

American Home

AUGUST 35¢

10 SUPER SUPERMARKET FOOD IDEAS

**How I Save 29% at the
Checkout Counter"**

**10 Time & Money Saving
Summer Recipes**

10 Glorious Bavarian Creams

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Hint #3: Use Blender Method. Empty a 3-ounce package of Jell-O into blender. Add 3/4 cup boiling water. Cover; blend 30 seconds to dissolve gelatin. Add 1 1/2 cups crushed ice. Cover; blend until ice is melted—about 30 seconds. Chill in small dishes. (This dessert forms a chiffon top layer and a clear bottom layer.) Ready in 10 minutes.



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THIS MONTH IN **American Home**

Glenda Collier, who wrote the straight-from-the-checkout-counter article, "How I Save 29% at the Supermarket" (page 32), is a welcome new contributor to our pages. She and architect husband Dennis both graduated from the University of Tennessee in 1970 and spent 1971 in Afghanistan with the Peace Corps. "When we came back to Memphis, where Dennis now works in an architectural firm," Glenda writes, "a budgeting campaign was a must. After our Persian rug-buying expeditions in Afghanistan, we were almost broke, and we were also very much under the influence of our Peace Corps experiences. In Kabul, we had to use all the imagination and energy we could muster, finding a bed when the whole country sleeps on the floor. Food shopping couldn't be taken as lightly as in this country. Bargaining for every apple and potato in the bazaar was a way of life. Now grocery shopping is as much a challenge to me as any building design is to my husband. I go to the supermarket alert and eager to root out the best bargains—and even Dennis wants to come along to get in on some of the action."

You will find Glenda's game plan particularly helpful if you put it to use while shopping for the food ideas you'll find in this issue. Twenty of them are the inspiration of our new Associate Food Editor, Lucy Wing (see "Quick and Easy in the Kitchen," which begins on page 58). Her recipes combine frozen, canned and packaged foods with herbs, fruits and vegetables that are summer-fresh. "This was an easy story for me," says Lucy of her first contribution to our pages. "I grew up in a supermarket!" Lucy's father owns Wing's Supermarket in Superior, Ariz. (pop. 5,000). Since Lucy left Superior, she has perfected her kitchen know-how at the University of Arizona's School of Home Economics and then in such superior test kitchens as those of Best Foods Corp., before coming to *American Home*.

The charm and beauty of stenciling shows us, in this month's 18th American Treasury (page 43), how much the decoration of their homes meant to Americans of the past century—even those who had little to spend. Stenciling is still a flourishing art. Today it can turn a whole room—or just a chair or a simple cube—into your own private treasury. Ideas and how-to's begin on page 50.

Fred Smith
Editor

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AUGUST 1972, VOL. 75, NO. 8

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COVER: New stencil revival shows the exciting decorative uses for this enduring American craft in contemporary surroundings. Three easy-do methods, led off by "Living Magic with Indian Motifs," begin on page 50. Photographer: Irwin Horowitz

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From Calcutta...

Report on Elizabeth Dass...



CHRISTIAN CHILDREN'S FUND, INC.
CALCUTTA, INDIA - CASEWORKER REPORT

TO NAZARETH HOME, CALCUTTA

DATE: MARCH 17, 1969

NAME: ELIZABETH DASS NATIVE PLACE: CALCUTTA

DATE OF BIRTH: APRIL 12, 1964 ORDER OF BIRTH: THIRD DAUGHTER

HEALTH: FRAIL, THIN, WALKS WITH DIFFICULTY, PROTEIN DEPRIVED

CHARACTERISTICS: GENTLE, QUIET, COOPERATIVE, SPEAKS CLEARLY AND IS OF GOOD MIND. WILL BE ABLE TO LEARN ONCE HEALTH AND STRENGTH ARE RESTORED.

PARENTS' CONDITION: FATHER: DECEASED.

MOTHER: MALNOURISHED, RECENT VICTIM OF SMALLPOX, WORKS IN A MATCH FACTORY.

INVESTIGATION REPORT:

ELIZABETH'S FATHER USED TO BE A STREET CLEARER, DIED FROM TYPHUS. HER MOTHER IS VERY WEAK FROM HER RECENT ILLNESS- INDEED IT IS REMARKABLE SHE IS ALIVE AT ALL. ONLY WORK AVAILABLE TO THIS WOMAN IS IN A MATCH FACTORY WHERE SHE EARNED TWO RUPEES A DAY (26¢) WHEN SHE IS STRONG ENOUGH TO GET THERE AND WORK.

HOME CONDITIONS:

House:

ONE ROOM BUSTEE (HOVEL) OCCUPIED BY SEVERAL OTHER PERSONS BESIDES ELIZABETH AND HER MOTHER. HOUSE IS SO SMALL COOKING IS DONE ON THE FOOTPATH. BATHING IS DONE AT A PUBLIC TAP DOWN THE ROAD. PERSONS LIVING WITH THEM IN THIS HOUSE ARE NOT OF GOOD REPUTE, AND THE MOTHER FEARS FOR ELIZABETH.

SISTERS:

MARIA DASS, DECEASED OF SMALLPOX.
LORRAINE DASS, ALSO DECEASED OF SMALLPOX.
(ELIZABETH FORTUNATELY ENTIRELY ESCAPED CONTAGION)

REMARKS:

ELIZABETH WILL CERTAINLY BECOME ILL, PERHAPS WILL TAKE UP THIEVING, MAYBE EVEN MORE TERRIBLE WAYS OF LIVING, IF SHE IS NOT REMOVED FROM HER PRESENT HOME CONDITIONS. HER MOTHER IS WILLING FOR HER TO GO TO NAZARETH HOME AND WEEPS WITH JOY AT THE HOPE OF HER LITTLE DAUGHTER BECOMING SAFE FROM THE WRETCHED LIFE THEY NOW HAVE.

STRONGEST RECOMMENDATION THAT ELIZABETH DASS BE ADMITTED AT ONCE.

Elizabeth Dass was admitted to the Nazareth Home a few days after we received this report and she is doing better now. Her legs are stronger... she can walk and sometimes even run with the other children. She is beginning to read and can already write her name.

Every day desperate reports like the one above reach our overseas field offices. Then we must make the heartbreaking decision—which child can we help? Could you turn away a child like Elizabeth and still sleep at night?

For only \$12 a month you can sponsor a needy little boy or girl from the country of your choice, or you can let us select a child for you from our emergency list.

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Lifestyle

Two Californians discover Mexico and open a shop to sell its traditional handcrafted treasures.

Wallis and Peter McCharles were a couple of young, married collegians in 1969—she a philosophy major, he a business-psychology student at Santa Monica City College. Then Wallis met a collector of Mexican crafts who showed her the treasures he had acquired during the years he lived in that country. Fascinated, Wallis began to read about Mexico. "I really can't explain it," she says, "but I was so overwhelmed by the beauty and the history that I realized whatever I was to do in life would have to include Mexico."

Her enthusiasm was catching. Peter, too, became fascinated. They decided to see and experience Mexico for themselves. With a wheezy, second-hand mini-van, they set out in the summer of 1969. Wallis was pregnant; they had no real destination and knew only minimal Spanish, but nothing stopped them. Both fell in love with the country, with the peaceful, slow-paced lives of the people and with the beautiful native crafts. ("Each bowl and rug looked as if someone had put a lot of time and care into making it," recalls Wallis.) After 60 days of traveling—in hot sun and torrential rains, over rough roads and through out-of-the-way villages—they headed back to Southern California with a vanload of treasures, determined to open a Mexican shop.

They rented a storefront in Pacific Palisades, Wallis's home town, and The Mexican Shop was launched a few weeks before little Paula was born. For all three McCharleses, the shop has become a "living" center. Paula loves playing there as much as her parents enjoy working. Wallis and Peter relish giving the history of each item they sell. "If a customer is buying an embroidered dress," says Wallis, "I want her to know all about the woman who spent months making it."

The McCharleses go to Mexico three times a year, six weeks at a time, to shop—mostly at public markets. Says Peter, "It's a homecoming each time



we return." For the Indians, it's also a spur to productivity—and needed earning power.

Both find these jaunts a soothing experience. "If we don't go every three months," Peter adds, "we feel frustrated." And Wallis regards each trip as a kind of instant therapy: "I've learned from our Mexican friends how to enjoy a more leisurely life."

The McCharles family lives in a tiny apartment behind the shop. It's decorated in what Wallis and Peter call "cast-off boutique" style. Someday they want to live in Mexico and open another shop. But real success, they feel, will come when they can keep more of their treasures than they have to sell.

Wallis and Peter McCharles uncrate Mexican pottery after one of their south-of-the-border buying trips. The crockery shown here is made by a small group of Indian families from villages in Yucatan. "Most of them use clay from their front yards," says Wallis.

Paula, 2, and her mother both wear beautiful embroidered and lacy blouses. The Mexican Shop stocks handmade clothes, copperware, rugs and native art such as the two sculptures shown.



continued

A Vail, Colo., family is determined to keep—and make even better—its hold on the good life.

Monica and Roger Brown are a new kind of Western trail-blazer. Searching for peace rather than progress, they have settled in Vail, Colo., whose population is 6,000 during ski season, 700 the year round. Permanent residents like the Browns enjoy the serenity and splendor of the Rockies in all seasons, and delight in a close-knit community that shares a love of sports and casual living.

Once an Olympic skiing hopeful, Roger now prefers to ski only when the powder is deep. Monica and their 3½-year-old son, Nicolas, love skiing almost anytime. The Browns' spacious home, made of old timbers, sits on the side of a mountain; they can actually ski from their door to the lifts. In warm weather, there's hiking in nearby Eagles Nest Wilderness, a beautiful natural preserve, or picnicking by the Piney River while Roger fishes. Roger also provides wild game for the table, in season.

Originally from Boston, Roger fell in love with Western ski country in 1959 during vacations from the University of Southern California, where he studied film. He worked in a pro shop in Sun Valley, Utah, but spent his spare time filming daredevils on the slopes. By 1961 he had become a professional filmmaker, specializing

Small boy . . . big discovery
delight this family in the Eagles Nest Wilderness, near Vail.



Young Nicolas leads the way as the Browns hike to the Piney River, where Roger will fish for trout.

in sport and adventure documentaries, and president of his own Summit Films. Vail Associates hired him in 1962 to do a film about their new resort, and Roger found his home. Since then, using Vail as a base, he has been all over the world with his camera. On a trip to Taos, N. M., in 1963 to make a skiing film, he met Monica, a ski instructor there. She became the star of his film and, five years later, his wife.

Roger has won many awards for his films: At the Cortina, Italy, Sports Film Festival he received a silver medal in 1966 for *Ski Country, U.S.A.* and top honors in 1969 for *Ski the*

Outer Limits. The film he's most eager to have widely viewed is *The Water Plan*, made last year about the plight of Rocky Mountain rivers, especially Vail's Piney River. Only just recently was it discovered that by a "Prior Appropriation Water Law" in Colorado's original constitution, big cities like Denver can divert mountain streams so long as the water is put to "beneficial use." That means, says Roger, "use for suburban lawns or for industry, but not recreational or aesthetic purposes. That made me mad!"

He got mad enough to form the Eagle Piney Water Protec-

tion Association. Other organizations and many Vail people joined in. Now the association has ever-increasing local and national influence as it informs conservationists and legislators of Vail's problem. The group has insisted that Denver can recycle or meter its water, has made a counter-claim in the courts for the waters that Denver wants to divert and has proposed legislation to abolish diversions made without concern for ecological impact.

Keeping a hold on the good life is sometimes as hard as finding it, but Roger Brown and the people of Vail are going to make a fight for it.





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For the Jack Kemps, this is prime electioneering time. Joanne, wife of this young New York Congressman and mother of four, manages to fit her beauty life neatly into a hectic schedule.

THE GOOD-LOOKING HOMEMAKER WHEN EVERY MINUTE COUNTS

Joanne Kemp is hitting the campaign trail this summer, ringing doorbells and making speeches for her favorite candidate, her husband, Jack. Republican Congressman Kemp is running for his second term as Representative from New York's 38th Congressional District, which includes most of Erie County, east and south of Buffalo.

When there's no campaigning to do in the Buffalo suburbs, Joanne presides at Bethesda, Md., taking care of Jeffrey, 13, Jennifer, 9, Judith, 6 and James Paul, 1. A great cook who loves to enter-

tain, Joanne is also active as a Congressional wife, going to briefings and luncheon meetings and keeping her husband wise to women's views.

Her days are busy, but she feels that being involved is a real necessity: "I can't imagine raising children in an exciting, international place like the Washington, D.C., area without being a part of it all, and teaching them to be involved, too."

While the Kemps are summering at their home in Hamburg, N.Y., (a Buffalo suburb) Jack commutes to Washington to attend sessions of Congress. Meanwhile, Joanne speaks to women's clubs, appears on TV and radio talk shows and stands in for Jack at meet-the-candidate coffee hours. By now she takes her public life in stride, having done many of the same things as the wife of a big-time football player, when Jack was star quarterback of the Buffalo Bills. But door-to-door stumping is a new experience, and she finds it intensely satisfying. "That's where I think I'm the most useful—ringing doorbells and telling people about Jack's views."

Both the Kemps share a concern for the preservation of the country's natural resources. Jack introduced Senator Muskie's Water Pollution Control Bill in the House but added specific amendments that included financing the cleanup of the Great Lakes and authorizing further research on waste disposal.

Because Joanne's life is both busy and public, she always has to look her best, no matter how hectic things get. She brings to her beauty routines and to everything she does the same efficiency and organizational ability that help her swing through the long summer days of politicking. "I can be ready for anything in fifteen minutes," says Joanne.

Since she makes frequent, often unexpected, trips between Washington and Buffalo, Joanne has developed a talent for almost instant packing. "When I unpack, I put everything back in its place right away, so I know where it is when I want it again." One good shortcut, she advises, is to keep travel sizes of beauty aids you rely on all set to go in a small bag. They might include shampoo, cleanser and moisturizer, perhaps even a favorite bath oil or bubble bath, too, for a breather during an active day.

A travel wardrobe is important, Joanne believes, and she's built one out of packable, trouble-free clothes. "I automatically take things that don't wrinkle," she says. "For evenings I have a long knit gown that I couldn't wrinkle if I tried."

One trip Joanne planned on and did not make was from Buffalo to (continued)

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WHEN EVERY MINUTE COUNTS continued

Washington for a White House dinner. Instead, she spent that evening in a Buffalo hospital, having given birth to James Paul, the Kemps' fourth child. "The night of the dinner," Joanne recalls, "I was awakened around eleven by a phone call—from President Nixon. He said he was sorry I wasn't able to come and wanted me to know that he had toasted Jimmy at the dinner—the first toast of the evening. I have newspaper clippings about it." The toast? To a "future President."

Doing triple-duty as wife, mother of four and campaigner, Joanne has had to organize her beauty routine so that it takes up only a small part of her day. Her makeup basics are eye shadow, liner, mascara, blusher and a light shade of lipstick. She protects her sensitive eye areas with a hypoallergenic brand of eye makeup. Preferring not to spend time each day choosing the "right" eye-shadow color, Joanne has settled on a pale green that plays up her hazel eyes; she uses it every day, no matter what color she is wearing.

For eye makeup in *your* active life, you can save time and still experiment with color if you buy one of the many multicolor eye-shadow kits. And if you normally use shadow *and* liner, save time with one of the new cake or automatic pastel liners—draw an extra-wide line with it and you won't need shadow.

Joanne has pared down her skin-care and hair-styling routines to get the best results in the least amount of time. Her face is oily down the middle and dry around the eyes, so after cleansing, she tones up the oily spots with an astringent and tends to the dry areas with a good concentrated eye cream. If your skin has the same dual personality, a weekly facial will help bring things into better balance. Choose one of the clay masks designed to drink up excess oil. Apply the mask to oily areas and a moisturizer to the dry spots.

Joanne's hair—short, blonde-streaked and very manageable—needs only one set a week and a monthly trim to keep in shape. Sleeping on a satin-covered pillow also helps preserve the line of her hair; although she owns two wigs, Joanne finds she rarely needs to wear them.

One alternative to the wig route: Use an electric comb or brush to revive your hairdo when you're rushed. Or you might use instant hot rollers, as Joanne sometimes does. They're available in convenient, travel-easy mini-kits and you can even get a set that plugs into your car cigarette lighter so that when you're racing from here to there, you can perk up your hair on the way.

The point: When you are as busy and involved as Joanne Kemp, it's important to make every minute of your beauty life really count. **END**

THE BEAUTY COUNTER

For *your* on-the-go summer, you need beauty aids that save time, travel well and help you look your glowing best.

Tubes are talented travelers. Toni's New Lemon Up Shampoo Concentrate tucks compactly into your suitcase or conveniently sits on its half-lemon head on your bathroom shelf. It produces masses of lemon lather, helpful for oily hair. The 5-ounce tube is \$1.50.

A stick in time saves spillage if it's a scent in solid form. Yves Saint Laurent's fresh-as-morning Rive Gauche fragrance now comes in Parfum Solide, a non-evaporating stick. Very handy—and handily priced at \$3 for ½-ounce stick.

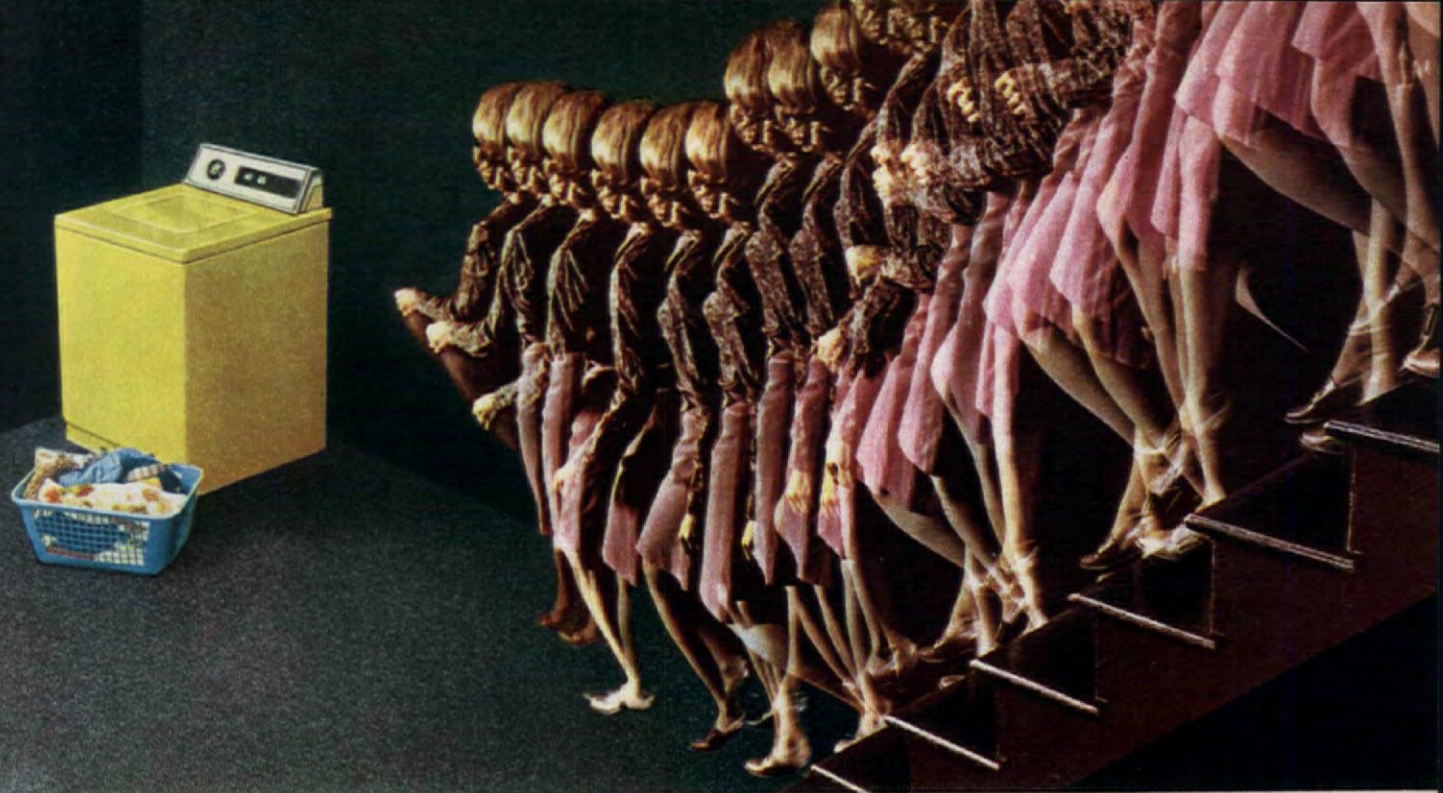
No matter where you are, you'll get an instant lemony pickup with Love's Fresh Lemon Skin Freshener Towelettes. Freshen up face, hands and arms with these foil-wrapped take-alongs, and enjoy the tingling scent. Twenty for \$2.

When you're tanned to a peak but don't want to stay out of the sun, turn for help to Irma Shorell's Sun Sensitive Creme in a tube. It gives you protection all day—no reapplying after every swim. The 1.9-ounce tube is \$5.

Sun-shiny lipsticks that look great and protect your lips are Revlon's Natural Wonder Glissticks. Try one of the 14 new lip-licking colors (they have the fresh taste of mint!). Some are sheer-shines; some sheer-frosts. Just to whet your appetite, consider Cherry Cobbler, Brown Betty, The Last Straw-berry and Catherine the Grape. Each is \$1.60.

A good, efficient moisturizer should sink right into your skin and leave nothing but softness behind, so you can go right on your busy way. Germaine Monteil's Regime Emulsified Moisture, pleasurably peach-tinted and citrus-scented, fills the bill. The lotion smoothes on easily and is so loaded with moisturizers you'll never worry about sun-dried skin. The 2-ounce jar, regularly \$8, is \$5 through August.

Fast on the draw! That's Max Factor's Pure Magic Super Automatic Eyeliner. This creamy liner comes in a mascara-like tube and glides on with just a sweep of its skinny, sure-control brush. Besides the three basic shades, there are three summer-soft colors: Big Eyed Blue, Great Green and Plum Terrific. Hypoallergenic and fragrance-free, they're \$2.50 each.



**Why is this woman hurrying
back to catch the rinse cycle?**

**Doesn't she know
new Rain Barrel
softens in the wash cycle?**

Rain Barrel goes in right at the beginning of your wash.
Softens in the wash cycle.

So there's no need to go back to your washer.
No need to bother with the rinse cycle at all.

You see, Rain Barrel fabric softener has a formula
that's truly unique. A formula that makes it compatible
with detergents. With all kinds of detergents.

And when Rain Barrel goes in, everything comes
out feeling rainwater soft . . . smelling rainwater fresh.

Try it once and you'll probably never go back
to your rinse-cycle softener.

Rain Barrel™
new from **Johnson**





STIRRING SCENTS OF SUMMER

Cool pastels, lush flowers and leaves capture the essence of the season's newest perfumes and colognes, fresh as a summerhouse.

One of the loveliest things a woman can wear—certainly the most personal and sense-stirring—is scent. This summer, why not surround yourself with your own fragrant environment? The perfumes or colognes you favor can be as warm and pulsing as flowers in the sun or as crisp and cooling as seaside air.

Chances are, you'll need more than one type to suit your many summer moods. Happily, this season there's a heady bouquet of new fragrances to dip into, along with all the great classics you've never even experienced.

How do you pick a scent? Never judge by the pretty bottle; you can really only

tell by trying it on, as you would try on a dress. Body chemistries differ, and a fragrance you love in the bottle may not be as delightful on your skin. Or you might be undecided and feel so-so about a first sniff, then just love the way a scent blends with your own skin oils and becomes part of you. (continued)

For your big date tonight,
get big deodorant
protection with
Palmolive Plus
Deodorant Soap.

Care for your body
like you care for
your face. Give your
body a facial with
Palmolive
Beauty Soap.

The greener
the thumb,
the rougher
the elbows.
Palmolive
Beauty Soap
actually softens
your skin as
it cleans.

After a hot game,
cool off with the
Natural Body
Refreshers.
Palmolive Plus
Deodorant
Soap.

Palmolive Beauty Soap
with lanolin babies
skin all over.

You have tough days
at the office. **Palmolive**
Plus Deodorant Soap has
a tough deodorizer, CP3.

It's time to be a Two Palmolive Family.

The body
facial
with lanolin



The natural
body refresher
with CP3 deodorizer

SCENTS OF SUMMER continued

Put some on your wrist—the first whiff you get is what perfumers call the “top note”; it’s usually fleeting and sparkly, with citrusy overtones—perhaps tangerine or orange. Minutes later, as the fragrance develops, other accents will come through and you’ll begin to detect the true character of the scent. Try a different one each day and then, as you go about, give a sniff now and then to see how you like what you’re wearing.

Once you’ve chosen a particular cologne or perfume, be sure to apply it each time to your pulse spots, where the warmth will develop and diffuse the fragrance. Dab it inside your wrists and elbows, at the base of your throat, at your temples. You might even spray cologne lightly *inside* the hem line of

your dress (not outside—it might show) so you’ll walk in a gentle swirl of fragrance.

Whether you choose perfume for dabbing or the lighter colognes and toilet waters lavished all over is purely a matter of preference. Just right for now are some of the new “green” fragrances—fresh, clean-smelling, reminiscent of the outdoors. There are both perfumes and colognes; some are light blends, some are more insistent, depending on the nature of the fragrance and the lifestyle it’s intended for. One of these light new ideas is Estée Lauder’s Aliage, which suggests flowers and herbs. It is neither a perfume nor a cologne, but something in between called a “sports fragrance.” The 1¾-ounce bottle is \$15, a larger

2¼-ounce spray is available for \$10.

Bigarade by Nina Ricci is another of the new ones: Natural and fresh, it is a 9:00-to-5:00 fragrance that has a scrubbed-clean smell. It contains essence of orange (Bigarade means “bitter orange” in French), plus herbs and spices.

Other fragrances have the same light touch: Sun Shower by Prince Matchabelli, a lingering floral blend with a cooling citrus top note, comes in splash cologne (2¼ ounces, \$2.50). Ritz, by Charles of the Ritz, is a clear, outgoing woody floral that combines lilies of the valley, roses and ferns; it is available only as a perfume (Perfume, 2 ounces, \$7.50; Double Perfume, 2 ounces, \$12.50; ¼-ounce Triple Perfume Pencelle purser, \$7.50).

Herbs and spices are everywhere, it seems. Fabergé’s new Music is a breezy blend of both, with top notes of geraniums and lemons. The cologne, dusting powder and talc range from \$2 to \$5. Long-lasting and nonallergenic, Clinique Aromatic uses spices, ferns and flowers—orange flower, because its scent relaxes you; ilang-ilang (an Oriental spice) and oak moss, because both are good emollients; rose oils, because herbalists consider them excellent as toners and astringents. There is only one strength, perfume; a 1¾-ounce aerosol bottle costs \$12.50.

You should preserve the distinctive character of your favorite scents by protecting them from light and air. The bottles may look nice on your dresser, but perfumes and colognes are better kept someplace where light can’t get at them to alter color and scent. Here is another way to keep your precious essences safe and sound: If you’ve bought (or, happily, been given) a large bottle of perfume, decant some of it into a smaller bottle for everyday use; reseal the larger one with drops of candle wax and store it in the refrigerator.

And speaking of the refrigerator—that’s the best place in the world for your summertime spray colognes and perfumes. Keep them there on the shelf, and their cooling scents will always keep you refreshed and lovely to be near. **END**

New Tame® Spray-On Creme Rinse

The perfect answer to a tomboy's tough tangles.
Any time there's tangles.



Works on wet and dry hair, too. We made new Tame Spray-On Creme Rinse gentle enough for the finest baby-fine hair, yet effective enough for the toughest tangles. Works beautifully on wet hair after shampoos and between shampoos on dry hair, too. Sprays on clean so it leaves hair clean. The perfect answer for tangle-haired tomboys—and their ex-tomboy mothers.



Sprays away tangles and snarls in a hurry.

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THE NEW RICH BROWNS
hair colorings for home use
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Other firm mattresses promise you a good night. Sealy Posturepedic promises you a good morning too.

You can't conquer the world with a morning backache. That's why Sealy Posturepedic® doesn't make an ordinary firm mattress. We created something entirely different—the unique back support system.

Here's how we made it different. First we put in extra coils. And positioned them for more support. Then we firmed up the edges, where ordinary mattresses first start to sag.

And we replaced the old-fashioned box springs with a torsion bar foundation. To work together with the mattress. For more give and take. For better all-around support.

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



The result is a bed that comes with a promise of no morning backache from sleeping on a too-soft mattress. With features so unique we've had them patented.

What's more, you can get all this Posturepedic comfort and support in big modern sizes. The beds that don't end before you do.

An ordinary bed or a Sealy



Posturepedic? Your back will tell you the difference. All night. And all day.

SEALY POSTUREPEDIC
The unique back support system.

THE PLUMB LINE



Sheila and Harold Lehr and their sculpture: His (top, left) purifies water; hers (the child-festooned pieces shown) are "breathing shapes"—a form of participatory playground art.

Two witty sculptors brighten the environment with their art.

Sheila and Harold Lehr are 26-year-old New York sculptors dedicated to more than just their art. Each has gone in different artistic directions in an effort to improve the environment—specifically, playgrounds and public vistas.

Harold's sculptures, which look and float like buoys, contain pumps and filters that are activated by wind- and water-generated electrical energy—to purify the water around them. First tried out in New York's East River, they were demonstrated recently in Boston's Charles River under sponsorship of the Institute of Contemporary Art.

Mrs. Lehr, known by her professional name, Sheila Berkley, has created sculptures that are equally practical—playground toys made of lightweight, flexible materials that are soft to the touch. She calls them "breathing shapes." Both artists, together and on their own, communicate their belief that art should be brought out into the open.

Harold, a master of fine arts from the Rhode Island School of Design, frequently arranges his water-borne sculptures in groups of four and five, so they can move like a fleet of sailboats and create an interesting visual effect. Tides, winds, waves and currents determine their movements. They may skim across the water, turn, roll, spin or just stand still. And, as the electric pumps and water-filtering devices inside them work, streams of water spout into the air and fall around them like fountains.

Harold inspects the area where his

artworks will be placed before deciding whether to make them of plain reflecting metal or to paint the metal a bright color. "Environmental variations affect the way they look," he says. "When seen against a background of brick buildings, for example, they seem different from when they're floating in a lake with trees behind them."

At sunset, electric floodlights mounted high on each sculpture turn on automatically to illuminate them. The beams of light, which penetrate the water's surface, form columns of brightness underwater as the sculptures move.

Where Harold Lehr's sculptures move at the whim of nature, Sheila Berkley's are put upon by people—which is why she considers her creations participatory art. She began making her "breathing shapes" while still in graduate school at New York University.

"When they were shown there," she recalls, "people wanted to lie down on them, or hit them—take out their aggressions on them." If adults could respond so emphatically to flexible shapes, she reasoned, children would absolutely delight in them. She considered it shameful that most playground equipment was made of concrete and metal.

"I thought if children had flexible things to play on—things that would 'give' when touched—they could use their energy in a constructive way," she says. "The great advantage of participatory art is that it can be played with anywhere kids are—in backyards, va-

cant lots, even on building rooftops."

With funding from the New York Urban Development Corp., Sheila created a 10-piece playground of "breathing shapes" that can be trucked to any location and set up and taken down by two men in only 10 minutes.

Among its components are suspended plastic punch bags that can also be swung on; a play fountain that sprays out cooling mist when attached to a fire hydrant; a fiber-glass "Tilt Floor" that gently rocks when children step on it; a sound device with rubber extensions that quack when pulled on; fiber-glass cubes called "Chuckles" that sound off cheerily when stepped on; "Swiss Cheese," synthetic rubber suspended like shower curtains, with holes for climbing in and out.

Children have played on Sheila's "breathing shapes" at the Hopkins Center Galleries, Dartmouth College; the Everson Museum, Syracuse, N.Y.; and the Hudson River Museum, Yonkers, N.Y. One summer the Police Athletic League tried them out successfully on specified "play streets" in New York.

"In every neighborhood, kids do different things with the sculptures," says Sheila. "Most, for example, use the plastic bars and blocks to build with or jump on, but in one place they made up songs and plays around them." For further information about Sheila Berkley's "breathing shapes," write to Portable Playground, Dept. AH, 11 W. 42nd St., New York, N.Y. 10036.—Barbara Plumb

Costa Manos/Magnum

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Kings, 17 mg. "tar," 1.3 mg. nicotine; Longs, 18 mg. "tar," 1.4 mg. nicotine, av. per cigarette, FTC Report April '72

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Home Office Hints



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in the green plaid
dispenser*

*When you've got a lot to do
"Scotch" Magic Transparent
Tape can do a lot for you.*

Busy with family, school,
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Let "Scotch" Brand Magic
Transparent Tape be your
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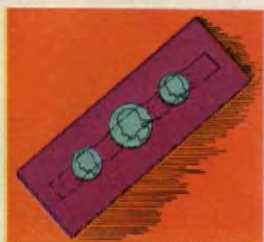
Overstuffed envelopes? If
you save receipts (for tax,
budget, or checking
purposes) you can keep
the envelope sealed with
this long-lasting tape.



Itemize tax deductions? If
you have a number of
receipts, stack-and-tape
them as shown for easier
reference, faster figuring.
(Using *this* tape, your
records should last as long
as you need them!)



Dog-eared tabs? Reinforce
frequently-used tabs on
file cards or folders with
"Scotch" Magic
Transparent Tape. It
keeps cards neat-looking
longer, does not shine.



Loose coins can tear
through an envelope,
even slip out the flap. For
better security, tape the
coins to a box top, file
card or cardboard.



Cover mailing labels with
strips of moisture-resistant
"Scotch" Magic
Transparent Tape. This
keeps the address from
being smeared or smudged,
helps speed your package
on its way.



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DECORATING NEWSLETTER

Home-furnishings happenings— Oriental fabrics, new in-store boutique chain, desk brighteners

EASTERN ORIENTATION

It's the year of the Chinese, and their inimitable influence is everywhere—especially, it seems, in fabrics. Julian Tomchin, who creates fabrics for fashion designers like Donald Brooks and Mollie Parnis, has brought out his Dynasty Collection of cotton sateen home-furnishings fabrics for Riverdale/Scroll. The seven Oriental designs, all done in bright, vigorous colors, are being sold nationwide for about \$6 a yard. Four of the prints are also available as shiny-fresh cotton chintz bedroom ensembles from Riverdale's Scroll division.

Tomchin doesn't believe Oriental designs should be used only with Oriental interiors. He points out that furniture that was in its own day Chinese-influenced—such as English Regency and early 20th century French styles—is naturally compatible. The Eastern influence, he feels, also works well with contemporary furniture.

China is invading other fabric fronts. Bloomcraft has several new Oriental home-furnishings designs in polished cotton (Joy, Serenity, Happiness, Prosperity). And Schumacher's Chinese-design upholstery fabrics are now appearing in Thomasville, Drexel and Heritage furniture.

Department stores also have the fever: New York's Bloomingdale's, Bonniers and Macy's are all dabbling in Oriental boutiques, and on the West Coast, Desley Fabrics' dragon-printed cotton provided the motif for a recent storewide promotion at Broadway-Hale. Similar events are planned for fall by the B. Altman group in New York and Stix, Baer & Fuller, St. Louis.

ETHAN ALLEN PLUS

The over-200 nationwide Ethan Allen Showcase Galleries have just acquired a new dimension: Home Fashion Centers. In each of these boutiques-within-a-store you'll find broadloom carpeting, Oriental and area rugs, drapery and upholstery fabrics, pillows, bedspreads and wallpaper collections. Everything is grouped in "at home" displays to suggest decorating schemes by color and styling, says Ethan Allen president, Nathan Ancell.

WRITING BRIGHTENERS

Nice desk things might just inspire you, while you nibble the end of your pen wondering how to word a letter. The recent New York Stationery Show showed scores of new ideas to fill the bill, all available across the country.

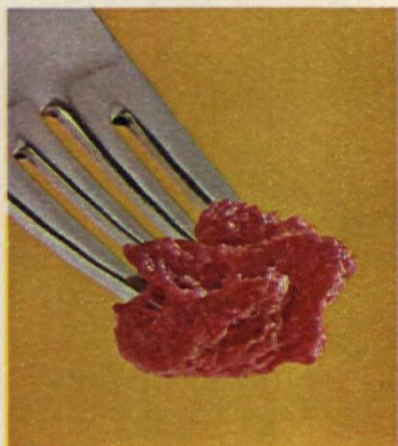
Brightest blue, orange, yellow and clear acrylic desk accessories from Alfred E. Knobler feature an almost-endless memo roll, a letter holder, a large-numbered ruler, a desk organizer and a tape dispenser, ranging in price from \$2 to \$4. And for all those inspired letters: a new postage scale from Terraillon. It comes in bright orange, white or deep blue, and costs \$12.

For real dazzle, there's an affluently thick, clear Lucite stationery holder that's stacked with jelly-bean-bright leaves of paper (plus envelopes) and flanked with bamboo pans. It's \$25, by Elan. And to organize everything, there is a lacquered wicker wall-caddy by A. Fein (\$10).

*Merchandise listed here is generally available in stores
around the country. For further information, write to Reader
Service, American Home, 641 Lexington Ave., New York,
N.Y. 10022.*

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All you add is warm water for a
completely nourishing dinner for dogs.
Instantly.

Chuck Wagon.
Next to you, what
he likes best
and needs most.



By Dorothy Lambert Brightbill

You've probably seen and grown to love those wonderful beaded pictures—as expensive as they are lovely—that are found mostly in antiques shops. You can imagine our reaction, then, at first seeing modern interpretations of this fine, old art.

The traditional beauties were worked slowly and painstakingly, bead by bead. These charming pretenders are done with plastic beadlike strips that you press onto the adhesive surface after partially peeling away a layer of protective wax paper. The design is already stamped in color on the surface, so these "beaded" pictures go quite fast.

The two haunting, evocative Oriental motifs at right, "Chrysanthemums" (top) and "Diving Cranes" (bottom), and the colorful "Old Water Mill," below, will brighten any room with their quiet luster. To order, see coupon.

For other exciting, easy-to-do American Home stitchery and craft kits, you may order catalog #61014 (see coupon below).



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ROMANTIC ORIENTAL "BEAD" KIT

New, easy technique—just peel and press.



I lost my matronly look when I lost 70 pounds.

By Dorothy Paul—as told to Ruth L. McCarthy

When most of the world was wearing skirts above their knees, mine were down to my calves. Not because I liked the look. Or that I was old-fashioned. It was to cover up as much fat as I possibly could. And at 240 pounds, there was a lot to hide.

When I look back now, I can see why I gained so much. I was a compulsive eater. I didn't even taste what I put in my mouth. All I know was I had to keep filling it. Actually, I became a "chocoloholic." I'd buy three chocolate bars at a time and sneak them into the house or my mouth every chance I'd get.

Some folks probably will wonder how I ever went up to 240 pounds, being that I'm a vegetarian. They forget that there's nothing low-calorie-and-leafy green about eating pies, cakes, cookies and candy bars.

Periodically, I'd become conscience-stricken and start to diet. There were cellulose formulas, slimming gum, diet pills, even one of my own — a light breakfast and lunch and nothing more but coffee till the next morning. The most costly attempt involved going from my hometown, Muncie, to another town, once a week for seven months. There was a whole carload of us fat women, following a wildly rigid reducing program. I lost on it, but it made me so unbelievably nervous, I had to quit. Not long after, I was back up 30



There are lots of grandmothers in their 40's, but not many at 240 pounds. Sure made me look older.



How's this for a change? 70 pounds slimmer and raring to go. There's a lot of life in the old girl yet.

pounds and finally went to 240. That's when I thought the only life for me would be behind a wall of fat. But I was wrong.

Here's what put it right. A suggestion of my daughter-in-law that I try those little reducing-plan candies, Ayds®. The Ayds plan had done wonders for her own mother and when I realized she was older than I am, I figured maybe it might do something for me. Besides, I got to thinking. My son was 24 years old and couldn't remember ever seeing his mother under 200 pounds. That's when I decided I had to try once more

to lose weight. Without drugs. So I picked up a box of the vanilla caramel Ayds at the nearest drugstore.

Following the Ayds plan, I'd start my day with a hot drink and one or two Ayds, as the directions say. Then I'd eat. Juice, cereal, sometimes with fruit; other times an egg. At lunch, I'd have a salad or a sandwich. And for dinner, I'd have some cheese, vegetables and fruit. Remember, I don't eat meat. But I didn't eat anything unless it was after Ayds, so my desire for food was lessened.

When I began to lose, and people started to notice, it was just marvelous. Why, that Ayds plan was the best thing that ever happened to me. I went from a size 46 to a size 18. I can't tell you what a difference it's made.

One last thing. I'd like to say this to any of you who have let your weight get the upper scale: you can bring it down. Believe me, it can be done. Just give yourself a little help. Mine was the Ayds plan.

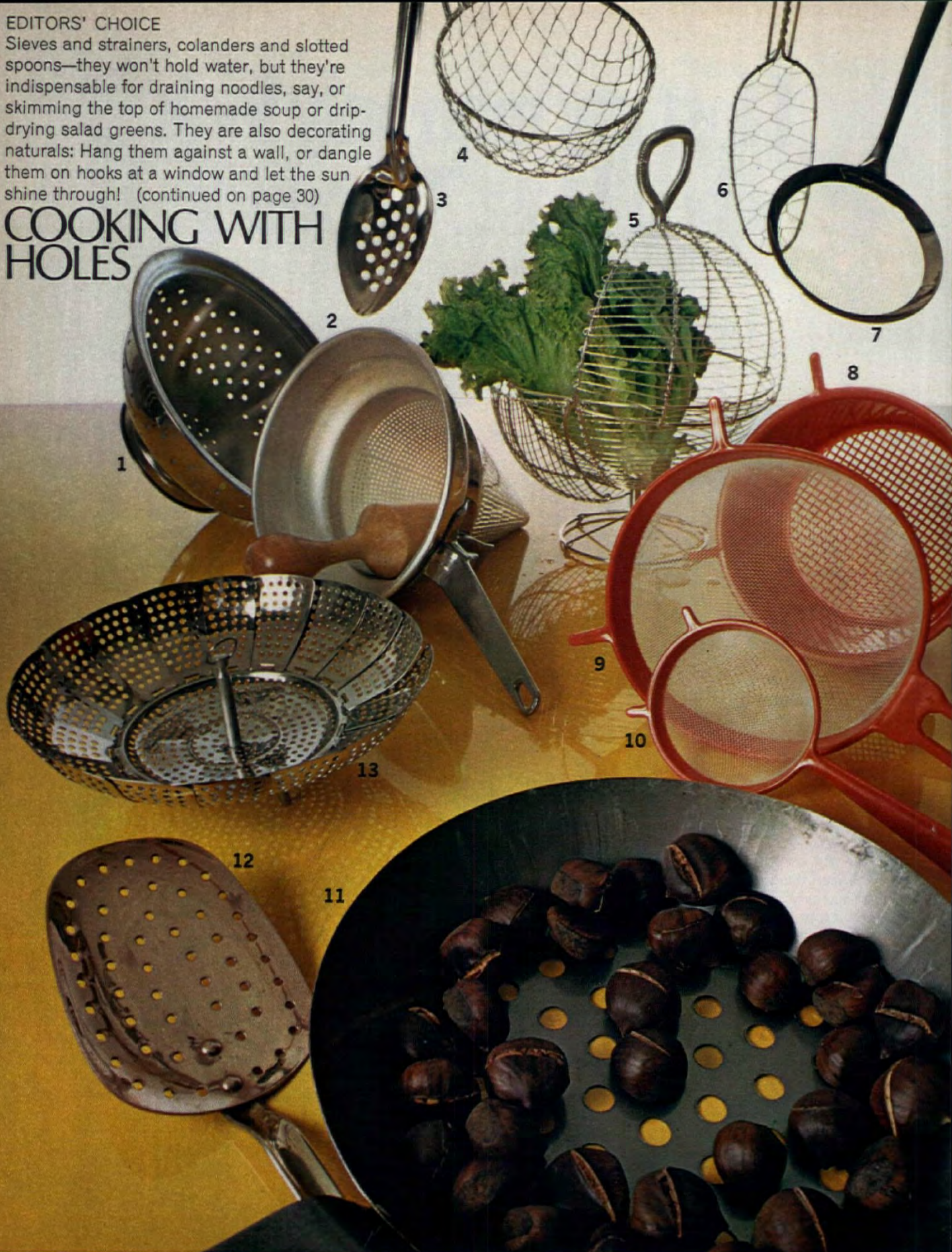
BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5'9"	5'9"
Weight	240 lbs.	170 lbs.
Bust	45"	38½"
Waist	40"	30½"
Hips	49"	39"
Dress	46	16-18

EDITORS' CHOICE

Sieves and strainers, colanders and slotted spoons—they won't hold water, but they're indispensable for draining noodles, say, or skimming the top of homemade soup or drip-drying salad greens. They are also decorating naturals: Hang them against a wall, or dangle them on hooks at a window and let the sun shine through! (continued on page 30)

COOKING WITH HOLES



Spaced-out utensils are available in department stores, kitchen-accessory shops and such gourmet centers as New York's Bloomingdale's and Bazaar de la Cuisine (prices approximate): 1) stainless-steel colander with raised lower rim, \$8; 2) aluminum sieve, wooden pestle for pureeing, \$9.50; 3) stainless-steel pierced spoon, \$1.60; 4) tinned-steel skimmer with deep,

basketlike bowl, \$2; 5) circular metal vegetable basket with handle and stand, \$7; 6) tinned-steel mesh skimmer, \$4; 7) stainless-steel mesh skimmer, \$4; 8) plastic colander, \$1.50; 9) and 10) plastic strainers with nylon mesh, 75¢ and \$2; 11) steel chestnut pan, \$3; 12) copper skimmer, \$6; 13) stainless-steel steamer that expands from 5 1/2 to 9 1/2 inches, \$3.

Larry Cousins

Dogs in the know rave about Milk-Bone Dog Treats.



**They taste as good
as they look.**





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If you've got a wound to bandage on a place that bends and stretches, you need Dermicel Brand Clear Tape. It's clear, flexible plastic that moves with the skin. And most of all, it's hypoallergenic.

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COOKING WITH HOLES continued

Every good kitchen should have an assortment of "holey" utensils hanging around, so rinsing, draining, straining, even cooking, will never become make-shift operations. This is not to say that you must have a different implement on hand for every job, but certain gadgets are better on certain occasions. Here's a rundown of see-through equipment.

Two things to keep in mind when choosing and using these utensils: They should be made of a rustproof material such as plastic, stainless steel or aluminum; their function is often determined by the size of the holes.

Colanders, strainers and sieves are used primarily for rinsing and draining foods. A colander, with its large holes for fast drainage, is for rinsing spaghetti, vegetables, any food that won't slip through or clog the holes. It can stand on its own for draining, with feet or a raised bottom that let you set it down in the sink. The better-looking versions are nice table or kitchen accessories when filled with fruits or vegetables.

The strainer comes in all sizes and is a real Jack-of-all-trades. Use it to drain vegetables and pasta, wash fruit, strain lumps from sauces, even sift flour. The sieve is a bit more specialized. Because of its conical shape and heavy construction, it's best used for pureeing. An accompanying pestle presses soft, cooked foods through the holes—great for making special-diet dishes or baby foods.

Vegetable baskets are marvelous if you're a salad lover. They come in all sizes and shapes: There are large ones for washing and shaking dry lettuce; there's even a small one just for parsley. Some are footed, like colanders, to stand in the sink. Others are made of pliable metal mesh that folds flat for storage; you hold them or hang them over the sink for draining.

Skimmers and slotted or pierced spoons look similar and do similar jobs. A very fine mesh skimmer quickly rids soups or sauces of fat or floating bits of herbs; one with a flat shape and large holes can double as a food lifter (to remove poached fish from its liquid). Wiry ones double as food whisks.

There are many perforated things for steaming, all especially popular now, with the current belief that vegetables are better steamed than boiled. Steamers suspend food above the boiling water, which many people insist improves its flavor and color. Certainly the less water you use for cooking, the more nutrients you retain.

A chestnut pan is a "holey" implement that's nice but not necessary—the only one-purpose item in our rundown. However, this frypan with holes would be a must if you love nuts roasted over an open fire.—Jeanne M. Bauer

CALIFORNIA CURRENT

Young preservationists with lung power and muscle are digging in to save traces of a pioneer past.

In a state that's been open territory to the subdivider and has bowed to the bulldozer for decades, some surprising changes are taking place. Young Californians are restoring or rebuilding everything they can get their hands on, prodding city and county governments to get moving, persuading money sources that preservation is sound economics.

Incredibly enough, for all the feverish tearing down that has taken place in recent years, bits of the past are still in evidence, though they're often so well hidden you can't see them for the hamburger stands and filling stations. To find them, you may have to look again, but they're here.

And while you're looking, you may just stumble over a maverick organization called SOHO in San Diego. It's busy raising money to move 15 doomed historic houses to a park that was muscled from the county. One is already there—a delicious little gingerbread Victorian called the Sherman Gilbert House, still resting on its moving blocks.

SOHO—for Save Our Heritage Organization—was born only four years ago when artist Miles Parker noticed a sign saying the Gilbert House would be destroyed to make room for a hospital. Right away he tacked up a sign of his own that read, "This

house must be saved. If you agree, call me." And people called—artists, students, lawyers, teachers. A club was formed. Word got around, and suddenly there were 500 members; in fact there *are* 500 members, for the most part in their 20s and early 30s and bursting with dedication.

Right down the street from SOHO's budding repository of Victorian homes sprawls Old Town, site of the first San Diego and still home of a few original adobes all but crowded out through the years by curio shops. It, too, is moving and rapidly, newly established as a state park and nudged along by a venture called the Bazaar del Mundo. This onetime tourist court was built on the site of Mexican Governor Pio Pico's adobe, circa 1830. It never quite made the grade to motel and all but molded away until a bright 29-year-old designer, Diane Powers, came on the scene. With the help of a banker-partner and an artist friend, she leased it from the state and set about rebuilding—white-washing it into an intriguing adobe shopping complex and kinetic happening. Ablaze with brilliant flags and flowers, it's a walking place with shops, gallery, bookstore, farmers' market, authentic Mexican bakery and other delights.

And there's the Mission Inn in Riverside (above). Only a few months ago, the prestigious National Trust for Historic Preservation sat wringing its hands at an annual meeting, pondering the fate of the 90-year-old colossus. This block-square hostelry—built during the great Western land boom—with its 250 rooms, 30,000 (continued on page 81)



Mission Inn, doomed no more



Sears do-it-yourself Mirror Squares.

They make any room
look bigger. Brighter.
Beautiful.

Take a small bathroom, watch it grow. Choose a dark dining room, let the sunshine in. Pick a barren spot over a mantelpiece. Or above that antique love seat. With Sears Mirror Squares you can turn any old room into a beautiful new room. Instantly. Simply. Inexpensively.

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Choose from 12 exciting decorator patterns. Use just one of our exclusive patterns or combine patterns to create your own decorative work of art. At most Sears, Roebuck and Co. stores and by catalog.



Sears

HOW I SAVE 29% AT THE SUPERMARKET

By Glenda Collier

Live well on less? My husband and I, being optimistic young marrieds, felt that it could be done. A year ago we set about proving it. Dennis works for an architectural firm in Memphis, Tenn., and loves building things, so *his* half of the live-better-on-a-budget experiment was to make much of the furniture for our new home. My assignment was to cut back on food bills—and still put good meals on the table.

I started by heading for the library, reading everything on the subject that was available—consumer booklets, government pamphlets, books. Then I explained my project to a couple of local supermarket managers and butchers, and they offered suggestions. Finally, I rummaged for hours, clipboard in hand, through supermarket shelves and meat counters. More than once I was asked if I were “some kind of government inspector.” But now it’s all paying off in dollars and cents. My weekly food bill is about 29 percent less than it was a year



Author shops carefully for meat buys.

ago—and we’re still eating as well as we did before, maybe better. Here’s how.

I'M A LABEL READER

My first saving discovery was a federal regulation requiring manufacturers of most food products to list ingredients in their order of predominance. For example, if a label says “water” first, the product contains more water than anything else. Knowing this, I get more foodstuff for my money. When two packages of frankfurters are the same price, I choose the one that lists beef first rather than the one listing pork.

The foods exempt from this regulation are those for which the government has established a standard of identity, a kind of “official recipe.” Included on the list are salad dressings, jams and jellies, margarine, mayonnaise, canned fruits and juices, canned vegetables, frozen desserts (such as ice cream), cheese and cheese products, macaroni and noodles. The saver here: Products in each category contain essentially the same things, so I select the less expensive ones.

GOOD IS GOOD ENOUGH

The U.S. Department of Agriculture (USDA) grades beef, veal, calf and lamb for quality. Top grade is U.S. Prime; the second, U.S. Choice; the third, U.S. Good. The three grades below this are rarely sold in supermarkets; and Prime is usually sold only to restaurants.

Until I began my better-for-less campaign, I bought Choice meat. Then I discovered I was paying for more quality—and more fat—than I needed. I was surprised to learn that Good meat actually has as much as 7 percent less fat than Choice, thus fewer calories and less cholesterol. Consumer expert Sidney Margolius in his book *The Great American Food Hoax* (Walker, 1971, \$5.95) estimates that a Choice roast has 76 percent separable lean meat, while the same cut of Good grade has 80 percent!

Doral's got the system—a unique filter system that delivers the taste you've been missing in other low “tar” and nicotine cigarettes: Cellulon fiber to reduce “tar” and nicotine plus a strange-looking polyethylene chamber with baffles and air channels. Just one taste tells you why millions of smokers swear by it.

Cellulon fiber

Baffles

Polyethylene chamber

Air channels

Good is not quite so tender and juicy as the better grades, but this can easily be compensated for in cooking. Now I buy Good for all meats (pot roast, Swiss steak, to name a few) that I'm going to cook slowly in liquid or in the pressure cooker—at a savings of 10 to 40 cents a pound. Although most meat departments purchase meat according to grade, they are not required to show the grade on their retail package. However, I've found supermarket employees willing to show me the grade on the carcass.

The USDA also grades the quality of poultry—U.S. Grade A, B or C. Supermarkets generally sell only the first, so I always buy the cheapest chickens, knowing they're all of uniform quality. Eggs, too, are graded: U.S. Grade AA, A or B—all with equal nutritive value. I used to buy only top quality, but now I save as much as 31 cents a week by using Grade A (or AA) for frying, poaching or boiling, and Grade B as an ingredient or to make scrambled eggs or omelets.

And speaking of eggs, if you've ever been confused about what size eggs are the best buy, here's my new formula: Small eggs are as economical as large ones if they cost no more than three-fourths as much as the latter; medium eggs are more economical than large if they cost no more than seven-eighths as much; extra large are cheaper than large

when they cost less than one-third more.

USDA fruit and vegetable grades are totally confusing, with at least 50 different grades for as many products. The only money-saving tip I was able to glean is that fruits and vegetables, both canned and fresh, are often awarded top grade because of appearance and uniformity. Recently I began buying what I estimate to be the less expensive second grade, unless I'm cooking a dish whose appearance is part of its charm.

But this still didn't solve my biggest vegetable dilemma—how to tell when fresh, frozen or canned is the best buy. I have since turned up two rules of thumb: A 10-ounce package of frozen vegetables yields about as much as a 16-ounce can (the liquid takes up the difference), so taste preferences aside, I buy the cheaper. And I buy fresh vegetables when they are half the price of frozen or canned for an equivalent amount.

PLAIN IS BETTER THAN FANCY

My neighborhood butcher, who kept up on every phase of my budgeting project, scolded me one day when I reached for a steak labeled "Silver Tip" at \$1.69 a pound. "That one comes from the same tail end as this one," he said, pointing to a round steak which was only \$1.39 a pound. My lesson: High-falutin names are often common cuts

with fancy prices. Before buying "a name," I always ask the butcher where it comes from and then compare its price with that of the common cut. (New York State recently outlawed this fancy-name meat labeling, and many other states are expected to follow suit.)

I SHOP ON SATURDAY AFTERNOON

I stumbled on this big, big saver late one Saturday, when I noticed several reduced-price steaks, and the butcher explained: "We're closed on Sundays and these cuts won't sell Monday—they're already beginning to look dark. Not many people know it, but that's because of the fluorescent lights in the case. It doesn't mean the meat has gone bad; we reduce the price because people won't buy meat unless it's bright red. But it's the meat I feed my family all the time." Since then, I've been buying these bargains whenever I find them.

Some stores also reduce fresh produce just before it begins to deteriorate; very often these reductions occur on Saturday afternoons and they're *drastic*. My best find was a one-pint carton of mushrooms for 10 cents. I trimmed them a bit and made a scrumptious pot of mushroom soup. If I can't use my finds immediately, I freeze them.

I also check the "reduced for quick sale" items, picking out damaged cans that are not rusty and have (continued)

The cigarette low "tar" and nicotine smokers swear by...not at

"I swear you can really taste me."



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

FILTER: 14 mg. "tar", 1.0 mg. nicotine, MENTHOL: 14 mg. "tar", 1.1 mg. nicotine, av. per cigarette, FTC Report APR. '72.

no bulges at the ends. Some of these are items whose shelf life is almost over, but this doesn't mean that they're spoiled. According to the Food and Drug Administration, the shelf life of an item is generally much shorter than its life expectancy. In an average week, I estimate that I save as much as \$2.35 by buying reduced items.

I LEARNED THE LINGO

For many federally inspected convenience foods, the USDA establishes proper percentages of meat and poultry ingredients. For example, there must be at least 12 percent meat in lasagne with meat sauce, at least 2 percent chicken in

chicken chop suey. But there are almost as many different standards as there are products, so after poring over the official standards list, I've come up with three guidelines: First is foremost. And is more. With is less than without.

- *First is foremost* refers to the product's name. Product titles that list meat or poultry first usually contain a higher percentage of these foods than similar products that list something else first. So *Beef with Gravy* is 50 percent beef, *Gravy with Beef*, only 35 percent. The same is true of *Chicken Chop Suey* (4 percent chicken) and *Chop Suey with Chicken* (2 percent chicken).

- *And is more* is my own reminder that

food products using "and" in their title generally contain more meat or poultry than similar products using "with." *Vegetables and Beef* is 35 percent beef, *Vegetables with Beef*, only 20 percent. *Spaghetti Sauce and Meatballs* contains 35 percent meatballs, *Spaghetti Sauce with Meat*, only 6 percent meat.

- *With is less than without* says that the more extra ingredients you get, the less meat or poultry there is: *Chile Con Carne* is at least 40 percent meat, *Chile Con Carne with Beans* only 25 percent.

So how do I save with these cute phrases? When two products are almost the same price and I buy the one with the most meat, I'm getting more for my

money. But more often I save by making the most appropriate use of each product: When I'm planning steak for dinner, I serve one of the less expensive products with less meat for lunch, and use the pennies saved to help defray the cost of steak. When I'm trying to fulfill our minimum daily protein requirements, I select a more expensive, more meat-filled product.

I took my three guidelines from the USDA's *Standards for Meat and Poultry Products: A Consumer Reference List*, which is a simplified rundown of convenience-food standards. The booklet also lists the maximum allowable percentage of fat in many products—so it's a great help for weight-watching. You can get a copy free from Consumer and Marketing Service, Sec. AH, Dept. of Agriculture, Washington, D.C. 20250.

I RESIST THOSE IMPULSES

Supermarkets thrive on impulse buying, and they make a science out of encouraging it. That's what their "specials" game is all about—they lure you in with sale items and then you fill your basket with expensive extras.

Have you ever seen exotic salad dressings displayed at the lettuce counter? That's what is called a "tie-in" display, and it operates on the power of suggestion. Or have you noticed over-priced goodies—candies, fancy snacks—flashily displayed near items advertised at special prices? Jennifer Cross, in her book *The Supermarket Trap* (Indiana University Press, 1970, \$6.95), estimates that for every dollar spent on specials, another 60 cents goes for unplanned purchases such as these. Since I know I can be persuaded easily, I've made my own rules for playing the specials game:

- I prepare a shopping list and stick to it. I don't list specific

News about headache relief you probably missed

[UNLESS YOU READ MEDICAL MAGAZINES]

Reports From New Clinical Study

Anacin[®] relieves headache (mild to severe) as effectively as the most widely prescribed pain-relief compound

...yet has fewer adverse effects and costs patients much less

A single dose of Anacin and a compound (propoxyphene hydrochloride 65 Mg., aspirin, phenacetin and caffeine) were administered in a double blind study of a randomized series of 200 patients. The intensity of the headaches was diagnosed as mild to severe. Results are summarized below.

RESULTS	ANACIN [®]	PROPOXYPHENE HCl 65 MG. WITH APC
Complete Or Partial Relief Of Pain	89	90
No Relief	12	9
Side Effects Nausea	1	13
Headache	2	3

What doctors know that you should know

In clinical tests on hundreds of headache sufferers, it has now been proven beyond a doubt that today's Anacin delivers the same complete headache relief as the leading pain relief prescription. This advertisement in leading medical journals told the complete story.

Doctors know Anacin contains more of the specific medication they recommend most for pain than the

leading aspirin, buffered aspirin, or extra-strength tablet. Is it any wonder that last year physicians and dentists distributed over 25 million packets of Anacin tablets to their patients?

Now you know that Anacin gives you the same complete headache relief as the leading pain relief prescription. Next headache, see how fast Anacin relieves your pain.

products, but usually jot down something like "2 green vegetables, 2 starches, 2 meats, 1 fish." This allows me to take on-the-spot advantage of specials.

- I never buy a product displayed outside its regular section where there's no opportunity for price comparison with similar products. I've actually found items that cost more *as tie-ins* than when displayed in another part of the store.
- I always make sure an item on special is properly marked. Some stores indicate the special price on the shelf and fail to mark reductions on the items themselves. Cashiers are generally aware of special prices, but they can make mistakes. To prevent this, I mark the new price on the product with my own pen.

- I shop in stores that offer specials periodically on items I buy in large quantities. So what if I save 15 cents on tongue at one store! That's meaningless compared to the 10 cents a pound I can save on ground beef (our meal-table standby) at another store.

- I try not to be tricked by "two-for" or "three-for" pricing. Very often the price isn't really reduced—it's just expressed in multiples. If I do accede to the supermarket's subtle suggestion, I find myself buying more of an item than I need or have use for.

- I spend as little time as possible in the store. In her informative book, Mrs. Cross says that each extra half-hour spent in the store after selecting planned purchases nets the store an extra 50 cents. Ever wonder why some supermarkets have coffee bars or cooking demonstrations?

I BAKE ALL OUR BREAD

Even though I calculated I could save 20 to 40 cents a loaf by baking bread myself (we like the more expensive specialty kinds), I was still wary. I envisioned myself stuck in the kitchen an extra 10 to 15 hours a week, punching down the rising dough. But now I've become a lifetime convert to homemade bread. I've discovered that I can delay the dough's rising action (it now takes nine hours instead of three) by putting it in the refrigerator. My painless bread-making schedule usually goes something like this: 5:30 PM—while making dinner, I mix the dough and leave it to rise at room temperature; 10:30 PM—before bed, I punch down the dough, shape it for baking and refrigerate it overnight; 7:30 AM—I pop dough into the oven; 8 AM—we have

warm bread for breakfast! Sometimes I reverse the schedule and have freshly baked bread for dinner.

It took some experimenting, but now bread-baking is as much a part of my daily routine as combing my hair.

I EXERCISE MY RIGHT TO COMPLAIN

When I buy at the supermarket, I expect the products to be of good quality. If they're not, I don't mind complaining. If I purchase produce or meat that doesn't measure up to what I consider reasonable expectations, I return it to the store—and I've never had a store manager refuse to replace it. Once I telephoned a supermarket to complain

about spoiled potatoes. Thirty minutes later, the store manager was at my door with a replacement and an apology.

When I occasionally get canned or frozen products that are substandard, I write directly to the manufacturer or distributor (the address is on the label) telling him as specifically as possible what I find wrong. The replies have always been personal and apologetic.

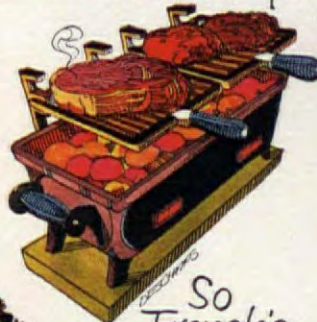
It makes good sense: If my car or my home were damaged in some way, I'd be within my rights to seek immediate reimbursement for the cost of replacement or repair. I have the same right regarding foods purchased at the supermarket . . . and I exercise that right. **END**

GRILL US!



French's Worcestershire Sauce has all the answers for delicious barbeques.

French's is a strong, rich blend of International spices.



So French's flavor doesn't go up in smoke! Pour French's right from the bottle as a quick-baste or make Deep South Sauce. Look for the recipe on the label or find it among the 12 unique barbeque sauce ideas in our free booklet. And have a great barbeque-on us!



To get it, write R. T. French, 287 Mustard Street, Rochester, N. Y. 14609.

KITCHEN QUESTION BOX

Our mailbag overflows. We are receiving so many reader-questions about kitchen equipment and home appliances that we've decided to publish a sampling regularly. "Kitchen Question Box" is your column. Let us hear from you.

BLEND YOUR OWN BABY FOOD

I would like to make my own baby food, using my blender. Do you have any tips or suggestions?

(Mrs.) S. Hoffman
St. Louis, Mo.

Blenders are great for making baby food. Be sure to follow your doctor's orders as to what foods to use, and consult your blender cookbook for recipes to help you.

Blend only small quantities at once; though leftovers can be refrigerated a day or two, we don't advise storing any longer. The blending process shortens keeping time.

BUTCHER BLOCK WEARS WELL

Do butcher-block counter tops need special care? I love the way they look, but can't help wondering if they wear as well as laminated-plastic or ceramic-tile counters.

Mrs. R. Derbes
Metairie, La.

Butcher-block counter tops are both serviceable and good looking. Owning one is like having a cutting board on every inch of work space. With use, it's likely to acquire cuts and scars, but these are considered "character lines."

Butcher block requires a little more maintenance than plastic laminate (see "The Wood You Love to Touch" in October '71 *AH*), but wood-lovers don't mind the effort.

MACHINE LIGHTENS FLOOR CHORES

We need a floor-scrubbing machine that can cope with a large open kitchen/dining area that accumulates dirt. We've seen one machine that scrubs floors and also picks up dirty wash water, but it seems lightweight. Would it be heavy enough to clean a really dirty floor?

(Mrs.) A. Ryan
Dix Hills, N.Y.

Most floor-scrubbers accommodate very dirty floors with special scrubbing pads that snap onto the brushes. The weight of the machine is only one factor in good floor cleaning; others are the action of the brushes and pads, and the effectiveness of the cleaning solution.

HOT SPOTS ARE RARE

I recently purchased a 12-inch, heavy-gauge aluminum frypan and find that one area of the pan gets much hotter than the rest. Could this be a defective skillet?

Mrs. J. Strohm
Woodstock, Ill.

It's rare for hot spots to occur in aluminum pans such as the one you have described. No manufacturing defect we're aware of would cause this. Make sure you're not using heat that's too high or a surface unit too small for the size of the pan.

—Jeanne M. Bauer

Send your queries to the Kitchen Question Box, American Home, 641 Lexington Ave., New York, N. Y. 10022. All letters will be answered; letters will be published on the basis of broad, general interest.

Is it "just
dry, flaky
skin"...

...or the Heartbreak
of Psoriasis?

Ask your doctor. Dry, scaly skin that keeps flaking — a persistent itch. These symptoms may be early signs of the Heartbreak of Psoriasis. If so, you'll be glad there's Tegrin Medicated Cream. Tegrin Medicated Cream guarantees 3-way relief from the itching and scaling of psoriasis or your money back. Tegrin Cream speeds relief from itching. Works fast to remove scales. And regular use helps keep scales from coming back.

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Use in place of regular bath soap. Tegrin Soap contains the same special medical ingredient as Tegrin Cream itself.

**MIRACLE HEAT-ABSORBING COPPER
ON HEAVY-GAUGE STAINLESS STEEL!**

6-PIECE COPPER BOTTOM Decorator Cookware set



**CAN'T-BE-BEAT
VALUE
\$9.98**

- YOU GET:**
- 2 qt. Saucepan & Lid
 - 1 qt. Saucepan & Lid
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 - 5/8 qt. Saucepan

ADDED FEATURES: Sta-Cool Handles and Knobs • Tight-Fitting Lids • Easy to Clean • Dishwasher Safe!

A lifetime of service for an unbelievably LOW PRICE! The beauty and cooking magic of copper-clad bottoms, the durability of heavy, 18-gauge stainless steel. Cook faster, at lower temperatures, using a minimum of vitamin-robbing water! Enjoy the handling ease and eye-appeal of stay-cool lids, knobs and handles all in the newest decorator color — avocado! Hang-up rings let you show-off your handsome cookware after dinner is over. Every popular size is included in this terrific value: 1 and 2 qt. saucepans with lids, 5/8th qt.

saucepan for boiling eggs, etc., and an 8" open skillet. 6 pieces to meet your every cooking need — and at a fraction of what you would expect to pay elsewhere! Coordinated cookware that's not only lovely to look at, but has lifetime durability. A really great buy for only \$9.98.

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THIS SEASON**

Supplies are limited to what we have on hand. To avoid disappointment we urge you to order now. Orders will be filled on a first come, first served basis and offer will not be repeated this season.

MAIL 10 DAY NO RISK COUPON TODAY!

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Enclosed is check or m.o. for \$_____ for _____ Cookware Sets (#12183) @ \$9.98 plus 95¢ postage for each.

☐ Send C.O.D. I enclose \$2. goodwill deposit and will pay postman \$7.98 balance plus all postal charges.

Name _____

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City _____ State & Zip _____

You May Charge Your Order

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☐ Diners Club

☐ BankAmericard

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Good Thru _____

Acct. No. _____

THE ART OF OPEN STORAGE

By Vera D. Hahn

Running out of storage space? If your cabinets and closets are as cluttered and overflowing as a department-store bargain counter, don't despair. Decorating trends are with you: Permissiveness may be on the way out in the nursery, but it is increasingly welcome elsewhere in the home.

Open storage, as opposed to storage behind doors or in drawers, is a case in

point. Now you can feel free to put piles of sheets on a shelf in the bedroom, or stack up colorful sweaters in a bookcase, all with the approval of the taste-makers—provided, of course, that you stack and store with style and without apology.

Unconventional idea? Hardly. Some forms of open storage have always been accepted, even in the most hidebound households—books in a bookcase for instance, or magazines on the coffee table, bottles and glasses displayed on a silver tray, or a bouquet of umbrellas in a corner umbrella stand.

FOR SUCCESS AND ECONOMY

Interior designers know that, whether or not there's a functional need for it, a certain amount of open storage is essen-

tial to the success of any room. They often use it as a device to achieve warmth and aliveness—to project a personality—in model rooms and houses.

Another advantage that accounts for the growing popularity of open storage is economy: Shelves are never as expensive as storage pieces with doors or drawers, and open-storage elements run the gamut these days. Shelves can be included in all-in-one wall systems or homemade from standards and brackets. Bookcases and curio cabinets translate into storing space, and the ubiquitous open-face cube can stack and spread as far as space permits. Étagères are another possibility, as are slotted metal shelves from an office-supply store (lacquered, of course) or two-tiered tables and servers.

If space for open storage is what you feel you lack, make "where there's a wall, there's a way" your motto, but don't overlook the possibility of free-standing setups. You could frame a bed or sofa with shelves, buy or make a storage tower of shelves, or use one of those old-fashioned four-sided pedestal bookstands. You could change the shape and look of your dining room with a quartet of unpainted corner cabinets to hold your entire supply of dinnerware, or you could separate your living room into living and dining areas with a room divider of shelves open front and back.

ADDING SPACE FOR DISPLAY

Shelves are more than just for storing. They do wonders for a room that lacks architectural interest. If you've got a big, empty-seeming, high-ceilinged room, for example, why not frame one window with shelves? Build them up the sides and across the top and you'll create a deep frame for the window, adding storage space and a great deal of charm. If you've got walls that seem to be all doors, place shelves strategically and you'll minimize *that* problem.

Whether you take to open storage naturally or acquire the taste through necessity, remember that the key word is *display*. A professional display man can make any merchandise look attractive, and you can do the same with your belongings. The end result should always be self-assured, as if done on purpose and not as though you had no other choice.

One ground rule: *What* you display is almost as important as *how* it's displayed. Faced with the choice of what to display and what to leave behind doors, take out only your prettiest things—those that are colorful, handsome and visually appealing. (continued)

Keep under-eye circles undercover with New Maybelline Cover Stick

Circles, dark areas, flaws all have such a nasty way of showing up right under your beautiful eyes. But they don't have to show—at all.

New Maybelline Cover Stick smooths right over everything... beautifully. It blends perfectly with your skin tone

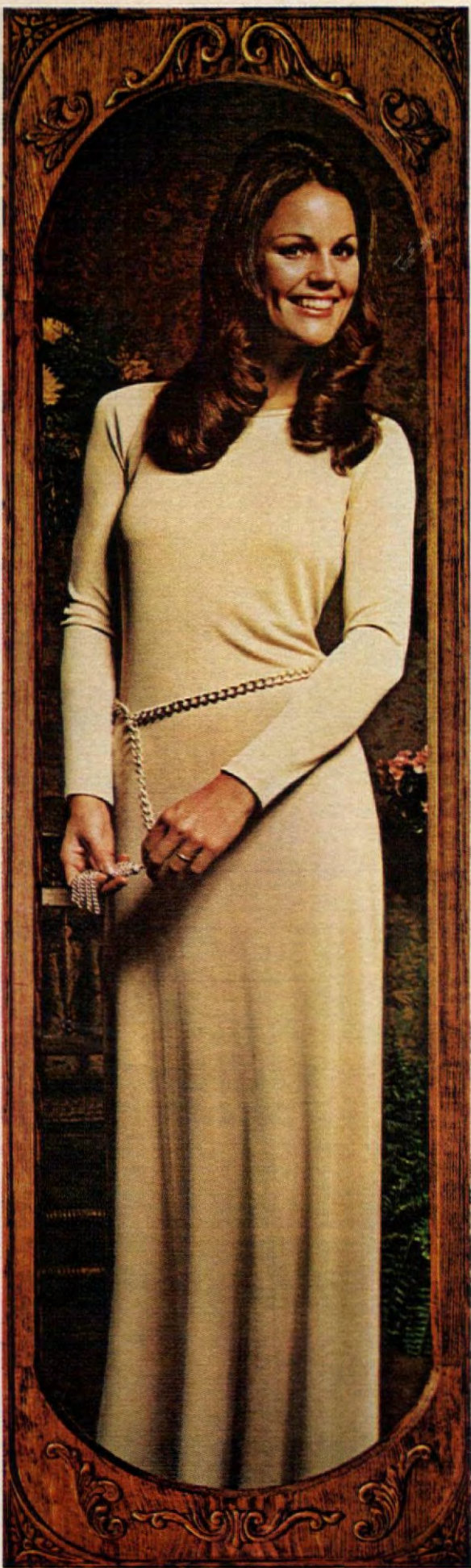
to cover those circles and give you a creamy, clear-looking, beautifully luscious complexion.

Five cover-up shades; just pick one to match your skin and make-up, and smooth it on. It puts those dark circles undercover where they belong.



Maybelline

The finest in eye make-up, yet sensibly priced.



Want to lose 4 pounds fast?

Slender's nutritionally balanced program gets quick results.

Go Slender for a week. And don't cheat! Stick with 900 Slender calories a day – and you'll love what you see when you step in front of your full length mirror.

Slender gets dramatic results

We know. We put dieters, who were at least 20% overweight, on Slender for 3 weeks. The first week, they lost an average of more than 4 pounds. The next two weeks, losses averaged 3½ pounds a week. Many of the dieters said they were not unduly hungry and found Slender "surprisingly filling."

Slender won't slight your body

Slender cuts calories, not basic nutrition. Whether it's instant Slender, mixed with the substantial nutrition of milk, or Slender chilled from the can, you get ¼ of your daily recommended adult dietary allowance of protein. Plus regular vitamins and minerals you need, including vitamins C and B-complex.

Slender can help you keep your figure, too

Anytime your clothes start getting a little snug, start thinking Slender. Remember, it's easier to take pounds off a few at a time – the way they come on! So ask your doctor and get started right now. You'll find Slender wears well in your diet. Slender from Carnation, the good tasting food for your figure.


Slender® diet food for weight control; Carnation Company, Los Angeles, California

OPEN STORAGE continued

Be supercritical of shape and especially of size. After all, you don't want to create clutter with shelves full of tiny trivia. And be open-storage minded next time you shop for home furnishings. With space at a premium, do-nothing decorative accessories are a luxury you can't afford. Useful objects must be good-looking enough to double as display accessories.

What you store out there in the open is also a question of function, practicality and appropriateness. Think of open storage as point-of-use storage and you won't go wrong. Suppose your linen closet is

bulging at the seams, as whose isn't these days! Relieve the crush by putting your towels and mats on an *étagère* in the bathroom where you might also find space for cosmetics and cleaning equipment—modestly hidden in a basket. Some of your table linens—colorful napkins, for example—could find a permanent home neatly stacked on shelves in the dining room or near your dining table. Bed linens could go on shelves in bedrooms; the linens these days are so pretty that a pile of them is a nice room accent. The shelves that hold your bed linens could also store sweaters, neatly

folded and arranged by colors—all the beiges, browns and greens, the yellows, reds, oranges and pinks in separate piles with the neatest fold facing front.

If you or your spouse is a hat collector, treat yourself to a decorative old hat rack or hang your hats on specially made mushroom-shaped hooks or stands (the millinery district of most big cities has these). Don't hide your prized examples in a closet where they take up too much room. The same goes for scarves. Put up a series of hooks and hang your favorites in a pattern on a bedroom or dressing-room wall. Toys are the only accessories you need in a child's room. Keep them out on an *étagère* or on bookshelves.

ARRANGING AND COLLECTING

And whether your things are folded, stacked or whatever, take care that the arrangement is attractive. One easy way to achieve this is to strive for a pyramid effect, placing the biggest, most important object at the center of the space and arranging other things around it until you end up with the smallest ones at the end. Or reverse the arrangement: large objects at ends, small ones in the middle.

Finally, if you don't take to the idea of really open storage or if you have clutches of small things to hide, why not begin collecting baskets and storage boxes? Blanket or hat boxes covered in book endpapers or in small-pattern cottons can turn the most prosaic bookshelf into a storage cabinet. The same is true of baskets: Picnic baskets, fishing creels, pie carriers.

Open storage can be the answer to a lot of your problems. All it takes is imagination—and an open mind. **END**

SHOPPING INFORMATION

All Sources N.Y.C.

LIVING MAGIC... INDIAN MOTIFS

Pages 50-51: Plia folding chairs, The Chair Store; decanters, candle holders, tabletops, Declan International, Inc.; cotton duck floor coverings, John Boyle & Co., Inc.; Parsons table, cubes, Furniture-in-the-raw.

SIMPLE PATTERNS, RARE DELIGHTS

Pages 52-53: "Queen Elizabeth" bedspread, Bates; "Country Gingham" sheets, J.P. Stevens Co.; Beautyrest mattress, Simmons Co.

GEOMETRICS FOR A HAPPY LOOK

Page 54: Parsons table, cabinet, cubes, Furniture-in-the-raw; glass bowl, Bonniers.

CHICKEN KIEV

Pages 56-57: Table, A La Vieille Russie, Inc.

QUICK AND EASY IN THE KITCHEN

Page 58: Square cutting board, Dione Lucas. **Page 60:** Vegetable dish, Bloomingdale's.

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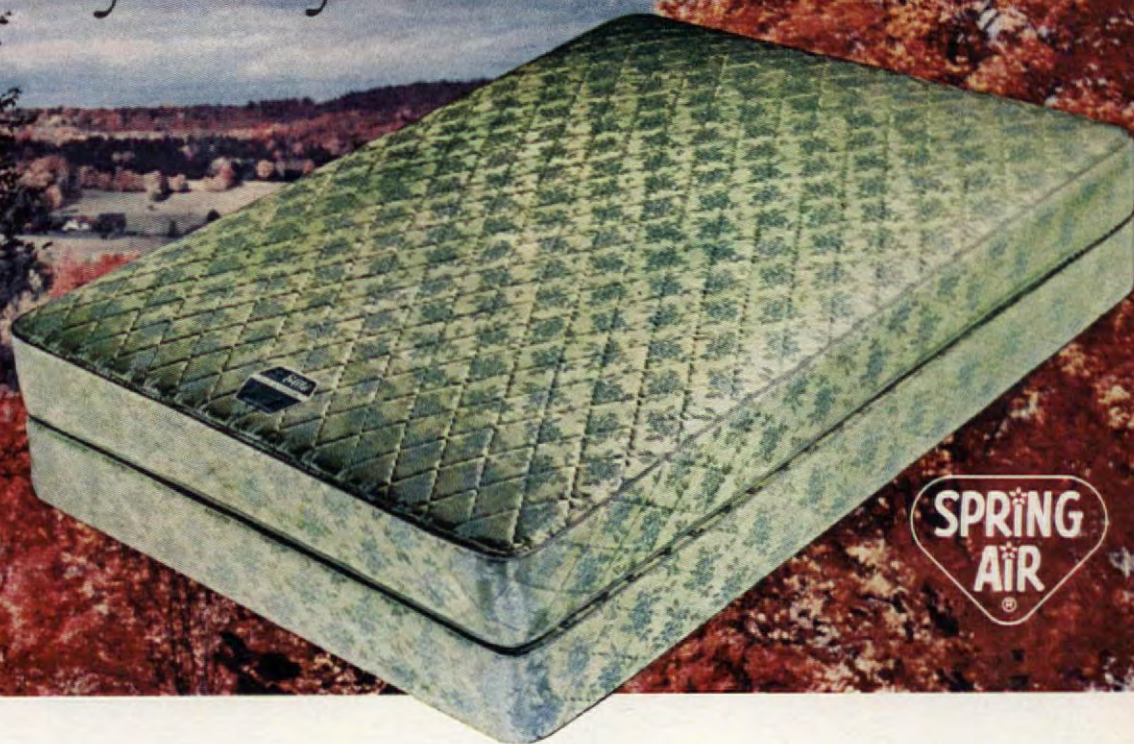


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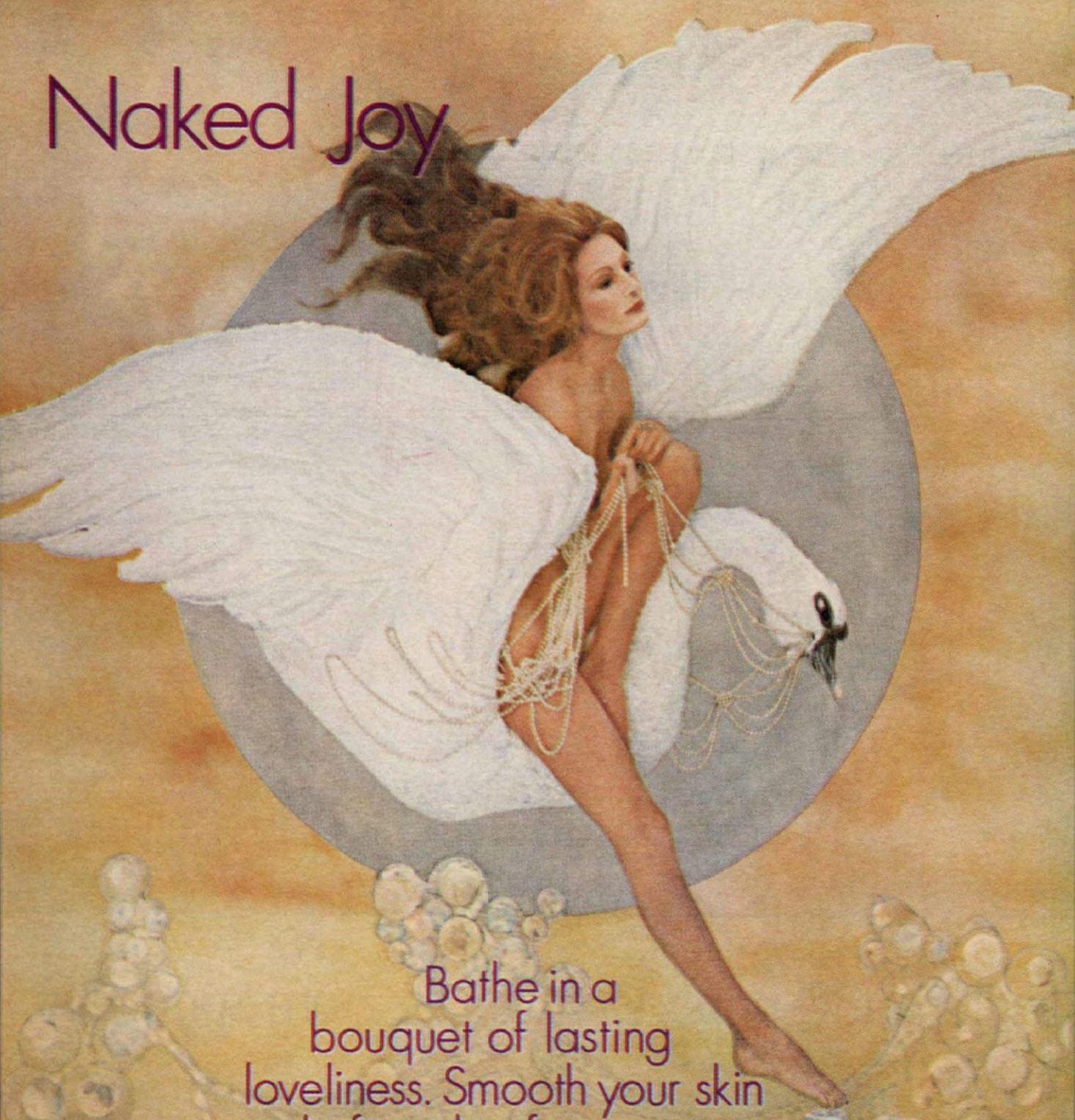
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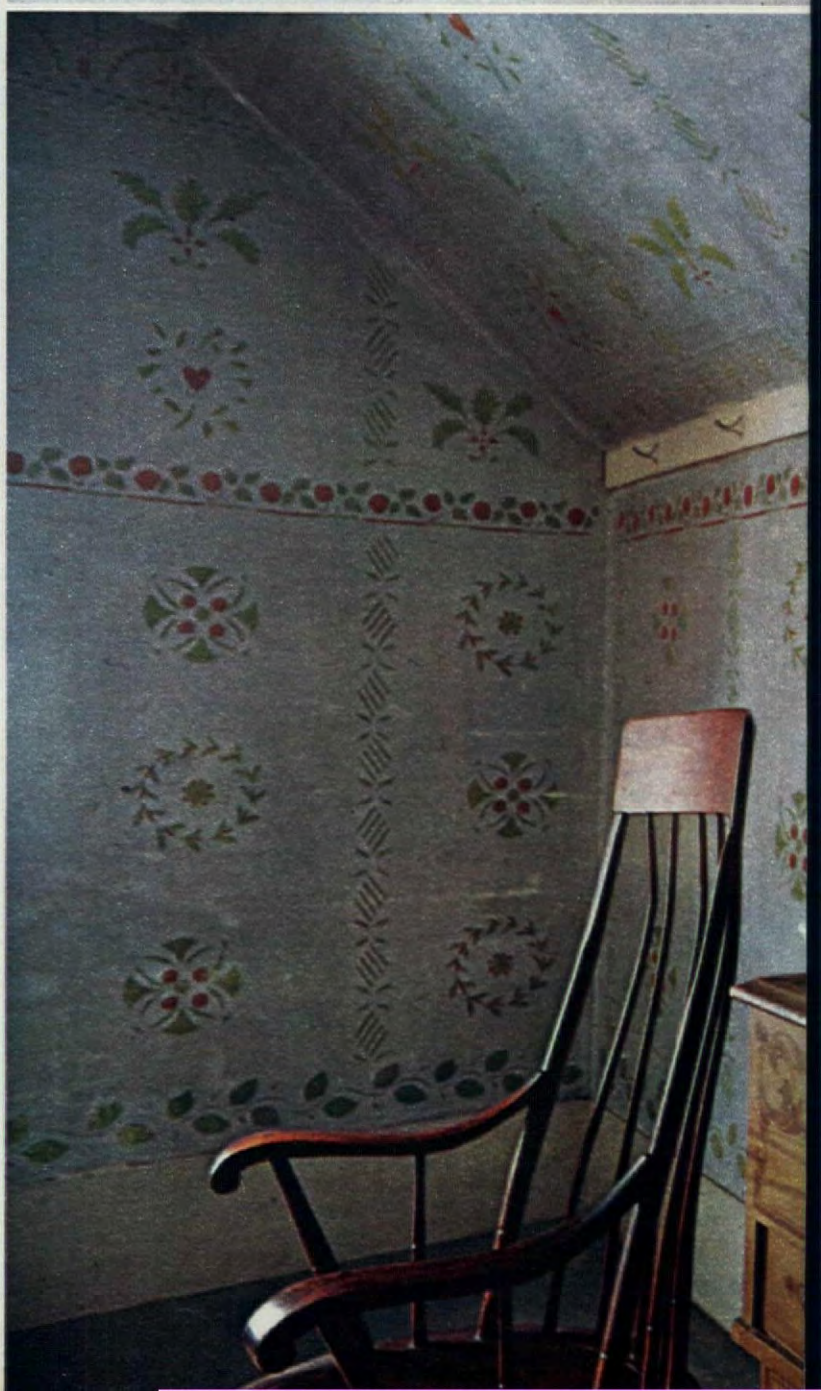
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THE ENDURING BEAUTY OF STENCILING

Walls, floors and furniture all felt the impact of stenciling in cherished 19th-century American homes. Among the innovators, the Hitchcock Chair Co. turned the technique of copying admired designs into a refined art. Their hand-painted furniture is still produced in Riverton, Conn., where these antiques from the company's collection were photographed. Providing a lively link with the past are the children of Hitchcock president T. H. Glennon—from left: Tom, 3; Beth, 8; and John, 6. Following: a treasury of stenciled splendor plus ways you can stencil for today's interiors.





ROOMS OF STENCILED SPLENDOR

Stenciling has always been a precise art, sophisticated yet at the same time naive. In 19th-century America, journeymen artists roaming the countryside on horseback brought the patterned delights of stencil decorating to housewives who craved, but could not afford, costly carpets and wallpapers from Europe. The charm of stencil decorating lay in the boldness and graphic simplicity of its designs. All were applied with speed and ease by brushing color onto contrasting backgrounds through cutouts. Inspiration for these designs came not only from imported furnishings but also from influences found in so many homes of the period: floral motifs on embroidered bed hangings, incised markings on pottery, folk-art symbols on painted country furniture. All contributed to the distinctly American flavor of a decorative art that had its roots in ancient cultures. As the 19th century progressed, furniture decorators refined the technique, until by creating delicate patterns in gold on mahogany and rosewood, they could simulate the magnificently gilded furniture that had become highly fashionable abroad. (continued on page 78)

Romantic stenciling on bedroom walls in a New England farmhouse (below) is nearly as true today as it was 150 years ago when Moses Eaton, Sr., a famous stencil artist, painted it for newlyweds. House, near Hancock, N.H.,

is owned by the Wilfred Westons, seventh generation of a family that has lived in it continuously. Individual stencil patterns are pictured opposite. Leaves, wreaths, blossoms and bridal hearts create a lovely valentine of a room.



STENCILED SPLENDOR
continued

Brushed-on
charm is
restored and
preserved.

Stenciled to look like carpeting, this richly colored floor (left) is in Bump Tavern, now an exhibit building at the Farmers' Museum, Cooperstown, N.Y. Pattern was copied in 1956 from floor in a 19th-century house due for demolition. Gloss comes from a protective shellac.



Mrs. Walter Backofen of Marblehead, Mass., recently stenciled the dining-room floor (right) of her 18th-century home. Unusual shapes such as these handsome octagons were often done to simulate inlaid woods. But Mrs. Backofen's inspiration was a shabby, faded design that was to be sanded off a floor of an old house nearby.

Part of the actual wide-plank floor from a house in Dorchester, Mass., (below) is in Boston's Society for the Preservation of New England Antiquities. Stenciling was done about 1825.



STENCILED SPLENDOR
continued

Fine work
captures
nature's rich
refinements.

On attic wall of 1803 Josiah Sage House (right), deep in the Berkshire Hills of Massachusetts, are stenciled test patterns. They were painted by an unknown artist to help a housewife select designs for her parlor (right, center) and bedroom (opposite). Hitchcock mirror and fine-stenciled and grained furniture are all from the Hitchcock Museum.

Stenciling in Sage House parlor (right) is uniquely formal, with diamond stripes, bells, swags and flowers. Focal point is pair of spectacular carnation-and-leaf bouquets over mantel. The Baltimore fancy chairs are also stenciled.



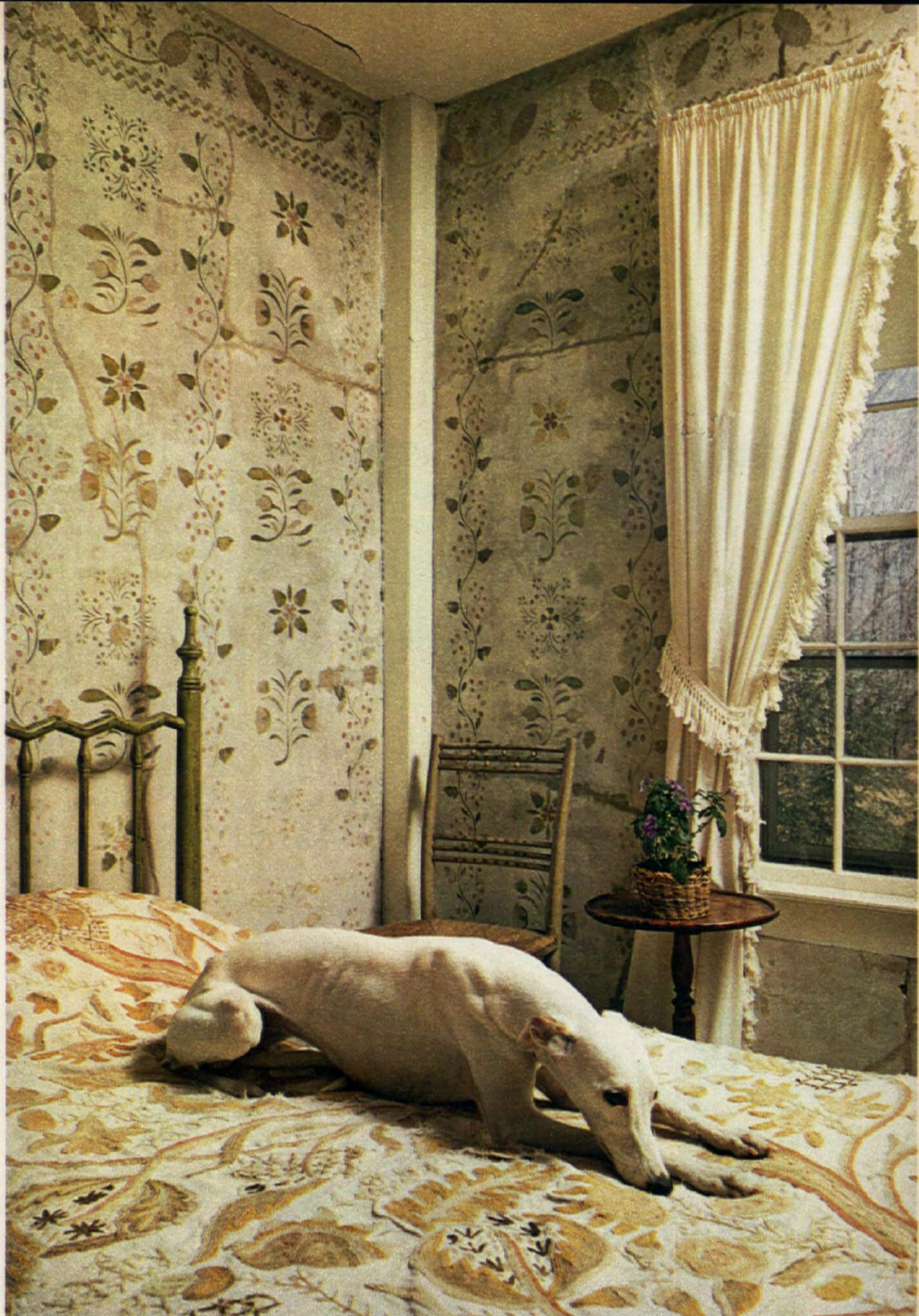
PHOTOGRAPHS BY
RICHARD JEFFERY



New Hitchcock Co. collector's item is the stenciled "Christmas Chair" (above), limited to an annual edition of 100 dated pieces. This year's chair is \$150, at Marshall Field, Chicago.



At Farmers' Museum, finely stenciled 19th-century pieces are displayed with New York State bench (above), which has stenciled fruits. Stenciled pictures are called theorems.



Delicately stenciled though faded by time, the walls of Sage House bedroom (above) glow with arrays of star-flowers, berry vines and leaf sprays—and an upper border of pinecones and

ribbon. Antique crewelwork bedspread is typical of early household items that inspired stencilmaking. Lulu, a ladylike whippet, is pet of the Robert W. Rushmores, Sage House owners.

BRUSH-ON STENCILING

By Helene Brown

Using this simple but highly sophisticated technique, the first of three pictured here and following, you can color through cutouts, as early American artisans did (previous pages), and add exciting contemporary flair—or any effect you wish—to floors, walls, furniture, and fabrics. For painter Bud Holman, American Indian motifs, adapted from his prized collection of pottery, rugs and baskets, inspired the splendid stencil decorating in dining room (below) and entry hall (opposite) of his city apartment. The hall's traditional earth colors contrast with the colorful dining room. Directions for brush-on stenciling begin on page 55.

LIVING MAGIC WITH INDIAN MOTIFS



In dining room (left) white walls and canvas-covered floor are stenciled in pale pistachio, mauve, cream and smoky taupe. For accent, deep eggplant (stippled in strips around the floor) is repeated on vaulted ceiling. Spectacular floor design, a combination of Indian motifs, is stenciled on heavy ship's canvas. This ingenious idea came from 19th-century settlers who put down canvas to keep out drafts—and then stenciled on it for ornamentation. Spare furnishings of glass, chrome and transparent plastic create an airy ambience.

Long, narrow foyer (opposite) becomes a display area for Holman's collection of Indian artifacts. Walls are stenciled with a bear-paw symbol taken from the Nez Percé cornhusk saddlebag that stands in a Lucite frame. Parsons table and graduated cubes were bought unpainted and stenciled with a variety of symbols borrowed from many Indian tribes. On dark, polished floor is a stenciled and stippled canvas runner whose design was adapted from an old Navajo rug.





SIMPLE PATTERNS, RARE DELIGHTS



SPONGE-ON STENCILING

"Stenciling is child's play, and anyone can do it," says designer-illustrator Bill Goldsmith. Using leftover house paint, a kitchen sponge and plain brown grocery bags to make the cutouts, he quickly turned attic discards into decorative children's furniture with crisp country charm. Blue-painted bed has polka-dotted posts and a huge butterfly on the headboard. Four-drawer chest is brightened with stylized leaf motifs (a backdrop of one design dramatically enlarged will guide your own stenciling); an old steamer trunk painted white has tiny butterfly pattern patted on; chair and planter have flowers. Tips for sponge-on stenciling begin on page 55.

SPRAY-ON STENCILING

Unpainted furniture—sturdy, serviceable and inexpensive—is perfect for bright and sassy geometrics. Artist Nina Pellegrini used six stencils in different combinations of color and pattern to decorate these furnishings. A flick of an aerosol can and anything you own is transformed. How-to's for spray-paint stenciling begin opposite, left.

GEOMETRICS FOR A HAPPY LOOK

Box-spring-and-mattress on wooden base becomes a fantasyland bed at a realistic price. Simply add colorful stenciled embellishments and bed covering, hangings and throw pillows of lightweight muslin. Cabinet, cubes and coffee table are all spray-painted with variations on the same cheery geometric theme.





**SPRAY-ON PAINT TO DO
THE JOB QUICKLY**



**BRUSH-ON TECHNIQUE
IN BOLD MOTIFS**



**SPONGE-ON COLOR
FOR A PEBBLY LOOK**

HERE'S HOW TO STENCIL 3 WAYS

Nina Pellegrini chose simple geometric shapes to create her spray-painted stenciled furnishings (opposite). Some stencils are as easy to outline as tracing around jar lids, cookie cutters, any basic shapes that bear repeating. Just remember to plan your overall design in proportion to your furniture or fabric. To get the proper scale, make your drawings on graph paper (materials are listed at the end of this section). Place several repeats of pattern on one piece of graph paper to speed up your work. If you wish to work out a design with scallops and curved diamonds, as Nina did, here are some tips:

To make a scallop shape, draw a circle with a compass. Divide into quarters; draw a square around circle, touching each quarter mark. Using circle radius, place compass point at a corner of square and draw an arc from one quarter mark of circle to another. Repeat at adjacent corner and you have a scallop.

To make a curved diamond, follow scallop procedure, but repeat arc twice more from remaining corners.

To make your stencil, use masking tape and fasten a sheet of graphite paper (or several pieces of carbon paper) face down on a sheet of stencil paper. The latter should be at least an inch larger all around than your stencil design. Tape your graph-paper design to graphite paper; carefully redraw it, pressing down firmly so design will transfer to stencil paper.

To cut stencil, place wood or heavy cardboard under stencil paper and cut out design with X-acto knife or single-edge razor (continued on page 76)

Painter Bud Holman's unique stencils are an adaptation of motifs from his collection of American Indian designs (pages 50-51). You may find ideas for traditional patterns in cherished collections of your own or in such invaluable source books as those given at end.

Once you've made a choice, copy (and enlarge, if need be) your motif onto graph paper. You can place several repeats on the same piece of paper; just be sure your design is proportioned properly to whatever you're stenciling.

To make and cut stencil, place a sheet of graphite paper or several sheets of carbon paper (materials are listed at the end of this section) face down onto a piece of stencil paper; secure with masking tape. Stencil paper should be at least an inch larger than design. Tape design to graphite and redraw it, pressing firmly to transfer lines. Place a board or heavy cardboard under stencil; cut out design with X-acto knife or single-edge razor blade.

To prepare surface you're going to stencil, make sure it's dust-free. If you are using old furniture, remove wax with lacquer thinner; if you're working with fabric other than canvas, wash it to remove any sizing and iron to get a smooth surface. Lay out stencil design, lightly penciling lines as a guide for future placement. Protect your work area with old newspapers.

To print stencil, place small amount of paint in shallow pan. Paint should be creamy so it won't run or drip behind stencil. Tape stencil flat to surface; lightly touch paint with round end of stencil brush and dab it on; do not fill brush with paint. (continued on page 76)

You can make old furniture young again with the fanciful stencil treatment you see on pages 52-53. For your motifs, try stylized butterflies, leaves or flowers, as Bill Goldsmith did. Or turn your kids to creative child's play with motifs of their own: snowflakes, paper dolls, sailboats, perhaps a few loving hearts.

To make stencil, use a piece of fresh brown wrapping paper an inch larger all around than your design. Plan design in proportion to your furniture.

Although some of Bill's stenciling may look difficult, be assured—it wasn't. To make his work easier and also to insure a symmetrical effect, he folded the brown paper he worked with, just as children fold paper dolls to cut out. He folded the paper in half before cutting it to create butterflies on trunk and flowers on chair. He folded paper in quarters to achieve leaf motif on side of chest (also shown on enlarged background picture). Why not experiment on your own? You might even try a diagonal fold for a novel effect.

To prepare surface, begin by covering your work area with old newspapers. Use sandpaper on the wood to smooth rough spots. Fill small nicks with Plastic Wood, and reinforce weak joints with a strong, all-purpose glue. Wipe down with damp sponge to remove dust, dirt or grease. Old wax will come off with lacquer thinner.

To create a base for your stenciling, apply two coats of white alkyd enamel (materials are listed at the end of this section), using a 2- or 3-inch nylon-bristle brush. After the paint is completely dry, (continued on page 77)





COOKING LESSON NO. 47
By Jacques Jaffry

CHICKEN KIEV

Boneless chicken breasts stuffed with butter and herbs crown creamy noodles and mushrooms on a silver platter. This noble creation from Imperial Russia is extremely easy to make and adds grandeur to any table.

Rudy Muller
Shopping Information, page 40

CHICKEN KIEV

- $\frac{3}{4}$ cup softened butter or margarine
- 1 tablespoon chopped parsley
- 1 tablespoon finely cut chives
- 1 tablespoon finely minced shallots or green onions
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{8}$ teaspoon pepper
- 6 whole chicken breasts, boned and skinned
- Salt
- Pepper
- 1 egg
- 1 tablespoon cold water
- Flour
- $\frac{2}{3}$ cup packaged bread crumbs
- $\frac{1}{4}$ cup butter or margarine

Mushroom Sauce

- $\frac{1}{4}$ cup butter or margarine
- $\frac{1}{2}$ cup finely minced onion (1 medium)
- 1 pound mushrooms, thinly sliced
- 2 tablespoons lemon juice
- 1 teaspoon salt
- Dash of pepper
- 1 cup dairy sour cream
- 1 package (8 ounces) fine noodles, cooked and drained

1. Prepare chicken: Mix softened butter or margarine, parsley, chives, shallots or green onions, salt and pepper. Shape into 6 sticks. Chill or freeze until firm. Place 1 chicken breast between 2 pieces of wax paper. Pound it slightly with a mallet. Repeat with remaining breasts.
2. Place 1 stick of herbed butter on each breast. Roll breast so butter is completely enclosed. Close edges with wooden picks. Sprinkle lightly with salt and pepper.
3. Heat oven to 400°. Beat egg and water in pan or flat dish. Dredge breasts with flour. Dip in egg mixture. Roll in bread crumbs to coat well. Heat butter or margarine in a large skillet over medium heat. Sauté breasts until golden on all sides, turning gently with 2 forks. Put chicken in a shallow baking pan. Bake 15 to 20 minutes or until tender.
4. Prepare Mushroom Sauce while chicken bakes: Melt butter or margarine in large skillet over medium heat. Add onion; cook 2 minutes. Add mushrooms; sprinkle with lemon juice, salt and pepper. Cook 5 minutes or until mushrooms are tender, stirring occasionally. Remove from heat. Stir in sour cream. Mix half the sauce with noodles. Spoon onto serving platter. Remove chicken from oven. Remove wooden picks. Arrange chicken on noodles. Garnish with parsley, if desired. Serve with remaining sauce. Makes 6 servings.

By Lucy Wing

QUICK AND EASY IN THE KITCHEN

On carefree summer days, the last place you want to be is in a hot, steamy kitchen. But how to do right by your family at mealtimes? Just take a turn around the supermarket and stock your cart with some frozen this, canned or packaged that—plus an all-important touch of the fresh. Endlessly compatible, they combine quickly and easily into the delicious summer specials pictured here as well as on page 60, where all recipes begin.



Upside-Down Corn Bread



Seafood Kabobs with Mustard Sauce



Broccoli-Romaine
Amandine



**Lots of good cooks
keep a mermaid in the kitchen.**



Chicken of the Sea, the tuna with the Mermaid's touch. From Ralston Purina Company.

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From top: Snow Peas and Tomatoes, Parsley-Chive Bread, Corn Bread-Stuffed Pork.

CORN BREAD-STUFFED PORK CHOPS
(pictured above)

- 1 pound seedless grapes
- 1 package (7 ounces) corn toaster cakes, cubed
- 2 eggs
- 6 rib pork chops, each 1 inch thick
- 1 1/4 cups water
- 1/2 cup sugar
- 1/4 cup lemon juice
- 2 tablespoons cornstarch
- 1 1/4 teaspoons salt

Wash grapes. Remove from stems. Cut 1/2 cup grapes into halves. Set aside whole grapes. Combine grape halves, corn-cake cubes and eggs in bowl.

Trim fat from chops. Reserve fat. Make a pocket in each chop by cutting through meat from fat side almost to bone on opposite side with a small sharp knife. Spoon corn-cake mixture into each chop. Close opening by inserting wooden picks at a slant.

Render pork fat in large skillet over medium heat. Remove pieces of fat. Brown chops on both sides. Add water. Cover and cook over low heat 45 minutes or until chops are tender.

Transfer chops to serving platter. Remove picks; keep warm. Combine sugar, lemon juice, cornstarch and salt

in small bowl. Pour into liquid in skillet. Cook over medium heat, stirring constantly, until mixture comes to boiling. Boil 1 minute. Add whole grapes. Pour over chops. Makes 6 servings.

PARSLEY-CHIVE BREAD RING
(pictured above)

- 1/4 cup finely chopped parsley
- 1/4 cup finely chopped chives
- 2 packages (8 ounces each) refrigerated crescent rolls
- 1 egg yolk
- 1 tablespoon water

Heat oven to 375°. Combine parsley and chives in small bowl. Unroll 1 package of rolls onto lightly floured surface. Do not separate dough along perforations. Overlap the 2 dough rectangles about 1/4 inch along long sides. Pat dough on overlap and perforations to form smooth rectangle about 13 by 7 inches. Sprinkle with half of parsley mixture. Roll up, jelly-roll fashion, from short side. Pinch edge to seal. Cut into 12 equal slices. Repeat with second package. Overlap slices on foil-lined cookie sheet to form 9-inch ring. Beat egg yolk and water. Brush over ring. Bake 20 minutes or until golden. Serve with butter balls, if desired.

SNOW PEAS AND TOMATOES

(pictured at left)

- 2 tablespoons butter or margarine
- 1/4 cup chopped onion (1 small)
- 2 packages (7 ounces each) frozen snow peas
- 1 tablespoon soy sauce
- 1 teaspoon salt
- 1 teaspoon dried oregano leaves, crumbled
- 3 medium-size tomatoes, cut into wedges

Heat butter or margarine in large skillet over medium heat. Sauté onion 1 minute. Add snow peas, soy sauce, salt and oregano. Cook, stirring constantly, until peas are just tender. Add tomatoes. Cook 1 minute. Spoon into serving dish. Makes 8 servings.

SEAFOOD KABOBS WITH MUSTARD SAUCE

(pictured on page 58)

- 1 package (14 to 16 ounces) frozen fish sticks
- 1 package (7 ounces) frozen breaded sea scallops
- 2 medium-size red peppers, seeded
- 2 small cucumbers, pared
- 1 tablespoon pure vegetable oil
- 1/4 teaspoon salt

Mustard Sauce (below)

Remove fish sticks and scallops from freezer to thaw slightly. Cut each fish stick crosswise in half. Cut peppers into 1-inch-square pieces. Cut cucumbers lengthwise in half; cut into 1/2-inch slices. Toss peppers, cucumbers, oil and salt in bowl. Heat broiler. On each of 6 long skewers, alternately thread fish sticks, scallops, peppers and cucumbers until all pieces are used. Place skewers on broiling rack. Broil 10 minutes, 3 to 4 inches from heat, turning occasionally. Serve with Mustard Sauce. Makes 6 servings.

MUSTARD SAUCE

- 1/2 cup mayonnaise or salad dressing
- 2 tablespoons prepared mustard with onion bits
- 1/4 teaspoon salt
- 1/2 cup heavy cream, whipped

Fold mayonnaise or salad dressing, mustard and salt into whipped cream until mixed. Spoon into serving bowl. Makes about 1 cup.

BROCCOLI-ROMAINE AMANDINE

(pictured on page 58)

- 2 packages (10 ounces each) frozen broccoli spears, thawed
- 1 head romaine
- 1/2 cup sliced almonds
- 3 tablespoons pure vegetable oil
- 2 tablespoons butter or margarine
- 1 teaspoon salt

Cut broccoli spears lengthwise into halves. Break romaine into bite-size pieces. Brown almonds lightly in kettle or Dutch oven over medium heat. Remove to bowl. Heat oil and butter or margarine in kettle. Add broccoli. Cook until tender, stirring frequently. Add romaine and salt. Cook 1 minute, stirring constantly. Sprinkle with almonds. Spoon into serving dish. Makes 8 servings.

continued on page 66



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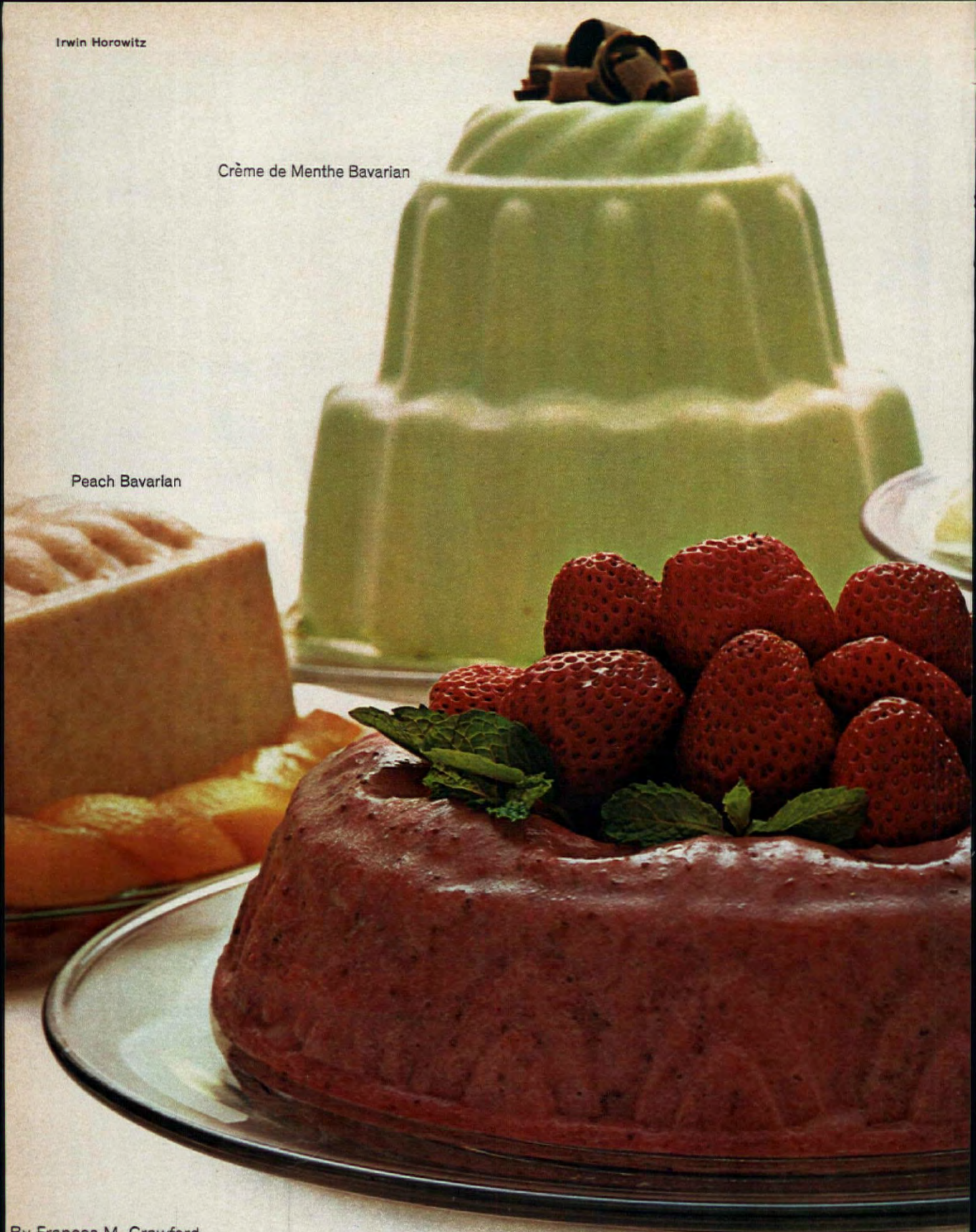
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Division of Kraftco Corporation

Crème de Menthe Bavarian

Peach Bavarian



By Frances M. Crawford

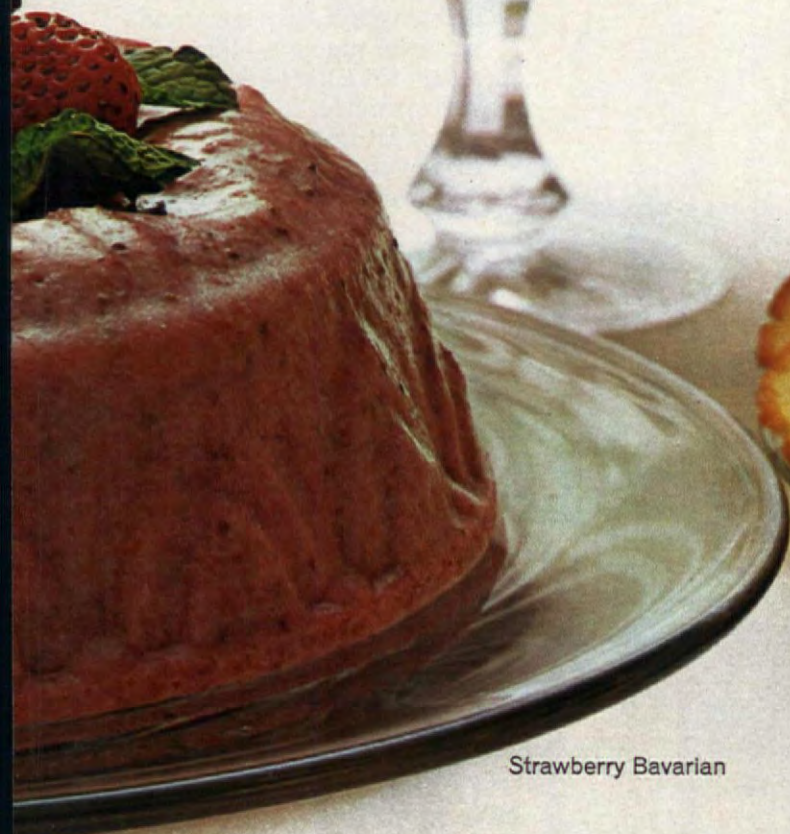
SUMMER DESSERT SPECTACULARS:

Beautiful to look at, luscious to taste, Bavarian creams were dessert favorites in the 19th century, golden age of extravagant puddings. Today they add color, flair and opulence to special occasions. Concocted of custard or pureed fruit, gelatin and whipped cream, Bavarians are as versatile as your imagination. You can make them in any of a variety of flavors and then mold and decorate to suit any mood. Also, they're a breeze to do on a hot summer day. Once you've combined the ingredients and spooned them

into a mold, the refrigerator takes over and finishes the job, creating meal-end miracles such as those shown here: cool, rich and supremely refreshing. Recipes for the five below and more begin on page 73.



Chocolate Bavarian



Strawberry Bavarian



Orange Bavarian

GLORIOUS BAVARIAN CREAMS

The Hotpoint Automatic Ice Bucket. For the family that drinks.



MODEL CSF24K

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No more struggling with ice trays. No more spilling water all over the floor as you carry refilled ice trays back to the refrigerator.

You can even take out the whole bin when the call for ice gets heavy. And since the automatic icemaker can make up to 5 lbs. of cubes a day, you have to really try to run out of ice.

Of course, the Hotpoint Side-by-Side never needs defrosting. And the amazing thing about it is that it packs 23.8 cubic feet into less than 36 inches of width. The fresh-food area is a little

under 15 cubic feet, while the freezer is over 8.8 cubic feet.

Other features are adjustable cantilever shelves, a convertible meat conditioner that offers different temperatures for produce and meat, adjustable door shelves, and the whole thing sits on wheels so you can move it easily for cleaning behind or waxing under it.

The Hotpoint No-Frost Side-by-Side is indeed a beauty. But it is only one of an entire line of refrigerators made by Hotpoint. And like every Hotpoint appliance—washers, and dryers, air conditioners, ranges, dishwashers, disposers and trash compactors—they are built to last for a life of dependable performance.

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THE ABC'S OF HERBS



Just a pinch of an herb can give a miraculous lift to any dish you cook. Home-grown or bought fresh or dried, they invite experimentation. But be selective: Subtlety not *powl* is what you're after. If an herb is pungent, add it solo—and sparingly. Here are 10 of the most common herbs and ways to use them. Herbs illustrated are in blossom to show their delicate blooms, but they are at their tenderest cooking use before flowering.

Anise, one of the oldest known herbs, has a sweet, licorice-like aroma and flavor. Its seeds are probably best known, but the leaves—both fresh and dried—are also used. Add them, with discretion, to cream sauces, salads and the water in which shellfish is cooked. The seeds (crushed or whole) are used in sugar cookies, sponge or spice cakes. Whole seeds do wonders for sweet pickles, salad dressings, stewed fruits.

Basil, a close kin of mint, has a warm flavor reminiscent of cloves, and is available fresh or dried. Fresh basil is the fragrant essential for famous Pasta al Pesto; try it, too, in tossed salads and soups. In either form it has special rapport with tomatoes. Basil will also revitalize egg and cheese dishes, meats, poultry, fish and game.

Chervil, one of the most deli-

cately flavored herbs, is a branch off the parsley block. Chervil is a must for Béarnaise Sauce and combines in that fine French inspiration called *fines herbes*. It makes wonderful herb vinegar, is good in soups, salads and salad dressings, and with chicken and fish.

Chives have a more delicate, less pungent flavor than any other member of the onion family. Keep a pot of fresh chives on your windowsill. They're invaluable for giving a subtle plus to omelets, cream or cottage cheese, salads and sauces. You can also buy them freeze-dried and frozen.

Dill, a moderately aromatic herb, has three cooking lives: leaves, both fresh and dried (also called dill weed), and seeds (sold whole or ground). Fresh dill inspires scrambled eggs, salads and salad dressings or sauces for fish and poultry. Try dill weed with vegetables or in cream and tomato sauces. Dill seed adds a sharp-tasting pungency to fish stock, homemade pickles, relishes and butter sauces.

Marjoram, fragrantly spicy, has a "country stuffing" appeal. Dried leaves add a delightful tang to meats and game, stuffings, cream sauces, breads and egg dishes. Fresh leaves are a salad garnish.

Oregano, sometimes referred to as Wild Marjoram, came into its

own in the U. S. with the pizza craze. Its flavor is strong and aromatic, with a pleasant bitter undertone. You'll find it dried in leaf and ground forms. It's a natural with any tomato dish and does great things for vegetables, meat loaves, scrambled eggs and salads. Use it sparingly with fish, poultry.

Rosemary, known as the herb of remembrance, is sweet and pungent. Its leaves look like miniature pine needles. Fresh or dried, they hearten meat stews, soups and vegetables. Try rosemary in fruit cups, salads, breads and basting sauces.

Tarragon, probably best known in vinegar, is one of the most aromatic herbs. The leaves have a taste that's similar to, but slightly sharper than, anise. Use with discretion! Fresh, it's delicious minced into salads or sprinkled on tomatoes. It also enhances fish and seafood dishes. Dried, its crumbled leaves stimulate chowders, consommé, chicken salad, omelets and tartar and egg sauces.

Thyme, with its warm, aromatic and slightly pungent flavor, is a leading favorite, fresh or dried, for meat, poultry or fish. But why stop here? Try a dash in melted butter to serve over vegetables. Alone or teamed with rosemary, it goes well in bread stuffings. Sprinkle a little in gumbos or fish chowders.

Anise



Basil



Chervil



Chives



Dill



Marjoram



Oregano



Rosemary



Tarragon



Thyme

UPSIDE-DOWN CORN BREAD

(pictured on page 58)

- 1 **tablespoon butter or margarine**
- 1 **large tomato**
- 1 **package (9½ to 14 ounces) corn-muffin mix**
- 1 **teaspoon dried basil, crumbled**

Heat oven to 400°. Melt butter or margarine in 8x8x2-inch baking pan in oven. Remove from oven. Tilt pan to grease bottom and sides. Remove stem of tomato. Cut tomato into 5 crosswise slices. Cut slices into halves. Arrange 6 halves in center of pan. Prepare corn-muffin mix according to package directions, adding basil to batter. Spread batter carefully over tomato in pan. Bake 20 to 25 minutes or until bread springs back when center is lightly touched with fingertip. Remove from oven. Loosen bread from sides of pan.

Place large serving plate, face down, over bread; turn upside down. Remove pan. Arrange favorite cold cuts around bread and garnish center with parsley, if desired. Or serve with heated canned or frozen chicken à la king, instead of cold cuts. Makes 4 to 6 servings.

BRUNCH SAUSAGES AND RICE

- 1 **package (1 pound) pork sausage links**
- 2 **tablespoons water**
- 1 **package (12 ounces) frozen rice with bell peppers and parsley in cooking pouch**
- ½ **pound mushrooms, sliced**
- 1 **large onion, sliced**
- ½ **teaspoon salt**

Heat sausages and water in covered, large skillet 5 minutes over medium heat. Uncover. Brown sausages, turning

occasionally. Cook rice according to package directions. Remove sausages from skillet. Drain on paper towels. Spoon off all but ¼ cup fat from skillet. Add mushrooms, onion and salt. Sauté 5 minutes over medium heat, stirring occasionally. Stir in cooked rice and sausages. Serve with scrambled eggs, if desired. Makes 4 to 6 servings.

SAVORY FRIED CHICKEN

- ½ **cup peanut butter**
- ½ **cup milk**
- 3 **tablespoons soy sauce**
- 1 **teaspoon grated lemon peel**
- 2 **tablespoons lemon juice**
- Dash of garlic powder**
- Dash of ground cumin**
- 1 **package (2 pounds) frozen, fully cooked fried chicken**

Combine peanut butter, milk, soy sauce, lemon peel and juice, garlic powder and cumin in small bowl. Bake chicken according to package directions, spreading chicken pieces with peanut-butter mixture 10 minutes before end of baking time. Makes 4 to 6 servings.

SHRIMP SHORTCAKE

- Shortcake:**
- 3½ **cups buttermilk biscuit mix**
- ¼ **cup melted butter or margarine**
- ¾ **cup milk**
- Cayenne**
- Filling:**
- 3 **tablespoons butter or margarine**
- 1 **package (1 pound) frozen, shelled and deveined shrimp, thawed**
- ½ **cup sliced green onions**
- 1 **envelope or package (1½ ounces) white sauce mix**

Salt

- 1 **tablespoon lemon juice**

Prepare Shortcake: Heat oven to 450°. Stir biscuit mix, melted butter or margarine and milk together in medium-size bowl. Gather into ball; turn out on floured surface. Knead about 10 times. Divide dough in half. Pat each half out in 8x1½-inch layer-cake pan. Sprinkle each lightly with cayenne. Bake 15 minutes or until shortcakes pull away from sides of pans. Remove from oven.

Prepare filling while shortcakes bake: Heat butter or margarine in large saucepan. Add shrimp. Sauté 3 minutes or until shrimp are pink. Remove with slotted spoon to bowl. Sauté green onions in fat left in pan. Prepare sauce mix in same pan according to package directions. Season to taste with salt. Add lemon juice and reserved shrimp. Remove hot shortcakes from pans. Place 1 cake on serving plate or platter. Spoon half the shrimp mixture onto cake. Top with second cake. Spoon remaining shrimp mixture on top. Serve, garnished with lemon wedges, if desired. Makes 4 servings.

continued



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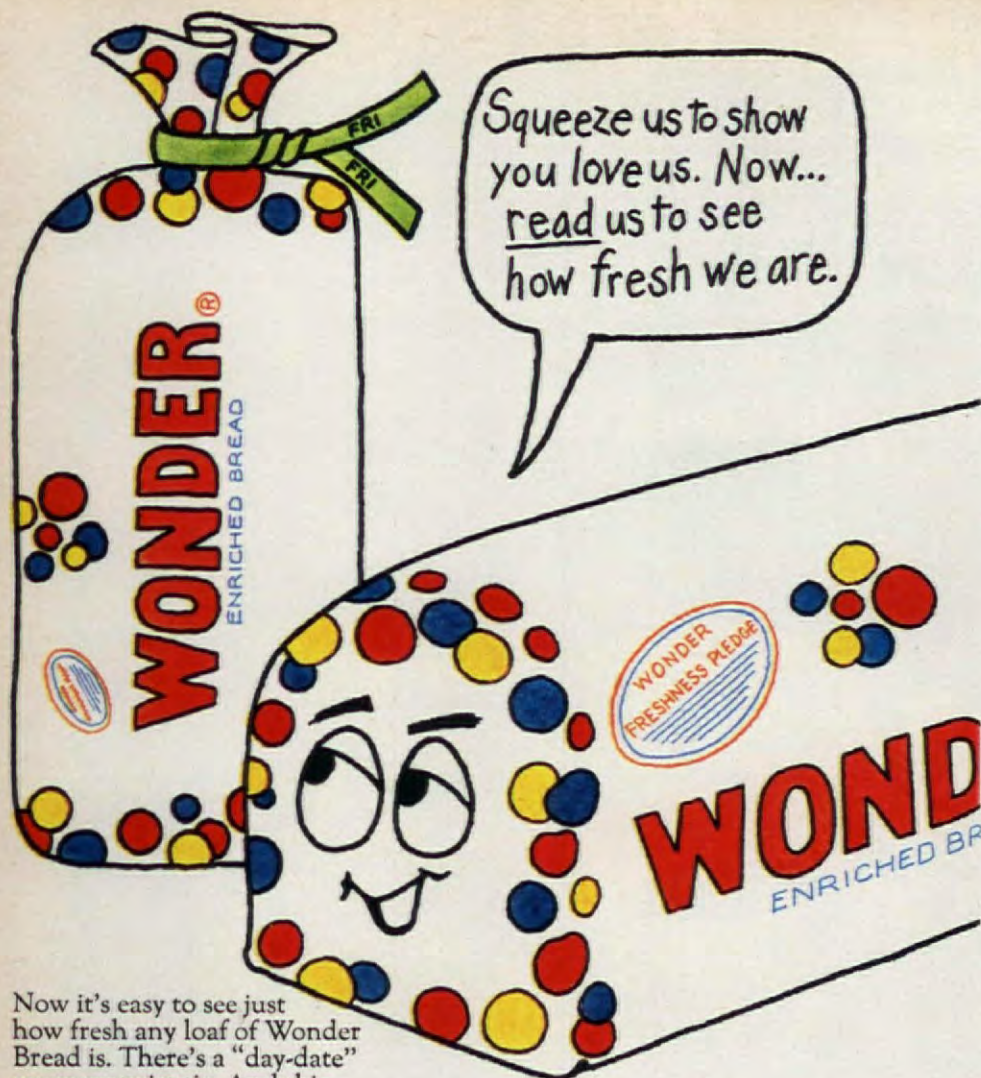
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QUICK AND EASY continued

BEEF ITALIANO

- 1/4 cup pure vegetable oil
- 1 medium-size green pepper, seeded and cut into 8 rings
- 1 package (12 ounces) frozen beef steaks, thawed, or 4 cube steaks
- 1 jar (15 1/2 ounces) spaghetti sauce with mushrooms
- 2 teaspoons sugar
- 1 teaspoon salt
- 1 package (8 ounces) mozzarella cheese, cut into 8 slices

Heat oil in large skillet over medium-high heat. Sauté green pepper rings 1 minute. Remove to platter. Sauté steaks until browned on both sides. Remove. Keep warm. Reduce heat to low. Stir in spaghetti sauce, sugar and salt. Return steaks to skillet. Coat with sauce. Top each steak with 2 cheese slices and 2 pepper rings. Cover. Cook until cheese melts. Makes 4 servings.

GROUND BEEF-PIZZA CASSEROLE

- 2 pounds ground beef
- 2 cans (15 ounces each) herbed tomato sauce
- 4 small zucchini, cubed
- 1 can (5 3/4 ounces) pitted ripe olives, drained
- 2 tablespoons instant minced onion
- 1 teaspoon garlic salt
- 1 teaspoon salt
- 1 package (14 to 16 ounces) frozen cheese pizza (about 12 inches)

Brown ground beef in large skillet over medium-high heat. Spoon off fat. Add tomato sauce, zucchini, olives, onion and salts. Reduce heat. Simmer 15 minutes, stirring occasionally. Heat oven according to pizza package directions. Cut pizza into 8 wedges. Grease a shallow 3-quart baking dish. Spoon ground-beef mixture into dish. Arrange pizza over mixture, overlapping to fit,

if necessary. Bake according to time on package directions. (Pizza will be soft and breadlike.) Makes 8 servings.

INDIVIDUAL FRANKFURTER CASSEROLES

- 2 slices bacon, diced
- 1 package (1 pound) frankfurters, sliced diagonally
- 4 cups finely shredded green cabbage
- 1 can (10 3/4 ounces) condensed Cheddar cheese soup
- 1/4 cup milk
- 2 cups hot mashed potatoes
- 1 tablespoon minced parsley

Cook bacon in skillet over medium heat until crisp. Remove with slotted spoon onto paper towels. Add frankfurters to fat left in skillet. Cook 3 minutes, stirring constantly. Add cabbage. Cook 2 minutes. Add undiluted soup and milk. Mix well. Heat to boiling. Reduce heat. Keep warm. Grease 4 ten-ounce custard cups or small baking dishes. Combine mashed potatoes and parsley. Spread 1/2 cup potato mixture evenly on bottom and sides of each cup. Spoon in frankfurter mixture. Sprinkle with reserved bacon bits. Serve at once. Makes 4 servings.

CORNER BEEF IN PATTY SHELLS

- 1 package (10 ounces) frozen, ready-to-bake patty shells
- 1/4 cup butter or margarine
- 3 cups sliced celery (about 6 stalks)
- 1/4 cup flour
- 1 can (10 1/2 ounces) condensed beef broth
- 2 tablespoons prepared horseradish
- Dash of pepper
- 2 cans (12 ounces each) corned beef, cubed

Bake patty shells according to package directions. Heat butter or margarine in large saucepan over medium heat. Add celery. Cook until tender. Stir in flour. Cook 1 minute, stirring constantly. Remove from heat. Stir in broth gradually. Add horseradish and pepper. Return pan to heat. Cook, stirring constantly, until mixture thickens and comes to boiling. Add corned beef. Return to boiling. Spoon into patty shells. Makes 6 servings.

SWISS POTATOES

- 1 tablespoon butter or margarine
- 1 package (14 ounces) frozen sliced panfried potatoes (about 4 cups)
- 1/4 cup chopped parsley
- 1/2 teaspoon salt
- 1/2 cup shredded natural Swiss cheese

Heat butter or margarine in skillet over medium heat. Add potatoes. Cook until lightly browned, turning occasionally with pancake turner. Add parsley and salt. Toss until mixed. Sprinkle with shredded Swiss cheese. Makes 4 to 6 servings.

continued

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double-oven with two Total-Clean Ovens. Other features: dependable solid-state oven temperature control, picture window door in both ovens, easy-set oven timer, rotisserie, and automatic meat thermometer. Counter top surface units with matching exhaust hoods are available. All in Harvest, Avocado or White.

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QUICK AND EASY continued

ONIONS WITH GREEN BEANS

- 4 medium-size onions, peeled
- 1 package (10 ounces) frozen cut green beans in mushroom sauce in cooking pouch
- Boiling water
- $\frac{1}{4}$ cup melted butter or margarine
- 2 tablespoons dried bread crumbs

Heat onions and frozen beans in boiling water in kettle over high heat until water returns to boiling. Cook 15 minutes or until onions are fork tender. Drain onions. Cut into quarters. Place in serving dish. Drizzle with butter or margarine. Pour green beans over onions. Sprinkle with bread crumbs. Makes 4 to 6 servings.

GREEN PEPPER-CORN CUSTARD

- 1 can (1 pound) cream-style corn
- $\frac{3}{4}$ cup half-and-half or milk
- 2 tablespoons melted butter or margarine
- 1 teaspoon salt
- $\frac{1}{4}$ teaspoon white pepper
- 2 eggs
- $\frac{1}{2}$ cup diced green pepper

Combine all ingredients in large bowl until well mixed. Ladle mixture into 6 six-ounce custard cups. Place custard cups in large, deep skillet. Pour hot water into skillet up to 1 inch from top of custard cups. Heat water to boiling over medium heat. Reduce heat to low. Cover. Simmer 25 minutes or until thin-bladed knife inserted 1 inch from edge of custard comes out clean. Makes 6 servings.

MAPLE SWEET POTATOES AND CARROTS

- 1 package (10 ounces) frozen sweet potatoes with brown sugar-pineapple glaze
- $\frac{3}{4}$ cup water
- 2 tablespoons butter or margarine
- 1 pound carrots, pared and shredded
- $\frac{1}{4}$ cup chopped pecans
- 1 tablespoon maple-blended syrup
- $\frac{1}{4}$ teaspoon salt

Heat sweet potatoes, water and butter or margarine to boiling in skillet over medium heat, stirring occasionally. Add carrots. Cover. Cook 10 minutes. Stir in pecans, syrup and salt. Makes 6 servings.

CELERY-HERBED FLAKY BREAD

- $\frac{1}{2}$ cup minced celery leaves
- 1 teaspoon seasoned salt
- 2 packages (8 ounces each) refrigerated butterflake rolls (12 rolls each)

Heat oven to 375°. Grease a 9x5x3-inch loaf pan. Combine celery and salt in small bowl. Dip 1 flat side on each of 22 rolls in celery mixture. Place rolls upright in pan in 2 rows, beginning each row with a non-dipped roll and ending with dough-side of last roll against pan. Sprinkle any remaining celery mixture over rolls. Bake 30 minutes or until top is golden brown.

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ONION CHEESE ROLLS

- 1 tablespoon butter or margarine
- $\frac{1}{4}$ cup chopped green onions
- $\frac{1}{4}$ cup pasteurized process cheese spread
- Dash of salt
- 1 package (8 ounces) rectangular brown-and-serve French-style rolls (6 rolls)

Heat oven to 400°. Heat butter or margarine in small saucepan over medium heat. Sauté onions 1 minute. Remove from heat. Stir in cheese spread and salt. Cut each roll horizontally in half. Spread cut sides with onion-cheese mixture. Close rolls. Place on cookie sheet. Bake 8 to 10 minutes or until golden brown. Makes 6 servings.

ITALIAN SEASONED BREAD

- 1 loaf (1 pound) round unsliced white bread
- 2 tablespoons minced onion
- 1 clove of garlic, crushed
- $\frac{1}{2}$ cup butter or margarine
- 2 tablespoons grated Parmesan cheese
- 1 tablespoon Italian seasoning

Cut bread into 1-inch slices, being careful not to cut through bottom crust. Then cut bread at an angle to form diamond-shaped pieces. Heat oven to 400°. Sauté onion and garlic 1 minute in butter or margarine. Stir in cheese and seasoning. Remove from heat. Separate bread carefully; brush cut sides with butter mixture. Wrap loosely in foil. Bake 15 minutes to heat through.



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VANILLA BAVARIAN CREAM

4 egg yolks
½ cup sugar
1 cup scalded milk
1 envelope unflavored gelatin
¼ cup cold water
1 to 2 teaspoons vanilla
1 cup heavy cream, whipped

Beat egg yolks in heavy saucepan or top of double boiler. Beat in sugar. Add milk gradually, stirring constantly. Place over simmering water or very low heat. Cook, stirring constantly, until custard coats back of metal spoon. Soften gelatin in water. Stir into custard. Strain into large bowl; stir in vanilla. Cool, stirring occasionally, until custard begins to thicken. Fold in whipped cream. Turn into lightly oiled 4-cup mold. Chill several hours or overnight. Just before serving, run blade of small knife around edge of cream. Dip mold in hot water for a few seconds. Dry mold with towel. Place serving dish over mold. Invert and unmold. Makes 6 servings.

CRÈME DE MENTHE BAVARIAN (pictured on page 62): Prepare Vanilla Bavarian Cream, adding 3 to 4 tablespoons green crème de menthe to custard before folding in whipped cream. Garnish with chocolate curls, if desired. For other liqueur-flavored Bavarians, substitute your favorite liqueur for the crème de menthe.

CHOCOLATE BAVARIAN (pictured on page 63): Prepare Vanilla Bavarian Cream, but dissolve ¼ pound sweet chocolate in milk before adding it to the egg-sugar mixture. Garnish unmolded pudding with piped rosettes of whipped cream, if desired.

COFFEE BAVARIAN: Prepare Vanilla Bavarian Cream, substituting a mixture of half milk and half strong coffee, for the milk called for.

COFFEE BAVARIAN (II): Prepare Vanilla Bavarian Cream, adding 2 tablespoons instant coffee to the egg-sugar mixture before adding the milk.

PEACH BAVARIAN

(pictured on page 62)

2 packages (10 ounces each) frozen peaches
½ cup sugar
2 tablespoons lemon juice
2 envelopes unflavored gelatin
1 cup heavy cream, whipped

Thaw peaches according to package directions. Drain, reserving juice. Press peaches through sieve or food mill. Combine peach puree, sugar and lemon juice in large bowl. Soften gelatin in ½ cup reserved peach juice. Stir over hot water until gelatin is dissolved. Stir into peach mixture. Fold in whipped cream as soon as mixture begins to set. Turn mixture into a lightly oiled 4-cup mold. Chill several hours or overnight. Unmold. Garnish with additional peach slices, if desired. Makes 6 servings.

ORANGE BAVARIAN

(pictured on page 63)

4 egg yolks
½ cup sugar
1¼ cups orange juice
1 envelope unflavored gelatin
1 teaspoon orange liqueur (optional)
1 cup heavy cream, whipped

Beat egg yolks in heavy saucepan or top of double boiler. Beat in sugar gradually. Add 1 cup orange juice. Place over simmering water or very low heat. Cook, stirring constantly, until mixture coats back of metal spoon. Soften gelatin in remaining ¼ cup orange juice. Stir into egg mixture. Add liqueur as soon as mixture begins to set; fold in whipped cream. Pour mixture into a lightly oiled 4-cup mold. Chill several hours or overnight. Unmold. Garnish with orange slices, if desired. Makes 6 servings.

continued

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BAVARIAN CREAMS continued

LEMON BAVARIAN

- 4 egg yolks
- $\frac{3}{4}$ cup sugar
- $\frac{1}{2}$ cup lemon juice
- $\frac{1}{2}$ cup water
- 1 envelope unflavored gelatin
- $\frac{1}{4}$ cup cold water
- 1 cup heavy cream, whipped

Beat egg yolks in heavy saucepan or top of double boiler. Beat in sugar gradually. Add lemon juice and $\frac{1}{2}$ cup water. Place over simmering water or very low heat. Cook, stirring constantly, until mixture coats back of metal spoon. Soften gelatin in $\frac{1}{4}$ cup water. Stir into egg mixture. Fold in whipped cream as soon as mixture begins to set. Pour mixture into lightly oiled 4-cup mold. Chill several hours or overnight. Unmold. Makes 6 servings.

APRICOT BAVARIAN

- 1 package (8 ounces) dried apricots
- $\frac{1}{2}$ cups water
- $\frac{3}{4}$ cup sugar
- 1 envelope unflavored gelatin
- 1 cup heavy cream, whipped

Combine apricots and water in small saucepan. Bring to boiling. Simmer 15 to 20 minutes or until apricots are quite soft. Drain, reserving juice. Let cool. Press apricots through sieve or food mill. Combine apricot puree and sugar in large bowl. Soften gelatin in $\frac{1}{4}$ cup reserved apricot juice. Stir over hot water until gelatin is dissolved. Stir into apri-

cot mixture. Fold in whipped cream as soon as mixture begins to set. Turn into a lightly oiled 4-cup mold. Chill several hours or overnight. Unmold. Makes 6 servings.



STRAWBERRY BAVARIAN

(pictured on page 62)

- 2 pints strawberries
- 1 cup sugar
- 2 tablespoons lemon juice
- Red food coloring
- 2 envelopes unflavored gelatin
- $\frac{1}{2}$ cup cold water
- 1 cup heavy cream, whipped

Wash, dry and hull strawberries. Press through sieve or food mill. Combine strawberry puree, sugar, lemon juice and a few drops of red coloring in large bowl. Mix well. Soften gelatin in water. Stir over hot water until dissolved. Stir into strawberry mixture. Fold in whipped cream as soon as mixture begins to set. Turn mixture into a lightly oiled 4-cup mold. Chill several hours or overnight. Unmold. Garnish with whole strawberries, if desired. Makes 6 servings.

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(Mrs.) Winifred J. Howard
Fort Valley, Ga.

An epoxy enamel will resurface your bathtub effectively. It's durable, and it shouldn't yellow with age. To play safe, however, use a color other than white, though your bathroom decor may change a bit in the bargain.

Epoxy enamels in a variety of colors are available at well-stocked paint stores or may be ordered for you by any paint, hardware or building-supply dealer. They can be tricky to work with, so be sure that you follow label instructions carefully.

END STAINS WITH RUST REMOVER

How can I remove rust stains left when the plumber installed a new sink drain?

Mrs. Kenneth McCafferty
Long Beach, Calif.

Any rust-removing jelly or liquid—sold at most hardware stores—will take out the stains. Be advised that these substances are primarily for use on metal, and porcelain surfaces can be delicate. Apply and remove quickly, and as a precaution, wear rubber gloves.

ENGINE PAINT RESTORES HEATER

What can I use to restore the finish of an electric bathroom heater?

M. F. Walker
Pell City, Ala.

An ideal restorer is the kind of high-temperature paint that's made for painting car engines. The darker the color you use, the less chance of discoloration.

Roughen existing finish with sandpaper before repainting, and sand between coats if more than one coat is needed. Spray-can paint is easiest to use.

IRON OUT WAX DRIPPINGS

How can I remove spilled candle wax from the pile of my carpet?

Mrs. Roland Moses
Spring Valley, N. Y.

Place an absorbent paper towel or facial tissue over the spot of hardened wax, then apply a hot iron to the paper. The wax will melt gradually and be absorbed by the paper. Repeat until all wax has been removed.

For help with home-maintenance or repair jobs, write to Dept. HAH, American Home, 641 Lexington Ave., New York, N.Y. 10022. All letters will be answered promptly; letters will be published on the basis of broad, general interest.



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ALL IN THE FAMILY PHOTO ALBUM

By Jeanne Lamb O'Neill

I have a friend who comes home from the grocery store and, lickety-split, pastes all her green stamps into green-stamp books. My friend wouldn't understand at all what I've just been through—pasting 15 years of favorite family photos into albums. That's right, 15 years or roughly 1,530 snapshots, not counting the rejects, blurries and unflattering ones of Mom.

What was I doing all those years when I should have been licking photo-mounting corners? Darned if I know—raising children, matching up my husband's socks, pulling weeds, supporting the PTA, emptying the dishwasher and going on vacations so we could take *more* pictures. All I know is that I'll never make the same mistake again. Bringing photo albums up to date is the most exhausting, excruciating, frustrating, humiliating job in the world.

I know, mooning over old snapshots should be more fun than nibbling bonbons in a sunken tub. Oh, the precious, priceless memories—of Christmas trees and Easter bonnets, sand castles and snowmen, new cars and new puppies, old houses and old friends, christenings, birthdays, graduations, weddings, your whole life in black-and-white and glorious color. And judging by the pictures, life was just a bowl of gleaming molars. Everybody smiles and smiles. (They'd better, at the cost per click—besides, who takes pictures at funerals or of kids with measles and mumps?)

But when you're the family album-keeper, you've no time to coo and beam and reminisce. You have work to do. First of all, you have to *find* your pictures. Of course, you know exactly where to look—in the corner desk, under the bed, in the big buffet, under the unabridged dictionary, inside the piano bench, up in the attic, down in the basement—and don't forget the box in the back of the guest closet.

After the big roundup comes the great sort-out. How do you tackle a crazy, mixed-up mountain of snapshots 15 years high? First, you clear off the dining-room table, the Ping Pong table and all the card tables you can borrow. Then you go out and buy new shoes for the whole family—or devise another, less ambitious way to corral a collection of empty shoe boxes to use for sorting. Label each box with a year and line them up; make sure you also have one giant-size boot box marked "Year???"

Oh, some of your pictures will have dates on them, but not many. For every print that has a date, you'll find two that are blank or with inscriptions too

smudged or blurred to read. You can't even be sure that a date is accurate. And with your vintage black-and-whites, all you'll have to go on is "S196" and "538672." Naturally, you've always kept your pictures, with negatives to match, in their original yellow envelopes. But they won't be much help: Remember all those happy-go-lucky viewing sessions whenever Grandma came to visit—that's how come Easter 1958 got mixed in with Christmas 1963. That's also why the envelope carefully marked "Sent #9, #11 and #18 to Aunt Grace" is empty.

Face it, you have years of foolish neglect behind you and days of eating on TV tables ahead. It's you with your lame brain and leaky memory against the world. What kind of a mother can't tell just by looking whether her little boy is five or six, whether the baby in the carriage is Sally or Sue? *Your* kind. What kind of a family can't pitch in and fill in your memory gaps? *Yours*. The only dates Dad remembers are new-car years. Ask the kids what year they got their pixie cuts or their first two-wheelers and you'll be made to feel like the Wicked Witch of the West. "Don't you know?" they'll ask, wide-eyed.

But don't let burning humiliation discourage you. Start looking for clues, everywhere and anywhere you can find them. Praise be for pictures of birthday cakes with candles you can count (or did you add "one to grow on"?). Praise be for the tattered, old engagement calendars you've cleverly hung onto all these years. Eureka, there's the date of Aunt Minerva's visit, your weekend at the Waldorf, the sixth-grade trip to Williamsburg. You can dig out old checkbook stubs and sales slips to figure out when you added awnings or redid the living room. You can call long-lost relatives long-distance to find out when they moved to New York—aha, the family gathering must have been in July of '64. Last but not least, you can borrow Grandma's album—a veritable godsend, until you discover that even grandmas fall behind in their pasting and get dates mixed up.

Eventually, after many weary, bleary-eyed midnights, you'll be ready to do what you started to do so long ago—put your pictures into albums. And weren't you smart to let the decades slip by! You don't have to struggle with sticky pastes and glues. You wouldn't dream of fooling with mounting corners any more than you'd dream of writing "Hey, Tarzan" or "Peekaboo!" underneath the photos in white ink. With today's magical no-paste, no-mount albums, the

job has become as easy as 1-2-3. Or is it?

Unfortunately, today's nifty self-stick albums weren't designed for yesteryear's ornery, dried-out, curled-up pictures. As fast as you smack one down, another pops back up. As fast as you chase one air bubble, another erupts. Once you've finally conquered a page, the only thing to do is sit on it, quick. And sit and sit. While you're album-sitting, you can be making decisions. Should you do all your books chronologically or have special books marked "Christmas" or "Schooldays"? Would "Summer Vacations" look better in yellow burlap or orange plastic? Should you write captions? What color ink? Should you tear up all the "bad" pictures of you, or will people think the family was motherless?

Actually, it doesn't matter what you decide. By the time you're on your tenth book, you'll have completely forgotten what you did in the first. You'll have albums with captions and albums without, chronological albums and "Christmas" albums, albums with beheaded mothers and with whole ones. But never mind; you're coming down to the finish line. You can tell because you've only got one shoe box to go. You can tell, too, because all your friends have stopped calling to ask how you are and what you're doing. *They know*.

But, by George, it's been worth it. Look at those stacks of beautiful, orderly, organized albums. You can hardly wait to curl up with them, as soon as your back straightens out and your eyes uncross. One of these days you may even tackle the green-stamp books—only 1 1/4 books to go, and you can get another photo album!

Tips for the Family Album-Keeper

- Buy the best albums you can afford—you owe it to your great-great grandchildren.
- Buy albums with removable pages and with filler pages available.
- Keep your unmounted pictures away from heat and dampness.
- Date every picture as soon as you get it developed.
- Never, never send prize-winning snaps to Grandmas, aunts or college roommates—until you've made duplicates.
- Don't write clever captions—you'll be sorry someday.
- Press your old prints under heavy books before you try to mount them.
- Label every batch of negatives.
- Don't throw away reject pictures—they may look better to you later on.
- Don't wait 15 years to start a family album.

END

Dot Woolsey, we heard you.

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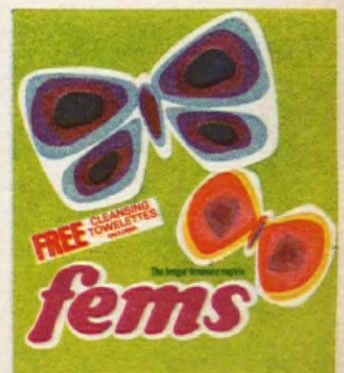
Inside the Fems Napkins package we're now putting delicately pre-moistened towelettes. Because the more feminine a woman is, the more she thinks about her personal daintiness.

Another comforting thing about Fems. They're still

an inch longer than any conventional napkin. And that extra inch means safer hours, a lot more security—even during heavy-flow days.

Matter of fact, there isn't a fresher, more comfortable napkin.

Thank you, Dot.



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Have you heard the one about Dr. Gaymont's Yogourt and the 100-year-old Bulgarian?



**Dr. Stephen A. Gaymont,
Ph.D. Food Scientist**

It goes like this. Back around the turn of the century, rumor had it that many peasants in Bulgaria were living to be 100 years old or more. So a famous scientist decided to investigate. He discovered that these people lived in harmony with nature, enjoyed the sun, and wholesome, natural foods. Yogourt happened to be their favorite dish.

And so a legend was created. The word spread quickly, and so did the popularity of yogourt. It was this widespread European acceptance which prompted Dr. Stephen Gaymont to introduce original yogourt to America.

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Dr. Gaymont's Yogourt has all the benefits of fresh milk. It's high in protein, and 99% fat free.

So enjoy it anytime. All by itself, it makes a wonderfully filling lunch. And it has even fewer calories than a hamburger without the bun. It's an excellent snack, too. (Just the answer to all the "empty calories" so many people munch on.) And it's also a light and delicious dessert.

Neither Sweet Nor Sour.

If you've never tasted Doctor Gaymont's Yogourt, here's a little preview. Imagine thick, smooth cream—very mellow, and yet deliciously light.

That's what it's like. In fact, his fruit-blends are so good they make a delightful dessert straight from the carton. His Strawberry Yogourt, for example, is full of



real strawberries. So it tastes like strawberries and tangy cream.

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Next to Doctor Gaymont's original yogourt, the others are more like a sweet pudding. Or even gelatin. In fact, his yogourt has such a smooth and creamy texture that it makes a fabulous cooking ingredient. So let's end with a good dessert.



Mrs. Gaymont's No-Cheese Cheesecake (Only 122 mouth-watering calories per serving.)

Soften 1 envelope unflavored gelatin in 1/4 cup cold water in top of double boiler. Stir in 1/2 cup sugar and 2 cups Dr. Gaymont's Natural Yogourt. Cook over boiling water, stirring constantly until sugar and gelatin are dissolved. Chill until mixture reaches consistency of unbeaten egg white. Combine 1/2 cup cold water, 1 tbsp. lemon juice, 1 tsp. vanilla extract and 1/2 cup non fat dry milk powder. Beat until stiff. Fold in gelatin-Yogourt mixture. Sprinkle 1/2 cup graham cracker crumbs on bottom of ungreased spring form pan. Pour in mixture. Chill until firm (about 3 hours). Remove sides of spring pan before serving and sprinkle with 1/2 cup graham cracker crumbs.

If you'd like a few more delicious yogourt recipes, write to Dr. Gaymont: Gaymont Laboratories 7022 North Western Avenue Chicago, Illinois 60645



Dr. Gaymont's Yogourt, the original.



By Dorothy Lambert Brightbill

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blade. To get crisp, sharp edges on curved shapes, use a French curve.

To prepare the furniture, Nina wiped down wood surfaces with a damp sponge, making sure they were dust- and dirt-free. If you use old furniture, make sure all wax has been removed. Carefully lay out stencil design, lightly penciling guidelines for accurate placement.

When stenciling on fabric, wash first to remove any sizing. Iron out wrinkles, and use wrapping paper beneath fabric to protect your working surface. Tape fabric down tautly and mark with pencil to guide stencil placement.

Always protect work area with newspapers or brown wrapping paper, no matter what kind of stenciling you're

doing. Wear a face mask while using spray paints and work in a *well-ventilated* room or outdoors.

To print stencil, apply spray adhesive to back of the stencil. Place the stencil on fabric surface and press flat to prevent paint from seeping behind it. Shake paint can and spray on one very light coat. Let dry two to three minutes and spray again. Let dry thoroughly and examine painted surface before lifting stencil. (Some colors need an extra coat.) You may want to practice on scrap wood or fabric before you begin. When you're satisfied, peel off stencil. Reapply spray adhesive each time stencil is used. Three thin coats of polyurethane varnish will give you a high-gloss protective finish.

Nina used only one stencil for each side of the small cubes on page 54, and varied the design by masking off portions of her stencil with wax paper while spraying. (A similar technique was used to paint the two-color designs on the same page and to stencil colorful butterflies on the Plexiglas cube on our cover.) For her tabletop design, Nina used pencil and ruler to divide surface into four quarters. She made her stencil big enough to fit into one quarter. For the cabinet, she used two stencils and repeated them four times—in three colors.

To stencil a bedspread, as Nina did, use standard-weight muslin equal in size to a flat sheet that fits your bed. Her bed hangings were made from lightweight muslin; four dowels, 18 inches apart, support canopy. To maintain color: Hand wash; iron on wrong side.

Materials: graph paper, pencil, ruler, compass, graphite paper or carbon paper, masking tape, oil-resistant stencil paper, wood or cardboard, X-acto knife or single-edge razor blade, French curve, wax paper, newspaper, wrapping paper (when stenciling fabric), Krylon Spray Adhesive, Krylon Enamel Spray Paint, face mask, polyurethane finish. Nina's stenciling used Krylon's Chrome Yellow 1801, School Bus Yellow 1809, Mandarin Orange 2404, Hot Raspberry 2112, Icy Grape 1924, Jungle Green 2011 and Moss Green 2004.

BRUSH-ON STENCILING continued from page 55

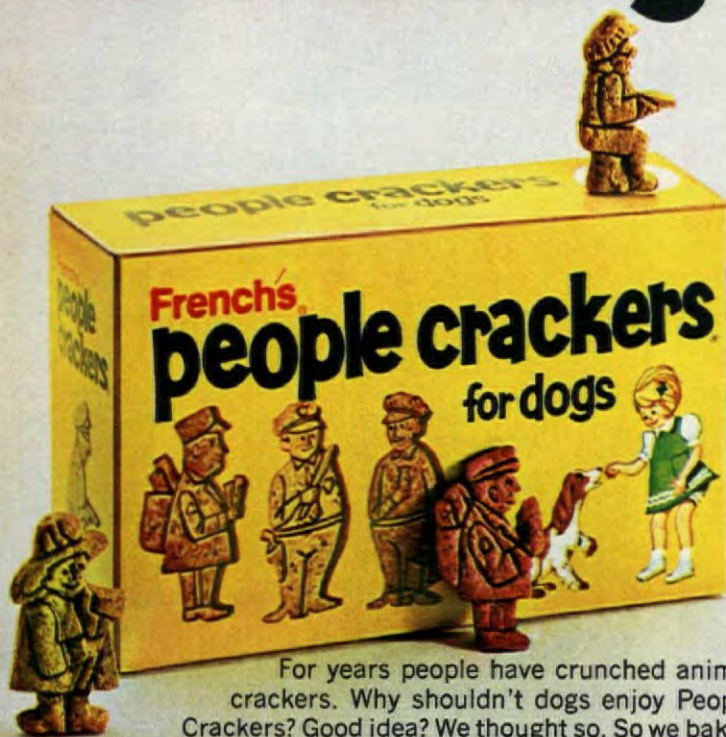
To get the knack of brush-on stenciling, practice on scrap wood. When paint stiffens, lift stencil and wipe off excess paint. Clean brush with turpentine when you change colors.

For his dining-room wall (page 50), Bud used two stencils and two colors. The larger stencil represented only half of each outlining motif; stencil was painted, cleaned and flipped over for other half.

On the wall in his hallway (page 51), Bud also used two stencils and two colors: the first stencil for the black part of the motif, the other for the red. To make the second stencil, he taped the first to a sheet of stencil paper, traced its outlines and used them to guide him. Indian motifs were also stenciled on wooden cubes and Parsons table.

Stenciled canvas floor coverings in Bud's hallway and dining room are spectacular, but the effect can be copied—given a bit of imagination and some lengths of heavyweight cotton-duck canvas. For wall-to-wall stenciling, lay out canvas to cover entire floor, bringing outside edges as close as possible to walls. Tack corners, then fasten side edges with just enough strong, all-purpose glue to hold them down firmly. Remove tacks. To prime surface, apply two coats of

people are going to the dogs



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floor-and-deck paint. Use a neutral-color paint, or one that will provide a suitable background for your design.

Sketch your basic design with a pencil, working from center out to keep it balanced. Use triangle and ruler to keep lines straight. For his design, Bud painted some areas in solid colors and added Indian-motif stencils. Surrounding areas were painted with large drops of color. Whether you have stenciled a floor or a piece of furniture, apply three thin coats of polyurethane varnish for a protective finish.

Materials: graph paper, masking tape, old newspapers, graphite paper or carbon paper, oil-resistant stencil paper, pencil, wood board or heavy cardboard, X-acto knife or single-edge razor blade, shallow pan, blunt, round stencil brushes, paper towels or rags, turpentine, wide-bristle brush, polyurethane varnish. Bud used his own special mixes of Pittsburgh Paints' Alkyd Flat Enamel on walls and furniture, Benjamin Moore's Floor and Deck Enamel on canvas floor coverings. Stenciling on canvas also called for triangle, ruler, tacks, all-purpose glue.

Source books containing stencil motifs to copy or adapt include: *American Indian Design and Decoration* by Le Roy H. Appleton, (\$4), *Decorative Art of the Southwestern Indians* by Dorothy Smith Sides (\$1.50) and *Early American Stencils on Walls and Furniture* by Janet Waring (\$3.75—all from Dover Publications); *Floor Coverings in New England Before 1850* by Nina Fletcher Little (\$2.50, Old Sturbridge Village Booklet Series).

SPONGE-ON STENCILING continued from page 55

apply masking tape to frame areas you want to paint a second color. For the pebbly look he achieved, dab paint on with a sponge: First pour paint into a plate or a pie tin lined with aluminum foil; let sponge just touch paint and apply lightly. Repeat for a more even tone. Practice on scrap wood before you begin.

To cut and print stencil, use scissors to cut out folded patterns. For nonfolded patterns that must be cut around completely, first place paper on wooden board or heavy cardboard; then cut with X-acto knife or single-edge razor blade. Next, sketch cutout patterns onto furniture as a guide. Place stencil on furniture and tape down flat. With just a little white paint on your sponge, dab on design, holding stencil's inner edges flat. Wait till paint is dry; lift stencil. Wipe off excess paint from stencil.

For a special effect, you may choose to do two stencils, one over another, as Bill did to create the paisley-like butterfly wings on the headboard. Simply outline pattern of first stencil on a second piece of wrapping paper. Then you can plan your complementary cutouts. Cut out your second stencil, position it on top of first stenciled area (after it has dried), and sponge on color.

You can add contrasting details with a waterproof, felt-tip pen, as Bill did (butterfly antennae, stems of flowers, veins of leaves). If you're using a ruler to guide your pen, tape a coin to the underside of each end of the ruler so it won't smear lines as you draw them. Touch up errors by dabbing on more paint. Three thin coats of polyurethane varnish will give you a high-gloss protective finish.

Materials: newspapers, sandpaper, Plastic Wood, lacquer thinner, all-purpose glue, sponges, 2- or 3-inch nylon brush, masking tape, plate or pie tin, aluminum foil, brown wrapping paper, pencil, felt-tip pen, ruler and two coins, scissors, X-acto knife or single-edge razor blade, wooden board or heavy cardboard, polyurethane varnish. Bill's stenciled furniture called for: Pittsburgh Paints' Satinhide Low-Lustre Alkyd Enamel for Interiors (White), Pratt & Lambert's Vapex Flat Wall Finish (Spectrum Blue) and for lighter accents on bedposts, Pittsburgh Paints' Manor Hall (Bluebell). —Phoebe Fox

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The art of stenciling has been known for centuries. In the Orient and Europe this simple painting technique was used to reproduce patterns on wood, paper and fabric. Artisans in Old Japan were masterful at creating elaborate robes stenciled in gold and embroidered in silk. Later, at the end of the 17th century, the French adopted the form to pattern some of the first wallpapers. Stenciling was found to be enormously useful wherever repetition of a pattern was required. It allowed plenty of room for artistic expression in creating an initial design, yet eliminated the hours of backbreaking work necessary to decorate entirely by hand.

Stenciling came into fashion in America at the end of the 18th century, when country people began acquiring more sophisticated tastes in home decorating and longed to express themselves more fully with color and design. No one knows who brought the first stencils to these shores, but it is likely that an immigrant painter, perhaps from England, had a few of them tucked among his belongings and was quick to put them to use in his adopted homeland. People had heard about the beautiful hand-blocked wallpapers from France and England, and the richly patterned carpets in superb Oriental designs that were found in the homes of wealthy city folk, but few had money enough to buy such goods or even the domestic copies, which were also expensive. Stenciling, in the hands of America's own journeymen artists and painters, who quickly took up the skill, provided a way for people of moderate means to share in the developing decorative arts of the new nation. They used the stenciling technique to reproduce patterns rapidly and cheaply on walls of plaster and wood. Sometimes the swags, tassels, reeded columns and fancy geometric borders were obvious attempts to copy formal wallpaper designs. But there was also a variety of other patterns in sharp, clear colors that gave wall stenciling a truly American flavor and identity. Inspiration for these designs came from familiar sources such as decorated pottery, flowers, fruits, patriotic symbols and the crewelwork embroideries to be found in many colonial homes. Federal eagles with stars

about their heads were popular in Vermont, while the pineapple was a favorite motif of the Moses Eatons, a famous father-and-son team of New Hampshire stencil artists.

Weeping willows and pinecones, together with a large assortment of other patterns, were applied from Maine to Ohio. Artists copied each other's designs and added embellishments of their own; thus similar designs turn up in places too far apart to have been done by one man.

Since stencil artists did not sign their work, most original stenciled walls will always be regarded the work of anonymous craftsmen. Exceptional is the output of the Moses Eatons, which can be identified from the original stencils

that are now in the Society for the Preservation of New England Antiquities, Boston.

Floors, which were possibly the earliest element of colonial houses to be decorated, also readily lent themselves to stenciling. By the 1750s, the simple, scrubbed pine boards of pioneer homes had begun to give way to painted and decorated floors and canvas floor cloths. With stenciling, it was suddenly possible to "carpet" a floor in a fraction of the time that it would have required to hand-paint an entire design.

The arrival of a journeyman artist who could stencil was an exciting event in a country village, and a pleasant diversion from the tedium of daily life. When his horse was spotted ambling along a lane, children would run to welcome him, for there was always the possibility that he would let one of them stir his paint or hold his measuring strings. Not only did a traveling artist bring with him the means to transform and brighten house interiors, he also brought gossip and news from distant places. In exchange for board and lodging, perhaps a few potatoes and a daily supply of rum to fortify the inner man, he would spend a few days at each house, creating stencil designs to satisfy the most exacting tastes.

As a boy, the journeyman artist might have been apprenticed to a craftsman who taught him coach and sign paint-

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ing, a popular early trade. His skill was easily adaptable to housepainting, decorating and stenciling. After his apprenticeship, he would ride off to seek his fortune elsewhere, traveling from place to place as he found work.

The artist's stencil kit was a simple affair that slipped easily into his saddlebag. When he came to a village, it was an easy matter to take out the stencils and with a few deft strokes, run up test patterns on a spare attic wall (as shown on page 48) to demonstrate his talents.

The stencils were homemade from heavy paper that had been soaked in boiled linseed oil, dried and then carefully traced with a variety of designs. They had to be cut out meticulously with a very sharp blade, since ragged edges would make a blotchy impression on a wall.

In addition to hog's-hair brushes, the kit also contained several vials of bright, dried colors, which the artist himself might have made from minerals, berries and charcoal. Old records in New Hampshire tell of an abundance of natural colors to be found in mountains and riverbeds. Yellow ocher was common, as were red oxide and Spanish brown. Often the brighter colors were burned to obtain darker shades, and the soot from lamps provided black.

After the housewife had selected her patterns—and decided which frieze to use in the best bedroom and what should go over the parlor mantelpiece—the next step was color-washing the walls. An old recipe suggests that a quantity of "fresh slacked lime, caraway or linseed oil and Spanish white" be mixed with skim milk to provide a good background paint. But plain skim milk was just as effective as a base, if other ingredients were not available. It was tinted in chosen shades with a few grains of dried

color mixed in well. Soft yellows and ochers were popular as background colors, as were rose-pink and blue-gray. When walls were dry and carefully marked off with chalk-rubbed string, the designs could be stenciled in place.

Contrasting stencil colors were made by mixing bright dried pigments with a little skim milk. The consistency had to be stiff enough so the paint would not run down the wall behind the stencil. Frequent cleaning of stencils was necessary to avoid smearing. The most sophisticated designs were made up of multiple stencils, a different color for each, applied separately after each color had dried.

Formal designs were fashionable, and many a remote farmhouse parlor boasted a swagged and tasseled border and panels cornered with elegant black quarter-fans that might have come directly from France. In other rooms, more rural patterns predominated, with fat-berried vines climbing over doorways, oak leaves cascading down walls and baskets of flowers stenciled over fireplaces.

Toward the middle of the 19th century, as mass production brought domestic wallpapers and carpets within reach of more and more people, gaily stenciled walls and floors began to disappear. The charm and vitality of stencil work seemed gone forever. But today, in remote houses and villages whose interiors have withstood changes in fashion and the ravages of time, it is still possible to find a stenciled wall or a scrap of stenciled floor. Wall patterns are often faded and sun-bleached to the mellow richness of antique wallpaper. Sometimes they are found in pristine form, having been covered for many years with wallpaper.

Floors, because of their continual exposure to wear, were less durable. It is rare to find a whole stenciled (continued)

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8:22

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9:14

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11:07

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12:01

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12:03

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8:22

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STENCILED SPLENDOR continued

floor dating from the 1800s. Often the only remaining piece of original stenciled flooring is a section of board that was protected by a piece of rarely moved furniture.

By 1815, stenciling had spread to other fields. Furniture decorators had refined the art and used bronze powders brushed through minute individual stencils to copy, at considerably less cost, the gilded mountings and brass inlays of fashionable French Empire furniture. Their creations included some of the finest stenciling on wood ever done. Bowls of fruit, arrangements of shells and ever-popular floral motifs were assembled piece by piece, leaves exquisitely shaded off to black and their veins inserted separately. The effect was three-dimensional. Stenciled designs with the look of gold appeared on pianos, grandfather clocks, mirror frames and fancy chairs. Some of the finest of these pieces have been collected by the Historical Society of Early American Decoration and are displayed at the Farmers' Museum in Cooperstown, N. Y.

The most successful popularizer of stenciled furniture was Lambert Hitchcock, a young chairmaker from Cheshire, Conn. He was to make an indelible stamp on the growing American furniture industry with his famous painted and grained chairs, their broad slats stenciled with gold melons, leaves and flowers, their legs striped distinctively with a half-band of yellow ochre.

Lambert Hitchcock settled in a tiny community, later called Hitchcocksville in his honor, at the fork of the Farmington and Still rivers in 1818. At first he made only chair parts, shipping his spindles, slats and seats via the peddler trade all over New England and as far south as Charleston, S.C. By the 1820s, he was making complete chairs "of almost every description," but his painted and stenciled Salem rockers, slat-backs, pillow-tops, fancy-button backs and rush- or cane-seated styles became so popular that he was soon producing up to 50 a day.

Although beset at times by financial difficulties, the Hitchcock Company continued producing chairs at Hitchcocksville for nearly 40 years—even after Lambert's death in 1852. His styles and designs were widely copied by other chairmakers but the name "Hitchcock" had become so firmly affixed to the simple black, stenciled chair he made famous that it has always been known as the Hitchcock chair, regardless of origin.

By the 1880s, the various offshoots of Lambert Hitchcock's chairmaking enterprise had ceased production. It would be more than 60 years before a fisherman in search of rainbow trout would discover the abandoned factory on the banks of the Farmington River, where Hitchcock had first worked. The fisherman, John Tarrant Kenney, became so fascinated with the history of the Hitchcock chair factory that he decided to reopen it. Since 1948, using methods that are principally the same as those used originally, exact reproductions of the earliest Hitchcock chairs have been coming from the little village in northern Connecticut that is now known as Riverton.

This month, the Hitchcock Chair Company plans to open a museum in a tiny renovated church in the village. It will house more than 300 pieces of antique stenciled furniture, including a number of rare early Hitchcock chairs that Kenney has collected over the years as part of his study of stencil designs. The museum will be open free of charge Tuesday through Saturday, from 10 to 5.

On its walls, Hitchcock's talented art director, Mel Morgan, who also designed the "Christmas Chair" pictured on page 48, has reproduced early well-stencil designs taken from the Josiah Sage House in Massachusetts, which we show in their original form on pages 48-49. Sage, a wealthy farmer, was a director of the Hitchcock Company in 1840. So it is fitting that stencil designs from his house should have an honored place in this collection. END

square feet of office space, was doomed to the wrecker's ball. Who could, or for that matter *would*, ride to its rescue? The *who* appeared—in the form of Dudley Knill, a San Francisco contractor-developer. With planning assistance from the National Trust, money from federal programs and a major insurance company, Knill's Urban Housing, Inc., is already deep into shining up the aged beauty. Hotel rooms are giving way to middle-income apartments; public rooms, office space and rotunda will soon become a cultural center.

Off to the south again, amid lush avocado orchards, 27-year-old Jim Pol-lak is making history of another sort. He's a real-estate developer working in unlikely alliance with the San Diego Historical Society. Their venture: restoration of two original adobe buildings of the Rancho Monserate, which came with land Jim bought for a mobile home community. "It's tough for a developer to say he's an ecologist," he sighs. "You naturally wonder what he's doing in this kind of business." But this man is winning compliments from the very people you'd expect to be chastising him. With the historians as advisors, he is refurbishing the romantic century-old chapel and U-shaped hacienda that once dominated a 13,000-acre land grant issued by Pio Pico to the Alvarados, an early California family. Both will eventually be open to the public.

These and other California restorers are hell-bent on keeping their corner of the West from burying its heritage. Says one enthusiast: "There's so much of value in the past." —Nancy C. Gray

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LESLIE M. LECRON is internationally known as one of the modern authorities on hypnotism and self-hypnotism. He is the author of three textbooks and many technical journal articles on medical hypnosis. He is an accredited member and a Fellow of recognized hypnotism societies in the United States, the British Isles, and on the European continent.



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DEAR American Home

MIND READER

Where can I obtain a stenciled wall design like the one pictured in "Painted Country Tinware" two years ago (Sept. '70 AH)? I'd appreciate any information you could give me on stenciled walls.

Helen J. McBride
Rochester, N.Y.

ESP at work! Your letter arrived just as we were preparing this issue for press. We doubt that any pattern exists for the design you request. But our American Treasury on "Rooms of Stenciled Splendor" and the imaginative how-to techniques for "today" stenciling in this issue should give you many decorative wall ideas.

PLEASE CONTINUE

I have just paged through my June AH eagerly to see what gourmet Cooking Lesson will challenge me this month. I hope the fact that June has none is no indication that the series was dropped!

Jayne L. Kays
Seattle, Wash.

Though we may occasionally skip a month, we assure you we haven't dropped our popular Cooking Lessons. Chef Jacques Jaffry's foolproof method for making that classic Russian favorite, Chicken Kiev, is on page 57.

FARMHOUSE FANCY

I enjoyed the "Fanciful Farmhouse" (May AH) immensely—it's our dream to buy an old house and restore it—but I wish more of the antiques had been shown and described.

(Mrs.) Frances Holly
Kittery, Me.

IMPROVERS' DELIGHT

The May AH is just about the greatest issue of any magazine I have ever seen. Perhaps it's because we are in the process of building a home and are always on the lookout for building and decorating ideas that we were so interested in your Home Improvers' issue. But I dare say there's something for everyone on each of those pages.

(Mrs.) Paula R. Schumann
Batavia, N.Y.

"F.Y.I."

Your April editorial seems to indicate that only young families possess American ingenuity and pioneer pluck. But my husband designed and built our three-bedroom

home in seven months with very little help, while continuing his full-time fireman's job. Then last October we began work on a 42-foot ferro-cement ketch. How old are these "young" people? My husband is 44 and I'm 42. Just thought you'd like to know!

Mrs. Charles A. Lovers, Sr.
Wrightwood, Calif.

A READER WRITES...

I especially enjoy your decorating articles, mostly because the innovative homes you show are done by real, everyday people and are lived in. I am not at all afraid to try any idea that takes my fancy.

Bonnie Dumlao
Paw Paw, Mich.

PASSING FANCY

I've just started reading your magazine and it has exactly the right combination of glamorous and practical ideas. It gets passed around the neighborhood until there's nothing left.

(Mrs.) Katherine Givelis
Butler, N.J.

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LYNN HEADLEY—Editor

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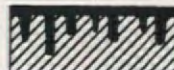
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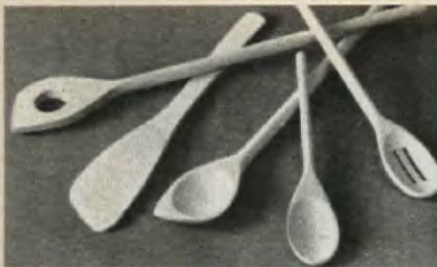
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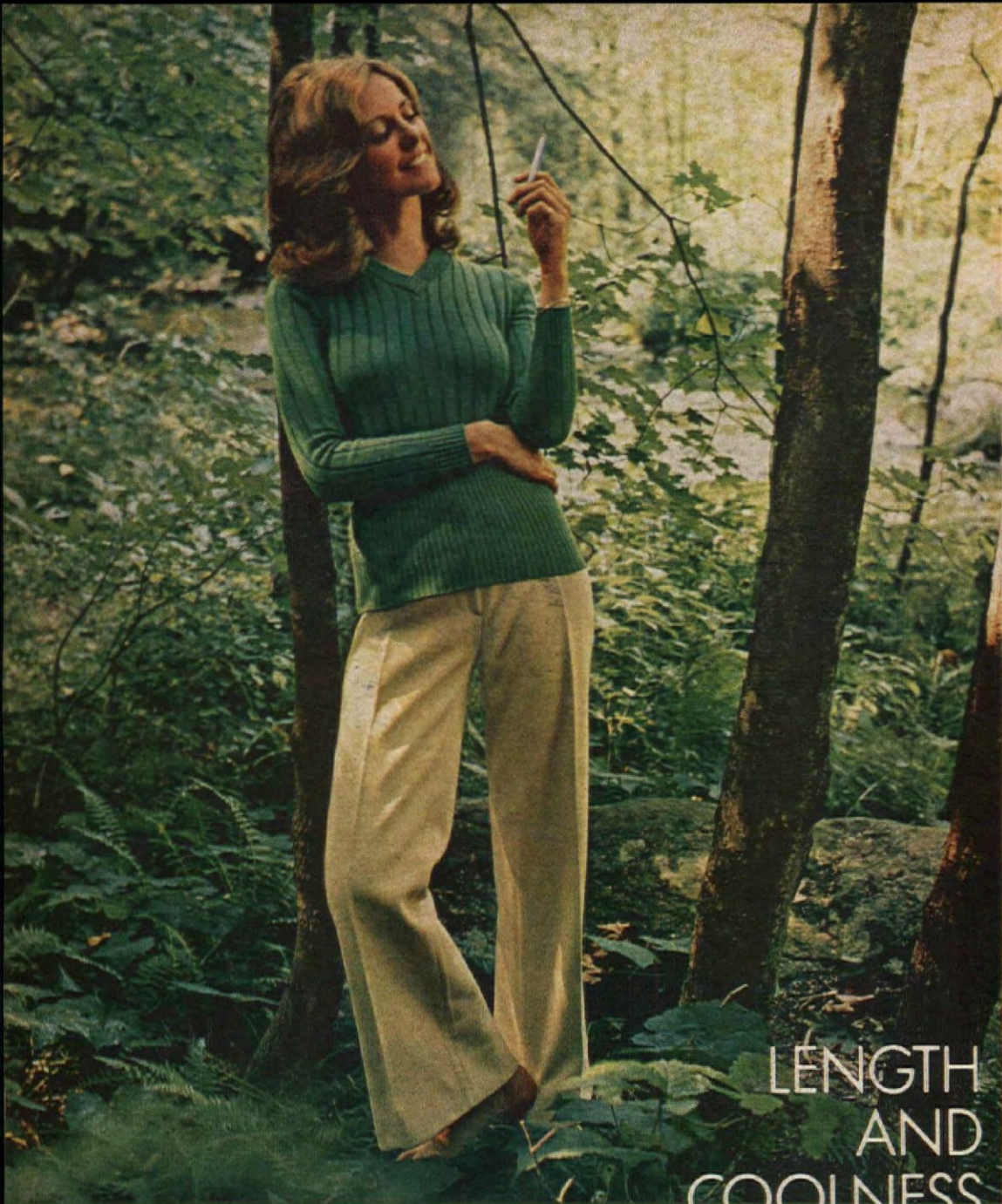
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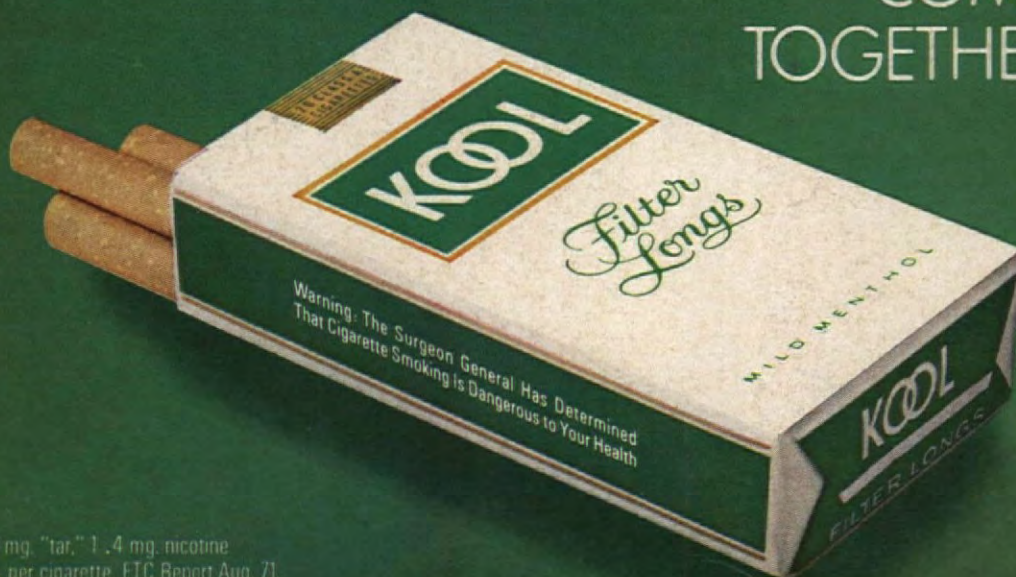
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