

June 50¢

American Home

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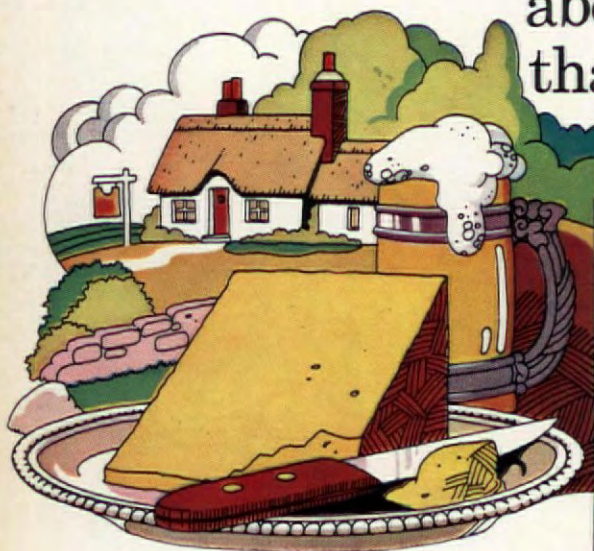
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American Home Publishing Co., Inc.

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Advertising and Sales: James B. Powers, Eastern Sales Manager; Joseph L. Bayard, Western Sales Manager; Richard Dunche, Los Angeles Sales Manager; Ronald G. Evans, San Francisco Sales Manager; M. J. Block, Jr., Circulation Director; Elizabeth Higgins, Manager; Special Services: Stephen E. Silver, Marketing Director; Mary Powers, Director of Reader Reaction Bureau.
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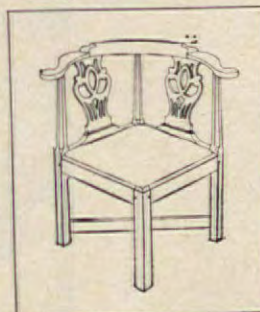
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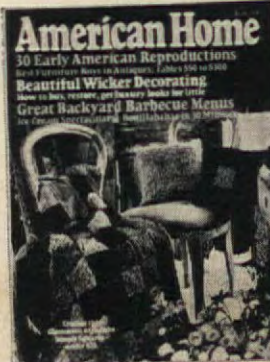
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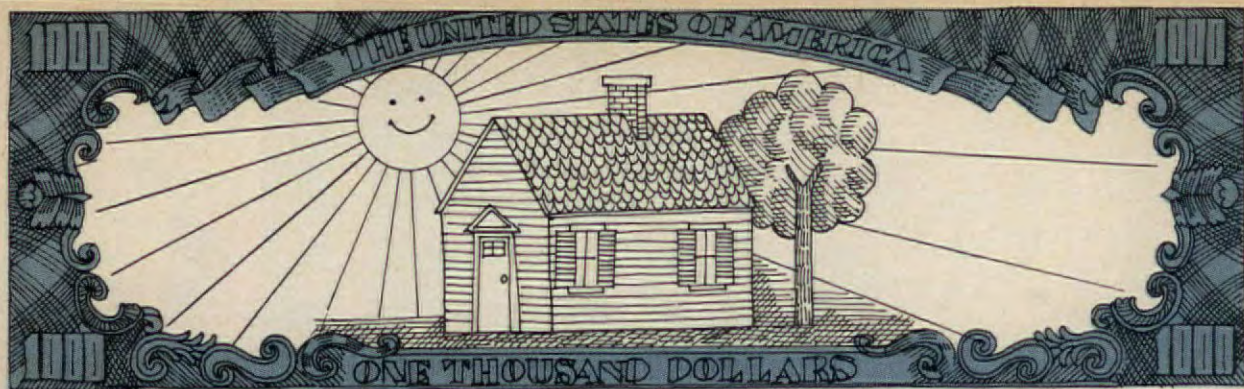


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Now Is a Good Time for Home Buying

"There will be plenty of mortgage money this year." So predicts the chief economist of the National Association of Home Builders, Dr. Michael Sumichrast. "The problem facing savings and loan institutions now is to get money *out*, not to keep money in." To help solve this "problem" and also make it easier for young families to become homeowners, the Federal Home Loan Bank Board has come up with a dramatic new home-buying inducement: a flexible mortgage-payment plan under which the nation's savings and loans, prime lenders for housing, can allow home buyers to pay *only the interest* on their borrowed funds for five years. This will reduce monthly mortgage payments for families during a time when their needs may be greater than their earning power. Repayment of the principal can begin in the sixth year.

What could flexible mortgage payment mean to your family? The Bank Board offers this example: On, say, a 30-year \$30,000 mortgage loan at 8 percent, the monthly outlay would be \$200, instead of the normal \$220, for the first five years. For the remaining 25 years, when income is likely to be higher, you would pay \$230 a month—which means paying slightly more in the long run for the convenience of paying less in the beginning.

The Bank Board example is hypothetical—because borrowers till recently have been asked to pay interest not at 8 percent, but at a staggering 9 percent-plus. And there was a period, late last year, when prospective home buyers found that no banker would even talk to them.

THE MONEY DROUGHT

The trouble traces to January 1973, when the federal government halted most subsidies to housing. Later, financing from private sources began to dry up, so savings and loan associations devised what they thought would be a way to lure new depositors in a lagging market. With authority granted by regulatory agencies, interest rates paid to long-term savers were allowed to soar unchecked. From July to November, the ceiling was off—and the roof nearly caved in. Some banks found themselves paying as much as 9.7 percent on "time" certificates; previously the ceiling had been 6 percent.

Even so, the yield proved insufficient to attract a sizable body of new depositors or to prevent a substantial number of existing account holders from withdrawing money. This left the thrift institutions committed to paying out more but taking in considerably less; soon their lending facilities were virtually defunct.

By year's end, tight money and the high mortgage rate, compounded by an 11.3 percent rise in building costs, had touched off a slump in new home construction that sent the industry into a tailspin. When the final tally was in, 1973 housing starts were off 17 percent, and the slim number of December starts suggested genuine disaster. But by then a new ceiling of 7.5 percent had been clamped on interest rates (for accounts of \$10,000 to \$100,000) in savings banks. The "price war" to win customers had been neutralized.

INTEREST EASEMENT

Early this year, as a life-saving stimulus to the failing building industry, mortgage interest rates were allowed to ease down to about 8¾ percent. According to the National Association of Home Builders, they may go down as far as 8 percent on prime loans—where risks are low and down payments high—in the second half of this year. "They can't go any lower," says the NAHB's Dr.

Sumichrast. "After all, passbook accounts generally pay 5¾; add 1 3/5 percent for overhead and it's clear that savings and loans need at least a 7 2/5 percent return on their dollar, just to break even. Also, more than half their assets are in certificates paying more than 5¾ percent."

PRICE STABILITY

With the housing market off—some forecasters see 20 percent fewer homes being built this year—will prices fall off sharply? *Not a chance.* If everything else remains stable and equal—and it won't—spiraling land costs alone would insure continued high prices. Dr. Sumichrast estimates that the average cost of an acre of raw land for single-family home development rose from \$8,090 in 1972 to \$10,055 last year. In the same period the average new-home price rose an incredible 14.8 percent.

Amid gloomy trends and the vagaries of an uncertain economy, one positive note can be heard: *Now is a very good time for home buying.*

Earlier this year the government reentered the housing picture: The Veterans Administration and the Department of Housing and Urban Development cut the maximum interest on loans they would insure from 8½ to 8¼ percent. And HUD has announced that the Government National Mortgage Association would spend up to \$6.6 billion this year to buy mortgages—at 7¾ percent and up—on 200,000 insured units, houses as well as apartments.

What's even more encouraging is the fact that mortgage money is available, and flexible-mortgage arrangements make the package attractive even if the price is not ideal. "Let's face it, we'll never see 6 percent again," says Dr. Sumichrast, "but a home buyer can expect some accommodation." This means there will be some easing up on such strictures as down payments. And with so many unsold houses, there just might be some bargains. Certainly, they're worth hunting for.

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PLAN AHEAD— ANTICIPATE THE NEEDS OF THAT FRISKY NEWCOMER IN YOUR LIFE.

By Kurt Unkelbach

The kitten is ready to start his pet career when he's eight weeks old. Eight to 10 weeks is the ideal time to bring him home; he's ready to adjust to a new situation. If you've purchased him, you have every right to insist that he already have received at least temporary immunization against two diseases—feline enteritis and pneumonia—both dangerous and highly contagious. Now let's look at some of the necessary preparations for the newcomer in your life.

Bed: A cardboard carton is great for a starter. Cut an entrance hole in one end; line with folded newspaper, a piece of old blanket or soft rags. Place the bed away from human traffic and keep it free of drafts and bright lights. The kitten will fall asleep everywhere else the first few days. When he does, place him in his own bed. He'll soon know it's his.

Sanitary pan: Half fill a shallow metal pan with shredded paper, sawdust or commercial cat litter. Do not change location of the pan. Place him in the pan whenever he awakens, after playtimes and every meal. Most kittens learn where to go the first day. Clean the pan and replace litter at least twice daily.

Understanding: Try to appreciate the world through his eyes. Help him settle down by giving him love and companionship. Play with him, but don't tire him. Like the brain, the cat's digestive system is constructed along lines similar to man's. However, there's a big difference: The cat's digestive tract has difficulty handling starchy foods, probably because he doesn't need them. The most important nutrient in his diet is protein. It should amount to 40 percent of his daily intake, since his body just can't get along without it. Let's look at a good, daily menu for the growing kitten.

Eight to 12 weeks of age: Feed four times a day—about two ounces of baby meat, finely ground meat or kidney, or cooked or canned fish in tiny pieces. Add yolk of one raw egg once a day; add sufficient whole milk to create a sort of thick soup.

Be careful about two things: Always remove bones, and never serve cold meals—warm or room temperature is best. As for milk, a kitten needs a couple of cups daily; an

adult cat often turns up his nose at the white stuff. But at any age, his body requires lots of liquid, so keep a pan of fresh water (never cold) handy at all times. Give the kitten plenty of time to finish, but pick up his meal when he seems satisfied. Don't worry about overeating; he seems to know his own capacity.

Twelve to 20 weeks of age: Feed three times a day—stay with the same basic diet, but increase meat or fish portions to satisfy growing appetite. Add a handful of kibble to at least one meal; add a couple of tablespoons of a baby vegetable to another, and an ounce of fine liver

Kitten Care and Training



or heart to the third. Check him every couple of days to make sure he's in lean condition, but not thin. He's too thin if any rib bones are protruding.

Twenty to 32 weeks of age: Feed two times a day—raw or cooked (especially pork) meats, hearts, beef livers, kidneys, cooked poultry, cooked or canned (mackerel is dandy) fish should total about four ounces per meal. Bulk should be kibble, vegetables and milk. Egg yolk can be cut down to one every couple of days.

By now the kitten's baby teeth are gone, and he has his full set of per-

manent grinders. This means that his meat, fish or fowl can be served in small pieces, and cut-up raw vegetables can be substituted for the cooked ones. Remember about the starches, however; go easy on potato, corn and the like.

At the end of 32 weeks, the kitten becomes a cat. He should remain on two meals a day until he's one year old, but gradually increase the morning meal and decrease the evening one. After one year any cat should be able to get by on one meal a day. The average cat will need four to seven ounces of meat (or fish or poultry) per day. He must have fat, too, as well as egg yolks and liver, and of course, he always needs plenty of water.

Naming the kitten: A short name is better than a long one—easier for you to say, easier for him to recognize. From the very beginning, use his name frequently, whenever you address him. Within a week he'll know his name.

Handling: Never pick him up by the scruff of the neck or by his tail. True, his mother may have carried him by the scruff of the neck, but he was helpless then. Now he has teeth and claws. So put one hand under his chest, using your fingers to hold his forelegs. Place the other hand under his buttocks. Now lift him.

Scratching: Instinct tells the kitten to keep his claws (nails) sharp and down to a length that won't impede his walking. So he needs something to scratch, and almost anything will do: a table leg, a rug, a drape or stuffed furniture.

To prevent such activity, many owners provide scratching posts. These may be purchased at any pet shop, or you can make one yourself. Select a log about 20 inches long and four to five inches in diameter. Cover with a couple thicknesses of old rug or carpet. Secure covered log in vertical position to a solid base. If the kitten doesn't prefer this to a table leg, then rub some catnip on the covering.

This works with the average kitten, but yours may not be average. The best thing to do is to keep his nails a proper length by trimming them. Inexpensive nail clippers can be purchased at any pet shop. Press lightly on the kitten's paw, and his nails will shoot out into the open. Cut back the transparent portion just short of the quick (nail). Check nails every few weeks. Start trimming when he's a kitten, and he won't resent the action when he becomes a cat.

From the book "Catnip: Selecting and Training Your Cat," by Kurt Unkelbach. Copyright © 1970 by Kurt Unkelbach. Published by Prentice-Hall, Inc., Englewood Cliffs, N.J.

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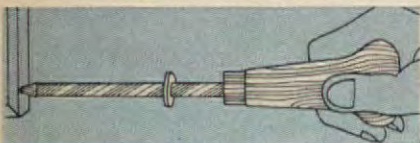
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Here are 10 excellent do-it-yourself materials and tools—all of them wonderful time-, money- or work-savers. Unless otherwise noted, they are available at most hardware stores.

1 Brad driver.

No more frustrations when you're driving tiny brads; no more hammer marks on the wall or on your thumb. This tool (below) looks like an awl, but the blade part is a hollow tube that contains a spring: You drop in the brad, set the blade tip against a surface and depress the handle. The brad is driven in and countersunk, all for less than \$3.



2 Paint primer.

A primer is the paint that goes on under the finish coat, and it's all-important to the looks and longevity of a paint job. It seals the surface so that succeeding coats won't penetrate. A primer also provides "tooth," so the finish paint can get a good, solid grip.

You'll find many types of primers, both for interior and exterior use. Tell your paint dealer what you plan to paint and let him advise you. Primers and paints cost about the same.

3 Duct tape.

This miracle material, used for sealing joints in metal ductwork, is very strong, with great sticking power. You'll find it ideal for all kinds of household uses—from weatherstripping to wrapping packages and binding tool handles. It's 2 inches wide and aluminum colored; you can buy the large economy size (60 yards) at building-supply or sheet-metal supply houses for about \$3.50. Small 10-yard rolls are about \$1.25.

4 Flakeboard.

Made of pressed wood chips, sawdust or shavings, this sheet material is also called pressed board, particle board or Novaply. It is extremely useful for do-it-yourself projects, yet costs far less than comparable materials. It's also smoother (easier to paint) and more stable (manufacturers use it for making counter tops and cabinets). On the minus side, it's heavy and hard to cut, and its edges won't hold fasteners.

In stock form at your local lumberyard, flakeboard is available in 4-by-8-foot sheets ($\frac{1}{2}$, $\frac{3}{8}$ or $\frac{3}{4}$ inches thick) or in 1-by-8-foot sheets ($\frac{5}{8}$ or $\frac{3}{4}$ inch thick). The larger size is perfect for partitions, as a base for resilient flooring or a laminated plastic counter top. And, because of its paintability, it also

10 Great Household Fixers (25¢-up)

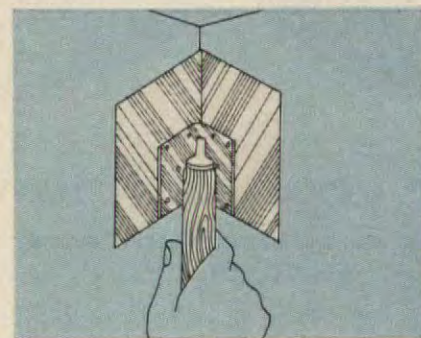
By Tom Philbin and Fritz Koelbel

works well for built-in closets. The narrower width is fine for shelving—and a lot less expensive than common lumber, although it needs more supports. Prices for the larger size go from about \$8 (for $\frac{1}{2}$ -inch thickness) to \$11 (for $\frac{3}{4}$ -inch).

5 Inexpensive plastic drop cloths.

The secret here is to think thin. Plastic cloths come in a standard 9-by-12 size, and the thick ones usually cost about \$1 to \$1.25. So buy the thin ones: They're only 25¢! They're a bit more difficult to use because they have a tendency to blow around, but if you're doing a lot of painting, they'll save you a nice bit of change. Buy them at paint stores.

6 Corner taping tool. You'll appreciate this job-easer (below) when installing plasterboard walls and applying compound where the panels butt. Doing corner panels neatly can be difficult; the taping tool applies the compound to both sides of the corner simultaneously and cleanly. It's less than \$5.

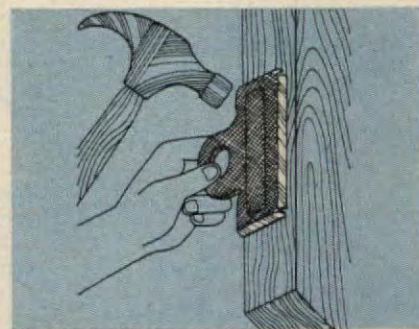


7 Paneling in odd sizes.

It's a well-known fact that paneling comes in 4-by-8-foot sections. But not many people realize that two other handy sizes are also available: a 4-by-7-foot panel, perfect if you've got low ceilings, and a 4-by-10-foot, nice for extra-tall walls or stairwells. You can find these panels (or order them) at your local lumberyard. Prices for the smaller ones (in hardboard or wood) run $12\frac{1}{2}$ percent less than for the standard 4-by-8-foot size; the extra-tall panel can cost an additional 50 (hardboard) to 80 (wood) percent.

8 Butt gauge.

The hardest part of hanging a door is setting the hinges, a job that must be done with precision. A butt gauge (below) eases the work. It's like a metal pattern of the hinge, with sharp edges that insure exact placement. You hammer it into the wood, imprinting the hinge outline exactly. Then all you do is clean out the recess with a chisel. At \$3, it's a steal—especially if your project involves hanging more than one door.



9 Premixed cement.

This time-saver is super for small repair and building jobs. It's very easy to prepare for use: Simply mix the ingredients, then add water gradually—no need for combining precise proportions of sand, lime or cement. There are three common premixes. *Sand mix*, made with cement and sand, simplifies small patching jobs. *Concrete mix*, made with cement, sand and gravel for extra strength, is used for building—post bases, steps, walks. *Mortar mix*, made of sand, cement and lime for plasticity and spreading ease, makes quick work of pointing brickwork and assembling masonry materials such as brick, stone and cinder block. You buy premixes in 10- to 90-pound bags, for about 75¢ to \$2.50.

10 Lampblack tinting

color. Of all surfaces in the home, ceilings usually get the dirtiest, and are almost impossible to cover with just one coat of white paint. The answer: lampblack, added to paint before you apply it. (A 2-ounce bottle costs about 60¢.) Lampblack darkens the paint and provides more covering power. Mix it with paint according to directions, then brush on in a corner. Let dry. If the paint hasn't covered well, add a little more lampblack and try again. If you see that you'll have to add so much lampblack that the ceiling will be gray, go to two coats. But you'd be surprised at how paint that looks gray in the can can look nice and white on the ceiling.

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With the kids out of school and the whole family outdoor oriented, summer is the time for minor mishaps. But if you're properly prepared and know what and what *not* to do, these common accidents are not likely to spoil a minute of your fun or, worse yet, lead to complications.

1 A WELL-STOCKED MEDICINE CABINET. Your summertime first-aid supplies should include: adhesive bandages and gauze pads in several sizes; gauze roller, triangular and elastic bandages; adhesive tape; rubbing alcohol; tourniquet; pointed-end tweezers; scissors; sterile needles; aspirin; baking soda; calamine lotion; thermometer; safety pins; first-aid manual.

2 READY-MADE KITS. These contain much of the medicine-cabinet equipment you'll need, though you may have to add some essentials like aspirin, rubbing alcohol and calamine lotion. All kits contain booklets on basic first-aid procedures, and are easy to store, since supplies are packed to occupy a minimum of space. Buy them in drug or sporting-goods stores. (Johnson & Johnson's Family Kit, about \$10.50, is fairly complete.) You might also want to keep a smaller kit handy in your car or workshop.

3 SUNBURN. Ease pain with a cold shower, aspirin or mild spray anesthetics; only time will cure the burn. Nothing will stop the peeling, either, since the outer skin is dead. If the burn is serious, call a doctor.



4 BLISTERS FROM SHOES. Avoid breaking blister, if possible. To relieve pressure when shoes are worn, surround blister with layers of moleskin, topping with yet another layer. If pressure persists, cleanse the area with alcohol or soap and water, puncture the blister at its base with a sterile needle, drain the fluid and cover with a bandage.

5 SPRAINED ANKLE. Soak ankle in cold water or apply ice packs. Elevate for the first 24 hours; after that, hot-water soaks may help. The foot should bear no weight as far as is possible. When walking is necessary, the ankle should be given extra support—wrap a couple of spare socks or an elastic bandage around it. But don't make your wrapping too tight, and be sure to leave the toes sticking out. (If they begin to turn blue, unwrap the socks or bandage and try again.) If you think the ankle may be broken, make sure no weight is put on it and call a doctor.

Home First Aid

20 Helps for a Safer Summer

By KAREN CURE

6 SHARP-EDGED CUTS. Stop bleeding by applying steady pressure on cut with dry, clean cloth. Wash with soap and water. Apply bandage. See a doctor for stitches where scarring would be objectionable—particularly on the face. When bleeding is hard to control, elevate cut area so it is above the heart; apply pressure as before and get medical help. (Tourniquets, even when properly applied, endanger the limb and should be used only as a last resort.) Call your doctor, too, when the wound is very deep or when the object that did the damage is dirty, or has been used near livestock. A danger of tetanus exists.



7 SHARP EYE INJURIES. Don't try to remove any object. Place sterile or clean gauze coverings over both eyes (you have to cover both of them to keep the affected one from moving), fastening with tape that lightly circles head. Keep victim lying down; call a doctor.

8 BURNS. Do not use antiseptics, greases, creams or sprays. Run cold water over a first-degree burn (redness, soreness, no blisters); immediate cooling often reduces the burning sensation. For a small second-degree burn (blistering), immerse in cold water or apply clean cloths wrung out in ice water. Be careful not to break blisters. Blot dry with cloth and cover with dry gauze pad. Extensive second-degree and all third-degree burns (charring), require medical attention.

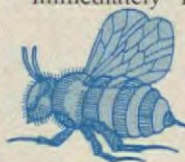


9 FISHHOOK PUNCTURES. If just the point of the fishhook has punctured the skin, pull it out; if the barb has gone in, push it through the skin, cut it off, then pull the hook out from the shank end. Cleanse the wound thoroughly with soap and water.

10 POISON IVY, OAK, SUMAC. The itching and blistering are allergic reactions to the oils of these plants. If you think you've been exposed, wash areas of possible contact at once with soap and water—and keep washing for several minutes. (A shower is better than a bath, since the oils will simply float on the surface of the bath water.) Leave blisters alone when they appear; they're easily infected. Occasionally, antihistamines help reduce swelling, and calamine lotion relieves the itch. Most other poison-ivy remedies only worsen blisters. If a case is serious or if it's in the eyes, mouth or other body opening, see a doctor.

11 ANIMAL BITES. The mouth's heavy bacterial coating makes any kind of animal bite likely to become infected. Cleanse the wound with soap and water, rinse thoroughly, cover with bandage. Call the doctor at once, since there's danger of tetanus and rabies. (This is a good reason to take an ounce of prevention: At the beginning of the summer, make sure all tetanus shots are up to date.) Capture the animal, if possible, and call the police. They will keep it under observation to determine if it is rabid.

12 INSECT STINGS. Apply cold water and either soothing lotions like calamine or baking-soda packs to relieve pain. For a bee sting, remove the stinger and venom sac with tweezers first. (Since bee stings can be fatal to anyone allergic to them, call a doctor immediately if there's an excessive reaction to the sting.)



13 MOSQUITO BITES. Cold compresses and calamine lotion will sometimes help the itch, but since there's no sure remedy, prevention is your best bet. Indoors, make sure your screens have no tears or gaps, and keep doors closed at dusk. Outdoors, any insect repellent containing diethyl toluamide is highly effective. Use more than you think is needed; reapply often, especially under conditions producing perspiration.

14 ABRASIONS. Pick out any foreign matter with pointed-end tweezers sterilized in rubbing alcohol or over flame. Wash with soap and water; cover with bandage. (Of course, hurts heal faster in the open air, but protection is more important—especially when the scrape or skinned knee belongs to an active child.) Don't cleanse with disinfectants; these destroy tissue and increase the likelihood of infection. Let the doctor remove anything embedded more than skin deep. Treat scratches and wounds from briars or barbed wire as you would abrasions. (continued on page 43)



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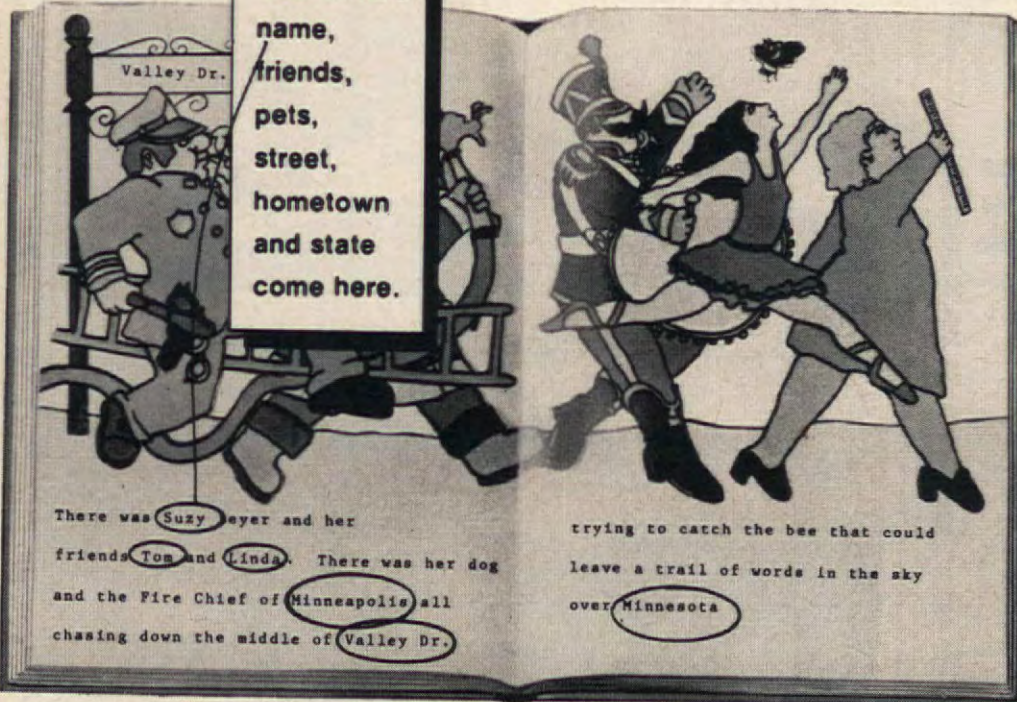
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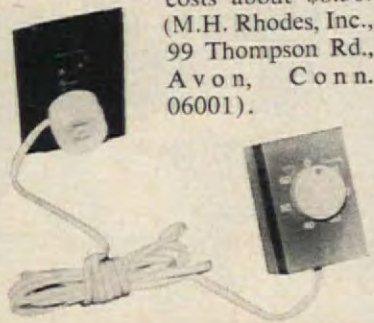
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What's New

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At last you can fall asleep in peace: Plug in the Remote-Control Time Switch and it turns off your TV, fan or whatever at a preset time. For armchair relaxing, a cord gives remote on/off control. It costs about \$8.50. (M.H. Rhodes, Inc., 99 Thompson Rd., Avon, Conn. 06001).



Easy carpeting

Here's lay-it-yourself carpeting that doesn't come in tedious squares: Armstrong's Continuation is a handsome shag that's in conventional 12-foot-wide rolls, yet cuts with heavy shears. It needs no padding; double-face tape holds seams tight. It's about \$7 a square yard. (Armstrong Cork Co., Lancaster, Pa. 17604).



Air freshener

The Schick Fresh Air Machine eliminates household odors by dispensing a mist at regular intervals. The battery-powered unit is about 6 inches high and will treat rooms up to 12 by 15 feet. Mist refills are available in a choice of fragrances for \$1.25 each; the Fresh Air Machine itself costs about \$20. (Schick Div., Warner-Lambert Co., Milford, Conn. 06460).



Drip deterrent

End annoying running toilets with the Water-Master Flapper Tank Ball. Improved flapper design ensures a better seal, eliminates fussing with the flush handle or with parts. It's \$1.69. (Water-Master Co., New Brunswick, N.J. 08903).



Super-handly screwdriver

Now there's an electric screwdriver that's cordless. By Disston, it runs on rechargeable batteries, is reversible for removing screws. With recharger, extra bits, Cordless Electric Screwdriver Kit is about \$30. (Disston, 601 Grant St., Pittsburgh, Pa. 15219.) —Bernard Goldstone



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Available where books are sold.
Suggested retail price \$10.95.

8 Low-Cost Crafts in Shell Designs

By Ann B. Bradley

Inspired by shells and sea-life, these lighthearted craft delights are easy as a beach breeze to make.

The eight charming designs, done for us by Kathryn Stoll, use materials at hand, inexpensive fabrics or scraps, and easy-to-come-by yarns and sewing aids from Coats & Clark. **1** Dye-craft shell pillow in muslin is simply scallop-shaped, then RIT tie-dyed in subtle shell shadings. **2** Canvas deck or beach mat is stenciled in pastel shades of instant shoe coloring.

3 Afghan looking like a gift from the sea is crocheted with shell ribbing in opalescent colors. **4** Seascape roll-up place mat with ties

is a pretty whimsy of cotton remnants appliquéd on canvas with easy zigzag machine stitch. **5** Starfish pillow cover combines lacy crochet over yellow cotton.

6 Tie-on chair pad of stuffed shell puffs is done with printed remnants. **7** Shell-shaped rag rug features a unique pile, achieved by shirring strips of less-than-new printed or solid sheets, then stitching them to canvas in seashell swirls. **8** Sea-urchin pillow cover is quick-knitted on fat needles in pretty, pale yarns.

Directions for

Nos. 1, 2, 4, 6, 7 are on page 20. To order those for the afghan, starfish and sea-urchin pillows, see coupon page 88.

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Little Money and Less Time Make 5 Seascape Crafts.

The fresh sea-life designs shown on page 18 will add delightful pastel touches to your summertime home. And you can create any (or all) of them quickly and inexpensively. Here are directions for five of the eight; to send away for the other three, see coupon, page 88.

We've done the designs in pale beach tones; you may wish to vary the colors to suit your decorating scheme or your remnant fabrics.

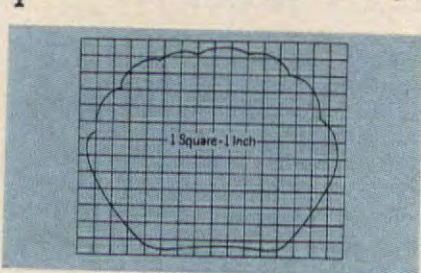
DYE-CRAFT SHELL PILLOW

Materials: 1/2 yard 36-inch-wide white cotton muslin; RIT liquid or powder dyes in Rose Pink and Evening Blue; 1 package pillow stuffing.

Procedure: Wash muslin fabric; let dry. Fold in half. Enlarge shell pattern (illustration #1) and trace onto folded fabric. Cut out.

Working separately with each muslin "shell," fold like a fan and iron. Loosely tie bundle around center with yarn or string; soak in warm water to wet thoroughly. Prepare the two dye solutions by mixing 1/2 teaspoon powder or 2 teaspoons liquid dye to each cup of hot water; make enough of each color to cover the bottom of a large, shallow pan to depth of 1 inch. Dip one long side of bundle into pink dye; dip other side into blue dye. Allow dyes to penetrate just halfway; do not totally immerse bundle.

Untie bundle and rinse thoroughly in cool water. Let dry; iron. With right



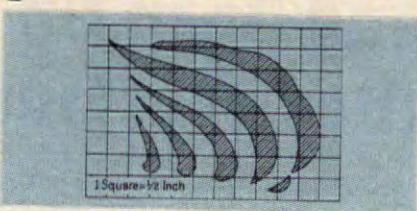
sides facing, seam "shells" together, leaving a 6-inch opening; turn to right side and press. Stuff; slip-stitch closed.

SHELL STENCIL DECK OR BEACH MAT

Materials: 1 yard 72-inch-wide white canvas duck; 6 yards 2-inch-wide yellow grosgrain ribbon; X-acto knife or razor blade; 3 bottles of Lady Esquire instant shoe coloring in Pale Pink, Pale Blue, Lemon Yellow; 4 sheets 6-by-6-inch bristol board or light cardboard for stencils. (Our mat, only part of which appears in the picture on page 18, shows four basic shell stencil designs, each repeated randomly. Illustration #2 shows one of them; to design and arrange others, set your creative imagination to work.)

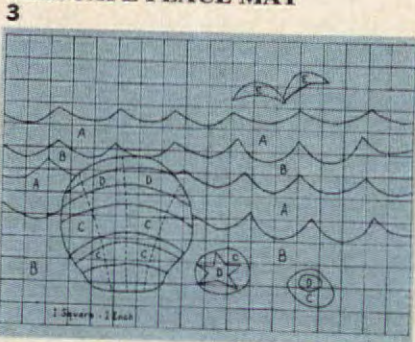
Procedure: Press fabric; fold ribbon in half lengthwise and press. Machine-

sew ribbon onto mat, sandwiching mat edges between ribbon fold; miter at corners. Cut stencil (see #2). Arrange on mat. With shoe-coloring applicator,



apply the yellow first, using the stippling technique of *dabbing* on the color rather than covering the area with it. Lift stencil. After yellow dries, replace stencil, adjusting it slightly off register. Apply the pink, then the blue, letting each dry. Press mat.

SEASCAPE PLACE MAT



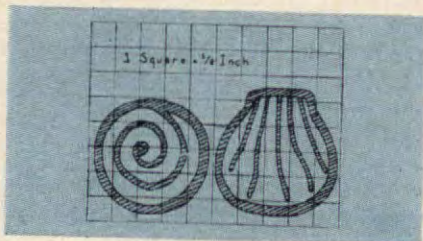
A light blue
B turquoise

C lilac
D pink

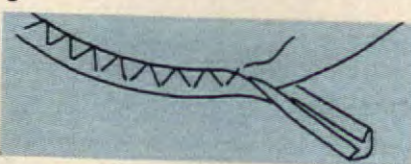
E blue

Materials: 18-by-20-inch piece of natural-color canvas or fabric of similar weight; 18-by-18-inch lightweight remnants—in lilac for napkin, in light blue and turquoise for wave appliques; fabric scraps in lilac and pink for small appliques; 2 yards J. & P. Coats or Boiltex® Wide Bias Tape in blue; 3/4 yard each J. & P. Coats or Boiltex Double Fold Bias Tapes in blue and lilac; J. & P. Coats Dual Duty Plus® threads in blue and pink.

Procedure: Cut canvas to 13 by 18 inches for mat. Prepare appliques: Following #3, make pattern for pocket and all applique sections (each wave extends to bottom of mat). Following



5



#4, make pattern for each tie end. From canvas cut 1 pocket and 2 tie ends of each shape. Cut seagull from

wide bias tape; cut other appliques.

Attach appliques: Place the largest wave on canvas, with bottom and sides even; pin. Using blue thread, applique top of wave to canvas. (All applique, unless otherwise noted, is done in a machine stitch, using a medium-length, wide zigzag.) Join wave sides and bottom to canvas with a straight stitch. Repeat for each wave. Zigzag shells and seagull to canvas.

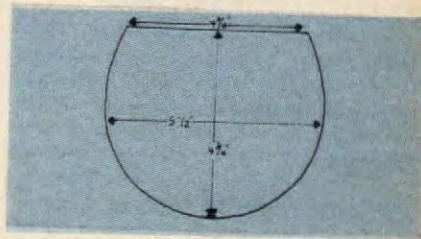
Make pocket: Using pink thread, zigzag stripes to pocket and bind pocket edge with lilac bias tape (see #5). Zigzag bottom half of pocket to canvas, using pink thread. For dividers, zigzag three vertical lines through all layers, using blue thread.

Finish edges: Press wide bias tape in half lengthwise. Sandwich edge of canvas between tape edges; pin. Using blue thread, zigzag binding to canvas, mitering corners.

Make ties: Cut a 20-inch length of blue double-fold bias tape. Zigzag long edges together. Sandwich each end of tape between set of tie ends; pin. Set machine for short (close) zigzag; stitch designs on tie ends (see #4), catching tape end. Fold tie almost in half; sew at fold to binding.

Make napkin by hemming lilac remnant. Fold in half; press. Press again into 1-inch pleats. Tuck into pocket.

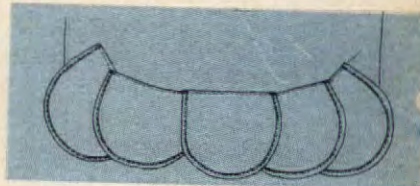
6



TIE-ON CHAIR PAD OF SHELL PUFFS

Materials: Printed lightweight remnant fabric (about a yard); 1/2 yard 44-inch-wide canvas or fabric of similar weight in coordinating color, for backing; 8 yards J. & P. Coats or Boiltex Double Fold Bias Tape in coordinating color; 3 yards matching J. & P. Coats or Boiltex Wide Bias Tape; matching J. & P. Coats Dual Duty Plus thread; fiber fill for stuffing; cardboard.

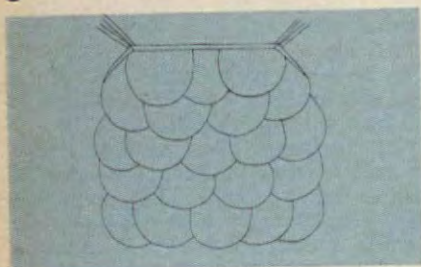
7



Procedure: Cut canvas to size and shape of chair seat. Make shell puffs: Enlarge shell design (see #6) onto cardboard; place on wrong side of fabric. Trace 42 shell shapes (our 16-by-18-inch pad uses 21 puffs); cut out. To make each puff, pin the two pieces, wrong sides together, and stitch 1/4-inch seam along curved edge. Sandwich this edge between double fold bias tape; pin and straight-stitch. Stuff puff; close the remaining edge.

continued

Attaching puffs to canvas: (Ours are arranged as in #8: Bottom row, 5 puffs; row 2, 4; row 3, 5; row 4, 4; row 5, 3.) For bottom row, pin corner puffs so they extend beyond curve of canvas; stitch $\frac{1}{4}$ -inch seam along straight edge of puff. Arrange center puffs, overlapping and curving them slightly (see #7). Stitch. For row 2, stitch down the 4 puffs, curving and overlapping them on bottom row. Repeat with remaining rows (see #8).



Attach binding: Press wide bias tape in half lengthwise; starting at upper left corner, insert edge of canvas between tape folds. Pin and stitch, mitering upper corners. For ties, cut two 22-inch strips of wide bias tape; press in half lengthwise and stitch long edges. Fold each in half; stitch to binding at back corners (see #8).

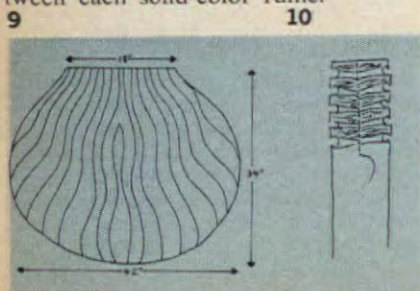
SHELL-SHAPED RAG RUG

Materials: Lightweight fabric remnants or sheets in solid color (about $1\frac{1}{2}$ yards) and print (about 3 yards); 1 yard 44-inch-wide canvas or fabric of similar weight, any color; 1 package matching J. & P. Coats or Boiltex Wide Bias Tape; matching J. & P. Coats Dual Duty Plus thread.

Procedure: Enlarge and draw shell rug outline (see #9) on canvas; cut out. Bind canvas: Press wide bias tape in half lengthwise; insert edge of canvas between edges of tape, then pin and straight-stitch in place. To finish, turn under end of tape and lap it over the beginning.

For ruffles, tear lightweight fabric into strips $2\frac{1}{2}$ inches wide. (If you want a finished look, cut out strips with pinking shears or finish edges with a hemmer foot attachment).

To create guidelines for attaching ruffles, draw on the pattern as shown in #9, spacing lines about $1\frac{1}{4}$ inches apart. Beginning with one line of center inverted V shape, attach one solid-color strip, stitching through middle of strip and pushing it under presser foot to cause gathering as you stitch (see #10). Use a ruffler attachment, if desired. Attach strips along each guideline, with two printed ruffles between each solid-color ruffle.



Build a Terrace or a Deck and Open Up Your House to the Great Outdoors

By Jackson Hand

The easiest, quickest and least costly way to increase the livability of your house is to add on a terrace or deck. For expanding the home horizons, there's nothing like having an outdoor living area. And it's a rare house and lot that lack room for one. The first step is to figure out where to put it.

Nine times out of 10, the backyard is the ideal location. For one thing, there is more privacy. With a little judicious planting or fencing, you can usually screen yourself completely from the neighborhood. Back-of-the-house orientation also offers the best protection from street noises. But even more important, the room arrangement of the average house favors this location. Usually the kitchen and dining room are at the rear of the house, and in many cases the living or family room corners on the back. Your terrace can then be an extension of whichever indoor living space suits you best.

Many homeowners conclude that the best location for a terrace is next to the kitchen, because there is usually a door from the kitchen to the backyard. But if you establish the kitchen door as the access route to the terrace, the flow of traffic passing through the kitchen will be a continual irritant to anyone who happens to be working there.

TWO-DOOR ACCESS

If the kitchen door is the only one handy, you might consider cutting a new doorway. This is easy, especially if there happens to be a window in the living, dining or family room wall. Then all you have to do is remove window elements, tear out the wall from sill to floor level and install a new door. Even if there isn't a window, the spacing of studs in standard construction puts 32 inches between the centers of alternate studs—and the whole world of door and window framing is based on 32-inch intervals. Either you or your contractor can then install a new door quickly and easily.

A great many homeowners who have built terraces are finding that two doors are nice to have—one to the living area for heavy traffic, one to the kitchen for serving meals and snacks. A really popular in-and-out solution is the glass wall with sliding

doors. This arrangement provides an outdoor view and makes the terrace an extension of the room inside, and vice versa.

Another factor that influences terrace location is the lay of the land around the house. If your lot is flat, you have no problems. But if it slopes away from the house, or if several feet of the rear foundation wall are exposed or the ground slopes from one side of the lot to the other, you may be better off putting the terrace at the side of the house. Or—and this is an idea many families have found particularly workable—you may be able to put an L-shaped terrace around a rear corner of the house, thus gaining the advantage of two locations.

WHICHEVER YOU CHOOSE, THINK BIG! FLOORING MUCH SMALLER THAN 15 BY 25 FEET WILL SEEM SKIMPY.

When considering how big you want your terrace or deck to be, remember, an outdoor living area should always be larger than comparable indoor space. One reason: As soon as you put down any kind of exterior floor, it seems to shrink. A terrace the size of the average living room invariably looks tiny. Take a yardstick to the terrace or deck at any friend's house, and you'll be surprised how much bigger it is than you had guessed. Other reasons: Activities on terraces tend to spread out farther, and people move faster. You'll want more room between pieces of furniture, more space around a central table. Keep in mind that decorating an outdoor living area will be space-consuming: Two or three chaises take up about the same floor area as two or three sofas.

Although it's impossible to make a suggestion that fits the needs of every family and the restrictions of every lot, it's safe to say that a terrace or deck that's much smaller than 15 by 25 feet tends to seem skimpy. Let it go up from there.

If you want your terrace to be at the same level as the first floor, or just a step down, there are two possible solutions. One is to build a deck rather than a terrace (more about that later). The second solution is to construct a retaining wall and fill in behind it with rocks and soil to make a level area for the terrace floor. However, this is practical only if the wall rises no more than 3 or 4 feet above ground level. Higher walls are a great deal more difficult to design and build, because of the danger of their collapsing under pressure of the soil behind them. Other disadvantages: Fill is costly in some parts of the country, and the appearance of a very high wall can often overpower its setting.

If you're building a low retaining wall, you'll find a wide choice of materials, including brick, stone, concrete block, logs or rough-sawn beams treated with wood preservative. Whichever type of wall you put in, it should be "tied" to the landscape with shrubs and vines.

As for paving the terrace, there are materials by the dozen. Most popular are brick and stone. Brick is simple: You call a masonry-supply house and out comes a truckload. Flagstones and slates are generally available from the same source, though prices run high. Beautiful and economical terrace floors can be made from flat stones you find yourself (if you're lucky enough to have plenty in your area), then embedded in poured concrete. You can also get precast concrete materials commonly called *patio blocks*. They are by far the easiest things to work with, if you do the job yourself, since they are made in large sizes, uniform thicknesses and interfitting modules that simplify laying.

PREMIXED, OR MIX YOURSELF

You can, if you wish, cast your own paving units: Simply nail together wooden forms about 2 inches deep, grease them lightly and trowel in the concrete. (Use either the kind you mix yourself or convenient "conmixes" that come in bags.) Or you might try an interesting variation of these units by using a sandcasting technique: Place stones, shells, pieces of tile or whatever face down in a wooden form. Sprinkle sand around

them to cover the bare bottom of the form about $\frac{1}{8}$ to $\frac{1}{4}$ inch deep; then pour in concrete. When you remove the casting and brush sand away, the design elements come out in relief.

Poured concrete is one of the most difficult materials for a homeowner to work with, but one of the easiest and least expensive when put down by a professional. It's tops in durability. But ordinary concrete can be glary and unattractive; you might want to try exposed-aggregate concrete, one of the handsomest paving materials, especially on large terraces. The work calls for a professional, who'll usually pour concrete into 5-foot squares framed by permanent 2-by-4 redwood timbers. The highly

textured surface is made by embedding small pebbles or stone chips in fresh concrete and then washing the concrete away so the pebbles stand out in high relief.

Many terraces are surfaced with slices of wood about 2 inches thick, cut one after another from the end of a log. The ubiquitous chain saw has made the technique feasible for any handyman: After cutting a pile of slices and soaking them in wood preservative, fit them together on the terrace and fill around them with sand.

If you can find large (2-by-12 or better) redwood, cedar or cypress planks, there's another interesting technique you can use: (continued)

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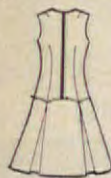
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[continued]

A Terrace or a Deck Can Add the Impact of an Extra Room.

Cut the planks into units twice as long as they are wide and lay them in sand in any brick pattern you like. You'll have one of the most talked-about terraces in the neighborhood.

Laying the terrace floor with dry materials takes time, but is easy enough if you follow these steps: Fill in the ground as necessary or, if building at ground level, scoop out the soil to a depth of at least 6 inches and replace it with gravel. Tamp firm, and soak the fill with water to make sure it settles.

Spread a thin layer of sand on the fill; rake as smooth as possible, then level it with a long 2-by-4. Lay the paving units. Spread more sand in a thin, even layer over the paving and use a 2-by-4 to scrape sand into the joints between units. If sand remains on top of any of the units, you'll know they are below level. Pick them up and dump the sand into the space below; this will bring them up to level. Lightly hose the entire area to settle sand left into the joints.

Now for that second uneven-land solution—the wood deck. You see a great many of these today because a deck is really the best way of all to establish an outdoor living area that is level with an indoor living area high above the ground. Another advantage: More homeowners are handy with hammer and saw than with trowel and mortar.

A deck is nothing more or less than a solid, foot-worthy floor. To build, work to the following standards: The vertical supports—posts—must be 4-by-4's or heavier. If the deck is really high, it's best to use 6-by-6's at the corners with 4-by-4's at intermediate points. Douglas fir, southern pine or western larch are the strongest woods you can use (for posts as well as for all other structural elements), but they must be thoroughly saturated with wood preservative—with an oil-base mixture if you intend to stain the deck, with a water-base mixture if you are going to paint it. Spacing between posts should be 8 to 10 feet.

POSTS, BEAMS, JOISTS

Set each post in a poured concrete pier that extends at least 2 feet below ground level in warm climates, below the frost line in cold climates.

Tie the posts together with heavy wood beams spiked between them. Over these lay 2-by-6 supporting joists spaced 16 inches center to cen-

ter. For decking, use boards no wider than 6 inches. You can use tongue-and-groove if you wish, but most builders prefer to use square-edged boards spaced 1/4 inch apart to let water drain off rapidly. To get long-term strength and avoid rust stains on the wood, use galvanized steel or aluminum spikes and nails, throughout the deck.

For a simplified but comprehensive report on deck construction, send for the U.S. Forest Service Bulletin *How to Build Wood Decks*, \$1 from the U.S. Government Printing Office, Washington, D.C., 20402.

If you build a deck or terrace that's more than 1 foot above the ground, you should give serious thought to safety. In some cases, permanent benches might serve as a railing around the area. You can also edge it with long, narrow planter boxes filled with flowers. Your other choice is a railing or wall. But there's no reason why it has to be functional-ugly. You can devise an attractive railing in the form of shelves where potted plants might be displayed. You can train ivy or other vines along a railing. You can use a geometric design that needs no other decoration. In adding a railing to a deck, be sure to bolt it securely to joists under the floor. And, of course, nothing is better looking on a raised terrace than a wall of the same material used in the retaining wall below. It can be mighty handy, too, if you make it just the right height for sitting.

How about a roof, while you're at it? Most terraces and decks are open to the sky, but there are times during the summer when you want to sit outdoors and savor the sounds and smells of gently falling rain. And in hot climates, there are many days when an open terrace is made unbearable by the broiling sun. A roof over at least half of the terrace or deck will give you protection, yet still leave an open area.

For protection against rain, a roof should certainly be solid and slightly sloped to carry water away from the house. You can build it to match the house roof or cover it inexpensively with asphalt-roll roofing, which can be laid on a roof with as little slope as 2 inches in 1 foot. A popular alternative is to lay translucent corrugated fiber-glass panels over the roof framing.

Sun roofs are made in one of several ways. The simplest design consists of the supporting framework covered with 2-inch-wide boards spaced 1 inch apart for moderate shade or 2 inches apart for half sun, half shade. A large canvas awning is another possibility. It keeps you dry yet is porous enough to let in sun-



THE NIBBLER vs. THE GOBBLER

They agree on many things. But not on how to eat Chuck Wagon.[®] Nibblers take their time to get through dinner. One bite now, a couple of bites later. They like Chuck Wagon dry. That way, all the flavor stays fresh and appetizing all day. And it's completely nutritious ... nibble after nibble.

Gobblers, on the other hand, don't like to waste time. They get through dinner

fast! They like Chuck Wagon wet. Warm water turns Chuck Wagon into tender, juicy chunks and crunchy nuggets, covered with rich, tasty broth. At the peak of flavor and aroma. Gobblers can enjoy it immediately. Whether your dog is a Nibbler or a Gobbler, give him what he likes and needs with Chuck Wagon. It's the one kind of food for both kinds of dogs.



**Original or Chunky Chicken ...
The One Kind of Food
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14 mg. "tar," 1.0 mg. nicotine, av. per cigarette, by FTC method

June Know-How

Classic Antique Furniture

With the nation's 200th birthday just around the corner, interest in Americana is soaring to an all-time high. To help you distinguish between the many styles of American furniture made between 1720 and 1800, we present this illustrated portfolio of colonial designs, some of which you can find echoed in line-for-line reproductions being manufactured today, as pictured on pages 51-55. Our detailed drawings are shown through the courtesy of the Valentine Museum in Richmond, Va.



Chippendale

Walnut side chair, made in New England about 1780, has straight legs and a pierced splat.

As with much else we Americans adopted as our own, 18th-century furniture was influenced by English taste and trends. Styles usually reached their peak in the colonies several years after they had become popular in London. Some pieces were still imported, but a considerable amount of furniture was crafted by colonial artisans using native woods to interpret the classic designs. American-made furniture was less massive and less elaborately detailed than its English counterpart, and revealed distinctly American—and regional—styling touches.

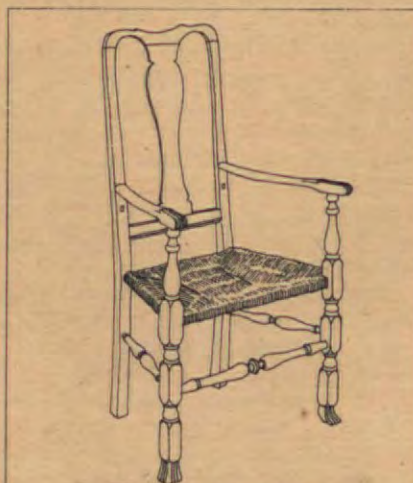
By about 1710 the heavy oak furniture that dominated the preceding Pilgrim century had given way to newer, lighter walnut pieces in the style known as William and Mary. For convenience, European furniture

DISCOVER THE JOYS OF EARLY AMERICAN FURNITURE DESIGN—OUR UNIQUELY RICH LEGACY OF COLONIAL INGENUITY AND FINE CRAFTSMANSHIP.

styles are generally associated with names of the monarchs who reigned at the time the styles came into vogue.

William and Mary, who shared the English crown from 1689 to 1702, introduced Dutch and Flemish baroque influences into English furniture (William was Dutch-born). There was much emphasis on carved details: brushlike *Spanish feet* (see armchair below), elaborately turned *stretchers* on tables and chairs, and elegant surfaces.

Chests, desks and dressing tables were frequently finished in walnut *burl veneer*. To do this, the intricately grained root of a walnut tree was sliced into wafer-thin sheets and bonded to the surface of the furniture. When highly polished, the resulting finish was extraordinarily handsome. *Japanning* was also fashionable. This was a painting technique that simulat-

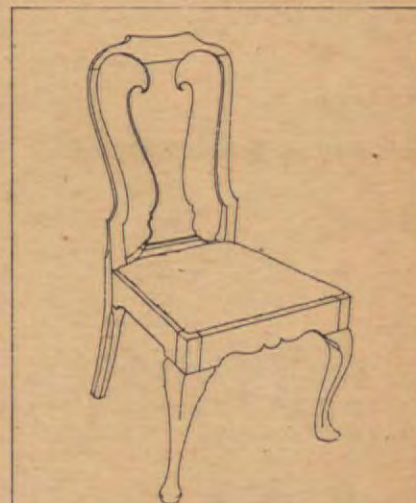


Transitional

Rush-seated maple armchair combines a Queen Anne-style splat with earlier Spanish feet.

ed the exotic lacquered finishes of furniture from the Orient.

By the 1720s the more graceful and



Queen Anne

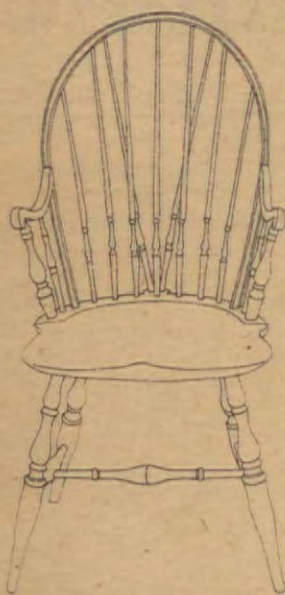
Side chair features curved back, cabriole legs with pad feet.

sophisticated styles of Queen Anne design were reaching the colonies. It emphasized the curve, which was particularly evident in chair design. The refined S-curve *cabriole leg* terminating in an oval *pad foot* (as in the side chair shown above) was one of the most distinctive features of Queen Anne furniture. The seats of side chairs were frequently horseshoe shaped, and their backs were curved to conform to body contours. The *splats* (vertical center portions of chairbacks) were solid, carved in vase or fiddle shapes.

Walnut was still popular in furniture making, along with cherry and maple. Burl and japanned finishes remained very much in fashion for high-style case furniture (any boxlike piece: chest, desk, clock case).

Various new types of furniture introduced in the preceding William and Mary period had become colonial favorites by the 1730s. Such a piece was the cozy, upholstered easy or wing chair (see page 28, bottom, right) designed to provide the ultimate in creature comfort in the drafty houses of the time. Another was the secretary—essentially a bookcase or cabinet on top of a fall-front desk, as in the later version on page 33. (continued)

The highboy started out in the William and Mary era as a tall chest on long legs. This evolved into the Queen Anne-style highboy (as seen on page 32, bottom, right) which often had an

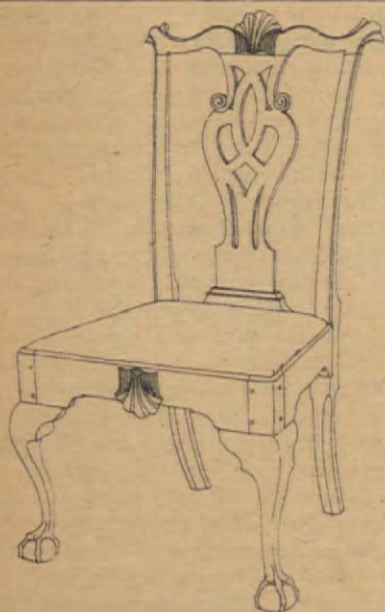


Windsor Loop-back

"Stick" chair of late 1700s has braced back and contoured seat.

imposing, hoodlike bonnet top—a broken scroll pediment that gave the piece an architectural finish. Highboys are easily confused with tallboys, which are really chests-on-chests.

In an age when uncluttered curves



Claw-and-Ball

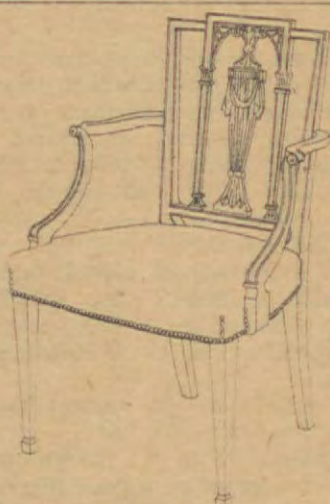
Side chair shows Chippendale earmarks: carved feet, shell motifs.

were a dominant design element, the carved scallop shell—a baroque detail from France by way of England—became the favorite motif. It appeared

on the crest rails and aprons of chairs (as in the claw-and-ball piece, bottom, left), and on upper and lower drawers of desks and chests.

As the century progressed, a more leisurely lifestyle became possible—at least for some. Furniture was being made to meet the needs of people who were living more graciously, in larger, grander houses.

Because the custom of tea drinking was so much in vogue, tables had to be created for this purpose. There were low, rectangular types, corner or "handkerchief" styles and drop-leaf tables in many different sizes and varieties (two are illustrated on page 31: bottom, left and top, right). Small round tables whose tops could be pivoted and tilted when not in use balanced on dainty tripod legs. Diminutive versions or candlestands (a later piece is on page 30, bottom) made



Sheraton

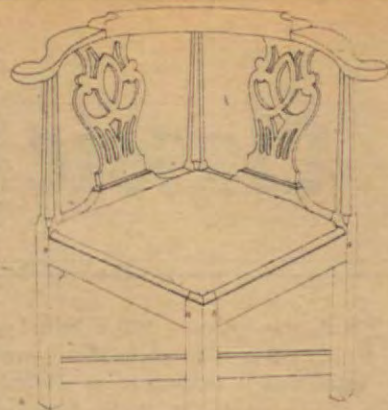
Armchair's square back and slender proportions are typical of 1790.

useful occasional tables for chair or bedside.

By the 1750s there were specific centers of colonial culture. Highly skilled cabinetmakers—sculptors as well as artists in terms of working with wood—flourished in cities like Philadelphia, Newport, Boston and New York. In the South, Charleston, S.C., became known as a city of rare and sophisticated tastes.

Supremely gifted cabinetmakers who achieved prominence in these cities, many of whom had trained abroad before emigrating to America, usually had several apprentices serving under them, as in the old European guilds. Although these men looked to London for changes in design trends that might affect their output, they often added their own distinctive touches to each interpretation.

In rural areas, where news was slow to arrive, carpenters, joiners and coun-



Corner Chair

This Chippendale piece has cross stretchers, octagonal arm supports.

try artisans built furniture along stylish lines, but in cheaper woods with wonderfully individual details. Often, to disguise its lesser quality, the wood was painted. Sometimes rural furniture design combined the highlights of an early style with those of a newly emerging one to produce yet another style, known as *transitional*. The maple armchair (page 27, bottom) has the Spanish feet typical of William and Mary design, plus the curved rail and solid center splat that denote Queen Anne.



Wing Chair

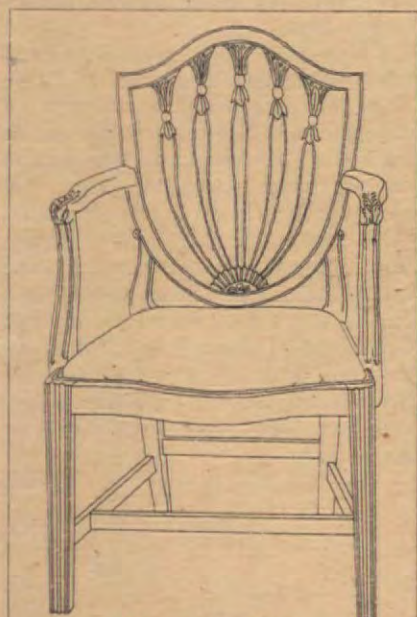
Queen Anne piece rests on cabriole legs, block-and-spindle stretchers.

Customers for these solidly made—and improvisational as well as transitional—pieces were the families of farmers and tradesmen: people who generally didn't have the interest, let alone the means, to follow the whims of fashion slavishly. They wanted furniture that was comfortable, practical and at home in modest surroundings. Unpretentious pine stretcher or trestle

tables were surrounded with rush-seated ladder-back chairs, armchairs with banister backs or the increasingly popular Windsor chairs (an example appears opposite, top left).

Windsor chairs or "stick" chairs, as they are often called today, were made of hickory or ash. Spindles forming legs, arms and backs were driven into a hardwood seat and a hoop-shaped frame. Nails were unnecessary; lumber for the seat was unseasoned—when it dried, it shrank, gripping the spindles to form a tight, firm unit. Marks of quality in these chairs include well-shaped seats and a large number of back spindles—for sturdiness and comfortable support.

The use of native woods by American craftsmen helped shape the character of American furniture. There were abundant supplies of maple,



Hepplewhite

A carved shield shape is the back of armchair, from the 1790s.

pine, walnut and cherry, plus other cheaper woods. Cabinetmakers in Connecticut were especially fond of cherrywood; they brought it to their workshops from nearby New York State, whenever supplies needed replenishing. Cedar and cypress found their way into Southern-made pieces. And in the 1760s imported mahogany became the medium for interpreting new furniture styles in the manner of Thomas Chippendale.

In 1754, Chippendale, a gifted English designer and cabinetmaker, had published a book of furniture styles that were to make history. He borrowed from Chinese decorative motifs, medieval architectural details and the pastoral scrolls of French rococo—incorporating all these elements into designs for his handsome mahogany furniture. Its squarer, (continued)

How to Care for Your Antiques

Whether your collection consists of Great-Aunt Mary's treasured tea set, a house filled with fine 18th-century pieces or the rocking chair you discovered at your first country auction, ownership is an instant obligation. Antiques are too hard to find and too costly, once found, to be treated carelessly. Who wants to be the first housekeeper in 200 years to turn the glowing finish on a Windsor bench into a blotched mess? For most of us, improper care of antiques is less lack of will than lack of know-how. But this knowledge does exist.

How to Know Your Own. It is an excellent idea to find out as much as possible about any antique you own. If you know whether a table is cherry or mahogany, maple or pine, and whether it was originally finished with oil, shellac or varnish, you are ahead of the game in deciding how to care for it today. In most cases, of course, it is impossible to trace the life of an antique. The 18th-century Philadelphia gentleman who affixed engraved brass plates to his chairs, listing the famous who sat on them (presumably, shortly after they stood up), was one of the few to attach history permanently to his furniture—and some in our modern age doubt his veracity.

What you *can* do, however, is spend a little extra time visiting with a dealer when you've bought something from him. If he thinks you'd like to hear, he'll enjoy telling you all he knows about the piece you've chosen—information he might never have volunteered without your interest. If you have inherited a family piece, devote an afternoon to visiting with Great-Aunt Nell. She'll adore telling you stories about ordering the chairs for the parlor, or fondly remembering the scent of lemon-oil polish.

When you draw a complete blank questioning your dealer or your family, don't give up. You may be able to take a choice piece to your local museum curator for an expert opinion (inquire first; some museums charge for the service and others don't offer it at all). Sometimes, even though you didn't buy from him, you can query the most prestigious antiques dealer in the area.

The Least Effort, the Best Results. All the authorities seem to agree: "Less attention is usually better than more." These experts do not want to encourage owners to neglect their possessions harmfully. What they do want to prevent is our nervous tendency to kill our antiques with kindness. Many of the miracle polishes and potions on the market contain ingredients that will damage period finishes or change their color and general appearance. Every museum authority bemoans having seen some piece of furniture that was "skinned." The key point in preserving the appearance, charm and monetary value of any antique is to protect its *patina*—which is the finish that results from centuries of treatment. Those centuries of treatment, an almost invisible network of scratches, the resulting translucent glow of color—all make for the indefinable something that brings a responsive glow to the soul of a collector: a patina.

Attitude toward the patina is often the dividing line between the amateur and the expert. If an antique has any value at all, a serious collector would rarely have it refinished, no matter how many scars or imperfections mar the surface. He knows that in substituting a modern finish, he is throwing away evidence of age of the piece by removing its patina. This principle applies to almost every category of antique. Of course, there are times—and you must use common sense, preferably bolstered with expert advice—when an antique of less than museum value should be refinished to make its use more pleasant.

A final note on patina: Authorities remind us that there is nothing sacred about centuries-old, disfiguring dirt. In shielding the period surface, it is possible to err on the side of caution, and protect what is no more than a combination of grime, leftover wax or polish and a general accumulation of soil. Removing this with a careful but thorough cleaning should enhance the patina, not harm it. (continued)

7 Ways to Prevent Damage to Antiques

There is no way for a modern repair to equal the quality of age it replaces. Therefore it is important to avoid problems before they arise. Here are simple rules you can follow to avoid the most common instances of preventable damage.

1. Maintain household humidity and temperature at as even a level as possible. About 50 percent relative humidity at 60° to 70° F. is desirable. When the relative humidity goes above 60 percent, you are likely to discover active mold; below 30 percent relative humidity, the spines of books will split. A room humidifier is perhaps the best investment you can make to preserve antiques in cold areas where central heating removes all the air moisture.

2. Place antiques away from excessive heat or sunlight. When you plan your room arrangement, mark heating outlets and unshielded windows as danger spots. A radiator's effect on furniture is devastating—both too hot and too dry. Strong sunlight pouring through an open window will fade mahogany and other dark woods, and the heat of the sun—especially when magnified by window glass—subjects woods to extremes of temperature that are disastrous.

3. Think of accident possibilities before they happen. A fall-front desk should never be opened without first pulling out its supports, for example. Though the hinges will hold alone and unsupported most of the time, if they do give way, the slant top is likely to be left in splinters. A common mistake is to overstuff drawers in highboys, lowboys or chests. In time, too much weight will break down the drawer runners, which are difficult to repair properly without resorting to screws too heavy for old wood.

4. Take advantage of all the protection you can get. Although a well-waxed table will repel moisture to a certain extent, a wise hostess will keep an ample supply of coasters in evidence. It is far easier to avoid the white circle a drink will leave than to remove it once it's there. For the same reason, plentiful and commodious ashtrays scattered through rooms will avoid scars from cigarette burns. Every bowl of flowers should be placed on a trivet—or better still, a tile. Somehow it's always the seemingly dry vase that sheds a few droplets of water, and doilies are not enough protection. Heat pads are a must on dining-room tables, and if the finish seems particularly fragile, it's not a bad idea to have a heatproof material under place mats when you are not using a tablecloth. Another good idea is to stick felt on the bottom of lamps or display objects that might be scratchy. And check vacuum cleaners and floor polishers to be sure they have protective guards.

5. Don't attempt to "glorify" period pieces. Dealers will sometimes add piecrust fluting to a simple tilt-top table in an effort to increase its value, but they actually decrease its worth to knowledgeable shoppers. Although it is tempting to dress up a simple pine chest with elaborate Chippendale brasses, maintaining its original character will preserve both its charm and its selling price. Never add scrolls, or engraving to any antique not originally so endowed.

6. Don't do anything to an antique that can not easily be undone. This goes back to preservation of the patina and implies that you will not use polishes, paints or finishes that cannot be taken off without damaging the surface to which they were applied.

7. Don't let the use of your antique depart too far from the intent of its maker. Converting antiques to purposes radically different from their original use strikes most authorities as barbaric. "A coffee grinder made into a lamp, for instance, isn't a good lamp and certainly isn't a valid antique," states one curator. However, another remarks, "I hate to condemn. If someone wants to put the prow of a clipper ship in his living room, let him. There's enough unhappiness in the world without discouraging someone who enjoys ruining an occasional—and not too valuable—antique." (continued on page 33)

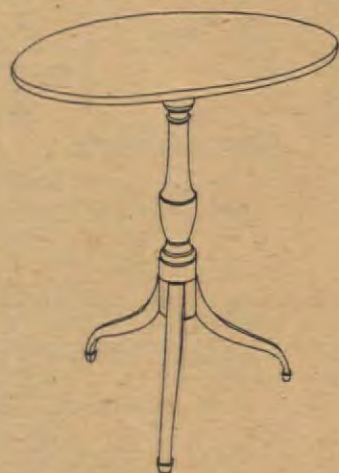


Pembroke Table

This oval-shaped drop-leaf, with urn and bellflower inlays, displays South Carolina earmarks.

more solid silhouette, heavily ornamented with carving, quickly gained favor over the sleek, curving lines of Queen Anne.

Chippendale chairs were squarer in appearance than the earlier Queen Anne, but perhaps the most significant departure was that the graceful cabriole leg now terminated in a *claw-and-ball foot* (as shown on page 28, bottom, left, and page 33). In carved wood a bird's claw clutched a ball in its talons to form the foot of a furniture leg. Some cabinetmakers placed great emphasis on the way the talons were rendered. Craftsmen in Rhode Island, for example, took pride in carving a space between talon and ball—a design detail that demanded a great deal of skill of the carver.



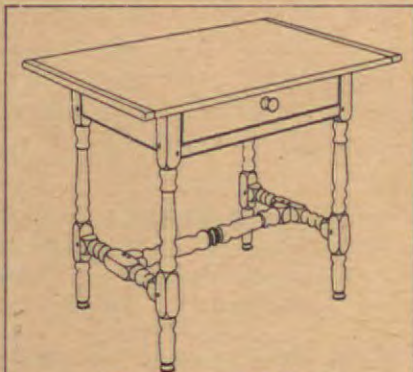
Candlestand

Late 18th-century Connecticut piece is in cherry, with spade feet—squarish but tapered.

With Chippendale, the solid center splat of the earlier-style chairbacks became a medium for elaborate carving. Crest rails were sometimes extended and elongated to form ears (as in the side chair on page 28, bottom, left), a detail that became a favorite of Philadelphians. Chippendale case furniture was given sturdy bracket feet, and to

further boost its massive elegance, the pediments were far more decoratively scrolled and ornately hand-carved than had been the custom before.

The impact of Chippendale design was as great in the colonies as it had been in England, reaching its peak in



Tavern Table

New England version from the early 1700s has maple bottom and pine top breadboard ends.

the 1770s in such fashion-wise cities as Philadelphia and Newport. The cabriole leg with its claw-and-ball foot remained a staple in furniture making for a long time. But by 1780 a new straight, squarish element known as the *Marlborough leg* (as shown on the corner chair, page 28, top, right) had brought simplicity and a refreshing change of pace to Chippendale styling.

Prominent among the exponents of Chippendale design in America were craftsmen of the Townsend and God-



Drop-leaf Table

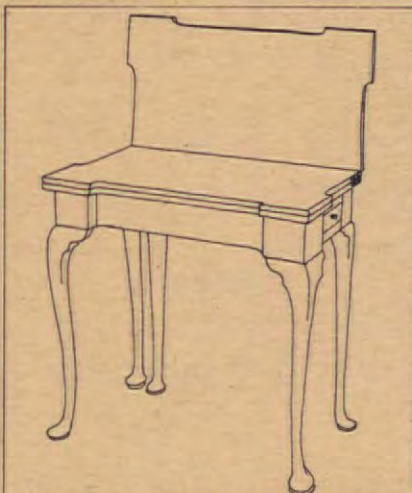
Queen Anne style features curved apron or skirt beneath tabletop.

dard families of Newport. Throughout the 18th century this furniture-making dynasty (the two families were allied through three generations of marriages and apprenticeships) produced much of Rhode Island's finest pieces for its foremost residents: everything from birdcages, billiard sticks, checkerboards and wig boxes to clock cases and chairs. But it was with their beautiful *block-front* and shell-carved chests,

desks and other knee-hole pieces that the Townsend-Goddard impact was widely felt.

A block front, also known as a swell front, was created on a case piece when the front portion was cut to form three equal vertical sections, the central one recessed slightly. Typically, in a Townsend-Goddard block-front piece, each vertical section was crowned with a prominent carved scallop shell. The magnificent bonnet tops that graced the tallest case pieces were further ornamented with urn-shaped finials and carved flames in corkscrew shapes. A cabinetmaker took pains in executing such details, which put his lasting individual stamp on all the furniture he created.

London ceased setting fashion trends for the colonies during the tense years leading up to and including the War of Independence. And for a few years thereafter, the state of the decorative arts in America remained unchanged; nothing new was happening. Then



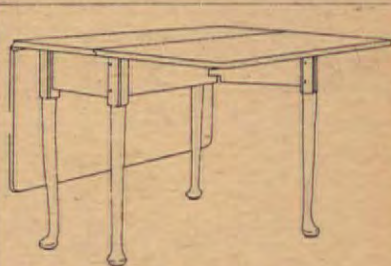
Gaming Table

Queen Anne space-saver has a swing leg to support flip top. Squared corners were to hold candlesticks.

when relations between England and her former colonies resumed, Americans of taste and means responded to a new shift toward elegance that had begun to be felt abroad. The discovery in Italy of archaeological treasures from antiquity had inspired a revival of interest in the classical proportions and decorative elements of ancient Rome.

Robert Adam, a highly respected Scottish architect who had been an enthusiastic observer at the excavation sites, was moved to create luxurious homes along graceful, classical lines for his wealthy clientele. Inside these homes, the furniture, the silver—even the plaster moldings—were embellished with classical motifs: ears of wheat, drapery swags, urns and columns.

Adam's styles, with their straight lines and adaptations of ancient ornament, sparked a new design movement that spread across England.

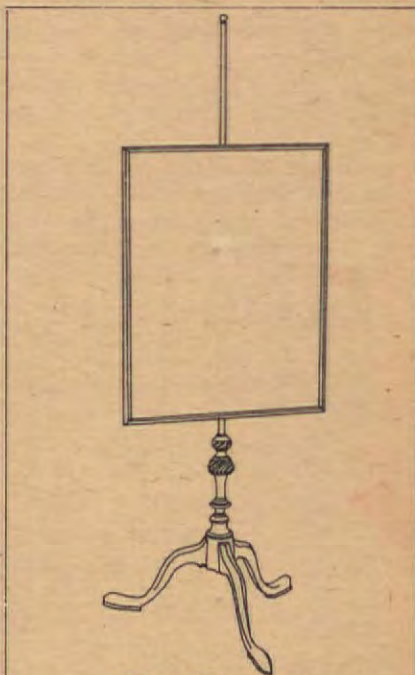


Dining Table

This Queen Anne version, unusually simple, is characteristic of Southern country furniture.

Among its disciples were two little-known English furniture designers, George Hepplewhite and Thomas Sheraton, who issued pattern books containing their own simpler adaptations of the new styles, geared to the popular taste.

Hepplewhite, whose *Cabinet-Maker and Upholsterer's Guide* was published in 1788, had a penchant for undulating curves, which found their way into his designs for sideboards



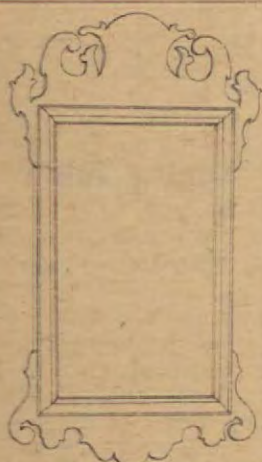
Fire Screen

It moves up and down, exhibiting fine needlework within its frame.

and *bow-front* chests, examples of which are illustrated on page 32. Hepplewhite chairbacks are immediately recognizable by their outlines of hearts, ovals or shields (as in the armchair on page 29), all enveloping carved classical urn, swag, wheat or feather motifs within their slender framework. Hepplewhite legs tend to be squarish and taper- (continued)

ing, terminating in slightly thickened *spade feet*, as in the sideboard.

In 1790 Thomas Sheraton published his *Cabinet-Maker and Upholsterer's Drawing-Book*, which was filled with designs for furniture that was delicate in form as Hepplewhite's, but emphasized straighter lines. Sheraton chair-

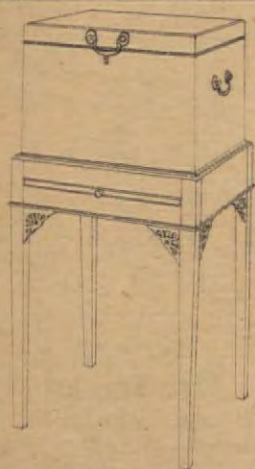


Fretwork

Elaborate open carving adorns mahogany Chippendale frame of a looking glass made in the 1780s.

backs are usually squarish (as in the armchair on page 28, center), and the legs of his dressing tables, sideboards and sofas were rounded and reeded.

America's new spirit of self-determination affected all areas of design, architecture and the decorative arts. With independence came mercantile wealth. In bustling seaports such as



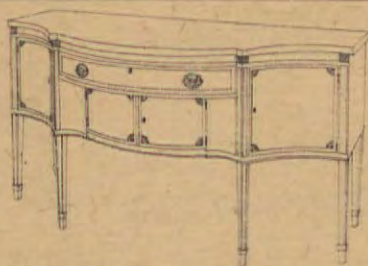
Cellarette

Set on a stand with Hepplewhite legs and fretwork details, it once held wine bottles and glasses.

Salem and Baltimore, merchants growing rich on tobacco and the China trade were able to keep cabinetmakers hard at work to furnish their new mansions.

The types of furniture made between 1790 and 1810, known as Federal style, adapted Sheraton and Hepplewhite designs. Frequently, features characteristic of both Sheraton and Hepplewhite were combined in a single piece.

Decorative inlays were now becoming popular, the type being used often indicating its place of origin. *Quarter fans* were popular in New York, for example. Bellflowers (slender pendants of flower petals) on the legs of sideboards and table usually denoted the work of Southern cabinetmakers. Some of the most beautiful decorated Federal furniture came from Baltimore, which nurtured a flourishing colony of skilled artisans, many of whom had trained in Europe. Baltimore craftsmen came to be renowned for their use of painted glass panels inset into superbly veneered and inlaid furniture. And their inlay details, often of exotic zebra-



Sideboard

Its curving outline and spade feet mark this as a Hepplewhite design; inlaid fans trace its maker to New York of the 1790s.

wood, ebony or rosewood, gave Baltimore pieces a distinctive identity that exists to this day.

In an era of awakening national pride, the eagle, symbol of the republic, was widely used as a decorative motif; it frequently found its way onto furniture. Carved wood eagles clutching shields and arrows became pediment decorations on tall pieces—and also perched in gilded splendor on mirror frames. In addition, they became a much-used inlay motif and appeared on brass drawer pulls.

THE FLOWERING OF A TRUE AMERICAN STYLE REFLECTS PRIDE IN INDEPENDENCE AND A QUEST FOR BEAUTY AND COMFORT IN OUR DAILY LIVING.



Bow Front

Hepplewhite chest of 1800 has bracket feet, inlaid decoration and federal eagles on hardware.

The graceful proportions of furniture made in the Federal period complemented the architecture—much of it a modification of the neoclassic style that had been advanced by Robert Adam.

Homes were built with separate rooms for dining. Tables designed for dining rooms were often made in



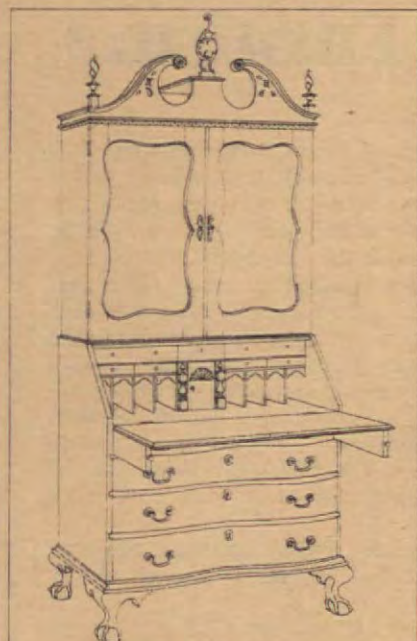
Highboy

This Queen Anne version features distinctive bonnet top, decorative flame finials, shell carvings.

two or three sections, and the end portions were rounded. These ends, each with its own set of legs, could be removed and used as separate, freestanding side tables when a full-sized dining table was not needed. Wine bottles and glasses were stored in the sideboard or, as in Southern dining rooms, in a cellarette (illustrated at left).

Parlors and drawing rooms of the late 18th century featured dainty, elegant sofas upholstered in pastel silk fabrics. Side chairs, upholstered to match, had frames that were often

painted or gilded in a manner made popular by Robert Adam. The Pembroke table (page 30, top) came into its own as a useful occasional table whose rounded drop-leaf ends could



Secretary

Claw-and-ball feet characterize Chippendale styling. Carved scroll top is a 1770s' earmark of Connecticut craftsmanship.

be raised into place to form an oval surface for serving tea. The sewing table, beautifully made of decorative woods, was a handsome addition to the drawing room. A silk bag suspended beneath the framework held the sewing materials.

Bedrooms, which frequently served as private sitting rooms as well, had slender four-poster beds (illustrated on page 34, bottom, left) that were hung with draperies and canopies. Sofas, chairs and small tables might also be found here, as well as dressing chests—medium-height chests with mirrors attached—which made their first appearance during the Federal period.

The delicate lines and shapes of Federal furniture maintained their popularity until well into the 19th century. These styles were suited perfectly to the continuing fashion for painted and decorated finishes. So-called "fancy" chairs were being made wherever furniture was produced, but those crafted in Baltimore were exceptional. They combined elegant Sheraton-style frames and light cane seats, with handpainted landscapes and scenes on their curving backs.

The elegant furniture produced in America in the 18th and early 19th centuries was largely derivative but all handmade, each (continued)

Maintaining the Patina of Antique Wood

The natural colors of wood range widely, and cabinetmakers were adept at staining one wood to simulate another or just to please current tastes. To make recognition of woods even more complicated, craftsmen were inclined to use them in combination. This is among the numerous reasons for considering carefully before refinishing a newly purchased antique.

In America, the two close-grained native woods—honey-colored *maple* and deeper, redder *cherry*—were used for many pieces of sophisticated as well as for simpler country pieces. *Pine*, usually somewhat lighter than maple and with an open grain, was the frequent selection for informal, utilitarian pieces.

As important as the wood itself is the finish. A simple *linseed-oil* finish was sometimes used for country pieces, on anything from mahogany to pumpkin pine (it usually has a softer feel). Some sort of *shellac* or *lacquer* finish was more often seen on formal furniture; these finishes sealed the wood and lent themselves to a gleaming polish. *Varnish* has an underservedly bad reputation for "checking" or "alligatoring," probably from refinishing jobs on pieces that had not been thoroughly cleaned first.

Aside from finishes, you should be aware of *veneering* (a thin sheet of decorative wood covering another, generally inferior, wood) and *inlay* or *marquetry* (small pieces of wood, mother-of-pearl or even metal set into wood).

What to Use on What You Have. In general, curators recommend using a *natural* or *pure wax* on most sealed finishes such as shellac, varnish or lacquer. Caution: Wax may soften paint and should never be mixed with oil, since the two substances can combine into a gummy mess. *Beeswax* and *paraffin* are the most common varieties of natural wax.

Nondrying oils are recommended for use on unsealed or oiled finishes. Among the many types of nondrying oils are: *lemon oil*, *almond oil* (sometimes found in the form of "almond sticks" saturated in the oil), *olive oil*, *mineral oil*, *castor oil* and a variety of other natural oils. Do not use linseed oil when a nondrying oil is suggested.

Helps for Household Disasters. Since accidents do happen in even the best-regulated households, here are some first-aid tips:

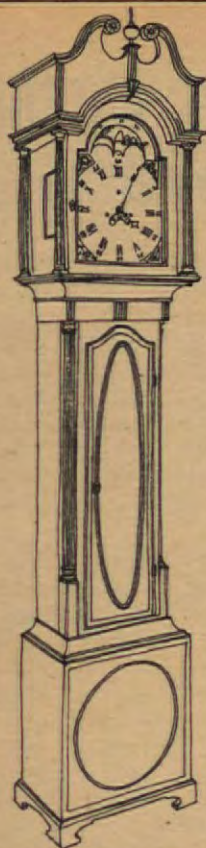
Scratches. Minor scratches can usually be blended in with appropriate color, then waxed over to smooth and protect the surface. The simplest method is to use a wax stick, a wood-colored crayon carried by most paint stores.

Wet-glass rings. First try rubbing in a little cigar ash, using your fingers, since their warmth and friction help. The purpose of this is to open the finish to a very slight degree, a technique that should not be used on high-gloss shellac finishes. Next try a sparing application of a nondrying oil, thoroughly rubbed in and polished dry. This can be followed with a good paste wax.

Dirty surfaces. Cleaning wood finishes without removing them is a tricky job. Some people use soap and water, but most authorities unite against it. In general—and this is a technique that must be carefully tested before each individual application—museums use Stoddard's Solvent or turpentine to clean dirty wood. Try one of these solvents on an inconspicuous spot—it may dissolve the finish. If you are sure the finish beneath the dirt has in no way been affected—and that the entire piece is covered with the same finish—you can go on and clean it. Museums often work with tiny cotton swabs, but cotton balls may be used instead. The important thing is to dip a ball of cotton lightly into the solvent, then throw it away as soon as it becomes dark and soiled, replacing it with fresh cotton. Work on one area at a time and watch for signs of color removal.

—Lee Parr McGrath

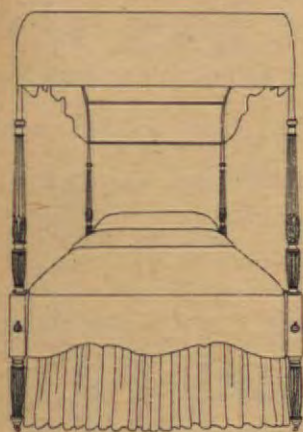
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Grandfather Clock

Late 18th-century piece in carved mahogany has brass finial at the center of broken scroll pediment, reeded columns on hood and body.

piece an individual creation. But by 1820 the age of mass production was in view. A Connecticut chairmaker, Lambert Hitchcock, began making his now-famous painted and stenciled pieces on an assembly-line basis, thus bringing the fashionable taste within reach of a less affluent and much wider audience. —Rosemary L. Klein



Four-poster

Sheraton-style bed, with its slender posts, carved leaves and reeding, displays the exemplary detailing of pieces made in New York about 1800.

Today's Best Buys in Antique Furniture

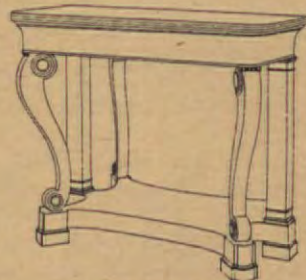


Country

appeals, be sure to avoid anything not in good shape. Before you buy, turn your prospective purchase upside down. Bottoms of feet on an old table should show signs of wear. The parts that would not be visible right side up should be unpainted and of an even, dark color from long exposure to the air.

Country-style tables present the greatest buyer challenge. For anything crudely made is likely to be called "country." Though simply designed, with minimum ornament, good country antiques are *well made*. Look for carefully cut skirts and neatly turned legs when you buy. Pine and the various fruitwoods were originally painted; thus stumbling across an example with its original finish is truly a find. Prices should range from about \$100 for the very plainest pieces—to \$300 for those with original finish intact.

Empire-style tables are elegant and formal. Examples you're likely to find are small tables for tea or dining, narrow library or sofa tables and those made for card-playing, sewing or serving decoratively. All are made of rosewood, mahogany or pine, covered



Empire

with rosewood veneer, and can usually be dated somewhere between 1820 and 1850. Prices: about \$100 for the simplest pieces to \$300 for those with good veneer and handsome carving.

Victorian styles include Rococo Revival and Renaissance Revival. The former appeals to those to whom the Empire style seems heavy; its emphasis is decorative rather than utilitarian. Parlor, rather than library, tables are the likely finds, and small

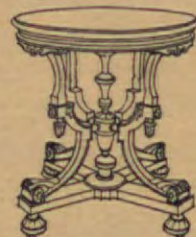


Rococo Revival

tables to hold a lamp or vase are fairly common. Rococo Revival pieces have curving, carved legs and look best in dark-colored woods. You should expect to pay at least \$200 for such pieces.

Renaissance Revival is the style that came into vogue when interest in the rococo palled, although their forms are not dissimilar. A bit more severe than rococo, Renaissance reached its popularity peak between 1860 and 1880. Carving was much less important than veneers, inlays and linear decorations, and light stains were preferred to dark colors. The range of quality is broad—from elaborate craftsman's pieces to simple factory products that you can find for as little as \$50.

Whatever your taste, you'll find an area of 19th-century antique American tables to explore.



Renaissance Revival

—Marvin D. Schwartz
Illustrations by Charles Rieger

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Antique wall and shelf clocks are grouped around an old hourglass. Clockwise from top, left, are: oak regulator clock, about 1900; corrugated gallery clock in chestnut case, about 1885; 1850s steeple clock in mahogany with decorated frosted-glass tablet; brass plate clock, about 1903 (minutes and hours flip on small blue plates); round office clock with roped motif and cable lever movement, about 1886; blue glass paperweight clock, 1890s; four-column Oriental gothic-steeple clock with ripple finish, about 1850; gilt-case mantel clock, about 1850.



AN AMERICAN TREASURY

Collectible Clocks

By Rosemary L. Klein

Old clocks can be so marvelously intriguing that collecting them has soared in popularity. Years ago, timekeepers like the ones above graced parlors, schoolrooms, even Great-grandpa's office.

Now they are collectibles of rising value. Those shown, whose look-alikes can still be found, are from the American Clock and Watch Museum, Bristol, Conn., where our clock industry began.



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The Easy Elegance of Classic Wicker



By Carole L. Crane—Wicker has returned. It has come back bigger than ever—a furniture classic that's beautifully compatible with today's casual lifestyles (see "Wicker is Wonderful," pages 56-59). *Wicker* is actually a catchall word referring to woven products manufactured from a tribe of vines, grasses and plants. Here are important members of the clan:

Rattan is a tough, pliable, durable vine in the palm family. It grows up to 600 feet long in the jungles of Indonesia and Africa. This solid, light-density material may be steam-bent into graceful curves and intricate patterns without breaking, allowing great design latitude. *Rattan peel*, stripped off the core in ribbonlike strands, is used for weaving, wrapping, binding.

Reed can be any of a number of tall, slender grassy plants, ranging from the fragility of straw to the sturdiness of bamboo. The term also refers to the pithy core of rattan that is fed through a machine to produce a thin, flexible, continuous strand of consistent diameter.

Willow is a plant grown in Europe and the northern United States expressly for weaving into furniture and baskets. It is shaped without steaming, so the natural moisture is retained, which accounts for its longevity—many baskets found in antiques shops are of woven willow. Willow is easily distinguished from rattan core by its tapering diameter, and also by its higher price tags.

Bamboo, a grass from tropical Asia, is hard, springy, jointed, hollow and strong for its weight. Not as structurally sound as rattan, bam-

boo is subject to splitting, particularly if it has been steam-shaped.

Contrary to popular misconception, wicker is *not* outdoor furniture, though it may be used on a sheltered porch that is protected from weather. As ingredients are natural materials, they may be damaged when exposed to rain, direct sunlight and nighttime dampness.

Even in its natural color, much of the wicker sold in the United States has a protective coat of clear varnish or lacquer (and there's a new process that coats rattan core fiber with clear, transparent vinyl to produce a material of incredibly high durability). One exception is woven rattan core from Hong Kong, which is frequently marketed here with no finish whatsoever. So if you're planning to buy unfinished wicker for do-it-yourself painting, staining or lacquering, superior-quality Hong Kong rattan is a good bet. Select smooth pieces with no hairy fibers protruding from the weave; in high-quality pieces these hairs are singed off in the manufacturing process. If do-it-yourself isn't your bag, you'll find a rainbow range of painted ready-made pieces—and dealers who offer custom coloring as well.

With wicker, as with all other furniture, the frame is the foundation. No matter how pretty the weaving, if the frame is inadequate, the piece isn't worth buying. One quality test suggested by Willow & Reed, which manufactures rattan furniture: When shopping for lounges, sofas and other large units, lift up seat cushions, turn each piece over or crawl under, if necessary, to inspect the frame. Seat framing members should be at least 1 inch thick to assure satisfactory support. If framing members are narrower, there is reason to suspect that the maker has also skimped elsewhere.

Walters Furniture Import Co., which not only imports but also manufactures and distributes wicker furniture, cites clear, consistent color as a sign of quality materials, and tightly wrapped joints and corners as marks of quality workmanship. Walters points out that style can affect construction: Lacy openwork pieces, for example, won't hold up as well as closely woven ones, even under ideal conditions.

And ideal conditions do not include the low humidity in most American homes. Offset the lack of indoor moisture by wiping wicker occasionally with a damp cloth or sponge—not so much that you penetrate the weaving or wet the frame, or so often that the wicker becomes discolored. The furniture itself will tell you when a moisturizing beauty treatment is in order: The drier it

is, the more snaps, crackles and pops will emanate from the weave when pressure is applied.

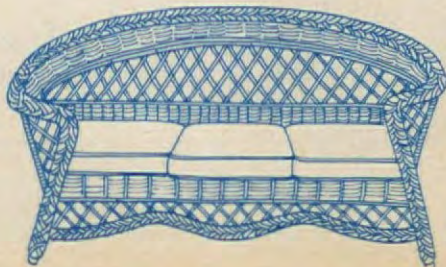
You will also know when your wicker needs to be cleaned. Preferred cleaning methods that will pay off with prolonged service include sponging woven work with warm water and the suds of a mild soap (not detergent—it's too drying); dusting with a long-haired soft brush; vacuuming with a soft brush or using the exhaust end of the vacuum to blast dust out of cracks and crevices.

To preserve the spotless mellow sheen on lacquered, varnished and paint-finished wicker, try a time-to-time application of a wax-base cleaner, the kind you use on other fine wood furniture. If the original finish begins to deteriorate, refinishing will restore wicker's original beauty.

NEW, OLD, PAINT YOURSELF OR PREFINISHED, IT GIVES A LIFETIME OF CHARM AND SERVICE.

But it's crucial to restore the piece with a substance that is chemically compatible with the original finish. To determine the compatibility, try a little of the new paint, lacquer or varnish on a hidden area; if it blisters, peels, develops egg-shell cracks or remains tacky long after application, try a different chemical base.

Before refinishing, rough up exposed surfaces and areas of heaviest wear with fine sandpaper, to give the new finish something to cling to. Fill stubborn cracks with plastic wood, sanding and sealing after filler has dried. Spray-finishing, with either an aerosol-canned material or a compressor or vacuum-cleaner spray accessory—will give your at-home refinishing job a professional look. This is the most satisfactory method of distributing a new finish evenly in all the little cracks and crevices. Pick a stretch of dry weather for your project and remember: Several thin coats will do a far smoother job than a single heavy one, with less chance for drips and sags.



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adventures! That actually tames, overnight, those sudden wild urges that destroy your figure! That re-educates your taste buds and your metabolism, so that you find yourself able to eat what you want, when you want it, without gaining so much as an ounce—and (at least at the beginning) losing as much as a pound a day!

Using this diet strategy, food becomes an ally rather than an enemy! It fills you up, but never out! Using this strategy, one model went from 140 pounds to 123 pounds in well under a single month—and she still ate what she pleased on weekends!

Using this strategy, every other model (with the exception of one or two) who faithfully followed it for ten days lost ten big pounds—to start! Another (a perfectionist) went from 133 to 97 pounds! Another, who was bottom-heavy, not only shed ugly pounds all over her body—but spot-exercised the flab right off her bottom so perfectly that she now does bathing suit ads!

And This “Frozen Slenderness” Is Only The Beginning Of The Stunning New Beauty These Top Models Can Give You! Without Your Risking A Penny!

For example:

Of all women, a successful model must always be a healthy, sexually vibrant, powerhouse of energy! She must be able to “turn on the dazzle” at a moment's notice—despite the fact that she has been dashing all over the city, toting pounds of clothes, a make-up kit, and often a wig box! Here are the “glamour vitamins” that turn on such amazing stores of physical vitality—ready to go to work for you within seconds after you read page 42!

Nor can an \$80-an-hour model afford the slightest trace of dandruff! After trying all the expensive treatments and preparations, here's how they simply rinse the ugly flakes away, at home, in seconds—for pennies! (Page 63.)

And glasses are out too! Weak eyes, aging eyes, dull eyes can cost a model her career! These top models believe that most women take to spectacles simply because of lazy eye muscles, just as most women take to girdles because of lazy body muscles! And if you want to escape the “eye-glass-prison”—perhaps far faster than you've ever dreamed—check page 68 the moment you get this book!

And how about strong, sexy teeth! Did you ever hear, for example, of the new sealants that can be applied to your teeth in seconds, to shield them from harmful bacteria! (See page 73.)

SPECIAL BONUS SECTION: Tips from top hand models that may solve your rough, red problem forever! They say bluntly that there is simply no excuse any longer for hands that are anything else but silken smooth—and nails that are as strong as steel! One glance at the “magic” hand exercises on page 81 may convince you, for good!

PLUS, of course, the same “million-dollar-know-how” for your feet as well! Including a natural-fruit way to keep their skin exquisitely white and fine-pored! And a simple little action that builds a natural-shield against calluses right into them!

These Models Say Old-Fashioned Huff-And-Puff Exercises Are OUT! If You Want A 28-Inch Waist At Age Sixty—Do This Instead...

Just MOVE the way you're shown on pages 89 to 103... and watch inches seem to evaporate



This is 39-year-old Oleda Baker, author of this eye-opening new guide. Would you believe her age? Learn about youth-secrets, and those of dozens of other top models, entirely at our risk. Read the thrilling details on this page!

into thin air—as though you could practically “smile” them away!

Here are special, super-effective slimmers for the stomach, legs, hips, calves, derriere, arms, bosom—and especially that embarrassing “below-stomach bulge” that otherwise grows larger and larger! Also two startling “firmer-uppers” for neck lines and for bags under your eyes that you must try at once if you suffer from either one!

Incidentally, if you want to smooth out lip wrinkles, also check page 101 at once!

And this is still just the beginning! We just don't have room enough here to mention all the professional beauty secrets revealed at last in this eye-opening book! For example:

How to eliminate muddy, bumpy-looking complexion with nothing but water...

How to get rid of “early morning wrinkles and bags,” in minutes...

How to build a voice as seductive as your new body—a complete mini-course...

How to achieve the illusion of a near-perfect face (for example, if you have a receding chin, how to “add” to it in seconds)...

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ABOUT THE AUTHORS

OLEDA BAKER (pictured at the left) is a well-known fashion model and cover-girl who also performs in television commercials. Between modeling assignments, she paints, designs jewelry and clothes, and takes care of her husband, her son, David, and their New York home.

BILL GALE, a former award-winning advertising copywriter, has written for many national magazines.

Keepsake Crewel Notes By Ann B. Bradley

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For other exciting American Home crafts ideas, order catalog # 61014 (see coupon)

[continued from page 10]

These First-Aid Tips Widen Your Margin for Safety.

15 TICKS. These flat, brown insects—abundant in low grasslands or along animal trails—can cause Rocky Mountain Spotted Fever, a serious disease. If the kids have been in tick country, examine them *thoroughly*, particularly legs, necks, and hairlines. Remember to examine their scalps carefully. If you find a tick, don't try to chase it out with a hot burnt match and don't pull it out with tweezers. Instead, cover it with heavy oil—mineral oil, salad oil, even sunburn cream—to shut its pores. After the tick has disengaged, then remove it with tweezers. Wash area well with soap and water.

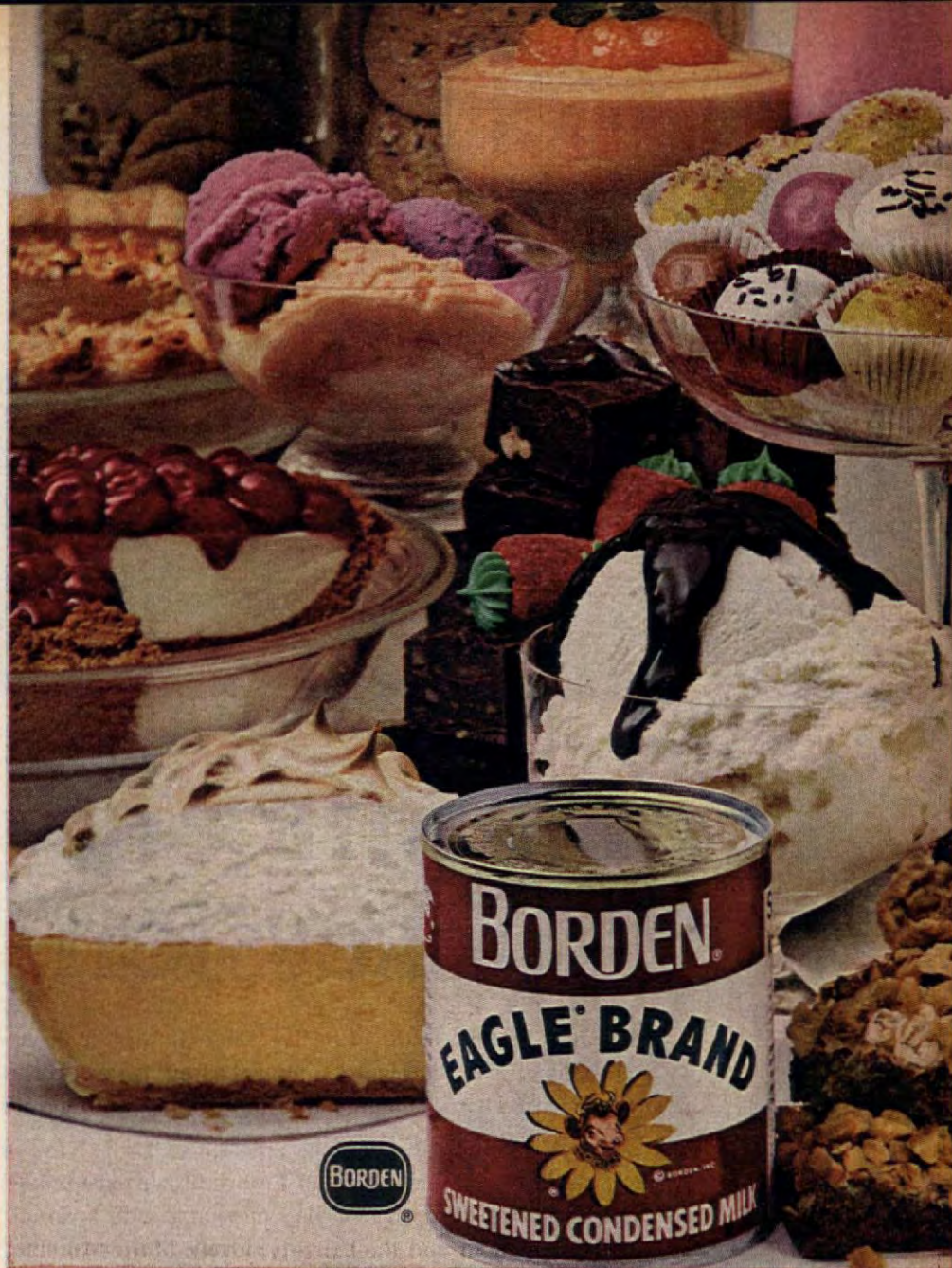
16 CHIGGER BITES. Applying cold water and calamine lotion sometimes brings relief, but the only sure cure is time.

17 HEAT STROKE. You can recognize this extreme response to heat by a rapid, strong pulse, high body temperature and the absence of sweating. Cool the victim's body by immersing in a tub of cold water, sponging with cool water or rubbing alcohol, or using fans or air conditioners. Call a doctor.

18 HEAT CRAMPS. These uncomfortable muscular spasms can result from losing too much salt through perspiration or, later, from gulping too much water without replacing lost salt. Relief can be obtained by sipping half a glass of salt water (one teaspoon salt per glass) every 15 minutes for an hour. Massage cramps.

19 HEAT EXHAUSTION. Faintness, nausea, dizziness and cramps are caused by the body's effort to lose heat—in a crowd of people on a hot day, for example, or in a hot, poorly ventilated room. Give salt water as for heat cramps. Have the victim lie down and raise his feet; loosen clothing and cool him down with sponge baths or fans. Get a doctor if there is vomiting.

20 JELLYFISH STINGS. Remove any tentacles that cling, using a terry-cloth towel. Wash area thoroughly with diluted ammonia or rubbing alcohol. Give aspirin for pain. Meat tenderizer, sprinkled on the sting, may also provide relief. A related problem: If someone steps on a sea urchin, soak the affected foot in hot water for 30 minutes to inactivate the venom in the spines, which can cause painful swelling. Wrap a constricting band on leg; it should be snug, yet loose enough to allow blood to flow into the leg. See a doctor for help in removing spines.



You can make any dessert here quick and easy with no-fail Eagle Brand and the recipes in your free "Dessert Lovers' Handbook."

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VANILLA ICE CREAM YOU CAN MAKE IN YOUR REFRIGERATOR

- 1 can Eagle Brand Sweetened Condensed Milk
- 2 cups light cream
- 1 cup cold water
- 1 tablespoon vanilla extract

Combine all ingredients in bowl; blend well. Pour into large flat pan. Freeze in refrigerator freezer till nearly firm. Turn into chilled bowl. Break up; beat with rotary or electric beater till smooth. Return to pan immediately. Freeze till firm. Makes 1½ quarts.

Ice Cream Freezer Method. Combine all ingredients in bowl; blend well. Pour into freezer drum and proceed according to maker's directions.

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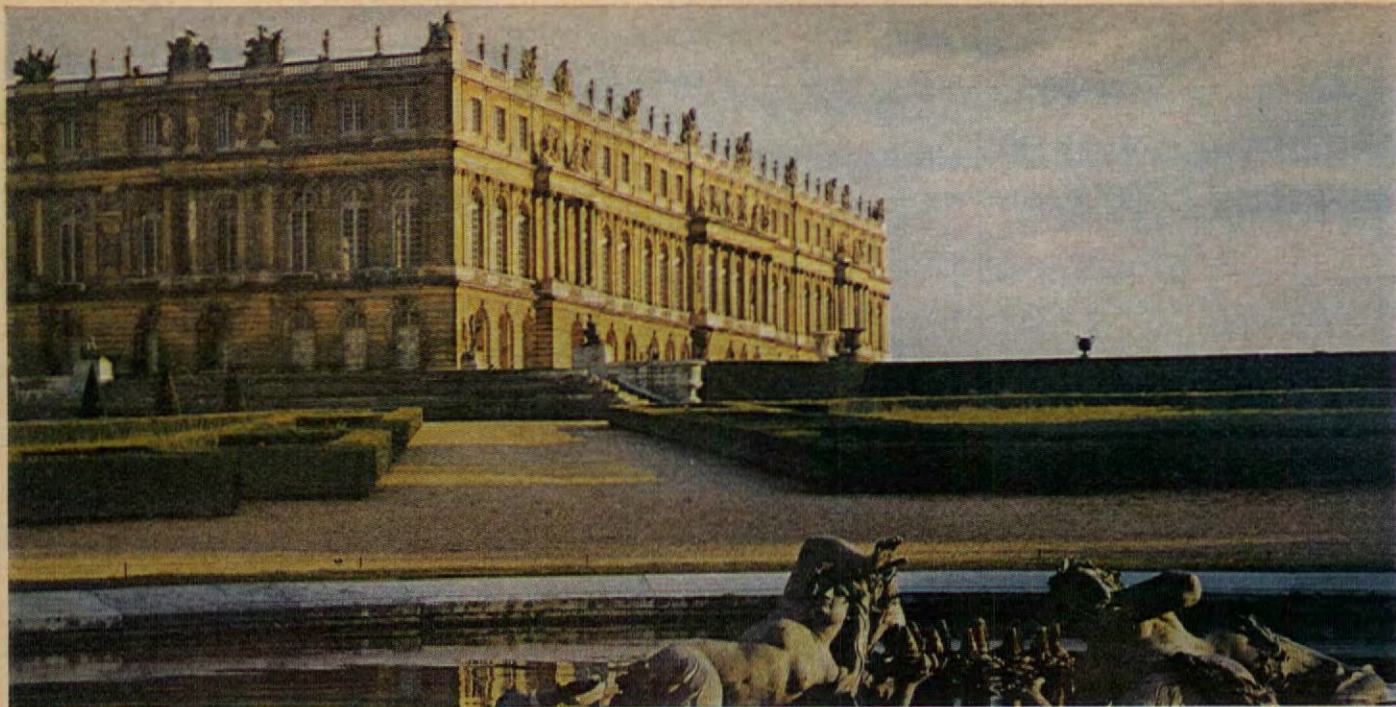
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a magnificent obsession

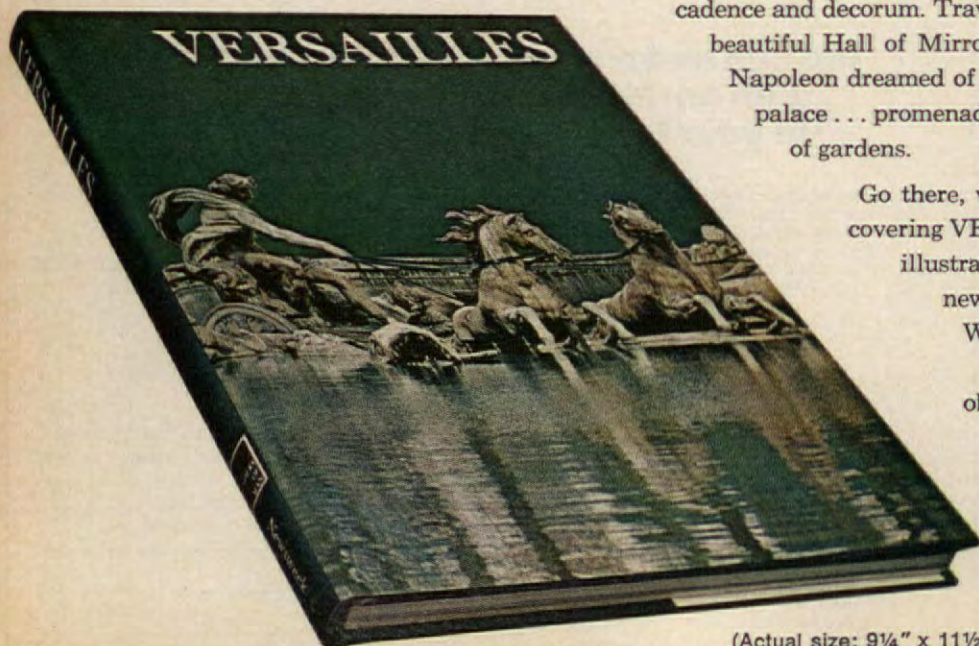
as hundreds of guests dined at silver tables in week-long banquets and celebration . . . where he, the Sun King of France, reigned supremely from his world of mirrors and chandeliers, from his acres of gardens stocked with hummingbirds and flamingoes to the affairs of state and the affairs of passion.

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Picture credits: Adam Woolfitt; Versailles (Musées Nationaux) and Louvre.

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How we almost lost our umpire to La-Z-Boy on Father's Day



 **Vectra**

My husband, Doug, is the greatest umpire in our Little League. And, when the greatest umpire has his heart set on a reclining chair for Father's Day, you get it for him.

So, we gave Doug a La-Z-Boy® La-Z-Lounger with its unique lean-back recliner action, its comfort padded foot rest and lifetime guarantee. La-Z-Lounger was almost too good to be true.

Our Father's Day gift was so good, we almost lost our umpire. Once Doug got into his La-Z-Boy "lap of luxury" he wouldn't get up until dinner.

Now I picked that La-Z-Lounger as a handsome accent to the room—with or without a semi-retired umpire in it.

The fabric is made of Vectra® olefin fiber. That means it protects itself against spots, stains, moisture, fade, abrasion. I chose basket weave but even bold plaids and stripes have the same tough resistance when they're made of Vectra.

No wonder it took the entire team to get our umpire out of La-Z-Boy and back behind the plate. They just sat and stared at him, wistfully, until he gave in.

If you want to put your dad on easy seat, give him a La-Z-Lounger with Vectra and let him alone.

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10 Floor-Care Tips

Today, nearly two billion square yards of resilient flooring are in homes across America—linoleum, asphalt tile and various types of vinyl tile and flooring. All are very easy to maintain, but some special care is called for—as indicated by the following guidelines:

1. Spills should be wiped promptly to minimize spotting and staining.

2. Vacuum or sweep a floor at least once a week to pick up loose dirt.

3. Daily sweeping may or may not be necessary, depending on the activity a floor area gets.

4. Traffic areas, if noticeably dirtier than other sections, will benefit from damp mopping to remove surface soil without disturbing any wax coating underneath.

5. Scrubbing is necessary when damp mopping can no longer restore a floor's appearance. Use a brush or sponge and scrub with a solution of warm water and household or floor cleaner, following the directions you find on the label.

6. To provide for a good wax finish, rinse floor thoroughly and remove every trace of the cleaning solution.

7. Use your favorite floor polish or wax. Let dry between coats, and remember: Two thin coats are shinier and much less slippery than one thick coat.

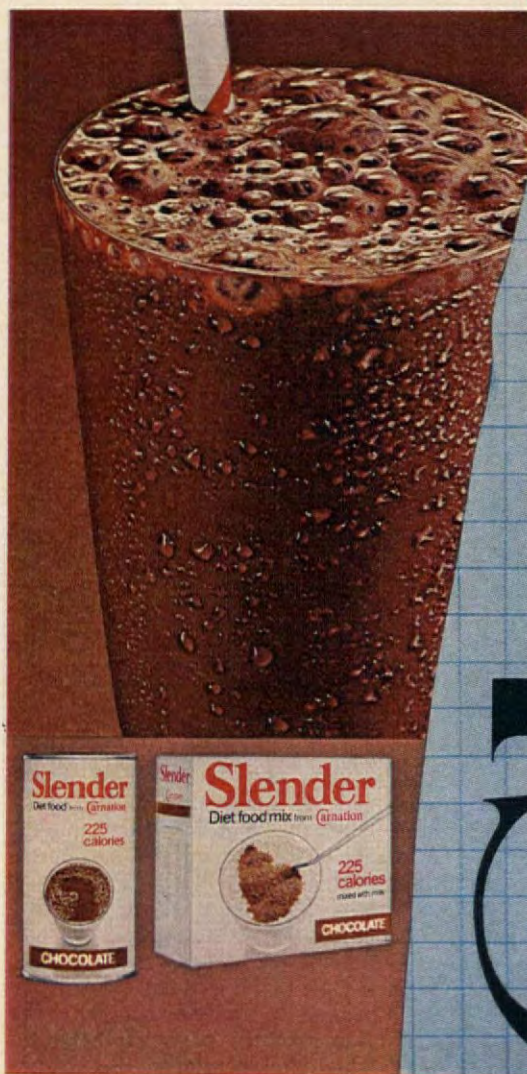
8. Occasionally, when scrubbing and rewaxing no longer lead to an acceptable appearance, a floor must be "stripped" of wax. Use one of the products made especially for wax removal, or prepare your own solution, using 1 cup ammonia and $\frac{1}{4}$ cup powdered floor cleaner to each $\frac{1}{2}$ -gallon cool water. Spread solution on a 3-by-3-foot portion and allow to soak in a few minutes; loosen softened wax by scrubbing with steel wool or plastic or nylon scouring pads; wipe up solution and dissolved wax immediately and move on to another portion. When all wax is off, the floor will appear uniformly dull but clean. Test by scraping a coin across portions of the floor—if the coin picks up any wax, more wiping is necessary.

9. Always rinse the entire floor thoroughly, and let dry, before re-waxing.

10. To remove heel marks and scratches between waxings, gently rub marks with fine steel wool dipped in your regular wax or polish. Buff or let the finish dry according to the label directions.

Slender is for taking it off and keeping it off

It can help you peel off pounds fast. Or, it can help you hold onto the good figure you already have. Mixed with the substantial nutrition of milk or chilled from the can, Slender is just 225 calories. And it works. So ask your doctor, and get Slender.



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

COAX THE MOST FROM YOUR COOLERS—FOR THE LOWEST COST AND LEAST USE OF ENERGY.

Shade all windows exposed to direct sunlight. Morning sun can pour just as much searing heat into your house through unshaded windows as afternoon sun. You may not feel the morning sun's heat, because outdoor air temperatures seem relatively moderate then. Nevertheless, it can thoroughly roast the interior of your house—and you'll pay dearly for the extra cooling energy. Shading windows exposed to the summer sun—east and south windows as well as west—will cut cooling costs 25 to 30 percent, perhaps more.

Use outdoor shading devices on windows. They'll keep out twice as much torrid solar heat as interior shades. Where planting shade trees is impractical, consider building a solid fence to shield east and west windows from low-angle sun. Or put up awnings or shutters. Until such outdoor devices have been planted or installed, by all means draw or lower interior shades over windows.

Ventilate your attic. Even the best and heaviest insulation under your roof is ineffective on a truly hot day, unless the attic is well ventilated. To improve ventilation, put large air louvers at each gable end of your attic. These will set up a continuous air flow, thus preventing a furnacelike heat buildup—which might be as high as 150 degrees on a very hot day. If instead of an attic, your house has rooms directly under its roof, the space between the top of the room insulation and the underside of the roof should also be well ventilated.

Get rid of kitchen heat and vapor. In the summer, heat from your range and oven can overload your air conditioner and needlessly raise your energy expense. To prevent this, install an exhaust fan above or beside the range (see "A Fan for All Kitchens" in our February issue) and let it blast cooking heat and fumes outdoors before they can spread to other parts of the house. Open a nearby kitchen window a few inches to let in replacement air; when cooking is finished, close the window and turn off the fan.

Vent the clothes dryer to the outside. In operation your dryer spews huge quantities of heat and insidious vapor—all of which puts an enormous extra load on your cooling system when the spewing takes place indoors.

Even if your dryer is in the basement or other nonair-conditioned part of the house, install an exhaust vent pipe to expel the dryer's hot wet air outdoors.

Use plastic shower curtains, not canvas. Since plastic sheds water, it is the preferred shower-curtain material. Canvas soaks up shower runoff by the gallon. This moisture evaporates gradually into air circulating through your house—a surprisingly large source of humidity that creates a wasteful drain on air-conditioning energy.

Here are some points to keep in mind when buying—and using—air conditioners.

Don't "oversize" your cooling. Many dealers deliberately sell equipment that is too big for the areas they are to serve—"to be on the safe side." Don't fall for that pitch. When you buy a cooling system—room air conditioner or central unit—be sure its capacity is no more than you actually need. An oversized unit not only costs more; it also works less efficiently, exerting poor humidity control over your indoor air. A reliable dealer will come up with a fairly accurate heat-load computation for your space, then match his equipment to your cooling needs. It's better to buy

How to Get the Most Air Conditioning for Your Money

By Arthur M. Watkins

a slightly undersized unit than to let yourself be stepped up to an unnecessarily larger one.

Buy equipment that has a high energy efficiency ratio (EER). You'll get maximum cooling output for minimum energy input. Aim for an EER of 7.5 or 8, or better, a unit top-rated at about 10 EER. The higher the rating, the less operating energy is needed to cool. The head of a major air-conditioning firm says that one of their new 10-plus EER units costs only \$87 more than a 7.5 EER unit. But the high-efficiency model will save \$25 a year in operating costs in a northern area like New York—and more than \$60 a year in a southern clime such as Miami's.

Counterattack when heat waves strike. During periods of prolonged high heat, store up extra cooling each night—to take the edge off the next day's high temperatures. Set your

thermostat two or three degrees below its normal level—or down to 72 degrees or so. During the night, when outdoor temperatures fall, your compressor won't have to work too hard.

Put this same principle to work when you're having an indoor summer party. A few hours before party time, turn the thermostat down a few degrees. By storing up cooling, you can offset some of the extra heat load created when a lot of people are present and indoor air tends to become uncomfortably hot, stuffy and humid.

Don't turn off your cooler when you leave the house. No more energy—and sometimes less—is used if the cooler is left on while you're away during the day, assuming the equipment is the right size for your space. Otherwise, your unit will work long and hard, using up a lot of energy, to cool your house when you return. To prevent overcooling in your absence, set the thermostat up a little, to 80 degrees or so; set it back down when you come home and the normal cool temperature will be achieved quickly. If you plan to be away for more than a day, turn the system off.

Don't overcool your house. Results of tests conducted by the American Society of Heating, Refrigerating and Air-Conditioning Engineers show that for reasonable summertime comfort, most people require an indoor temperature of about 75 degrees and a relative humidity of no more than 50 percent—whether the outdoor temperature is 95 or 115. Most people have no trouble adjusting to 75 degrees; cooling your house to 70 or lower is a waste of money and energy.

Some so-called experts insist that the thermostat should be kept up to 80 or 85 degrees, but we consider this nonsense. Very few people are comfortable when settings are so high.

Clean or replace air filters at least twice a summer. When filters become clogged—with dust, dirt, pollen or other airborne contaminants—the flow of air through your cooling system will be reduced and the equipment will operate less effectively. Most air filters made of aluminum or rubber mesh can be vacuum-cleaned—or washed in soapy water and air dried for reuse. Throwaway filters are noncleanable, to be replaced when dirty. Check your equipment's instruction sheet to confirm which kind of filters you have.

Don't leave windows or exterior doors open. Although it's well to open a bedroom window a few inches to let in fresh air when you sleep, don't simply fling windows and doors open if your house is air conditioned. Night summer air tends to be less cool and more humid than you may think. And if there are children about, put automatic door closers on exterior doors.

30 Fabulous Early American Reproductions

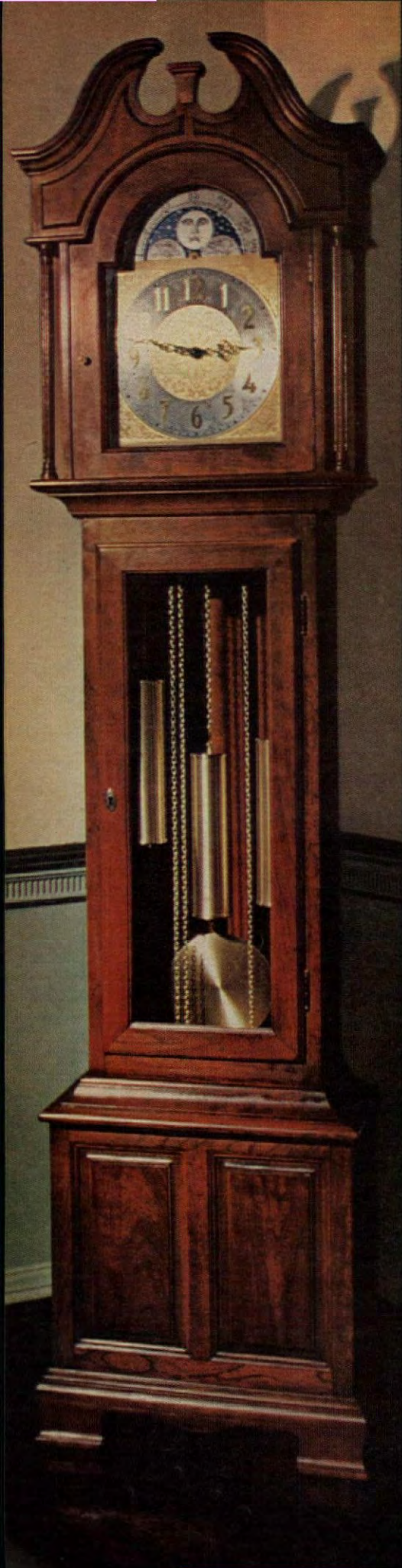
A well-designed piece is as good as its workmanship, whether it's a delicate bowl fired two centuries ago or a massive highboy manufactured just yesterday. Because of their fidelity to detail and craftsmanship as well, many pieces being reproduced today—in furniture, fabrics and accessories—are considered of

museum quality. Thus we chose a fitting setting to show off the best examples of early American reproductions, all available nationally. The gracious Valentine Museum in Richmond, Va., where we photographed, normally houses an exemplary collection of 18th- and 19th-century furnishings.—Christine B. Roth



Set before an antique cachepot filled with flowers is 1) porcelain tea service in "Blue Canton," Mottahedeh.

continued



Shown in museum library are, above: **2)** Queen Anne wing chair, Williamsburg, **3)** drop-leaf table, Biggs, and **4)** side chair, Hickory; below, **5)** Hepplewhite shield-back chair, Bernhardt, **6)** Chippendale card table, Williamsburg, and **7)** corner chair, Hickory. An 18th-century stenciled border print is copied in **8)** cotton drapery fabric, "Wickham," Brunswick & Fils. At left is **9)** a mahogany grandfather clock, Ridgeway.



Superbly styled period pieces never go out of fashion. Reproductions of these classics will be the heirloom furniture of the future.

A lively traditional mix

Period styles can be mutually enhancing, as in this grouping in the museum parlor:

10) pair of Chippendale armchairs and **11)** inlaid Hepplewhite Pembroke table, Biggs; **12)** Chippendale sofa, Henredon; **13)** combination Queen Anne cellarette on tea table, Harden; **14)** Chippendale fire screen, Williamsburg.



continued

Rustic beauty and individuality mark the work of early American country artisans, whose skills were sure if unrefined. Today's craftsmen are continuing this tradition of simple furniture, some of it charmingly painted, all of it a perennial favorite.

Country table charm

In country kitchen setting are:

15) painted maple ladder-back chairs, Tell City; **16)** pine trestle table, Pennsylvania House; **17)** "Town & Country" pottery inspired by early enamelware, Stangl; **18)** "Octette" pewter flatware, Gorham; **19)** Valentine Museum reproduction chintz runner fabric, "Pensée," Brunswick & Fils.



PHOTOGRAPHS BY VINCENT LISANTI

Shopping Information, page 81



Left: stenciled **20)** cupboard and **21)** slat-back chairs, Hitchcock. Above: **22)** tavern table and **23)** Windsor armchairs, Pennsylvania House; **24)** "Signet" plates, Wilton RWP Armatale. Below, left; **25)** Boston rockers, Tell City; **26)** Chippendale chest, Harden; **27)** bedspread, Kirsch. Below: **28)** bed, Heywood-Wakefield; **29)** Queen Anne highboy, American Drew, and **30)** drop-leaf table, Hickory.



By Helene Brown

Wicker is wonderful

Wicker makes tabletop news (below) in a beige-and-brown lattice tray to cradle dinner plates. Flowers, Indonesian cottons in a mix of patterns and a sprinkling of polished seashells complete the casual setting.

If you're looking for furniture whose charm and style match its cool comfort and realistic price, you'll find wicker one of today's best buys. Yesterday's summer standby now presents itself in a wealth of designs and colors. There are bargains in old wicker to search out in antiques shops and rejuvenate with lacquer, paint or varnish



in beige

(we tell you how on page 40), plus handsome new pieces in delicious ice cream colors—from lacy reproductions to the sleek linear look. Despite its airiness, wicker is surprisingly substantial and sturdy, and needs a minimum of care. The rooms shown here and following make for inviting year-round living. All

have wicker furnishings, for wicker goes everywhere, mixing easily with contemporary or traditional in any room of the house. The family room opposite is a sun-drenched addition to a 19th-century house. To create a happy contrast to their other—mostly antique—furnishings, the owners opted for trim contemporary wicker in

soft beige tones. Deep downy cushions and a snug hood chair provide the ultimate in comfort. Strong blue and white, in batik-patterned cottons and a handwoven area rug from Uruguay, add pleasing crisp touches. (continued)

Wicker in family room (opposite) has a clear protective finish that lets its natural beauty show through.





in white

Wicker evokes nostalgia in these two rooms done in sherbet hues. The combination dining-sitting room (opposite) is pure pink-and-white confection. The living room (below) has the air of an old-fashioned conservatory. Both rooms are furnished mostly in antique wicker that's been carefully repaired, restored and painted. Frosty white predominates, making the blend of wicker styles compatible. Patchwork accents—in new fabrics covering walls and upholstery and an old quilt that skirts a table—complete each picture of yesterday.



Wicker-filled living room (above), designed by Sharon Landa and built over an existing stone terrace, was added to an old house. Walls and louvered shutters are pale bleached wood. In dining-sitting room (opposite) azaleas, tulips and pink lemonade point up the refreshing tone. Quilts are antique; throw pillows were made from sheets.

Fritz Taggart

By Ann B. Bradley

Afghan Glamour

Crochet it in Squares for Under \$25.

From little squares this mighty stunning afghan grows. Creating it is easy and fun: You use the simple crochet loop stitch to make a brilliant batch of soft-as-eiderdown squares, then whip them all together for a 40-by-65-inch afghan. The same stitch makes the trio of 18-inch-square pillows. All will boldly enhance any room setting. Complete crochet instructions plus a chart are on page 88.





These are the most popular American Home house plans ever.

The warmth and charm of traditional design are handsomely expressed in this trio that *American Home* readers have made their favorites among the 100-plus house plans we've offered. All three have roots in the American past—and a blend of amenities to brighten the present. The four-bedroom Virginia colonial in weathered brick (below) boasts useful extra spaces and expansion possibilities over the garage. There is a cozy fireplace in the

master bedroom, family and living rooms. The Cape Cod and saltbox come from the same basic design, and their first floors are identical: bedroom, dining room, two-story living room, kitchen, bath. Upstairs, the plans differ: The Cape Cod (opposite, top) has two more bedrooms, a bath and an alcove usable as a children's playroom; the saltbox (opposite, bot-

tom) has three more bedrooms, a bath and studio. Floor plans and order form are on page 78.

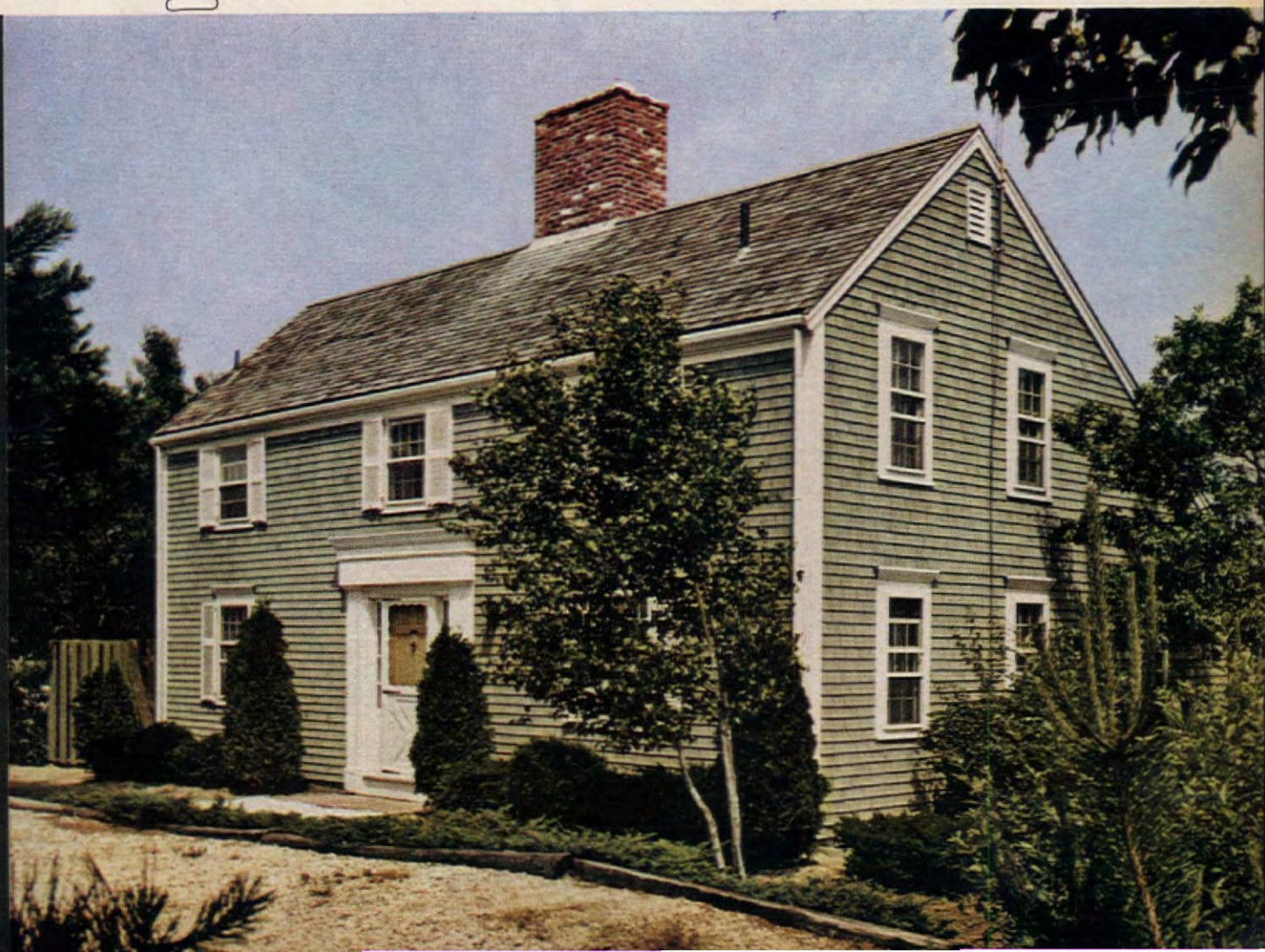
Colonial



The Cape Cod (below), a slightly smaller version of the saltbox (bottom), has handy storage areas tucked under its broad, sloping roof. Both are shingle-sided, and both were inspired by beloved New England styles that have endured since the 17th century.



Cape Cod[^]or Saltbox_^



Back to the Backyard Barbecue

By Lucy Wing



Gordon E. Smith
Shopping Information, page 81

In this summer of energy saving and vacationing at home, your backyard is the “in” place to be. There could hardly be more congenial surroundings. So plan a menu — we have four for starters — get out the grill and enjoy eating outdoors again.



Pictured are the stars of one of our backyard feasts: crisp raw relishes; spareribs, grilled and glazed then made into a crown; a hearty layered casserole of three kinds of beans; grilled pineapple spears for a tangy dessert. Menus and recipes begin on page 70 .

Take a
carton of
ice cream
and...



...create dessert spectaculars. A flavor you've loved since childhood takes on an exciting new taste with liqueur, cookie crumbs, nuts or crushed candy added. Molded as a bombe or turned into a torte or a trifle, ice cream can be beautifully versatile. Pictured from left, opposite, are: Ginger-Scotch Sundaes, Chocolate Nut Bombe, Frozen Viennese Ice Cream Torte, Lemon Ice Cream Trifle. Recipes for these and more begin on page 73.

By Frances M. Crawford





Rudy Muller

Bouillabaisse

**A HEARTY FISH STEW
MAKES GREAT SUMMER
PARTY FARE.**

Bouillabaisse

- 3 pounds firm-fleshed fish (equal parts mackerel, bass or haddock)
- 3 pounds tender-fleshed fish (equal parts sole, scrod, flounder, whiting or red snapper)
- $\frac{3}{4}$ cup olive or vegetable oil
- 3 cups chopped onion (3 large)
- 2 cups finely cut leeks (or use an additional 2 cups chopped onion)
- 4 cloves of garlic, mashed
- 2 cups dry white wine
- 2 pounds fresh tomatoes, peeled and chopped or 1 can (1 pound 12 ounces) tomatoes, coarsely chopped

No. 67 Cooking Lesson

By Jacques Jaffry

- 1 bottle (8 ounces) clam juice
- $\frac{1}{2}$ teaspoon bottled, dried orange peel (optional)
- 1 teaspoon leaf thyme, crumbled
- 1 teaspoon saffron, crumbled
- 1 teaspoon fennel seeds, crushed
- 2 bay leaves
- 1 tablespoon salt
- $\frac{1}{2}$ teaspoon pepper
- $\frac{1}{4}$ cup chopped parsley, stems reserved
- 2 or 3 live lobsters (1 pound each)
- 1 pound fresh shrimp
- 12 small clams, well scrubbed (optional)
- French or Italian bread

1 Cut fish into 2-inch pieces, bone and all. Keep firm- and tender-fleshed fish separate; they will be added to the kettle at

different times. Heat oil in large stainless-steel or enameled kettle over medium heat. Add onion and leeks. Cook 5 minutes, stirring often. Add garlic. Cook 1 minute.

2 Add wine, tomatoes, clam juice, orange peel, herbs, seasonings and parsley stems. Bring to boiling. Cook 5 minutes. Cut live lobsters into 2-inch pieces, shells and all. Place in kettle. Top with firm-fleshed fish. Bring to boiling. Cook 5 minutes. Add tender-fleshed fish, shrimp and clams. Add boiling water to just cover ingredients. Bring to boiling. Cook 10 minutes or until clams open. Remove fish and shellfish to warm serving dish. Discard bay leaves and parsley stems. Bring liquid to boiling. Pour over fish. Sprinkle with chopped parsley. Serve with bread. Makes 12 servings.

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KEY TO NUTRITION RATINGS

To assist you in meal planning, each of our recipes not only lists the number of servings, but also the calorie (cal.), protein (P.), fat (F) and carbohydrate (C.) content one serving provides. A recipe will also be designated a vitamin source if a serving supplies 20 percent or more of the recommended daily allowance.

MENU

(pictured on pages 64-65)

Celery and Radish Tray
Crown of Ribs*
Triple Bean Casserole*
Rolls with Butter
Glazed Pineapple Spears*
Coffee Milk Iced Tea

CROWN OF RIBS

Makes 8 servings.

Each serving: 602 cal.; 22.9 gms. P.; 50.5 gms. F.; 12 gms. C. Source of thiamine and niacin.

- 2 strips of spareribs (about 2½ pounds each)
- 1 tablespoon celery seed
- 1 tablespoon paprika
- 2 teaspoons salt
- ½ teaspoon pepper
- 1 cup catsup
- 2 tablespoons brown sugar
- 2 tablespoons dry sherry
- 2 tablespoons soy sauce
- 1 clove of garlic, crushed

Trim as much fat as possible from ribs. Sprinkle with celery seed, paprika, salt and pepper. Wrap each strip in heavy-duty aluminum foil. Grill over low heat 1½ hours or until almost tender. Combine catsup, brown sugar, sherry, soy sauce and garlic. Unwrap ribs. Place directly on grill. Brush with sauce. Grill 15 minutes or until ribs are fork-tender, brushing frequently with sauce. Make small cuts along the backbone end (meatier or thicker) between each rib, then bend each strip into a half circle. Stand strips upright on round, rimmed platter. Garnish with watercress, if desired. Serve with any leftover sauce.

TRIPLE BEAN CASSEROLE

Makes 8 servings.

Each serving: 246 cal.; 12.6 gms. P.; 2 gms. F.; 45 gms. C. Source of thiamine.

- 1 can (23 to 31 ounces) baked beans or pork and beans in molasses sauce
- 1 cup thinly sliced onion (1 large)
- 1 can (16 to 20 ounces) white or red kidney beans, drained
- 1 can (1 pound) pinto beans
- 2 tablespoons brown sugar
- 1 tablespoon prepared mustard
- ½ teaspoon salt
- 1 tablespoon chopped parsley

Place baked beans with their liquid in 2-quart casserole or round baking dish, mounding in center. Put layer of onion over beans around edge of dish. Place kidney beans over onion layer, but around center of baked beans.

Drain pinto beans, reserving ½ cup liquid. Pour pinto beans around edge of dish. Blend reserved liquid, brown sugar, mustard and salt. Pour over beans. Cover dish with aluminum foil. Place on grill. Cook 1 hour or until bubbly. Remove foil; sprinkle casserole with parsley.

GLAZED PINEAPPLE SPEARS

Makes 8 servings.

Each serving: 114 cal.; .7 gms. P.; 3 gms. F.; 23 gms. C. Source of vitamin C.

- 1 large pineapple
- 2 tablespoons butter or margarine
- 1 tablespoon sugar
- 1 teaspoon grated orange peel
- ½ cup orange juice

Twist or cut off top of pineapple. If desired, reserve top for garnish. Cut pineapple into eighths. Remove core of each piece. Make 6 diagonal cuts in each piece without cutting through rind. Combine butter or margarine, sugar, orange peel and juice in small saucepan. Heat until butter or margarine melts. Brush over pineapple. Wrap in aluminum foil. Heat on grill 15 minutes. Remove spears; unwrap; arrange on platter. Garnish dish with the top of the pineapple, if desired.

MENU

Rotisserie Herb Turkey*
Rice-Crumb Stuffing
Sautéed Green Beans
Lemon Pear Relish*
Chicory-Cucumber Salad*
All-American Cheesecake*
Coffee Milk Iced Tea

ROTISSERIE HERB TURKEY

Makes 8 servings.

Each serving: 588 cal.; 71 gms. P.; 22.9 gms. F.; 16 gms. C.

- 8-pound frozen rotisserie or pre-basted turkey, thawed
- Salt
- Pepper
- 3 sprigs of parsley
- 3 green onions
- 2 tablespoons butter or margarine
- ½ cup fresh or frozen chopped onion
- 1 cup dry white wine
- ½ cup dark corn syrup
- 1 tablespoon dried leaf rosemary, crumbled
- 1 teaspoon salt
- ¼ teaspoon pepper

Remove giblets and neck from turkey; use to make gravy, if desired. Rinse turkey. Pat dry. Sprinkle cavity with salt and pepper. Put parsley and green onions in cavity. Push drumsticks under wire clamp or band of skin at tail. Or skewer opening and tie drumsticks with string. Skewer neck skin to back. If turkey was not trussed commercially for the rotisserie, flatten wings over breast, then tie string around to hold wings securely.

Insert spit rod through center of turkey just below tail and through neck cavity. Secure on spit; balance

evenly. (Turkey *must* be balanced so it will rotate smoothly throughout the cooking period.) Place spit in rotisserie. Place aluminum foil drip pan under turkey to catch drippings. Roast about 3½ hours.

Heat butter or margarine in small saucepan. Add chopped onion. Cook until tender. Add remaining ingredients. Bring to boiling. Brush turkey frequently with herb sauce during the last 30 to 45 minutes of cooking. If necessary, readjust clamps on spit during cooking to keep turkey from spinning. Remove turkey to carving board. Let stand 20 minutes before serving. Garnish with parsley, if desired. Serve with any leftover herb sauce.

LEMON PEAR RELISH

Makes 8 servings.

Each serving: 115 cal.; .5 gms. P.; 2.9 gms. F.; 23 gms. C. Source of vitamin C.

- 1 can (1 pound 13 ounces) pear halves
- 2 large lemons, cut into thin wedges
- 2 tablespoons pure vegetable oil
- 2 tablespoons white wine vinegar
- ¼ teaspoon salt
- ¼ teaspoon hot-pepper sauce

Drain pears; reserve. Combine syrup from pears and lemons in saucepan. Bring to boiling. Simmer over low heat 5 minutes or until lemons are tender. Remove from heat. Add oil, vinegar, salt and hot-pepper sauce. Stir until blended. Cut pear halves into large chunks. Add to lemon mixture; stir gently. Cover. Chill overnight. Drain. Spoon into serving dish. Serve as accompaniment to poultry.

CHICORY-CUCUMBER SALAD

Makes 8 servings.

Each serving made with mayonnaise—218 cal.; 1.2 gms. P.; 22 gms. F.; 3.9 gms. C. Made with salad dressing—148 cal.; 1.2 gms. P.; 12 gms. F.; 7.9 gms. C. Both are sources of vitamins A and C.

- ½ medium-size head chicory
- 2 medium-size cucumbers, halved crosswise and cut into spears
- 2 cups chopped parsley
- 1 cup mayonnaise or salad dressing
- 2 tablespoons chopped chives
- 2 tablespoons tarragon vinegar
- 1 tablespoon anchovy paste
- 1 teaspoon salt
- ¼ teaspoon pepper

Wash and trim chicory. Break into bite-size pieces into salad bowl. Arrange cucumber spears around edge of bowl. Cover. Chill until ready to serve. Place parsley, mayonnaise or salad dressing, chives, vinegar, anchovy paste, salt and pepper in blender container. Cover. Whirl until smooth. Pour into small serving bowl. Cover. Chill at least 1 hour to blend flavors. Spoon some dressing on salad just before serving. Serve remainder separately.

continued

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ALL-AMERICAN CHEESECAKE

Makes 8 servings.

Each serving: 638 cal.; 12.9 gms. P.; 28 gms. F.; 83.7 gms. C. Source of riboflavin and vitamin C.

- 2 packages (10³/₄ or 11 ounces each) unbaked cheesecake mix
- ¹/₂ cup melted butter or margarine
- ¹/₄ cup sugar
- 2 cups milk
- 1 cup (¹/₂ pint) dairy sour cream
- 1 cup fresh blueberries
- 2 packages (10 ounces each) frozen raspberries, thawed
- 1 envelope unflavored gelatin
- ¹/₂ cup water

Combine graham-cracker crumbs from cheesecake mix, butter or margarine and sugar. Press crumb mixture into bottom of 9-inch springform pan, using back of spoon around edge of pan for a scalloped effect. Combine filling from cheesecake mix with milk. Beat until smooth and thickened. Stir in sour cream. Turn half of filling into crumb crust. Press blueberries into filling 1 inch from edge of pan. Spoon remaining filling over berries; carefully spread into an even layer. Chill while preparing raspberry layer.

Drain raspberries, reserving 1 cup syrup. Place raspberries on paper towels to absorb any liquid. Sprinkle gelatin over water in small saucepan. Heat over low heat until gelatin is dissolved. Remove from heat. Add reserved syrup. Chill in refrigerator or over ice water until gelatin is consistency of unbeaten egg whites. Arrange raspberries over top of cheesecake. Spoon gelatin over berries and cheesecake in an even layer. Cover pan with plastic wrap. Chill several hours or overnight. Run blade of small knife around edge of gelatin. Remove sides of pan.

MENU

Sausage Frank Mixed Grill*
Roasted Stuffed Peppers*
Fried Frozen Onion Rings
Coleslaw
Grilled Puffed Bread*
Frosted Chocolate Wafers*
Coffee Milk Iced Tea

SAUSAGE FRANK MIXED GRILL

Makes 6 servings.

Each serving: 566 cal.; 26.8 gms. P.; 46 gms. F.; 9.7 gms. C. Source of thiamine.

- 2 tablespoons butter or margarine
- 3 tablespoons all-purpose flour
- 1 can (10³/₄ ounces) condensed chicken broth, undiluted
- ¹/₃ cup prepared mustard
- 1 tablespoon sugar
- ¹/₄ teaspoon pepper
- 1 pound knackwurst (4 links)
- ³/₄ pound fully cooked Polish sausage or kielbasa, cut into pieces
- ¹/₂ pound frankfurters (4 or 5 links)

Melt butter or margarine in saucepan over medium heat. Stir in flour. Cook until mixture bubbles. Remove from heat. Stir in broth gradually. Cook over medium heat until sauce thickens,

stirring constantly. Add mustard, sugar and pepper. Stir until blended. Keep warm on grill. Place knackwurst, sausage and franks on grill. Brown slowly on all sides until heated through, turning frequently. Serve with mustard sauce.

ROASTED STUFFED PEPPERS

Makes 6 servings.

Each serving: 148 cal.; 2 gms. P.; 12 gms. F.; 11 gms. C. Source of vitamin C.

- 6 small green peppers
- ¹/₃ cup olive oil
- 1 clove of garlic, crushed
- 1 large eggplant (about 1¹/₄ pounds), pared and cubed
- Salt
- 1 small tomato, cut into 6 slices
- 1 tablespoon chopped parsley

Heat peppers on grill until blistered and browned, turning frequently. Drop into cold water. Cool. Peel off skins with tip of knife. Cut off stems; remove seeds and pith. Heat oil in large skillet. Add garlic and eggplant. Cook, stirring constantly, until eggplant is tender. Season to taste with salt. Divide mixture among the green pepper shells. Cool to room temperature. Top each with a tomato slice and sprinkle with parsley.

GRILLED PUFFED BREAD

Makes 1 dozen (12 servings).

Each serving: 149 cal.; 4 gms. P.; 3 gms. F.; 25.9 gms. C.

- 1 cup milk
- 2 tablespoons butter or margarine
- 2¹/₂ to 3 cups unsifted all-purpose flour
- 1 tablespoon sugar
- 1 teaspoon salt
- 1 package active dry yeast

Heat milk and butter or margarine in saucepan over low heat until very warm (120° to 130°). Combine 1 cup flour, sugar, salt and undissolved yeast in mixing bowl. Add warm milk. Beat until blended. Add ¹/₂ cup flour. Beat 2 minutes. Mix in 1 cup flour to make a firm dough. Turn out onto floured board. Knead until dough is smooth and elastic, working in more flour if needed. Put dough into greased bowl. Turn dough over to bring greased side up. Cover with towel; let rise in warm place (85°), free from draft, about 45 minutes or until doubled in bulk. Punch dough down; turn out onto board. Knead to distribute air bubbles. Let rest 10 minutes. Divide into 12 pieces. Shape each into ball. Roll each to a 5-inch circle. Place on large cookie sheets. Cover loosely with plastic wrap until all pieces are rolled. Place dough directly on grill. Grill until puffed and lightly browned on both sides.

FROSTED CHOCOLATE WAFERS

Makes 4 dozen.

Each cookie: 112 cal.; 1.8 gms. P.; 3 gms. F.; 19.8 gms. C.

- 1 package (13¹/₂ ounces) graham-cracker crumbs (about 3¹/₄ cups)
- 1 cup ground walnuts
- 1 cup chocolate-flavored syrup
- 2 teaspoons vanilla
- 2 tablespoons softened butter or margarine
- ¹/₂ teaspoon vanilla
- 2 cups confectioners' sugar
- 6 to 8 tablespoons chocolate-flavored syrup

Combine crumbs and walnuts in large bowl. Add 1 cup chocolate syrup and 2 teaspoons vanilla. Stir with fork until all crumbs are moistened and cling together. If needed, add more chocolate syrup, a teaspoon at a time. Gather mixture into ball; divide in half. Press each half firmly into a compact roll about 2 inches in diameter and 6 inches long. Wrap in plastic wrap. Chill 1 hour or until firm enough to slice. Cut each roll into ¹/₄-inch slices with a sharp knife using a sawing motion. If necessary, reshape slices into perfect rounds. Combine butter or margarine, vanilla and half the sugar in bowl. Beat in remaining sugar and 6 tablespoons chocolate syrup. Add more syrup to make a smooth frosting of good spreading consistency. Frost cookies.

MENU

Grilled Brisket of Beef*
Fried Frozen Shredded Potatoes
Zucchini Julienne
Avocado Mousse Salad*
Sourdough French Bread
Apricots in White Port*
Coffee Milk Iced Tea

GRILLED BRISKET OF BEEF

Makes 12 servings.

Each serving: 397 cal.; 24 gms. P.; 26.5 gms. F.; 15.5 gms. C. Source of niacin.

- 4-pound fresh boneless beef brisket
- 1 large onion
- 8 whole cloves
- 1 clove of garlic
- 1 bay leaf
- 1 tablespoon salt
- 4 cups water
- 2 tablespoons liquid smoke
- 1 bottle (16 to 18 ounces) barbecue sauce

Place brisket, onion stuck with cloves, garlic, bay leaf, salt, water and liquid smoke in Dutch oven or kettle.** Bring to boiling over high heat. Cover. Simmer over low heat 2¹/₂ hours or until tender. Drain. Grill brisket 15 minutes. Brush with sauce. Grill until glazed. Heat and serve leftover sauce.

**To cook in pressure cooker: Follow recipe to this point in 6-quart pressure cooker. Close cover securely. Pressure-cook 35 minutes at 15 pounds. Cool cooker immediately according to manufacturer's directions. Finish recipe as directed above.



AVOCADO MOUSSE SALAD

Makes 12 servings.

Each serving made with mayonnaise—256 cal.; 2.8 gms. P.; 24 gms. F.; 8.6 gms. C. Made with salad dressing—210 cal.; 2.8 gms. P.; 17 gms. F.; 11 gms. C. Both are sources of vitamin C.

- 2 envelopes unflavored gelatin
- 1/2 cup cold water
- 2 large ripe avocados, pitted and peeled
- 2 tablespoons lime juice
- 1/4 cup minced onion (1 small)
- 2 teaspoons salt
- 1/2 teaspoon hot-pepper sauce
- 1 clove of garlic, minced
- 1 cup (1/2 pint) dairy sour cream
- 1 cup mayonnaise or salad dressing
- 1 pint cherry tomatoes, halved
- 2 cucumbers, sliced

Soften gelatin in cold water in small saucepan 5 minutes. Dissolve over low heat. Cool slightly. Combine avocados, lime juice, onion, salt, hot-pepper sauce and garlic in blender container. Cover. Whirl until smooth, stopping and stirring occasionally with rubber spatula. Pour puree into large bowl. Stir in sour cream, mayonnaise or salad dressing and gelatin. If desired, tint green with food coloring. Pour into oiled 1 1/2-quart mold. Cover surface with plastic wrap. Chill overnight. Unmold. Surround with tomatoes and cucumbers.

APRICOTS IN WHITE PORT

Makes 12 servings.

Each serving: 69 cal.; 1 gm. P.; 1.2 gms. F.; 12.8 gms. C. Source of vitamin A.

- 2 dozen fresh large apricots
 - 3 tablespoons sugar
 - 3/4 cup white port or dry white wine
 - 2 tablespoons chopped pistachio nuts
- Place apricots in boiling water 2 minutes. Drain. Place in cold water. Peel; halve; pit. Place in dish, round sides up. Sprinkle with sugar and wine. Cover. Chill, basting 3 or 4 times. Sprinkle with nuts before serving.

ICE CREAM

continued from page 67

PUMPKIN ICE CREAM PIE

Makes 8 servings.

Each serving: 405 cal.; 4.8 gms. P.; 25 gms. F.; 56 gms. C. Source of vitamin A.

- 1 1/4 cups graham-cracker crumbs
- 1/4 cup granulated sugar
- 1/4 cup butter or margarine, melted
- 1 quart vanilla ice cream
- 3 tablespoons finely chopped candied ginger
- 1 cup canned pumpkin
- 3/4 cup light brown sugar, firmly packed
- 1/2 teaspoon salt
- 1/2 teaspoon ground ginger
- 1/4 teaspoon nutmeg
- 1 cup (1/2 pint) heavy cream

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6. For complete details see the back panel of the Good Humor ice cream package in your supermarket freezer.



Combine crumbs, granulated sugar and melted butter or margarine. Press evenly and firmly on bottom and sides of 9-inch pie pan; freeze shell. Soften ice cream slightly. Blend in chopped ginger; spread ice cream in crumb crust; freeze. Combine pumpkin, brown sugar, salt and spices. Whip cream; fold into pumpkin. Spoon over ice cream layer; freeze.

MIXED FRUIT BOMBE

Makes 8 servings.

Each serving: 282 cal.; 8 gms. P.; 18.9 gms. F.; 41 gms. C. Source of vitamin C.

- 2 packages (10 ounces each) frozen mixed fruits, thawed and drained
- 1/4 cup kirsch, rum or brandy
- 1 quart pistachio ice cream
- 1 1/2 pints vanilla ice cream

Combine mixed fruits and kirsch, rum or brandy in bowl. Refrigerate 2 hours, stirring occasionally. Line 6-cup bowl with aluminum foil; smooth out as evenly as possible. Soften pistachio ice cream slightly, but do not allow it to melt. Spread quickly in thick layer over bottom and sides of foil-lined bowl to form shell. Make sure it comes all the way to top of bowl. Cover with foil; freeze until firm.

Beat vanilla ice cream in bowl until softened. Fold in marinated fruit mixture. Spoon into center of ice cream shell. Cover. Freeze overnight or until firm. Remove cover; invert bowl onto chilled serving plate; lift off bowl. Peel foil off bombe. Smooth any wrinkles on bombe with metal spatula. Return bombe to freezer to harden, if necessary. Cut into wedges to serve.

continued

CHOCOLATE NUT BOMBE

(pictured on pages 66-67)

Makes 12 servings.

Each serving: 239 cal.; 6.9 gms. P.; 18.6 gms. F.; 34.5 gms. C.

- 1 quart coffee ice cream
- 1/2 cup chopped walnuts
- 1 quart chocolate ice cream
- 1 pint vanilla ice cream
- 1 tablespoon brandy or white crème de menthe
- 2 squares (1 ounce each) unsweetened chocolate, melted and cooled
- 1/4 cup light corn syrup
- 1 egg

Line 2-quart mixing bowl with foil. Soften coffee ice cream slightly; blend in 1/2 cup chopped walnuts. Pack coffee ice cream over bottom and sides of bowl forming a shell; freeze until firm. Soften chocolate ice cream slightly; pack over coffee-nut layer to form second shell; freeze. Soften vanilla ice cream slightly; blend in brandy or crème de menthe. Pack in center of mold. Freeze several hours. Turn mold out onto cold tray or serving plate. Peel off foil; return mold to freezer. Combine completely cooled chocolate, corn syrup and egg in small bowl of electric mixer; beat 3 or 4 minutes or until thick and fluffy. Quickly "frost" mold with chocolate mixture. Sprinkle top and sides with chopped walnuts, if desired. Freeze 1 hour or until serving time.

COCONUT AND VANILLA TORTE

Makes 10 servings.

Each serving: 393 cal.; 7.5 gms. P.; 22 gms. F.; 42 gms. C.

- 1 cup milk
- 1 can (3 1/2 ounces) flaked coconut
- 3 pints vanilla ice cream
- 2 egg whites, at room temperature
- 1/4 cup sugar
- 1 package (11 1/4 or 12 ounces) frozen chocolate pound cake or chocolate snack loaf, thawed

Heat milk and coconut in saucepan over low heat until bubbles appear around edge of pan. Strain, reserving milk and coconut. Press as much milk from coconut as possible. Cool milk. Soften 1 pint ice cream. Beat egg whites until foamy. Beat in sugar gradually. Beat until whites form stiff, glossy peaks. Stir in softened ice cream and milk. Turn mixture into shallow pan. Cover with plastic wrap. Freeze until firm. Place reserved coconut in buttered baking pan. Bake in 350° oven 25 minutes or until coconut is nicely browned, stirring occasionally.

While milk mixture freezes, line 9x5x3-inch pan with rectangles of aluminum foil cut to fit. Cut cake crosswise into 3/16-inch slices. Line sides of pan with slices placed vertically with cut sides against pan. Spoon 1 pint ice cream into an even layer in bottom of pan. Freeze. Break up frozen milk mixture with spoon. Place

in bowl. Beat with mixer until fluffy. Stir in toasted coconut. Spoon over ice cream in pan. Freeze until firm on the surface. Soften remaining pint of ice cream. Spoon in even layer over coconut layer; top with any leftover cake slices; cover. Freeze overnight. Just before serving, invert torte onto serving plate. Lift off pan. Remove foil.

FROZEN VIENNESE ICE CREAM TORTE

(pictured on page 67)

Makes 12 servings.

Each serving made with chocolate chip ice cream—344 cal.; 5.9 gms. P.; 26 gms. F.; 45.7 gms. C. Made with vanilla ice cream—201 cal.; 4.75 gms. P.; 15.8 gms. F.; 29.6 gms. C.

3 chocolate-covered toffee candy bars (1 1/8 ounces each)

- 1/2 gallon chocolate chip or vanilla ice cream
- 1/2 cup finely chopped pecans
- 1/3 cup semi-sweet chocolate pieces
- 2 teaspoons butter or margarine
- 2 teaspoons light corn syrup

Crush candy bars with mallet or hammer; chill candy bits. Soften ice cream slightly. Stir in candy bits; turn into 9-inch springform pan; freeze several hours or until very firm. Run spatula or knife around edge of pan to loosen ice cream; release and remove sides of pan. Press chopped nuts quickly and firmly around sides of ice cream; return to freezer. Combine chocolate pieces, butter or margarine and corn syrup in top of small double boiler; cook over hot water until melted and smooth. Draw a circle about 6 1/2 inches in diameter on a piece of aluminum foil. Spread chocolate evenly within circle. Refrigerate until firm. Cut chocolate into pie-shaped wedges with sharp knife; peel away foil carefully. Arrange chocolate pieces around top of ice cream layer; serve at once.

GINGER-SCOTCH SUNDAES

(pictured on page 66)

Makes 4 servings.

Each serving: 463 cal.; 5.6 gms. P.; 20 gms. F.; 81.9 gms. C. Source of vitamins A and C.

- 3 tablespoons butter or margarine
- 1/2 cup light brown sugar, firmly packed
- 1 tablespoon light corn syrup
- 3 tablespoons light cream
- 1 pint vanilla ice cream
- 1/2 cup gingersnap crumbs (about 8 cookies)
- 1 orange, peeled and sliced
- 1 cup canned sliced peaches, drained

Melt butter or margarine in small saucepan over low heat. Stir in brown sugar, corn syrup and cream. Bring just to boiling, stirring constantly. Remove sauce from heat; cool. Scoop ice cream into 4 dessert dishes. Sprinkle generously with gingersnap crumbs. Arrange orange and peach slices around ice cream. Serve with cooled sauce.

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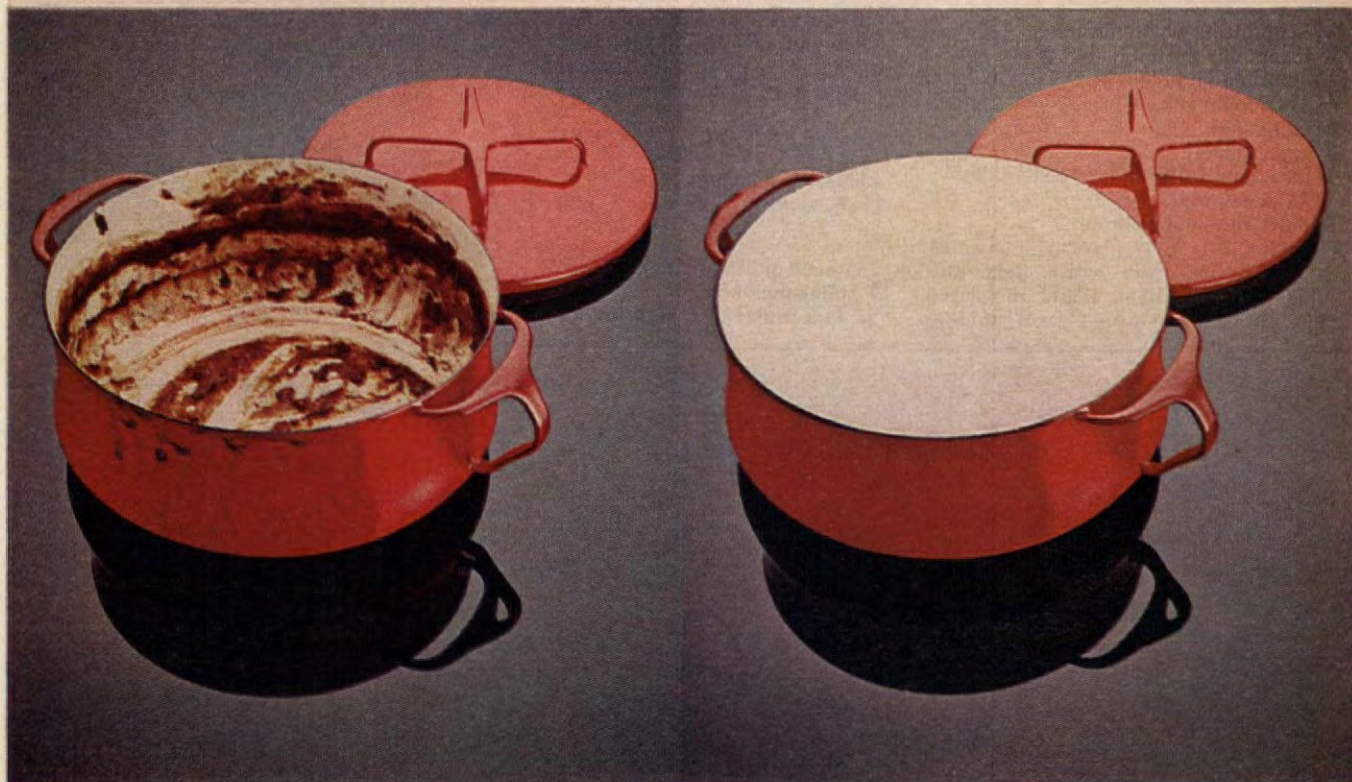
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GENERAL  ELECTRIC

LEMON ICE CREAM TRIFLE

(pictured on page 67)

Makes 8 servings.

Each serving: 600 cal.; 10.5 gms. P.; 39 gms. F.; 74 gms. C. Source of vitamin A and riboflavin.

- $\frac{1}{3}$ cup butter or margarine
- 2 teaspoons grated lemon peel
- $\frac{1}{3}$ cup lemon juice
- $\frac{1}{4}$ teaspoon salt
- 1 cup sugar
- 3 eggs, beaten
- 1 packaged frozen pound cake (about 11 $\frac{1}{4}$ ounces)
- 3 pints vanilla ice cream

Melt butter or margarine in top of double boiler. Add lemon peel and juice, salt and sugar; blend in beaten eggs thoroughly. Cook over boiling

water, stirring constantly, until thick and smooth. Remove from heat; cool thoroughly. Cut cake into slices about $\frac{1}{2}$ inch thick. Line bottom of 2-quart bowl with cake slices. Soften ice cream slightly. Pack one-third the ice cream over cake slices; spoon about one-third the cooled lemon sauce over ice cream. Repeat layers twice. Swirl top layer with spatula for pretty top. Freeze several hours or until firm.

APRICOT ALASKA PIE

Makes 8 servings.

Each serving: 292 cal.; 5 gms. P.; 14 gms. F.; 52 gms. C.

- 1 $\frac{1}{4}$ cups graham-cracker crumbs
- 3 tablespoons sugar
- $\frac{1}{4}$ cup butter or margarine, melted

- 1 quart vanilla ice cream
- $\frac{2}{3}$ cup apricot preserves, sieved
- 1 tablespoon lemon juice
- 2 egg whites
- $\frac{1}{4}$ cup sugar

Combine crumbs, 3 tablespoons sugar and melted butter or margarine in small bowl; press mixture evenly and firmly on bottom and sides of 9-inch pie pan; freeze shell. Soften ice cream just enough to spread evenly in crumb crust; freeze. Blend preserves and lemon juice; spread over ice cream; freeze. Just before serving, heat oven to 450°. Beat egg whites until frothy; beat in $\frac{1}{4}$ cup sugar, a tablespoon at a time; until stiff. Swirl over pie, sealing to edge. Place on board for insulation in baking. Bake 2 or 3 minutes or until light brown. Serve at once.



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Food Questions You Ask

How can I make poached eggs "stay together" while cooking?

Mrs. Doris Hockhaus
Drexel Hill, Pa.

To keep the whites from spreading, start out with eggs that are very fresh and cold; then put about 2 inches of water into a saucepan or skillet and bring to boiling. Reduce heat to keep liquid at a simmer; break the eggs into a saucer one by one, then slip each gently into the liquid. Cook 3 to 5 minutes, depending on firmness preferred. Remove each egg on a slotted spoon and hold over paper toweling to drain.

I'm always confused by the terms "cool" and "chill" in a recipe. Do they mean the same thing?

Mrs. T. Rozet
Milo, Okla.

No. "Cool" means to allow a hot dish to stand at room temperature until it is no longer warm to the touch; "chill" means to refrigerate something until it is cold.

Can I use onions that have sprouted? At today's food prices I hate to throw them away.

Mary Jackson
Acton, Maine

If the onion is still firm, you may use it. If it is soft, discard it, since the sprout will have sapped much of the moisture from the root. You can, however, use the sprout as a garnish; it tastes like a tender spring onion.

Free and Easy Plant-Growing Guide

By Jack Kramer

There are two different groups of people—those who save everything and those who discard everything. In these days, with expensive prices on all items (plants included), you will be wise to join the first group, because collected seeds and plant cuttings can in time become free plants. Not every seed and cutting will yield a gift from nature, but *most* will—with some care.

You must know when to collect the free seed, when to take cuttings from plants and then how to get them growing. After some know-how, you may have more plants than you want without spending a cent! And even if you are all thumbs, you will still have plants in due time for your garden and your home. The odds are all in your favor: If you plant a dozen seeds, you may not get a dozen plants, but you *will* get a few. And if you start 10 or 15 cuttings, you invariably will get some that strike root. Collecting seed and taking cuttings of plants—leaves, too—does not harm the mother plant. And although it is not proper simply to pick and snip at random everywhere and anywhere, there are occasions when asking for a cutting from a friend's plant is quite in order.

WHERE IT'S FREE

Even city dwellers will occasionally venture into the country; this is when they should scout for seed. I never recommend taking whole plants from the wild (in most cases you cannot legally do this because most native plants are protected by law), but you can readily gather seed without harming the ecology. The trick is to recognize seed pods and know when they are mature for picking. This may involve several trips to the site, but it will give you the chance to get out into nature.

Seed should be gathered when ripe and before it deteriorates on the ground. The best time for seed collecting varies; generally, the time to get the free harvest is when the first seeds begin to fall. Seeds of most plants can be collected about 30 days after the flowering period. When collecting, take a few leaves to help you identify the plant. Capsules and pods can be stripped from the stems. Crush out the seed by hand, or tap pods with a block of wood on a table. For fleshy coverings, soak seed

in warm water for 30 minutes and then place in a mesh; scrub through to get the seed.

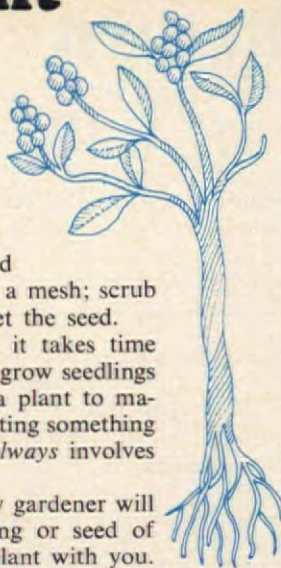
Of course, it takes time to start seed, grow seedlings and nurture a plant to maturity, but getting something for nothing *always* involves work.

Almost any gardener will share a cutting or seed of his favorite plant with you. A great many garden plants are rampant growers and must be trimmed annually to keep them in bounds—that is an ideal time to appear and ask for some cuttings. Once you get the reward, take it home and start it. If it is a houseplant cutting and you cannot get to it immediately, simply put it in a jar of water. If it is a seed and you want to save it for future planting, put it in a glass vial and store it in a cool, shady place. People who ask for, receive and then just throw away the gift are only defeating themselves. Besides, what a waste! From the smallest seed, from the most straggly cutting, beautiful plants grow.

HAVE A GARDEN FULL OF LOVELY FLOWERS AND PLANTS WITHOUT SPENDING A CENT.

Now that you have the seed, what do you do with it? Nature has a few tricks that you will have to learn in order to take advantage of the free bounty. First, some basics: New plants can be started from seed (sexually) or from cuttings and leaves (vegetatively). The process of starting new life is quite simple with seed. Sow the seed on a growing medium (sterilized soil or packaged mixes in a shallow container). For containers, use throwaways such as milk cartons cut in half and aluminum trays that frozen rolls come in.

Be sure the container you use for seed is at least 3 inches deep and has some drainage. Punch tiny holes in the bottom. Use standard growing



mediums sold packaged in nurseries: vermiculite, perlite and sphagnum. If you use soil from the garden, you will have to sterilize it so weeds and bacteria do not interfere with the germination process. To sterilize soil, put it on a cookie sheet in an oven at 200° F. with the door open, and "cook" for an hour.

THE PLANTING PROCESS

Sow seeds about ½ inch apart. Cover large and medium seed with a layer of dry mix, generally twice the thickness of the seed; merely scatter fine seed on top of the soil. Sprinkle the surface with water so the seed bed is uniformly moist but not soggy. Cover the bed with any household plastic. (Make a tent on sticks so the plastic doesn't stick to the soil.) Keep seed trays in warmth—average house temperatures—and out of sun but in bright light. Germination varies with the plant: Some may sprout in a few weeks, others in months. Once true leaves form, transplant the seedling into pots if it is an indoor plant, or put it in the garden—weather permitting—if it is an outdoor plant. Now wait for your new plants to grow.

If you have free cuttings, the procedure is the same as far as the mechanics are concerned. The difference is that with cuttings you dip the tip of the new plant in a hormone powder to help stimulate root formation. Use shallow containers with a sterile growing medium. Cover the bed with household plastic. When cuttings start to show growth, they should be transplanted to serve your needs. You can also sprout new plants by using the leaves of certain species like African violets and Rex begonias; merely imbed them in growing medium. A healthy plant has hundreds of leaves: Each leaf is a free new plant. Picking a few leaves does not harm the plant.

SOME SPECIAL TRICKS

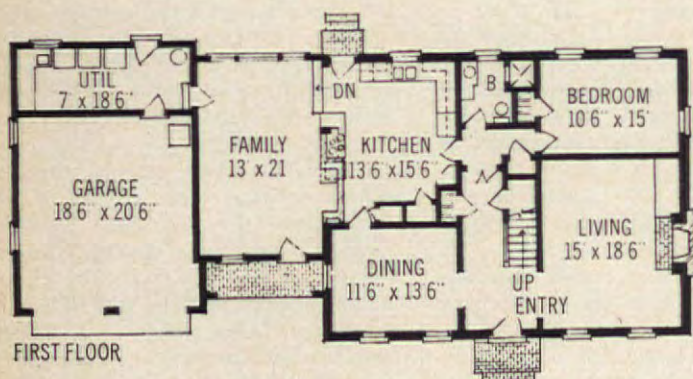
Sowing seed or starting cuttings is not really too difficult. Don't be impatient and if you fail, try again. Nature has bestowed many seed with "tricks" to help them survive in the wild. For example, Japanese maple seed need to be stratified for 60 to 120 days before being sown. Stratification is merely the process of keeping the seed at cool temperatures—about 40° F. You can do this by mixing the seed with sphagnum moss, putting it in a plastic bag, tying the bag and placing it in the refrigerator for the necessary time.

Then remove the seed from the sphagnum and plant in shallow containers, giving routine sowing conditions. Some other trees that require stratification (continued on page 80)

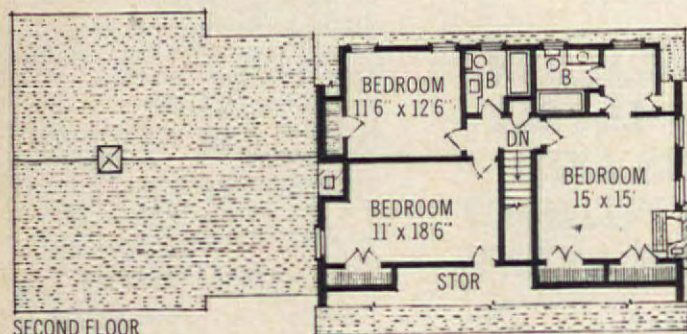
Our Most Popular House Plans Return

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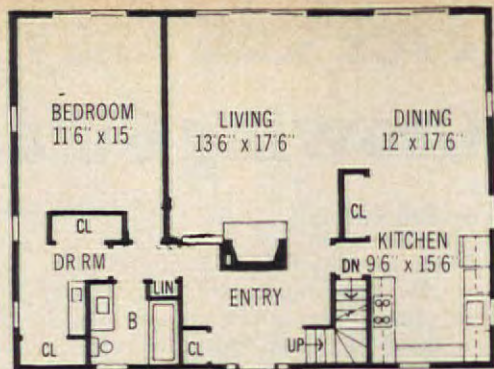
Virginia Colonial. This is a 2,485-square-foot family-size house with a number of convenience pluses. It has a functional utility room tucked behind the garage. And in addition to three upstairs bedrooms, it boasts a generous-size fourth bedroom downstairs (see floor plans, below) that is completely flexible and adaptable. It could be a guest room, study, sewing room, hobby room, maid's room, library—or an all-purpose hard-to-find-nowadays "extra" room.



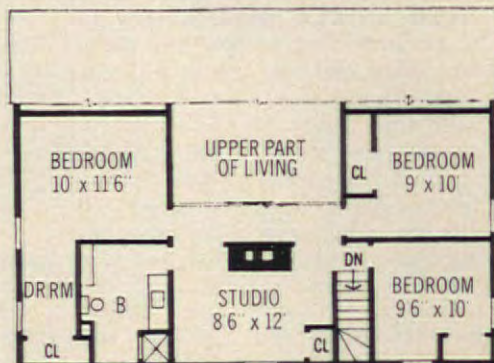
FIRST FLOOR



SECOND FLOOR

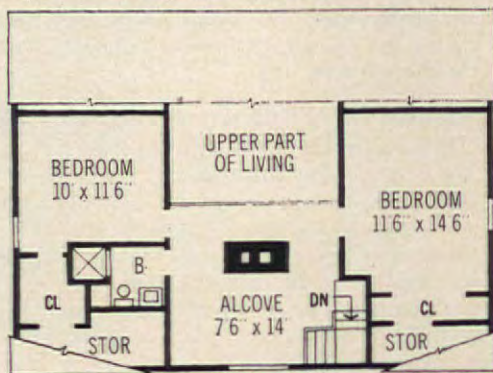


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[continued from page 77]

You Can Make Gardening Easier and More Fun.

are canoe birch, hackberry, eastern redbud, white ash, sweet gum, Siberian crabapple and hemlock.

Some seed have an outer hard coating, which is a natural protective measure. Dunk these seeds in boiling water, turn off heat and leave in the water for about a day. *Do not boil the seed.* After the dunking time, sow as you would ordinary seed. Hard seeds may also be aided in germinating by nicking the outer coatings with a sharp knife.

With perennials, annuals and houseplant seeds, temperature is vital to start the germination process. Generally, temperatures between 68° and 72° F. are fine for most seed. Of course, there are always exceptions; some seeds may require more coolness or heat than others.

HELP FROM BOOKS, SEED SOURCES

The Brooklyn Botanic Garden Bulletin #64 for \$1.50 (Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, N.Y. 11225) answers most propagation questions.

Other good books on the subject include: *Plant Propagation, Principles and Practices*, Hudson T. Hartman and Dale E. Kester (Prentice-Hall, 1959); *The Complete Book of Growing Plants from Seed*, Elda Haring (Hawthorn Books, 1967); *Grow Your Own Plants*, Jack Kramer (Scribner's, 1973).

If you prefer to purchase seeds (none are very expensive) rather than collect your own, here are some suppliers for various kinds of plant seeds:

General seed suppliers: W. Atlee Burpee Seed Co., 18th and Hunting Park, Philadelphia, Pa. 19132 (Clinton, Iowa 52732, Riverside, Calif. 92502); Burgess Seed & Plant Co., P. O. Box 2000, Galesburg, Mich. 49053; Henry Field Seed & Nursery Co., 407 Sycamore, Shenandoah, Iowa 51601; George W. Park Seed Co., Inc., Greenwood, S. C. 29547; Stoke's Seed Exchange, 86 Exchange St., Buffalo, N.Y. 14205.

Wildflower seed suppliers: Clyde Robin, P. O. Box 2091, Castro Valley, Calif. 94546; Leslie's Wildflower Nursery, 30 Summer St., Methuen, Mass. 01844 (catalog, 25¢); Nichol's Garden Nursery, 1190 N. Pacific Hwy., Albany, Ore. 97321 (catalog, 25¢).

Excerpted from "The Free Earth Guide to Gardening" by Jack Kramer, copyright© 1974 by Jack Kramer. Published by Walker and Co., New York, N.Y.

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Rx to Cut Drug Costs

Prescription drugs are the only essential commodity for which consumers lack adequate price information. Because of this, cost of drugs can vary widely from place to place, and particularly from store to store. Forced to shop blindly, each year consumers spend at least 25 percent more money than is necessary.

Price information legislation may be on the horizon, but until it actually arrives, here are some simple ways to cut prescription costs:

- Let your doctor know you want to get the best buy for your money; he may be able to suggest a pharmacy with low prices.

- When your doctor writes a prescription, ask him if a comparable drug exists under a less expensive brand or generic name.

- If you're going to be using a particular medication for a long time, get it in a large quantity. This can save you 20 to 65 percent.

- If your prescription is for a small amount, you might ask your doctor if he can give you office samples instead.

- Shop around before having a prescription filled. Ask pharmacists to quote you a price before leaving your prescription. As you shop, bear in mind the amenities you want. You'll pay extra for 24-hour service, patient-profile records, credit, delivery. If you want the lowest prices, you will have to expect bare-bones service.

- If you are laid up and can't get to the pharmacy, check your doctor on the precise name and spelling of the medication he prescribes. Then comparison-shop by phone. Be sure you can state the prescription specifications exactly.

- Keep all prescription receipts for tax purposes.

At present, there are no standard federal rules on prescription drug price information. Some states allow retail drug prices to be advertised; some insist that prices of the 150 most commonly prescribed drugs be posted in pharmacies. The Cost of Living Council and New York Congressman Benjamin S. Rosenthal are both working on legislation that would make it mandatory to provide prescription drug price information.

And some drugstores are encouraging consumer information on their own: Walgreen, a national store, and King Soopers, a Denver chain, have their prescription price book (with 10,000 brand name and generic drug prices) open to all. Other firms may follow suit.

Siew-Thye Stinson



Shopping Information

Merchandise listed here is available in leading department and specialty stores. If you cannot find it, write to American Home, Reader Service, 641 Lexington Ave., New York, N.Y. 10022. Items not listed may be privately owned or custom made. All prices are approximate.

30 FABULOUS EARLY AMERICAN REPRODUCTIONS

Page 51: "Blue Canton" china, \$65 a 5-piece place setting and \$55 for the tea/coffee pot, by Vista Alegre for Mottahedeh & Co., Inc., N.Y.C.

Page 52. Left: Grandfather clock, \$929, Ridgeway, Ridgeway, Va. **Top, right:** Queen Anne wing chair, \$810, Craft House, Williamsburg, Va.; drop-leaf table, \$425, Biggs Antique Company, Div., General Interiors, Richmond, Va.; Queen Anne side chair, \$91.25, Hickory Chair Co., Hickory, N.C.; burl-box, \$44, Knob Creek, Morganton, N.C.; candlestick, \$45, Mottahedeh & Co., Inc., N.Y.C.

Bottom, right: Hepplewhite shield-back chair, \$59, Bernhardt Furniture Co., Lenoir, N.C.; Chippendale card table, \$595, Craft House, Williamsburg, Va.; corner chair, \$159.50, Hickory Chair Co., Hickory, N.C.; "Wickham" Fabric, Brunswick & Fils, Inc., N.Y.C.; brass candlesticks, \$37.50 each, Mottahedeh & Co., Inc., N.Y.C.

Page 53: Chippendale armchairs, \$515 each, and Hepplewhite Pembroke table, \$410, Biggs Antique Company, Div., General Interiors, Richmond, Va.; Chippendale sofa, \$651 as shown, Henredon Furniture Industries, Inc., Morganton, N.C.; cellarette, \$272, and tea table, \$214, Harden Furniture Co., McConnellsville, N.Y., at Kenneth Lord Furniture Shop, Richmond, Va.; Chippendale fire screen, \$310, Craft House, Williamsburg, Va.

Page 54: Ladderback armchair, \$66, and side chairs, \$50 each, Tell City Chair Co., Tell City, Ind.; pine trestle table, \$439, Pennsylvania House, Lewisburg, Pa.; "Town and Country" pottery, \$105 a 40-piece service for eight, Stangl Pottery Co., Trenton, N.J.; "Octette" pewter flatware, \$30 a 4-piece place setting, The Gorham Co., Providence, R.I.; runner fabric, Brunswick & Fils, Inc., N.Y.C.

Page 55. Top, left: Cupboard base, \$364; top, \$182; and slat-back chairs, \$99 each, The Hitchcock Chair Co., Riverton, Conn., at Kenneth Lord Furniture Shop, Richmond, Va.

Top, right: Tavern table, \$220, and Windsor armchairs, \$165 each, Pennsylvania House, Lewisburg, Pa.; plates, Wilton RWP Armature, Wilton, Conn.; brass trivet, \$55, Mottahedeh & Co., Inc., N.Y.C.

Bottom, left: Boston rockers, \$40 (child's) and \$73.50 (adult's), Tell City Chair Co., Tell City, Ind.; Chippendale chest, \$353, Harden Furniture Co., McConnellsville, N.Y., at Ken-

neth Lord Furniture Shop, Richmond, Va.; quilted bedspread, \$80, and sham, \$12.50, Shenandoah Collection, Kirsch Co., N.Y.C.

Bottom, right: Pediment bed, \$230, Heywood-Wakefield, Gardiner, Mass.; Queen Anne highboy, \$454.50, American Drew, Inc., North Wilkesboro, N.C.; table, \$75, Hickory Chair Co., Hickory, N.C.; bench, \$145, Craft House, Williamsburg, Va.; flamestitch needlework kit for bench top, #NP55, \$49.95, Paragon Needlecraft, N.Y.C., for Craft House, Williamsburg, Va.; "Virtue" sampler kit \$7, Paragon Needlecraft, N.Y.C., for the Valentine Museum, Richmond, Va.

WICKER IS WONDERFUL

Page 56: Baskets, Ronaldo Maia, N.Y.C.

Page 57: Quarry-tile floor in umber, American Olean, Lansdale, Pa. *All sources N.Y.C.:* Sofa, chair, hood chair, end table, Deutsch Inc.; tree-trunk tables, rug, vases, baskets, floor lamp, Luten-Clarey-Stern, Inc.; fabrics on chair cushion, pillows and table, Far Eastern Fabrics.

Page 58: "Heirloom" flatware, Oneida Stainless, Oneida Ltd., Oneida, N.Y., *All sources N.Y.C.:* Sofa, chair, rocking chair, quilts, baker's rack, The Gazebo; fabric on walls, "Bridal Gingham," Waverly Fabrics; fabric on two sofa pillows, "Moire Rose," Cannon Royal Family Sheets, and fabric on chair seat, napkins, sofa pillow, "Kensington" sheets in fresh pink—both Cannon Mills; painting, from Karl Mann Associates, Inc.

Page 59: Amish quilt-pattern rug, Concepts International, N.Y.C., upholstery fabric on chairs and couch, S. Harris & Co., Inc., Los Angeles, Calif.; wooden shutters, Alfa Enterprises, Inc., Canoga Park, Calif.

BACK TO THE BACKYARD BARBECUE

Pages 64-65: *All sources N.Y.C.:* Natural lattice wood tray, white enamel bowl, rope "hot plate" trivet, Design Research International; wooden server, round Nissen cutting board, The Pottery Barn.

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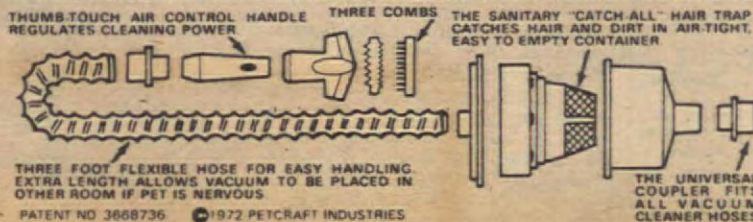
Actual photo of hair trap after a single grooming of a German Shepherd. Hair and dirt are trapped in the Shedaway Catch-all. Think what that could look like spread over your carpets and furniture.



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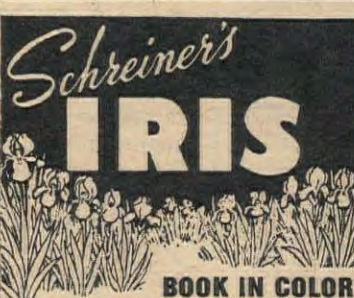
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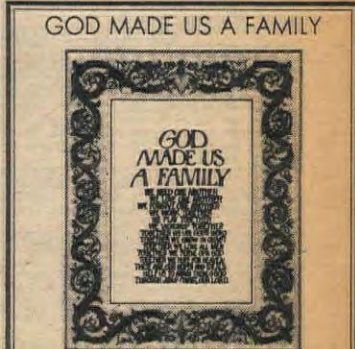
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Crochet Our Stunning Afghan and Pillows.

The colorful crafts on our cover and on pages 60-61 are all done with the basic loop stitch. Make these designs in our combination or in your own colors.

Materials: Wintuk Sport Yarn (2-ounce skeins) or any acrylic yarns of sport yarn weight: 5 skeins green; 3 skeins each orange, bright red, mauve pink, medium pink, rust, turquoise, royal blue; plus 1 skein green and 2 skeins mauve pink or medium pink for each pillow. Crochet hook size G or size to obtain gauge.

Gauge: Each square is 5"; 4 sc is 1".

Procedure: Loop st is worked over a 1" x 6" cardboard or a short ruler the same width.

Hold ruler along top of work, insert hook in next st, pass yarn from front to back over the ruler. Draw working strand through st; draw yarn through 2 lps on hook to complete 1 sc. Leave loops over ruler from corner to corner. Slip lps off ruler and continue around each side of square in the same manner. Hold lps down on underside when working sc rnds.

Afghan: Make 13 squares of each color. Crochet square: Ch 6, join with sl st to form ring. **Rnd 1:** Make 12 loop sts in ring. Do not join. **Rnd 2:** * Sc, ch 3 and sc in next st for corner, 1 sc in each of next 2 sts; rep from * 3 times. Sl st into first ch-3. **Rnd 3:** 2 loop sts in ch-3 corner, 1 loop st in each of next 4 sc, * remove ruler, 3 loop sts in ch-3 corner, 1 loop st in each of next 4 sc; rep from * twice, ending 1 loop st in first corner. **Rnd 4:** * Sc, ch 3 and sc in next st, sc in each st to next corner; rep from * 3 times, sl st into first corner. **Rnd 5:** 2 loop sts in ch-3 corner, * 1 loop st in each st to next corner, 3 loop sts in corner, remove ruler; rep from * around, ending 1 loop st in first corner. Rep rnds 4 and 5 having 2 sc or 2 loop sts more on each rnd between corners until there are 20 loop sts between corners. Fasten off. Piece measures 5" square.

Follow chart for joining squares. With loop sts together, overcast squares together, working through both lps of sc sts, taking care to match pieces st for st.

3	4	1	5	7	2	8	6
6	3	4	1	5	7	2	8
8	6	3	4	1	5	7	2
2	8	6	3	4	1	5	7
7	2	8	6	3	4	1	5
2	8	6	3	4	1	5	7
8	6	3	4	1	5	7	2
6	3	4	1	5	7	2	8
3	4	1	5	7	2	8	6
6	3	4	1	5	7	2	8
8	6	3	4	1	5	7	2
2	8	6	3	4	1	5	7
7	2	8	6	3	4	1	5

- 1 green
- 2 orange
- 3 bright red
- 4 mauve pink
- 5 medium pink
- 6 rust
- 7 turquoise
- 8 royal blue

On right side with the green, work 4 rows of sc all around outer edge, making 3 sc in each corner.

Pillow design. Make green center square as for afghan until there are 26 sc on a rnd between corners. Fasten off first color. Make 2 loop sts with second color in a corner and continue until the square measures 18" or desired size. End with a loop st rnd. Fasten off. Sew design to 18"-inch pillow.

Shell Crafts Designs Order Form

Send only \$1.25 for all 3 of these designs, which are pictured on page 18: crocheted afghan, crocheted starfish pillow, knitted sea-urchin pillow. Send check or money order (specify #90002) to:

American Home
P.O. Box 1086
Opa-locka, Florida 33054

Print name _____
Address _____
City _____ State _____ Zip code _____

A woman with blonde hair in a bun is shown from the back, wearing a white towel. A vertical line of tan runs down the center of her back, separating a lighter, un-tanned area on the left from a darker, tanned area on the right.

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