

AMERICAN

Home

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AUGUST
1976

**CREATE YOUR OWN
MEDITATION ROOM**

**JOIN THE YOGURT
GENERATION**

**FEAR OF FRYING:
OVERCOME YOUR
COOKING HANG-UPS**

**HOUSE LANGUAGE:
WHAT YOUR HOME
SAYS ABOUT YOU**

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FASHIONS: Pauline Trigère

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- Squeeze juice and pulp from end pieces of fruit into bowl and mix well to dissolve sugar.
- Add 1 half-gallon Almadén Mountain Rhine Jug Wine (or Chablis).
- Add ice and 1 pint club soda. (Do not stir

after adding soda.)

- Garnish with slices of fruit.

- Serves 6 to 8 (about 20 4-ounce servings).

Almadén's "Jug Wine Party Book" shows you recipes and party suggestions for all occasions. It tells you new and different ways to use the wide range of Almadén Jug Wines. Whether you enjoy Mountain Rhine, Chablis, Sauterne, Chianti, Rosé, Burgundy or any of the other Almadén Jug Wines, any event can be more fun and more festive. Write to: Almadén Vineyards, Inc., P.O. Box 906XX, Los Gatos, CA 95031.



Almadén

AMERICAN Home

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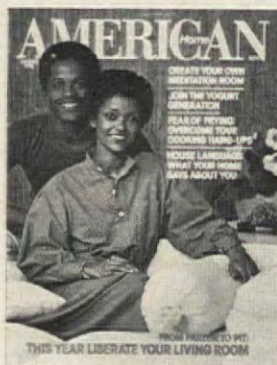
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COVER: The ultimate liberated living room—soft floor cushions around a low table—is both the newest idea in furnishing for today's easy, mobile lifestyles and the oldest, dating back to the nomadic life in Biblical times. For a history of the living room, "From Parlor to Pit," see page 33. Natural pillows are from Bloomingdale's; the bolster and small throw pillows, Pillow Salon. Table is from The Workbench; cheese board, Diane Love; gloxinia, Renny. She's wearing cinnamon-colored big shirt and tiered gypsy skirt in cotton, by Cinnamon Wear. Photography by Carmen Schiavone.

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NEXT MONTH LOOK FOR

FIX-UP TIME

HOW TO KEEP WARM....

THIS WINTER, SAVE
ENERGY AND MONEY

THE KITCHEN OF TOMORROW

A REMODELING
SUCCESS STORY

SPECIAL HOME IMPROVEMENT GUIDE

SWEATERS

YOU CAN KNIT

STOCK YOUR OWN WINE CELLAR

AMERICAN Home

F.Y.I. FROM THE DESK OF LEDA SANFORD PUBLISHER



People who are original, different and interesting because they depart from the mainstream, bring to everyone's life the color and richness that would otherwise be lacking. They protect us from monotony.

The same can be said for homes that have a touch of the original about them. They are the homes we remember and always anticipate returning to. They are more than shelters from the sun and rain; they are also environments that have evolved around the people who live in them.

In this issue *American Home* has collected an assortment of originals.

- A family that lives in a remodeled church.
- A doctor who believes cooking is therapeutic.
- A guide to understanding what houses have to say about their owners.
- The "Pit," the most original new sofa and how it was born.
- Yogurt—a very original food.
- Riva Poor, an emerging woman who helps people change.
- A meditation room, the most original addition you can make to your home.

These and other features are all statements on originality and calculated to encourage everyone to "Rethink, Renew and Relax."

Rethink: "Think things over again with a view to changing; reconsider," says Webster's. Midsummer is a good time to turn things over in your mind, to list the assets and liabilities in your life. Meditation is the vogue in America this year, but meditation is as old as the Bible. It has always been recommended as a way for people to keep in touch with the soul. Since it's in style, no one will laugh if you take a meditation break.

Renew: "Make young, fresh or strong again; bring back into good condition" is how Webster's defines "renew."

The quest for a fountain of youth is not very new or original, but it is certainly eternal. Youth worship is America's national hang-up, but intelligent adults are more likely to agree with Bernard Shaw that youth is wasted on the young. So what do we mean by "renew?" Simply this: It's never too late to start again, to become new—in spirit. And few things make us feel as refreshed and renewed as a new prospect, a new chance, a new relationship, a new home, a new project. The feeling of accomplishment that accompanies redecorating a tired old house, or renewing an old piece of furniture, has a rub-off effect. Helping to rehabilitate a person or redirect a youngster—or successfully guide a committee toward achievement of a goal—also gives us a sense of power that is stimulating.

Relax: Why add "relax" to this issue about originality? Because today, relaxation appears to be a most elusive and difficult art to master. The pressure to live our lives in conformity with the media images that bombard us daily is so intense it can destroy all genuine relaxation.

Without an open or relaxed mind there is no place for new ideas or originality to thrive. There is limited opportunity to scale the pinnacles of life because tensions, rigidity and fright, keeps us in the valley. □

California's coolest couple.

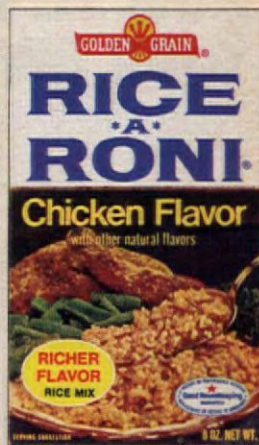
Avocado and Chicken Rice-A-Roni®

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Fisherman's Wharf California Avocado Salad

- | | |
|-----------------------------------|---|
| 1 pkg. Chicken Flavor Rice-A-Roni | 1 cup diced tomato |
| 2 Tbsp. wine vinegar | ½ cup diced celery |
| 2 Tbsp. lemon juice | ¼ cup sliced green onion |
| 1 Tbsp. sugar | 1 can (6½ oz.) tuna, drained and flaked |
| ½ tsp. garlic salt | 3 ripe California Avocados |

Prepare Chicken Rice-A-Roni as directed on package. Combine vinegar, lemon juice, sugar, garlic salt, toss with tomato, celery, onion, tuna, Chicken Rice-A-Roni. Chill. Halve and peel avocados, lay on bed of salad, fill center with salad. Garnish with lemon twist. Serves 6.



**LOVE FOOD
FROM CALIFORNIA**

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RICE-A-RONI "The San Francisco Treat"

HOW TO BECOME YOUR OWN WINE EXPERT

The art of wine tasting is not as difficult as you might think. With concentration and experience, almost anyone can cultivate it.

By CREIGHTON CHURCHILL



To teach yourself about wines, all you need is the spirit of adventure. Many people make the mistake of thinking they can absorb the subject from books. But books on wines don't educate the taste buds. Books are useful for checking up on a wine once you've come to like it and are curious to know what it's all about and where it comes from. Learning about wines is a lot like sex. You learn best from doing it.

Most beginners should start off with a simple rosé wine. Rosés are by far the most rewarding to the uninitiated palate: They are soft and inoffensive, and tend to be slightly on the sweet side. Try an inexpensive California rosé, or perhaps a French Rosé d'Anjou. Or choose one of the host of Portuguese rosés on the market, remembering that the most expensive are not necessarily what you need. Keep on trying until you find a wine you like, then stick to it awhile before you start your philandering again.

If your first love turns out to be a sweet wine, the chances are your next wine will be drier. This is almost a universal tendency with anyone building an appreciation of wines.

LEARNING TO TASTE

Try to taste wines in the company of congenial friends, and compare notes. Any wine will taste best with

food. Cheese, for example, is a natural accompaniment. Remember that, in addition to enhancing the taste of foods, wine has many hidden assets. It stimulates the appetite and aids the digestion. It contains vitamins and valuable trace minerals. It gives you a harmless, rosy sense of well-being and only rarely a hangover. Compared with hard liquor, wine is not fattening. The calories in a few glasses of dry wine are negligible.

In your self-taught wine course, the normal progression of taste is from rosés to whites—and then on to reds. This is because white wines are generally more assertive in acids, and red wines contain more detectable tannin. Both of these elements take some getting used to.

A good balance of acids in a white wine will mean a flowery bouquet and an attractive tartness or "zip." (Wines that are more tart go best with seafoods. Try them this way.) But some white wines contain too many acids that can sting the mouth and sear the throat. If a white wine seems too acidic for your present liking, forget it, no matter what the label—or the book—happens to say.

The best whites for beginners are the neutral ones, such as California Chablis, followed by an Italian Soave or German Liebfraumilch. Acquiring a taste for Liebfraumilch leads the novice to other, more sophisticated wines, such as Moselles or Rieslings. Today, Rieslings are produced in California as well as in Germany, and some of them are nearly equal in quality to the imports, though they do tend to be expensive.

When you feel ready to move on to a red wine, try Burgundy types first. They are soft and not overburdened with tannin, an element imparted by the stems and skins of the grapes. Tannin tastes something like very strong lukewarm tea. Too much of it in a wine puckers the mouth, yet tannin is a vital ingredient of all wines. It is unpleasantly evident in many young red wines, but as the wine ages, the tannin gradually blends with the acids. In a mature, bottle-aged wine that has started life with the correct balance of tannin and acids, you can hardly detect either. This perfect balance is

what all good winemakers strive repeatedly to achieve.

The last red types you should approach are the clarets, the so-called Bordeaux types. The best domestic ones are called Cabernet Sauvignon, but be sure your bottle has some age, at least three or more years. Spanish clarets are a good quality, too. The best, of course, traditionally come from the Bordeaux region of France.

As your wine education progresses, you might ask, as many readers do, what professional tasters look for in a wine. Actually, the art of wine tasting is not as difficult as you might think. With concentration and experience, almost anyone can cultivate it. Wines have distinctly different and separate tastes as they pass through the mouth. Your job is to practice isolating them.

TRUSTING YOUR TASTE

In general, there are three categories of taste. The first occurs when the wine hits your lips. The second taste is actually in the mouth. The last, called the aftertaste, comes when the wine is passing down your throat. If all three tastes are not pleasing, you can be sure something is wrong.

For example, the first taste may be too sharp and bitter, meaning too much acid. The second may cause puckering, indicating an overabundance of tannin—or, in the case of a red wine, possibly one that is too young. Here is perhaps the most difficult assessment of all to make: determining whether there is enough acid to match the tannin content, so that a smooth blend is created when the wine has lived through sufficient bottle age, perhaps some years hence. An offensive third taste, or aftertaste, usually serves to confirm your previous findings.

Wine tasters use the term "fruity" for a wine that tastes and smells like some fresh fruit, not necessarily the grape. "Unclean," another term that is used frequently, means a musty or vinegary bouquet or a foreign taste. Finally, there are "flabby" wines—those so deficient in both acid and tannin content that they have no bouquet and taste flat in the mouth.

Now, you're ready. Get out your corkscrew and join the pros! □

AMERICAN HOME, AUGUST 1976

ILLUSTRATION BY RODICA PRATO



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Tasty.
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Potent.
Full-strength.
Pre-mixed.
and
Ready-to-Pour.

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Pre-mixed.
and
Ready-to-Pour.

**The Brandy Alexander
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HEALTH AND BEAUTY

COSMETIC DENTISTRY

Having beautiful teeth is
not just vanity. What
looks well works well.



By CAMILLE DUHÉ

How your teeth look may indicate how well they work. Malocclusion can affect breathing, hearing, biting, chewing, swallowing—and smiling. Crooked, stained or ugly teeth can create psychological problems as well. Since total well-being is so closely tied to dental well-being, let's look at some of the advances in cosmetic dentistry.

Orthodontic correction. Crowded, protruding, wandering or divergent teeth and an open bite can all be corrected by orthodontia. Although orthodontia is usually begun when the patient is under 15, the American Association of Orthodontists report that since 1965 the number of adults in braces has risen dramatically. Today, at least one in every 10 orthodontic patients is an adult. Your dentist can tell you whether orthodontia is advisable for you, and can recommend a good orthodontist.

Some problems may be corrected by your dentist without orthodontia by filing, onlays or crowns to correct the bite. But if braces are called for, you should know what you are in for: Adult orthodontia usually requires one-and-a-half to two-and-a-half years, with another year of wearing a retainer. The fee usually ranges from \$1,000 to \$2,000. There are advantages and disadvantages.

GOOD: Eating habits must be reconsidered when you wear braces. You may, however, find "doctor's orders" a good incentive for giving up some tooth-decaying "junk" food, not only for the time you wear braces but permanently, with a resulting welcome loss of a few pounds.

BAD: Pain may be more noticeable for adults because teeth are more sen-

ILLUSTRATED BY RODICO PRATO

sitive; movement of teeth and cellular changes in bones are slower.

Ask your orthodontist about the new "invisible" plastic braces. Some orthodontists consider these clear-plastic bands a great cosmetic advance; many others say that they are less effective and more subject to breakage.

Capping. Probably the best-known form of cosmetic dentistry because it has been traditionally the movie-star approach to picture-perfect teeth, capping is one of the quickest and most acceptable ways of dealing with unsightly teeth. Here is how it's done: The tooth (or teeth) to be capped is freed of decay and the existing enamel removed. The stump is then covered with a gold crown; the crown in turn is covered with a baked-on porcelain cap, tinted to match the natural teeth. The cost? Somewhere in the neighborhood of \$180 to \$200 per tooth. Expensive, yes, but happy thought: The capped tooth is impervious to decay.

Composite Resin Bonding. In this form of cosmetic dentistry, a new alternative to capping and crowning, a plastic fluid is molded onto teeth and hardened. Bonding can correct certain irregularities, restore a chipped tooth, improve looks. Because the

resin can be applied to clean teeth without extensive preparation or anesthesia (in most cases), it is painless and far less expensive than capping. Because the nerve of the tooth is untouched, and because the gums are not disturbed, no nerve or gum damage occurs as during capping. But resin bonding is not very durable and may have to be redone in four years.

Bridgework. This offers total freedom of cosmetic choice—teeth can be any size, shape or color you wish. But, and it's a big but, don't try to improve upon nature. Your teeth, even if discolored or misaligned, always follow an unvarying law of the ideal:

- The front, or anterior, tooth is always in the same shape as your face, but inverted. So if your chin is small and pointed, your forehead broad and high, your front tooth will be wide at the base and narrow at the top.
- The length of your front tooth will be exactly one-16th the length of your face from hairline to chin.
- The width of the front tooth will be one-16th the measurement from cheekbone to cheekbone.

Implants. The idea of fixed-in-place false teeth is far more appealing than that of take-out dentures. Unfortunately, few dentists consider implants

to be safe or effective. The American Dental Association regards in-the-bone (or endosseous) implants as too experimental for routine practice. And the National Institute of Dental Research does not recommend any type of implant. Not all private dentists agree, however, with the necessarily cautious statements of the dental councils; they see implants as a great advance in dental prosthesis.

There are two kinds of implants: The first goes into the bone of the jaw as a natural tooth does; the second is set into a framework placed on the bone, with gum tissue closed over it. Of the two methods, the on-the-bone technique is more widely accepted and has been in use longer, with fewer complications. However, any implant runs the risk of inflammation, infection and bone damage.

Bone remodeling. The growth pattern of tooth and bone are modified into desirable lines with this method. Acrylic-and-metal remodeling appliances are used in the mouths of children (up to age 12) for a few hours during the day and while sleeping. In most cases this does away with the need for braces. The method was developed by Dr. Leon Kussick of New Jersey, who (continued on page 68)

Of all the best-selling 100's...

© Lorillard 1976



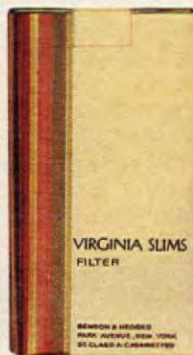
18 mg. "tar",
1.2 mg. nic.



19 mg. "tar",
1.2 mg. nic.



18 mg. "tar",
1.1 mg. nic.



16 mg. "tar",
1.0 mg. nic.

True 100's are lowest in tar.



U.S. Gov't tests of all best-selling
100mm cigarettes show True 100's
lowest in both tar and nicotine.
Think about it.

Source: Tar and Nicotine—FTC Report April 1976.

Source: Sales Volume—Maxwell Year End Report 1975.

Of all domestic brands, lowest yield:

2 mg. "tar", 0.2 mg. nicotine: 70 mm length, FTC Report April 1976. **TRUE 100's:** Regular 12 mg. "tar", 0.7 mg. nicotine; Menthol 13 mg. "tar", 0.7 mg. nicotine, av. per cigarette, FTC Report April 1976.

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

THE POWER OF POSITIVE PLANNING

Riva Poor didn't know she was into a career of helping people change their lives until she was actually doing it.

By SUE MITTENTHAL

Her calling card reads, "Riva Poor, Change Agent," only it isn't a conventional calling card. It's a pen. Why? Because, as she explains, she believes in being useful.

Agent for change? Not exactly a conventional line of work, one you dream about as a kid, major in when you go to college, get your master's in. Riva Poor herself (right) didn't know she was into a career of helping people change their lives until she was actually doing it. It just sort of evolved.

Poor's adult life started out conventionally enough. Originally from New York, she was graduated from Bennington College as a "general major" at age 19 and married shortly thereafter. She had her first child at 21 and a second child two years later—"all in 1950s fashion," she says now. She and her husband moved to Cambridge, Mass., in 1963 so he could attend Harvard Business School while she spent her days raising kids, keeping house, playing bridge and shopping.

"But one morning I woke up and had a revelation. I thought, 'Is this how I want to spend the rest of my life?'" That thought sent her back to school as a part-time student at age 29. She earned her first master's degree in city and regional planning



at MIT, and her second from MIT's Sloan School of Management.

It was during this time that Poor first started changing things. A graduate student in management, she dared question and rearrange a solid American tradition when she produced *4 Days, 40 Hours*, the first study published on the four-day work week.

The maverick four-day week notion did more for Poor than sell a lot of books. Calls began to come in from

corporation executives all over the country who were interested in consulting with her about a schedule change. At least that's what they thought they were interested in. "But they had any other problem under the sun I could think of," she says.

Yet when she encountered this sort of confusion, Poor was somehow able to get the executives to focus on and deal with the problems that were really bothering them. "After a few years of consulting because of my book," she recalls, "I looked back on my practice and thought, 'I know very little about business through direct experience, and here I can go into a plastic business, a box factory or a foundry, and the president finds me very helpful. What's really going on?'"

It began to dawn on her that she might actually be a decision-making expert rather than a business expert. She decided to test this theory by consulting in a field she knew nothing about: people's private lives. If she met with success there, she would know that she was on to something.

The first problem in executing her unusual experiment was to find likely candidates. She solved it on a freezing-cold morning in February 1972 by positioning (continued on page 62)



Riva Poor meets with client William E. Tarlow (left), executive vice-president of Foot-Joy Shoe Co., for whom life planning means improving his management style. Exercise is part of Poor's life plan: She cycles home from a tennis game (above).



PHOTOGRAPHY BY FLEMING ADELSON



"I thought I'd need a salesman's personality to be out selling Avon. Not true at all. I do fine just being myself!"

Cynthia Gravitt

Tustin, California

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FEATHERING YOUR OWN "PEOPLE'S NEST"

By JOSEPH R. PROVEY

How to make maximum use of minimal space with flexible, low-cost furniture systems for today's mobile lifestyles.

A nest is usually thought of as a cozy and secure refuge constructed away from predators and close to the sky. The paradox of the nest is that it shelters nestlings from storms, yet is open, accessible to every sensation.

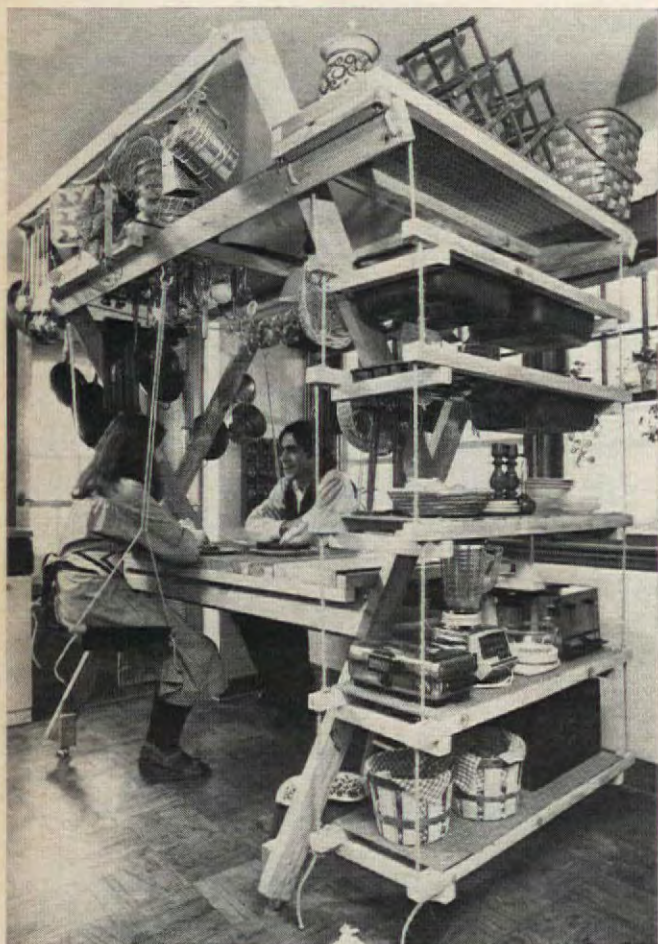
The nests people live in should also be shaped by their inhabitants' lifestyle—and not by a commercially manufactured mold. They should respond to people's moods and be places in

which to cry or smile, make friends, make love—or simply make believe.

Early in our relationship, Deborah, my partner in nest-building, and I realized that the topography of our tiny, three-room cottage affected our mood and disposition as surely as the spring sun evokes a song. We needed our own private corners for head work, crafts and for simply curling-onto-oneself. We also required special spaces for

communing or just cuddling together.

Marriage was obviously more than climbing into the same bed at the end of the day. It also meant climbing into a mutually shared psychic space. How to express this spatial communion and be comfortable and free to share our humble visions (and provisions) with others was our immediate problem. We wanted functional, utilitarian furniture with a soul.



The Proveys' craft-kitchen, descendant of the early American peddler's wagon, rolls on casters and houses nearly every kitchen need. The mini-attic overhead and wide shelves down one side store a variety of culinary gear. Hooks directly above the counter keep small utensils at arm's reach. Seats hanging from the X-frame enable the work space to be recycled for eating. This design can also be modified to be used as a workbench for any craft from woodworking to photography. The area it requires is 5 by 6½ feet of floor space plus a standard 8-foot ceiling clearance. Total cost of materials is \$85.



Deborah's study-loft has room for a work surface, typewriter, files plus catch-all spaces to hold desk paraphernalia. Using overhead volume liberates space for a compact library complete with bookshelves and reading lounge—all in the same 4-by-5-foot floor area a standard office desk with pull-out drawers and chair would require. Cost of this freestanding system of seats, shelves and surfaces ranges from \$60 to \$80, depending on the source of materials. Instructions for building these innovative systems can be found in the author's forthcoming book, *Systems of Living Space: a Guide to Building Nests for People* (Regnery).

PHOTOGRAPHY BY ERIC GLENN JOHNSON

While examining all our needs, we gradually recognized two kinds of living space. The first is not really "alive" at all. It is inanimate and notable only for its numbers of rooms, closets and square feet. While this sort of concrete, physical space has some practical significance, it is also true that spacious rooms do not necessarily guarantee freedom or comfort.

The second is the human dimension of the home, which is perceived emotionally. This is the aspect of space that suffuses cold wooden objects with personality and reassuring familiarity. Psychic or intimate space identifies us, expresses our hopes, becomes part of our most precious memories.

We found no fad-quick answers to how to feather our nest. The oldest means of self-expression proved still to be the best—doing it ourselves. With only the barest background in woodworking and upholstery, we began to flex some of our latent self-sufficiency.

The furniture system we designed included a study-loft and craft-kitchen (see photos, page 14) and also a suspended bed, a media wall system and a conversation web. All were developed from one modular shape. This X-frame is phenomenally rigid. Each of our structures was engineered to support active loads of more than 500 pounds. Simple rope-and-bolt construction techniques involved little more than a circular saw and drill. The units pictured cost up to 80 percent less than conventional equivalents—including the initial outlay for tools.

Materials for these multifunctional systems were gathered from lumberyards and hardware stores. Frames were built mostly of Douglas fir, which is unusually strong, easy to work with, widely available and reasonably priced. It also finishes extremely well. The joint fasteners were either cap screws or carriage bolts, and the units were rigged with stretch-resistant Manila rope. Cotton duck and strong canvas stuffed with polyester fill were used to make swing seats and floating lounge.

These same flexible designs are suitable for almost any living situation, be it cottage, studio, condominium or dormitory room. Large families with numerous youngsters can also benefit from their space-saving efficiency. And for our mobile society of leap-froggers, the units may be disassembled simply by removing a few nuts and bolts. Unlike expensive custom-built wall systems and cabinets bolted to wall studs and ceiling joists, these structures may be taken with you.

Our systems also make maximum use of minimal floor space, thereby reducing the emotional wear and tear

of living in a confined area. For some people, this could open up the possibility of inhabiting smaller spaces, which would in turn mean lower rent bills, reduced heating costs and a savings of time and energy devoted to cleaning. The units are nearly maintenance-free, needing only a rubdown with linseed oil once every six months. The rugged fir construction is particularly insensitive to scuffs and scratches. Kids do not have to be cautioned about bruising pampered furniture.

It is important to note, however, that just as birds migrate and rebuild

their nests from season to season, people's nests also need to be renewed. Attitudes and relationships change; families expand and contract. We should not expect to express ourselves in exactly the same way five years from now. Versatile furniture assemblages such as these allow us to break conventional shells and tip out of old nests to try our wings whenever we feel the need. □


Joseph R. Provey, a writer and designer, is at work on a new book of children's environmental designs.

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EXTRA

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

The Home Front News

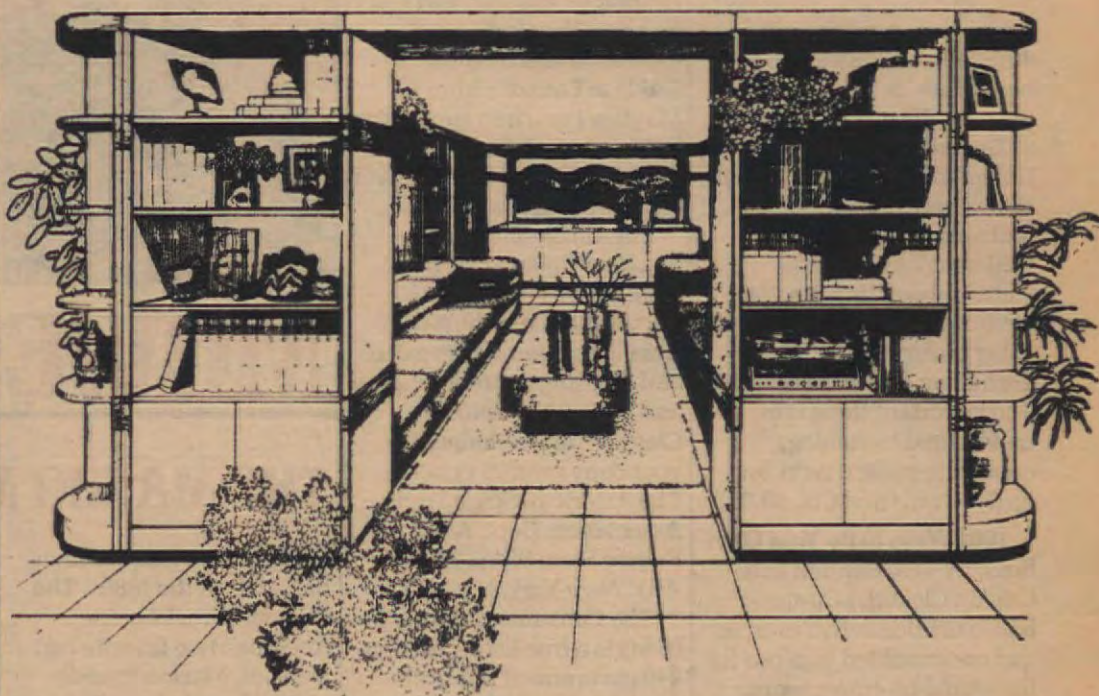
MODULAR FURNITURE CREATES FLEXIBLE ROOMSCAPES

The big news for fall is landscape furniture: modular living units that you assemble to make rooms within rooms. These aren't the usual room dividers, stacking pieces and sectional sofas of the past, but interchangeable furniture for dining, living and bedrooms that interlock and coordinate in exciting new ways.

Two of the most interesting lines have been developed by Thayer Coggin and Baker. Baker's modern furniture designed by Brian Palmer is built around 22 stacking storage units with optional back panels that allow them to function as freestanding walls. They have an interlocking device that makes it possible to adjust them at various heights and to create doorways or pass-throughs.

Baker uses classic woods, such as birds-eye maple and French cherry, in combination with stainless steel, glass, cane and chrome to impart a warm contemporary look.

Thayer Coggin calls its Milo Baughman designed New Concept '80 "a wrap-around environment." It features the use of a carpet-like fabric to upholster chair and table bases, curved bed headboards and high-backed modular seating. Gently curving, freestanding divider backs, high enough to give privacy but low enough to see over, create a built-in look for dining, sleeping and other living areas. Like the Baker group, Concept '80 offers possibilities for defined architectural groupings that are also open and flexible.



DIAPHRAGM AND STERILIZATION GROW AS ALTERNATIVES TO PILL

As the Pill continues to undergo scrutiny as a safe method of birth control, use of the diaphragm and of sterilization are on the increase, according to recent studies.

The latest statistics from the Margaret Sanger Research Bureau note that use of the diaphragm has shown a slight but significant growth in the last year.

Another study, just

released by the National Center for Health Statistics, shows that 25 percent of the married couples in the U.S. practicing birth control in 1973 chose sterilization. More specifically, 8.3 percent of currently married women between the ages of 25 and 34 had been sterilized; another 8.2 percent had husbands who had been sterilized.

WRAPPING WITH HALSTON

The Bath Scarf, a long thin fringed towel, marks Halston's entry into the world of home fashions. Designed as part of his new collection for Fieldcrest, the 52-by-12 inch Bath Scarf can be a towel, a turban or a great after-tennis wrap up. It comes in all Fieldcrest's fall colors for \$10.



BOOKS

RENEW RETHINK RELAX

Technology can, if properly directed and controlled, be beautiful—or at least not a monster. That is the message of **Technophobia** by Hal Hellman. Debunking the myth that everything pre-technology was wonderful, Hellman points out that “future shock” is not a 20th-century exclusive—it’s been going on for some time and the human race has survived. The important thing is to understand technology enough to make it work for us (M. Evans and Co., \$8.95).

1001 Ways to Be Your Own Boss, by Vivo Bennett and Cricket Clagett, is a storehouse of informative sources and unscrambled legalese for the would-be entrepreneur. You can browse through 18 categories designed to develop your pet interest—be it history or hang gliding—into a money-making venture, including who to ask and what to read (Prentice-Hall, paperback, \$4.95).

The key to a health and beauty regimen is a positive state of mind, and Emily Wilken’s new book, **Secrets from the Super Spas**, provides just that. An encyclopedia of slim-down, shape-up (and stay-that-way) hints, **Super Spas** is divided into three parts: 1) an excellent home plan; 2) gushy descriptions of famous jet-set beauty spots to visit; and 3) a factual follow-up information guide.

The only omission is what everything costs at those luxury spas (Grosset & Dunlap \$12.95 hardcover; \$7.95 paperback).

INFORMATION PLEASE

Helpful techniques and hints on home laundering are explained in **A Beginner’s Guide to Laundry** from Maytag. For a free copy write to Consumer Information Center, Dept. AH, The Maytag Co., Newton, Iowa 50208.

Put a little spice in your life. **Your Spice Shelf Cookbook** can tell you how. Recipes that run the gamut from hors d’oeuvres to salads and dressings—to vegetables and main dish “Spice Classics” are included. For your copy send 25 cents to: The American Spice Trade Association, Dept. AH, Empire State Bldg., 350 5th Ave., New York, N.Y. 10001.

The **Consumer Information Index** is a free listing of some 240 government publications available free or for a nominal fee. Write to: Consumer Information Center, Pueblo, Colo. 81009.

Three booklets—**Truth in Shopping** (how to help a furniture salesman help you), **The Cover Story** (how to select a furniture fabric) and **How to Talk like a Furniture Salesman** (a glossary of furniture terms)—will help you learn to shop wisely and economically. Send 25 cents for each booklet desired, with your name and address to: Consumer Affairs Dept., AH-8, Kroehler Mfg. Co., 222 E. 5th Ave., Naperville, Ill. 60540.

Dessert recipes with a dash of spirit are available from **Heublein’s Drinks and Desserts** featuring their Grasshopper and Brandy Alexander. Send 25 cents to: P.O. Box 956, Dpt. GH1, Hartford, Conn. 06101. Offer expires December 31, 1976.



MOVIES By Daphne Davis

THE MACHO MYSTIQUE

Set in the lawless Montana Badlands of the 1880s, **The Missouri Breaks** pairs America’s two favorite oddmen-out, Marlon Brando and Jack Nicholson. Brando is a “regulator” hired to kill horse and cattle thieves. Nicholson is a picaresque rustler. Their inevitable showdown can be nothing less than ultimate cinema. It is—gruesome, violent, cruel and hollow. Until the showdown, the film pretends to flirt with the theme of man’s inhumanity to man, when at heart it is a lugubrious Wild West pageant about one psychopathic killer’s revenge on another.

Throughout **The Missouri Breaks**, Brando and Nicholson overreact to each other and the script. Every line given them drips with double meanings. To convey his godlike madness, Brando employs three accents: a brogue, a Southern drawl and his trademark slur. Not one works. Fatuous and obese, he relies on tricks as the source of his craft.

Nicholson, whose dancing eyes do too much of his acting, can’t decide whether he’s the misfit in **One Flew over the Cuckoo’s Nest** or the buddy-buddy sailor of **The Last Detail**. In any case, Brando becomes consumed by self-love and voyeurism, and Nicholson falls in love with the educated daughter of the local prairie baron.

Like the other women in the film, this lady is sex-starved and of secondary importance to men, power, violence and the not-so-fascinating world of cattle raising and rustling. Unable to control Brando and Nicholson, the usually sympathetic director Arthur Penn manipulates the constant hangings, throat slittings and shoot-outs with histrionic ruthlessness and ponderous accuracy. Overly dependent on the Old West, **The Missouri Breaks** is so severe and unrelenting it could put an end to the cowboy movie forever.

The Home Front News

GOOD TIMES AND HARD TIMES

Smile Orange and **The Long Night** are two very good non-exploitation films about Blacks. Warmer and funnier than Sidney Poitier's **Let's Do It Again**, **Smile Orange** is a spritely satire of the Jamaican tourist industry. Ringo Smith, a smooth-talking waiter, takes advantage of guests and staff at a hotel catering to package tours. Full of rippling dialogue and antics, the movie has become, like that other Jamaican classic **The Harder They Come**, the toast of film festivals.

Focusing on the hardships of ghetto life, **The Long Night** is a complicated drama about a young boy, his deserted mother and their fight for money and survival. Rated G, the movie should be seen by young and old alike.



DOG DAYS Walking the dog in **Won Ton Ton, the Dog Who Saved Hollywood**,

a flim-flam comedy about the silent era, are Bruce Dern, an aspiring producer, and Madeline Kahn, a hopeful starlet. The only laughs in this deflated shaggy-dog story are the tricks performed by Won Ton Ton, who was modeled on the first animal matinee idol, Rin Tin Tin...and you know how funny he was!

DRIVE-IN ROUND-UP

Specially selected for in-car viewing is this smorgasbord of junk movies: **Baby Blue Marine**, Jan-Michael Vincent in a marine's "summer of '43" ...**Grizzly**, disaster strikes a national park in the form of a 2,000-pound bear...**Life-guard**, a made-for-the-movies TV drama about the mid-life crisis of an aging beach boy...**Drive-In**, a look at life and love in the back seat...**From Noon Till Three** and **St. Ives**, a Charles Bronson double bill...**The Sellout** with this year's best title for a CIA movie...**Ode to Billy Joe**, a country and western tragedy based on Bobby Gentry's hit song... Gregory Peck takes to exorcism in **Omen**...Truly stupefying are Marjoe Gortner and Ida Lupino in H.G. Wells' **The Food of the Gods**...Weekend hunters Cliff Robertson and Ernest Borgnine are drawn into an extremist gun club in **Shoot**...King of the outdoor screen, Clint Eastwood, returns in **The Outlaw Josey Wales**.

HAPPINESS ISN'T

The Blue Bird, the first Russian-American musical fantasy coproduction, is as lifeless as that other bird movie about the impossible search for happiness, **Jonathan Livingston Seagull**. Arch and unfanciful, the humanitarian fairy tale (as familiar to Russians as **The Wizard of Oz** is to Americans) verges on baroque camp. The music and dances are enchanting but the four allegorical faces of Liz Taylor as Light, Mother, Maternal Love and Witch are overextended.



NOTES

CLASSIC SHEET REVIVAL

The biggest news in sheets is the return of cotton—this time around as a luxury fabric. Wamsutta, Martex and J.P. Stevens are all introducing fall lines in pure cotton—and in pure white, though some prints will be included. These sheets will cost about 50 percent more than 50/50 blends. The other deluxe alternative for the bedroom is satin. Sears sells 100 percent satin sheets, and Springs Mills has a satin-look Antron line for fall.

BEAR BACK



Take your "Pursonal Beastie" back to school. This 14-by-17-inch canvas knapsack with a teddy bear stenciled on the back is an ideal way to transport everything from school books to camping gear. From Shenanigans, 384 Bleecker St., New York, N.Y. 10014, \$16 postpaid.



FOR THE ONE-MACHINE KITCHEN

Vita Mix has come out with the ultimate food processor. The Vita Mix 3600 has a new feature that allows blade reversal at high speeds. That means the machine juices, purees, freezes (as in ice cream) and cooks on high speeds without a heating element. A must for the space age kitchen at \$225.

INSIDE THE OUTLETS

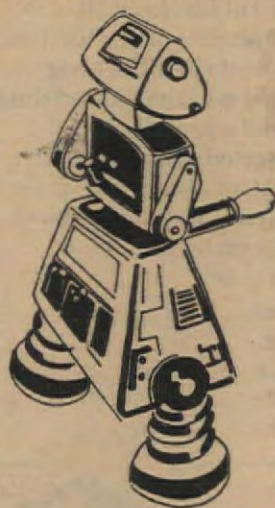
Get it yourself—wholesale. East Coast shoppers from Maine to South Carolina will find the revised and updated *Factory Outlet Shopping Guides* an indispensable link to hundreds of sources along the bargain-hunter's underground. Write to F.O.S.G., Box 183 AH, Oradell, N.J. 07649. Specify state/region (\$2.25 each, postpaid).

NEW FILTERS

A new plastic coffee filter promises to banish soggy paper filters forever. Designed to fit most filter coffee makers, the Kristal Klear Koffee Filter is durable enough to use repeatedly—just rinse between brewings. From The Farm House, 4244 Redfern Lane, Chesapeake, Va. 23321; \$4.95.

ATLANTA WONDER WORLD

The Pinball Machine is the highlight of a tour through The World of Sid and Marty Krofft, a spectacular newly opened indoor amusement park in Atlanta's Omni International complex. You become the pinball as a 10-foot-tall pinball wizard robot catapults you on a journey through bumpers, bells, lights, buzzers and falling coins. The World, designed by Hollywood producers Sid and Marty Krofft, features six levels of rides, fantasies and diversions—a little bit of madness in the heart of downtown Atlanta.



NEW INTEREST IN OLD LACE

The newest challenge for craft enthusiasts is bobbin lace. Open and intricate, this traditional "Belgian lace" is made entirely by hand with the pin and bobbin method. It adapts readily to contemporary designs—wall hangings and pillows. A teaching kit containing instructions and equipment to make a lace sampler has been assembled by Some Place, Inc., Dept. AH-JK, 2990 Adeline St., Berkeley, Calif. 94703, \$15.35 postpaid.



GIFT OF SONG

MusicCalls picks up where Western Union leaves off. A songwriting duo will compose an original song for any occasion; then telephone, sing and send a gift card with score, plus cassette for \$25. Write to MusicCalls, Dept. 361, 376 Grasty Rd., Baltimore, Md. 21208.

MAGIC TOPS

Magic Button Lids offer a new surefire system for insuring the seal in home canning. Each lid has a red button in the center that snaps down when the jar is sealed properly and pops up if the seal is broken. The Magic Button System, from Owens-Illinois, includes lids, caps and metal or plastic rings, and is designed to fit all standard Mason jars.



The Home Front News

FROM SALAD TO SOUP

This recipe for recycling salad is a favorite of Polly Langbort, vice president of Young & Rubicam, who suggests that another great leftover to add is wine. She says that any leftover vegetable can also be added. It tastes different each time. Here's how to do it, from the book *Cook Until Done*:

"The day will surely come when you have, in your exuberance, made a tremendous mixed green salad, covered it with a proper oil and vinegar dressing, and then find that nobody wants much of it.

"Well, courage.

"Leave your guests, hurry to your blender, pour into it two cups of consommé or chicken broth, and add a

tablespoon of flour. Run the blender till the flour is absorbed. Then begin piling in the salad—be sure all the dressing gets in—until you have a very thick puree.

"This has to be cooked—preferably in a double boiler and for at least an hour. Stir it occasionally.

"This makes a remarkably good potage, with a surprising bite from the vinegar.

"These proportions suppose a great deal of leftover salad. If you haven't much salad, use less consommé and flour. What you wish to produce is a thick soup."*

*Leftover Salad Soup from *Cook Until Done* ©1964 by George Bradshaw & Ruth Norman, reprinted by permission of Ace Books.



IT'S A NEW RACQUET

The latest contender for the top spot in racquet sports is racquetball. The game is played with what looks like a sawed-off tennis racquet on a regulation handball court with handball rules and scoring. Special racquetball clubs—and racquetball fanatics—are springing up around the country. For information: U.S. Racquetball Association, 4101 Dempster St., Skokie, Ill. 61176.



CONSUMER WATCH

The Consumer Product Safety Commission has proposed a new set of safety standards for matches, including the following:

- ☐ Matches must burn no longer than 15 seconds and self-extinguish half an inch down the stem.
 - ☐ Striking surface must be placed on the back of the matchbook.
 - ☐ Manufacturers will have to tighten quality control to reduce fragmentation of match heads.
 - ☐ New hard-to-open covers will be developed to discourage children from playing with matches.
- Target date for implementation of new regulations is the end of 1977. Meanwhile, there's Stoptlite, from Diamond, a match that goes out half-way down the stem and produces about half the heat.

If you are denied confirmed space on a flight, the airline may be required to compensate you. If another flight cannot be arranged to arrive within two hours of the original flight, the airline is required to reimburse the passenger for the full value of the first remaining flight coupon on his ticket—up to \$200 and not less than \$25. Passengers are also entitled to certain services, such as rooms, meals and transportation, in case of long delays.

For a free copy of the CAB pamphlet *Air Traveler's Fly Rights*, write to: CAB Publications Services Section, 1825 Connecticut Ave., N.W., Washington, D.C. 20428.

The Home Front News

IN VIEW

By Bill Weston



WATCHDOGS OF KIDVID

You can't dig very far into children's TV without coming upon the names ACT, Action for Children's Television, and Peggy Charren, its national director. What they've done is teach television moguls to appreciate the power of concerned mothers.

A few years ago children's television was a swamp of junky shows and even junkier commercials. When ACT's founding mothers gathered in a Boston suburban household to monitor Saturday morning programming, they were appalled by what they saw.

"Sixteen minutes of sales' pitches every hour," says Charren. "One every two minutes." The selling was often done by the show's host, who used every trick in the TV bag: inane cartoons, mindless violence, the peddling of products that "they wouldn't, couldn't, sell to adults."

ACT went to work. The women telephoned, button-holed, and wrote, wrote, wrote. Here is part of their early chronology:

Spring 1969—Monitored *Romper Room* for four weeks...circulated petition protesting host selling and using child participants to demonstrate products.

Sept. 1969—Protested time cut of *Captain Kangaroo* by WHDH-TV...ACT met with

station managers and producers.

Jan. 1970—Met in New York with CBS executives who said they appreciated the need for changes but "couldn't do it alone."

Jan. 1970—Succeeded in getting *Captain Kangaroo* program restored to full hour.

Feb. 1970—Met with FCC on need for regulations.

Moreover, in seven years of protest, petition and court battles, ACT has succeeded in establishing the following, albeit self-regulatory, principles: shortening commercials in kidvid to nine-and-a-half minutes on weekdays, 12 minutes on weekends; stopping sales pitches by the program host; ridding kids' shows of vitamin ads; reducing violence and upgrading the quality of shows.

Today, ACT members feel that this is not enough, and the battle continues. Peggy Charren has learned patience. More important, she feels, is that kidvid knows there's someone out there besides children, watching. For more information on how to become involved, contact Action for Children's Television, 46 Austin St., Newtonville, Mass. 02160. (617) 527-7870.

New tot shows this fall:

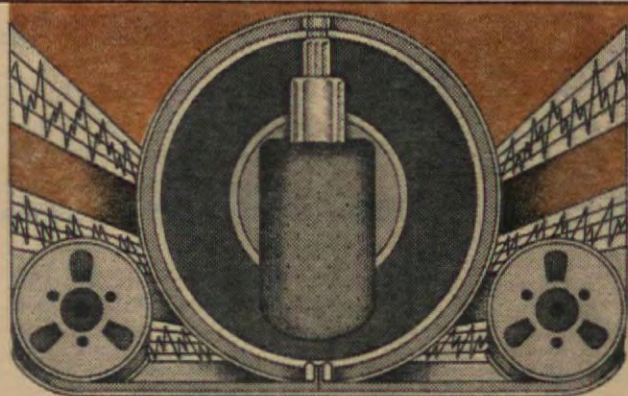
Tarzan, Lord of the Jungle (Animation) and *Way Out Games*—CBS.

Short Story Specials, half-hour anthologies, and *Animals, Animals, Animals*, an animal magazine for children—ABC.

The Pink Panther Show, weekly 1½-hour series—NBC.

Infinity Factory and *Rebep*, involving ethnic and cultural minorities—PBS.

Big Blue Marble—takes children to a different country each week. Check local listings.



ON RECORD

BRITISH GOONS FOR U.S.

By Keitha McLean

If Monty Python is a giggle, the Goon Show, granddaddy of Python and leader of an entire school of English humor, is a sharp crack on the funny bone.

The Goon Show exploded upon an unprepared world in the early '50s courtesy of the British Broadcasting Company. And in it the Goons (Peter Sellers, Harry Secombe and Spike Milligan) and their signature-blends of idiocy and satire set a language pattern for young '50s and early '60s trendies.

Now rejoice, silly language Goonies (everybody else, read no further!), Milligan and company are back with *Goon Show Classics* (Pye Records). Volume One (with opening fanfare by the League of Burmese Trombonists) solves the case of the Dreaded Batter Pudding Hurler of Bexhill-on-Sea, who bakes puddings in a stove chained to his waist.

Then there's *Pliny the Elder*, which chronicles confusion when early Britons Seagoon Eccles, the "Hallohallohallo" sailor, and Little Jim mistake Caesar's legions for a visiting Roman football team.

A highlight of Volume Two is the famous *The Jet-*

Propelled Guided Naafi, (Navy, Army and Air Force Institute), a wartime tea shop. The British Government, in its wisdom, builds a guided Naafi carrying 60,000 gallons of tea and 12 tons of crumpets. Verbal nonsense is bridged with straight renditions of songs such as "They Were Doing the Mambo" by the Ray Ellington Quartet—as unlikely a mix as, say Liberace singing in a Mel Brooks film. But for those who like looniness, it's lovely.



The Home Front News

MUSICAL DETENTE By J.P. Donlon

While the word "detente" has been dropped from our President's political vocabulary, its use continues in the arts—most significantly in the bilateral agreement between CBS Records and Mezhdunarodnaja Kniga, the Soviet agency that controls the state-owned recording company, Melodiya.

The CBS/M-K deal, signed in 1973, allows exclusive distribution of the Russian label in the United States by Columbia Records, permits Melodiya to release Columbia products in the U.S.S.R. and calls for the recording of selected Columbia artists at Melodiya's Moscow studios. These disks will be released on the Melodiya label, marking the first time that Western musicians will record solely for Russian consumption.

While Melodiya records are not new to American music lovers, the "two-way" association between the largest record operations in the capitalist and Communist worlds was widely viewed in the press as the musical equivalent of the Apollo-Soyuz meeting in space.

Close observers, however, see it differently. Considering that the Soviet Ministry of Culture and the Communist Party itself have vigorously opposed any attempt to let too much "degenerate Western art" seep through the ideological cracks in the Soviet cultural Iron Curtain, it's a toss-up whether such reversal of practice is a genuine move toward liberalization or simply a temporary concession to the West.

CBS takes an apolitical stand. "We're in the entertainment business," says Walter Yetnikoff, president

of CBS Records and principal architect of his company's arrangements with the Russians.

When one examines Melodiya's selections from Columbia's repertory however, questions of motive become academic. The Soviets are playing it safe. The first American artists to sing for the Soviets, the Ray Coniff singers, are about as political as pound cake. Melodiya ordered 50,000 copies of their *Laughter in the Rain* LP. The only other album so favored was Andy Williams' *Greatest Hits*, with Dave Brubeck's *Greatest Hits* running a distant third with 20,000 copies.

Several jazz and Broadway albums have also made the crossing: *The Best of the Glenn Miller Orchestra*; Benny Goodman's *1938 Carnegie Hall Jazz Concert* and *West Side Story*.

However, Columbia's choices from Melodiya's catalog have been more culturally imaginative. There were many operas among the initial releases, but the real news has been the two outstanding Liszt recordings by pianist Lazar Berman, released earlier this year. He was first introduced to the West some 20 years ago by Emil Gilels, but little had been heard of Berman until his triumphal concert tour of major American cities last winter.

For fall, Melodiya will release Berman recordings of Scriabin's etudes, Ravel's "Jeux d'eau" and Schumann's G minor sonata.

Other recordings will include important 20th-century Russian works like Shostakovich's Symphony No. 14 and Prokofiev's "The

Gambler," along with representative works by Dmitri Kabelevsky and Aram Khatchaturian, plus composers less well known outside the Soviet Union such as Nikolai Miaskovsky and Rodion Shchedrin.

Little of Russia's traditional folk and popular dissident music has been available in the West, because those who perform the former are few in number outside the Soviet Union and those who could record the latter don't dare.

Columbia is tackling the problem with an album of 20 Russian folk songs sung by mezzo Elena Obraztsova. But the rich and revealing dissident songs of such semi-underground poet/balladeers as Vysotsky and Galich remain, to date, uncertain candidates for Columbia/Melodiya albums.

Many balladeers and rock and jazz groups do have some officially approved recordings that theoretically Columbia could choose from. However, their real work exists outside the system and is sub-rosa.

This situation underlines a basic caveat regarding such cultural exchanges. Whatever may be said of the complicated relationship between ideology and music, it can often have a contradictory, if not limiting, effect on the growth of the art it supposedly fosters.

For example, while Shostakovich's grand opera, *Katerina Ismailova* (Lady Macbeth of Mtsensk) was in the past ridiculed by Pravda and officially withdrawn from circulation, today it's readily available on records.

However, the careful listener who bases his judgment of new Soviet music on offerings from Columbia/Melodiya should be aware that they may not fully reveal the real direction of the Russian artist. This should not deter those who demand performances that inspire the listener and do justice to the composer. Throughout the Melodiya collection, Soviet artists may delight, surprise or even annoy, but they will not leave the serious music lover unmoved.



Illustration by Tod Schorr

CO-OPS

Cooperatives are experiments in working together to create alternatives to America's over-priced, and over-advertised commercial stores. Here we explore different ways people pool their talents for savings.

TRAVEL CO-OPS By Martha Moffett

The travel co-op is another legitimized survivor of the '60s subculture phenomenon of cooperating and sharing. The premise is simple — "I'll put you up when you're passing through my part of the world if you'll put me up when I'm in your neighborhood." The arrangement can include anything from bed and breakfast or floor space for a sleeping bag to information on local sights.

One organization began with a young newspaperman who shuttled between London and New York armed with a list of friends willing to put him up. Hitting upon the idea of getting his friends in touch with each other, he printed a list that eventually grew into a directory of 600 members in 46 states and 39 foreign countries. Not for sale, *The Travelers' Directory* is a mutual hospitality exchange — to receive, you must be willing to give.

Only members have access to the *Directory*, and each member receives an identification number, like a passport. The members are an eclectic group: people of all ages, political attitudes and lifestyles.

Members list what they can offer: a bunk, a sunset, a visit to a school in Rongo (Kenya), advice on after-dark entertainment (Paris) and a tour of the steel mills (Cleveland).

They also list idiosyncracies and restrictions: "Call or write ahead; no smoking; can put up two (but not for the rest of your life);" and so forth. The *Directory* includes quick personality sketches and a list of the interests of potential visitors. But there is no obligation to receive guests when it's inconvenient, or to put up someone you might feel uncomfortable with.

Membership in *The Travelers' Directory*, now in its 16th year is \$8. For information write to *The Travelers' Directory*, 6224 Baynton St., Philadelphia, Pa. 19144.

The English equivalent, Globetrotters Club, offers a directory to members and newsletters with travel tips on places to visit or avoid and off-the-beaten-path attractions. Its members are more conservative, and there are fewer sleeping accommodations, but it may suit your needs. Write Globetrotters Club, BCM — Roving, London, WC1 England.

If you want to organize your own travel co-op, you can start a directory with a list of friends or by using newsletters of church, student, ecology or other groups. All you need is an interest in travel — and some fellow travelers to share it with.



FROM THE GRASS ROOTS CORPS

In this column, American Home's grass roots correspondents report on life across the country. Grass roots reporters are not professional writers, but aware readers, informed and interested in what's happening in their communities. Fit the bill? Drop me a letter. You can earn \$25. — Keitha McLean

OHIO SHOP TALK By Isabel Eyler

Dear Keitha,

My situation very much fits something you might read in *American Home*.

I am 37, divorced and raising two teen-age daughters. After my divorce, I needed employment, but was dismayed to discover that being a homemaker for a number of years made me unemployable. So I went into business for myself and started The Shoe String, an antique and decorator shop. Three of us each put up \$500, bought all of our inventory and redecorated a cottage in two months' time. We've had many traumas, but have managed to survive for four years. The other partners have since left.

I buy antiques and artwork at flea markets, from other dealers and from any old man that will sell me a bargain. Wicker and bentwood furniture are my favorites. I've even been known to go through local trash heaps in my pursuit of "goodies."

I make love seats out of old iron cribs and do hand-painting on old wood cabinets. I try to find a use for everything — if all else fails, I spray it black and hang it on a wall or put a

plant in it. I'm now carrying plants that "swish" up the shop considerably.

There is a lovely old barn behind my shop that I hope to move into eventually. This summer, I am renting out garden spots, which I call "Shoestring Mini Farms." I tackle most anything if I can see a profit in it — even to the point of painting a cow on a milk can to please a customer.

My life is fun, though exhausting. I often wonder what I would do if my business was really thriving; I don't know if I could handle it.

Sincerely,
Isabel Eyler

Ms. Eyler is a single parent who previously wrote a newspaper gossip column called "Independent Suspension," about people involved in automobile racing.

Editorial Contributors to "The Home Front News":

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and Rodica Prato

"It's a shame more women don't take up Interior Decorating."

Why should any woman today allow herself to get trapped under a pile of boring household chores or in some dull, underpaid job?

Carin Baugh, of Kennewick, Wash., escaped that trap by becoming an interior decorator. And she loves it.

She doesn't have to hassle with commuting; she's only five minutes from the department store where she works.

She sets her own hours; so she can always manage to be on hand if her kids are in a school play or some other event a mother wouldn't want to miss.

And she seldom gets bored because each day is different. One day she's redecorating a basically fine but run-down old "mansion," on another she's helping a local business plan their new offices, etc.

When Carin talks about her work she asks, "Isn't it a shame more women don't take up interior decorating as a career?"

For some women, it could be an ideal job. Many interior decorators even work right out of their own home. They use it

as both office and showroom. And furnish it at a special decorator discount. (If you do work at home, your accountant can show you how legitimately to deduct from your taxable income all expenses necessary to running a business, including your home office.)

But you need training. Of course, we can't promise you'll be as successful as Carin. But we can give you the same well-rounded training she had—*right in your own home*—through the ICS School of Interior Design.

The entire program is based on the professional experience of John Gerald, founder of one of America's top-flight decorating firms.

You get and work with top professional equipment. Templates, folding rules, T-square, triangle, color charts, etc., are all included in the course, and form the basis for a business workshop later on.

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and a cassette tape player with tapes—modern audio-visual learning aids that bring your lessons dramatically to life.

Your home as a showplace

Your friends will probably notice the difference in your own home. You'll know it from their comments. They may even begin to ask you for advice.

Of course, no school can guarantee you'll make money. But ICS can give you first-rate training, not only in the principles of decorating, but in sound business practices as well. You'll even learn what to say to clients who want to bring friends on shopping trips (never)—or those who want to talk budgets with their husbands (always).

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Carin Baugh of Kennewick, Wash., is raising two children and yet manages to have an interesting, well-paid job.

HOW TO BUY A MATTRESS

By JIL CURRY

Before you shop, learn as much about construction as you can. But when you get ready to buy a mattress, the only real test is to actually lie down on it.

You don't have to be a fairy-tale princess to know when you're sleeping on a lump or a bump. If the mattress you sleep on is firm but not too rigid, you'll wake up refreshed, ready to face the day. If the mattress fails to provide sufficient support or space, you'll feel like Grimms' princess—and ache from head to toe.

Roughly one-third of your life is spent sleeping. For that sleep to be restful, a mattress must support you, yielding only enough to allow for the weight of your hips and shoulders. It should be conforming (but not soft) as well as firm. If a mattress meets these requirements, your spine will stay straight as you sleep, and your muscles will not become tense.

Statistically, one out of seven Americans suffers from a bad back. If you're in this group, then a good, firm mattress is imperative. Dr. Robert G. Addison, orthopedic surgeon associated with the Northwestern University Medical School and coauthor of *Living with Your Bad Back*, recommends "sleeping on your side on a proper mattress with legs curved in a sort of semi-fetal position (à la the curled-up position you assumed in the womb before you were born)." He also advises using a thin pillow, so your head will not tilt down and bend your spine.

Here are points to consider when you start shopping for a mattress.

CONSTRUCTION

Mattresses come in two forms: innerspring and foam. Innerspring, the most popular—it represents about 80 percent of the market—consists of coil springs, cushioning and cover. In better bedding the innerspring is covered with an "insulator" of either a pad, netting or wire arrangement that prevents the cushioning material from cupping the springs. The insulator also keeps the springs from coming in contact with your back. Cushioning, placed on top of the insulator, may be made of cotton felt, urethane foam or synthetic fiber. Quality mattresses have an additional layer of cushioning directly under the cover.

The way the cover is constructed

is a good indication of how well the mattress itself is made. The finer the workmanship, the better the mattress. Many covers today are quilted rather than tufted, the original technique used to keep mattress layers in place. The tufting process results in buttons on the mattress' surface; these tend to be collectors of dust, which allergy sufferers find irritating.

The foam mattress, introduced back in the '50s to combat allergy and mildew problems once associated with the innerspring mattress, has a core of cushiony plastic foam. Latex, that fine-quality foam rubber used 20 years ago, has all but disappeared from the market because of its high price. Such substitutes as urethane have proved impractical, crumbling after five years' use. Today, Carbamate, a blend of varying densities of foam, is being billed as the latex mattress of the '70s.

SIZES

During the past 10 years super-size mattresses—queens and kings—have been the fastest-growing category in the bedding industry. The standard double or full-size mattress, the only selection available in the '50s, measures 53 by 75 inches. When two people use a double bed, it provides each with a sleeping space of only 26½ inches—about the same width a baby has in its crib. While modern king and queen sizes are more expensive, the extra space (76 by 80 inches and 60 by 80 inches, respectively) is worth it, especially if you're five feet 10 inches tall or over.

SELECTION

The best way to choose a mattress is to lie down on it at the store. Don't be inhibited. Try it on as you would a new pair of shoes. See how it fits.

While lying on the mattress, check to see that it supports you properly at the hips and shoulders. Then roll around a bit. (According to bedding manufacturers' research, everyone turns at least 40 times a night.) The mattress should not sway, nor should the cushioning material inside it move around. Make sure you roll to the edge; if the edge does not cradle you, you'll roll off. Test the firmness

of the mattress; make sure it's right for you. If you share the bed, the two of you should shop together.

FOUNDATION

Manufacturers and physicians alike are adamant that some sort of foundation should be purchased along with a mattress. Without a base, a mattress will lose its firmness. That's why mattresses and companion foundations are sold in sets. The boxspring is the most popular foundation in manufacture.

WARRANTY

Better mattresses on the market today come with limited warranties of 15 years. Literature issued by bedding companies is notoriously indecipherable. If you are perplexed about a mattress' construction or its accompanying warranty, don't hesitate to ask a salesman to explain it.

MATTRESS CARE

Taking care of a new mattress requires little effort. Some turning is important right after it is installed, however. For the first few months, manufacturers recommend flipping the mattress over about every two weeks, then every few months. When you turn the mattress, you should also turn the foundation end to end. Vacuum the mattress occasionally to remove dust. You may also want to protect the mattress by using a pad.

Here are some things *not* to do:

- Never apply liquids of any kind to the mattress cover.
- Never bend an innerspring mattress. If you should ever move, make sure the movers do not fold the mattress while loading and unloading it.
- Never smoke in bed. Due to the alarming number of deaths caused by fires begun in bed, federal flammability laws passed in 1973 require mattresses to be designed so a lighted cigarette will *not* cause them to go up in flames. However, they *will* smolder to ruin if the burn goes unchecked.

With care, a quality mattress should last a long time—longer, even, than its warranty. But one day, when it begins to feel like a hammock tossed by gale winds, you'll know the time has come to replace it. □

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PEACH MELBA

Put 1 bag (16 oz.) frozen whole strawberries, 1/2 cup Karo Light Corn Syrup, 1/4 cup sweet sherry and 1 Tbsp. grated orange peel into blender container. Cover and blend on medium speed 45 to 60 seconds or until sauce is smooth. In each serving dish, place peach halves; top with a large scoop of vanilla ice cream and some of the sauce. Pass remaining sauce. Makes 3-1/4 cups sauce.

CARAMEL COCONUT PINEAPPLE

Pare, core and slice 1 medium fresh pineapple. Toss slices with 1/4 cup Karo Dark Corn Syrup. Chill. Stir together 2 Tbsp. Argo® Corn Starch and 1/2 cup Karo Dark Corn Syrup; add 1 can (4 oz.) shredded coconut and 1 tsp. grated lemon peel. Bring to boil, stirring constantly; boil 2 minutes. Spread all but 1/3 cup mixture in bottom of serving platter; top with pineapple. Sprinkle with remaining coconut mixture. Serves 6.



GINGER MELON MOLD

Sprinkle 2 envelopes unflavored gelatin over 3 cups ginger ale; heat, stirring constantly, until gelatin is dissolved. Stir in 2/3 cup Karo Light Corn Syrup, 1/4 cup finely chopped crystallized ginger, 2 Tbsp. grated orange peel and 2 Tbsp. lemon juice. Pour small amount of mixture into bottom of 6-cup mold. Arrange 1/2 cup mixed melon balls* in mixture to form a pattern. Chill until set. Stir together remaining gelatin and 1-1/2 cups mixed melon balls. Pour into mold; chill until set. Serves 6.

*Do not use frozen melon balls.

Note: 2 cups drained orange or grapefruit segments, thinly sliced apples or chopped pears may be substituted for the melon balls.

GIVE ME LIBERTY AND I'LL GIVE YOU GUILT

The working woman faces a dilemma. If she's accustomed to measuring worth by success or failure in the home, then the more time she spends on her "job," the more she's losing her yardstick.

Guilty homemaker #1 spends her youth in a steno pool supporting her husband from high-school diploma through M.B.A.; manages their home, washes, shops, cleans, cooks, chauffeurs children, makes his lunch daily. She *still* says, "I do the extra work because he likes order; working gives me the fun of getting out of the house."

Guilty homemaker #2 spends weekends cooking for her family because, "I'm so busy at work during the week, I sometimes give them fast food."

Guilty homemaker #3 spends seven hours a day in a pediatric ward but won't ask her husband to fix a faucet, "Because he's tired after work, and if I were a better homemaker I'd be able to handle it."

Guilty homemaker #4 uses her evenings to make soup stock from scratch because her husband says that's the way his mother made it. "He can't tell if it's real, but my knowing makes me feel better."

Four homemakers with different types of guilt. You know, "Guilt . . . violating a law and involving a penalty." It is an occupational hazard, and most of us suffer from it.

(I cannot remember to take meat out of the freezer in the morning—ever. Solution, dinner at 10:00, or eat out. Result, eat out . . . and I pay. Why? Because, of course, I don't want him to be mad at me, because when he's not mad at me, he thinks I'm the greatest. Not the *smartest*, to steal one of Muhammad Ali's better lines, but the greatest.)

It's reasonable that we all want to be loved and accepted. What isn't reasonable is how we achieve it.

Historically, men look for acceptance through the use of their lives—achievements in business or school, wit, personality, contribution to a group or a personal relationship.

Traditionally, women look for the same by compliance, self-effacement and by seeking to serve (husband, lover, parents or children). The working homemaker fulfills a defined role, yet she often considers the liberty and independence her work brings her a *privilege*, not a *right*.

The reason why, says Janice La-

Rouche (a career consultant who makes her life's work sorting out the guilt complexes of working homemakers), boils down to the same thing most clearly described as "message confusion."

According to LaRouche, we all have "early messages," patterns of thinking, reacting and feeling picked up in childhood. The hitch is that often childhood was 20, 30, even 40 years ago. And in a changing world, those "messages" don't apply anymore.

"Today, we accept and believe 'new messages' picked up from contemporary culture—everything from the women's rights movement to world events around us. These messages create ideas which create desires that come into direct conflict with old messages. The result—*guilt*."

LaRouche's assessment of the guilty homemakers described bears this out, and illustrates the complexity of guilt: "The one who cooks on weekends is responding to messages years out of date."

"It's grandiose behavior and the projection of weakness on the children," LaRouche explains. Translated, this means, "I'm unique. Only I can give them health and food (love), and all the things they need."

Every mother is guilty of grandiosity in some form. The homemaker who gets the guilts over homemade soup suffers from a combination of grandiosity and manipulative behavior. LaRouche says: "This woman's calling all the shots. She feels 'If I do this, then he'll do that, and I know that I'll get what I want because when I please him I always do.'"

The steno-pool homemaker and the nurse carry with them an interesting variety of "guilt pangs"—similar to the case recently reported in *The New York Times* of an independent young woman who broke labor, sexual and social barriers when she became a heavy-equipment assembly-line worker in Detroit. In addition, after an eight-to-10-hour day, she insisted on single-handedly running a home for her father and four brothers. "A woman's place is in the home. The man's the boss," was her comment.

These women are, possibly, grandiose; they feel that in their uniqueness they can handle both roles. More likely, maintains LaRouche, "They are *image-makers* . . . they have a belief they don't actually believe in. If they are *really* convinced they belong at home fixing faucets or making lunches full time, that's where they'd be. The fact that they're 'independent,' or 'having fun getting out of the house,' creates guilt because their actions don't match their self-images."

Guilt is an enormous iceberg, but there are ways to dissolve it. The problem is that new knowledge isn't worth what little consciousness it's raised on without *appropriate* action.

Action is what some women are not prepared to take. For some, inaction is based on fear. For others, inaction signals resignation. "It's enough that I stepped out to get a job," sighs a young dual-role player. "I'm content to live with the guilt. I can't fight it."

Still others prefer to follow the tried-and-true formula of using guilt for gain. "Call it manipulation, whatever," snaps one who plays to win. "We can manipulate people close to us and exploit our guilt. It's an old game . . . and when I get a pang or two, I just take comfort knowing I've got what I wanted."

There are, however, a growing number of alternatives to nonaction, all involving change, major or minor. One woman, beset by the homemaking guilts because of her immersion in a weaving hobby rapidly developing into a career, resolved her internal conflicts with a minor physical shift—moving her equipment and her working identity to a small studio adjacent to the family sphere. For others, where the dissolution of guilt equates with radical changes, it is not so easy.

Says one friend . . . typically grandiose, "I think I'll lose weight, get some new clothes and a new job and *then* change." Why? "Because I know what will happen when I say what I've got to say. Then when he leaves me, he'll feel crummy because I'll be terrific . . . and maybe he won't leave."

How does this rationale make her feel? Guilty. □



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The Long and Short of Summer

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Warning: The Surgeon General Has Determined
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14 mg. "tar", 1.0 mg. nicotine av. per cigarette, FTC Report SEPT. '75.

FROM PARLOR TO PIT

LIVING ROOM. A ROOM FOR LIVING. IT FINALLY MEANS WHAT IT SAYS. THE OLD PARLOR, FROM "PARLER," FRENCH FOR "TO TALK," WAS A PLACE WHERE YOU COULD...TALK. TODAY, YOU CAN TALK, RELAX AND DO WHATEVER YOU WISH. NEW EASY-GOING FURNITURE (BELOW) DOES WHATEVER YOU WISH, TOO.

"Mrs. Newland Archer's drawing room was generally thought a great success. A gilt bamboo *jardinière*, in which the primulas and cinerarias were punctually renewed, blocked the access to the bay window . . .; the sofas and armchairs of pale brocade were cleverly grouped about little plush tables densely covered with silver toys, porcelain animals and efflorescent picture frames; and tall rosy-shaded lamps shot up like tropical flowers among the palms."

May Archer's drawing room, as described by Edith Wharton in *The Age of Innocence*, might have been beyond the means of the average American, but by the 1870s no home was complete without a "front room" and "best" furniture, reserved for ceremonial occasions—births, deaths and Sunday tea with the pastor. To families of the Victorian era, the drawing room, or parlor, was the stage upon which they faced society—and projected the all-important image of respectability. Conversation followed a prescribed formula, as did posture. All was prim, proper and strictly formal, including the furnishings: stiff horse-hair settees, elaborately carved tables, heavy damask draperies—and antimacassars everywhere.

Pioneering Americans may have lived in rustic one-room cabins, but the generations that succeeded them tried to emulate their European ancestors with a multiplicity of carefully defined living areas.

The very rich carried categorization to an extreme: The drawing room, or *salon*, was the parlor with a fan-



cier name; the morning room and sitting room were where ladies took morning and afternoon tea, respectively; the library was the masculine preserve; and the nurseries—night and day—were the domain of the children. In this era of the calling card and the chaperone, each room demanded a particular form of etiquette.

Victorian propriety prevailed until World War I, but as early as 1900 a new pioneer of the open, informal spirit associated with rugged frontier living was making his feelings known:

"I have been black and blue in some spot, somewhere, almost all my life," exploded architect Frank Lloyd Wright, "from too intimate contact with my own furniture. Human beings must group, sit, recline, confound them. . .!"

Wright radically altered the American view of living space. He integrated architecture, site and furniture into his well-known "prairie style" ground-hugging houses, built of native materials, in which he simplified living spaces to essentially one single room, subdivided only by movable screens and flexible furniture groupings.

Elsie de Wolfe, America's first interior decorator, was equally vocal about her crusade to reform living rooms. "I opened the doors of the American house, and the windows, and let in the air and the sunshine," biographer Ludwig Bemelmans quotes her as saying. "Up to then everything was closed, and people never used what they called the parlor (continued on page 36)

FROM PARLOR TO PIT

CONVERSATION COMES EASILY WHEN YOU CAN SIT AROUND ON A MOUND OF COMFORTABLE PILLOWS AND LEAN ON A BIG, LOW TABLE. IT'S A SOFT LIFE... SO GO AHEAD AND ENJOY IT.



Woven Ecuadorian pillows, Avanti;
natural woven pillows, Bloomingdale's;
printed cotton pillows and napkins, Henri
Bendel; white matte lacquer coffee table,
The Workbench; cheese board and
plates, Diane Love; mugs, Great North
Woods; red cotton mull top and skirt,
dd dominick; gloxinia, Renny.



FROM PARLOR TO PIT

SNUGGLING UP WITH A BOOK—OR A FRIEND—IS COZY AND FUN ON A SQUOOSHY MODULAR SET-UP. LIGHTWEIGHT SECTIONS CAN BE REARRANGED TO SUIT ANY OCCASION, FORMAL OR CASUAL.

(continued from page 33) in their houses, and the furniture was sentimental and gloomy. . . . I rescued the American home and made it liveable. . . . I threw out the junk and cleared the tables of rubbish so you could put things on them that you needed. . . ."

After World War I, housing began to reflect the influence of the new wave of architects and designers. Lifestyles were changing, too. Tight money and a restructuring of the family made people think differently about how they lived. No longer was it the norm to have three generations share one roof. Young couples wanted their own homes; these smaller families lived in smaller houses. And they didn't have the money for many rooms, so the parlor evolved, by economic necessity, into a true "living room," a room for the family and for entertaining as well.

Light, sunshine, air—and an uncorseted etiquette, the "anything goes" of the '20s—loosened up manners. Formality didn't disappear altogether, but informality—and the concept of leisure as something to be enjoyed at home—came into its own.

Another war, a building boom, mass production of anything and everything for the home, and the introduction of television continued to focus attention on the home as the place for recreation. The new split-level included a "rec room"; the basements of conventional older houses were converted, using a standard vocabulary: linoleum, knotty-pine paneling and matching furniture, maybe a bar—and, of course, television. People came home after work and plunked down in a lounge chair—or a recliner—in front of the TV set. They sat, drank beer and ate instant dinners on a tray-table. And their children did the same thing, minus the beer.

Pretty soon, every member of the family demanded equal viewing time. Mom asked that the kitchen become a family room—complete with breakfast nook and TV. The kids took over the rec room. Dad moved his set into the living room. And the parents, if they wanted peace and quiet, retired to a bedroom console—realizing that lounging on the bed was the most comfortable way of all to watch their favorite programs.

In the '60s, the hippies and flower children, with their communal lifestyles, brought awareness of the Middle Eastern custom of sitting on the floor and doing away

with peripheral accessories so people could make direct contact with each other. The encounter movement focused on eyes and touching to communicate.

This, combined with what had become the concept of bedroom comfort, permeated American culture. A clothing revolution minimized female undergarments and introduced leisure suits, unisex jumpsuits and pyjamas for "at-home" lounging. The disappearance of household help made entertaining more spontaneous. Everyone wanted to look, act and feel young. All of this has seemed to lead naturally to the new soft, mobile, easy-going living room of the '70s where families can eat, entertain, work—and sometimes even sleep—in flexible surroundings.

Although Eero Saarinen first constructed a "conversation pit" in the '50s—even before the hippies showed us the nomadic concept of lounging around on the floor with cushions—his was still a formal, immovable structure softened only by pillows. The post-hippie pit is squashy, modular, and can be moved anywhere to be set up in any number of ways. Selig's "Playpen" went further than any previous units in creating a full-scale ottoman-pillow environment, and it's had many imitators. Now, much other upholstered furniture will often look rumpled and overstuffed. Tables are low, inviting you to sit on the floor to use them.

Today's living room, absolved of etiquette and divested of stiff furnishings, is just as relaxed as the bedroom. With homes getting smaller and the proliferation of apartments, the living room is becoming the focus of greater family interaction.

This is not to say that the formal living room is dead. People will still want to anchor a living space with a sofa, paired chairs and coffee table, or a pair of love seats flanking a fireplace. They may still want to eat dinner in a dining room and watch TV or read in a bedroom. But those who want to *live* in the living room deserve to do so in comfort.—Bo Niles/Marilyn Glass

Opposite: Modular furniture, covered in brown cotton duck, The Workbench; dhurrie rug, Doris Leslie Blau; 18th-century portrait, Israel Sack Gallery; needlepoint pillows, Woolworks; Haitian cotton pillows, Design Research; pig, Pillow Salon; triangular pharmacy lamp, Light/Inc.; basket, Tribal Arts Gallery; mother's jumpsuit on page 33, The Wild Goose; plants, Renny.



**RENEW
RETHINK
RELAX**





APARTMENT LIVING

CREATE YOUR OWN MEDITATION ROOM

For a young professional couple who use meditation and yoga to achieve tranquillity at the end of their workday, architect Gamal El Zoghby designed a special space in their home to get away from it all. El Zoghby has reduced all the elements within this space to a spare, unobtrusive environment for rest and renewal through spiritual contemplation. The geometric vocabulary for the meditation cell—a circle within a square—reflects elements in a form of Tibetan religious painting called “tangka.” Tangkas are painted by monks to represent stages of meditation. The Buddha is frequently encircled by rings of color—hues that El Zoghby adapted for the decor of this room. The cylindrical cell is white, to focus concentration; it is banded by energizing purple; outside, all is deep green, color of calm and also the dominant color found in the outdoor world. El Zoghby sliced four openings in the cylinder for easy access and to create four columns that are comfortable to lean against. Adjoining the cell is a carpeted area for yoga; a murphy bed drops down for guests. To find out how to build your own meditation cell, see page 78.



RENEW
BETHINK
RELAX

LIFESTYLE

AT HOME IN A CHURCH

Palm Beach got religion in 1894 when Bethesda-by-the-Sea was built. It was the only church within 15 miles, and parishioners either bicycled along the adjoining lake trail from nearby hotels or rowed across the inlet from the mainland. Because of tropical climate, the church was designed with spacious verandas that faced prevailing winds.

Bethesda was deconsecrated in 1927 to make way for a bigger church needed to accommodate a burgeoning resort trade. Remodeled, it became a house. Mimi Kemble, whose grandfather built the first hotel in town, was born next door. She and her husband, Bill, were married in Palm Beach and four years later, after giving up city life in the North, moved back and converted the structure into a bright, sunny home for themselves, their daughter, Cecilia, and two dogs.



In the early 1900s, before the palms and crotons (opposite) grew taller than the church, everyone along the waterway set watches by the filigree clock on the octagonal tower. The clock no longer works, but Miriam, the resident ghost, still makes a punctual nightly appearance. When Mimi threw her wedding bouquet from the top of the tower, she swears Miriam directed her aim. To create their dining porch (top), the Kembles tore down a dividing wall to double room size, glassed in the arches, tiled the floor and painted walls pink and white to catch the morning sun. They spread out all the old wicker and rattan they could find in the family attic and spray-painted it white. Mimi, a decorator, designed pillows to fit and covered them in a cheerful peppermint stripe. Over the sofa in the den (above, left), formerly the vestry, hangs a watercolor of the church as it looked in the 1890s. Mimi, Bill and Cecilia—called Celery—relax on the front veranda (above, right) after a bike ride. *(continued)*



AT HOME IN A CHURCH Breakfast in bed (top) is a Sunday ritual for the Kemble family and dogs, all curled up among the pillows. Bill had to paint this clock-tower room four times to banish its previous gloom. The little teapot (above, left) is part of a collection of "thatched" china manufactured by Mimi's ancestors in England. Her bedroom desk (above, right) holds other ceramic favorites. The front veranda (opposite) of the remodeled church faces west toward the waterway. There, where flowers and plants luxuriate, Mimi and Bill like to soak up the afternoon sun, often enjoying supper there, too. They watch passing sailboats on the waterway and exchange greetings with neighbors out for an evening stroll along the trail. Celery and her friend David (opposite, top) kiss and make up after a cookie quibble. — *Bo Niles*



HOUSE LANGUAGE

All families add touches to their homes that give clues to their own identity and aspirations. A romantic roof line, a colonial front door, a coach lantern, a garden ornament — each has a meaning that residents use to send messages to others about themselves. That's what "house language" is all about.

By DENISE SCOTT BROWN, ELIZABETH IZENOUR, MISSY MAXWELL and JANET SCHUEREN

A house, the largest single purchase most families make in their lifetime, has both practical and symbolic meanings for its owners. Not only does it provide shelter, it also evolves into a physical and psychological extension of the owners and comes to stand for such abstract qualities as privacy, mastery, continuity, security, identity, self-esteem and self-expression. The physical elements of suburban communities—the roads, houses, roofs, lawns and front doors—serve such practical purposes as providing access and shelter; they also serve as a means of self-expression for the people who live there. Not even mass-produced housing can stifle the urge to individualize.

For example, in the decade following World War II, the merchant builders Levitt and Sons initiated several large-scale suburban communities of single-family houses on the outskirts of New York and Philadelphia. These "Levittowns" soon became the archetype of suburban tract development. Critics denigrated them as the epitome of "suburban sprawl," decried their brand of depersonalization. But families of former city-dwellers flocked to them.

On the 20th anniversary of Levittown, Pa., a booklet published by its Chamber of Commerce included an interview with one of its first residents:

"It was a never-to-be-forgotten experience. The advertisements were impressive and enticing. For only \$100 down payment we could buy our own home in a fully planned community, with every modern convenience. The

cost per month was less than that of the average city row house. They had much to offer the city-dweller. The models were completely modern, with radiant heat, electric stoves, automatic washers, tiled baths with showers, carports or garages. Some even had refrigerators. The grounds were to be landscaped and would include fruit trees. The streets were to be tree-lined. The houses were far enough apart to suit the homeowner and yet close enough for companionship with neighbors. No wonder the sample homes were crowded.

"In the Falls Township sections, there were at first only two basic models available, the Levittowner and the Rancher. Later the Jubilee was added. . . . Sometimes it was possible in the Jubilee sections to see the actual plot, and so be able to choose more intelligently. But we were expected to decide and we did, from a paper plan and within minutes, where we would perhaps spend the rest of our lives. We know of one case where four couples chose their future homes in less than 10 minutes, on paper too."

The cookie-cutter monotony and lack of individuality of Levittown may have pained the critics, but over the years occupants have put the stamp of their own personalities on their houses and yards in a variety of ways. Some alterations have been practical in nature, such as conversions of garages and attics to living spaces. But most have been decorative, attempts to personalize the house through the addition of masonry or siding facades or an appliqué of house and yard ornaments purchased in stores. The fact that residents' alterations have generally reinforced the original styling of the house suggests that most Levittowners are basically happy with their houses, despite what the critics say.

The ways in which the suburban homeowner personalizes his or her corner of the vast landscape differ greatly from what the homeowner in a city or town would do. The occupants

of an Italian medieval street or one of Nash's London terraces could achieve identity through decoration of their front doors, because that was in keeping with the scale of a spatially limited community that traveled on foot. But for the suburbanite living in a smaller version of an antebellum mansion lost in a large space in a community where access is by automobile, identity must come through treatment of the form of the house itself, either through styling provided by the developer or through a variety of ornaments he applies afterward.

The way in which homeowners personalize their dwellings reflects the pluralism of American society, but some ideals and aspirations these decorative elements symbolize are universal. For example, a longing for the rural life, for things "natural" and a nostalgia for an earlier, simpler time are expressed in the use of post-and-rail fences, decorative wagon-wheel and milk-can planters. The myth of agrarian America, which grew out of the 19th-century romantic idealization of the rustic life, still influences us. Our view of suburbia is colored by the belief in nature as soother and healer. The "frontier" is a particularly American sub-theme of the rural ideal; we associate young, rural America with the qualities of self-reliance, independence and sturdiness of mind and body.

For example, curving suburban streets are the equivalent of the winding country road that led home. Curves were introduced in early planned suburbs to look picturesque and to avoid the monotony of the urban grid. The pattern of curving streets is still the major organizer of suburban space.

The styling and decoration of homes also communicates owners' ideas about social status, social and personal identity, and individual freedom. The sources of these symbols are not only rural life, but also the patriotic tradition and the estates of the rich.

Developers (continued on page 66)

This is an excerpt from "Signs of Life: Symbols in the American City," a Bicentennial exhibition of the National Collection of Fine Arts of the Smithsonian Institution. The exhibition, at the Renwick Gallery in Washington, D.C., now till October 1, was designed and produced by Steven Izenour, Denise Scott Brown and others in the Philadelphia firm of Venturi and Rauch, architects and planners.



Colonial



Over the years the basic home styles in Levittown have been augmented by their owners until few signs of cookie-cutter monotony survive. Some of the alterations, such as conversions of garages and attics, have been functional. Others have been decorative and offer a means of self-expression that conveys messages about the owners.

The basic colonial style (#1, top left) has been altered in various ways over the years, as you can see in the photos under it. The version in #2 uses wagon wheels, evocative of the Western frontier and independence. The post-and-rail fence is an attempt at recreating the aura of Kentucky bluegrass country. The foundation planting in #5 announces "substantial estate of landed gentry."

The Levittown Rancher (#6, top right) has been varied in #7 by a stab at the formal columns and porch style of a Southern plantation combined with the homey leaded-glass bay window of an English country cottage. House #8 has the rustic, romantic look of a half-timbered English Tudor home. The version in photo #10 suggests rural America (milk can), patriotism (eagle) and colonial days (lamppost)—associations that suggest self-reliance and respect for tradition.

Rancher



Made for Giving

Save a little of summer in homemade
holiday gifts you can bottle,
preserve, stitch and scent today.



Back row, left to right: Spicy Green Tea, Ginger-Garlic Oil, Herb Oil, Dill Green Tomatoes, Chili Oil, Bouquet Garni Oil, Dried Fruit Leathers, Pear Chatney, Basil Oil. Front Row: Chervil Mustard, Hibiscus Chamomile Tea, Anise Alfalfa Tea and Lemon Mustard.

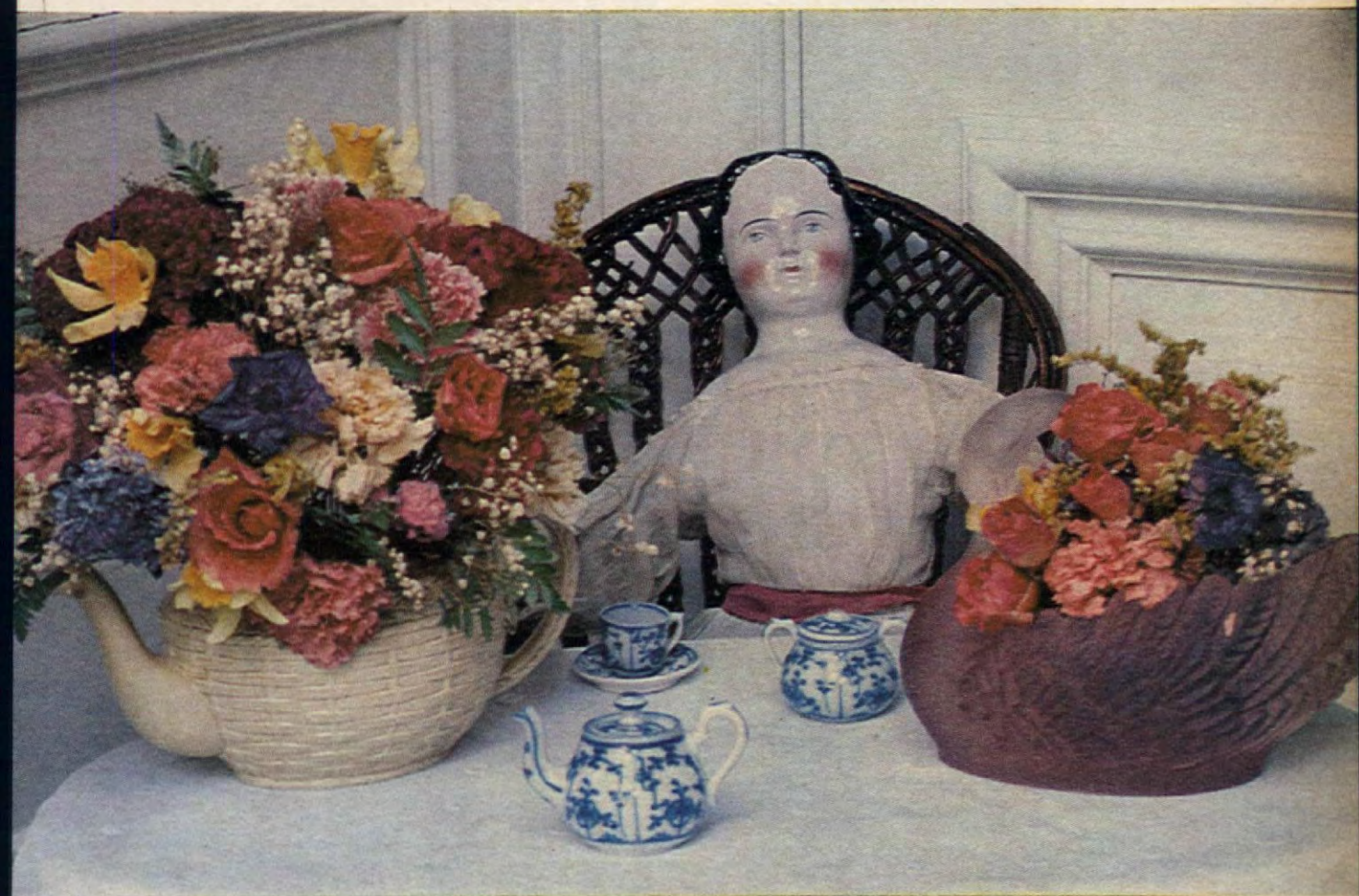
Give the gift of summer. The warm good-time spirit of the season can linger right through the wintry holidays with presents you make right now. Delicious homemade foods, easily and economically prepared today, will provide a taste of midsummer magic. You can bottle the aroma of garden-fresh herbs in flavored oils, create exotic mustards and blended teas or chewy dried fruit leathers made from luscious ripe fruits. Package them in festive glass containers personalized with sealing wax, ribbons or lacy doilies. Recipes and instructions begin on page 80.—Lucy Wing

continued





Gather up the best of a sun-splashed summer garden to preserve and enjoy throughout the year. Make easy, inexpensive Victorian bouquets to keep or to give.



Made for Giving

Custom create your own personal flower show to bloom all winter long. Using two simple methods, you can capture the brilliance of a summer day in a gay profusion of flowers. Preserve marigolds, anemones, carnations, roses and lilacs with silica gel crystals, a reusable highly absorbent chemical powder. Air-drying will capture the glow of baby's breath, golden rod and Queen Anne's lace, which are excellent fillers for your arrangements. Bunches of the flowers are hung upside down in a dry, dark, airy place. When all is dried and done, arrange the flowers in a favorite antique vase for a look of yesteryear. All the flowers shown were expertly dried by Harold Cook and arranged by Ed Stiffler. For accessory information and to order a flower-drying kit from Cook's Crafts, see Shopping Guide, page 84. All instructions begin on page 80.

continued



Made for Giving

Flowers, flowers everywhere can bring a summer-fresh feeling to gifts you embroider yourself. They're easy to stitch from kits you can order now for a head start on holiday crafting. Make of them what you will—pillows, framed pictures, sachets, purses and stuffed dolls. Each design is printed in black on a square of muslin fabric that you can dress up with lace, eyelet ribbons and buttons. Add a dash of color with felt-tipped markers; tuck in potpourri for a sweet smell. The possibilities are as varied as your imagination.



To order frame, and kits designed by Meredith Gladstone for Columbia-Minerva, see coupon on page 86 (no trims included). For shopping information, see page 84.—Pat Sadowsky



FEAR OF FRYING

HOW TO OVERCOME YOUR COOKING HANG-UPS

A strong advocate of adventure in the kitchen, Dr. Louis Parrish is a full-time practitioner of inventive cooking—and general medicine.

A psychiatrist who believes that cooking is good therapy for mind and body, Dr. Louis Parrish is also convinced that creating new dishes is a perfect form of self-expression. Sure, you'll make mistakes, he says, but "learning to cope with failure is an essential part of life."

meal. Fritters become another vehicle for absorbing leftovers that can be finely chopped.

Above all, cooking and eating are matters

He likes to improvise freely—everything from ham cured in root beer and baked at the height of summer to splendid salads that last as long as there are fresh ingredients to toss in. Leftovers offer him an irresistible challenge. Even when he's using a cookbook, he can't resist improvising on the theme of the recipes.

A former psychiatrist who couldn't stop talking long enough to listen to his patients, the Louisiana-born New Yorker believes that elaborating on a basic recipe or creating dishes is an excellent outlet for personal expression. Recently, he wrote a book based on this theory and on his own experiences in the kitchen (*Cooking as Therapy*, Arbor House, \$8.95).

His own kitchen, painted a deep green offset by the natural coloring of herbs and plants on the windowsill, is a place where he can shed worldly cares and chop, beat and pound away tensions. An old-fashioned rocker and an overhead Tiffany lamp complete the casual scene. Dr. Parrish says that if you can organize your kitchen, you can organize your life. He practices what he preaches.

Recently divorced, he likes to cook for himself and share his creations with close friends. Primarily a trial-and-error cook, Dr. Parrish regards his kitchen as a laboratory where he can experiment with exciting possibilities. As far as he is concerned, even the flops can be therapeutic. "I'm not always proud of the results, but the mistakes can be as important as the successes," he says. "Learning to cope with failure is an essential part of life."

Dr. Parrish understands that a woman who must cook every day, possibly three or more times a day, may find it more drudgery than creative challenge. But he feels it doesn't *have* to be that way "if she uses her mind and imagination." For example, not every meal must be started from scratch. In fact, Dr. Parrish has found that leftovers can be the basis of his most successful improvisations, such as a "perpetual casserole" kept going by adding remnants of each night's

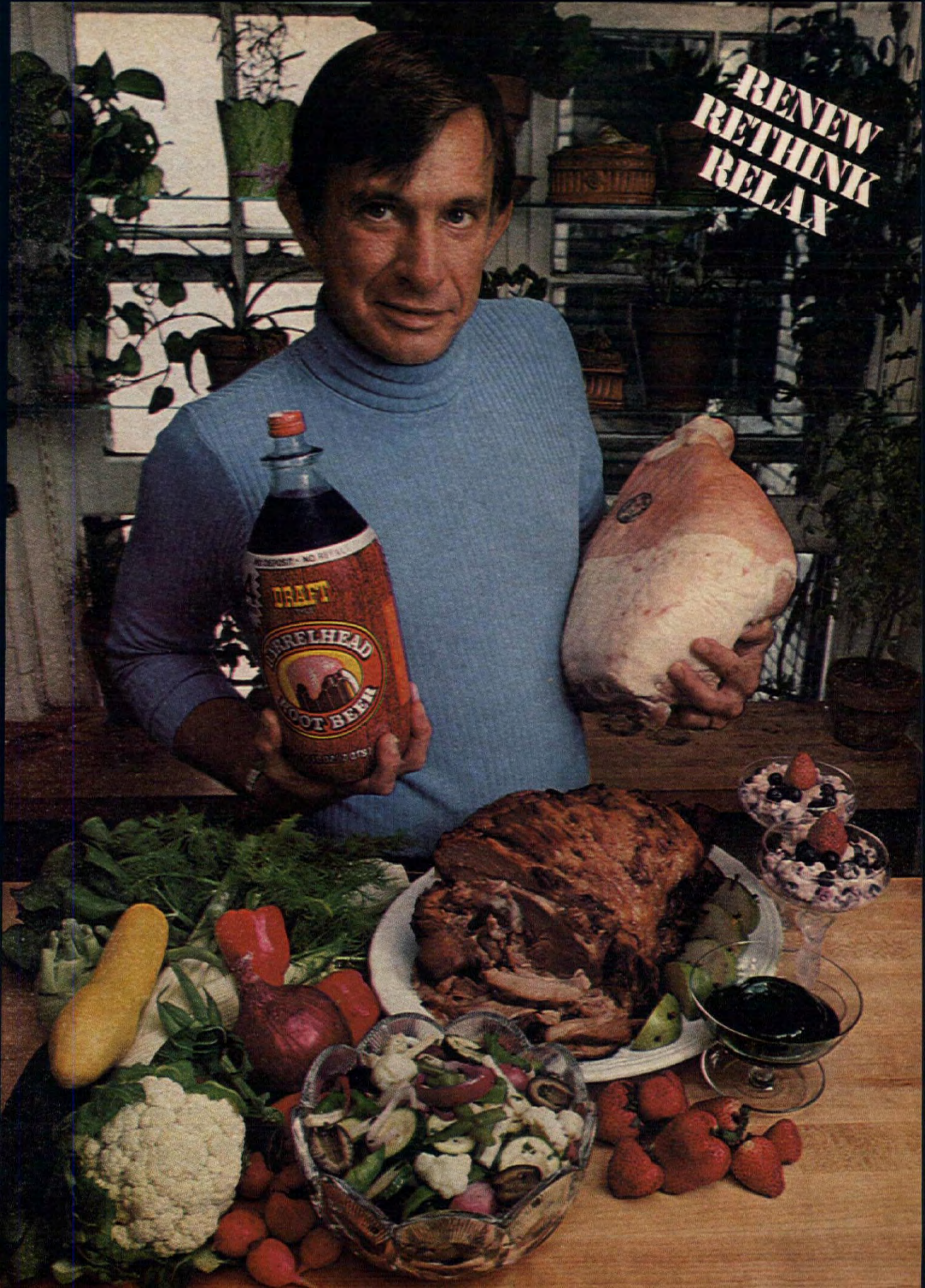
of personal taste. Dr. Parrish emphasizes that if you have to prepare food for others, you may not always be able to express yourself freely. But the more you learn about nutrition and cooking, the better you can deliver meals that answer many needs—psychic and otherwise. Concerned about nutrition, he says, "It's no longer simply a matter of what we don't eat causing disease, but what we *do* eat making us healthy and long-lived." There is no ideal diet; he favors eating in moderation. "Don't get instantly converted to a freak or fad diet," he warns. "The most rewarding changes in diet and eating habits are achieved after exploration and experience have begun to outline your particular eating problems. Cooking can be good therapy for the mind as well as the body."

A typical summer meal, Parrish-style, stars fresh ham that has cooked through the night when you're not in the kitchen. It can be served cold or reheated right before serving. What's left can be recycled into hash diced with new potatoes or ground, mixed with fresh cooked corn, then stuffed into tomatoes and baked. The ham is complemented by a traditional family recipe of spicy hot Green Pepper Jelly. According to Dr. Parrish, "It's the perfect companion to many meats, ham among them. I always have a jar going."

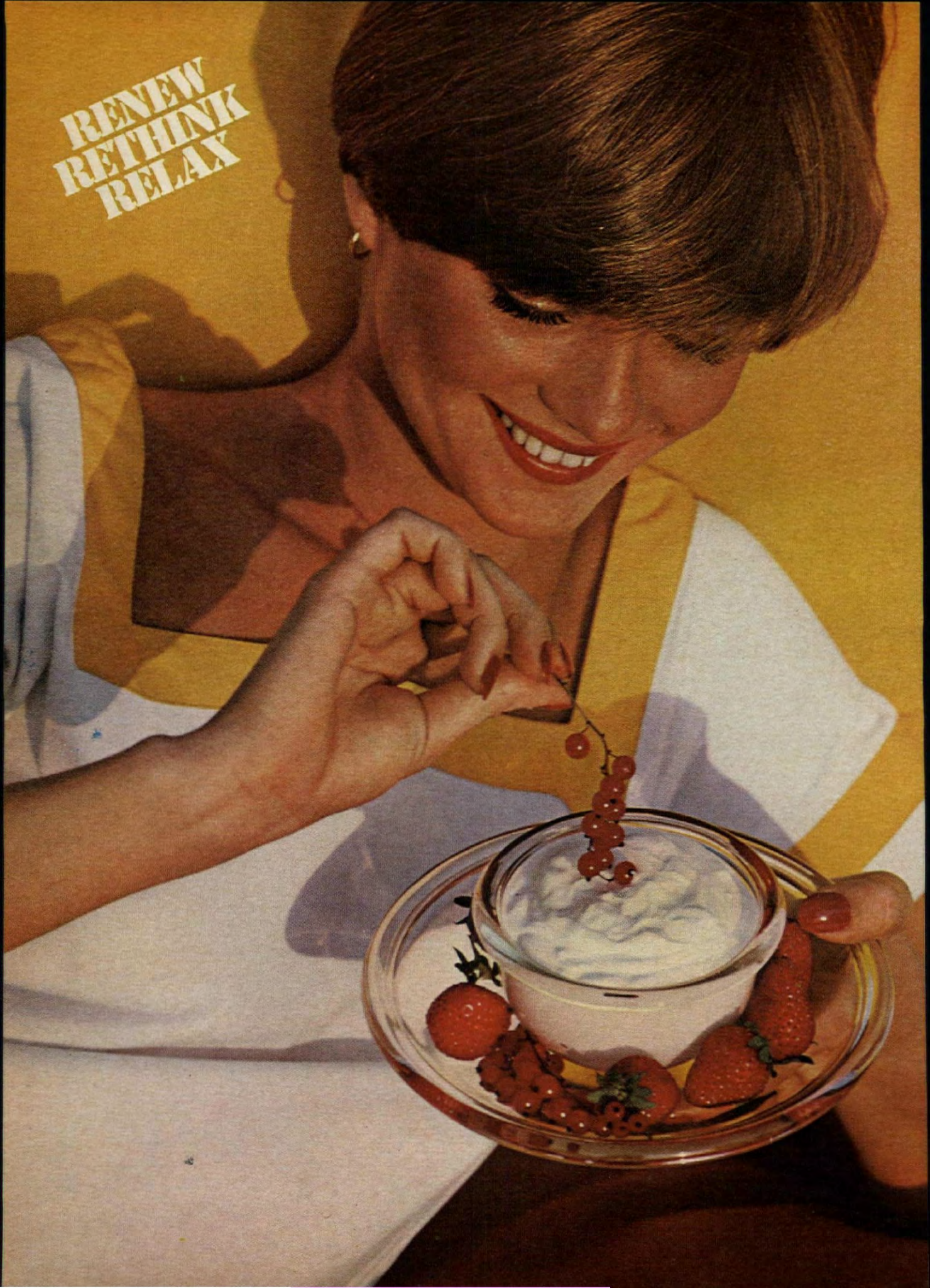
The salad, more than likely, will be his "perpetual salad" that makes full use of vegetables of the season. He stops only at the end of summer when he can't find any more fresh ingredients to add. For dessert, the choice is Berry Bash, a simple, active recipe that contains blueberries or whatever berry is available. "A meal need not be elaborate to be tasty and nutritious," he notes, and when it's à la Parrish, it will always be fun. You'll find recipes for the dishes described on page 61.

For Dr. Parrish, the kitchen is a place for unwinding as well as creating. The summer meal he prepared at right includes Sassafras Cured Fresh Ham, Green Pepper Jelly, Perpetual Vegetable Salad and Berry Bash.

RENEW
RETHINK
RELAX



RENEW
RETHINK
RELAX



STAY YOUNG WITH YOGURT AROUND THE CLOCK

GET INTO THE YOGURT HABIT. CONSIDERED A KEY TO LONGEVITY IN THE MIDDLE EAST, LOW-CALORIE HIGH-PROTEIN YOGURT WAS DISCOVERED BY AMERICAN DIETERS, THEN TAKEN UP BY EVERYONE FROM HEALTH-FOOD FADDISTS TO GOURMETS. YOGURT HAS BEEN CALLED AN "ALMOST PERFECT FOOD," BECAUSE IT CONTAINS ALL THE GOOD THINGS IN MILK—AND MORE. ITS UNIQUE TASTE, SOMEWHERE BETWEEN TART AND CREAMY, MEANS VERSATILITY IN COOKING AND EATING. THOUGH PURISTS PREFER IT PLAIN, YOGURT BLENDS WITH THE BEST OF FOODS—FRUIT, VEGETABLES, MEAT, EVEN SEAFOOD. PICTURED HERE ARE SOME ORIGINAL FLAVORS AND UNEXPECTED WAYS TO ENJOY YOGURT MEALS ANY TIME OF DAY. FOR RECIPES, SEE PAGE 58.

**BREAKFAST:
HONEY NOG**



**LUNCH:
CARROT YOGURT**



**SNACK:
STRAWBERRY FROZEN YOGURT**



**DINNER:
LOBSTER YOGURT SALAD**

STAY YOUNG WITH YOGURT

YOU DON'T HAVE TO EAT YOGURT TO LIVE TO BE 100...BUT IT HELPS!

OUR RECIPES—FOR YOGURT PLAIN AND WITH FOODS OR FLAVORS ADDED—

WILL HELP YOU ENJOY NUTRITIOUS YOGURT DISHES AROUND THE CLOCK.

Though yogurt is a recently acquired taste for Americans, it's been around since Biblical times. Yogurt, essentially fermented or cultured milk, is a traditional part of the diet and cuisine in the Middle East, among other parts of the world. Originally, yogurt was the end result of preserving goats' milk—by leaving it in a warm place to curdle. Today's yogurt is made principally from cows' milk under laboratory conditions.

The first modern proponent of yogurt was Ilya Metchnikoff, a Russian bacteriologist, working at the Pasteur Institute, Paris, in 1908. He had observed that certain Balkan peoples who ate yogurt three times a day had an average lifespan of 87, and he became intrigued with the possible health benefits of yogurt. In search of the "secret" of yogurt, he isolated the two principal bacteria and dedicated his life to proving that these "good bacteria" were an aid to digestion and general good health. He died with only a few converts, but today his claims about yogurt have been substantiated.

Yogurt contains 120 to 160 calories per cup, depending on whether it is made from whole or skim milk (of course, flavorings add calories). Yogurt is as high in protein and calcium as milk, and its good bacteria do many other things as well. Because it is milk that has been partly broken down by fermentation, yogurt is easier to digest than milk and is recommended for people who have any number of digestive disturbances. People taking antibiotics or penicillin are often directed to take yogurt to keep the natural bacteriological balance of their bodies in order. The lactic acid in yogurt helps the body to digest and absorb vitamins from other foods. And besides all its health benefits, yogurt actually tastes good. You don't have to eat yogurt to live to be 100, but it helps.

Making yogurt isn't really complicated. You can use a commercial yogurt maker (see page 60) or you can produce your own without special equipment. All you need is a large, deep saucepot, 2 pint-size or 4 half-pint canning or jelly jars with lids or caps, a candy thermometer and a constant source of low heat such as an electric griddle or warming tray (set on low) or the pilot light of a gas range. Prepare any of our yogurt recipes, basically warm milk and starter, pour into the jars, seal and place in the saucepot. Then add warm water (110° F to 115° F), up to the level of the yogurt in jars, and place pot on the heat source. Check the temperature

frequently (below 90° the culture will become inactive, above 120° it will be killed). Process 5 to 10 hours or until desired consistency is reached. Chill before serving. Yogurt will stay fresh, refrigerated, up to one week.

Don't be concerned about botulism or other pathogenic bacteria in home-made yogurt. Harmful bacteria will not survive because of the high acid content and chilling.

PLAIN YOGURT

(pictured on page 56)

4 cups milk (1 quart)

1/4 cup instant nonfat dry milk (optional)

2 to 3 tablespoons plain unpasteurized* whole milk yogurt

1. In saucepan bring milk and dry milk to boiling. (Dry milk will make yogurt thicker and creamier.) Remove from heat and let cool to 110° to 115°. Mix in plain yogurt. Pour into glass containers; cover. Process in electric yogurt maker or in water bath at 110° to 115° for 5 to 10 hours or until desired consistency is reached. Chill before serving. Makes 1 quart.

2. Serving suggestions: Plain yogurt is a natural dip for fresh strawberries or currants. Or enhance the flavor by stirring in honey, wheat germ and chopped, pitted dates; light or dark corn syrup and sunflower seeds; or sliced bananas, maple syrup and rum. *Pasteurized yogurt as starter is unpredictable.

HONEY NOG

(pictured on page 57)

1 carton (8 ounces) plain yogurt or 1 cup homemade yogurt

1 large egg

2 to 3 tablespoons honey
Ground nutmeg

1. In blender container place yogurt and egg. Cover. Blend on medium speed until creamy.

2. Stir in honey to taste. Pour into glass cup; sprinkle with nutmeg. Makes 1 serving.

STRAWBERRY FROZEN YOGURT

(pictured on page 57)

3 envelopes unflavored gelatin

1/2 cup water

2 cartons (8 ounces each) plain yogurt or 2 cups homemade yogurt

1 package (16 ounces) frozen unsweetened whole strawberries or 1 pint fresh strawberries, hulled

1/2 cup sugar

1/2 cup instant nonfat dry milk

5 ice cubes

1. In small saucepan sprinkle gelatin over water to soften. Heat over low

heat until the gelatin is dissolved.

2. In blender container place yogurt, strawberries, sugar and dry milk. Cover. Blend on medium speed, stopping and stirring frequently with rubber spatula until smooth. Slowly add gelatin mixture until well mixed.

3. Add ice cubes, one at a time; blend until mixture is thick and smooth. Pour mixture into bowl. Freeze until icy but not frozen. Beat with mixer.

4. Place large star tip in plastic or nylon pastry bag. Fill three-quarters full with strawberry mixture. Twist top closed; place bag in freezer until strawberry mixture is very firm but not frozen. Pipe mixture into ice cream cones or into serving bowls. (If mixture is too firm to pipe, let stand at room temperature for a few minutes.) Return to freezer; freeze until firm. Repeat until all yogurt is piped. Makes about 8 servings.

LOBSTER YOGURT SALAD

(pictured on page 57)

1 1/4 teaspoons salt

1 fresh lobster (about 1 1/2 pounds) or 2 frozen South African rock lobster tails (8 to 10 ounces each)

1/4 cup plain yogurt

1/4 cup mayonnaise

2 teaspoons chopped fresh dill or 1 teaspoon dried dillweed

2 medium-size zucchini

Boston lettuce leaves

1. In saucepot bring 2 inches water and 1 teaspoon salt to boiling. Add lobster; return to boiling. Cook 12 minutes. With frozen lobster, drop tails into saucepan with 1 quart boiling water and 1 teaspoon salt; simmer 10 minutes. Drain; rinse in cold water until cool enough to handle. Remove meat from shells. Cut into chunks. Chill or, if in a hurry, freeze until cold.

2. In bowl combine yogurt, mayonnaise, dill and 1/4 teaspoon salt. Trim ends off zucchini. Quarter zucchini lengthwise, then cut crosswise into 3/4-inch slices. Toss zucchini and chilled lobster with dressing. Arrange lettuce leaves on 2 salad plates. Top each with half of lobster mixture. Sprinkle with additional dill, if desired. Makes 2 servings.

CARROT YOGURT

(pictured on page 57)

6 medium-size carrots, peeled and sliced

1/4 cup instant nonfat dry milk

2 to 3 cups milk

2 tablespoons plain unpasteurized whole milk yogurt

1. In blender container place carrots, dry milk and 2 cups milk. Cover.

AMERICAN HOME, AUGUST 1976

Blend on medium speed until carrots are pureed. Add more milk to make 4 cups liquid mixture.

2. Pour mixture into saucepan; bring to boiling. Remove from heat; let cool to 110° to 115°. Mix in plain yogurt. Pour into glass containers; cover. Process in yogurt maker or in water bath at 110° to 115° for 5 to 6 hours or until desired consistency is reached. Chill at least 3 hours before serving.

3. Before eating, stir well and top with shredded carrots and golden raisins, if desired. Makes 1 quart.

NUT LOVER'S YOGURT

1 can (8¾ ounces) chestnut spread or ¾ cup creamy peanut butter or 1 can (8 ounces) almond paste

2 to 3 cups milk

3 tablespoons plain unpasteurized whole milk yogurt

1. In blender container put nut spread, butter or paste of your choice. Add 2 cups milk. Cover. Blend on medium speed until combined. Add more milk to make 4 cups liquid.

2. Follow step 2 in Carrot Yogurt recipe (above). Before eating, stir nut yogurt well. If desired, top peanut butter yogurt with sliced bananas, chopped peanuts, chocolate syrup or honey. Makes 1 quart.

MINT, ANISE OR CHIVE YOGURT

1 cup fresh mint leaves or 1 tablespoon crushed anise seed or ¼ cup chopped fresh chives and ¾ cup coarsely chopped parsley

¼ cup instant nonfat dry milk

4 cups milk (1 quart)

3 tablespoons plain unpasteurized whole milk yogurt

1. In blender container place mint or anise, or chives and parsley. Add dry milk and milk. Cover. Blend on high speed until thoroughly combined. Pour mixture into saucepan through fine strainer.

2. Follow step 2 in Carrot Yogurt recipe (above). If desired, swirl chocolate syrup or green crème de menthe into mint yogurt. Try sliced peaches or nectarines and coconut atop anise yogurt. Season chive yogurt with salt and pepper to taste and serve as lunch or as a dinner first-course dip for raw vegetables. Makes 1 quart.

CUCUMBER YOGURT

2 cucumbers (½ pound each)

3½ cups milk

3 tablespoons plain unpasteurized whole milk yogurt

1. Peel cucumbers; seed, if desired. Grate into bowl. Put grated cucumber into cheesecloth. Twist to squeeze out liquid. Set aside.

2. In saucepan heat milk to boiling. Remove from heat and let cool to 110° to 115°. Mix in plain yogurt and grated cucumbers. Pour into glass containers; cover. Process in electric yogurt maker or in water bath at 110° to 115° for 5 to 6 hours or until desired consistency is reached. Chill at least 3 hours before serving.

3. Before eating, stir in ½ to ¾ teaspoon dried dillweed and then salt to taste, if desired. Makes 1 quart.

—D. Johnson/A. Scharffenberger

The thing my family liked best about my once-a-month meatloaf was that it was once-a-month. But then I added a blend of two rices and twenty-three herbs and seasonings.



What a success.



FAIL-SAFE YOGURT MAKING

IF YOU LOVE YOGURT AND HUNGER FOR NATURAL FLAVORS AT A THIRD THE PRICE OF STORE-BOUGHT, CONSIDER MAKING YOGURT YOURSELF WITH A HOME APPLIANCE THAT DOES THE JOB EASILY, ECONOMICALLY.

Making yogurt can be as simple as 1-2-3—heating milk, adding culture and letting it set—and with a little help from an electric maker, it can be practically foolproof. These machines maintain the constant low heat necessary for the culture to grow properly, and their cost is equivalent to about three dozen half-pint cartons of flavored commercial yogurt.

With the guesswork gone from making plain yogurt that's flavored later, you might try other milk types or flavor the milk before it goes into the maker. (For ideas, see recipes, page 58.)

The makers shown performed equally well when tested in our kitchens. However, the Balkan Yogurt Maker, which has four glass jars with glass lids and no dust cover, made a slightly softer yogurt in the same period of time. Contempra's deluxe model has a convenient, though costly, shut-off timer. Jar capacities vary from 6 to 12 ounces.

CONTEMpra NATURAL YOGURT MAKER™

This yogurt maker is available in three models. The most sophisticated, shown below, has an automatic timer in its base that can be set to turn the maker off when you're away or to make yogurt all through the night. It comes in white or yellow with a clear-plastic dust cover. Model NYM-2T costs about \$22. The standard model, NYM-1, identical to the deluxe but with no timer, costs \$12. In place of the timer is a "take-out" dial to remind you when to transfer the yogurt from maker to refrigerator. The simplest model, TY-66, without timer, dial or dust cover, costs \$11 and is available only in beige. All models measure about 11 by 9 by 4 inches and come with six 8-ounce clear-glass jars with plastic lids plus instruction-recipe leaflet. Each has a one-year warranty and has been tested and approved by Under-

writers Laboratories (UL). Only the glass jars are dishwasher-safe. To order set of six more jars with lids, send check for \$4.95 to: Contempra Industries, Inc., 371 Essex Rd., New Shrewsbury, N.J. 07753.

SALTON YOGURT MAKER

This sleek, compact model has a yellow and gray plastic base that holds five 6-ounce white glass jars with plastic lids. Its clear-plastic dust cover has a "time-out" dial on top to remind you when to remove yogurt, but it does not ring or turn the maker off. A handy yellow plastic measuring spoon-thermometer is included. Its "add-starter" marking lets you know when the milk is ready for culture addition. Glass jars and measuring spoon are dishwasher-safe. Packaged complete with instruction-recipe leaflet, one-year guarantee and UL approval, the appliance measures 16 by 3½ by 5

inches tall and costs about \$13. For extra set of five jars with lids, send \$4.85 plus \$1 for handling to: Salton, Inc., 1260 Zerega Ave., Bronx, N.Y. 10462.

BALKAN YOGURT MAKER

This simple maker with white plastic 8-inch-square base stands 4½ inches high topped with four 12-ounce white glass containers and glass covers. The unit makes 1½ quarts of yogurt, and has instruction-recipe leaflet. It does not have UL approval. Made by Balkan Yogurt Maker Co., Cambridge, Mass., the appliance is sold through Hammacher Schlemmer (147 E. 57th St., New York, N.Y. 10022). To order, send check or money order for \$12.20. New York residents, add sales tax. Request the Balkan Yogurt Maker, Catalog No. HYM. You should allow two weeks for delivery.

—L. Wing/D. Johnson

CREATE YOGURT AUTOMATICALLY in these temperature-controlled electric makers. From left: Salton Yogurt Maker, Balkan Yogurt Maker, Natural Yogurt Maker™ by Contempra.



PHOTOGRAPHY BY ANDRÉ GILLARDIN

Who says Dynamo® costs less to use than powders?

© 1976 Colgate-Palmolive Company

FEAR OF FRYING

continued from page 54

SASSAFRAS CURED FRESH HAM

After the ham is "home cured" for a week in a sweet marinade of root beer (made from sassafras), it is cooked in a very low oven during the cool of the night. The result is a delicious taste surprise.

- 3 tablespoons dry mustard
- 2 tablespoons anise extract
- 2 tablespoons hot pepper sauce
- 4 tablespoons Worcestershire sauce
- 6 tablespoons minced, fresh or 2 tablespoons dried thyme

- 1 cup cider vinegar
- 2 quarts root beer (Dr. Parrish prefers diet root beer)
- 1 fresh ham (leg of pork), about 15 pounds

1. In large pan make a paste of the spices and seasonings. Stir in vinegar and root beer. Cover; bring to boil. Set aside marinade.
2. Skin the ham, working toward the shank and cutting as close to meat as possible to eliminate most of the fat. Put ham in large roaster, preferably enamel. Pour marinade over ham. Cover. Store in refrigerator to marinate for about a week, turning daily.
3. The night before serving, just before going to bed, bake ham in marinade in very low oven (200° to 225° F). Eight to 10 hours later, the ham should be almost cooked, or register 165°F on a meat thermometer (170° cooked).
4. If the ham is to be served cold, turn oven up to 400°. Bake ham uncovered 30 to 40 minutes more or until fat is crusty and brown. Remove ham to platter; chill. Strain marinade and skim off fat. Thicken for sauce, if desired. If you prefer the ham hot, chill in roasting pan. Place it in 400° oven 1 to 2 hours before serving.
5. Serve on platter with quarters of pomander pears made by studding slightly green pears with whole cloves and allowing pears to ripen in warm

sunlight. (Unless you are serving 20 people, there will be plenty of ham left for sandwiches, salads or next-day creations.)

GREEN PEPPER JELLY

This hot Southern favorite is a perfect condiment with the ham and with other meats.

- 1 cup cored and ground green peppers, with the seeds
- 1/2 cup cored and ground long, hot green chili peppers
- 6 1/2 cups sugar
- 1 1/2 cups white vinegar
- 1/4 teaspoon salt
- 1 bottle (6 ounces) liquid fruit pectin
- Green food coloring

1. Combine green and hot peppers, sugar, vinegar and salt in saucepot. Simmer 10 minutes, stirring occasionally. Strain or not as desired and return to saucepot. (If strained, the peppers are good as a sweet relish.)

- 1 gallon (16 cups) prepared fresh vegetables (any combination from previous list)

- 1 1/2 cups halved pitted ripe olives (6-ounce can)

- 1/2 cup fresh lemon juice

- 1/2 cup tarragon vinegar

- 1/2 cup (aromatic) olive oil

- 1 teaspoon coarse salt

- 1 teaspoon coarse ground pepper

- 1/2 cup chopped fresh parsley or dill or chervil or any combination

1. Combine vegetables and remaining ingredients in large crockery bowl or jar. Let sit in the refrigerator overnight until ready to serve.

2. Fifteen minutes before serving, remove from refrigerator. Toss again and drain before serving. The result, though high in bulk, will be low in fat, salt and calories. (Unless you are having a large party, there will be enough dressing to perpetuate the salad by adding more vegetables.)

BERRY BASH

Any type berry, fresh or frozen, can be used. The type of cookie chosen should express your own feeling about complementing flavors. And, if you wish, you can reduce the calorie content by using imitation cream cheese and sour cream plus liquid artificial sweetener.

- 1/2 of 8-ounce package cream cheese

- 1/2 cup dairy sour cream

- 1/4 cup honey

- 1 tablespoon lemon juice

- 2 teaspoons grated lemon peel

- 2 cups plain butter cookies

- 2 cups blueberries or any other berry

1. In large bowl soften cream cheese; stir in sour cream, honey, lemon juice and peel.

2. Put cookies into a brown-paper or plastic bag. Secure top of bag. With a heavy black skillet or rolling pin, bash the cookies into small pieces. Gently fold crumbs and berries into cheese mixture.

3. Spoon into stemmed glasses or compotes; chill at least 3 hours. Makes about 6 servings. —Lucy Wing

"I do."



Gayle Rullo,
Former Tide User

"I just use that 1/4 cup for a whole washload, and it works better! I rub a little into greasy stains, and it does beautifully!"

2. Return strained liquid to boiling. Pour in the pectin. Boil 1 minute. Stir in food coloring. Pour into hot sterilized half-pint jars; seal with paraffin. Store in cool place. Makes about 8 half-pint jars.

PERPETUAL VEGETABLE SALAD

A fresh vegetable salad with an herb dressing makes use of the bounty of summer. The choice is yours—green or wax beans, cauliflower, limas, broccoli. These should be blanched in boiling water just until tender-firm. Combine them with raw zucchini, red onion, cucumbers, fennel, kohlrabi, yellow squash or radishes. Cut vegetables into slices, strips or slivers.

This salad tends to be tart; you can reduce the vinegar or lemon-juice content to suit your taste. For a main dish, add either tuna, cooked egg, cheese or cubed Sassafras Ham left-overs.

Recommended by women who used to use powders.

We want to thank Mrs. Rullo and the thousands of other women who have found that "the little blue jug" really does work better than powders. They rub a little into greasy spots; they only use 1/4 cup to get a whole washload clean; and they save money since Dynamo costs less to use. In fact they're so happy with the results, many even recommend Dynamo to their friends.

Thank you,
Mrs. Rullo.



EMERGING WOMAN

continued from page 10

herself in the middle of heavily trafficked Harvard Square behind a big sign that read, "Free Decision Clinic Here."

"Lots of people just walked by and ignored me, and some would laugh when they thought they were safely by. But a couple of people sat down and talked. My first client was a 30-year-old woman who wanted me to help her decide whether to leave her husband and marry her lover."

After several hours of talk in the cold, they adjourned to a local coffee shop. Poor named the obvious yet unnamed problem that was really tormenting this woman: "Do you know that your lover will marry you?" At that, her client burst into tears, admitted she'd never asked and then there decided it was time to find out. Later that day, she did. His reply was negative.

"That changed the problem," explains Poor. "She then admitted she didn't really care for either her husband or her lover, but she had two small children and felt she needed a man to support her. So it always had to be, 'Shall I take this or that?' I suggested she support herself, but she felt she couldn't. We discussed it further. Then she decided to try, because otherwise she would always be stuck with men she didn't want." Outcome: The woman chucked both men. Now she supports herself and her two little girls.

Ultimately, Poor's career evolved into helping individuals change their lives and business people change their businesses. One of her more fruitful cases was a retired widower named Martin Slobodkin, who wanted to know what to do with the rest of his life. As a result of life planning, his life changed drastically—and that's not all.

"He changed my life," says Poor, who was separated from her husband at the time. "He was a playboy, I was a workaholic. We influenced each other." He went back into the publishing business, and she learned to slow down and enjoy life more. In this case, client changed consultant as well as the other way around. Eventually, client married consultant.

Poor's practice now consists of some 40 clients a year—both business people and individuals. On top of that, she lectures, leads group workshops in life planning and "self-change" seminars, gives radio talks, makes TV appearances, writes articles and leads an active social and leisure life.

Poor's life-planning clients have ranged from a successful executive

who asked her to help him change his management style so he could double his \$20 million-a-year business, and a major American artist going through fantastic sums of money and obsessed with how he'd go down in history after his death—to a professional woman who thought she hated her job but, as it turned out, was really discontented with her personal life.

"Usually, it turns out that the person is blocked by one thing. Getting it out on the table and looking at it is 90 percent of the battle."

**"Women aren't equal
because they're afraid to
use their power. They're
taught to submit
to their husband's power."**

A 50-year-old woman finishing her PhD and planning to take a job as a project head came to Poor for life planning. "I said her plan sounded great—why come to me?" Ultimately, the woman confessed that for 15 years in various jobs she'd always been an assistant-to, never top dog. Now that she was preparing to head something, she was scared. When Poor asked about her relationship with her father, the woman revealed that as a young girl she'd been his assistant in his store. To Poor, that seemed the key: "She was left with the feeling, 'I'm not competent to do anything myself.' It colored her whole life."

Poor's female clients seem to share a common problem, one that seems unique to women: "They are afraid to use their power. They're taught it's not right, that they're supposed to submit to their husband's power. And they lack confidence because they don't have the economic strength their husband has."

She cites the case of a woman who worked, had three children and a very successful husband who recklessly spent every penny he earned as well as all of her income.

"This was a power situation," says Poor. "She could persuade him, out-power him or do both." Strategist Poor worked out several alternate plans of action. One was to gain control of the money by cutting off his charge accounts, taking over their joint accounts, keeping her own paychecks, taking control of his working capital, threatening to go to his boss and asking that his salary be paid to her. Just realizing she suddenly had the power to force the issue gave the client a new bargaining strength.

P.S. She got her husband to cooperate—through persuasion.

Poor generally finds that the people

who come to her are in one of three types of circumstances: a situation that needs to be changed and calls for the use of power; a situation that's impossible to change or not worth changing and calls for retreat into a different situation; or, it's not a problem situation at all—the problem is the individual's approach.

With women, she finds, it is sometimes a combination of the latter two: a situation that's impossible to change, and one that calls for a change in approach. "Women's problems are frequently related to whatever stage of life they're in, and there's no sense fighting that," she says.

"If you have little kids, you're home-bound. It's good to recognize that it's normal to feel stir-crazy during that stage and not to think there's something drastically wrong with you if you do. It means, take it with a grain of salt and figure out how to make the situation more pleasant, rather than feeling that the kids are rotten or the marriage is rotten."

Another difficult stage for women to reckon with, says Poor, is the 45-to-55-year-old husband's career crisis. "You will bear the brunt," she warns, "and you may as well expect it. Send him to a career counselor instead of suffering for two years or getting a divorce."

Young marrieds can also expect a difficult early period. "Your husband is trying to prove himself out in the business world while you're trying to have a close relationship. He has no time for it. This is a pattern you must recognize. Then you can deal with it."

Does Poor take her own advice? Many times she's acted effectively as her own change agent and reprogrammed her own habits. She put herself on a three-day work week because she found it more productive, married a man who introduced her to what she needed—play and relaxation, began exercising diligently because she is a firm believer in it, put herself on a program to quit smoking four packs a day, even solved her own frigidity problem by honing in on her own "myths."

Sound almost too good to be human? Well, Riva Poor, Change Agent, realizes she has more changing to do. "I would like to go to someone like me. I can work on myself when it comes to the very discrete things, those with definite boundaries like quitting smoking or rescheduling time, but not with very broad things. I need someone else's creative juices, a sounding board. It helps to have someone else—that's why I'm in the business." □

Sue Mittenenthal is a columnist for the Boston Globe.

At 231 pounds, I thought I'd be fat for life. Then I lost 111 pounds.

By Barbara Koehn—as told to Ruth L. McCarthy

The one thing in my life I'd always wanted to do was to become a nurse. But I did three other things first. I got married, had children, and ate myself up to 231 pounds.

Putting on that weight was quite easy for me. Each morning, I simply opened my mouth when I opened my eyes and didn't stop eating until I went to bed. Bread, pizzas, spaghetti, submarine sandwiches, pop, candy—I ate everything in sight.

By the time my first son was born, I'd gone from 140 to 194 pounds, which made it a hard birth. I was in labor for a day and a half.

When I went home from the hospital, I immediately made up my mind to stop gorging myself and lose weight. And so I began endless

efforts with crash diets, reducing pills, weekly diet sessions and just plain willpower to take off all those extra pounds.

The result? After two more children, I was heavier than ever. In fact, when I finally went into training, I wore the biggest uniform on the floor—24½. No wonder my supervisor in obstetrics wouldn't let me teach nutrition to new mothers. After all, how could I teach others what I hadn't learned myself.

Of course, as a nurse, I should have known better than to let my appetite run wild. But I was human and had my weaknesses. Like when I prepared meals for my children and husband, I ate extra things and always what I knew I shouldn't.

Then one day, I watched an operation on an extremely heavy woman. She had so many layers of fat, it's a wonder she hadn't had a heart attack. After seeing her, I really got serious about my own weight problem. I ruled out diet pills, however, as they'd always made me nervous in the past. Yet I was desperate

enough to consider an intestinal bypass. But I gave up that and settled on the Ayds plan. It just seemed like such a sensible way to lose weight—without drugs. Besides, I'd read that Ayds® Reducing Plan Candy contains vitamins and minerals, so I bought a box at our local store in Huntington Woods, MI.

I took one or two Ayds 15 minutes before meals with a hot drink and they really helped satisfy my appetite. I found myself eating less without any strain. Naturally, I took in fewer calories, so I lost weight.

Thanks to the Ayds plan, I actually lost 111 pounds and all my bad eating habits. I just couldn't have been happier, especially since I knew I wouldn't have to be fat for the rest of my life.

At 231 pounds, I was so big, I didn't even bother to cover up my fat arms.



Now, at 120 pounds, I can wear just about anything and still look slim.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height ...	5'4½"	5'4½"
Weight ..	231 lbs.	120 lbs.
Bust	47"	34"
Waist ...	42½"	25"
Hips	50½"	33½"
Dress	24½	9-10

MAKE THE MOST OF RAISINS

Add zest to your meals with these nourishing, tasty morsels.

All the raisins grown in the United States come from one place—central California's San Joaquin Valley—and all started life as grapes.

The California raisin industry was born a century ago through a fluke of nature. In 1873 an unusual and unexpected hot spell dried the grapes in the San Joaquin Valley before they

could be picked. The growers despaired—until one of them found the fruits delightfully tasty and had them shipped to a grocer friend in San Francisco. The latter, apparently a smart merchandiser, labeled the dried grapes "Peruvian delicacies," because a ship from Peru had just reached port. The shipment sold out immedi-

ately, and people clamored for more. Raisins had arrived!

Today, the most popular kinds come from Thompson seedless grapes, and there are two types: the dark ones that are dried in the sun two weeks or more; the golden ones that are kept out of the sun, but dried in big ovens—at times with sulphur burning—for about 24 hours.

For proper care and keeping, store unopened bags or boxes of raisins in a dry place where the temperature stays below 70°. Freeze raisins you wish to keep a long time. They will thaw quickly at room temperature.

Long exposure to air and heat will make raisins dry and hard, so after a package has been opened, remove the raisins and place them in an airtight container (glass jar or plastic bag). Then refrigerate. If raisins do become dry, place them in a pan or bowl and cover with hot water. Let stand 2 to 3 minutes, then drain. Don't soak longer, they will lose nutrients and flavor.

Try these sunny raisin ideas—

- When a recipe calls for chopped raisins, here's an easy way to do it: Add 1 tablespoon melted butter, margarine or vegetable oil to each cup of raisins. Stir well to coat. Spread raisins on a chopping board and chop with French chef's knife.
- Here's another way to chop raisins: Freeze the amount you need. Oil the blades and jar of a blender lightly. Whirl ½ cup raisins at a time for 1 or 2 seconds at high speed. Remove raisins from blender and repeat until you have the amount you want.
- Raisins do great things for salads. Try them this way over fresh fruits. Place raisins in hot water and drain. Combine them with bottled French dressing in a small bowl and let stand 30 minutes.
- For irresistible party nibbles, combine hot, buttered raisins and toasted, salted nuts. First, heat raisins gently in melted butter or margarine 3 to 4 minutes, stirring often, until they are glazed. Sprinkle with salt, if desired.
- Raisins make delightful confections. Rinse 1 cup golden raisins in hot water and drain on paper towels. Chop coarsely. Mix with 2 tablespoons peanut butter and 1 tablespoon honey. Shape into small balls and roll in chopped nuts. Makes about 1 dozen.
- Try this sauce on your barbecued meats: Combine ¾ cup raisins, 1 cup bottled barbecue sauce and ¼ cup dry sherry. Simmer 5 minutes and serve.
- For an easy relish to go with ham, pork or cold cuts, add some raisins to a jar of mixed bean salad. Chill.
- Stir some raisins into the next curry you make. Or if you prefer, add raisins to the rice you plan to serve with the curry.

—A.H. Food Department

How to have identical twins.



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Ever wanted to dye two old bedspreads or a big set of curtains a bright new color? Well, it's easy. Just separate the items into two or three equal loads and dye them in your washing machine. These simple RIT TIPS will help you make sure each load comes out the same shade:

1. the same amount of dye;
2. the same amount of fabric;
3. the same color fabric;
4. the same amount of hot water;
5. at the same temperature;
6. for the same length of time.

If there's a chance that you'll run out of really hot water after the first load, wait awhile to do your next load. It's important, because fabric that's dyed with cooler water will be a little lighter in color.



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APRIL—DAISY	AUGUST—POPPY	DEC.—NARCISSUS

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on her way to Calvary... which flower symbolizes "promises kept", "true undying love", "motherlove", "brotherhood"... which flower has been cultivated for 2,000 years... which is a sign of nobility? You will read and re-read, be cheered and warmed, amazingly more informed!

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HOUSE LANGUAGE

continued from page 44

and residents themselves use ornamentation that evokes the associations that people make with different house styles. "Colonial American," for example, suggests Yankee virtues; "French provincial" suggests European elegance; and "modern" suggests the international jet set.

In the suburban landscape the view down that gently curving street (which recalls the nostalgia of rural America) is of continuous rolling lawns and of houses set back from the road. The front lawn is important. The neatness of its appearance is an index of social standing and good citizenship. Set-backs give privacy and also declare by their size the status of the resident. The lawn is symbolically important no matter what its size, even if it is painted concrete or Astroturf. The space in front of the house with its trees, fences, shrubs and ornaments is the stage set for most suburban symbolic communication.

At the border between the public street and the private yard, mailboxes, fences and entrance markers define boundaries and announce ownership. The appearance of the mailbox, in particular, is often intensely personal. Suburban mailboxes are frequently placed at the side of the road as they are in the country, and their decoration is often rural—the barn is a popular theme, for instance. Not all suburban landscapes include fences. Andrew Jackson Downing, the 19th-century advocate of informal landscapes, believed that "fences are often among the most unsightly and offensive objects in our country seats." Fences were at first banned in the original Levittown to maintain a parklike atmosphere, but residents defied this restriction, and now fragments of fencing are among the most common exterior ornaments there. The romantic ideal is retained, however, as Levittown fences are small and largely symbolic. They allude to, rather than define, ownership.

Suburbia's curving asphalt driveways recall the majestic entrances to the mansions of the last century. Curving footpaths from street or driveway to front door recall the drives and walkways of the romantic landscape; straight, formal paths originate in the formal gardens of American estates, which in turn were based on European formal gardens.

Lampposts, commonly used as entry markers, make inexpensive allusions to colonial America, 19th-century London or New Orleans. These associations are reinforced by movies,

Christmas cards and historical restorations, such as the one at Williamsburg, Va. Lanterns are often adorned with nameplates, ornaments and seasonal decorations. Nameplates may stand alone and, like mailboxes, express more idiosyncratic and personal symbolism than other ornaments.

Ornaments appear in suburban housing of all income groups, but the most elaborate displays are found in working-class and lower-middle-income neighborhoods. As house prices rise, commercially produced nameplates and lampposts become the most common garden decorations.

The eclectic ornament on and around the relatively small house acts as a visual booster between the house and the curb. It reaches out to you across the big lawn, linking the symbolic architecture to the moving vehicle. The decorated house and lawn make an impact on the passerby that pure architectural articulation could never make, at least in the time a person in an automobile has before passing to the next house.

In both city and suburb the house front itself is treated as a kind of billboard by both residents and builders. The front facade is the surface on which the builder applies the most elaborate elements of styling. Residents then add shutters, ornamental carriage lamps, screen doors, personal messages, seasonal decorations and the most ubiquitous decorations of all, the American flag and the eagle.

In less expensive housing, decoration is mostly supplied by the occupant. This do-it-yourself imagery is usually accumulated incrementally and is often stylistically inconsistent, but it is also vital and personal.

Foundation planting ranges from elaborately pruned trees to foundation blocks painted green. Planting is often combined with symmetrically placed statues, lamps, potted plants, rural antiques and decorative plaques that flank the front door and cluster on the wall surface.

The front door, a symbol of hospitality and warmth, is the first element for expressive decoration. The paneled door with baroque pediment is associated with classical virtue and colonial America. The country colonial door is a rural image popular in the city. Garage doors are often painted decoratively, and their hinges may recall rustic colonial doors or barn doors.

In old city neighborhoods the front porch was a social center and a vantage point for watching the street. In new suburban houses the porch as outdoor living room has been replaced by the more private backyard patio, but a vestigial porch may be retained

for historical reference and to protect the front door from the weather.

Residential building materials are symbolic, too. Brick, stone, tile and shingle denote "substantial people." Wood has colonial associations, and even aluminum siding and composition board are often made to look like wood. Williamsburg colors influence house paints throughout the nation. The symbolism of such other embellishments as picture windows, awnings and shutters reinforces the messages conveyed by the dominant elements.

The rear facade usually contains less symbolic imagery than does the front. Residences with stylish fronts and plain backs, "Queen Anne in front and Mary Ann behind," are common. But the suburban backyard and patio afford a practical area for informal outdoor living, with space for the barbecue, swing, pool and tool shed.

The urban row house lends itself to its own forms of communication about the resident. The model for much upper-class urban housing, old and new, is the urbane Georgian townhouse with its overall order and individualized fan lights. In working-class and ethnic inner-city and fringe-area row house neighborhoods, the same order with individual variations prevails, but the sources of symbolic decoration are more varied. Doorways may be country colonial, Art Deco or Mediterranean. Ironwork on screens and balustrades is often elaborate; woodwork may be feathered to suggest decorative graining, or overlaid by sheets of "quilted" stainless steel. Roof lines may simulate the pitched roofs of detached suburban housing, and stone veneer or PermaStone wall covering may reinforce the country-house image.

Curtains are kept open so that decorative lamps, vases and figurines in windows may be seen from the street. Festive seasonal decorations may be profuse and are often unified by block effort.

The form decorative expression takes in the city is often related to the ethnic or social group living in a particular neighborhood. The visible differences between Bella Vista, Chinatown and Society Hill are largely the result of the symbolic ornamentation of basically similar row housing.

Interestingly enough, traditional urban architecture is praised for its "unity" and suburbia denigrated for its "conformity." In each case, however, American buyers of mass-produced housing take matters into their own hands and add the kind of variation within the system that best expresses themselves and their aspirations to the world. □

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A sampler much prized by New York's Cooper Hewitt Museum (right) is on off-white linen, $16\frac{3}{4}$ " x $21\frac{7}{8}$ ". To order one or more of these revered samplers in kits complete with materials and instructions, see coupon on page 68.





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Where do you park a pot lid when you have to set it to one side while cooking? Or the cover when you bring a hot covered casserole to the table? Now there's the Pot-Lid Parker, attractive enough to bring into the dining room! The 7½" by 5½" base is hardwood with a clear lacquer finish. Pot-Lid supports (which detach for storage) and two drip pans, one to catch lid drippings, the other a spoon rest, are chrome-plated. The price, just \$6.95, which includes postage and handling.

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HEALTH AND BEAUTY

continued from page 9

says that because there is less equipment on the teeth and it is worn for less time, there is less danger of cavities or injuries to the teeth and gum. This treatment is not widely available but your local dental society can recommend an orthodontist near you who practices it.

Contouring. Though controversial, contouring just might be the answer in cases where orthodontia is indicated for a minor straightening job but finances won't allow it. Here, the enamel surface of the tooth is planed to the desired shape with a dental tool, and the tooth is then polished.

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SAMPLERS, PAGE 67

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SECOND - CHANCE VEGETABLE GARDENS

By LAWRENCE V. POWER

If your veggies have stopped producing or if you never got any planted last spring, you still have time for a last-ditch effort that will fill your fridge with a bountiful fall harvest.

The dog days of August don't necessarily herald the end of vegetable planting season. You can still start a garden from scratch or use the rows left by early-maturing vegetables for your second planting. The secret lies in choosing the right types and varieties of vegetables.

Traditionally, savvy gardeners have put in summer crops of lettuce, radishes, snap beans and cress. However, other new quick-maturing varieties can broaden the choices for midsummer planting, even in the northern part of the country. Vegetables for summer include very fast varieties and those that like to mature in cooler weather or have a built-in resistance to early frosts. In all but the coldest climates, you can choose from cauliflower, broccoli, carrots, spinach, beets, peas, cabbage, brussels sprouts, summer squash, parsnips and fall turnips.

Vegetable seeds for many species are available in varieties labeled "early," "midsummer" and "late." Early varieties are best for summer planting since they are usually the ones to mature most quickly. Growing seasons vary across the country, so check maturing times on seed packets. Choose the variety with the shortest growing time and check the calendar to make sure it can be harvested before the first heavy frost is expected in your area. The best source for specific information on which varieties will do best in your particular climate and soil is your local county agricultural extension agent.

If you are concerned about having enough time for the vegetables to mature, or if you don't want to bother growing from seeds, you should be able to get flats of some seedlings from your local nursery or garden center. Because you are buying late in the year, make sure the started plants are not past-their-peak leftovers—seedlings that have yellowing leaves at their base or are leggy or spindly. But if you are determined and these are the only plants available, repot them in good soil as soon as you get them home and institute a feeding plan immediately. Sickly seedlings can usu-

ally be improved before you plant them in the ground by applying liquid fertilizer every few days for about 10 days.

When you overplant (follow a first planting with a second crop), it's best to fertilize the cleared row and add a little compost. If you don't know the specifics of your soil composition, use a "complete" fertilizer—one that contains nitrogen, phosphorus and potash. Before planting or seeding the furrows, turn the soil, breaking all clods and raking with a metal rake. Don't leave any little weedlings. The recycled row should look as fresh and smooth as when it was originally planted.

Water is vital to a garden, since a combination of moisture and warmth causes seeds to germinate. Because you are planting in what is commonly a dry period, supplemental watering becomes critical. Initially, seeds and seedlings should be kept moist with light sprinkling until they are established. Maturing plants in an outdoor garden with good soil require a thorough soaking once a week. Surface soil dries out quickly but, unless there is a drought, soil stays relatively moist below 6 to 8 inches.

It takes 1½ inches of rainfall or watering to bring moisture to the 6- or 8-inch level. To estimate the water your sprinkling device brings to the garden, put a straight-sided glass jar in the garden and turn on the water in the area. Check the time. When the jar contains 1½ inches of water, check your watch again to determine the time needed to distribute the correct

amount of moisture to your garden.

Except for some additional watering, maintenance of a late-season garden is the same as for a spring vegetable patch. Using an organic mulch such as wood chips or sheets of black plastic will help keep the weeds down and the work load to a minimum. It's also smart to schedule your gardening chores in the cooler morning and early evening hours. With some good weather and a little labor, you should be able to pick sun-ripened vegetables right up to the first hard frost.

The final chore of the season for your vegetable garden is to turn the soil and to add any raw organic matter that is handy (compost, peat moss, manure). A garden put to bed properly in late fall will have fewer weeds waiting to sprout when it comes to life in spring. The best time to wrap up the old vegetable garden for the winter months is just after the weed seeds have stopped traveling on fall breezes.

If the garden has been mulched with organic material, turn it under with the soil. That is, lift clumps of soil and mulch and flip them upside down back into the garden where the mulch should decay by spring. If you've used a black plastic mulch, it's a good idea to remove it for the winter. It seems only reasonable that the soil beneath such a mulch will stay sweeter and more wholesome if allowed to breathe at least part of the year. □

Lawrence V. Power's books include Low-Upkeep Lawns and Landscaping and Garden Ideas A to Z (Doubleday).



ILLUSTRATION BY RODICA PRATO

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garage) and comfort (cozy fireplaces in master bedroom, family and living rooms). The Cape Cod and Saltbox is a two-in-one plan. Their first floors—bedroom, dining room, two-story living room, kitchen and bath—are identical. Upstairs, the Cape Cod (opposite, top) has two bedrooms, bath and alcove; the Saltbox (opposite, bottom) three bedrooms, bath and studio. For floor plans and order form, turn page.

Virginia Colonial's *weathered-brick beauty incorporates the Yankee virtue of function.*



Cape Cod *is a small version of the Saltbox.*



Saltbox *was inspired by New England styles that have endured since the 17th century.*

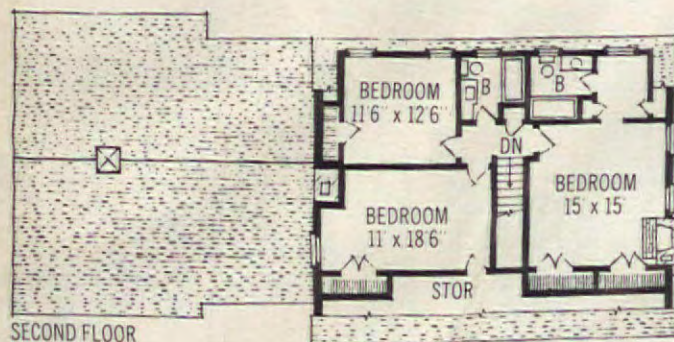
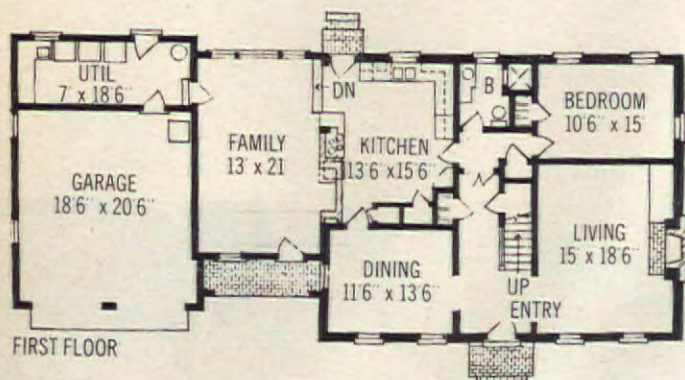


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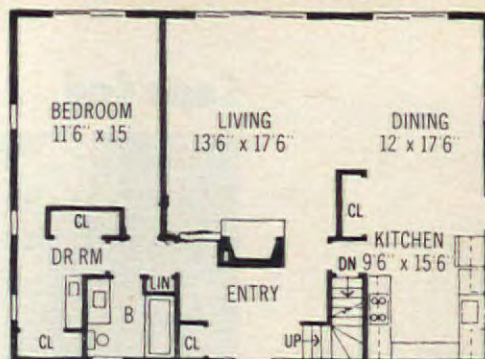
A spacious Virginia colonial, an inviting New England saltbox plus a smaller, similar Cape Cod—all pictured on the preceding pages—have proved our most popular *American Home* house plans ever. Each typifies our continuing aim to bring you top designs and low-cost construction methods. Use the coupon below to order house plans. A complete set of drawings plus materials list costs \$20 and is all you need for a builder's estimate. Three sets (\$35) start you on construction. Plans for saltbox and Cape Cod are combined; you get two for the price of one. Also available is a new catalog of 52 *AH* house plans.

VIRGINIA COLONIAL

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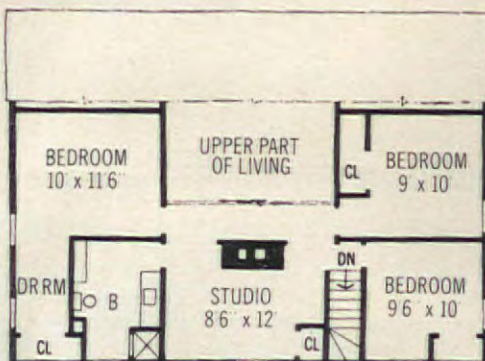


SALTBOX OR CAPE COD



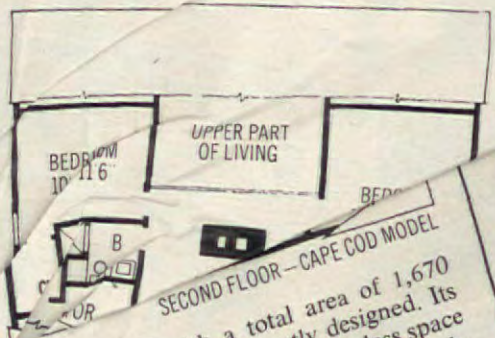
FIRST FLOOR—BOTH MODELS

These two houses look different, but both the traditional saltbox and the Cape Cod versions are based on the same overall design. The first floor of each is identical, containing a bedroom, dining room, two-story living room, kitchen, bath. Upstairs, the two plans differ.



SECOND FLOOR—SALTBOX MODEL

The saltbox, whose total area adds up to 1,755 square feet, is the larger of the two designs. Its upper floor (see plan, above) comprises a second master bedroom suite (including bath) plus two more bedrooms and a relatively spacious all-occasion studio.



SECOND FLOOR—CAPE COD MODEL

The Cape Cod, with a total area of 1,670 square feet, is more compactly designed. Its upper floor (see plan, above), with less space than the saltbox, has two bedrooms, a bath, storage space under the slope of the roof and an above usable as a children's playroom.

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(7 1/2" h. x 4" w. x 2" d.)
3 drawers,
12 compartments, finial



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(6 1/2" h. x 4" w. x 1 1/2" d.)
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MEDITATION ROOM

continued from page 39

Here's how you can build the cylindrical white cell in the meditation room pictured on pages 38-39.

MATERIALS

What you will need to build your meditation cell.

Doughnut base:

8 squares $\frac{3}{4}$ " plywood: 3'8" x 3'8"

4 strips $\frac{1}{4}$ " plywood: 5'2" x 8"

4 strips $\frac{1}{4}$ " plywood: 2'7" x 8"

Cubic blocks of $\frac{3}{4}$ " plywood, as needed

Corners:

8 squares $\frac{3}{4}$ " plywood: 2'3" x 2'3"

8 pieces $\frac{3}{4}$ " plywood: 2'3" x 1'4"

4 pieces $\frac{1}{4}$ " plywood: 2'7" x 1'4"

8 strips $\frac{3}{4}$ " plywood: 2" x 1'4"

Columns:

4 panels $\frac{3}{4}$ " plywood: 6'8" x 3'

4 panels $\frac{1}{4}$ " plywood: 6'8" x 3'2"

8 strips $\frac{3}{4}$ " plywood: 6'8" x 2"

Cubic blocks of $\frac{3}{4}$ " plywood, as needed

Top:

8 squares $\frac{3}{4}$ " plywood: 2'3" x 2'3"

4 strips $\frac{3}{4}$ " plywood: 7'6" x 9"

4 strips $\frac{1}{4}$ " plywood: 8' x 9"

Cubic blocks of $\frac{3}{4}$ " plywood as needed

Finishing nails and epoxy glue

PROCEDURE

When you have chosen the location for your meditation room, trace the outline for the actual cell right on the floor where it will stand. The cell's base measures 7'6" x 7'6". Trace this square. (The cell will stand 8' high.) From the center point of the square, trace a circle measuring 7'4" in diameter, and another, smaller one 3'6" in diameter, to show where the doughnut seat platform will stand.

Doughnut seat platform:

This platform (Fig. 1) is constructed in 4 sections: 4 quarter arcs at the base and 4 on top with 8"-wide strips between on their inner and outer peripheries. Trace and cut each quarter arc from a 3'8" x 3'8" square of $\frac{3}{4}$ " plywood; trace in both perimeters from one corner. The nearer perimeter arcs to 1'9", the farther to 3'8". The 8"-wide strips of $\frac{1}{4}$ " plywood can be bent to the arc contours, but must be braced with blocks of $\frac{3}{4}$ " plywood at intervals. Nail blocks to base pieces along arc perimeters; bend strips and nail to blocks and to perimeters. Trim edges. Glue tops to strips with strong epoxy. Group to form doughnut and glue at seams.

Four corners:

Trace and cut 4 corner pieces (Fig. 1) from 2'3" x 2'3" squares of $\frac{3}{4}$ " plywood. Trace and cut in arc from one corner on each to 1'11". Nail blocks along this arc. Nail 2'3" x 1'4" sides to corner pieces. Bend and nail 2'7" x 1'4" pieces to blocks and arc. Nail 1'4" x 2" strips to cover side openings. Glue corners to doughnut, according to your floor tracing.

Columns:

Bend and nail 4 panels (Fig. 2) of 6'8" x 3'2" of $\frac{1}{4}$ " plywood to the base between corner blocks. Nail 6'8" x 2" strips of $\frac{3}{4}$ " plywood to corner blocks and to inner, curved panels. Nail outer 6'8" x 3' panels of $\frac{3}{4}$ " plywood to each of the side strips.

Fig. 1

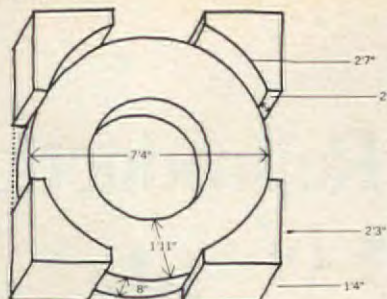


Fig. 2

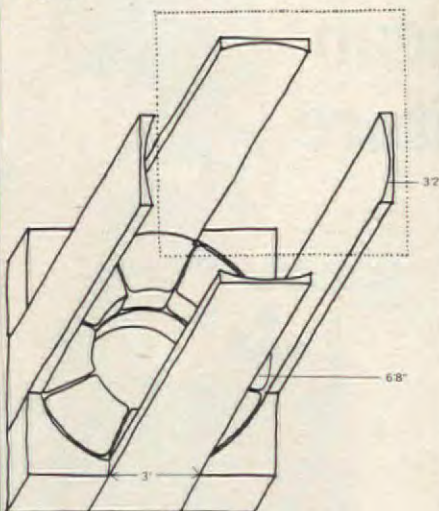


Fig. 3

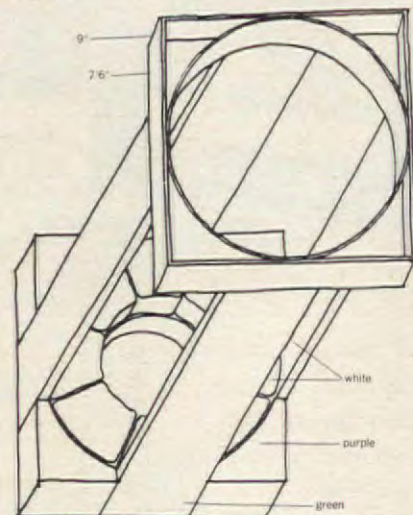
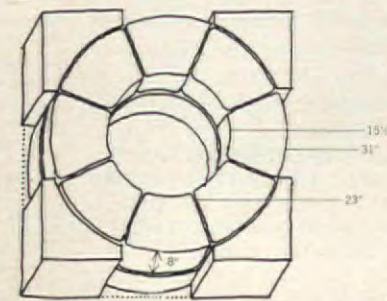


Fig. 4



AMERICAN HOME T-SHIRT, T-DRESS SHOWN ON PAGE 31

To order T-shirt or T-dress with American Home slogan, fill out coupon and send check or money order payable to: A.H. Specialties—American Home Kits. Allow 4 to 6 weeks for delivery. Sorry, no C.O.D. or foreign orders.

A.H. Specialties—American Home Kits
Dept. 8-976,
P.O. Box 1400
West Englewood, N.J. 07666

American Home T-Shirt(s)
@ \$3.99 plus .50 post.
& hdlg. ea. \$

Note sizes in quantity
desired: s ____ m ____ l ____

American Home T-Dress(es)
@ \$7.99 plus .75 post.
& hdlg. ea. \$

Note sizes in quantity
desired: s ____ m ____ l ____
I enclose (total amount) \$

name _____

street address _____

city _____ state _____ zip code _____

Dept. 8-976, Vendor: A.H. Specialties, 689
Front St., Teaneck, N.J. 07666

Top:

Like the platform, the top (Fig. 3) of the cell is built in four sections. Trace and cut 4 corner segments from 2'3" x 2'3" squares of $\frac{3}{4}$ " plywood; measure arc from corner to point 2" from both sides, and cut. Nail in pairs to the 4 side strips that outline top of cell: Each strip measures 7'6" x 9". Nail blocks of $\frac{3}{4}$ " plywood at intervals along arc. Bend and nail 8' x 9" strips of $\frac{1}{4}$ " plywood to blocks and arcs. Slide top in place on top of columns and glue at seams.

TO PAINT: Colors you will need, if you like, are white, bright purple and deep green. You can, of course, choose your own combinations.

All inside surfaces, (see Fig. 3) of corners, columns, top ring and the entire doughnut platform are white. Side strips of the columns, tops of corner pieces and underside of top are purple. Outsides of corners, columns and top are green.

Cushions:

You will need four 46 $\frac{1}{2}$ " squares (Fig. 4) plus 8 strips 31" x 9 $\frac{1}{2}$ " and 8 strips 15 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ " of the fabric of your choice to make the 8 cushions. Fold each square in half on the diagonal and trace in two arcs from one of the 45° points of the resulting triangle: the inner arc to 20 $\frac{3}{4}$ " and the outer arc to 42 $\frac{3}{4}$ ". (These figures facilitate a $\frac{3}{4}$ " seam allowance.) Cut arc segments. Sew top and bottom to inner and outer strips, leaving part of one seam open so that cushion can be stuffed with foam pellets or with polyester fill. Hand-stitch opening after filling.

AMERICAN HOME, AUGUST 1976



A build-it-yourself dry sink adds traditional charm to your home.

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What an early American dry sink lacks today in functionality is more than made up for by its traditional beauty. Transport this handsome piece (easy to build from our send-for plans) from its original colonial kitchen nook to entrance hall or bar. It measures a flexible 18 by 48 inches and is a perfect house or apartment catchall for games, glassware or trays. (For minimal cost, use No. 1 clear pine, as illustrated.) See coupon below for ordering information.

To order pattern and instructions, fill out coupon and enclose check or money order plus self-addressed, stamped 10½-inch business-size envelope. Allow at least 4 weeks for delivery. Sorry, no C.O.D. orders. Canadian residents, pay by International Money Order (U.S. currency) available at Canadian post offices.

American Home, Dept. DS3, 641 Lexington Ave., New York, N.Y. 10022

Please send me:

_____ set(s) of plans for colonial dry sink @ \$2.95 ea. \$ _____

N.Y. residents, add sales tax. \$ _____

Total enclosed \$ _____

_____ print name

_____ street address

_____ city _____ state _____ zip code

PHOTOGRAPHY BY RICHARD JEFFERY
DESIGN BY C.B. PECK

MADE FOR GIVING

all recipes photographed on pages 46-47

TEA SAMPLER

Each recipe makes 1 C tea mix. Store in airtight container or pack into jars with tight-fitting lids for gifts. Keep in cool, dark place. To brew tea use 1 tsp mix for each 6 oz boiling water. (Use tea ball or strain.) Steep 3 to 5 minutes.

Spicy Green: Crush $\frac{1}{2}$ tsp whole cloves. Mix in 1 C green tea,* 2 Tbs dried orange peel, $\frac{1}{2}$ tsp ground ginger.

Anise Alfalfa: Crush 2 Tbs anise seeds in a mortar with pestle. Mix seeds with $\frac{1}{2}$ C dried alfalfa leaves* and $\frac{1}{2}$ C dried rose hips.*

Hibiscus Chamomile Flower: Combine 1 C dried hibiscus flowers* with $\frac{1}{4}$ of dried chamomile flowers.*

*See Shopping Guide, page 84, to order ingredients by mail.

FLAVORED OILS

Each of our suggested flavoring combinations is enough for a 16-oz bottle; double the amount for larger bottles. Store bottles in cool, dark place for at least 2 weeks so flavors can develop. Thereafter, store in refrigerator up to 4 months.

Ginger-Garlic: Soak 2 Tbs instant minced onion and 1 tsp instant minced garlic in 2 Tbs water for 10 minutes. Drain off excess water. Put into bottle with 2 C peanut, corn or other vegetable oil and 1 tsp ground ginger. Seal; shake. Before giving, spear garlic and slices fresh ginger on thin bamboo skewer and insert in bottle to garnish. Uses: sautéing vegetables or meats; making croutons (but strain particles or they'll burn); marinating meats; as a salad dressing.

Chili: Into bottle put 2 tsp paprika, 2 tsp dried oregano leaves, crumbled, and $\frac{1}{2}$ tsp crushed red pepper. Add 2 C peanut, corn or other vegetable oil. Seal; shake. Uses: for sautéing Mexican or Puerto Rican dishes, in dressings for bean and chick pea salads, as a condiment for cooked vegetables like cabbage, brushing over pizza, flavoring omelets.

Bouquet Garni: Into bottle put 3 or 4 bay leaves, 2 Tbs parsley flakes, 4 tsp dried basil leaves, crumbled, and $\frac{1}{2}$ tsp dried tarragon leaves, crumbled. Add 2 C any vegetable oil. Seal; shake. For a special wax seal, push cork into bottle neck. Glue thin ribbon strip over cork and down neck of bottle (used to break wax seal). Melt 4 sticks sealing wax (sold at stationery stores) in clean small 8-oz can (from tomato sauce) over very low heat. Use tongs to hold hot can at an angle. Dip top of corked bottle in wax and turn for a good coating. Uses: as brush-on for chicken, broiled tomatoes; salad dressings; flavoring boiled vegetables.

Herb: Wash and dry 6 sprigs fresh marjoram or thyme. Bruise leaves. Put into bottle; add oil; seal. Uses: as a brush-on for broiled fish fillets, salad-dressing base, steamed or boiled vegetable seasoning, marinade for cooked shrimp.

Basil: Wash and dry 1 cup stemless basil leaves. Put in bottle with 2 C oil. Seal. Uses: to flavor cooked pasta or toss with bread crumbs, excellent on broiled or baked tomatoes or zucchini.

DILL GREEN TOMATOES

Wash and dry 36 medium-size or 72 small green tomatoes. Wash six 1 qt canning jars with 2-piece caps. Put in water-bath canner or saucepot. Cover with water. Bring to boil. Add lids. Jars and lids must be drained and dry before filling.

Boil for 5 minutes 2 qts water, 1 quart distilled white vinegar, 1 C pickling or coarse salt and 2 to 4 Tbs dried dillweed or 4 to 6 sprigs fresh dill.

Pack tomatoes into hot jars. To each jar add 1 peeled clove of garlic, 1 small leafy stalk of celery and 1 strip of green pepper. Pour hot brine over tomatoes to within $\frac{1}{2}$ inch of top of jar. Put on cap; screw band firmly.

Immerse jars into canner or saucepot of hot water covering jar tops by $\frac{1}{2}$ inch. Bring to boil. Process in boiling water bath 15 minutes. Remove jars; cool on wire rack. Check for seal. Label. Store in cool, dark place. Tomatoes need 4 to 6 weeks to develop flavor. Makes 6 qts.

DRIED FRUIT LEATHERS

For each fruit: Line two 15 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " jelly-roll pans with plastic wrap, tape edges. Spread puree evenly in pans.

To oven-dry: Heat oven to 150°F. Put pans and thermometer in oven. Keep door ajar about 4 inches. If door closes, fruit will burn. Check temperature hourly. If needed, turn off oven to lower temperature. Rotate pans every 2 hours to assure even drying. Drying takes 6 to 18 hours. Fruit is dry when surface is no longer moist yet pliable. Overdried, fruit is brittle.

To sun dry: Place pans outside when temperature is above 85°F, humidity less than 60 percent. Cover pans with a pane of glass or Plexiglas, to concentrate heat and protect from insects. Takes 2 to 3 days. Bring the pans inside at night.

When fruit is dry: Remove from pans and plastic wrap. Cut into 4 crosswise strips. Rewrap in plastic, roll up and seal tightly. Store at room temperature 1 month, in refrigerator 4 months or 1 year in freezer.

Strawberry: In blender container put 5 C sliced strawberries (about 3 pts) and $\frac{1}{4}$ tsp ground cinnamon. Cover. Blend; stop and stir with rubber spatula, until smooth. Add sugar to taste.

Cantaloupe: Into blender container spoon pulp of 4 halved and seeded cantaloupes (1 $\frac{1}{2}$ lbs each). Cover. Puree. Plum: Wash, halve and remove pits of 3 lbs ripe plums. Puree halves in blender. Sweeten to taste.

Pear: Quarter, core and peel 4 lbs of ripe pears. Put pears in blender container with juice of 1 lime (2 Tbs) and 2 tsp ascorbic-acid mixture for fruit. Cover. Puree. Add sugar to taste.

Pineapple: Into blender container pour 2 cans (20 oz each) crushed pineapple and unsweetened juice. Cover. Puree.

Blueberry Swirled Apple: Quarter, pare and core 1 $\frac{1}{2}$ lbs apples. Put in blender container with $\frac{1}{2}$ C water and 1 Tbs ascorbic-acid mixture for fruit. Cover. Blend. Add sugar to taste. Spread in pans. In blender, puree 2 C blueberries until smooth. Add sugar to taste. Swirl into apple puree in pan.

PEAR CHUTNEY

Peel core and dice 3 lbs (about 6) Bartlett pears, about 7 C diced. Put in pot; add 2 C diced onions, 1 pkg (15 oz) golden raisins, 1 $\frac{1}{2}$ C sugar, 2 C cider vinegar, 3 Tbs original Worcestershire sauce, 2 Tbs lemon juice, 2 tsp salt, 2 tsp ground ginger. Boil.

Simmer uncovered, stirring frequently, until mixture is thickened (about 45 minutes). Meanwhile, boil four 12-oz or six $\frac{1}{2}$ -pt canning jars with 2-piece caps. Put jars in water-bath canner or saucepot. Cover with water. Bring to boil. Add lids. Drain jars and lids just before filling. Jars and lids must be hot and dry when filled.

Pack chutney into jars leaving $\frac{1}{8}$ -inch head space. Wipe rim. Seal. Immerse jars into boiling water; cover. Process 15 minutes. Remove to cool. Check for seal. Label. Store at cool room temperatures. Makes 4 to 6 jars.

EXOTIC MUSTARDS

Each recipe makes 1 C. Pack into hot, sterilized canning or jelly jar. Pour melted paraffin over surface to seal. Cover. Store in very cool place or refrigerator. Transfer to decorative jars for gift-giving. They're spicy hot!

Chervil: In small skillet combine $\frac{1}{2}$ C tarragon vinegar, $\frac{1}{2}$ C dry white wine, 2 Tbs freeze-dried shallots, 1 Tbs dried chervil leaves, crumbled, and $\frac{1}{4}$ tsp coarse black pepper. Bring to boil. Cook until reduced to 2 Tbs liquid. Stir in 1 jar (8 oz) Dijon-style prepared mustard and 1 Tbs dry powdered mustard.

Lemon: In medium saucepan combine $\frac{1}{4}$ C dry powdered mustard, 2 Tbs flour, 2 Tbs grated lemon peel, 1 C water, 3 Tbs cider vinegar, 2 tsp sugar, $\frac{1}{2}$ tsp salt, $\frac{1}{8}$ tsp ground black pepper. Bring to boiling, stirring constantly. Boil 1 minute. Remove from heat. Stir in $\frac{1}{4}$ tsp lemon extract. □

INSTRUCTIONS FOR DRYING FLOWERS

(shown on pages 48-49)

GENERAL INFORMATION

Preserve the brilliant colors of summer to brighten your house all winter.

There are several methods of drying flowers: Pressing, preserving, hanging (air drying) and drying in silica gel. Below are instructions for two methods. The first uses silica gel (or Flower-Dri) which, despite its name, has the consistency of sugar. It's a crystal compound, is reusable and works by absorbing moisture from live flowers. Tiny crystals in silica gel draw the moisture out of the flowers to dry them. The second method is air-drying or hanging: You simply hang the flowers upside down in bunches to dry naturally. The simplest method, it is suitable for a great many flowers and is the easiest.

Whichever method you choose, there are some general things to remember. First, select only perfect blooms. Second, cut the flowers only when they are dry. Avoid watering just before picking and do not pick flowers just after a rain or heavy dew. After the flowers have been dried and arranged, they should be sprayed with a clear spray fixative for protection and to help retain color. Keeping your arrangement under a glass dome helps protect flowers from humid weather and inquisitive hands. Dried flowers will last longer if placed in areas not exposed to bright sunlight or dampness.

FLOWER SELECTION

Form flowers (single blossoms) are more suitable for silica gel preservation than line flowers such as snapdragons, delphiniums and hollyhocks. Line flow-

ers can be preserved if you wish, but the clusters must first be broken into single flowers. Such diverse flowers as clover, lavender, carnations, clematis and dandelion can be dried successfully in silica gel. Red and purple blooms have a tendency to fade in the drying process. Figs 1 and 2 show what flowers are in the cachepot and teapot.

FIGURES 1-6 ARE SHOWN ON PAGE 84.

DRYING WITH SILICA GEL

Read all instructions before proceeding.

Materials

- Fresh-cut flowers
- Tweezers (for handling flowers)
- Silica gel*
- Assorted gauges of florist cut wire* (such as No. 26 & No. 28)
- Brown floratape*
- Spoon
- Masking tape
- Fine camel-hair artist brush
- "Barfast"**, Styrofoam or a Hydrofoam material (as a holder for dried flowers)
- Floraset "Clear" or "DMP" spray*
- Airtight container for drying flowers such as plastic container, coffee can, fruitcake or cookie tin — virtually anything will do as long as it is airtight and large enough to hold the flowers.
- Airtight container for silica gel
- Glass dome, brandy snifter, 3-D picture frame to hold finished arrangement
- "Cling" or "Sobo" glue* (optional)
- "Velverette" glue* (optional)
- Low flowerpot with Styrofoam insert (to hold flowers before they are arranged)

Note: Supplies are available in garden or craft stores. Or write to: Cook's Crafts, Dept. AH-8, 202 North Ct., Dixon, Ill. 61021. Also available is a free price list of dried flowers; send self-addressed, stamped envelope. *The following supplies are available from Cook's Crafts: Silica gel (\$2.25/lb.), Work tub (35¢), 9" wire, assorted gauges (50¢ pack), 1/2" floratape (50¢/roll), "Cling" (75¢/pack), "Sobo" glue (55¢), "Clear" or "DMP" spray (\$2.25). Send check with order. Include 60¢ packing and postage for 1st lb. plus 20¢ for each additional lb. A "Flower Preserving Kit," also available, contains: 2 1/2 lbs of silica gel, work tub, wire, brown floratape and instructions; All for \$6.95 postpaid.

Preparation

Silica gel's quick absorption results in faster drying and brighter colors than with other methods. Silica gel can be used repeatedly. When it has absorbed the maximum amount of water, you will be able to tell because the blue crystals will change to pink. Then, to recharge silica gel, spread in a large open pan and place in a preheated 250° to 300° oven for about an hour or until all of the pink crystals have returned to blue. When not in use, place in an airtight container; allow to cool before using again. Always keep container with silica gel airtight.

Procedure

Step 1: The following flowers (pages 48-49) were dried using silica gel: marigolds, anemones, carnations, roses, lilacs, double flowering plum, jonquils, leather leaf fern and maidenhair fern.

Cut each stem so it is 1" to 2" long, insert a length of No. 26 or No. 28 florist's wire crosswise through the stem, just beneath the bloom. Draw wire (Fig. 3) through so that both ends are even; fold ends down hairpin-style

and twist them together to form a strong artificial stem. Or insert wire (Fig. 4) into the stem itself, easing it as far as possible without breaking the stem. Let about 1" of wire protrude from end of stem. (If you want the stem to be stronger, dip end of wire into "Velverette" glue beforehand, then insert wire into flower stem.) Pour 1" to 2" of silica gel into a sealable, airtight container large enough to hold flowers for drying. After you have inserted wire into the stem of each flower, place flowers face up in silica gel, making sure they are not touching one another (Fig. 5). Proper placement is very important; blooms will dry in the exact position of placement. To insure a natural look, bend the flowers' wire stems at right angles; stick them into the silica gel, so flowers are on top of crystals but not touching each other. Do not put more than one type of flower in container, as drying time may differ for each type. Dry several more blooms than you need as a cushion against a few failures. Gently mound crystals up underneath each bloom for support; then using a spoon, slowly sprinkle more silica gel over blossoms until they are entirely covered. Use a saltshaker to sprinkle crystals over very delicate flowers. When all blooms have been covered and there are no air spaces around or under the flower parts, add more silica gel so flowers are buried under a 1/2" to 1" layer of crystals. Cover container; seal with masking tape. Record the date and type of flower you are preserving; store in a dry place. Drying time depends on texture and moisture content of flowers. It will vary from 2 to 4 or 5 days. In general, heavier flowers take longer. Experiment with various drying times, using different types of flowers and foliage. Some ap-

proximate drying times: About 3 days for jonquils, Sonya or Tropicana roses, lilacs, leather leaf fern, anemones, maidenhair fern, flowering plum. Carnations need about 3-4 days and marigolds need about 3-5 days. Keep in mind, however, that if blooms are removed before they are dry, they will wilt. If flowers are kept in the silica gel too long, they will fade and crumble.

Step 2: When you think a bloom is dry, gently pour off top layer of silica gel and carefully brush away any remaining crystals. Using a pair of tweezers, remove flower and clean off clinging crystals with a fine camel-hair artist brush. Crystals left on flower will attract moisture from the air and will cause flower to wilt. Once again, bury flowers in silica gel, following the same procedure as before. Close container, seal with masking tape and set aside for another 24 hours (no longer).

Step 3: A low flowerpot with Styrofoam insert is good to hold flowers upright until enough are dried to make an arrangement of them. Or simply stick dried flowers into a piece of Styrofoam. Cut a piece of wire strong enough to support flower head. Hold wire tightly against original flower stem and bind them together, using brown floratape (Fig. 6). Attach wire to each flower stem in this manner. Arrange dried material in "Barfast" (a moist block that seals the stems into it when it dries—about 48 hours), Styrofoam or a Hydrofoam material. The foam can be covered with sheet moss. To keep the flower stems from shifting (when using a holder other than "Barfast") use a bit of "Cling" on the wire or dip wire stem into "Sobo" glue. Spray flowers with Floraset "Clear" spray or "DMP" spray to protect them.

continued on page 84

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Stencil Patterns @ \$1.50 postpaid \$

N.Y. and Fla. residents, please add sales tax \$

Total enclosed \$

print name

street address

city state zip code

AIR-DRYING FLOWERS

Read all instructions before proceeding.

Materials

- Fresh-cut flowers, foliages, grasses, etc.
- Rubber bands
- Assorted gauges of florist cut wire (such as No. 26 & No. 28)*
- Brown floratape*
- "Barfast", Styrofoam or a Hydrofoam material (as a holder for dried flowers)
- Floraset "Clear" or "DMP" spray*
- Glass dome, brandy snifter, 3-D picture frame to hold finished arrangement
- "Cling" or "Sobo" glue* (optional)
- Paper bags (optional)
- "Velverette" glue* (optional)
- Low flowerpot with Styrofoam insert (to hold flowers before they are arranged)

*Note: If you can not find these materials in your area, you can mail order them from Cook's Crafts (see "Materials" section of silica gel instructions).

Procedure

The following flowers (shown on pages 48-49) were dried using the air-dry method: Celosia (Cockscomb), caspia, statice, Queen Anne's lace, baby's breath and goldenrod. All make excellent fillers for your arrangements. Select flowers while in prime bloom. Be sure they are perfectly dry. Strip foliage from stem and tie flowers together in small bunches of 6 or 8 stems (tie each with a rubber band). Hang upside down in a dark, airy place (such as garage rafters). The area must be dark to help retain color of flowers. If a dark area is

unavailable, put each bunch of flowers in a paper bag with holes punched in it for ventilation. Hang bag-covered flowers in an airy place. Drying time is 1 to 3 weeks, depending on variety, moisture content and humidity in drying area. The flowers we dried need about 10 to 14 days to dry properly. Refer to Step 3 of silica gel instructions for specific information on how to arrange and further preserve flowers.

SHOPPING GUIDE

Merchandise listed is available in leading department and specialty stores. Items not included may be privately owned, custom-made or one-of-a-kind.

All prices quoted are approximate at time of publication and are slightly higher west of the Rockies and in Canada. To obtain purchasing information on merchandise listed, write to manufacturer or store (complete address is provided in Shopping Guide Address Directory below). When writing, include date of magazine, page number and description of item to insure prompt reply. Items followed by † are available through architects and decorators only. Items available by mail are preceded by *; additional postage, if any, is indicated within (). Add city and state sales tax where applicable. Check or money order and zip code must be included. All manufacturers or shops listed will refund the cost of an item (unless monogrammed) only if it is returned within two weeks of receipt and in good condition.

SHOPPING GUIDE ADDRESS DIRECTORY

Brandon Memorabilia, Inc., Dept. AH-8, 1 W. 30th St., Rm. 202, New York, N.Y. 10001
Cherchez!, Dept. AH-8, 864 Lexington Ave., New York, N.Y. 10021
Federal Smallwares Corp., Dept. AH-8, 85 5th Ave., New York, N.Y. 10003
The Horchow Collection, P.O. Box 34257,

Dept. 04575-AH-8, Dallas, Tex. 75234
JHB Imports, Dept. AH-8, 2131 S. Jasmine St., Denver, Colo. 80222
Laura Ashley For Raintree Designs (subsidiary of Kirk-Brummel), Dept. AH-8, 6 N.E. 39th St., Miami, Fla. 33137
McNulty's Tea & Coffee Co., Dept. AH-8, 109 Christopher St., New York, N.Y. 10014
Paprikas Weiss, Dept. AH-8, 1546 2nd Ave., New York, N.Y. 10028
Sandra Pallet, Dept. AH-8, 25 W. 38th St., New York, N.Y. 10018
Schapira Coffee & Tea Co., Dept. AH-8, 117 W. 10th St., New York, N.Y. 10011
Schmid Bros., Inc., Dept. AH-8, 55 Pacella Pk. Dr., Randolph, Mass. 02368
Skalny Basket Co., Inc., Dept. AH-8, 655 Pullman Ave., Rochester, N.Y. 14615
Stash Tea, Dept. AH-8, P.O. Box 610, Portland, Ore. 97207
Dorothy Thorpe, Div. of Sigma Marketing Corp., Dept. AH-8, 7990 San Fernando Rd., Sun Valley, Calif. 91352
West Virginia Glass Specialty Co., P.O. Box 510, Dept. AH-8, Weston, W. Va. 26452
The Workbench, 470 Park Ave. S., New York, N.Y. 10016. Send \$1 for catalog and price list to order merchandise by mail.
Wm. E. Wright Co., Dept. AH-8, West Warren, Mass. 01092

AT HOME IN A CHURCH

All sources Palm Beach, Fla.

Page 40, Top: Patchwork pillows, Designers Archives; pig pillows, Lilly Pulitzer; pig platters, Wits End; goblets, Au Bon Gout. Bottom, left: "Bee" pillows, Smith-Knudsen; flower pillows, Au Bon Gout.

Page 42, Top: White-and-yellow bed cover, pillowcases and neck roll, E. Braun & Co.; lettuce ware by Dodie Thayer, Au Bon Gout; daisy painting by Tana and fabric-covered picture frames, Wits End; ceramic frames, Maggie Hayes; letter basket, Panache. All flowering plants from Devlin.

continued on page 86

FIG. 1



DRIED FLOWERS SHOWN ON PAGE 48 IN CACHEPOT

1. CASPIA
2. CELOSIA (Cockscomb)
3. QUEEN ANNE'S LACE
4. GOLDENROD
5. ROSE
6. MAIDENHAIR FERN
7. BABY'S BREATH
8. ANEMONE
9. MARIGOLD
10. CARNATION
11. FLOWERING PLUM

FIG. 2



DRIED FLOWERS SHOWN ON PAGE 49 IN TEAPOT

1. CELOSIA (Cockscomb)
2. JONQUILS
3. SONYA ROSE
4. LILAC
5. LEATHER LEAF FERN
6. ANEMONE
7. CARNATION
8. GOLDENROD
9. BABY'S BREATH

FIG. 3



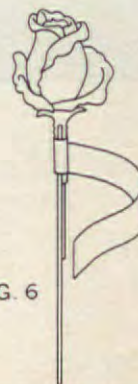
FIG. 4



FIG. 5



FIG. 6



FABULOUS NEW ART CONCEPT TURNS ANY PLAIN WALL INTO A

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Breathtakingly Beautiful Floral Arrangements Displayed In A Cheerful, Sunlit Window Reproduced As A Dramatic Art Print For Your Home

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if I am not absolutely delighted.
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CITY _____

STATE _____ ZIP _____

☐ **SAVE MONEY!** Order 2 Floral
"Magic Windows" for only \$4.95 plus
35c postage & handling. Extra print
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SHOPPING GUIDE
(continued from page 84)

MADE FOR GIVING

Pages 46-47: Spicy Green Tea in 12 oz. jar by Anchor Hocking Corp., Lancaster, Ohio. Ginger-Garlic Oil in 18 oz. crystal 10 1/4" high decanter with stopper, #68, \$6.50, by West Virginia Glass. Herb Oil in 32 oz. wine decanter with sealing stopper by Anchor Hocking. Green Tomatoes in canning jar by Kerr Glass Mfg. Corp., Sand Springs, Okla. Fruit Leather in 1/2 gal. milk can-shaped jar by Anchor Hocking; Pear Chutney in 12 oz. quilted-design canning jar by Ball Corp., Muncie, Ind. Basil Oil in 14 1/2 oz. apothecary jar by Anchor Hocking; Chervil Mustard in "Baccarat crystal jar also for jam or condiments, 4" tall with a 5" crystal spoon, #1608R, \$27 (1.95). Order from The Hocking Collection. Hibiscus Chamomile Tea in 8 oz. stemmed apothecary jar; Anise Alfalfa Tea in 12 oz. stacking jar, both by Anchor Hocking. Rose hips, hibiscus, chamomile, green tea and alfalfa are sold by Stash Tea; send for brochure and price list. *Order teas from Paprikas Weiss. Send \$1 for their 68-page catalog. Free brochure and price list from McNulty's Tea & Coffee Co. or Schapira Coffee & Tea Co. Lemon mustard in antique Ball jelly jar.

Page 48: For instructions, information and to order supplies to dry and arrange the dried flowers, see instructions, beginning on page 80. "Chinoiserie Blossom" cachepot, 5 1/4" high, #251081, \$15, by Schmid Brothers.

Page 49: Oval shape straw-colored ceramic teapot embossed with a woven basket pattern; holds 4 cups, imported from England; comes with matching top (not shown), #5378R, \$15 (2.25). Order from The Hocking Collection. Translucent frosted pink acrylic "rock crystalline" swan planter or candy holder, 7" high x 8 1/2" long, #CR114P, \$13.50, by Dorothy Thorpe, Div. of Sigma Marketing Corp.

Pages 50 & 53: To order embroidery kits with black stamped designs on muslin fabric and instructions, see coupon on page 86. (No trims, ribbons, buttons, stuffing or print fabrics are included in kits.) Each item is printed on the muslin with more than enough blank muslin fabric around each design for framing or to make a pillow. We show 2 versions of Victorian Lady Doll kit. One Lady Doll kit was decorated and stuffed as a doll. A second Lady Doll kit with black printed eyelet-look border was not cut up, just decorated and made into a pillow. All other kits were either cut out from the muslin and appliquéd, stuffed or made into a purse, mini-pillow or sachet. Unfinished items measure: Puss in Slipper (9"W X 8"H); Victorian Townhouse (18" square); Rose & Violet Nosegay Bou-

quets are printed side on side on 1 piece of muslin fabric with about 2 3/4" between each nosegay (13"L X 9"H); Victorian Lady Doll (18" square). For finished sizes see coupon, page 86. Complete easy-to-follow embroidery and finishing instructions are in kit. Print fabrics used (not included in kits) are all by Laura Ashley for Raintree Designs (subsidiary of Kirk-Brummel). To find store in your area that carries the line of coordinated Laura Ashley fabrics and vinyl wall coverings, write to Raintree Designs. Fabric pattern names: Patched behind Victorian Townhouse pillow is "Bonny Dundee." Violet Nosegay Bouquet is appliquéd on small round mini-pillow of "Brignall," rose Nosegay Bouquet drawstring bag with "Fair Ellen." All fabrics are 100% cotton (heavy sailcloth weight) and are suitable for home decorating and upholstery. All are 54" wide and are about \$12.90/yd.

Page 53: Puss in Slipper kit: To order unprinted and undecorated wood frame; see coupon, page 86. *Glued on frame are colorful embossed die-cut scrapbook floral pictures. Order 1 sheet of pink and rose color flowers from Brandon Memorabilia, Inc. Each sheet has 24 (2" X 4" each) flowers, #3090, \$1 postpaid. Eight-page illustrated catalog is \$1.50. Miniature natural Rattan-core doll-size furniture; set of 4 pieces (we did not show second smaller chair), about 5" tall overall, #55/1481/1, \$5, by Skalny Basket.

Bottom, left: *Handwoven split bamboo miniature 1 1/4" high (including handle) basket filled with assorted pastel colored eggs, #9802, \$2.50 each.

Bottom, right: On miniature table is porcelain tea set of 6 pieces (not all shown) #A5050, \$8.50 per set. Order egg basket and tea set from Federal Smallwares Corp. Minimum order is \$5; send 50¢ for 111-page illustrated catalog of handmade antique-replica miniatures. With Rose & Violet Nosegay Bouquets on doll's bed is porcelain heart necklace with floral motif on 30" long pink satin cord with sterling-silver tips. Each is custom-made, #2125, \$25; by Sandra Paillet. Green heart buttons on Rose Nosegay Bouquet mini-bag are by JHB imports; #20654. *Order antique lace sachets, potpourri and environmental perfumes from Cherche! Victorian lace ribbon-tied top pouch with 1/4 oz. bottle of Field Flower Bouquet environmental perfume, \$5 (75¢). Victorian lace round bundle filled with Field Flower potpourri, \$4 (50¢). Sachet made from antique Victorian lace doily, scented with Field Flower potpourri, shipped assorted, no 2 alike, \$6 (50¢); and Golden Lemon Verbena potpourri mixture in 2 oz. packet for \$5 (25¢).

STAY YOUNG WITH YOGURT . . .

Pages 56-57: Crystal, Design Research, N.Y.C.; white cotton top, dd dominick, N.Y.C.

Made for Giving, Shown on Pages 50 & 53

The kits below include: cotton muslin fabric with design(s) stamped in black for front, 100% cotton embroidery floss, needle, easy-to-follow directions for making and finishing. No trims, ribbons, buttons, print fabrics, backing or stuffing are included. Before ordering, please turn to Shopping Guide (page 84) for more information and sizes on the kits. Save color pictures for reference when doing projects. Orders cannot be processed without zip code. Allow 4 to 6 weeks for delivery. Sorry, no foreign orders. To order kits, fill out coupon; make check or money order payable to: A.H. Specialties—American Home Kits.

A.H. Specialties—American Home Kits, Dept. 9-876, P.O. Box 1400, West Englewood, N.J. 07666

Please mark quantity wanted:

- #6643 Puss In Slipper (7" W x 5" H finished size)
@ \$3.98 plus .60 post. & hdlg. ea. _____ \$
- #FR-0007 Walnut-finished wood frame, 5" H x 7" L (decoupage flowers, ribbon and paint not included) @ \$3.50 plus .85 post & hdlg. ea. _____
- #6641 Victorian Townhouse (14" sq. finished size)
@ \$3.98 plus .60 post. & hdlg. ea. _____
- #6642 Set of Rose & Violet Nosegay Bouquets (4" W x 5" H finished size—each bouquet) @ \$3.98 plus .60 post. & hdlg. ea. _____
- #6640 Victorian Lady Doll with printed eyelet-look border (16" sq. finished size)
@ \$3.98 plus .60 post. & hdlg. ea. _____

Total enclosed \$

PRINT NAME _____

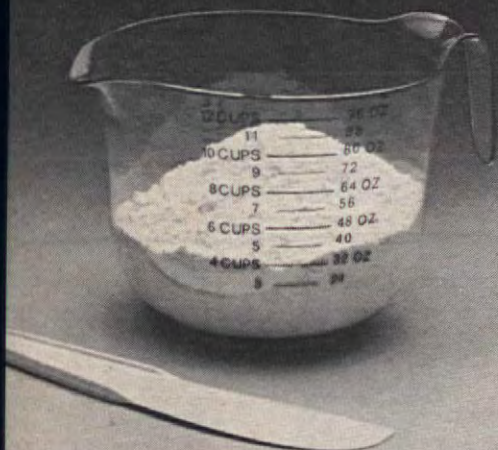
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CITY _____ STATE _____ ZIP CODE _____

Dept. 9-876, Vendor: A.H. Specialties, 689 Front St., Teaneck, N.J. 07666

AMERICAN HOME, AUGUST 1976

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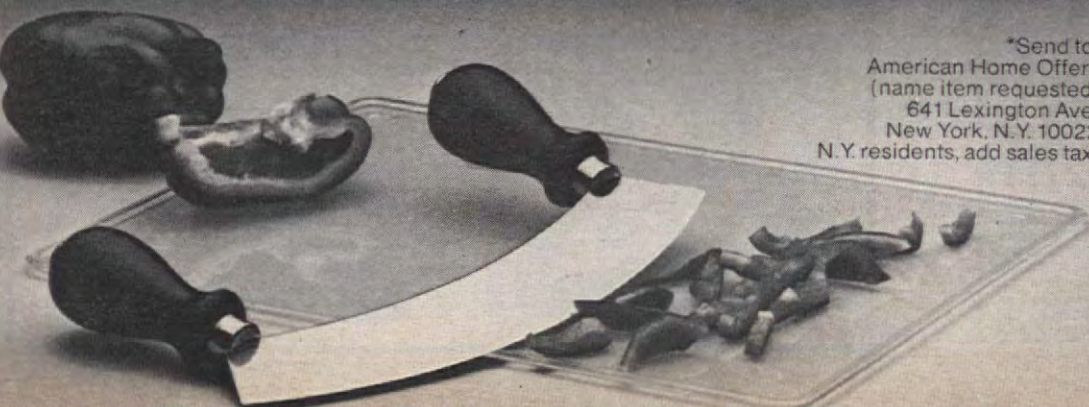
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1



2



3

4



5



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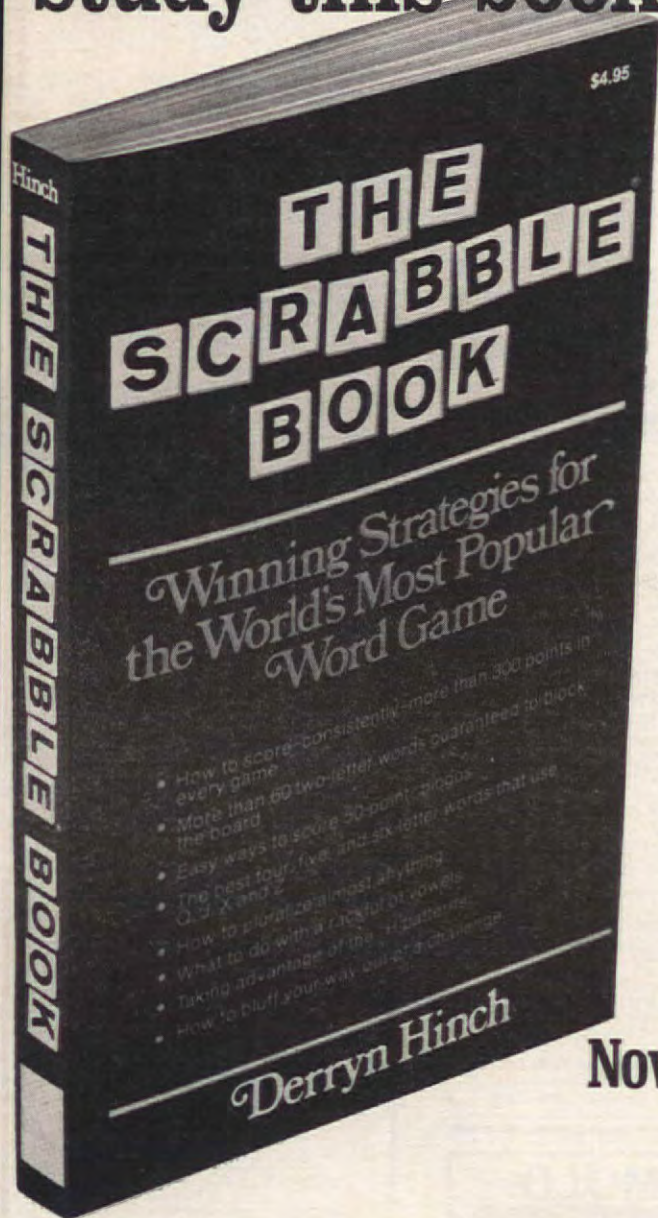


6



7

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Is the Weight-Loss-By-The-Hour Plan medically approved? Before beginning any weight loss program, says Dr. Louis F. Castaldo, M.D., you should consult your physician. But he continues "I do not hesitate to recommend Health Watcher's Weight-Loss-By-The-Hour Plan as the safest, healthiest way to lose pounds in the shortest period of time. Especially this is true for those frustrated people who have had little or no success with other methods of dieting. This amazing regimen, properly followed, may well be the beginning of a whole new life style!"

Send now for the plan, complete with everything you need on this no-risk guarantee. When you return the coupon, you've taken the first step toward being the trim, slim, attractive person you've always wanted to be! You will receive the complete plan, including precise instructions as to how to start, what you can expect to happen, how you'll feel, when to stop, and how to maintain the ideal weight you've achieved. You'll receive a 30-day supply of Health Watcher Diet Supplement Tablets containing healthful natural ingredients and no dangerous drugs — these provide vitamins and fiber while you're losing weight on the plan. And you receive instructions for a healthful exercise and weight maintenance program you can use to help maintain weight and feel great.

After you've received all this, you may follow and use this Plan for 14 days without obligation. If then you're not pleased, tickled, proud and delighted in every way, if you wish, you may return just the unused Health Watcher tablets and get a full refund of the purchase price. You may keep all the rest of the material in any case, as a gift! But don't delay — mail the coupon at once! The sooner you start to follow and benefit from this amazing program, the sooner you'll have the trimmer, slimmer figure you've always wanted. Mail your order today!



Dr. Castaldo has been a practicing physician for over 30 years. A graduate of the University of Maryland, he received his medical degree at Tufts University, then interned and was a resident at Stamford and Bridgeport Hospitals in Connecticut and Bellevue Hospital in New York.

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Check or money order, no CODs please.

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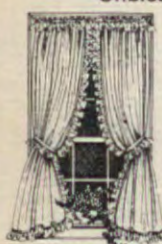
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Ruffled Cotton Muslin
Unbleached or White



TIEBACK

45", 54", 63" .850 pr.
72", 81", 90" 11.00 pr.

TIERS

20", 25" .550 pr.
30", 36", 40" .600 pr.
78" wide per pair with 2" ruffle.

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Send Check or M.O. Satisfaction Guar.

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THE AMERICAN HOME MAILER



Delightful!

Ribboned and leather thimbles: floral embroidered Swiss ribbon (left) encircles a golden thimble, \$4.50. Silver (right) banded in brown leather, painted with roses, \$2.50. Both, \$6.75. Add 40¢ p&h. Ferry House, Dept. AH8, Briarcliff Manor, NY 10510.

if mother says no ask grandmother

Grandmother's sampler

Or, Grandfather's sampler, "if all else fails ask grandpa," are lovely to colorfully cross-stitch on stamped oyster linen. Kit has all you need plus 8½"x15" wood frame. \$4.25 plus 60¢ p&h each kit. Victoria Gifts, 12 A Water St., Bryn Mawr, PA 19010.



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NOW! GET 3 REAL OLD U.S. COINS-Only \$1

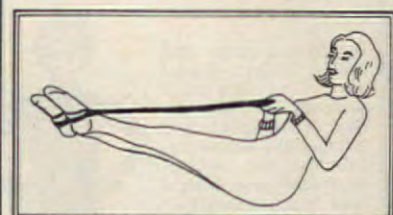
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WITH CASTERS
AND 2 LIFT OUT
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SPECIAL LOW
\$14⁹⁹
INTRODUCTORY PRICE

use also
as a
planter



Elegant 2-tier bar on easy-roll casters is perfect for home or office. Roll it around to serve guests. Roll it out to patio. It won't rust—it's molded high-impact acrylic! Holds 10 quart-size bottles of liquor, soft drinks and mixers *plus* 12 cocktail glasses, each in its own well—no messy spills! 20" diameter, 23" high. Sun yellow color is great accent with everything (Even use this as a rolling planter). May not be repeated at this low price—order now.

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Send _____ Rolling Bar(s) #16470 @ only \$14.99 plus \$1.75 postage & handling each.

☐ Please send me Gift Catalog #16445 @ 50¢.

Enclosed is check or money order for \$_____
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YOU MAY CHARGE MY:

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☐ BankAmericard

Acct. # _____ Exp. Date _____

Signature _____

*If using Master Charge indicate the four numbers above your name here.

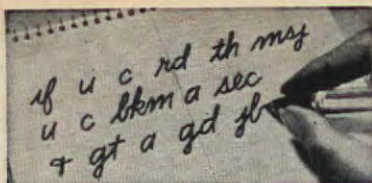
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Please send me a free sample lesson and information. I am interested in:

☐ Home study ☐ Classroom instruction

☐ If under 17, check here for booklet "A"

Print Name _____ Age _____

Street _____

City _____

State _____ Zip _____



EASY GOING LOAFERS

"MANDY"—Sporty in-or-outdoor companions! Soft glove leather uppers and comfortable cushioned insoles. Low heels. In White, Bone, Camel, Black or Gold. Price: \$13.95. Sizes: 4 through 12, Narrow, Medium or Wide widths. No half sizes over 10. \$1.00 extra per pair for sizes over 10. Add \$1.25 postage.

Prompt refund if not delighted. Free catalog.

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5 CACTI and 5 SUCCULENTS

10 plants for only

\$5.99



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The Cactus Growers

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LAHS

Send me 5 cacti and 5 succulents. Enclosed is ☐ check ☐ money order for \$5.99.

Name _____
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ONLY \$4.95

In Just 5 to 7 Days!

Now, you too, can have easy to manage magnificent full-flowing tresses. Amazing HAIR BEAUTY formula, developed through scientific research, expands the size of each individual hair. You have more flex and more stretch for that longer, thicker, fuller appearance.

Works so fast, you'll thrill to dramatic results in just 5 to 7 days. Looks like 3 months of growth—in only one week's time. You'll look years younger. And, of course, no split or broken ends. Contains no grease or alcohol, looks natural. Safe for tinted, dyed or bleached hair. Send only \$4.95 for 3 months supply. (Save! Order full 6 months supply for only \$7.98). Sorry, No C.O.D.'s. MONEY BACK GUARANTEE.

AMERICAN IMAGE INDUSTRIES, INC., Dept. K-424-F
276 Park Ave. South, New York, N.Y. 10010.

THE AMERICAN HOME MAILER



Cross-stitch history!

Easy heritage sampler kits have all you need. Framed size 10"x10". Independence Hall or Betsy Ross House (shown). Also, Monticello or Flags—Old and New. \$2.50 each, Mahogany or maple finish wood frame, \$1.50. Add 60¢ p&h. Victoria Gifts, 12A Water St., Bryn Mawr, PA 19010.

Big view

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FURNITURE Do-It-Yourself Kits

- Heirloom Trunks many models to choose
- Elegant Curio Cabinets
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SALE NOW IN PROGRESS
SEND 25¢ FOR COLOR CATALOG
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P.O. Box 360, Bay Minette, AL. 36507

CHARMING WIDE RUFFLED "NO-IRON" MUSLIN CURTAINS!

Enjoy old-fashioned charm PLUS today's easy care... with these W-I-D-E ruffled Perma-Press prisella tieback curtains.

Styled like those which adorned windows in the Colonies, they're made of modern KODEL® polyester and combed-cotton muslin... in natural (eggshell) or white. 86" wide to the pair. Extra-wide, extra-full 6" ruffles. Attached ruffled valance. Ruffled tiebacks included.

EASY, EASY CARE! Fabric is specially treated so curtains IRON THEMSELVES in the dryer! BONUS FEATURE! They're pre-shrunk. Maximum shrinkage only 1%.

Avoid delay. Order style "SALEM"
Specify Natural or White.

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Money back guarantee. Send check or money order.

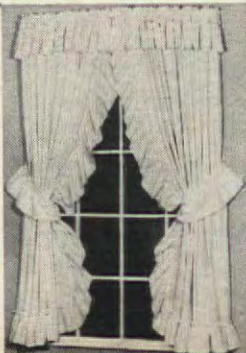
Delivery in N.J., add sales tax. FREE illustrated brochure available. © O.C.C. 1976

- 45" long... \$12.00
- 54" long... 13.00
- 63" long... 14.00
- 72" long... 15.00
- 81" long... 16.00
- 84" long... 17.00
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ADD \$2.00 FOR
PSTG. & HNDLG.

Extra widths to 272"
Write for prices

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Westfield, N.J. 07090



Lily vase

Exquisite opaque beauty of this hand-blown, fine Italian crystal vase, looks almost like spun sugar or handpulled taffy! So unique in the graceful shape of a lily, this is one vase that can stand

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Peel off strip 'n place easy. Press On address labels on letters—anything! Any message in black to 4 lines, 26 spaces each. White, gold, silver; or, blue, pink, yellow pastel labels. Alike: 225 for \$3; 450, \$5; 1000, \$10. Bolind, A88, Boulder, CO 80302.

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baby foods, bland diets, purees, party drinks, chopped ice, freeze "ice cream."

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SIMPLE AS ONE, TWO, THREE ...

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The one that throws NOTHING away!

Now is the time to start saving money
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Use patented "impact" method—not old
separation "throw-away" method.

U.S. Dept. Agriculture handbook says:

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LEMONS (VIT. C)	90 mg.	346 mg.
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**Fresh, ripe Cal. Valencias

*per pound of fruit

Now you can get up to the nutrients
shown above the Vita Mix way.

("Peel and everything" is the VITA MIX® way)

SUPER 3600 STAINLESS STEEL VITA MIX® BREADMAKER

The easy way to make home made
bread — not only fresh-baked but
of fresh-ground grain with precious,
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yummy "3-minute fresh" flavor.

Only VITA-MIX® can grind grain,
mix and knead the bread all in one
easy 3-minute operation.*

No need for old fashioned, oversized
bowls, kettles, dough hooks or stone
grinders that clutter your kitchen
and take so much time.

* 3 minutes for us
5 minutes for you if you are new at it

CHECK THESE FEATURES

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- ☐ Self Cleaning
- ☐ Commercial Super Powered Motor
- ☐ Save Food, Time, Money—Now!
- ☐ (UL) Listed — Commercial Quality
- ☐ 265 MPH Blade Tip Speed—Instant
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stainless steel concussion chamber
- ☐ Safest Stainless Steel Construction
- ☐ No Other Appliance Has Vita Mix®
Features

IMPACT
LEVER



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Always wide open. Safe for hot
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as you continue to add food
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Hammer blades revolve and
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serve Total Juice® "ice cream",
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We will RUSH to YOU A GIANT FOLDER giving you the complete, never-before, exclusive details ... plus WHERE
TO BUY information ... and SPECIAL PRICE.

SPEED IS IMPORTANT - Supplies are limited. We will do everything possible to prevent slowdowns due to lack of
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SEND THIS COUPON TODAY to:

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ADDRESS _____

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Complete instructions included.
No special skills or tools needed.
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Send 25¢ for catalog.

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"Surrey"

That's the name, of course, for these pretty curtains styled with knotted 2" fringe! 78" wide per pair. Natural or white cotton muslin. Tiers: 24", 30", 36", \$6 per pair. Tiebacks: 45", 54", 63", \$9; 72", 81", \$11. Valance, 11"x72", \$3. Tiebacks for tiers, \$1 a pair. Add \$1.75 p.h. Free catalog. Old Colony Curtains, Dept. A681E, Box 759, Westfield, NJ 07090.



Safety bar

Burglar-proof lock for sliding doors provides security against intruders. Fits all doors and adjusts up to 50" long. Install easily without tools or screws.

Comes with instructions. Self-storing, Safety Bar is made of aluminum with anodized satin finish. \$6.98 each; 2 for \$12.98. Add \$1 p.h. Ferry House, Dept. H-86, Briarcliff Manor, NY 10510.

NOW! LOOK 6 INCHES SLIMMER—INSTANTLY!

• NO DIETING! • NO EXERCISES!

Contours waist, hips, tummy, thighs, derriere so you look up to 6"-9" slimmer *immediately!*

SLIMMER SUIT

ONLY \$5⁹⁵



UNCONDITIONAL ON-THE-SPOT GUARANTEE
 "You will show an instant 'loss' of at least 6 inches from the 5 Figure Areas (waist, hips, tummy, thighs, derriere) upon just wearing the Slimmer Suit — without dieting or exercising — or we'll refund your full purchase price."

THE SEXY FASHION LOOK TODAY IS SLIM 'N' SKINNY. SLIMMER SUIT INSTANTLY CONTOURS YOUR 5 MOST IMPORTANT FIGURE AREAS.

Just slip on the astounding Slimmer Suit — it fits you like a second skin! Instantly a sleek, smooth, even figure will be yours . . . no bumps or bulges.

Not heavy elastic or sweaty rubber, but a featherlight, soft-as-a-cloud blend of nylon and spandex. And because it's porous, it b-r-e-a-t-h-e-s with you for utmost comfort!

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Featherlight
 84% nylon, 16% spandex molds your figure . . . "breathes" with you . . . features no-ride-up crotch.

MAIL NO-RISK COUPON TODAY

AMERICAN CONSUMER, Dept. SSK-39
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I want to look 6 inches slimmer instantly! Please rush me the Slimmer Suit(s) ordered below at only \$5.95 each plus 75¢ per Suit to cover postage & handling. If I'm not happy with my new, instant contoured figure, I may return my order for a full refund of my purchase price (except postage & handling) — no questions asked.

____(SSKS) Small ____ (SSKM) Medium ____ (SSKL) Large

SAVE! Order any 2 Suits for only \$10.95 plus \$1.50 postage & handling.

Amount enclosed \$_____ (Penn. residents add 6% sales tax). Check or money order, no CODs please.

CHARGE IT: (check one) Exp. Date _____

☐ BankAmericard ☐ American Express

☐ Master Charge ☐ ☐ ☐ ☐

BANK NUMBER _____

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 Dominion Mail Order, Dept. SSK, Box 4040, Station A
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 (Ontario and Quebec residents add sales tax)

OUR READERS WRITE

"STREAMLINING" PROS AND CONS

Your May issue with its "Guide to Streamlining Your Life" theme arrived at a perfect time. It gave us needed impetus to do some hard-core "streamlining" in our small, two-bedroom apartment. My husband and I were both caught up in the "pack-rat syndrome"—a form of collectors' insanity that was squeezing us right out the front door.

We located two extra-large cardboard boxes, and after several hours of merciless tossing, discovered we had a living room under all that debris. The same room had also been weighted down with overscaled, outdated Mediterranean furniture that we'd put off removing because we couldn't afford to replace it piece for piece with the contemporary furniture we wanted.

We both agreed that beautiful, clean space was much more refreshing than wall-to-wall spindles and scrolls, and donated our old furniture to the needy. Our budget allowed for a smaller sofa, coffee table and side chair, and even though we are in need of a modular wall-storage system, what we have at present has made such a difference!

I hope that this is a concept you'll continue to promote in future issues.
(Mrs.) Debi Redfield
Buena Park, Calif.

I no longer look forward to issues that inform me I should "streamline" my way of living and discard anything that is not immediately useful (old love letters, scrapbooks, cherished objects and probably even antiques). I have packed and carted from home to home over a 20-year period such items as yearbooks, scrapbooks, letters, books and old linens my grandmother embroidered but which I don't use. I wouldn't discard any of these things for the world.

I keep what my friends call an immaculate and well-organized home, but I'm sentimental, and though it may be inconvenient at times, I will continue to save the things I cherish, and find a place to store them. I feel that a person who is concerned only with the present and has no time to reflect on the past—or on objects connected with it—and is able to discard things so easily is cold and shallow.

(Mrs.) Lynn A. DeBarrows
San Rafael, Calif.

Your May issue really hit home. My husband and I have been preaching "streamlining" for the past two years. Our goal, however, was a bit different from those mentioned in your maga-

zine. In June 1975 we left our home in San Diego, Calif., and set out on a travel odyssey that has taken us through much of the western United States.

We spent a solid year before departure planning, paying bills, readying our house for renting and getting rid of possessions. It finally took a three-week garage sale to dispose of all our junk. Friends kept asking, "Aren't you going to miss all your things?" And do you know what? We can hardly remember what we got rid of! What a great feeling not to be tied down to family hand-me-downs and furniture I bought when I was single and have since changed my mind about.

I'm sure most of your readers won't "streamline" as drastically as we did, but our decision to get out from under things has made our dream of traveling come true. We couldn't just afford to store all that accumulated stuff and travel, too. Even our lifestyle has been simplified. In between working, we travel in a truck and camper shell pulling a 20-foot self-contained travel trailer. We camp and fish, hike and pick berries, rock-hound and identify wildflowers, ski and photograph interesting sights and generally have a marvelous time.

We're not too sure how we'll ever be able to resettle when our four-year-old starts school in the fall of '77. But one thing is sure: We'll never revert to our old "unstreamlined" ways. It's become a habit, a way of life, just as you said in your article, especially since we've been living in a trailer.

(Mrs.) Evelyn Wyman
Carlsbad, Calif.

FOR REAL

What a man wants to come home to is not a cold, sleek glass-and-chrome laboratory, containing a cold, sleek female waiting to be taken out. He wants a real, live woman in a real American home, and a real woman wants a real home where she can raise real children who leave real fingerprints and occasionally fall against furniture. Just imagine all the blood on all those sharp corners, and all the broken glass from flying toys and climbing boys! Your May issue is strictly for space-ship living, and my children and grandchildren would never come home to that!

(Mrs.) Juanita Allspaw
Ft. Lauderdale, Fla.

"SLOWLY," BUT SURELY

A good friend sent me your April issue so I could read "Pick Yourself

Up—Slowly" by Colleen Anderson Kong. All I can say is, "Thank you." The article hit everything right on the nose.

I survived the "fall," even though I thought I never would. I was such a cripple. I tried it again because living with him was better than living alone, or so I thought. I fell again, got up again, even stronger than before.

Right now I'm angry at the world! I have painted half a house, planted a garden and can make the best bread on my street. I'll keep on going even though there are days when I doubt if I'll make it through the night. Again, my thanks to Ms. Kong for understanding, and for writing an article that will make others understand.

S. D. Appel
Fayetteville, N.C.

"DOGGIE BAG," ANYONE?

The issue on "streamlining" was just great. The article "Be Happy, Be Healthy, Eat Less," by Camille Duhé, especially raised my blood pressure. I wish it could be read by every restaurant owner in America, as I regard restaurants as the prime offenders in this whole matter. Simply the fact that a 100-pound woman and a 200-pound man can order the same entrée and be compelled to accept the identical amount of food points out the ridiculousness of the situation.

Sure, you can ask for a "doggie bag" (if you want to be looked at as though you just crawled out from under a rock). But who wants to eat leftover soufflé?

Sure, you can take other alternatives: Eat only in cafeterias. Eat only at fast-food restaurants, where you can get three hamburgers for four people without arousing snide comments. Eat only in Oriental restaurants, where you can get three nice family-style dishes for five people by ordering two extra rice servings and beverages. Be absolutely adamant and order two of the usual gargantuan-size dinners and go ahead and share among four people. I've even taken in my own paper or plastic plate just for spite, to keep from being charged for a service plate.

There is only one really good solution to this, which if adopted would make an immediate and salutary impact upon the eating habits of the entire nation. All members of the National Restaurant Association should have to affirm that they would serve the small (or "child's") portion to anyone who requests it.

(Mrs.) Sharon Scholl
Jacksonville, Fla.

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