years. Now you may need it only for your own and your children's clothes. But will you ever want to make slipcovers or bedspreads or draperies? If so, you'll need a machine to accommodate heavier fabrics and longer sewing sessions. And if you will be sewing on knit fabrics, then you must have the zigzag stitch. At the very least, your machine should run forward and backward, have an adjustable thread tension and stitch size, a

sewing light and automatic bobbin winder, hinged presser foot for sewing over pins and a zipper foot for inserting conventional zippers.

Whatever your needs, consider a machine with a zigzag stitch. In addition to sewing stretch knits better than the straight stitch (which has no "give" to it), this stitch finishes raw-seamed edges to prevent raveling and makes buttonholes. Zigzag machines can be bought for as little as \$56 to \$90.

From \$100 up you can find machines with special stitches either built in or "programmed" on insertable discs. These discs are called "cams" and they increase the versatility of a machine. Along with practical stitches used for darning, hemming, overcasting and special-buttonhole making, these machines also offer a variety of stitches for decorative work. The highest-priced models feature a combination of stitches produced by built-in and insertable cams.

In the \$100 to \$130 range are some new types of lightweight machines—11 to 20 pounds. These are designed for the highly mobile "youth market"—those who want a versatile, portable machine which does most sewing jobs—short of making slipcovers and coats.

The best way to test the features of a particular model or brand is to go to a store and have the salesman demonstrate it for you. Then try it out yourself. Always ask to sew on heavy fabrics as well as knits and sheers.

General tips. Every machine should sew a straight, even stitch.

Don't buy one that skips or staggers.

The machine should be easy to thread. Bobbin winding and threading should also be uncomplicated.

The thread should not tangle in the bobbin as you sew.

The stitch lines and the stitch selections should be easy to read and set.

The speed control should work smoothly. A balky control can make sewing unpredictable to impossible.

Is the machine noisy? That could mean cheap construction and trouble.

Do the electric parts have the Underwriters' Laboratory seal?

Is it easy to make buttonholes?

Finally, buy a name brand from a reliable dealer to be sure of good, dependable performance.—Maidee Kerr Spencer

DEAR AMERICAN HOME

THE CHINA TRADE

I've just finished reading the January AH, and want you to know how pleased I was with the issue. I especially enjoyed "Cargoes of Splendor." Looking forward to many more interesting articles.

Helen B. Royer
Moulton, Ala.

IN DEFENSE OF MODERN

Many people complain about your "mod" approach and your criticism of the Mediterranean style. I think if they could be honest with themselves, they'd admit that they are overreacting. Could it be that they're secretly dismayed about buying a houseful of furniture that classifies them the minute someone steps in the front door?

I love my modern freedom. I have black leather and chrome furniture, a deep gold shag and I plan to throw in a Tiffany lamp and a coffee table made out of a barrel. Would any other style allow me to get away with that?

Mrs. Clark Lyman
Norfolk, Va.

PLANT PERPLEXED

Lawrence Power's February article, "How to Grow Houseplants 15 Stories High," encourages me to try my hand at indoor gardening in a dark, back-floor apartment on the fifth (not the 15th) floor. Where did that great assortment of plants you show come from?

Mrs. E. Broidy
New York, N.Y.

They came from the greenhouses of Roehrs Exotic Nur-

series, Farmingdale, N.J., which has the largest selection of exotic plants in the country.

ENVIRONMENTAL AWARENESS

Thank you for your inspiring January issue. Overwhelmed by the immensity of our environmental problem, I have felt incapable of doing anything that could contribute to its solution. I now see that this situation will be resolved only when each of us looks at his own life through ecologically colored glasses and acts accordingly.

Mrs. Hewett P. Mulford, Jr.
Lebanon, Ohio

In the article, "The Housewife's Dilemma" (January AH), Jeanne Lamb O'Neill implies that tub baths use less water than showers: "... showers are quicker than a loll in the tub, but think of all that water down the drain." If she tried an average shower without letting the water out of the tub, she would probably find a skimpy quarter-tub full.

Mrs. H. J. Rommerdale
Conneaut Lake, Pa.

Our sources, the New York State Water Resources Commission and the *Hydraulic Handbook*, tell us that a single shower uses 25-60 gallons of water, depending on its duration, while it takes 35 gallons to fill an average tub. One solution to the "housewife's dilemma" is to take a tub half full, as Jeanne O'Neill suggests.

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

End the Problem of Dry Skin

Unless you take particular care, low humidity, both indoors and out can easily rob your complexion of its precious moisture more quickly than it can be replaced, thus resulting in parched-looking skin and the dreadful dryness that emphasizes wrinkles.

A little extra attention should be taken at this time of year by smoothing Oil of Olay over the face and neck daily before applying make-up. Oil of Olay is recommended because of its special prop-

erties that help nature to maintain the natural oil and moisture balance of the skin.

Beauty, the glow of a healthy complexion and alleviation of dryness are yours all year 'round when you use this unique blend of tropical oils regularly. Skin beauty specialists are recommending that Oil of Olay should be smoothed over the face last thing at night before retiring to give your skin the added benefit of nighttime care.



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From Weddings, Gifts, Corsages, Funeral Remembrances,
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MAKE \$\$\$ 10 WAYS with FLOWERS!!



Work With Lovely
Flowers Like These



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A few real or artificial flowers costing pennies may bring up to \$10 and more in a professionally designed arrangement you make in 15 minutes! Weddings, banquets, dances, funerals all offer big-profit opportunities—also gift flowers and plants for Easter, Mother's Day, Christmas and other holidays. Fine opportunity no matter where you live—big city, small town or on a farm. Our complete Home Course includes a big Kit of professional Flower Arranging supplies, shows many ways to turn your love of flowers into cash profits—right in your own home. Or open your own Florist Shop—easy to start with little capital. Fine for men, women, families. Many job opportunities, too, at high pay. Designers with training and skill get salaries to \$150 a week and more!

Learn To Make Beautiful Wedding Bouquets and Remembrance Pieces

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Dear Sir: I took your Floral Art course in 1964... now have my own Florist and Garden Center. I have a large library of Floral books but yours are the most complete and the most help to me. I do both fresh and permanent designs. My shop is a year old and I have already done 8 weddings and receptions. The road without your course books would have been twice as hard.

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Lincoln Florist & Garden
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Hundreds of crystal-clear show-how illustrations and do-it-yourself projects make everything easy, develop your skill quickly. Within a week, you should be ready to offer corsages and table decorations, using live or artificial flowers, for pay, more elaborate designs soon thereafter. Learn newest flower arranging techniques, no previous experience or knowledge of flowers necessary. No special talent required. Everything you need to know is in your Course.

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Extra Bonus —

3 Months' Subscription to "Flower Talk"

Idea-filled monthly publication for Home Flower Designers & Florists. Filled with photographs of fresh new designs, with assembly instructions. Design Contests with valuable prizes. Money-making tips. Other valuable features, FREE 3 months Subscription. Nothing to buy. Mail Coupon now!

OUR 10th SUCCESSFUL YEAR

FLORAL ARTS CENTER, Dept. 13C, 1628 E. McDowell Road, Phoenix, Arizona 85006

MRS. DOROTHY MARSHALL, Floral Arts Student says:

"I have made over \$100 on a single wedding and have more than I can do in spare time. Expect to open a shop soon."



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FOR
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Flower Designing is the world's happiest hobby—brings rich rewards of beauty, friendships, and pride of accomplishment. Double your pleasure in gardening. Win Blue Ribbons at Flower Shows. Become neighborhood authority on flowers for weddings, church decorations, banquets, other public or private affairs. Course gives hundreds of exciting ideas, shows how to carry them out!

10 WAYS TO MAKE MONEY AT HOME WITH FLOWERS

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EXAMINE FLOWER ARRANGING COURSE AND BIG KIT OF DESIGN MATERIAL AT HOME—NO OBLIGATION TO BUY.

Examine the course and all the design materials. Try your hand at some of the techniques (including making Artificial Flowers!) before you decide. Everything to gain, nothing to lose.

STUDY OF COURSE HAS BEEN VERY PROFITABLE.

"I have obtained a lot of information from the course. I think our shop has really survived on the strength of it. The last 3 months of last year, after we opened, we took in actual cash of over \$1400, not including our charge sales. The study has been very profitable and we had no expert knowledge, only our ability to read your work. May God bless you for starting us into a business with so much pleasure."

O. L. Mississippi



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Rush Your Floral "Career Kit" containing details on your offer of Home Course in Flower Arranging with big Kit of Design Materials—plus instructions and materials for making Artificial Flowers—for leisurely examination in my own home. Also send exciting success stories of Floral Arts Students, and put me down for a FREE 3-month Subscription to "Flower Talk." Everything FREE & POSTPAID. No obligation on my part.

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BE AN ARTIST WITH EMBROIDERY!

Make these strikingly handsome crewel-stitched pillows



Russet-toned wild game birds enhance many decorating schemes

If you're an embroidery enthusiast, you'll enjoy working these challenging crewel designs. Both the Pheasant Pillow (left) and the Quail Pillow (right) are available in kits. Each kit includes linen fabric stamped with design, crewel yarn, needle, 2" boxing, cording, zipper and embroidery instructions. (Note: pillow stuffing is not included.) Finished size of each pillow: 14" square. Price of each pillow kit: \$6.

Good Housekeeping Bulletin Service

959 Eighth Avenue, New York, N.Y. 10019

Enclosed is my check or money order for \$_____.

Please send me the following:

☐ Quail Pillow Kit.....\$6 ppd.

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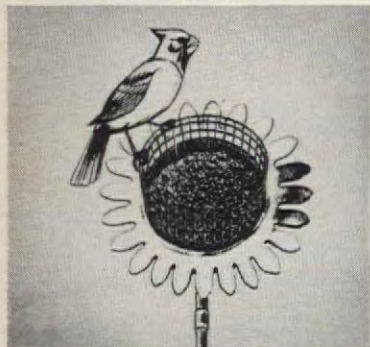
Please allow three to four weeks for delivery.

AH-3



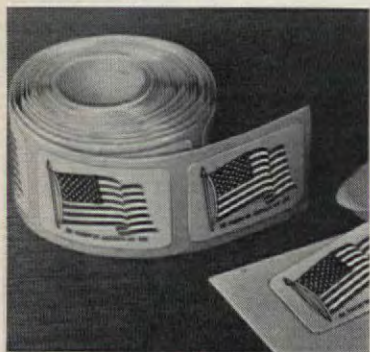
Short 'n' sweet

Graceful tiers of unbleached muslin are punctuated with short knotted fringe. Stunning in a breakfast nook, too. 80 in. wide per pair. 20, 25, 30, 36, 40 in. long, \$5 per pair. Matching 10x80-in. valance, \$2.50 each. Add 50¢ for handling and postage. Country Curtains, Dept. AH-3, Stockbridge, Mass. 01262.



Sunny disposition

Sunflower cardinal feeder is shaped like a sunflower, the favorite food of this red bird. Place sunflower seeds in the colorful yellow, green and brown "blossom." Birds flock to 5-in. feeder bowl. Aluminum with enamel finish. 40-in. steel post. \$5.25. House of Minnel, 131F Deerpath Rd., Batavia, Ill. 60510.



Proud label

White self-stick labels with the American Flag in red, white and blue, declares: "Be Proud of America—We Are," printed in red. Ideal for personal correspondence, club mailings, books, etc. They adhere to any surface. 100 flag stickers, \$1. Walter Drake, AH-04 Drake Bldg., Colorado Springs, Colo. 80901.

LYNN HEADLEY—Editor

AMERICAN HOME MARKET PLACE



Library desk

The regal library table is combined in this male-look man-sized desk that ladies like, too. In warm pine with brass accents and roomy drawers. Lower level embraces up to 75 books, etc. 47½x29x23¾ in. Maple or walnut finish. \$94.95. Kit, \$69.95. Exp. chgs. col. Yield House, Dept. AH-3, No. Conway, N.H. 03860.



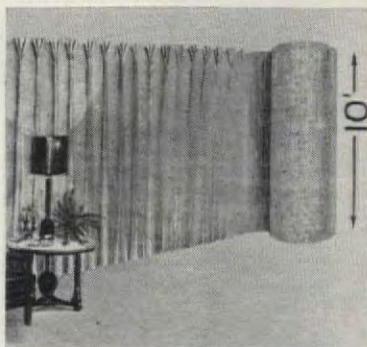
Cat lovers' news

Feline fanciers delight in "Cat Fancy," a full-color, full-size magazine about cats and kittens. Chock full of interesting stories, articles, beguiling pictures. Nice introduction to feline family, too. 1-year subscription (6 issues), \$4.50. Cat Fancy, Dept. AH-3, Subscription Div., Flushing, N.Y. 11357.



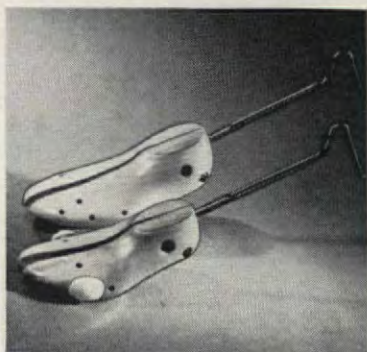
All aflutter

Embroider both bird and butterflies to make two lovely framed miniatures. Bird is worked in bright yellow with brown and black. Butterflies in lavender with yellow and green. Kit includes all you need plus two 4x5-in. wood frames. Set of 2, \$7.95 plus 75¢ postage. The Stitchery, AH3, Wellesley Hills, Mass. 02181.



A wide view

Long for custom draperies and fabrics? New kit includes catalogs, window decorating hints, new ideas, loads of swatches of marvelous cottons, open weaves and polyesters. And all from ten ft. w-i-d-e bolts from \$3.98 a yard and up. Kit is \$1. Homespun House, 9027 Lindblade, Culver City, Calif. 90230.



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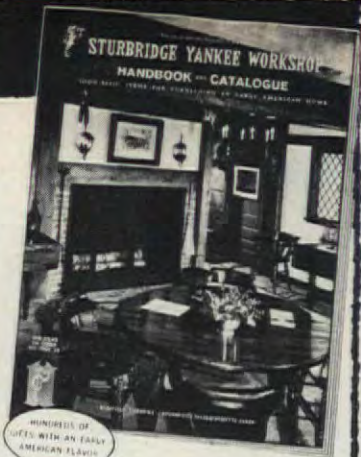
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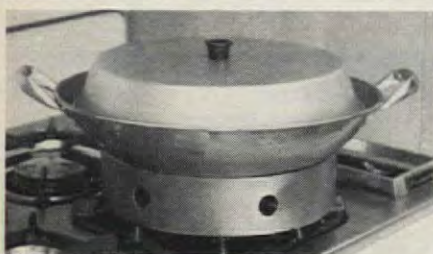
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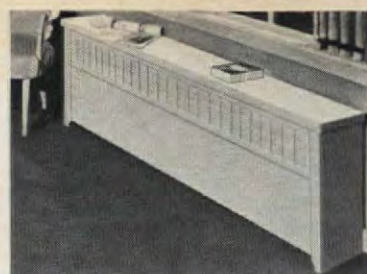
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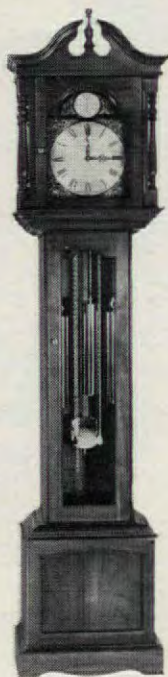
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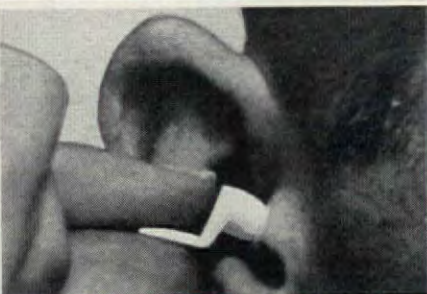
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Oscar
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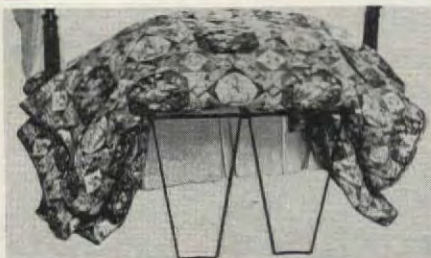
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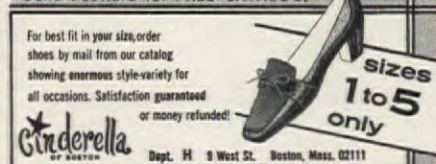
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How can it be? Simple! Because a New York Physician showed me a unique and proven method that **ACTUALLY DRAINED THAT FAT RIGHT OUT OF MY BODY!** Yes, for the first time in my life, a totally new weight-reducing concept that helped me **LOSE 7 POUNDS THE VERY FIRST 48 HOURS... LOSE 12 POUNDS THE VERY FIRST WEEK... LOSE 34 POUNDS THE VERY FIRST MONTH... YES, KEEP ON LOSING WEIGHT UNTIL I LOST A STAGGERING 71 POUNDS IN LESS THAN 3 MONTHS TIME!**

18 FAILURES—1 SUCCESS— THIS I CALL A WINNING RECORD!

Sounds strange to call a record of 18 years of failures and just 1 single success a winning record, doesn't it? But not when you consider that a doctor explained to me that all other methods I had ever tried for losing weight, (over a span of 18 years) were doomed to eventual failure the very day I started them AND, even more impressive... not when you consider that I finally was told **THE METHOD THAT IS ACTUALLY USED BY DOCTORS THEMSELVES** when they want to lose weight... **lose it fast... and lose it permanently.** I know, because for the past 2½ years I've not only recaptured the streamlined body of youth we all dream about... **BUT I HAVE ALSO KEPT MYSELF SLIM—AND WITHOUT PUNISHING EXERCISE, WITHOUT DANGEROUS DRUGS, WITHOUT STARVATION DIETS!** Let me explain!

SO THAT'S WHAT DOCTORS DO WHEN THEY WANT TO LOSE WEIGHT FAST!

Before I go one step further I think it is vitally important that you understand why only 1 fat person in a hundred EVER REALLY BECOMES PERMANENTLY SLIM—while the rest of us are so easily duped by every new gimmick, fad, frill and fancy that comes along—but simply **FAILS TO WORK!** Why some people lose 10, 20, 30 even 50 pounds **JUST LIKE THAT!**—while the rest of us lug around our hulking carcasses for our entire lives.

It's really quite simple. Ever hear of the word **METABOLIZE?** NOT **CATABOLIZE...** BUT **METABOLIZE!** Well, in a nutshell, that's the entire secret. And without getting bogged down in a lot of scientific terms it simply means **AN INCREDIBLE WAY TO NEUTRALIZE THE CALORIES IN THE FOOD YOU EAT AND TURN THEM INTO ENERGY INSTEAD OF UGLY FAT.** Yes, a medically proven way to not only liquify and drain away any existing fat that may be on your body today... but even more significant, a **PROVEN METHOD** to take the calories in the food you eat... and burn them... **liquidate them... virtually destroy them before they even have a chance to turn into fat.** Here's how it works... and why it works:

GUARANTEE

- You **MUST** lose weight the very first 48 hours
- You **MUST** see faster results than you have ever seen before • You **MUST** lose pounds and inches
- You **MUST** not only look better and feel better... but you must be completely thrilled and delighted... in other words, • If for any reason whatsoever you are not absolutely pleased with your personal triumph over fat, return at any time for a full refund.

Brewster Products

SO EFFECTIVE... I ACTUALLY LOST 4 LBS. IN THE FIRST 16 HOURS!

You see every other method of losing weight **PERMANENTLY** is doomed to failure simply because they are all based on 75-year old "rule book methods" that (A) either demand ridiculous exercises, (why do you know you have to walk 36 miles to lose a single pound of fat)—(B) or dangerous drugs (like thyroid, that the U.S. Gov't. has banned from public sale)—(C) or diets that turn you into a "carrots and lettuce addict," so that you simply give up on them. And as for this year's colossal fad-failure... the "protein-kick"... well, that's got to be the most ridiculous of all. 'Cause what they forgot to mention is that virtually all the highest sources of protein are **ALSO, THE HIGHEST SOURCES OF FAT!**

You see, what I discovered is simply this: That with the use of this incredible capsule with its medically structured regimen here is what happens:

Fact #1: First off, all calories are completely controlled, so they don't convert to fat.

Fact #2: Secondly, the fat on your body is broken down... liquidated.

Fact #3: And lastly and most important of all... that all this can be done without a doctor's prescription, that's how safe and sure it is.

This amazing capsule program called **FORMULA 11**, helps get rid of unwanted, dangerous fat cells and tissues in your body... **AND KEEPS THOSE POCKETS OF FAT OFF PERMANENTLY!** Because with **FORMULA 11**, the way to a lifetime of slimmness, you do not have to exercise... you do not have to "starve yourself to death"... you simply take one wonder-working capsule 3 times a day, one before each meal—following the enclosed regimen. That's all!—

NOW COMES THE BIGGEST SURPRISE OF YOUR ENTIRE ADULT LIFE!

It is 12 midnight. 16 hours have passed since you took your first capsule. You step on the scale and **lo and behold** you are as much as 4 pounds lighter! Don't be shocked... because what has happened to you is exactly what medical science has proven **MUST HAPPEN. YOU, WITHOUT EVEN FEELING IT... WITHOUT EVEN NOTICING IT... WITHOUT THE SLIGHTEST HINT,** have actually shed as much as 4 pounds!

The only thing that has happened is that calories that formerly turned to fat have been neutralized...

that existing fat has been broken down, liquified and drained right out of your system. Is it any wonder that for the first time in my adult life I really lost weight... **LOST IT PERMANENTLY...** pounds and pounds, inches and inches... of ugly dangerous, uncomfortable fat! And is it any wonder... and is there any doubt that you, too, will lose weight with an ease and a speed that you never before dreamed possible.

NOT ONLY DOES FAT VANISH— BUT INCHES TOO

Now we have arrived at the moment of truth. The time for you to take advantage of what I believe to be... what I know to be... what I proved to be the fastest, safest, most effective way I have ever seen, heard, or read about to lose weight! **And lose it FAST!** So, if you are in normal health, and your only problem is your excess weight—**AND** if you are seriously determined to **ONCE AND FOR ALL** conquer the problem of obesity, as I did... if you would like to share the same breathtaking weight-loss results as I did... if you would like to reduce your waistline, hips, your entire body anywhere from two to six sizes smaller... then why not take advantage of the special **NO-RISK TRIAL OFFER DESCRIBED BELOW.**

REMEMBER, YOU MUST LOSE UP TO

7 pounds in the first 48 hours...
12 pounds the first 7 days...
34 pounds the very first month...
and as much as 71 pounds OR MORE,
in just 3 months, **OR IT COSTS YOU NOTHING!**

So sure am I that you will see breathtaking results within the first 48 hours, and continue to see them day after day after day, for as long as you wish... that here is your iron-clad guarantee. If the **FORMULA 11** way to a lifetime of slimmness does not do everything you've hoped it would, **AND MORE...** if you do not agree that never before did you dream that losing weight could be as simple and easy as this... then simply return **just the cap** from the **FORMULA 11** bottle of capsules... keep the rest... we will gladly refund your money in full. **IT MUST DO EVERYTHING YOU EXPECT IT TO DO... PRODUCE EVERY "MIRACLE" RESULT YOU EXPECT IT TO... OR IT COSTS YOU NOTHING.** Could anything be possibly fairer? Certainly not! Order Today. Use the handy 'No Risk' coupon below.

Brewster Products, Dept. 25115
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Please rush your proven weight-slashing **FORMULA 11** immediately. You guarantee that I must start losing weight the very first 48 hours... and keep on losing it for as long as I continue to follow this proven way to a new, slim-line body... or my money will be refunded in full.

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By Mike Senkiw

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THIS MAGNIFICENT DAISY AFGHAN
IN LESS THAN A WEEK!

Only **\$10⁹⁸**
**AMAZING
PRICE BREAK!**

AFGHANS OF THIS DESIGN SELL FOR \$18.00 OR MORE IN FINE STORES



It's easy...it's fun! Using an incredibly simple loom
that pops off your daisies, one right after the other, you'll complete
your entire afghan—48" x 62"—in just a few delightful days

EASY TO FOLLOW INSTRUCTIONS . . . NO COMPLICATED LESSONS

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**OFFER WILL NOT BE REPEATED
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Because these marvelous afghans are becoming a decorating rage, we urge you to order now while our special supply lasts. We'll send you the complete kit including enough machine washable yarn to complete a full sized 48"x62" afghan. Complete, easy-to-follow instructions PLUS THE FREE LOOM. During this special offer we'll send you the complete kit for just \$10.98 on full money back guarantee if you are not absolutely delighted. (The magic loom is yours to keep whether you decide to keep the rest of the kit or not.) But hurry, this offer will not be repeated this season.



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streets. For a time the roofs were made into terraces; people sat on them or walked from terrace to terrace, but the flat roofs leaked in the rain and this pleasant feature had to be given up in yet another concession to the climate. There was always the levee, where everyone promenaded in the cool evening.

In 1803, New Orleans, having been returned briefly to France, was sold by Napoleon with the entire territory of Louisiana to the United States. Americans, with their brusque culture, began pouring into the city. Fortunately for the survival of Creole culture, as many as 8,000 French-speaking colonists arrived about the same time, fleeing Santo Domingo, where anti-French feeling was running high because of Napoleon's invasion of Spain. With an understanding of how to live happily in a tropical climate, they brought with them a type of house which soon became known as the Creole cottage, a stucco dwelling, small and square, set flat on the ground. There are four square, main rooms inside, each of the two rooms facing the street having its own door and window. The ceiling is generally low and the roof hangs over the sidewalk to protect the front of the house from sun and rain. Facing the patio in back is a gallery flanked by small rooms, called *cabinets*, that were used as closets, wine cellars or children's bedrooms. Service rooms, formerly slave quarters, are in separate two- or three-story buildings in the back.

As more and more Americans poured into the city, they brought their own Yankee ideas of how to build a house. For materials, some Americans preferred good, solid brick, painted red with the joints penciled in white, even though brick looked hot and tended to crumble in the weather. The houses grew larger, heavier and were faced with granite pillars in the Greek Revival style.

New Orleans, however, had a way of transforming whatever innovations came along into something magically its own. Jean Lafitte's pirates (when they were not helping Andrew Jackson win the battle of New Orleans) were said to be among the craftsmen who produced wrought iron for the balconies. In the mid-19th century, Yankee industrialization came up with cast iron, which soon transformed the city into the fantasy of lacy balconies, gates and fences we know today. Hung with cast-iron galleries, the heaviest, Northern-style buildings became as delicate and mysterious as the moss-festooned oak trees on the plantations beyond the city. Later in the century, local foundries put out intricate fretwork components which could be ordered from a catalog and used charmingly to deck one's house as taste and whimsy dictated.

New Orleans has often been thought of as a feminine city. Nuns were among the first teachers "Casket girls," marriageable young daughters of good French families, were sent by their government with their *cassettes*, or wardrobe chests, as wives to the early settlers. Women, especially the beautiful and cultivated quadroons, dominated the imaginations of men. So it is not surprising that what may be the most important 19th-century contribution to the architecture of New Orleans—and of America—was brought about by a woman, the Baroness de Pontalba.

The Baroness was a very dominating woman. Born in New Orleans to one of the city's richest landowners, she was married in France when very young to the future Baron de Pontalba, whose father she so infuriated by her insistent ways that he shot her, not fatally, and then killed himself. Her strong character was put to more creative use upon her return to New Orleans. There she spent the years 1849-51 transforming the old Place d'Armes into one of America's most important historical areas Jackson Square.

The French had laid out its site; the Spanish had contributed three of its major build-

ings—the Cabildo (Council Hall), St. Louis Cathedral and the Presbytère (the priests' residence, and so called because most residents of the day were French-speaking). What the Baroness did was to tear down the hodgepodge of buildings flanking the square and replace them with beautifully designed apartments (see page 72) hung with exquisite cast-iron galleries and sumptuously detailed, an architec-

ture inspired by the Rue de Rivoli of Paris.

In the 19th century, the Vieux Carré was an internationally known center of gaiety and culture. Everyone wanted to visit there, from Audubon to Degas. As time went on, however, people moved away to more spacious areas outside the Quarter and commercial interests began to make inroads. By some miracle of indifference, most of the Quarter has remained unspoiled; but the same indifference makes many fear for its future. There is the Vieux Carré Commission, which reviews the structural changes of the district's buildings, and concerned citizens have united to fight what they feel are dangerous encroachments, such as a proposed expressway along the river. Some families, such as the Richard Freemans (see pages 8 and 81), have pioneered in restoration efforts, but there are many who would take the land for commercial purposes or vulgarize what remains to please tourists.

The Vieux Carré is one of the most important historical areas in America. Something very special came from a blend of so many cultures. Like a mature person, it has developed its own heritage. It is the most human of cities—and it must be saved.

END

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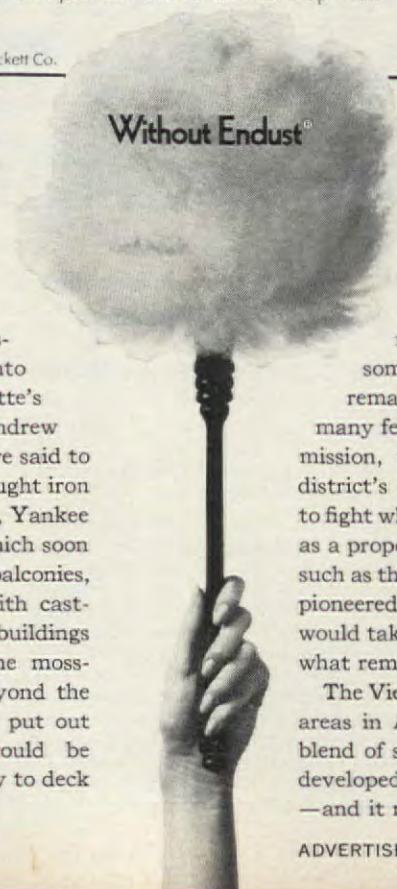
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