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MECHANICSVILLE 1007
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MODERN Priscilla

October 1927

20 Cents



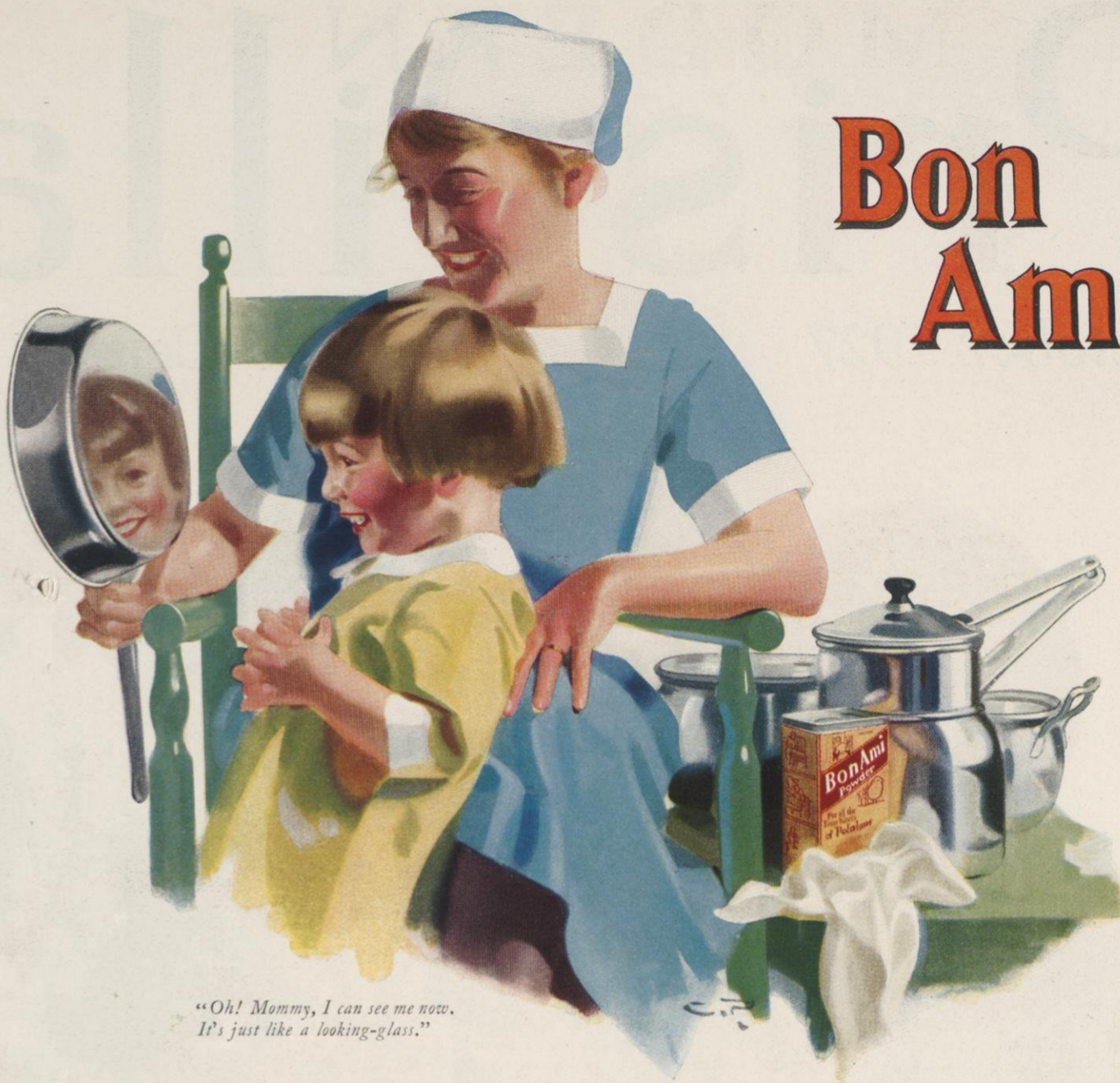
In This Issue

Notable Needlework

Helpful Housekeeping

Seasonable Clothes—Well Chosen Fiction

Bon Ami



"Oh! Mommy, I can see me now.
It's just like a looking-glass."

No wonder Mother smiles too —

LITTLE Betsy laughs with delight at the new "kitchen mirror." And Mother smiles, too! For in a twinkling, Bon Ami's magic has made all the aluminum pots and pans shiningly clean:

A generous sprinkle of the fluffy Bon Ami Powder—a few rubs with a damp cloth—then polish with a fresh, dry cloth. Gone is every trace of stain and burn both inside and out—and your aluminum glistens like brand new! It's not work—it's just like play!

Manufacturers of aluminum ware themselves for many years have recommended Bon Ami for keeping the polished parts of aluminum bright and shiny.

All around the house you'll find dozens and dozens of uses for magic Bon Ami—both Powder and Cake. And it is kind to your hands. It never roughens or reddens the skin.

THE BON AMI COMPANY, NEW YORK In Canada—BON AMI LIMITED, MONTREAL

Principal uses of Bon Ami

for cleaning and polishing

BATHTUBS TILING
FINE KITCHEN UTENSILS
WHITE WOODWORK WINDOWS
GLASS BAKING DISHES MIRRORS
REFRIGERATORS
WHITE SHOES THE HANDS
ALUMINUM BRASS COPPER
TIN AND NICKEL WARE
CONGOLEUM FLOOR-COVERINGS

Cake or Powder

most housewives use both



A Fairy Tale for the Children

The story of the Princess Bon Ami and her gallant Bunny Knights! Written in amusing rhyme with many illustrations, this beautifully colored book will bring fun to the kiddies. Send 4 cents in stamps for your copy. Use this coupon or write us. Address The Bon Ami Company, 10 Battery Place, New York.

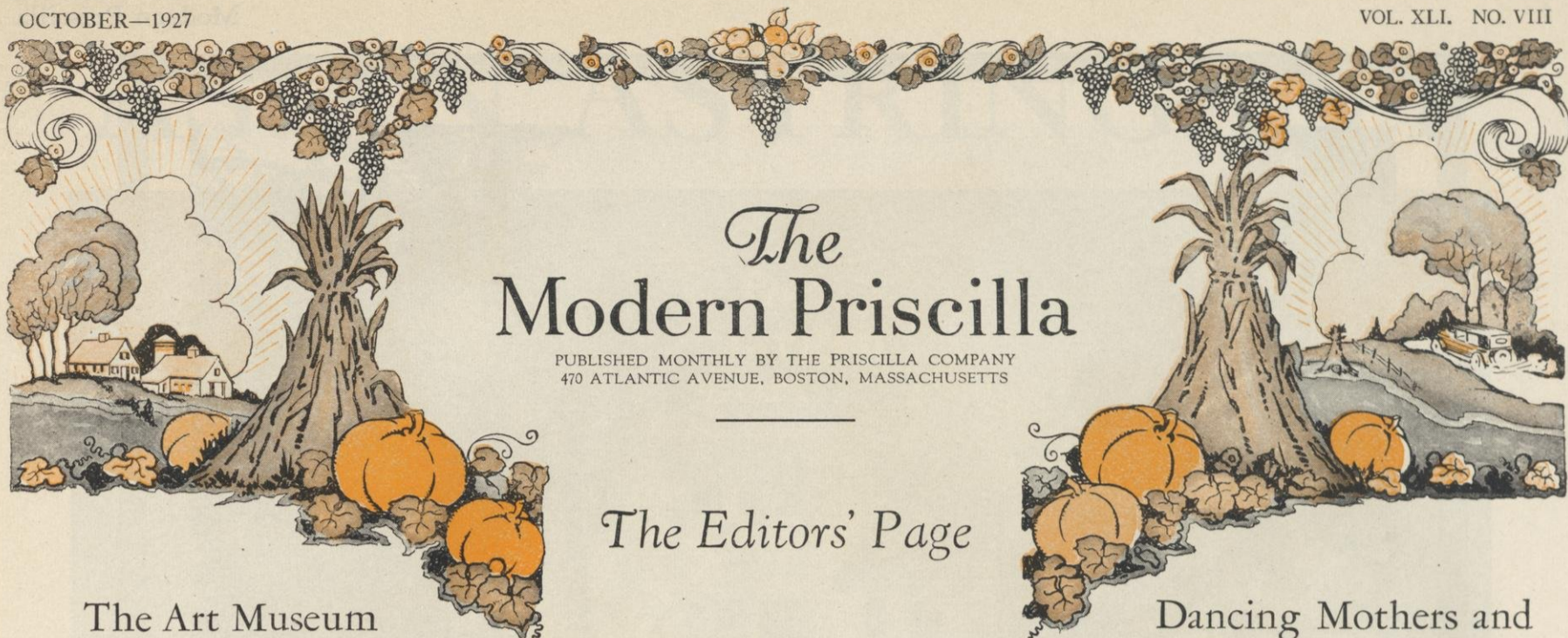
NAME _____

ADDRESS _____

Do you use Bon Ami? (Powder Cake Both)

"Hasn't
Scratched
Yet!"





The Modern Priscilla

PUBLISHED MONTHLY BY THE PRISCILLA COMPANY
470 ATLANTIC AVENUE, BOSTON, MASSACHUSETTS

The Editors' Page

The Art Museum and the Home

Letters from Readers

Dancing Mothers and Working Wives

Philadelphia, May 22, (A. P.)

IN every large city, and many smaller ones, there stands a stately edifice which is pointed out to distinguished visitors as "our Art Museum". We take great civic pride in the fact that we have such a structure. We appreciate that it is a noble building, which adds prestige to our city, but we are apt to regard it somewhat in the nature of a mausoleum. In a general way we know that it contains paintings by artists of renown, but comparatively few of us have any conception that an Art Museum may also house treasures in the way of textiles, ceramics and metals, from which much may be learned which can be put into actual use in our everyday lives. Indeed it is only within the past decade that we have begun to realize that an Art Museum may be a very live institution.

There is perhaps no better example of the close relationship which may exist between the Museum and the home than the Study Hours for Home Makers which are conducted at the Metropolitan Museum, New York City, under the direction of Grace Cornell, Assistant Professor of Art, Teachers College, Columbia University, and Assistant Instructor of the Educational Department of the Museum. These Study Hours consist of lectures with demonstrations from Museum Collections alternating with guidance in designing and carrying out in stitchery or other forms of decorative work various articles for use in the home. They have been so popular that I am very happy to have arranged with Mrs. Rogers, who so ably assists Miss Cornell in conducting the Study Hours, for a series of articles, which will demonstrate in a very practical way the application of Museum designs to the decoration of the home. Many of the models used for illustration will be made by members of the Museum groups, and all will be under the personal supervision of Miss Cornell. I know you will enjoy duplicating the quilted articles in this issue and appreciate them all the more because of knowing about the source of the designs.

Christine Terry

Needlework and Crafts Editor.

MANY letters come to us from our readers in which they tell us why they value MODERN PRISCILLA — what they get out of it which makes it worth having.

As I read these letters I see appreciation for help in various directions. There is today, it would seem, a greater desire than ever before to make homes more attractive — more artistic. Dress, with its obvious effect on one's personal appearance, is also ever in the minds of women. Economy in dress is desired, that subtle thing called "style", and those little hand touches which give distinction.

In the more prosaic, but always-with-us phases of homemaking, the three-meal-a-day problem calls constantly for help. New dishes, new ways of preparation, new ways of serving, are eagerly sought after.

In matters of home equipment, also, those things which will save time and make work easier are more and more in demand. Then, too, methods which make for efficiency are as much in the minds of homemakers as they are in the minds of business men.

All these things, of course, are what our editors are constantly striving to give PRISCILLA readers in fullest measure — and with no little success, it would seem, judging from the many pleasant comments we receive.

But — how many of our readers, I wonder, really appreciate the fact that the advertising columns of MODERN PRISCILLA are filled with just this same sort of helpful information. Home beautifying, dress, help with the problem of "what shall we eat", household equipment that makes life easier, methods that save in many ways — they are all there, and the reliable business men who pay for the opportunity to tell you about them stand ready to give you all sorts of practical assistance. You surely make a mistake if you fail to read the advertising columns as carefully as you do the rest of the magazine.

—C. B. M.



DANCING mothers and working wives cause most of the upsets in domestic circles" — is the opinion of Judges James E. Gordon and Leopold C. Glass of the municipal court. A total of 1889 women and girls appeared before the two judges last year on charges of delinquency. "There were nearly three times as many women and girls brought to court for sex delinquency", said Judge Glass tonight, "as there were men and boys. A finger can be placed on the cause of this condition. Dancing mothers and working wives, neither wishing to give up the independence which was theirs in pre-nuptial days, plunge ahead into the wild life, neglecting their homes, husbands, and children."

This is from a clipping taken from a Boston paper, voicing a sentiment with which MODERN PRISCILLA has great sympathy. Not that we have any feeling about "dancing mothers" so long as they dance under right conditions, and to no excess. It is the abuse of a privilege which makes of it a menace.

The same is true of "working wives." Judge Glass is doubtless referring to wives who take on some outside job which requires them to leave the home for certain definite hours of each day. And here, it seems to us, is quite as serious a menace to the home, if, indeed, a not more serious one, than is "dancing mothers". We have no statistics on which to base a claim, but judging from our own acquaintance and out of our experience, it seems to us that there are many more "working wives" than "dancing mothers". The dancing mother has at least done something toward keeping the birth rate statisticians busy — a not altogether creditable performance perhaps, if she neglects consequent responsibility — but the "working wife," besides being at best a mother in name only, carries out no other of the presumed marriage fulfillments, even in name.

Making a home is a woman's job — and not a hired woman's job either. A home has to be loved into being, and only the woman whose home it is can do it.

Della Thompson Lutz
Housekeeping Editor.



A Friendly Little Cottage

Robert L. Stevenson, Architect, Boston



WHILE some houses by their stiff dignity impart a forbidding spirit and chill the approaching visitor, others seem to possess a homelike atmosphere such as the little house of English inspiration shown here, which seems to say:

"If there's peace to be found in the world, a heart that is humble might hope for it here."

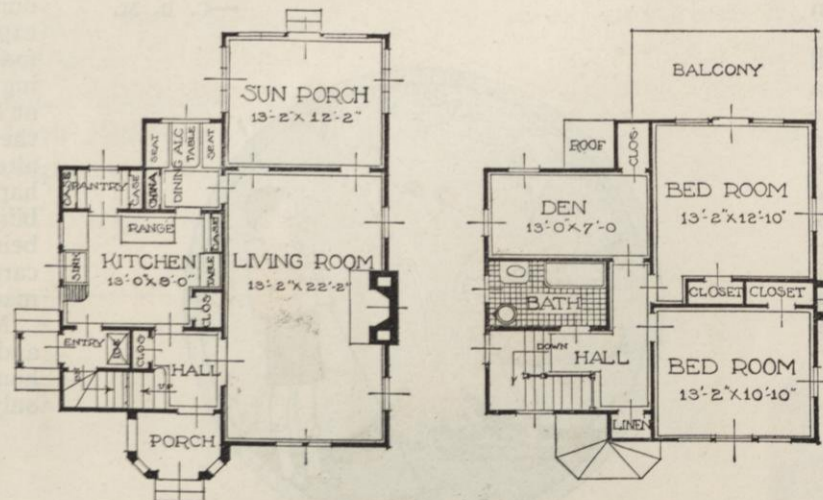
The little flower boxes nod their word of welcome, and we can see how even more friendly and inviting the house will be with a hedge grown or a fence built around it, and a few shrubs or flowers planted near the house.

The plan of the interior, too, has a certain warmth and coziness all its own, obtained by its compact and convenient arrangement for the comfort and happiness of the housekeeper, and its thoughtfulness for the man of the house in providing a den, away from all noise, to care for his needs.

First Floor Plan

The entrance to the house is through a vestibule, into the hall which has a large coat closet, and the stairs run up almost opposite the doorway to the living room.

The kitchen is conveniently planned, with plenty of closets and cupboards, and is arranged to minimize the amount of housework in this department. A small pantry with two cupboards and plenty of drawer space is connected with the kitchen. The window here being opposite the door into the back entry makes a good cross draft for the kitchen. The ice chest is in the entry, and the entrance to the basement is also located here. A dining alcove is located at the rear of the kitchen adjacent to the living room, which is so convenient for the hurried breakfast, or family luncheon. In the alcove is a china closet.



To all appearances it is a dining-room-less house — save for the alcove — still not so, for the sun porch is so accessible to the kitchen that the architect suggests that this be used for the family or company dining room which can be done with greatest comfort either in summer or winter. Airy and cool during the summer months and heated for the winter. The end of the generous sized living room may also be used for dining purposes.

Second Floor Plan

The second floor shows two bedrooms and a den supplied with good closet space, and the linen closet is at the end of the hall. The den can of course be used for other purposes if the needs of the family demand it. It will make an equally good nursery or sewing room, or

an extra sleeping room. The bathroom is located at the head of the stairs, and has the usual appointments including the medicine chest over the basin.

Wall space in all the rooms is well planned for placing of furniture, which is an item worthy of consideration. It is also well to notice that all the rooms have cross drafts, another important point to look out for when either building or buying a house, and one which often escapes the inexperienced eye.

The laundry and heating plant are in the basement. The house itself over all measures 27' 6" x 23' 0" and covers an area of 672 square feet, and presents a pleasing picture from any point of view. It has asphalt shingled roof, and walls of long white-stained shingles. The shutters are green.

The Building Lot

The building lot ought properly to be 50 feet wide if one desires a driveway at one side, leading to a possible garage at the rear. To insure sunny rooms the house should face west or south-west. For an eastern frontage the plans may be reversed. The comfort and livableness of a house depends so much upon its site and the way it is placed upon the site. If a house is well studied and carefully planned and placed, there is no reason why some of the rooms should not have sun most of the day, and all the rooms for at least part of the day.

If you are interested in knowing more about this little house and how to go about building it please write to the Home Building Editor, THE MODERN PRISCILLA, 470 Atlantic Avenue, Boston, Mass., who will be very glad to give added information, for which there is not room on this page.

AS AN ASTRINGENT

for
blackheads

for
enlarged
pores

for
oily skin



—delightful and *so inexpensive*

So many women have written us concerning their faith in Listerine as an astringent that we feel we ought to pass the good word along.

The nice thing about Listerine used this way is that the cost, compared to most astringents, amounts to almost nothing. The saving is really remarkable.

Yet in effectiveness you'd look a long time before finding its equal. Gently but firmly it closes the pores, tightens sagging

tissues and lazy muscles. Your skin seems fresh and firm—even youthful.

There's no question of the importance of an astringent in the care of the skin, and we'll wager that once you try Listerine you'll like it above all others. Simply douse it on your face full strength.

Results will delight you. Why not begin today? — Lambert Pharmacal Company, St. Louis, U. S. A.

EVERYBODY'S TALKING
Everybody's talking
about the marvelous
whiteness of teeth after
using Listerine Tooth
Paste a short time. You
will be delighted.
Large tube 25c

LISTERINE

—the safe antiseptic

ACTUAL VISITS TO
P & G HOMES
No. 10



When apple trees are castles and gingham is cloth-of-gold

NOT so long ago we walked up a long flagged walk to a pretty little house, lifted the brass knocker on the green painted door, and by these simple means met a most charming mother. Acquaintance began by our explaining that we were asking the women in her town about laundry soap.

"Well, you've come to a good house to talk about soap," Mrs. Barnes* said. "I have such strenuous children I'm sure my washings are bigger than most women's. And I've tried nearly every kind of soap too."

"And you've never found one that you thought was just right?" we asked.

"Indeed I have!" she exclaimed. "I began to use P and G two years ago and I liked it so much that I've used only P and G ever since!"

"You see, I have three children," she went on. "Nancy is eight, Billy's six, and John is four. Nancy has a genius for leading her brothers into adventures. Only yesterday I found her up in the apple tree being a princess, while John and Billy were two armies down below. By supper time the

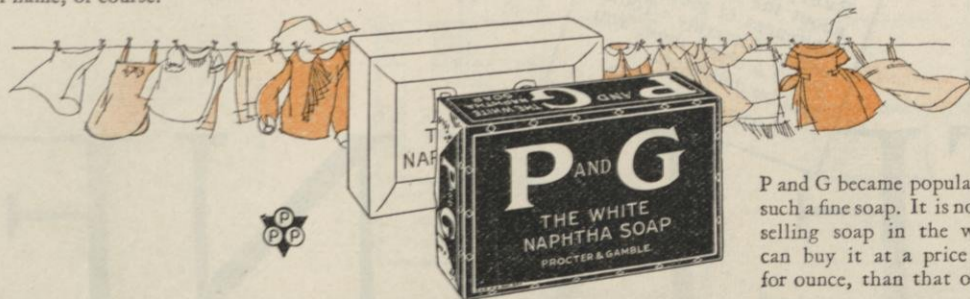
*Not her real name, of course.

princess and the armies were all as grimy as possible. Things like that happen every day, so I've decided that it's best to let them enjoy themselves and then I wash their clothes with P and G!

"Luckily, I don't have to rub half as much as I used to—and that's a wonderful help. And P and G doesn't fade colors either. Just the other day I was showing my sister a little lavender gingham dress of Nancy's that hasn't faded a bit though it has been washed nearly every week for two years."

Fine, quick suds in any kind of water, hard or soft—hot or cold! Much less rubbing! Safety for colors. Women everywhere are saying things like this about P and G. It cleanses quickly and rinses quickly. Do you wonder that P and G is the largest-selling soap in the world? Don't you think that it should be helping you too?

FREE—*Rescuing Precious Hours*. "How to take out 15 common stains—get clothes clean in lukewarm water—lighten washday labor." Problems like these, together with newest laundry methods, are discussed in a free booklet—"Rescuing Precious Hours." Send a post card to Dept. NP-10 Procter & Gamble, Cincinnati, Ohio.

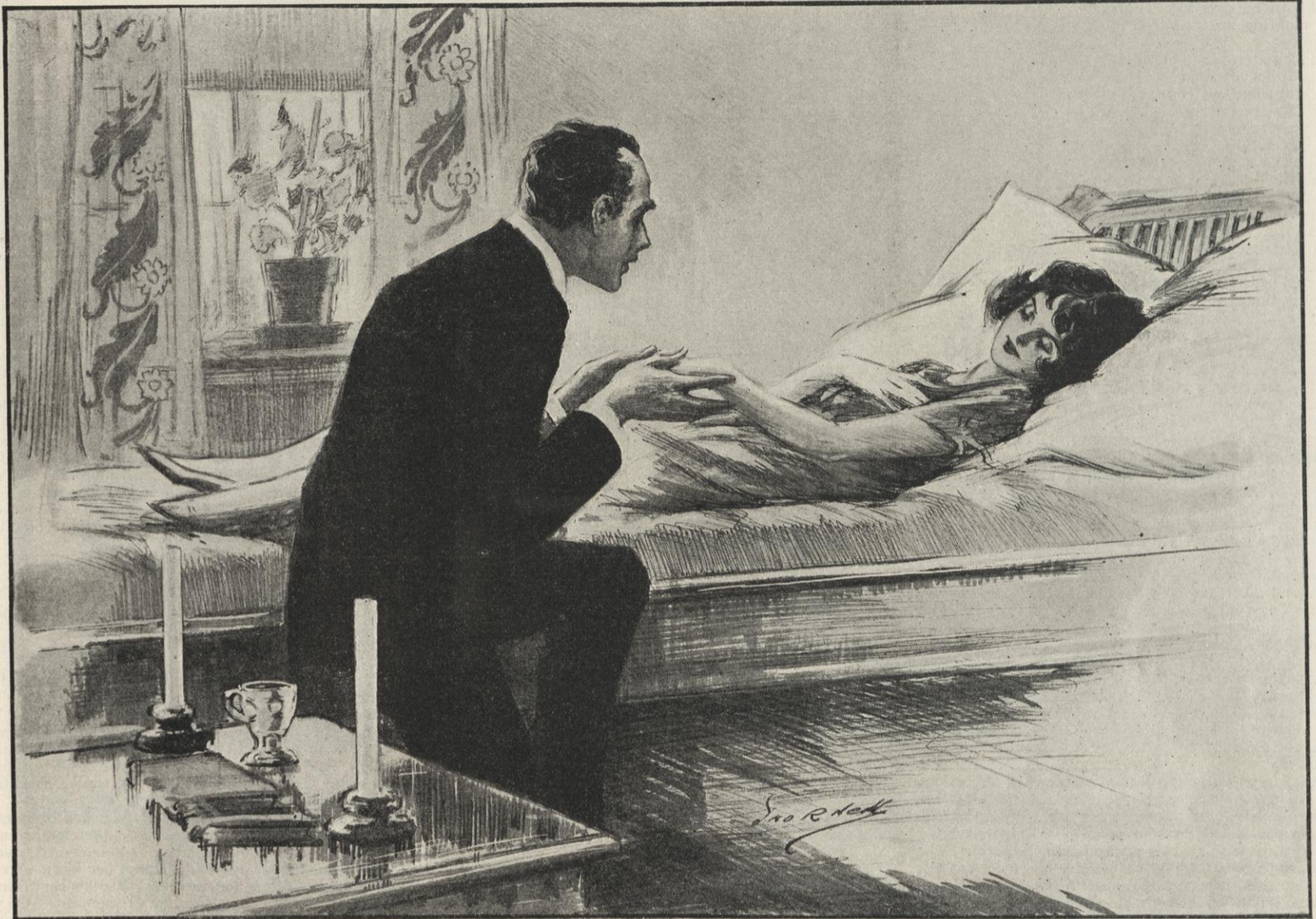


P and G became popular because it is such a fine soap. It is now the largest-selling soap in the world, so you can buy it at a price lower, ounce for ounce, than that of other soaps.

The largest-selling soap in the world

The Modern Priscilla

A MAGAZINE OF NEEDLEWORK, HOMECRAFTS AND HOUSEKEEPING
FEATURING EXPERIMENTAL WORK AT THE PRISCILLA PROVING PLANT



"IT WAS SO STUPID OF ME TO FAINT," SHE HALF WHISPERED

The Great-Great-Great of Cotton Mather by DUFFY R. WEST

PRUDENCE WADDINGTON gave piano lessons to innumerable children who were brought to her tiny apartment by correct governesses and mademoiselles in shining limousines. For it was quite the thing for the children of the old families, and for that reason, the children of the new families to take part in the piano recitals which Prudence was allowed to arrange semi-annually in somebody's exquisite living room overlooking the Charles River. The parents of the children were glad to lend their houses for an afternoon of this sort. It afforded such an excellent opportunity of showing a becoming interest. And here the mothers of the new families and the mothers of the old exchanged fervid compliments on the talents of their young musicians. That is, the new families praised and the old families listened with smiling complacency. If the praise were tactful enough, they might even bow at the next Symphony Concert. And the hostess of the day would serve tea with charming graciousness to women she forgot to know next time they met. But the recitals continued in popularity. For in the Society Annals of these affairs Prudence was always referred to as a distant kinswoman of the Waddingtons. And the new families liked to break a silence with the words, "When I was at the Waddingtons' the other day —"

Prudence was an orphan. Her mother had been a daughter of a Calvinist minister and her father had held a chair at Harvard in an unpronounceable branch of anthropology. Before dying he had left her a bequest, the name of Waddington. With that name she could not remain an unrecognized factor in the consciousness of her powerful relatives. That name was sacrosanct. In the veins of those who bore it ran the blood of generations of men who had sat on the bench and burned, whipped, stocked, and sentenced thousands of men less worthy to live than themselves. That, at least, was the unanimous opinion of the Waddingtons. And their women, with no necessity of being either charming or brilliant, would always be eligible to fashionable boards and the councils of the Junior League.

Prudence herself had been hammered by fate into a tacit assent to the Waddington code. In all of her twenty-two years she had been singularly guarded from an ordinary thought or a common impulse. Her mother had been nearly forty when she was born and her tight lipped distaste for modern customs was reflected in the scientific morale of her only daughter's youth. Her father had sent her to the finest private school in the city where the daughters of Harvard professors were accepted free of charge. Here the other girls ran away from her to tell secrets but generously allowed her to help them with their Latin prose. She often wished she knew what sent them back from these conferences with shining eyes and primly drawn lips. But the consciousness of being humbly known as the Waddingtons' little cousin, made her too shy to ask. If one stopped to analyse her, she had a lovely little face. Her eyes were gray with long black lashes and her hair was blue black against the ivory pallor of her cheeks. Her small body had the delicate curves of a Greek wood nymph, obscured by too many clothes. If only there had been some spirit in those unawakened eyes. But her gaze seemed blankly unresponsive. Only after coming back to her small rooms after a magnificent concert did she have a vague idea that she was not happy. Music troubled her; it stirred some-

thing in her that was so like hunger that she made herself some cocoa with a melted marshmallow in an effort to satisfy it. Especially after an evening of Russian music with its queer intervals and wistful cadences it took a whole toasted sandwich to settle her for the night. Even then she would lie awake for hours in her narrow little day bed, thinking of the mysterious city spreading its lights far below her, and the haunting sweetness of the violins.

In all matters that pertained to male idiosyncrasies Prudence was an anachronism, a throw-back to those Puritan Priscillas who were taught to think that any attraction between the sexes was a manifestation of the devil himself, however peculiar his fascination might be in moments of self-forgetfulness. Her own contact with men had been limited to the middle-aged husbands who had escorted her home from a Waddington dinner where she had filled in at the last minute, and who were always in an obvious hurry to get to bed. It never occurred to her that any man would care to stay awake for anything more attractive than an extra rubber of bridge. In fact their own wives seemed only to add to their propensity for sleep. These things she took for granted. An alternative in the marriage relationship would have jolted her inherited nervous system.

There was a young Waddington, a rising corporation lawyer; a thin, amused young man who stopped in at the parental dinners for a cocktail before going on to his own younger set who in turn would be middle-aged, self-important and — sleepy. From the habit of youth Prudence still called him Ken but she never thought of him as anything but an aloof young cynic, looking down his nose at an inferior but amusing world, with his tie exquisitely tied.

Among all the thousands of men who passed Prudence, one alone recognized in this colorless slip of a girl the same quality that contributes to the value of a rare antique. And like all other treasures, precious only to those who have the art to discover their rarity. She was a survival from another age, complete, perfect — and misplaced.

The man was a young Italian who owned an antique shop on the ground floor of the apartment house where she lived. He also owned the apartment house and occasionally collected the rents himself. He was rather wonderful to look at, this young Latin, radiating as he did warmth and flashing laughter. His face was the type one sees framed in Crusader's armor in fifteenth century portraits. Everything about him was fine from the crown of his dark head to the slim length of his well made body. He was like those happy warriors who rode singing into the rising sun, never to return, never to know the ache of a lost cause and the defeat of age. Somehow their eyes are bluer, their skin warmer, their blood swifter than that of other men.

He was sent by Providence to help Prudence cut her wisdom teeth.

IN his shop he had exquisite pieces which he himself hunted up in his beloved Italy every summer, leaving an empty store in June and returning in the fall with crates of treasures picked up in hill towns and rock-bound fastnesses where tourists and collectors rarely penetrate. These he polished and restored and exclaimed over in his musical Italian and sold for rare prices to the same group whose children took piano lessons from Prudence. Even the Sandwich glass enthusiasts were seen in his shop caressing the satiny surfaces of time mellowed cypress and butternut inlays. Deep shelves glowed dimly with rare old glass and tapestries whose colors only genius and time can achieve.

He first really noticed Prudence when he saw her pale face pressed against his show window as unself-conscious as a small child. Her deep, grave eyes, were fastened on a drinking cup of intaglio cut crystal displayed by itself on a square of black velvet. It was a pool of liquid sunshine imprisoned by man's art. Cellini himself might have fashioned it for lips which he had kissed. Her childlike wistfulness fascinated the young man. It was the only thing of its kind he had seen in alert, commercial America. He knew who she was because he had collected her rent twice; but each time she had been busy with music lessons and their transactions had been necessarily brief. But he had carried away with him a brooding interest, sensitive to a thought or a glance.

A sudden impulse made him tap on the window. At the startled look of shy surprise in her wide eyes his pulse increased ten beats to the minute. Biology is more headlong than politics. It was the first instinct toward



PRUDENCE WADDINGTON GAVE PIANO LESSONS

retreat he had seen in any woman's eyes in America. What it did to him was primitive. He followed. And tapped her on the arm just as she turned in to the apartment house entrance. And the gray eyes raised to his in a silent question again did something queer to him.

The warmth of his own smile penetrated the hidden corners of her bleak existence, drew her and terrified her at the same time. No man had ever looked straight down into her soul like that with eyes that were like blue fire.

"You liked my crystal?" he was saying. His words were simple enough but in some way it seemed as if he were asking if she liked him.

"It's lovely," she said shyly. "Like music."
"I have others. Let me show them to you. Please."
His sun-browned face was right above hers and she had to bend her head backwards to look up at him. Something in his eagerness frightened her. No man had ever stood that close to her before. There was a queer little catch in her throat as if she had been running. She felt like running now.

"I — I have to give a lesson," she faltered and headed for the staircase.

"You'll come back some day soon?"
At the personal note in that low voice every acquired instinct urged retreat. His slim brown fingers closed gently over hers on the newel post. A mere gesture for most girls but for Prudence it smashed the quiet of her world with the roar of an opening gun. She pulled her hand from under his and ran up the stairs trembling. When she threw a swift glance from the turn in the stairway, he was still standing there looking up.

But his handsome, dark head was not the only thing she saw. Outlined in the doorway behind him was the lumpy figure and insolent pasty face of her cousin, Adelaide Waddington. The Lord's anointed had witnessed the brief encounter and swept past the young Italian as if he had been non-existent. His eyes followed her, too, as she walked up the steps, awkwardly waddling as some women do. But the tenderness in the man's gaze was erased by a steely gleam of contempt, contempt for something unlovely and unkind. He wondered if she had any children and giggled in his queer, primitive way like Pan must have laughed among the Etruscan hills.

He turned back into his store. Spring was here and his shelves would soon be empty and he would be headed for the blue waters of the Mediterranean and a fresh supply of treasures for these infidels. When he had made enough out of his apartments and his store to buy back the great groves and hillsides of his fathers, he would leave these people who had energy but no warmth, churches without religion, wives without softness, and coca-cola and home brew instead of his own crimson and gold Chianti. He had enough now to recover the house and the lands. His investments had been excellent. But one more year would give him more than enough and he wanted to be able to live the life of his country generously. Whenever he thought of those sunny hills of Italy, he was troubled by a queer regret for the gentle little music teacher on the third floor. She reminded him of some small, colorless flower raised in a darkened room, waiting dormant to flame into color under an ardent sun. Where that particular brand of sunshine could be found he failed to specify even to himself. But a pale, oval face continued to float before him as he ate his ravioli and lettuce and listened to Gigli sing Che Gelida Nanina over the radio.

MY dear, I do not think you should live here alone." Adelaide Waddington folded her upper lip over her lower one in a maddening line of self-complacency. The oracle had spoken. Prudence must move. The girl stood at the window looking at the roofs and steeples etched black against the flaming west. She suddenly knew she didn't want to move. It was the most definite reluctance she had ever known in her limited existence.

"It isn't safe for a girl like you."

The authority in those words moved her to protest.

"Why — why I've been here for two years, Cousin Adelaide. It's really a very nice neighborhood." She hesitated tremulously because so much remained unsaid.

"I'm not referring to the neighborhood." After a significant pause; "I saw that man put his hand on yours."

"I — I don't think he meant to. I don't even think he saw my hand when — when he put his hand on the post."

"That's quite remarkable since I saw your hand all the way from the doorway."

After all it was not his hand alone that had produced all this riot in her circulation. It was his eyes and his voice and his face above hers. She wished her cousin would go. She wanted to bathe her face and brush her hair and steal away to an exciting movie where she could rest in other people's happiness. Her starved little soul even answered to the saccharine orchestra which played an obligato to the love scenes.

"No, my dear, we can't allow one of the family," this with a generously patronizing smile, "to risk such vulgar contacts. I think a nice place for you would be Miss Quince's school. You could teach her pupils in the morning and your own in the afternoon."

"Oh, Cousin Adelaide, it's too good of you. But it's so hard to move."

"That will all be attended to," as the girl opened her mouth to protest. "I'll send Marie down to help you pack and I'll speak to Miss Quince about it soon. You can put your things in storage. You can practice with the girls at night. That will occupy your evenings nicely. And now, my dear, I want you to fill in tonight at a small dinner. Shall I wait or shall I send back for you?"

Prudence drew a long breath. If she had been assertive she would have recognized her depression as an intense aversion to being placed for two hours next to some aged gentleman who would neglect her if he were an intellectual or allow her to scream into his ear trumpet if he were a family obligation. But she went. Oh yes, she went. As she followed her cousin out of the building she threw a half frightened look over her shoulder toward the shop. The man who stood there in the shadows was reminded of the wistful sorrow of Beatrice Cenci as she went to the scaffold. He had an idea that some day he would show that old hag where she belonged.

That night Ken, the aloof, stopped in for cocktails and addressed to Prudence the first personal words he had ever spoken. Later in the evening he said to his mother.

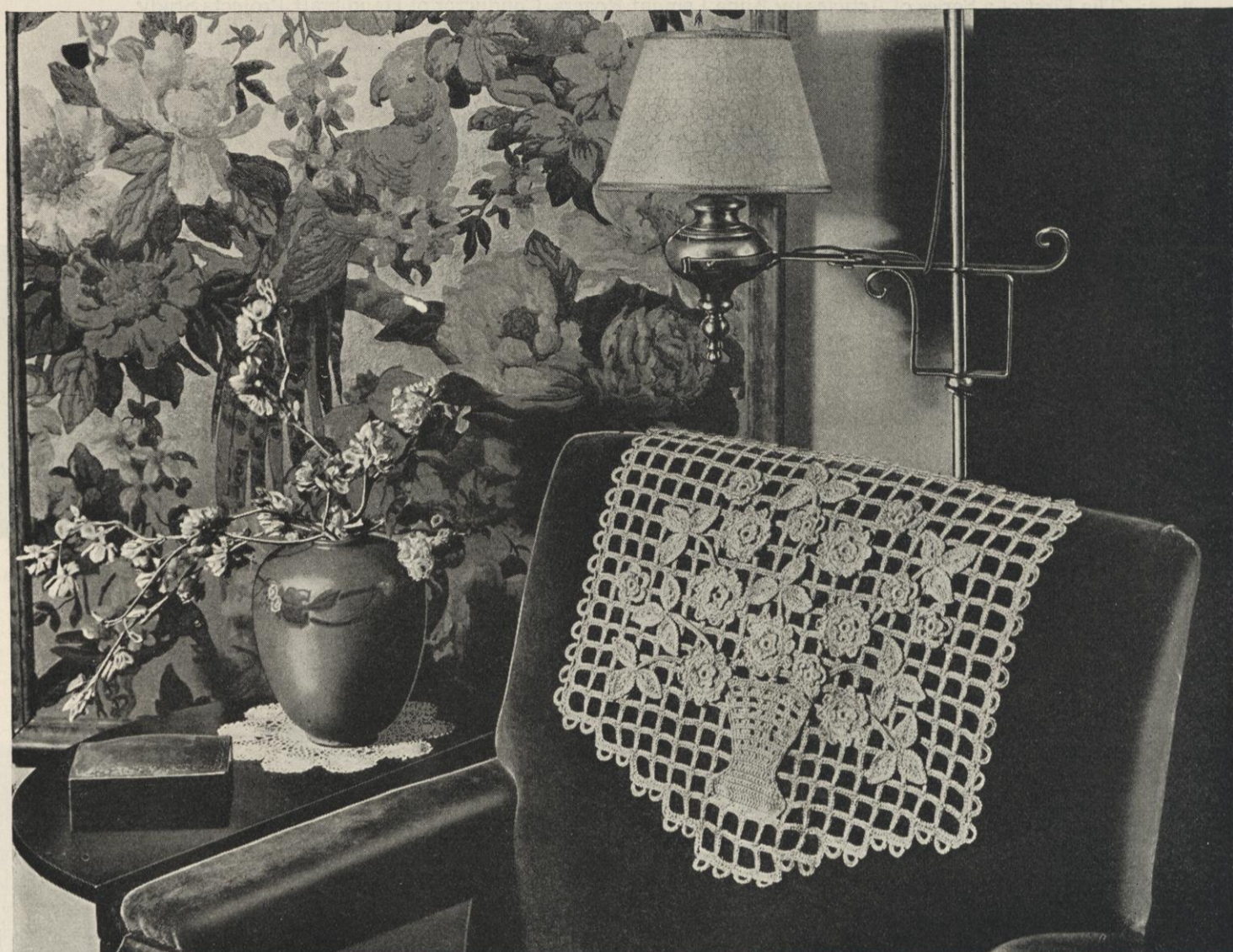
"That little cousin of ours is a pretty girl."
"Do you think so? Colorless little thing," pronounced Adelaide.

"Perhaps." He lighted a cigarette and thoughtfully watched the match burn to his finger tips. "But so are pearls."

And the next time she came for dinner he lingered around the home fires until it was time to take her home.

Spring is a time when two great forces are at work; influenza which disarranges dinner tables at the last moment and a nameless power which disrupts more than dinner lists. That spring Prudence was in great demand as a substitute. Fashionable bores who had worn their victims thin through a long, social season, seized on her as a deliciously empty receptacle. Adelaide looked on her mild social success as a tribute to the Waddington heritage. What Prudence thought would never be registered except as a shy regret for those magic hours curled cozily in a darkened movie palace watching breathless episodes that never could happen really but looked awfully nice on the screen. She wondered when she left these dramas why her reveries were always troubled by the memories of those middle aged and correct husbands who were always in such a hurry to get to sleep. Too nebulous for words, her thoughts toyed with the query whether all nights in real life were just a dutiful preparation for the work of the next day.

If they were she never (Continued on page 37)



No. 27-10-19

Modern Crochet in the Living Room

By Flora Fiechter Deuschle



HE vogue for heavy laces naturally gives a new slant to crochet designs for use in the modern living room. The use of heavier furniture, big, cushiony chairs and divans, demands this type of lace now seen so often in the French art embroidery centres. The newer designs have as an advantage great simplicity — in fact the background mesh is merely a matter of double crochet and when done with heavy cottons, travels along rapidly. Ecrú and tan shades are always the better choice for these laces; they not only look richer but are properly subdued for use in the living rooms.

This chairback is 15 inches wide and 14 inches deep, made with No. 5 soft twist cotton (about 400 yards) and a No. 6 steel hook. Linen thread is also very satisfactory. (An explanation of crochet stitches will be found on page 71.)

Chain (ch) 29, turn; skip 1 and work a double (d) in each of 28 stitches (st). This is the foundation for the four squares (sq) at bottom. Ch 18, *remove hook, insert in 6th d to the right, draw dropped st through, being careful not to twist the chain, ch 1, remove hook, insert in next st to the right, draw dropped st through, ch 1 and work a d in each of 6 ch; for next sq ch 12 and repeat from * joining the 12 chs for 4th sq to 2nd and to 1st d made at beginning, ch 1 and work 6 d as before.

To work foundation for the 2 sq added at right hand side of chair back, ch 15, skip 1, d in each of 14 sts. Then work (d into side of next d, d in each of 6 ch) 4 times,—the remaining chs of the squares along this edge will be covered when the last row of chairback is finished.

To increase 2 sq at left hand side of chairback, ch 31, join (always by removing hook as before) to 7th and to 6th ch from last d made, ch 1, d in each of 6 ch, ch 12, join to 1st of 31 ch, ch 1, join to next d of sq, ch 1, 6 d

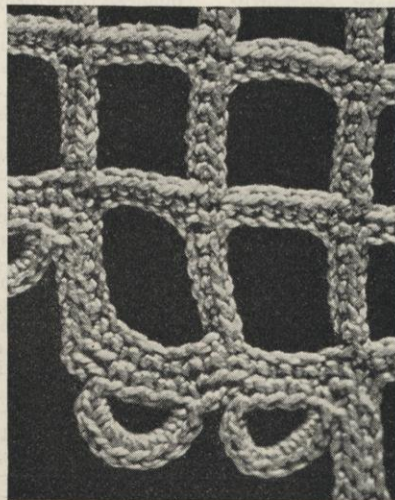
on ch, (ch 12, join to each side of d which was worked for bar, ch 1, 6 d on ch) 4 times, ch 12, join to 6th and to 7th d to the right, ch 1, 6 d on ch, ch 12, join to 2nd and 1st d, ch 1, 6 d on ch. Work foundation chain and doubles as before for 2 sq added at right hand side of chair back, work d across, and increase as before at left-hand side. Continue adding 2 sq on each side until there are 20 sq. Then work rows of 20 sq chaining 1 at corner and working d into side of d as before 6 d on ch. Ch 18 (instead of 31) for 1st sq of row and 12 sts as before for the other sq.

When last row of sq is covered with d, continue along left-hand edge, ch 1 at corner, d into side of last d made, 6 d on ch, d into side of d, continue, working next corner as before. At reverse angles work off 2 d as one st.

EDGING: Without breaking thread continue for edging, ch 3, d in bottom of each of 4 d skipping first and last d on sq, * ch 6, remove hook, insert in 1st of 4 d, draw dropped st through, ch 1, work 8 d in loop and sl st in top of next d (4th d made), ch 3, skip bar and 1st d of sq, d in each of 4 sts, repeat from * across the 4 sq, then ch 3, sl st in corner, sl st along side of sq, skip a st on each side of reverse angle, d in each of 4 sts, repeat from * across 2 sq, then ch 3, sl st in corner, sl st along side of sq and continue as before. Along straight edge work a loop over each sq, and ch 3 and skip 3 d between loops.

BASKET: Ch 33, double treble (dt) in 5th ch from hook, dt in each of 23 sts, sl st in 1st ch made, so that

the end of row matches the beginning, turn. 2nd row: ch 1, skip 1st dt, d in each of 21 sts, taking both loops of st below, skip next, d in last dt of row. 3rd row: ch 1, skip 1st d, 19 d, skip 1, d in next. Work 4 more rows of d skipping the 1st and the next to the last. 8th row: ch 1, d in each of 12 d. 9th row: ch 3, skip 1st d, 11 t. 10th row: ch 1, 12 d. 11th row: ch 3, t in 2nd d, (ch 1, t in each of 2 d) 5 times. 12th row: ch 1, (d in each of 2 t, d under ch) 5 times, 2 d. 13th row: ch 3, t in 2nd d, (ch 1, skip 1, t in each of 2 d) 5 times. 14th row: Like 12th row. 15th row: ch 3, t in 2nd d, (ch 2, skip 1, t in each of 2 d) 5 times. 16th row: ch 1, d in each of 2 t, 2 d in each sp. 17th row: ch 3, t in 2nd d, (ch 2, skip 2, t in each of 2 d) 5 times. 18th row: ch 1, d in each t, 3 d in each sp. 19th row: ch 3, t in 2nd d, (ch 3, skip 3, t in each of 2 d) 5 times. 20th row: Like 18th row. 21st row: Like 19th row. 22nd row: Like 18th row. 23rd row: Like 19th row. 24th row: ch 1, d in each t, 4 d in each sp. 25th row: ch 1, d in each of 4 d, (ch 3, d in each of 6 d) 4 times, ch 3, d in each of 4 d. Continue without turning. Cover edge along sides and bottom with doubles by working d in side of each d, 2 d into side of each t, d into each st of foundation ch, 2 d in ch which equal first t of rows. Sl st in 1st d of 25th row and fasten off.



SMALL FLOWERS: Ch 6, join with sl st to form a ring. 1st round: ch 3, work 15 t in ring, sl st in front loop of first t. 2nd round: * (d, ch 3, d) in front loop of next t, sl st in front loop of each (Continued on Page 71)

Art in the Museum and Art in the Home

The First of a Series of Articles by Anna Lemont Rogers, Conductor of Handicraft Projects Study Hour for Home Makers at the Metropolitan Museum of Fine Arts, New York City. Under the direction of Grace Cornell, Assistant Professor of Fine Arts at Teachers' College, Columbia University, and Associate Instructor, Educational Department, Metropolitan Museum of Fine Arts

Foreword by Miss Cornell



Florentine Mosaic Pavement (Photograph from Metropolitan Museum, New York City)



Cushion No. 27-10-16
By Bessie M. Parker



It is pleasant to become acquainted with the readers of MODERN PRISCILLA, and though we may live in different parts of the country, and think and do different things day after day, we may still become friends since we have a common interest. That interest is our desire for beauty.

The desire for beauty is not a slight thing — it is a living influence which has helped to shape the life of the world. Its language is so universal that it is expressed not only in great architecture, painting and sculpture, but in our homes and in our daily lives. So we women, young or old, living in city or town, in the hills or on the prairies, by the sea or by winding rivers, in whatever surroundings we may find ourselves in this land of infinite variety, constantly have opportunities to exercise our artistic judgment, and we realize that it is both intelligent and sensible to try to satisfy our desire for an attractive and interesting environment or, in other words, our desire for beauty.

Great art is simple and easy to understand. The master selects and arranges certain shapes, sizes, colors and textures, and the harmonious result is a great picture. The woman of taste selects and arranges her furniture, rugs, hangings and other furnishings, with an eye to their shapes, sizes, colors and textures, and the harmonious result is a charming home. It is interesting to know that the master who creates the picture and the woman who creates the charming home use the same language. They use the threefold language of line, of contrasting dark and light masses or shapes, and of color. Of course, everything that we see has line, contrasting shapes and color; but in art we think only of the fine or beautiful forms, contrasting tones and color.

There are a few fundamental principles which underlie all art, and knowledge of these principles is of value to any woman who wishes to develop her appreciation of



Each little quilted tuck-in pillow shows the adaptation of beautiful lines and shapes from the Museum piece pictured above it

beauty and to use it in practical ways in her daily home life. We shall try to show you how to recognize and to understand these principles, and shall suggest some ways in which you may be interested to apply them.

One way to learn about beautiful things is to see them. The average woman of today, released as she is from many traditional activities, is more strongly influenced than formerly by her social contacts, which are more varied than they formerly were, and by ideas, which circulate more rapidly than they formerly did. With more time and more money at her disposal, she can be effectively reached by the educational forces of radio, movies, travel, clubs, schools, museums and magazines. The Museum with its treasures and the Magazine with its illustrations provide exceptional opportunities to learn about beautiful things by seeing them. For instance, from the Metropolitan Museum comes the picture of the design from a fragment of Coptic textile from Egypt, illustrated here. With its tapestry weave of interlacing lines it is well worth your study. Its large and small shapes, bounded by straight and curved lines, have an appearance of pleasant variety. The fine proportions, or relation of sizes, give an effect of unity rather than awkwardness; and please notice that there is no line nor shape here not needed for the design.

These things — variety, good proportion, and simplicity, or elimination of the unnecessary — are some of the principles which underlie good design. You will



Design on fragment of Coptic Textile (Photograph from Metropolitan Museum)



Cushion No. 27-10-17
By Bessie M. Parker

observe them in the mosaic pavement from the floor of a church in Florence, also pictured on this page. And here the shapes are not only bounded by lines but they are emphasized and made more interesting by the contrast of dark and light shapes. Then there is that famous embroidered bedspread in the South Kensington Museum in London, designed with charming floral patterns of

delightfully varied and well proportioned shapes. It was the source of inspiration for the very lovely quilted coverlet illustrated on the opposite page. In the original bedspread the floral shapes are brought out in relief against a lighter background, and the well planned pattern gave the English woman who made it opportunity to paint some very beautiful color with her needle.

We Learn by Doing

There is yet another way to satisfy the desire for beauty, and that is by creating something fine ourselves. We learn by doing as well as by seeing. We copy or adapt a good design, and it is made our own by the resulting close acquaintance with that which is fine and of artistic quality.

When it comes to the question of where to obtain the good design, simple and practical enough for a woman to attempt, and sensible enough to assure for the finished article a definite and appropriate use in her home, here again the Museum and the Magazine can be of service.

In the article which follows, Mrs. Rogers explains exactly how this service works out at the Metropolitan Museum, and how it can help you, through the Magazine, to make something you will truly enjoy. We hope, too, that this will be for you, as it has been for us, a satisfying expression of the desire for beauty.

Beautiful Line Expressed in Quilting

By Anna Lemont Rogers



No. 27-10-18, By Sybil Schwab. A beautiful quilted silk coverlet inspired by a famous embroidered bedspread in the South Kensington Museum in London

THE Homemakers' Class in the Metropolitan Museum of Art is composed of women of New York and the surrounding suburbs who are interested in studying the fine designs of the Museum and applying them to articles they can use in their homes, where they are a source of enjoyment and beauty because of their simplicity and dignity.

The opening of the American Wing in the Metropolitan Museum was one of the outstanding causes of the revival of interest in Early American and Colonial furniture and interiors. About the same time there was also aroused an interest in European peasant art and furniture.

The use of furniture of these types calls for accessories in the same spirit, and among the simple handicrafts, quilting is one that has been revived. The old quilted bedspreads have again come into use for the old bedsteads, and fortunate indeed is the woman who can go to her attic and bring forth one or more of these delightful heirlooms.

The buyers in Europe searching for the peasant furniture were no doubt charmed by the delightfully gay old Normandy petticoats that had been preserved and handed down from generation to generation. Their use as coverings for the old peasant type of barrel chair was revived, and when they became scarce, our American manufacturers began putting the material, all quilted, on the market, so that now we can purchase it by the yard. Without a doubt, the pieces that were left seemed too jolly and gay to be discarded, and we find them being used for the little "elbow" or "tuck" pillows with boxed and corded sides.

All the Normandy quilting I have seen has been done in geometric diaper patterns. The American quilting was done in diaper patterns and also in many quaint

and charming designs far too complicated and tedious for the average woman of today. However, the little pillows are too delightful and useful to be ignored, and where is the woman who would not delight in the ownership of a beautiful quilted bedspread for her bed or chaise longue?

One little pillow shown in the illustration was inspired by the work of an old 6th century Coptic weaver. These old Coptic tapestries are extremely fine line designs. The adjustment of the size of the spaces and their interesting variety of form suggest many uses to the craft worker of today.

The Copts were early Christian natives of Egypt and can be traced back to the Decian persecution (249-251 A.D.). Today they are the purest representatives of the ancient Egyptians. The name itself dates from the time Mahomet issued his challenge to the world in 627-641 A.D. At this time Egypt was Christian with a sprinkling of Jews and under the yoke of the Eastern Roman Empire. In their designs they frequently incorporated Christian symbols and the three intertwined fishes are often used.

The centre interlaced motif and the intertwined border of tapestry shown here are characteristic Coptic designs and are found again and again in Coptic weaving. For our pillow we have eliminated the border in order that the large motif may be the center of interest and the plain border act as a foil to bring out the beauty of the interlacing lines.

For the other pillow a design from the mosaic floor in the choir of the Baptistery in Florence was selected. The Baptistery itself was built during the seventh and eighth centuries but the mosaics were not laid until 1225-28. They consist of geometric designs in squares that are all delightful and interesting. Our design is based on the repetition of a circular motif with its area broken into

smaller interesting shapes and forms, the lines of which seem merely to touch each other without twisting and turning as in the Coptic design, which gives us an entirely different feeling of movement. Like the Coptic design this should suggest other uses to the craftsman.

In her search for a design for her quilt Sybil Schwab of the Homemakers Class was quite modern and went to the tambour work of the early eighteenth century in England. The Metropolitan Museum has the photographs of a quilted linen bedspread embroidered in colored silks, the original of which is in the South Kensington Museum in England, and from this her quilting designs were selected. Here again we have beautiful line design that twists and turns, but makes for us not abstract geometric forms, but naturalistic forms of flowers and leaves which we immediately call by name. All of the designs are good and are appropriate for the article on which they have been used.

The quilt itself may be done in a great variety of materials such as muslin, gingham, calico, satine, radium silks, crêpe de Chine, soft silks and satins. Most of the pillows are made of fine satine which comes in a wide range of colors, making it a very adaptable material.

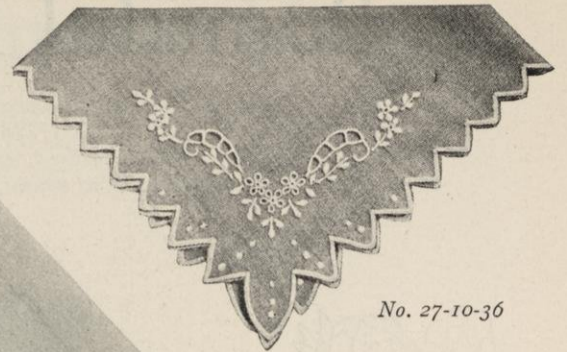
Today, as in olden times, the number of spools of thread used in quilting determines the amount paid the worker in localities where this work is still done. The quilts are made on frames consisting of two sticks a little longer than the quilt and two a little shorter. These are bolted at the (Continued on page 66)



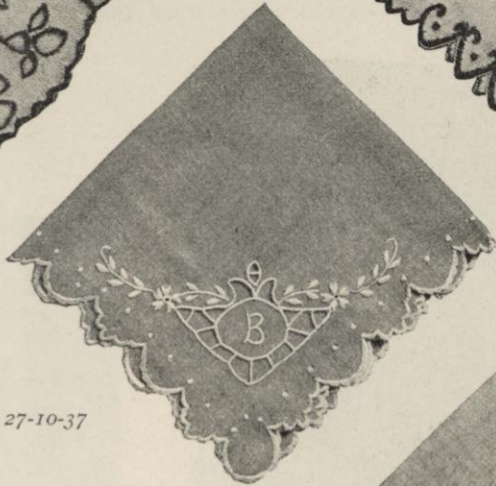
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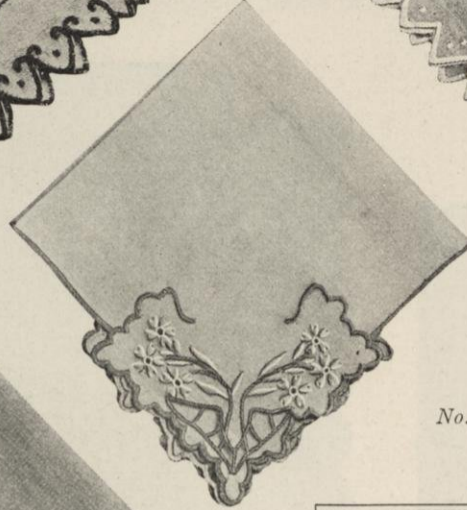
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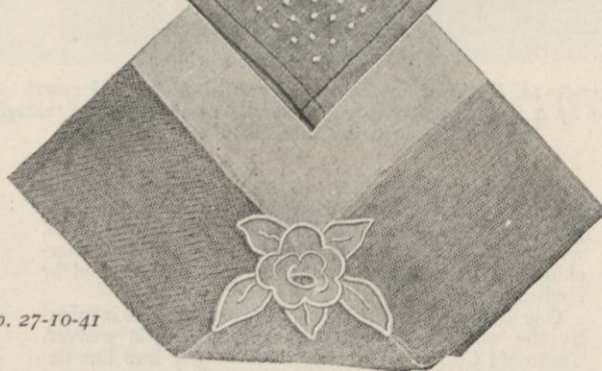
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Smart Kerchiefs Are Handmade

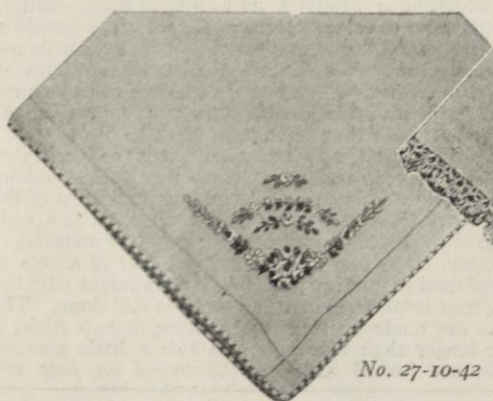
Designs by Emma L. Boardman



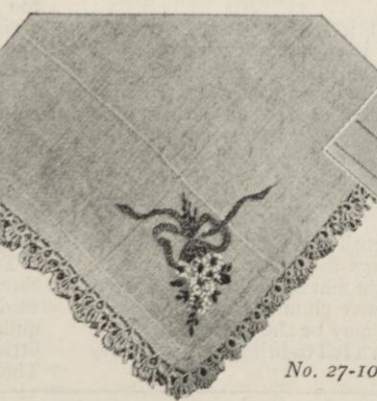
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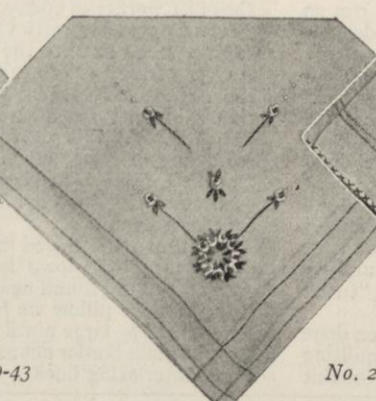
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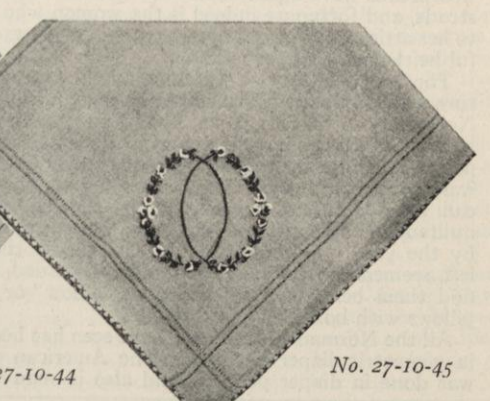
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No. 27-10-44



No. 27-10-45

IF we follow the exquisite taste of our French sisters we will choose the all handmade handkerchief for gift giving. Lacking the fortitude or deep friendly urge to do our own stitchery, we will "follow the fairs" and buy our neighbors' lovely creations. Nothing but fine handkerchief linen, in white or the favored colors, is good enough for designs as charming in conception and detail as those now in vogue. Practically all such fine work must be done with a single thread of stranded cotton or occasionally, as in the case of the somewhat bolder flower garland on the handkerchief shown in the lower left hand corner, two threads might be used. All cut work should be done with whipped edges and wrapped bars.

White or black embroidery on color is much in evidence — the handkerchief at the upper left and right of the page, the initial handkerchief, the one below it, the plain hem design and the rose kerchief were all done in white on color, developed in such smart shades as cinnamon, leaf green, tangerine, shell pink, or soft blue. All white is always fastidiously correct for any fine designs of this character.

Reversing the idea and working color on white is decidedly good, and rather new, especially as handled on the butterfly design and its neighbor at the right below it. The butterfly and flowers were done in white and the rest of the decoration in the popular pastels, blue, pink, green or yellow.

Red linen with black embroidery made a striking combination for kerchief with the heart-shaped corner and cut work flowers (upper left hand corner), and it would have been nice in all white as well.

Although many of the new handkerchiefs have prettily scalloped but-

tonholed edges, many still use drawn-in threads to good effect for borders and to top hems. Tatted edges are still with us; many edges are rolled and whipped in two directions with color to give a cross-stitched effect as illustration at bottom of the page gives evidence. This group is also daintily decorated in color and our always lovely little favorites, the wee bullion stitch roses, are used on three of the handkerchiefs with unflinching charm. The wee shaded pink roses are done with two threads in the needle, the daisy stitch foliage with one, except on the kerchief with the heavier garland; two are needed to gain a massed effect in that case. Such kerchiefs are attractive in the new gray, orchid, or white linen.

That blue bow on the tatted edge design was feather stitched and tiny flowerets petaled with single stitches and centred with two bullion stitch clusters.

Quite different in conception from all the others illustrated, but sure to be mentioned when the popular handkerchief novelties of this season are checked up, is the little linen square with the wide footing on the edge and the flower appliqué. These are not hard to make, but as daintily feminine as can be. The footing is whipped over the tiniest of rolled hems before the rose is applied. As each corner is reached the footing is folded at right angles on itself, thus making a double thickness there and an interesting square corner. The edges of the footing are left free where it is folded and on one corner only a little rose is appliquéd — simply basted in place and buttonholed to the net. A bit of satin outline marks the leaf veins and inner petals. The linen is cut away at the flower centre to show the net beneath and flower edges trimmed close to the buttonholing.



"YES, QUEEN, IF YOU WANT TO STAND IN WITH THE PEOPLE OF MY 'HOME TOWN' — JUST TOSS OFF A SALLY SARGENT CAKE SOME FORE-NOON "

The Sally Sargent Cake

By CAROLINE ELIZA VOSE

"HURRY up, Tommy. You're just in time for a cup of tea," Sally Sargent called gayly as she heard her husband open the outside door.

"Tea at this hour, Daisy! And so soon after your dreadful experience!" Tom threw aside his hat and coat with one gesture as he entered the living room.

Sally flushed at Tom's bantering words which recalled only too vividly the recent disastrous afternoon when she had invited some neighbors in for tea, had urged them to come early, and then discovered that they supposed she meant supper and were surprised at her cheese sticks and thin sandwiches served in the living room at five o'clock. She was conscious even now of their horrified expressions, and could see them as supperless they filed grimly out at six-fifteen. Oh, it had been a dreadful experience indeed. And the talk it had caused in the village!

Tom surveyed the tea table. "No cake, Daisy, no cake? What will my native village think?"

"How rude you are! I wish you had more tact, my dear. It would be a great help to me." Sally came as near sighing as she could when speaking to Tom.

It was true. It would have been a great help to her.

City born and bred to be for the first time set down in a Maine village, the wife of a former village boy was proving difficult for Sally Thompson Sargent. Whatever she did seemed to be wrong. She was fast beginning to feel that the laws of the Medes and Persians were trivial compared to the unwritten ones rigidly observed by the inhabitants of Wells Harbor. There were certain things that one should do in a certain way, and certain others that one should leave undone. Sally unfortunately often confused these to her own distress and to Tom's amusement.

"Never mind, Jewel," — Tom seldom called Sally by the same name twice — "you'll learn the ropes in time, and once you come to understand the people you'll like 'em. You can't help it. Down deep they are mighty fine. I can tell you that; but I don't want you to be unhappy one instant, dear. You're a darling to be so game about spending the winter here, anyway. If it wasn't so blamed picturesque we'd leave today, but I am eager to get some of these snow scenes on canvas. They're great stuff, I believe."

"Of course they are, and we are going to stay until you paint them. I like Wells Harbor. Truly I do."

Sally would speak with conviction. She was tremendously proud of her young artist husband, and was willing to aid him in every possible way, but she couldn't help adding to herself, "Why can't the people try a little bit to understand me, too, instead of my having to do all the understanding alone?"

Accustomed to admiration and affection, and being sensitive, Sally craved the good will of her neighbors far more than her adoring, good-natured, busy husband realized. So far she had made practically no friends. Tom's older brother Dave would have gladly been her friend, but he did not dare to for fear of the misinterpretation his wife Myra might put upon any interest he showed in Sally.

"I must have people like me. I can't live where they don't." Sally would say to herself. "I want to be friendly and to fit in."

One of her attempts was the afternoon tea which had ended so disastrously.

"Why didn't you tell me, Tommy, tea here means six o'clock supper with preserves and cake?" She scolded that evening.

"Never thought of it, Duchess. Darned good joke

though, I call it. I'd give my high hat to have seen Myra's sanctimonious countenance." Tom threw back his head and laughed. "Myra's all right, but she regards dinner at seven o'clock at night as positively immoral."

"She looks grieved whenever I speak of this as the living room, and makes me feel I am desecrating your mother's parlor by renaming it and using it every day," said Sally. "Why, she lives in her kitchen! Dave's such a dear! How did he ever happen to marry her?"

"Hush! Don't let anyone in Wells Harbor hear you refer to a married man as 'a dear.' That's wicked."

"Don't be silly. Why *did* Dave marry Myra?"

"Perhaps because she's the best cook in Hancock County. Dave's fond of his food. I will say that for him."

"What a price he's paying for it. What an awful price!" Sally said.

"Possibly he loves Myra. He might, you know," suggested Tom.

"Possibly, though I don't see how he can."

"We'll never know if he doesn't. Dave's a loyal soul. Loyalty's his middle name, always was."

"I wish I could cook!" sighed Sally. "I ought to have gone to a domestic science school instead of a liberal arts college."

"Your cooking suits me, only I hate to have you do it. I wish Selina hadn't had to chase back to New York to keep house for that brother of hers."

"I'm glad she's gone. Myra said everyone thought it was the funniest thing for me to bring a 'hired girl' way on from New York to do the work for just two of us."

"Hang Myra! We aren't running our household to please her!"

"No, dear, we are not, for she thinks it's absurd for me to have young Jennie Williams come in three days a week to clean and wash for me, and as for my having Mrs. Hutchins do any cooking for me—that's a heinous sin in her estimation."

"She'd probably be jealous as the dickens, though, if you learned to make the Sally Sargent cake half as well as she does. Jove, it would be a good one for you to try," laughed Tom.

"I can't make *any* kind of cake, Tommy, and you know it. What is the Sally Sargent cake? Is it a joke attaching my name to a cake?" asked Sally puzzled.

"Oh, it's no joke. It's a serious business in our family, and it has nothing whatever to do with you. Great-grandmother Sargent's name was Sally, too, and she discovered or invented a cake wonderfully and fearfully made—tiers and all that sort of thing topped with a stupendously gorgeous icing. She handed the recipe down, and it's a tradition that no one outside the Sargent family is ever to use it. I'd almost forgotten about it. Believe it's the one thing Myra has never been able to cook to her own satisfaction. It's some trick, I imagine, to get on to the combination. Mother's used to be great. Wish I had a piece this minute. Yes, Queen, if you want to stand in with the people of my 'home town'—and I honestly think they're worth standing in with—just toss off a Sally Sargent cake some forenoon. Makers of fancy cakes rank with the angels here."

"But I tell you I can't make the simplest cake, let alone the formidable creation you've been describing," cried Sally.

"Oh, I was joking, dear." Whether he was joking or not, Tom pretended to be sincere. "It's idiotic for anyone to waste good time and energy on it. Mrs. Hutchins's cakes satisfy me. Besides, they are far better for the digestion. The Sally Sargent cake is a relic of the past. It's medieval. Away with it!" Tom dismissed the subject with a theatrical wave of his hand.

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BUT as the weeks went on, and Sally fancied herself more and more frowned upon by the village folk, she kept wishing she might do something, anything, to gain their good will even to learning to bake an impossible cake. She supposed, as Tom said, that her neighbors were not ill natured or malicious, but were kind hearted, only she was an outsider, and therefore to be distrusted until she proved herself. They feared she might try to patronize them—a thing farthest from her thoughts—and so were on the lookout for any signs of patronage. Being human, they resented her ways solely because they were unlike their own. Her friendly advances met with constant rebuffs, and she herself became the topic of frequent conversations at village gatherings.

"Did you know Mrs. Tom Sargent wears silk stockings the year round?" Mrs. Peters confided to the Sewing Circle one Wednesday afternoon. "I can't help it if she is your sister-in-law, Myra." Mrs. Peters glanced half apologetically at Myra Sargent, and then continued with her favorite gossip subject. "Don't seem possible anyone could wear 'em a winter like this, but she does. Just shows . . ."

"She hasn't had a cold yet, though, has she?" interposed Laura Joy, quietly, not so much to defend Sally as to snub Mrs. Peters. "And your whole family with their woolen socks have had one cold right after another. As I come along today I met Joe coughing and sneezing to beat the band."

Mrs. Peters's cheeks grew red, and her eyes flashed, but she wasn't going to be switched from her main theme by Laura Joy. "Joe's lungs aren't strong, Laura. His stockings don't have anything to do with them," she answered tartly. "As I was saying, Tom's wife

wears afternoon dresses all day, and some of 'em don't have hardly any sleeves at all." Mrs. Peters lowered her voice. "Perhaps that is the way folks dress in New York, but it don't seem decent to me. And she puts powder and stuff on her face, and—" Mrs. Peters had saved the worst till the last. She spoke slowly. "I'm not sure, but I shouldn't be one mite surprised if she smoked cigarettes."

"Luella Peters, I'm not saying I approve of Sara"—Myra always called Sally, Sara—"I don't, but that isn't true 'bout her smoking. 'Tain't fair to the Sargents to say it is, either." Myra spoke solemnly, not angrily.

Again Laura Joy came to Sally's rescue. "Well, Luella, as far as that goes, your own Aunt Clarissy smokes a corncob pipe. Course she hides it in the kitchen oven, but everybody's seen it, and everybody knows she smokes it, and yet we all like Aunt Clarissy."

"Tom's wife's been awful good to Hetty Cole since she's been sick," hastily put in Mrs. Williams in an effort to relieve the strained situation. "And Jennie says she's just as nice as can be to her when she's there working."

"Does she do any cooking at all?" asked Mrs. Ezra Pike.

"Guess she sets three meals, such as they are, on the table at outlandish hours," replied Mrs. Peters. "Nothing the same as the rest of us have, of course, but she insists she and Tom like 'em. Your Jennie cooks some for her, don't she, Mrs. Williams? And Liza Hutchins cooks and sends in food to her." Mrs. Peters indicated by her tone what she thought of such scandalous managing.

"Yes, Jennie does a little plain cooking for Mrs. Sargent," corroborated Mrs. Williams. "I must tell you this," she went on eagerly. "The other day Mrs. Sargent asked Jennie what in the world saleratus was, wanted to know if it's the same as cream o' tartar. Jennie said she could hardly keep from laughing right out."

"She didn't know what saleratus was! Thought it was cream o' tartar!" cried Myra, horrified. She, a born cook, could scarcely trust her ears.

Her horror was reflected in lesser degree on the faces of the others. As one woman the Sewing Circle shook its head. Silk stockings the year round, powder, and all the rest even to possible cigarettes paled into insignificance beside the enormity of any sane woman's not knowing what saleratus was, and confusing it with cream of tartar.

"If a woman can't cook, you mark my words there must be something wrong with her, even if she has been to one of them women's colleges. Cooking's a part of our job," declared Mrs. Peters emphatically.

"I think myself it's funny not to be able to make cake even if you can't make pies or doughnuts. I s'posed everybody knew enough to bake a pan of cake." For once Laura Joy agreed with Mrs. Peters.

"I s'pose if Mrs. Sargent was a real good cook we'd all feel differently about her," ventured timid Mrs. Fred Rice who hadn't spoken before. "She'd seem more like one of us. I believe she could cook, too, if she tried. I wish she would," she ended almost wistfully.

"Pr'haps you want her to begin with the Sally Sargent cake," Mrs. Peters sniffed—possibly at Sally, possibly at Mrs. Rice, probably at both.

"The Sally Sargent cake! My land, she'll have to learn the difference between salt and sugar first," exclaimed Myra, and then murmured incredulously to herself. "Did you ever, thinking saleratus and cream o' tartar was the same!"

"I guess Mrs. Sargent don't intend to make any kind of cake, the way it looks now," was Mrs. Ezra Pike's comment.

MRS. PIKE was mistaken, however, for making cake was exactly what Sally did intend. More than that she intended—rash though it may seem—not to make any simple cake, but to attempt the famous Sally Sargent cake.

From childhood up Sally Thompson had been a popular girl. She had never known before what it meant not to be sought after. In college from her freshman year on she had been a leader. Furthermore, whatever she had started to do, she had always carried through successfully. Time and time again she had heard her name cheered by hundreds of enthusiastic voices. The idea of failing in any undertaking had never occurred to Sally, and she held the same high ambition for her husband. She believed with the art critics that Tom could paint—especially snow scenes and sea pictures. Therefore, when he had finally said that for a time his little native village in Maine would be admirably suited to his purposes, Sally had begun planning at once for them to go there. Tom's objections that she would find Wells Harbor very different from the city life she had been used to, and that he feared she couldn't possibly be comfortable or contented there, she had confidently overridden by declaring she could be happy anywhere with him, that she had wanted to see the New England village where he had lived when he was a little boy, and she had added that she surely ought to be adaptable enough to fit into the life there for a while, and if she wasn't it would be nobody's fault but her own. Oh, Sally had come to Wells Harbor with high hopes, and she had enjoyed settling down in the old Sargent home which had been vacant ever since Dave married Myra Cummings and built a house of his own.

But the Sally who had always been able to cope with difficult situations, to her discomfiture, found herself baffled by Tom's native village. The people persistently distrusted and misunderstood her. They thought Tom was still queer, of course, now just as he always had been as a little chap before he went away to live with his uncle. It was too silly his painting pictures of the old light house, of piles of snow, bare trees, and the boats and huts along the cove; but then Tom was a Wells Harbor boy, everybody had known his family, and so his eccentricities were generously overlooked. Besides, he was a magnetic, lovable person. You had to like Tom Sargent whether you wanted to or not. But his altogether too pretty, red-haired wife—that was a different matter. She was a rank outsider, not to mention being a graduate of a woman's college. Wells Harbor suspected her.

Sally's offer to teach in Sunday School had been politely declined. An Episcopalian teaching in their Methodist Sunday School—no, indeed! Sally's statement that ice-cold wet cloths around Johnny Newman's throat might help to relieve his laryngitis—Newmans never would call in the doctor unless they absolutely had to—was considered barbarous. Catch his death of cold and die, that's what would happen. Whoever heard tell of putting cold wet rags around a sick youngun's throat!

Yes, Sally was unfortunate in her attractive personal appearance, her strange method of living, and her suggestions. The more she became aware of this regrettable fact, the more determined she became not to be beaten.

"After all the other hard things I've done, I will not be downed by a country village. I will not!" she stormed to herself. "Tom's birthplace, too! I must have a weak character, and a weaker intelligence if I can't find some way to win these people. I mustn't bother Tom with it, though. He needs all of his time and energy and his brains, too, for his painting."

SO it was that Sally after many other futile efforts at last reluctantly decided upon the Sally Sargent cake as the means of gaining her desired end. "They may never like me, but at least they've got to respect me," she thought, "and that dreadful cake seems the only thing that'll make them do it. Dear me, wouldn't my friends be surprised if they could see me all wrought up over trying to please these Wells Harbor people, and nearly breaking my neck to learn to make a cake—a mere cake. But it's no laughing matter." Sally shook her red head ruefully.

Her progress with the cake was slow. In the first place she had trouble in securing the recipe. She would not ask Myra for it, and it was only after searching in dusty chests, drawers, and trunks, which resulted in repeated disappointments, that she finally discovered it written in faded ink on frayed yellowed paper. She snatched at it with glee. "I'll wager Myra didn't know there was a copy of it left in the house."

The finding of the recipe, alas, did not end poor Sally's troubles. It increased them, since it called for three entirely different kinds of cake, each with different ingredients, and each requiring skill in the making and baking which usually comes only from long experience and innate judgment in cooking. The creaming with the hands of the butter and sugar, the beating long and well of the eggs—yolks and whites separately—the sifting and re-sifting of the flour, and the deciding just how much would be enough without making the mixtures too stiff were but a few of the problems that confronted Sally. The cakes themselves were not all, for they had to be placed in tiers as Tom had said, separated by a filling which alone would have been an achievement for any cook. Then the icing on top was the crowning touch—or from Sally's point of view, the crowning agony. Making a Sally Sargent cake was equivalent to torture—it was truly medieval.

Nevertheless Sally began valiantly practising on it in secret. She had to choose days when Jennie Williams was not there, and times when Tom was out, or was safely ensconced in the room he used for a studio, and when she was not likely to be interrupted by callers, for she was determined not to let anyone know about her experiments until she should finally achieve success. She became a busy, anxious person. Oh, the sugar and flour she wasted, and the fresh eggs! Even Ed Tracy, the village storekeeper, who seldom evinced the slightest interest in anybody's purchases commented one day upon the quantities of sugar and the dozens of eggs Sally was buying, and also upon her inquiries for different brands of flour.

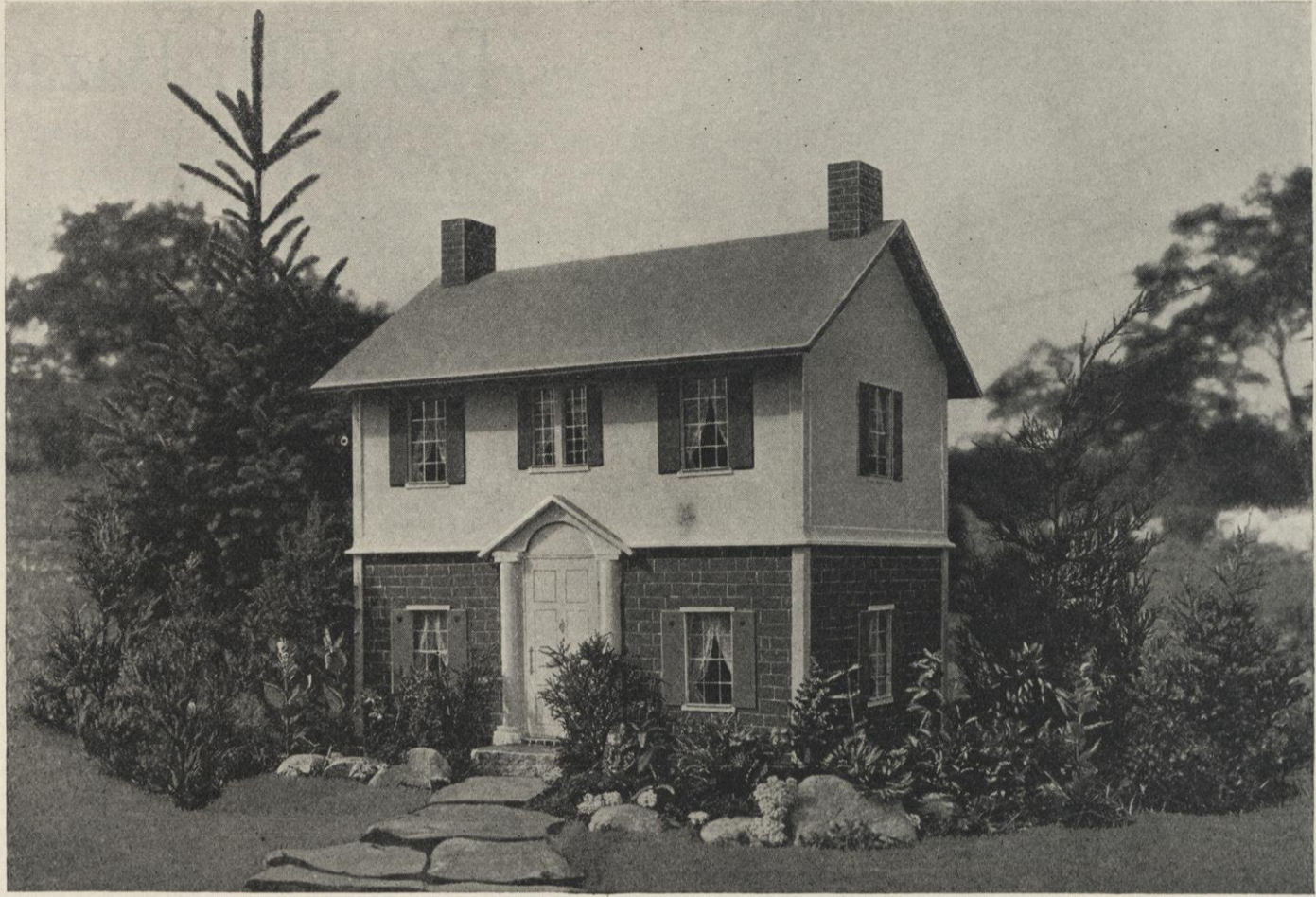
"I didn't know you did much cooking at your house, Mrs. Sargent," he drawled.

"I don't," Sally answered sweetly.

"Well, all I can say is then you'n Tom must be powerful fond of sugar'n raw eggs." He grinned. "Ain't using this flour for flour paste, are ye?"

"No, not for paste, Mr. Tracy." Sally went out leaving Ed's mild curiosity unsatisfied. "Some of my results don't look unlike paste, though," thought Sally miserably, as she walked home, bundles in hand.

If some of Sally's results resembled paste, others looked like poultices. Some were stiff and burned, some were soggy, some were leathery, few were eatable. It was incredible to Sally that the contents of the pans she hopefully placed in the (Continued on page 67)



No. 27-10-5

The photographer "landscaped" Nancy's doll house with tiny trees, twigs and grasses, and little stones, Dad might landscape a card table top or make a permanent parking place of wall board

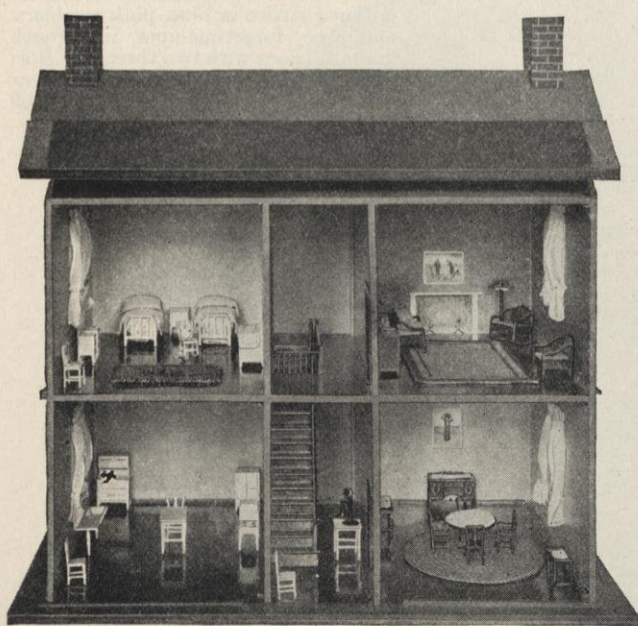
This Is the Doll House Daddy Built

Designed by Paul E. Goodridge

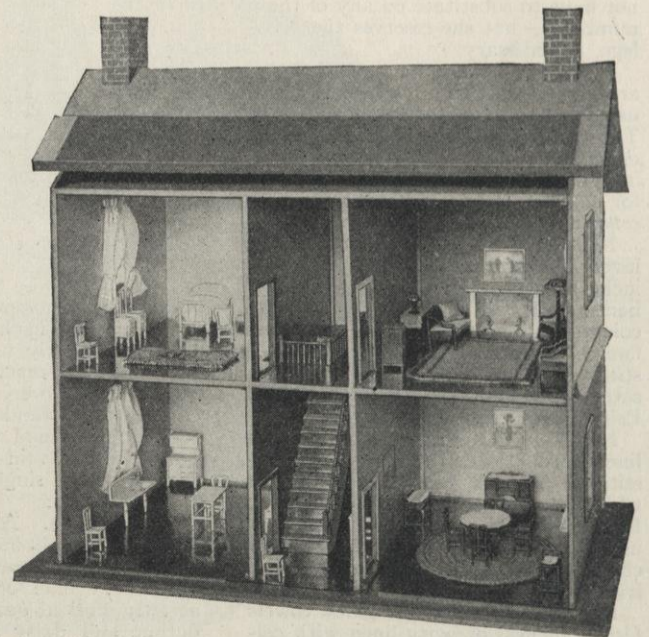
MOTHER might have built this dear little colonial house for Nancy's dolls just as well as Daddy. She did, indeed, make all the cunning little dotted Swiss curtains with their teeny weeny crocheted tie-backs, the "truly" braided rug for the dining room, the little ship hooked rug in the beddie room, and all the darlinest wee bed things — pillows and mattresses and coverlets and such — in fact, all the "interior decoration" was Mother's doings. But the wonderful house Dad just *wanted* to do all by himself. There really were not nails enough to drive to disturb any woman, and her deft fingers would make easy work of gluing things here and there. Wall board is light to handle, and with good plans and guides, even a girl or boy could make a little colonial residence as nice as this one.

The upper story was painted white, as were all the corner boards,

doorway and window frames. The lower story was painted a dull red and lined off with white to simulate old bricks. The green shutters with tiny hearts painted on them were just cardboard, glued on, but looked most realistic. The windows were "make believe glass", a clear, transparent celluloid which, when lined off with white "sashes", looks absolutely convincing and is much less likely to be broken than real glass. Moreover, as this celluloid can be glued in, it is much easier for the amateur builder to handle. One side of the roof was hinged so that it could be turned back and the entire front of the house easily removed when Nancy wished to be "at home" with her dolls. The corner boards and molding are so built that the front shuts on snugly and stays nicely when set in place. Chimneys were just solid blocks painted to represent brick and notched to fit over the peak of the roof.



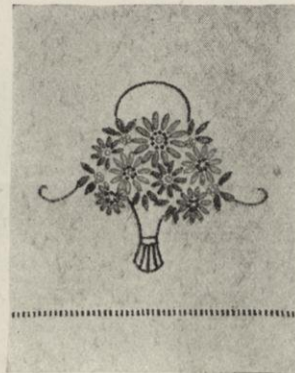
The really-truly staircase gave Nancy about as big a thrill as anything in the whole house — and it wasn't much of a job to make, either. The spindles were simply bits of reed — only the newel posts were whittled. In fact, a jack knife, a hammer, a few nails and a glue pot are about all the tools a doll house builder needs. These walls were painted in a stipple-tone effect, but tiny figured or plain papers might be used. Floors were shellacked. The fireplace was simply painted like stage "scenery" but the mantel gave it depth and sufficient realism. Mother can make the furniture or buy it. Tiny colonial reproductions can sometimes be found at very high prices; but little painted metal sets are not expensive and are easily obtained



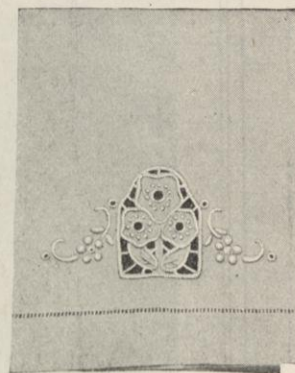
Price List of Patterns Obtainable from the Modern Priscilla Co. Will Be Found on Page 76

Towel Bargainizing For Fall Bazaars

Designs by Bertha Cherhan



No. 27-10-20



No. 27-10-21

No. 27-10-24. A gay and practical hand towel (18x30 inches) of a high grade, very absorbent cotton toweling with fast color hems, blue, rose, pumpkin yellow, or lavender, hemstitched to the ends. Decoration is in daisy stitch, outlining, and French knots worked with six strands of cotton in combinations of the pretty color tones of the borders. Price, 49 cents.

No. 27-10-25. Such a wonderfully dainty guest towel (15x22 inches) of beautiful momi linen, exceptionally soft and interesting texture, nicely double hemstitched at both ends. Decoration is in shades of blue, simply done in outlining with two strands of cotton, single, and running stitch done with four threads. Price, 69 cents.

No. 27-10-26. Ready-hemmed checked linen dish towel (17x28 inches), red or blue, with its office outlined upon it so that "he who runs may read". Three threads of cotton are used for outlining. Price, 49 cents.

No. 27-10-27. Hemstitched linen huck towel (15x22 inches) with colored damask borders, pink or blue. Decoration is all done with three threads of stranded cotton — a lattice of blue running stitch crowned with green vines blossoming with tiny rambler roses, some yellow, some pink, and daisy stitch flowers in lavender and blue. Vines are run, buds are French knots. Price, 79 cents.

No. 27-10-28. Creamy white, heavy linen towel of lovely texture in guest or hand towel sizes (15x22 inches or 18x32 inches) with a wide border of color at one end and a narrow border at the other just above the hemstitched hems. The charming decoration is placed on the wide band of color — running stitch done with three threads of black, an outlined lattice in blue, pink rambles, and wee forget-me-nots in French knots, all done with two threads. Borders may be blue, lavender, pink, or golden yellow. Price (small size), 69 cents; (large size), 89 cents.



No. 27-10-22



THE Shopping Editor has found the word *bargainizing* so useful, since she added it to her exhausted vocabulary last spring, that she has refused to abandon it despite the pleas of the editors-who-are-editors and work with pencils behind their ears instead of pocketbooks under their arms. *Bargainizing*, according to her, is going out and "digging up" good things, advantageously priced, at reasonable, seasonable times when folks want them. This group of towel values represents some careful study and hard work on her part, but we know you will appreciate them just at this bazaar season. The Shopping Editor says she hopes she will not have to substitute on any of these numbers — but she reserves the privilege, if necessary.

All of the towels she "rounded up" are very simple to embroider and unusually attractive in design, we think. The text which follows describes each one of her "finds" and lists the interesting prices — remember these prices are for stamped towels with all embroidery cottons for working.

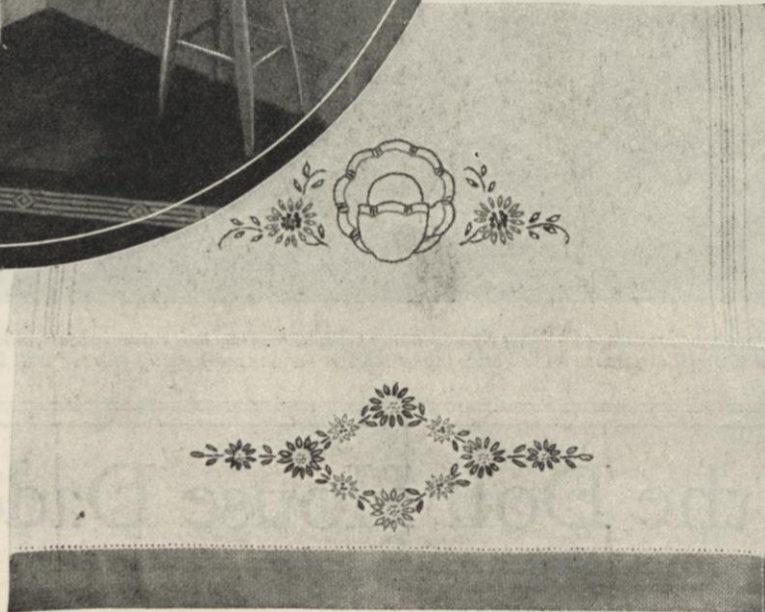
No. 27-10-20. An exceptionally lovely diamond patterned towel (14x21 inches) with doubled hemstitched hems. The little basket of bright colored flowers is quickly worked — twelve threads in the needle for single stitch blossoms, six for French knots, satin centres and daisy stitch leaves. Price, 59 cents.

No. 27-10-21. Heavy, creamy white linen towel (15x22 inches), double hemstitched at each end. Decoration in white cutwork, satin stitch and eyelet. Buttonholed edges and wrapped bars used in cut work. Little work but a choice design, a gift for the fastidious friend. Price, 59 cents.

No. 27-10-22. Interesting new towels (16x24 inches) of ivory linen with colored hems and corded borders in such

colors as blue, lavender, gold, and pink. Decoration is in harmonizing colors, with the quickly worked daisy stitch blossoms and French knot centres, plus French knot flowerets, all done with six threads of stranded cotton. Green foliage is outlined with three threads down the mid-vein and "feathered" at each side with single stitches. Price, 59 cents.

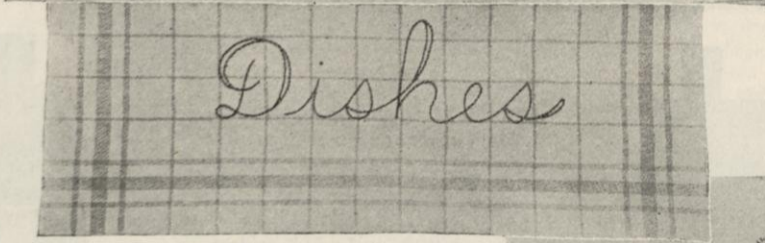
No. 27-10-23. A most good looking cup towel (16x32 inches) of that excellent, absorbent cotton toweling with borders in blue or red. Decoration smartly worked out in red and black outline and daisy stitch, using three threads of cotton. Price, 39 cents.



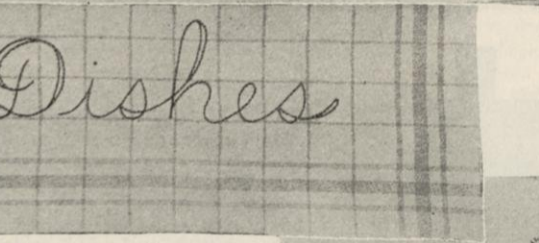
No. 27-10-23 (Upper)



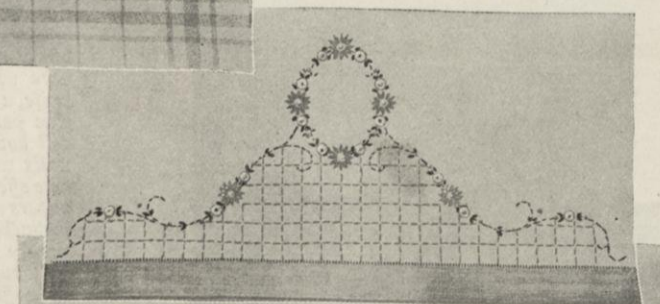
No. 27-10-24 (Lower)



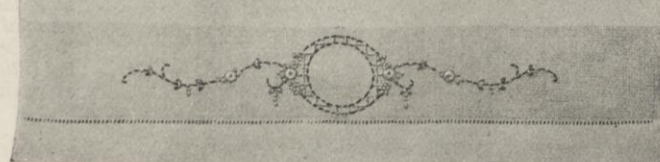
No. 27-10-25 (Upper)



No. 27-10-26 (Lower)



No. 27-10-27 (Upper)



No. 27-10-28 (Lower)

Parisian Tapestries Done in Bold Stitchery



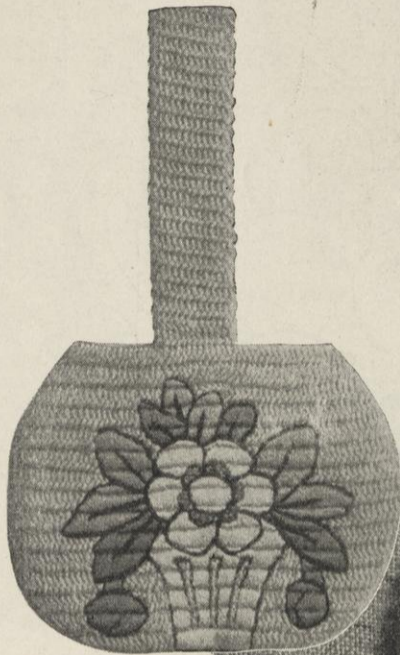
OR the lovers of needlework the French shops are tempting, and tantalizing too, if you haven't heaps of time to make everything you want to make.

Of course, there are ever so many things worked with wools in ever so many ways, and even very ambitious pieces, such as wall hangings, cushions, and upholsteries, seem in no way to dampen the ardor of the purchasers. Among other interesting developments the Needlework Editor discovered this somewhat different treatment, not yet "shopworn" over here, which will fascinate those who like bold patterns boldly done. This work is absurdly easy to do, but richly effective.

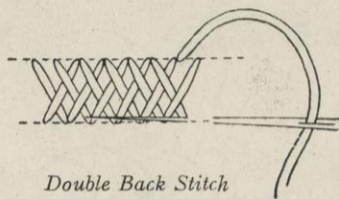
A firm linen, not too closely woven, serves as the basic material and the work is executed in beautiful tapestry wools. Linen is chosen advisedly for embroideries of this type because it is as nearly time and wear defying as woven stuff can be, and such little tapestries must stand hard daily usage long enough to reward us for the time and labor put into them. The linen is stamped with straight lines about three-eighths of an inch apart right across the whole surface, design as well as background. The designs are first outlined, then the surface covered with parallel rows of upright Gobelin stitch, after which the background is filled in with rows of Double Back stitch, parallel with those in the design. The material does not need to be framed, but care must be taken to keep the work flat and not draw or pucker the fabric. The stitches should not be crowded, yet should cover the surface. Both Gobelin and Double Back stitch proceed from left to right and should be started by running a few stitches in the surface to be covered. In filling in the background around a design, the stitches should be handled so as to maintain the same effect of uniform



No. 27-10-46



Bag No. 27-10-47



Double Back Stitch

At the right is a process detail shown nearly actual size. The needle in the double back stitch process has slipped a bit but the diagram above shows the correct position



continuity as in the unbroken rows. The Double Back stitch used for filling the large background surfaces has the distinct advantage of being economical in its use of wool, as practically all the yarn comes on the surface.

Such a piece as the gorgeous oval "tapestry" below, with its brilliant orange blossoms, deep green foliage, and Chinese blue vase against a soft gray background, could well be squared up at the ends and made into a bench cover. It might serve as a wall piece, also, back of a buffet, or long hall table; or as it is, it makes a striking table cover for the living room.

The acorn design above suggests an English origin and might well be used for chair upholstery. As a cushion it is unusual and has warmth of coloring in its deep, rich red background. Sturdy brown stems, deep foliage greens, and the lighter tinted acorns make a combination most in keeping with early English oak furnishings. Leaf green linen is a good color and fabric for a pillow back of this kind.

The little arm bag is much more frivolous, but most diverting to do and good looking with a soft rose background for a yellow basket with green foliage and soft lavender flowers. For diversity, a ring of French knots appears around the flower centre. After working the bag, the handle strip was sewed in place invisibly so that when worked, the rows of stitches seemed to progress upward from the bag, running parallel to them. The topless bags are especially smart just now but the handle may be omitted and a frame used if

(Continued on page 71)



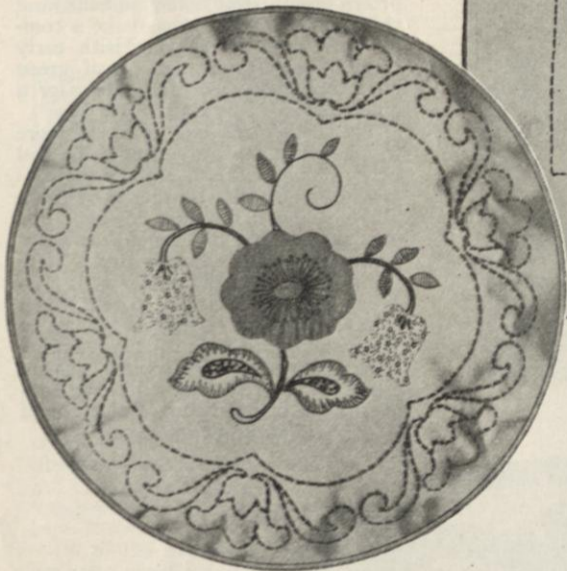
Tapestry No. 27-10-48

All the charm of the old, all the vitality of the new, has been captured by the designer of this group of bedroom things. Because quilting is at the forefront of embroidery fashions, she has interpreted the lovely lines suggestive of fine quilting in terms of running stitch most inviting to the needle. Into this dainty framing of blue stitchery on a creamy ground, she has dropped a quaintly graceful spray of flower favorites, the pink poppy, the blue bell, and sprigged calico blossoms such as grow only in counterpane garden plots. Coverlet and sham are developed as one piece, and the blue of the stitchery is carried over into blue bindings. The pillows hint of deep window seats, big chintzy chairs, or the chaise longue of a delightful chamber worked out with the coverlet as the main theme of the room. So understandingly has the artist handled her decoration that this delightful room may be colonial in treatment or as modern as can be

A coverlet may well furnish the leading motif for the treatment of a whole room and this most attractive combination of color, fabric, and stitchery is full of inspiration for the home decorator. It invites the companionship of finely patterned chintzes or old-timey prints and calicoes. Here are two room suggestions out of a dozen that might be envisioned: A four-post bed; a low studded room, deeply recessed windows, plain walls as blue as the roadside chicory blossoms; valances of chintz, or print like the coverlet posies, bound with blue; ruffled voile curtains run with blue along their hems — or, perhaps, a dimity crossbarred with blue; a low, roomy chintz-covered chair; the soft colored pinks and blues of the chambray flowers used for frilled chair seats in two little painted chairs; dresser covers of chintz bound with plain color, or the reverse. Then there is a maple spool bed in the more spacious room with gay chintz patterned wall paper, bright enough to invite the unbleached overdrapes with bindings of blue or bands of fine print; curtains of ivory white with blue frills; a big, comfortable chair, its slip-cover in glazed chintz of plain blue, harboring the round embroidered pillow; dresser covers of unbleached with bands of color or print — and so on to the end of the pretty chapter of possibilities



Coverlet and Sham No. 27-10-49



No. 27-10-50

Quilting Effects with Very Little Work

Designs by Wilhelmina Hachmann

RUNNING stitch in soft flax blue, done with a heavy cotton, simulates a quilted background and is wholly fascinating to do; it simply "sails along" in a fashion to please the impatience of this generation. Appliqué motifs, pink poppies and blue bells and quaint blossoms of tiny flowered print, and bindings of blue, create a dainty but cheery color scheme. The background of creamy unbleached material is wholly satisfactory for this type of decoration.

Although this decorative treatment is so simple, every line is graciously eye-inviting. Appliqué pieces are embroidered before applying and are hemmed down. Centres of poppies are satin stitched, stamens are outlined and tipped with French knots, all worked with three threads of stranded cotton. Large leaves are edged with long and short blanket stitch worked with six strands. Centres of leaves are outlined and filled with French knots, using three threads. Small leaves are done with four threads, buttonholed on one edge with stems of stitches carried across the leaf, and then the other edge is outlined.

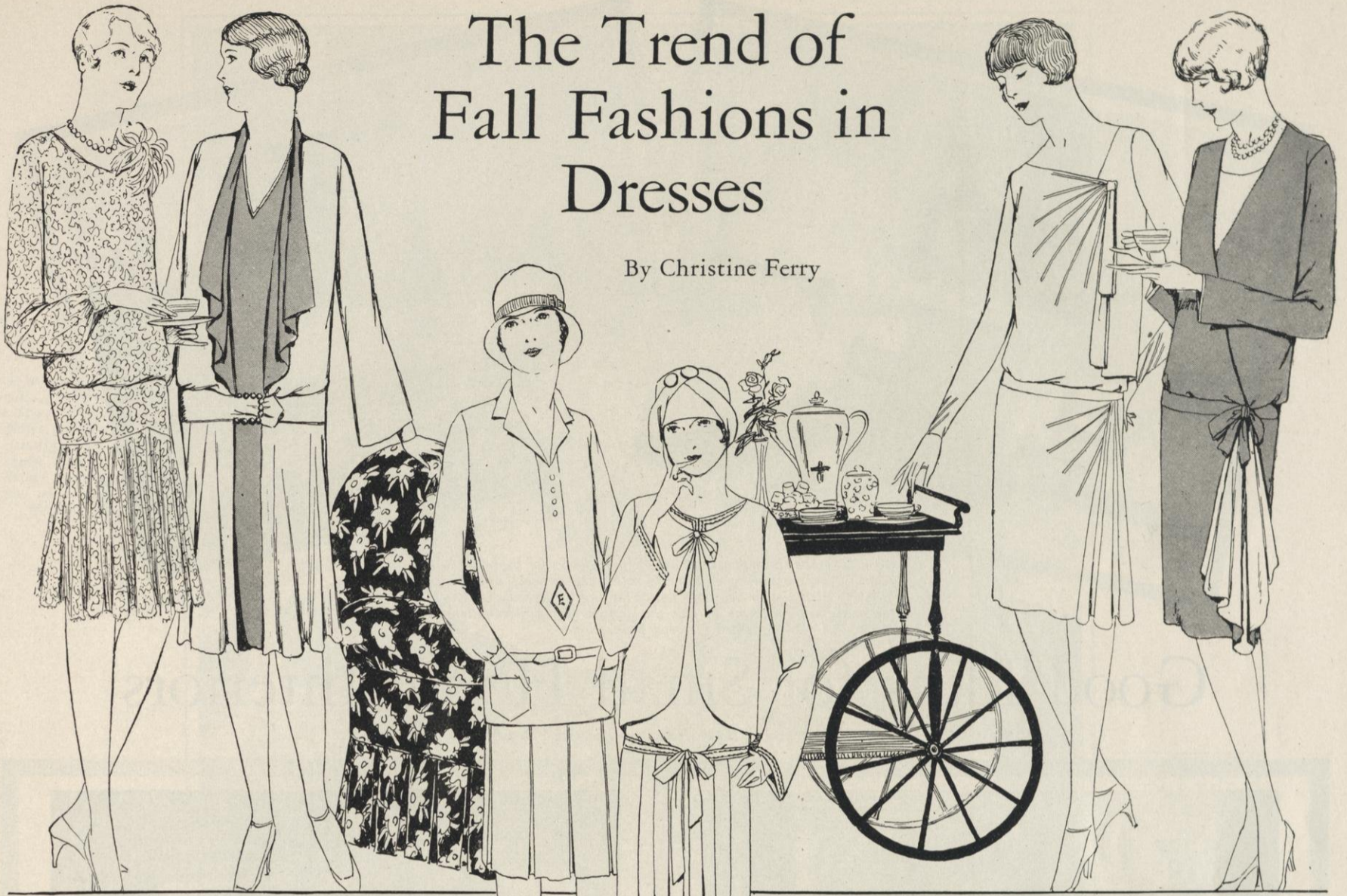
On the oblong pillow four threads are used for working the centre motif — rose centres satin stitched; leaves blanket stitched from outer edges to mid-veins, which are outlined, as is the rest of the work. Blue bias fold, such as is used to finish the coverlet, is also used for cording the cushions — a stout cotton cord being laid in the fold and then run together close to the cord. Edges are then set between backs and fronts of cushions.



No. 27-10-51

The Trend of Fall Fashions in Dresses

By Christine Ferry



No. 876-10

No. 860-10

No. 3148-10

No. 870-10

No. 865-10

No. 862-10



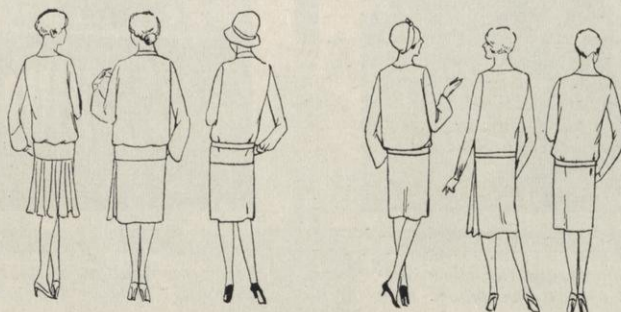
FLARES, drapes and plaits are all featured in the showings of dresses for fall and winter, the choice largely depending upon the purpose for which the dress is intended and the material of which it is to be made. Skirts are, if anything, a bit longer than we have been wearing them during the summer, and have a bit more fullness.

For morning, business or general daytime wear the so-called sports frock of the *tailleur* type maintains the same strategic position which it has held for several seasons past. We are loath to part with it because of its eminent suitability to purpose. There may be variations in sleeves and neck lines, but more often than not the skirt portion is plaited. This season's model (No. 865-10) is no exception. It has a box pleated front attached to a long body so as to give the appearance of a two-piece garment—a style which is easy to make and comfortable to wear. Very often the plaits are stitched down a little way at the top below the joining. Although this model is equally suitable for crêpe de Chine or flat crêpe, at this season it is quite likely to be made of wool crêpe, light weight rep or jersey, which continues to be the outstanding favorite for sport dresses. The belt may be made of the same material as the dress or be of leather in plain or reptilian effect, matching shoes or handbag. If, however, a monogram is embroidered on the front, as in the illustration, the belt is preferably made of the dress fabric and the monogram done in contrasting color.

Plaits are, however, by no means restricted to the sport frock, and are often used for confining skirt fullness when the bodice is cut in bolero fashion, like No. 862-10. Notice that the plaits turn inward toward the centre front, on both sides. Contrary to a somewhat widespread belief that the bolero is suited only to slender figures, it can be very successfully worn in the larger sizes as the soft blouse and free edge of the jacket have a tendency to hide too pronounced curves, and are vastly more becoming than a one-piece model might be. This model would be lovely in crêpe de Chine or wool crêpe.

Decorations of tiny *pinces* are of the greatest importance on dresses. A new idea is to arrange

All of these models have either a belt or girdle treatment, the three at the left retaining the low waist line effect either by width of girdle, or yoke, or seaming, while at the same time they subscribe to the present tendency toward a slightly raised waist line as do the three at the right



them in the manner of a fan at shoulder and hip line, as in model No. 3148-10, and at the wrist of close fitting sleeves. As only a tiny "pinch" of material is taken up, they are easily managed on both silk and woolen materials. The new wedge-shaped neck, which slants toward the side closing is another interesting feature of this model, as is also the side fullness, and altogether it is a very good looking dress and suitable for any afternoon function.

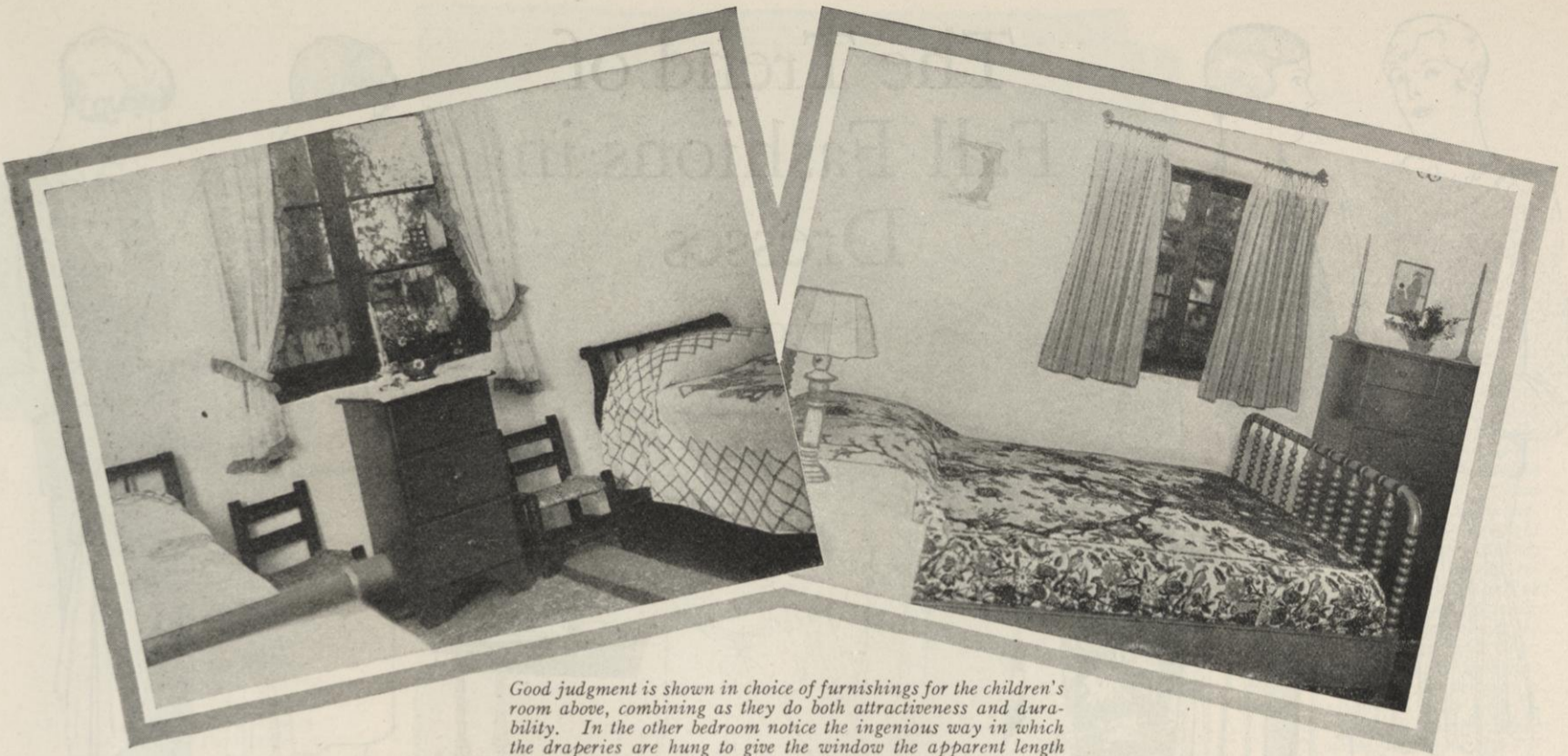
Just beside it is another smart afternoon frock with a cross-over bodice and handkerchief drapery at the hip which will develop beautifully in black crêpe satin, a material which vies with transparent velvet in being the most popular material of the season for dressy frocks. The plastron is preferably made of pink or flesh georgette.

Another model for which crêpe satin is especially suitable is No. 860-10. Notice the circular fullness in the skirt front and the graceful cascaded jabot collar which extends to the waist line on either side of the narrow panel front—all especially flattering to the larger figure. Use the dull side of the material for the body of the dress and the lustrous satin side for the panel and girdle. Use the dull side also for the collar, so that the satin underside will show in contrast as it cascades on either side. Black crêpe satin can be relied upon as one of the most important style notes of the season. This material is also lovely in chestnut brown, but is not chic in navy blue. If the latter color is wanted, choose flat crêpe or crêpe Roma and trim with transparent velvet.

Model No. 876-10 might be interpreted in almost any supple material. It has the becoming snugly fitted skirt top and flaring circular bottom. In beige or biscuit lace it would be charming and for a dance or dinner frock should be sleeveless. For afternoon it might be made of chiffon velvet, plain or printed, and it is, of course, quite suitable for the more conventional crêpes and satins or even wool georgette.

It might also be developed in plain chiffon velvet for a sleeveless dinner frock.

In smart shops there is much showing of ensembles for fall, usually consisting of coats of broadcloth, cashmere or duvetyne paired with one-piece frocks of crêpe satin or satin matching the color of the coat.



Good judgment is shown in choice of furnishings for the children's room above, combining as they do both attractiveness and durability. In the other bedroom notice the ingenious way in which the draperies are hung to give the window the apparent length needed for good proportion

Good Ideas for Small House Interiors

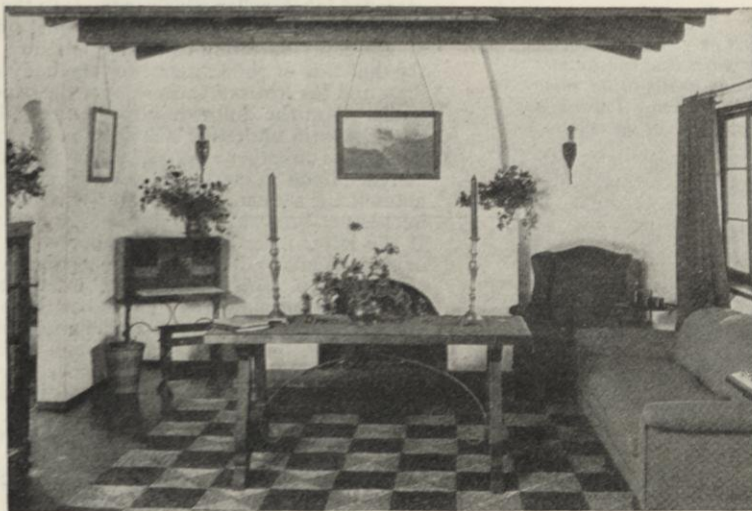
Illustrations from "Better Homes in America" Organization



An atmosphere of seclusion, restfulness, and repose permeates this charming patio, and by no means is the little pool with its green the least of its many attractions



The charm and restfulness of this living room are doubtless due in part to ivory plaster walls, the unifying effect of the soft neutral tone of the large rug, and the simple furnishings



The plain plaster walls, fireplace treatment, beamed ceiling, and tiled floor suggest Spanish inspiration. The furniture has been chosen and placed with an eye to its particular setting



The combination of mahogany furniture and bright-colored English chintz hangings in blues and greens, used in this little room, is very striking — and charming in effect

A service entirely of glass, from bouillon cups to dessert plates, makes an unusually effective luncheon table. The dishes pictured here are of a clear, refreshing green



The Charm of the Unusual

By Margaret Weimer



LUNCHEON menus are always a problem for luncheon is such a popular form of entertaining that it is difficult to attain variety. The consternation of the girl of the advertisement who ordered chicken salad is as naught compared to that of the woman who was served chicken patties for the third time in a week. Let it be said that chicken patties are delicious, or can be, but as with many other things in life, repetition dulls one's taste for them.

Heed a plea for variety and do not succumb to the easiest way. A little thoughtful planning will evolve a menu that will be neither stereotyped nor difficult to prepare. If the dishes to be used sound very unusual it might be advisable to try them on the family before they are served to guests. The recipes we suggest are all tried and true and you need undergo no chills if you attempt to serve them for a party without a preliminary tryout. Follow the directions exactly and you can not go wrong.

The following menus can be prepared without difficulty by one woman. Some of the dishes are modern adaptations of foreign ones, but they are all easily served and do not require an exotic taste to be appreciated. We should hesitate to serve chicken curry and rice as it is served in India, but we have no hesitation in suggesting an antipasto or spa-

ghetti with meat sauce as the Italians serve it. These menus will serve six comfortably and can easily be enlarged for more. Additions may be made, but the menus were planned with an eye to food values and balance and can be followed with safety.

Menu I

*Antipasto

*Spaghetti with Meat Sauce
Italian Bread Sticks

Ice Cream

Coffee

Sugar Cookies

Antipasto

For each serving arrange on a supper plate as attractively as possible the following ingredients: Lettuce, 1/2 chilled tomato, peeled, and garnished with finely chopped onion, 1 stalk celery, stuffed with Roquefort

cheese and mayonnaise and garnished with paprika, 1 stuffed egg, 1 thin slice salami, 1 thin slice of cold boiled ham, 1 strip of pimiento, 1 strip of green pepper, 1 olive. Serve with either French dressing or olive oil and vinegar. Spring onions, radishes, and cucumbers may be added in season.

Meat Sauce

1 pound hamburger steak
1 medium sized onion
Cooking fat

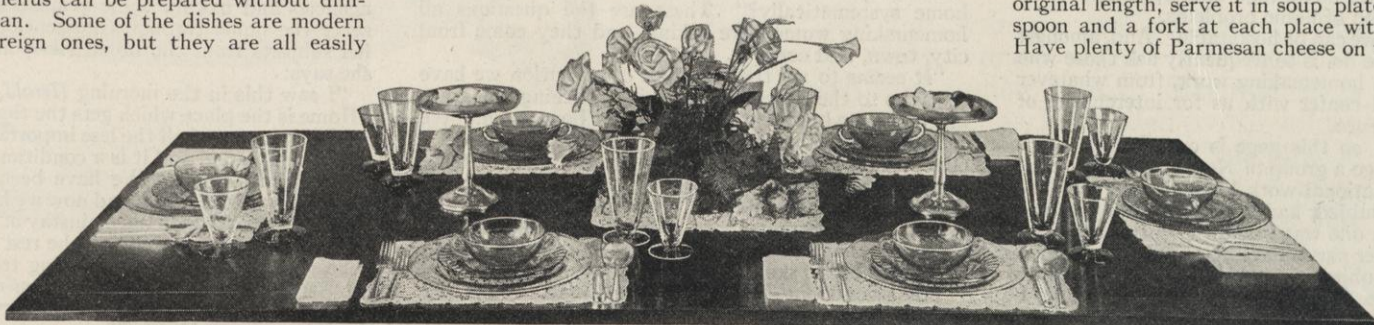
Salt, pepper
1 quart canned tomatoes
1/2 pound fresh mushrooms

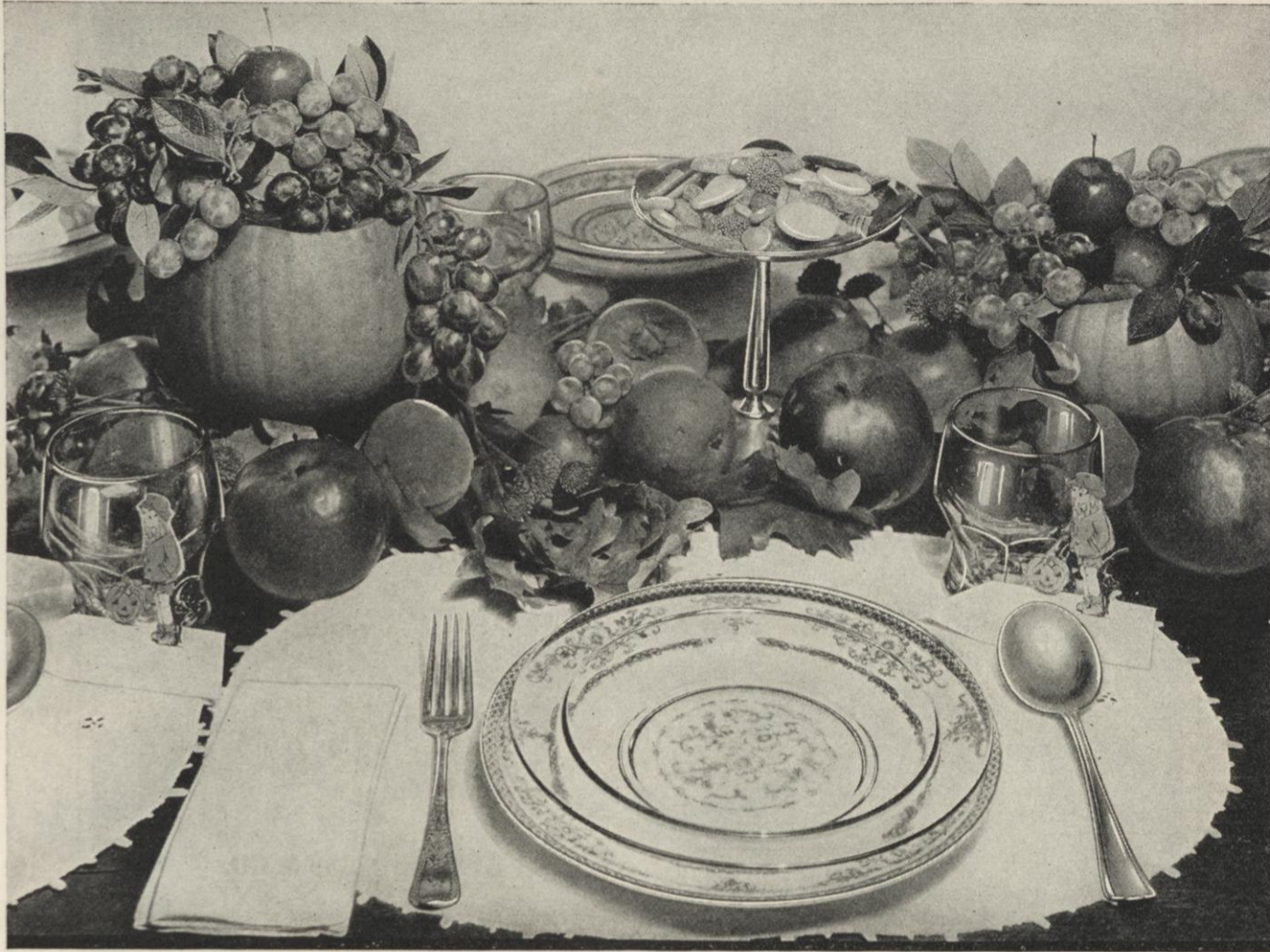
Cook meat and onion, cut fine, in a little cooking fat until brown. Add salt and pepper to taste, add tomatoes and simmer three hours, stirring occasionally. Sauté mushrooms in a little fat, add to the meat sauce and simmer for half an hour longer. Serve on cooked spaghetti. Sprinkle with Parmesan cheese.

We suggest that you cook the spaghetti in its original length, serve it in soup plates and place a soup spoon and a fork at each place with which to eat it. Have plenty of Parmesan cheese on the table.

Recipe makes 6 servings.

The dessert must be light for the spaghetti is very filling. Fresh fruit may be used. It is not without premeditation that the Italians confine (Continued on page 39)





A Luncheon Conference

The Priscilla Proving Plant being a home as well as a research institution we can be hospitable. And, amongst other things that we do is to frequently ask those who also are engaged in homemaking work to meet us for interchange of thought and experience



NOT all the activities of the Priscilla Proving Plant have to do with the testing of food and equipment, nor yet with experimental work in dyes, soaps, chemicals, textiles. If ours was but a laboratory or a research institution where investigation was paramount and data superseded understanding there would be natural limitations in the extent of our service to the home. But, being of a home ourselves, carrying on our work, as we do, in a home similar in its every aspect to the homes in which you, our readers, live, we have infinite advantage and opportunity for broader consideration of home problems.

Living in a home we can be hospitable. And, amongst other things that we do, is to frequently ask those who also are engaged in homemaking work, from whatever angle, to meet and confer with us for interchange of thought and experience.

The table shown on this page is one around which gathered not long ago a group of New England women, all engaged in educational work having to do with the home. A definite subject had been presented with the invitation and each one was asked to contribute a few minutes talk from her particular angle or out of a special experience. The subject was "What is the present greatest need of the American Home?" and, briefly, I

shall try to give you the gem from each speaker's mind as presented.

Mrs. Irene Burnham, National Chairman for the homemaking department of the American Home in the Federation of Women's Clubs, said:

"The reaction that I have been getting for the last month from a magazine article which I had no idea was going to bring the response it did, has made me feel that there are at present just two things of primary importance in the home. The first is better home management. "How may I get a little time for myself?" "How may I have a little leisure?" "How manage my home systematically?" These are the questions all homemaking women are asking, and they come from city, town, and country.

"It seems to me that the first contribution we have to make to the American home is something along the line of a time budget which would not be wooden. We cannot give a definite time budget, but we can get out a chart which will carry suggestions on one side of a table (I am very hazy in my own mind as to what it could be) and on the other side real, definite information and everyday suggestions, not theories. Suggestions that everybody has actually put into practice in their own homes. That is the first thing we have to do.

The second one follows it very closely. When we

have given women the leisure which practical home management will bring them, our next project is, what to do with this leisure? In other words, to stress a spiritual understanding of what true homemaking means.

These are the two biggest things that a group like this can strive to do — teach and encourage better management of household work; develop an understanding and appreciation of true homemaking."

Miss Laurice T. Moreland is one of the best known and most highly regarded advertising women in the United States. She is connected with one of the largest agencies and has for some years been endeavoring to serve the home through conscientious presentation of her subjects from the home viewpoint. This is what she says:

"I saw this in the morning *Herald*, the other day — "Home is the place which gets the time left after people have taken care of all the less important things." This is bitter but true, and it is a condition for which we are all partly to blame. We have been busy urging the woman out of the home, and now we have got to put her back. The woman is the mainstay of the home. If she runs away from it, so will all the rest of the family.

So now, speaking in advertising terms, we have got to "sell" the home to the (Continued on page 42)



Here is the most popular soup
in the world!



All the rich tomato goodness! The pure, tonic tomato juices. The luscious, nourishing tomato meat. Strained to a smooth puree and blended with golden butter. Seasoned by French chefs famous for their skill. That's Campbell's Tomato Soup—every spoonful a delight to the appetite. 12 cents a can.



WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

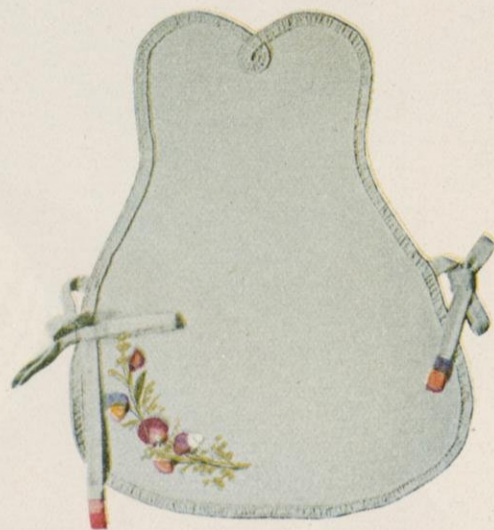
Hostess Sets for Gifts Or Autumn Bazaars

Designed by Isabel Ingraham

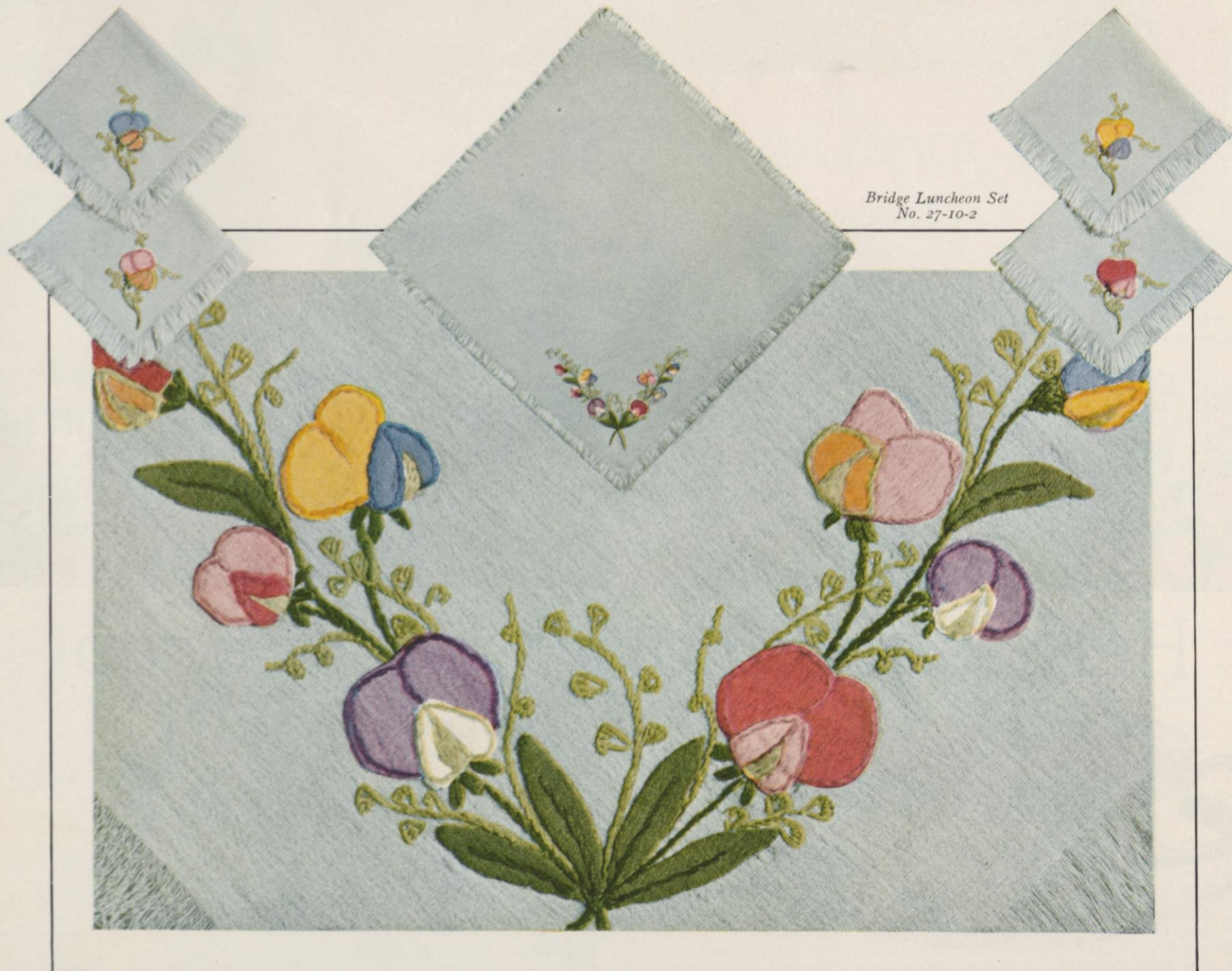


One day we came upon this priceless gift idea — the Hostess Set — easy to make, lovely, yet blessedly inexpensive. Sweet pea sprays, a refreshing note in flower decoration, running the gamut of pastel colorings, were worked out in a rather new appliqué treatment of crêpe on crêpe. Patches were cut out, turned in, basted down, and then outlined close to the edges, thus holding them and throwing the blossoms into sharper relief so that they seemed to "blossom from the blue"

Having distractingly pretty little hostess aprons to match the table sets is the latest whim in bridge circles. This cunning thing was finished with a little band (about 5/8 inch wide) made by shirring both edges of a strip of the crêpe over heavy knitting cotton, then turning in the apron edge and applying the band by sewing just inside the cording on each side. Starting to sew on the band in the loop at the top where the strip crosses hid the joining nicely. Ties were daintily tipped with colored crêpes — little strips seamed one below the other on the ends of the blue tie strips before ties were made up. (Please note, we are wearing our aprons tied at one side now; it's wondrous smart!) Two strands of cotton were used for all embroidery except flower stems done with three



Apron No. 27-10-1



Bridge Luncheon Set No. 27-10-2

“Nervous . . . miserable . . . I had to give up all outdoor sports”



ABOVE, MRS. CYRIL E. ALLEN of Philadelphia

Philadelphia, Pa.

“Riding, swimming, tennis—I was forced to give up each of my beloved sports. And my dancing, too . . .

“The doctor’s words sounded hopeless! ‘Auto-intoxication’ had become chronic! I feared I would be afflicted my whole life long.

“I led a miserable existence. Something had to be done. I tried medicines. To no avail. I was still terribly weak—was oppressed by an overwhelming desire to sleep continuously.

“Then one day my mother handed me several cakes of Fleischmann’s Yeast, saying, ‘You have tried everything else.’ It was with a mere flickering ray of hope that I began eating it—three cakes a day.

“Today I can snap my fingers at the word ‘chronic.’ For in 5 months my auto-intoxication had *disappeared*. I’ve never felt better in my life. I’m riding again, and fit for any strenuous sport. And I am thinking of starting my dancing again, too.”

Mrs. Cyril E. Allen



(RIGHT)

“I WAS under the anxious responsibility of starting my own business and nursing it along the road to success. Of course my hours were long, and I overworked. Soon my system was run down. At the same time I began to suffer from constipation. My digestion, too, was impaired. One day someone recommended that I try Yeast . . . I did try it. Today, after taking Fleischmann’s Yeast regularly for two months, I find myself, to be brief, ‘enjoying the best of health.’”

LEO S. KILLEEN, St. Paul, Minn.



This modern, natural way to health:

Eat three cakes of Fleischmann’s Yeast regularly every day, one cake before each meal or between meals. Eat it plain, or dissolved in water (hot or cold), or any other way you like. For stubborn constipation physicians say it is best to eat one cake with a glass of hot water (not scalding) before meals and before going to bed. (Train yourself to regular daily habits.) Dangerous cathartics will gradually become unnecessary.



“THREE YEARS AGO I was told that, to avoid a nervous breakdown, I vitally needed a rest. My whole system was run down from overwork. On returning from my vacation boils started to break out upon my face and neck—the result of the condition of my blood. Remedies of various kinds proved of no value. Ointments and poultices seemed only to alleviate—not overcome—the disorder.

“Numerous friends advised Fleischmann’s Yeast. I began taking it regularly at meal times. In a short time I noted improvement. The boils simply faded away. In a month I was my old self. I have had no skin disorder since. And I still eat Fleischmann’s Yeast daily to keep ‘fit.’”

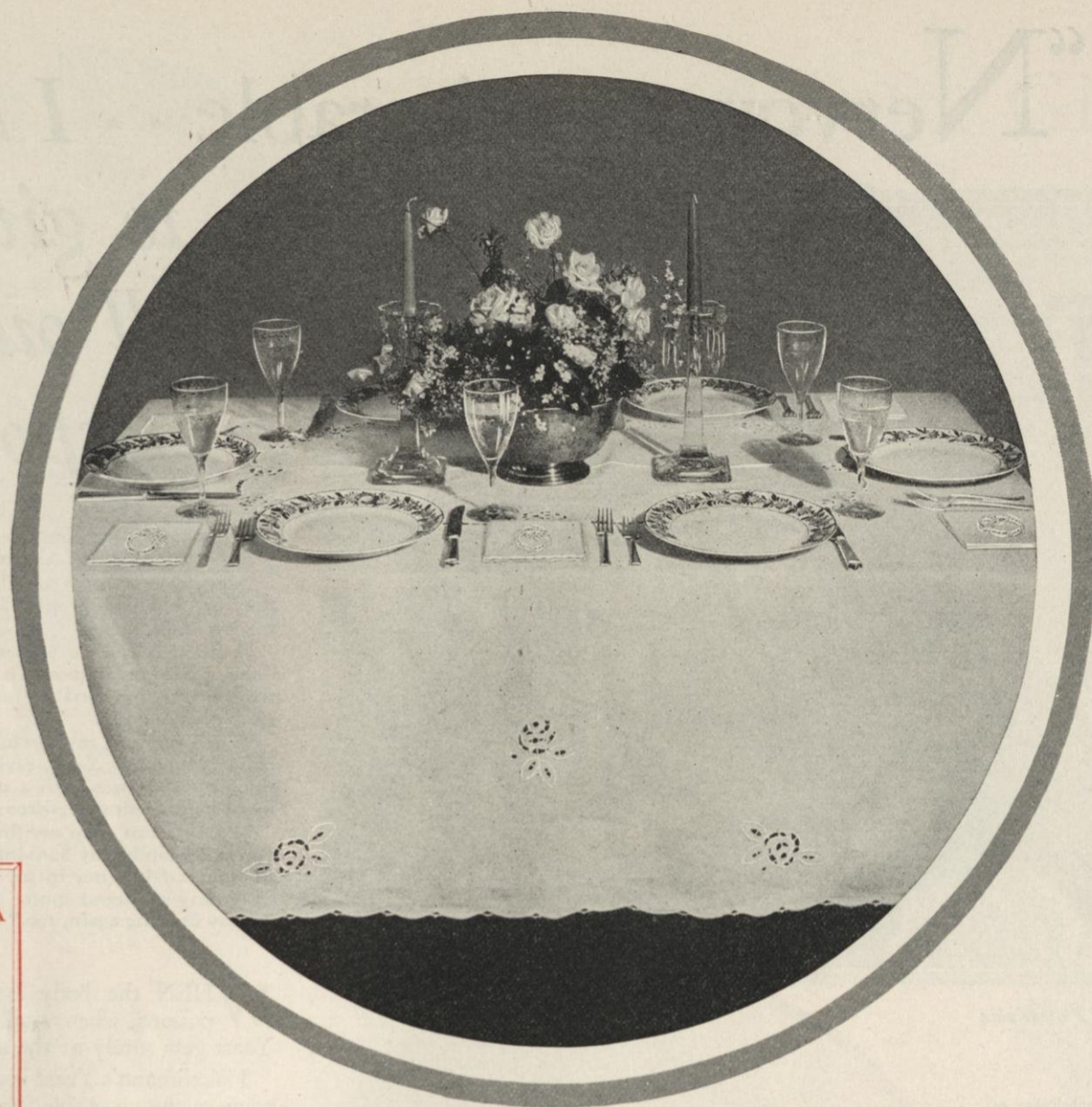
LEIGHTON M. REID, Detroit, Mich.

“TWO YEARS AGO I was just a shadow of humanity—I couldn’t sleep: I was nervous, irritable—and so tired I was unable to do any kind of work.

“I came to Colorado for a rest. But still my unfortunate condition persisted . . . One day a friend suggested Fleischmann’s Yeast. I began eating a cake three times daily.

“Gradually I noticed a general improvement in my health. Today—my old tired feeling is gone. I sleep like a top. And my work goes splendidly.”

IDA ELIZABETH HOWARD, Denver, Colo.



Where Do We Eat and How

A Symposium by Modern Priscilla Readers Prepared by the Household Editor



IN the May (current year) number of Modern Priscilla we printed an article entitled, "How Do We Eat and Where", which was the result of a questionnaire sent out to several hundred Modern Priscilla readers. At the end of the article we said to our readers — "Tell us what you think about this eating problem. How much time do you usually spend on getting dinner? Where is it served?"

That the subject of meal getting, meal serving and meal eating is one that finds a sympathetic — and sometimes troubled — homemaking woman's ear, is proved by the response to that article. I wish we could share every letter with you, but space forbids. We have, however, chosen from the many a few which present typical or especially interesting points of view, customs, or opinions. In reading these I hope you will make comparisons with your own methods and customs and, if you really get new inspiration, new ideas, and from them work out better methods in your own home, write and tell us about it.

Here is a letter from one who combines dining and living room — Mrs. H. of Wisconsin.

Dear Mrs. Lutes:

"I read your article in the May number of "Priscilla" — "How do we eat — and Where" — with much interest for that is one question I think should be vital to every homemaker. There is nothing else that plays such an important rôle in the lives of everyone as our foods and the way in which they are served.

"We have a dining and living room combined but no breakfast nook. I have a breakfast table (round) with drop leaves and I keep it in the combination room folded when not in use. I serve two meals a day on this table in the combination room and try to arrange the table for each meal as attractively as possible. I have small embroidered cloths and napkins to match which I use every day for each meal. I have only one child but I do want her to learn what napkins are for, for I have seen so many children point to napkins when they see them on the table and say, 'What are they?' I do not change cloths for each meal (that is, have a different one for

each meal) but I keep my table clean by changing cloths and napkins three times a week; and I do not set my table differently when I have 'company' than I do for just the regular meals. I serve all of the time as if I had visitors so that my child will be 'at home' when she goes visiting, for one thing, and, too, it makes the meal so much more attractive. My husband takes great pride in telling other people how I 'make him eat on fancy cloths' (as he puts it). For lunch my daughter and I eat on the kitchen table most of the time. You said that you wished that all women who read your article would write and tell you how much time she spends getting dinner each day. Well, my answer is this: the time depends on what sort of menu I am preparing; from one to two and one half hours, as a usual thing, for setting the table and preparing and cooking the food. If, however, we just have a vegetable diet (which we do most of the time) it takes only an hour to cook the vegetables and about five to ten minutes to pare and clean them; then, while they are cooking, I make my salads, prepare the dessert and set the table.

"I am by no means an efficiency expert or anything of the sort but I do admire a neatly set table and an attractive menu, and let me say right here that had our parents (the most of them) given more consideration to our diets when we were children there would be fewer people today with stomach trouble. We are not wealthy but I try at all times to select the most nutritious diet possible and serve it in the most attractive way possible and never in the kitchen, except for lunch for the child and me.

"Wishing you success in your undertaking of improving the menu and the serving of meals, I am, a very enthusiastic advocate." Mrs. H., Wis.

This letter gave me, personally, great pleasure. I always strove, during my leanest years, for the clean cloth, pretty china, a little centerpiece, and, yes — the napkin. I, too, tried to bring up my children to view with familiarity the niceties of civilized life.

Here is a rather tragical note, flavored with humor, from the life of a girl — and woman, who hungered for exactly what we are trying to get all homemaking

women to look upon as one of the most important of the household arts.

Dear Mrs. Lutes:

"Just having finished your article in the May Modern Priscilla, I feel as if I must answer.

"It seems to me I am still a bride, though I have been married three years, and the article surely hit me in a 'sore spot.'

"I was brought up by a fine mother but she was a very poor housekeeper. Often we had books, and all kinds of them, on the table where we ate. I walked about four or five miles a day to high school and oh how I longed for a cheerful table at night, but felt too tired to care enough to put forth the effort to remedy it.

"When I was married I resolved to have one table cloth for breakfast, another for dinner. That was one thing I was going to have! A neat, attractive table. But housework has nearly got me, personality and all. Every time I think I am on top, something else comes up and shoves me down again. I think every week I will go to work again and hire some one to do this 'pesky' housework. Then I think that even if the house isn't always in order it is better to do my own spanking on my baby than to have everything neat and clean.

"But back to the table cloths! My husband liked the luncheon sets so well, or rather 'breakfast cloths' that he wanted me to use them all the time, which I do — mostly. We have only a breakfast set in the dining room, not having been able to buy anything more expensive. There is a delightful place in the kitchen for it but I haven't any furniture for the dining room. I try on every holiday and all birthdays to decorate the table and use all the silverware I have — there isn't enough to crowd. My mother-in-law (who is considered a wonderful housekeeper) laughed at my trying to use only my pretty dishes. She bought me cracked and ten cent store dishes for every day, most of which my husband or I have 'accidentally' smashed. One thing I have never done yet is to put the pie on in a tin! I have a glass pie plate in which I bake my pies and serve them on the table in that way. (Continued on page 43)

TASTES change from one generation to another, no less than do other customs and practices of the times. Preferences develop and prejudices disappear. Never before have changes so swiftly come as in these days when we've just learned a lot of things that people didn't know about a little while ago.

New things arrive. A generation ago, for example, people knew pineapple, a fruit that grew only in a few favored localities. But it wasn't the pineapple we know to-day. When we think of pineapple now, we think of the kind that "grows in cans" everywhere. We love the flavor of it. The prejudice we once had against the can is now all gone. We know now that food sterilized in sealed cans is the safest, most wholesome of food.



Milk is the distinctive flavor of pure milk that is kept fresh and sweet and clean by sterilization. You know the "cooked" flavor of boiled milk. The flavor of Evaporated Milk is that same "cooked" flavor intensified because the milk is concentrated and sterilized.



What the flavor adds. Food made with Evaporated Milk has a rich flavor that is definitely due to the

flavor of the milk. This is particularly noticeable in cream soups, creamed vegetables, sauces and gravies. In pies, puddings, custards and ice creams, where the recipe calls for milk, Evaporated Milk, diluted with an equal part of water will give you richer tasting desserts. Candy made with Evaporated Milk is better because of the distinctive flavor of the milk.

Times Change

Because we've learned that we need to be sure that food contains nothing that may harm health, we are coming more and more to use foods which are protected by sterilization in sealed containers. We are coming to like the flavor which is the characteristic mark of food that is surely safe and wholesome. Yesterday that flavor was "queer." To-day it is coming more and more to be preferred. To-morrow we shall wonder at the "queerness" of the preference, in other days, for the flavor of any other kind of food.

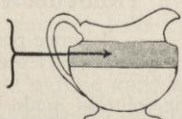
Milk that has that flavor. Evaporated Milk has a flavor that is distinctive. Have you thought it was due to some substance added to the milk? That was a mistaken idea. Nothing whatever is added to the pure milk. Nothing is taken from it but some of the water which forms the greater part of all milk. All the food elements of the milk remain in Evaporated Milk. Not one of them is harmed in any way. The taste of Evaporated

supply. Produced under the supervision of experts in the best dairying sections of America—received in sanitary plants while it is fresh and sweet—carefully tested for purity and cleanness—the pure, fresh milk is concentrated, put in air-tight containers and sterilized—protected from everything that can impair its freshness and sweetness and purity. Undiluted, Evaporated Milk is rich enough to use in place of cream. It costs less than half as much as cream. It can be diluted to suit any milk need. It costs less than ordinary milk. Every grocer has it.

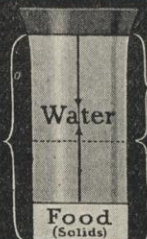
Have you brought your milk supply up to date? Evaporated Milk is the favored milk and cream supply to-day in millions of American homes. And there the flavor of the milk has become the preferred flavor. *Let us send you our free booklets demonstrating* the adaptability of Evaporated Milk to every cream and milk use—an astonishing revelation that will surprise you and delight you.

Eighty-seven and one-half per cent. of cows' milk is water. . . . Twelve and one-half per cent. is butterfat, milk sugar, proteins and mineral salts (solids).

In ordinary milk the butterfat (cream) begins to separate as soon as the milk comes from the cow.



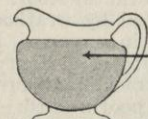
Ordinary Milk



Water Removed

Evaporated Milk

In Evaporated Milk sixty per cent. of the water is removed. . . . Therefore every drop contains more than twice as much cream and other food substances.



It is never skimmed milk . . . the butterfat never separates . . . the cream is kept in the milk.

ONLY WATER IS REMOVED NOTHING IS ADDED



HERE are several ways of finishing the new floor, and the decision as to which shall be used must rest upon personal preference.

A floor may be oiled, varnished, waxed, stained, or covered with linoleum, and we will consider each process separately.

Preparation

Before any finish is applied, the floor itself must be made ready. We will assume that it has been well laid, with matched seams, and, we will hope, with a lining for warmth. The carpenter will have smoothed and sanded it, and, if not watched, will have applied a coat of shellac as well.

A new floor is full of pores and it is essential that these be covered at once before any tracking is done on it to grind dust and dirt into the wood, but there is no reason why the permanent finish should not be applied at once, except that to "seal it" is part of the carpenter's job, and shellac is the quickest and cheapest way.

Shellac, however, of all floor finishes is least durable. It is unelastic, hard, brittle, and shows the mark of every piece of furniture, and every shoeheel. Shellac is *not* a good finish for a kitchen floor — or any other.

Varnishing

A tough, pliable varnish, on the other hand, is very satisfactory, except that worn spots cannot be patched without showing, and the whole room has to be done over when certain spots become worn.

A hard floor varnish is not injured by spilled water, providing it is wiped up quickly, but it should not be scrubbed.

Two thin coats of varnish should be applied, with no filler, especially on the close, soft-grained woods most frequently used for kitchens, such as maple and pine. The varnish is applied to the raw wood after it has been smoothed and sanded.

A "thin coat" is usually two parts pure floor varnish to one part best turpentine, but if other directions are given on the kind used, by all means follow these.

In varnishing floors precaution must be taken against dust, both during the application and the drying. Doors and windows should be kept shut until the finish is dry.

Varnish should be applied, too, in a warm room, about 70 degrees, and the varnish itself should have been kept in the same temperature before applying. The same temperature should be kept while drying.

Varnish, like paint, should be thoroughly stirred before using, and should be of the consistency of thin syrup. A coat of varnish should be as dry and hard as bone before applying another, or before using. It should be allowed to stand from twelve to twenty-four hours to dry, according to the kind of varnish, the weather, and the temperature of the room.

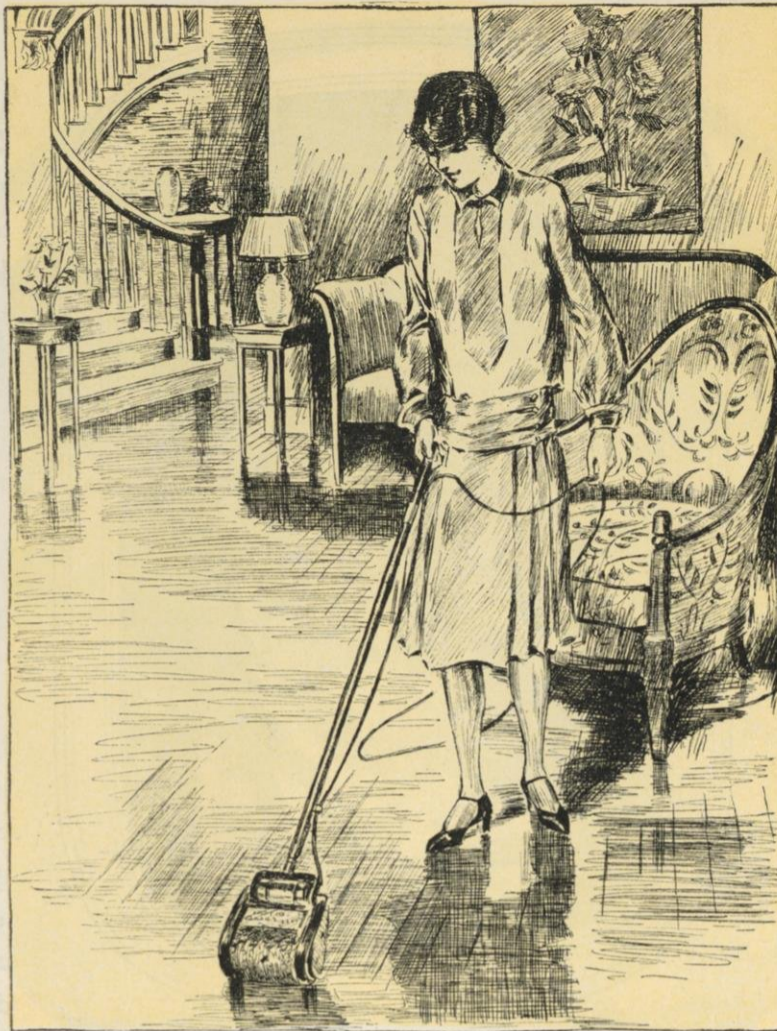
A varnish brush should have long, soft hairs which will not pull out. A two-and-a-half-inch brush is best for floors.

It is more convenient to pour a small amount, say a pint or so, of varnish into a fresh can (a well cleaned tomato can is as good as any) and replenish this from time to time, than to dip into the original can. You are not likely to dip so deep, a fault of the amateur.

Even the best of floors are affected by weather — contracting in winter and expanding in summer. Unless what is used as a finish has sufficient elasticity to give with the floors it is going to crackle and break. This is one reason why shellac is so poor a finish — it has no giving quality. When it is dry it breaks.

The best spar varnish is elastic or pliable and will accommodate itself to the action of the floor.

Varnish, however, does give way before traffic, and



Finishing The New Floor

By Della Thompson Lutes

the places where most footwear comes, as around the stove and before the sink, are bound to show wear. Perhaps you can touch them up once with a thin coat of varnish over the worn spots, but where several places begin to look bare the whole room will have to be gone over. Then, if the finish is rough and unsightly looking it will all have to come off and the process begun over again.

Oiling

Oiling is an inexpensive, but not very satisfactory method of finishing the kitchen floor. Oil attracts dust, and if the slightest amount is left on the surface you very quickly get little greasy balls of dirt which track from one room to another. Oiled floors also show footprints very badly.

Oil is, however, as we have said, an inexpensive finish, more economical than, and preferable to shellac, is easy of application, durable, and penetrating. An oiled floor is not affected by water or grease, and is preferred to wax or varnish by many who live on farms where there is much tracking.

Oil is best used on pine, and should be applied sparingly. Put no more on the floor than it will readily absorb, and wipe off every surplus particle. Finish with liquid wax and polish. The wax adds durability to the oil finish, keeps dust from sticking, and gives a pleasanter finish. Without a coating of wax the oiled floor quickly becomes dingy with absorbed dust.

Oiled floors grow darker naturally because there is bound to be some accumulation of dust, and each application adds to the depth of color. Dark floors show tracks and dirt more quickly than light floors — one argument against the use of oil.

The oil most commonly used is boiled linseed com-

posed with turpentine (equal parts) to help in penetration. It should be warm when applied. Two coats should be given, each allowed to dry thoroughly, each rubbed down with a weighted brush cushioned with an old piece of carpet, a piece of woolen cloth, or a bit of clean sheepskin.

To Apply

The warm oil is applied with a wide soft paint brush, beginning with the outside edge of the room and brushing lengthwise of the boards. A good sized piece of old cheesecloth (washed until it is free from lint) is then used to rub the oil in, with another and dry cloth to wipe off every excess drop. When the first coat has thoroughly dried give another coat by the same process. Let this dry and follow with the application of liquid wax, which should be allowed to dry and then polished.

Worn spots may be touched up with an application of oil, or, if not too badly worn, by a good rubbing with the oily cheesecloth, followed by the liquid wax and polishing.

With whatever finish you are using always be sure to let each coat dry thoroughly before applying another.

Painting

The painted floor, as part of the decorative plan for a room, is often an attractive and desirable feature. For a floor which has the wear of that in the average kitchen, however, it is not to be recommended because of its lack of wearing qualities. Worn spots cannot easily be patched without showing, and, unless the very best quality of floor paint is used, it is likely to peel and leave unsightly spots. Coat upon coat applied year after year will in time thicken and peel, and the only way to keep a painted floor looking well is to remove the old coat when a new one is to be put on.

Staining

The object in staining a floor is, of course, to make it darker, and the darker the floor the more easily will it show dirt. It does not seem, therefore, as if staining a new kitchen floor were a desirable thing to do. Still, there are people who object to the "taffy yellow" of new pine even in the kitchen, and the only way to overcome this is to stain or oil it — or cover it. Wax does darken a finish in time, but it takes time. The depth of color obtained by waxing, however, is not like the dark of oil or stain, and does not show footprints.

Floor stains are commonly of two kinds — water or acid stains, and oil or pigment stains. Water stains penetrate more quickly and deeply, are cheaper and easier to apply, but, because the solvent used is water, they are liable to loosen the fibre and necessitate sandpapering again after the stain is dry.

Oil stains do not penetrate so readily or so deeply as water stains, nor do they give as clear an effect, but neither do they soften the wood. Oil stains are not absorbed by hard woods.

Both kinds of stains can be bought at any paint shop, or satisfactory ones can be made at home after the following formulas tested by the Bureau of Chemistry of the Agricultural Department at Washington.

Homemade Floor Stain No. 1

1 ounce permanganate of potash
1 quart warm water

The solution made by dissolving the permanganate of potash in the water is violet colored, but when it is applied to wood a chemical action results and the wood is stained brown. This stain gives better results on pine than on oak flooring. (Continued on page 38)

“There is only one *sure* way ... *experience has taught me*”

Whether rare old fabrics or everyday silk stockings, chiffon frocks or gay sports sweaters... “trust nothing else”

50 East 57th Street, New York City

“SCOUTING for rare old fabrics once just a hobby is now my regular business! Part of every year I spend in France buying old Toiles and Chintzes which later find their way into museums and private collections.

“The curtains in the Haverhill Room in the American Wing of the Metropolitan Museum of Art were among my most treasured discoveries!

“When I find these old fabrics they are often dingy with the grime of many years and of little value. Yet practically every one can be restored to its original beauty. Washing in Lux will do it and experience has taught me to trust to *nothing else!*”

—Elinor Merrell

71% of the women questioned in New York City wash fine fabrics in Lux



The Haverhill Room, showing the famous Toile de Jouy curtains. The fireside chair is covered with a similar Toile

[Three interesting letters selected from 475,000
received this past year by the makers of Lux]



1459 West 114th Street, Cleveland, Ohio

“AN UNEXPECTED INVITATION to a dance found all my evening dresses in a sad state and there wasn't time to get one dry cleaned. I have always used Lux for my silk stockings and underthings with great success. So I decided to try washing a white chiffon evening gown, heavily trimmed with tiny crystals. It came out like new!

“During the dance my partner told me that my dress looked like a million dollars! Now I trust my most precious things to the gentle care of Lux!”

—Elizabeth Waldron Duffy

When asked, “What soap do you use for chiffons, printed and plain silks and woolens,” 78% of the women interviewed in Cleveland said, “Lux.”

If it's safe in
water... it's just
as safe in Lux



103 West 51st Street, Kansas City, Mo.

“I LOVE SWEATERS but I never used to wear them because they usually looked so ‘skinny’ after they were washed. However, I could not resist the new sweaters this season. I bought a perfect dream of a pink one and I dared to do it because the salesgirl assured me it would wash perfectly in Lux. And it did!

“On the strength of that success I also bought a white yachting sweater and a green sweater dress for my vacation. They all have been washed innumerable times in Lux without losing their trim lines or their lovely softness.”

—Winifred W. Ware

In Kansas City 83% of the women interviewed use Lux for washing sweaters, blankets, silk stockings and chiffons.

What Billy's Mother Says About Children's Clothes



TO keep one jump ahead of the sheriff in these parlous days seems to be about all the average young family of today attempts to do. Standards out of all proportion to the average income make of "thrift" but little more than a word, interesting only because of its relation to a more or less immediate past. Over this situation most of us—the "average incomers" at least—are troubled. We are not only spending all our money, but we are not getting the most out of it. Too much of it goes for gas and oil, too little for physical and spiritual nourishment.

There is good, however, coming out of what looks pretty bad, which is most generally the case.

With increasing knowledge of what there is to be had in this world, we are learning more of relative values; learning how to discriminate, learning what to desire and what is not worth wanting. We are making greater and more intelligent demands on those who provide the things we want and need, and so, in time, we shall come not only to want less but to know how to get only what is good.

Take children's clothes alone. How much real thought have we been accustomed to give to this one item in the family budget? When they have not been made over from hand-me-downs that neither fit nor are becoming, they have too often been bought at a bargain counter with no consideration of suitability, durability, or beauty.



Every mother appreciates the value of pretty rompers that are easily washed and ironed, combined with the feature of becoming styles, vivid colors and simple but effective trimmings. These shown above have been found worthy of the Priscilla Proving Plant seal. They are roomy and comfortable. Made of sheer or heavy wash fabrics and designed with short or long sleeves, elastic or straight buttoned knee, buttoned or closed trousers

The utmost care should be used in selecting the shoes for the growing child. The toddler's foot particularly should have the firmest support possible, since his steps are none too certain at best. The shoes he wears should be shaped to fit his foot, should be firmly made, with soles not too slippery; and with lacings, will have a snugly fitted ankle. These shoes which little Billy thoroughly enjoys are made with roughened soles—a feature worthy of the highest praise. They are made of good quality leather and look quite like the grown-ups' in style



These knit union suits (left) with buttons for fastenings are especially well made. Tape reinforcements protect against the strain and pull of buttons. Fasteners at each side allow for garters. Light and porous, these suits are comfortable for hot or cold days. The top of the flap is wide—an excellent feature for the small child who dresses herself. Knee length and strap shoulders make them usable under thin summer dresses



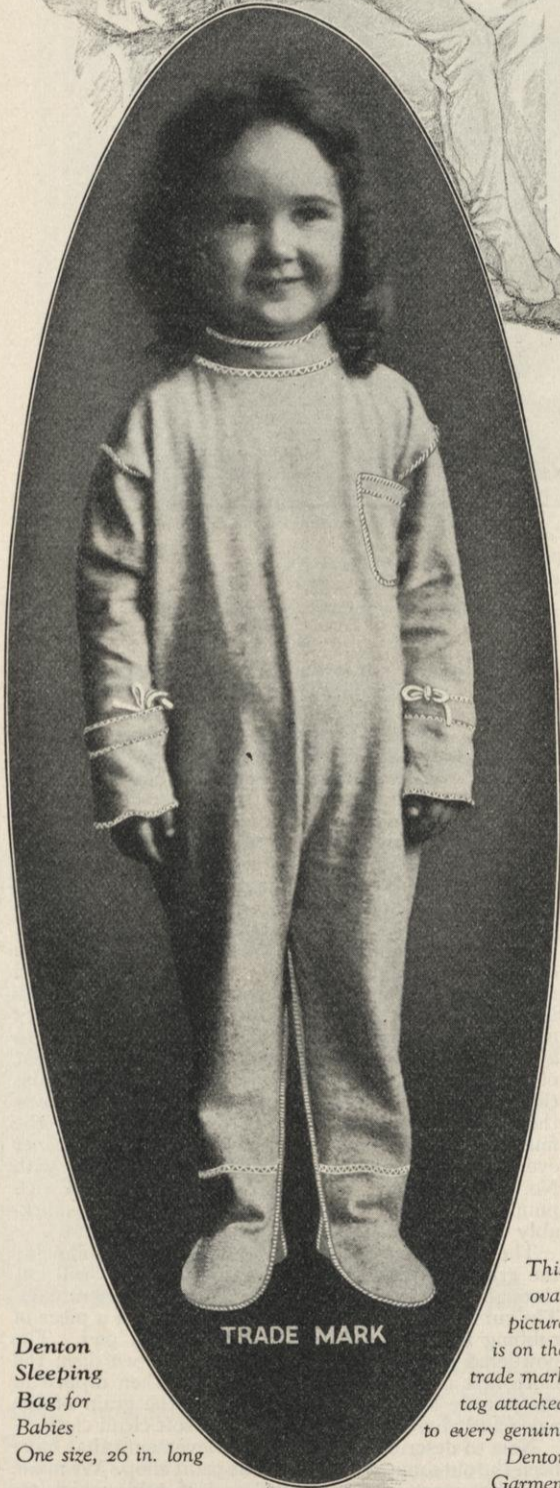
Billy's double breasted shirts, designed for adequate protection for the chest, are made of different weights of material such as silk and wool, and cotton and wool. Tying with tapes, there is never the danger of unfastened safety pins, causing him injury. These tapes are so placed that the double fronts are held in position without undue wrinkling and resulting discomfort and irritation. Neatly bound edges and flat seams complete a garment of most excellent quality

The vogue of printed cotton materials marks a new era in the clothing for little girls. Printed designs and patterns make elaborate trimmings quite unnecessary—a feature that facilitates ironing. So processed that the colors do not run or fade when laundered (as in the dress Janey is wearing) these materials will look well until they wear out. This particular fabric is soft and silky, is delightful to sew on and can be made into inexpensive but durable dresses that are attractive and a pleasure for any child to wear. Let us send you a list of garments and textiles tested and approved in the Priscilla Nursery



Dentons for All Ages

Dentons for Men and Women



Denton Sleeping Bag for Babies
One size, 26 in. long

This oval picture is on the trade mark tag attached to every genuine Denton Garment

Dentons for Children



Sizes 3 to 14 open down front

All Sizes have Drop Seat



Back View
Sizes 3 to 14



Sizes 0, 1 and 2 open down back, and have turn down cuffs



New Two-Piece Dentons button entirely around waist
Sizes 0, 1 and 2 ONLY

Denton Sleeping Hoods
Two sizes for Adults
Three sizes for Children



Denton Soft-Knit Fabric

All Denton garments are made of our Special Denton fabric, wonderfully soft and warm. Made of high grade unbleached cotton, double carded, with a little fine, soft, natural colored, virgin wool to carry off perspiration.

Our loosely spun yarn, knit in an open stitch, provides the ventilation for the skin to function healthfully. Denton fabric is truly hygienic.

Extra Heavy Romper Feet (patented)

Double the life of Adult and Children's Dentons by giving great durability where most needed. Soles and uppers are die-cut, giving shapely, uniform, well-tailored feet.

Flexible Rubber Buttons

Do not break in wringer. Do not cut threads. Do not readily come unbuttoned. Delight mothers, for the old bother of sewing on buttons is almost gone.

Extra-Full Drop Seat (patented)

Prevents binding when sleeping with knees drawn up.

Dentons Do Not Shrink

When washed as we direct. Body, limbs, and feet are covered (also hands in sizes 0, 1 and 2) giving full protection even if bed covers are thrown off.

Infant's Sizes—0, 1 and 2

Have Drop Seat and open down the back, are extra wide at hips to allow for diapers and have turn-down cuffs.

Children's Sizes—3 to 14

Have the drop seat but open down the front as is more convenient for boys. Children from 3 up delight in buttoning their own garments. In special cases, in the smaller of these sizes, if the mother prefers not to have them open all the way down, it is easy to sew the front opening part way up. These sizes have plain cuffs. Adult sizes are the same pattern.

Dentons are amply proportioned, finely tailored and thoroughly well made in every way.

Strong seams, collars double thickness, buttons well sewed, strong button holes.

Ideal for camping, touring or for fresh-air sleeping.

Dentons have a mottled, light gray color, not readily showing soil.

Insist on genuine Dentons. If your dealer does not have them, write us.

Sold by over 5,500 leading Dry Goods and Department stores in United States and Canada.

Dr. Denton Sleeping Garment Mills,

Centreville, Michigan, U. S. A.

For Two Generations the Children of America Have Slept in Dentons.



It is surprising what a few dollars with some originality and taste and a good deal of work will do toward creating beauty in the home. For those of us who have had our houses and furniture for many years, and must make the best of what we have, knowing how to paint is a wonderful help



HE homemaker of today who does not have somewhere in the house — in the attic, the basement or the storeroom — a nook or a corner that can be used as a paint shop, is not only missing a great deal of fun, but is ignoring a means to real economy as well. Our paint shop has established itself firmly in the family esteem and many an enjoyable hour we spend there mixing and stirring, scraping and rubbing, dabbing with gay and gorgeous colors and experimenting with oils, stains, varnishes and shellacs.

In a sunny corner of the basement, where it is cool in summer and warm in winter, we have set up our paint shop. We would not presume to call it a studio. It is just a workshop, a rather messy place, but a truly delightful one, where you can swing a brush with abandon, with never a thought of how you bespatter the surrounding scenic effects. Shelves built from floor to ceiling where we keep our materials, and a small work bench are the only essentials tolerated. The supplies in our paint shop grow more interesting and varied with every new job we undertake. Certain much used staples we keep always on hand: white lead, linseed oil, turpentine, benzine, black enamel, alcohol, gasoline, varnish remover, shellac, wax, crack filler, glue and such like. Of artists' colors in oil, we keep on hand tubes of the primary colors, red, blue, and yellow and also a large tube of white. Of brushes we have gradually accumulated a useful assortment, large and small, some of camel's hair and some with stiff, stubby bristles. Other supplies that are frequently needed are sandpaper, coarse, medium, and fine; powdered pumice stone; discarded razor blades; plenty of soft, clean rags; and pails and things to hold paint, varnish, etc. We salvage empty cans and glass jars from the kitchen, tea cups with handles off, nicked saucers and bowls and they all come in handy.

A great many things we have learned about paint and its relatives, stains, shellacs, enamels and lacquers since we have been experimenting in our paint shop. In the first place, we buy good paint, the product of known manufacturers, for we realize that we are dependent on their reliability for the success of our work. Having purchased the products of reliable manufacturers, we follow the directions given for their use most carefully.

The Household Paint Shop

By Grace Johnston

We know the value of thorough and frequent stirring, of keeping the paint the proper consistency, thinning with turpentine when necessary, and of straining through cloth.

We have learned, too, the economy of taking good care of our paint, materials, and brushes. When we are through painting for the day we pour enough turpentine into the open can of paint to cover the top surface, and then close it up tight. This prevents the paint from drying into a thin skin which must be removed and wasted if nice smooth work is to be done. All brushes are cleaned in turpentine and wiped and all bottles tightly corked. We always discard brushes that shed and we choose new brushes with great care, usually selecting rather small brushes which we find we can handle more efficiently.

Timidity about mixing colors has been gradually overcome, and now we boldly blend red and yellow for orange, blue and yellow for green, red and blue for lavender, and red, blue and yellow for the most satisfying of warm taupe shades. We have discovered, when a good deal of paint is required for a big job, such as painting the walls of a room, that using white lead, mixing it to proper consistency with boiled linseed oil, turpentine and dryer, is more economical than purchasing ready mixed paints of superior grade. To get desired colors, we use colors in oil, mixing a small quantity with linseed oil and adding this to the white lead mixture a little at a time until the desired shade is achieved.

There are many excellent paints on the market, specially prepared for every conceivable use. Paints for exterior use and paints for interior use, special paints for walls and special paints for floors and furni-

ture. It is well to observe the purposes for which paints were intended; rarely are they interchangeable. Varnishes, too, are offered in wide variety for many special purposes. We find it wise to buy from a well-informed dealer and to ask his advice when in doubt.

The best paint, most carefully handled will not make a nice job, if the surface to be painted is not properly prepared. The besetting sin of the amateur is the neglect of this rather arduous task. Applying new coats of paint or varnish over old finishes, rough, cracked and blistered, is time wasted.

For smooth, nice work, we clean the surface down to the original wood or wall. Of course, this means a great deal of scraping and rubbing, but it pays in the end. Starting with a clean surface, perfectly dry and smoothed with sandpaper, the cracks and crevices all filled with commercial paste filler, the primary coat of paint is applied with great care. Unless the foundation coat is well done, the paint spread evenly over the surface, no wells of paint or drips allowed, the finished work will not be satisfactory. We sandpaper every coat of paint when it is thoroughly dry with No. 00 sandpaper. The final coat is well rubbed with pumice stone and linseed oil. This gives a remarkably smooth finish that is dull but not lusterless.

The sandpapering must be done lightly and following the grain of the wood. Too heavy pressure will cut through the film of the paint and make ugly scratches. The rubbing with pumice stone is done with a piece of rubbing felt or a soft cloth folded into a pad. The powdered pumice stone is placed in an open dish, the cloth first moistened in linseed oil and then dipped in the pumice stone. Rub lightly with the grain of the wood and give a final rubbing with a soft clean cloth.

Now to describe some of the achievements that have been the outcome of our basement paint shop. We made a modest start with a small drop-leaf table which we bought unfinished. After smoothing with sandpaper, two coats of flat white paint were applied, and over this two coats of soft, greenish grayish blue, a shade very nearly what is usually known as Gobelin. When the final coat was thoroughly dry, the top of the table was outlined with narrow stripes of lavender, orange and black; the edges of the leaves and the feet we made black and the legs were decorated with bands of the three contrasting colors. The entire sur- (Continued on page 45)



The remodeled dining-room of Mrs. W. B. Hewitt at Katonah, N. Y. Mr. Strahota, decorator, chose this floor of Armstrong's Inlaid Linoleum—No. 76—as the foundation for the decorative treatment. It is permanently cemented in place over builders' deadening felt.

Dining-Room furniture must "stay put"—

Yet even the dining-room can be made interesting—different—when Armstrong Floors help you decorate



SOME women will tell you that dining-rooms are simply "impossible" when it comes to their decoration.

The dining table must stay put. Half a dozen chairs stand stiffly in place. The china closet can't be easily moved. The serving table belongs near the kitchen door.

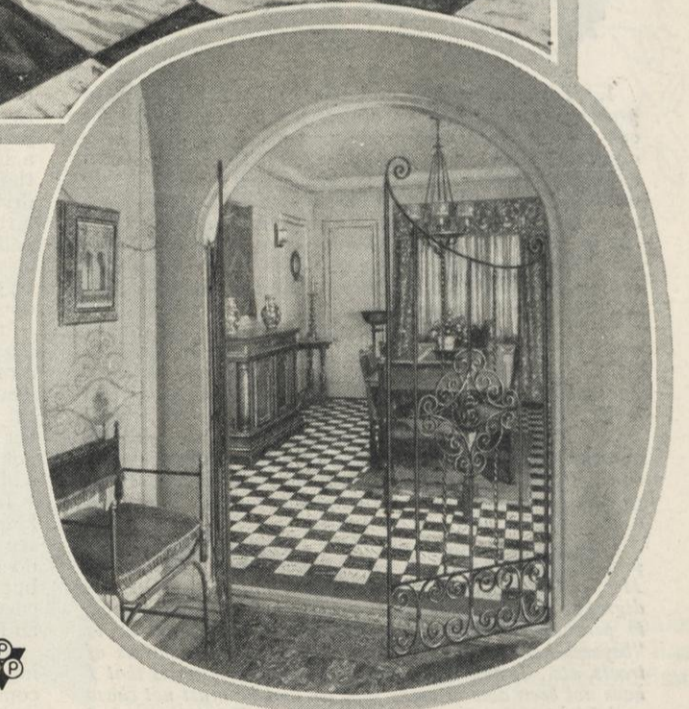
Yet, even with all these restrictions, here are three dining-rooms that women have made pleasingly different.

One is a spacious dining-room as remodeled from a Mid-Victorian country home. Another is from an exhibition house. The third is located in a city apart-

ment—a dignified dining-hall done in the modern Spanish manner. All have interest. All have character. All have floors that seem "just made for them."

"But my room is not like any of these," you say. "It's smaller—or it's larger." No matter. New Armstrong patterns will make its decoration simple for you. For there are now scores of new Armstrong designs for every decorative need, not only for dining-rooms, but for every other room in the house as well.

Embossed Inlaid Linoleum, Handcraft Tiles, the new Marbleized patterns—most local department, furni-



A dining-hall in the Spanish mode. Residence of Dr. B. Rein, Brooklyn, N. Y., Armstrong's Linoleum No. 70, laid with a black border.

ture, and linoleum stores are displaying them now. More than beautiful, these floors are intensely practical. Cemented in place over builders' heavy deadening felt, they afford lifetime wear. Housewives know how easily they are cleaned. Best of all, their low first cost is the last cost, for their beauty and fresh color are permanent.

A book on decoration you'll enjoy

"The Attractive Home—How to Plan Its Decoration" is brimful of interest for the home decorator. Mrs. Brown's wide experience as an interior decorator has suggested a simple, workable scheme for decorating any size and kind of room.

This new book contains a "Decorator's Data Sheet" and an offer of free decorating service on any problem. Sent for 10 cents in stamps. (Canada, 20 cents.) Address: Armstrong Cork Company, Linoleum Division, 914 State Street, Lancaster, Pennsylvania.

Look for the CIRCLE A trade-mark on the burlap back



Armstrong's Linoleum

for every floor in the house

PLAIN ~ INLAID ~ EMBOSSED

JASPÉ ~ ARABESQ ~ PRINTED

The Motherhood Circle

By Mary S. Haviland

What Is a Good Toy?

If you consult Webster, you will find that the word "toy," like its German cousin "zeug," means "stuff" or "material"; at least that was the original, root idea from which our modern word sprang. The best toys are *materials* with which the child can work and through which he can express his own personality.

Did you ever watch a family on Christmas Day?

Father is amusing himself with making Baby's jumping-jack bounce out of his box and startle the girls. Mother is winding up the marvelous walking doll that Jessie found beside her stocking. Uncle George is running Horace's beautiful electric train. But what are the children themselves doing? Perhaps, for an hour or so, they have amused themselves with their expensive new treasures, but by afternoon they will have tired of them. Baby will be found peacefully dragging an old cigar box at the end of a string. Jessie is happily coloring an old magazine with the crayons that Horace bought her at the ten cent store and Horace has gone out to practise throwing his new baseball.

No, it is not the costly mechanical toy, or the cheap, flimsy one that children enjoy the most. It is the one with which they can *do* the most.

For the baby, there is nothing like the everyday materials that abound in every home—cardboard boxes of every sort, whose lids he can put on and take off, clothes pins, screw-top jars that he can fill with dried beans by means of an iron spoon, raw macaroni to fit in and out of the holes in a cane bottom chair, a discarded egg-beater whose wheel he can turn. At two years old, Sonny will get more pleasure out of a baking powder tin dragged after him by a string

than out of a dozen more expensive toys which are too complex for him to manage. This is the age when he is developing his powers of observation and needs every aid to knowing different materials.

The four or five year old is at the age for developing his physical powers and should be given a chance to climb, throw, lift, and express his growing sense of his own abilities. In addition to his sand pile and baby toys, he will welcome a low swing, some easy, safe steps to climb, a low bar from which to hang and a "shoot the chutes" to slide down. In many kindergartens and nursery schools, the four-year-olds play delightedly with large, but light wooden boxes, which they can move about, climb on and jump from.

The older children revel in paint-boxes, clay, cut-out pictures, crayons, soap-bubble pipes. The wise mother saves all the old spools, string, lace paper, tin foil, and other "useless" odds and ends with which the youngsters can make delightful, if somewhat "wobbly" creations of their own. She knows that every normal child revels in "making something" and keeps a box full of miscellaneous materials for the dreaded rainy Saturday.

Here are just a few questions that we should ask ourselves before buying any toy:

1. Can the child really use it and do something with it, or must he merely look at it?
2. Is it artistic, not grotesque or ugly?
3. Will it
 - (a) Develop the child's senses and creative ability?
 - (b) Give him wholesome exercise?
 - (c) Quicken his intelligence?
 - (d) Develop his social self along the lines of character? Dolls do. Toy pistols and soldiers don't.



1. I have a boy four and a half years old and certain problems are driving me almost frantic. I've tried for over a year to make him obey me with regard to running away when I let him out to play. I've tried putting him to bed and keeping him in, but to no avail—disobedience would follow the same day after a lengthy talk, etc. Have even taken to whipping, much as it grieves and upsets me, but no use. Sleighting and going into deep water have been repeated again and again. The doctor at one time said to me, "He is a real boy." He has never been ill, had tonsils and adenoids out at three. I am in continual nervous fear of what will happen. He has had several unpleasant experiences with neighbors' children, throwing stones and once hitting a youngster with a little hammer. In each instance, it was the other's fault as well. He broke a bottle belonging to another child, the other child pulled Sonny's hair, then Sonny went at him with the hammer. We were strangers in the locality and the other mothers treated Sonny like a criminal, refusing to let him go near their children and driving him away. It has had a bad effect on him and on myself.

I am not well, and the strain of continual pleading and punishment and "don'ts" seems more than I can stand. My mother raised three of us with that strict German dignity and respect for elders and she has always been able to persuade children her way, but even she says he is "beyond her". He will not be bribed and promises of treats, etc., do not bring results. Another thing is that I have not been able to make him see that he must not chase and frighten the cat. I've had her, now, almost a year and I'm continually stopping him from chasing her with a play gun or other articles. I have explained that she is not a toy and shown him how to play with her with a string, but to no avail. If, from your wide experience, you can help calm my fears, I will be prayerfully thankful.

Mrs. M.

The idea that criminals are born so has, let us be glad to say, been given up. It is ridiculous to feel that a boy of four and a half is "incorrigible." But criminals are made and the training a child receives during the first six years of his life goes a long way toward starting him on the right or wrong path.

I know you will understand that I am not criticizing you if I point out several mistakes that you seem to have made. You speak of "continual pleading," "bribes" and "promises of treats". None of these help and all of them harm, for they simply encourage a child in disobedience. There is nothing a child of four wants so much as to feel that he has power. Your "pleading" and bribing, simply show him that he is stronger than you and he takes delight in exercising his power by defying you. You have my deepest sympathy, for when one is not well the task of disciplining a headstrong child is very hard. It's not easy at the best of times.

First of all, let me urge you to make your own yard as attractive as possible. Put up a low swing, install a sand-box, a see-saw, and if possible, a low slide and a low bar of some sort from which Sonny can hang. All

of this apparatus will help him to work off his energy in right ways. I would also buy some lumber cut into rather good sized blocks of various shapes and give him a light hammer and nails. Let him practise driving the nails into a bar of soap and soon he will be able to drive them in soft wood—a much better way than hitting folks over the head! Supply him also with a ball, drum and any other toys that will give him exercise and occupation; the kindergarten materials will be good for indoor work. But please, I do beg of you, don't allow him to have a toy gun. It is pretty hard to train our children to love peace if we persist in giving them mimic instruments for killing, as toys! Such a toy is especially bad for a child like Sonny who is evidently bent on making everyone feel his superior physical force. As for the cat, until he is willing to treat her kindly, I should find another home for her. It is not fair to any animal to be kept unhappy and hunted, while a child is in the process of learning humanity.

In the second place, if possible, send Sonny to a kindergarten. If there is none in your neighborhood, see whether the school will admit him. As a rule, I do not advocate sending so young a child to school, but since you are so far from well and he is so full of energy, he needs the companionship of other children and their example of obedience and discipline.

Thirdly, stop absolutely the habit of pleading, scolding, talking, bribing and threatening. Give as few commands as possible. Before saying "don't," stop to think whether Sonny is actually hurting himself or annoying anyone else seriously. Decide what things you must forbid and don't try to break all of his bad habits at once. Suppose you start with the matter of his going out of the yard. As I have suggested, make the yard as attractive as possible. Have a talk with the pleasantest mother among your neighbors and ask her to help you in your problem by letting her children come into your yard to play with Sonny. Put aside pride and ask her aid; I think she will respond. If Sonny does not have to go out of the yard for play-material or for playmates, it will make it infinitely easier for him to stay inside. If he does go out, I should do very little talking (you have been talking to him too much and acting too little), but should tie him with about six feet of rope to the piazza or other outdoor spot and let him stay there until he, of his own accord, assures you that you can trust him. Let him have only a book or one toy to play with while tied and let him remain tied all day if he is not ready to say that he will try to remember not to run out. An average child will have a change of heart in a few hours, but Sonny may take longer. Only do not talk and urge and plead. Simply say that since you cannot trust him, you will have to tie him up like a little dog; when he is sure that he can make himself stay in, you will be glad to untie him. And persist in this. Surely a four year old child ought not to have a stronger will than his mother. Trying first one thing and then another only convinces the child that you are "at your wits' end" and that he can hold out longer than you can.

To get obedience, you must give just as few commands and "don'ts" as possible. Give ample chance for the child to use his muscles and work off his energies in permissible ways. Be consistent. Don't permit a thing one day and punish for it the next. Be just. Punish for wrong intention, not for unfortunate results. Stop bribing, threatening, and coaxing. Don't even talk very much. Maintain a cheerful, serene manner. Don't let the little tyrant see that he can "get you going". See to it that wilful disobedience is punished promptly every time. Praise good behavior whenever possible and reward it (this is not at all the same thing as offering a reward beforehand). Make bad behavior dull by refusing to get excited over it, and unpleasant by seeing that it always results in something that your special child dislikes. Punishments must vary with children. I do not usually approve spanking, but I have seen small children benefit by it when given by a calm, just parent.

If, in spite of everything you can do, Sonny continues to be disobedient and "impossible", take him to the Bureau of Children's Guidance, 9 West 48th St., New York City. It is open every week day from 9 to 5 and Saturdays 9 to 12 and the doctors there will give you very helpful suggestions without any charge.

2. I have been reading with a great deal of interest your articles in Modern Priscilla and thought perhaps you could solve a problem of mine.

A year ago we adopted a little girl who was four years old in January, and she has gotten so on my nerves that perhaps you can tell what the trouble is. Sometimes when spoken to she cries at least six times and when asked "What are you crying for" she will answer "Nothing". If everything is satisfactory to her then it is all right. For instance, if I say, "Come now, I will wash and dress you", she will cry. If asked, "Don't you want to get washed?" she will say, "Yes." She has a very loving disposition and I have tried all sorts of treatment. We have punished her and denied her something she wanted, and then again we have taken no notice of her. It is not that she is lonesome, for we have relatives downstairs who have children and she plays all day with them. She doesn't cry then, only when asked to come and eat.

Mrs. D.

☐ Crying is sometimes due to chronic ill-health, which makes a child peevish, and sometimes it is merely a bad habit. I suggest that you take your little girl to your doctor, but be careful not to discuss her in her presence. If the doctor finds her health excellent, do like a mother of whom I lately read. She had the doctor give her a bottle of some perfectly harmless but unpleasant mixture, telling her, while the child listened, that a spoonful was to be taken every time the child cried, as it was a cure for crying. When the child started to cry, the mother ran for the bottle. The child soon decided that she did not need to take the anti-crying medicine, but could stop crying without it! A scheme like this is more effective than any amount of talking or punishing.



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better cleansing job.

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Send for booklet—“Better Ways to
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Borax Co., 100 William Street, New
York City, Dept. 231.



Menus for Hallowe'en

By Ruth Axtell Chalmers

Recipes tested at Priscilla Proving Plant

Bridge Luncheons or Suppers

Cream of Tomato Soup Croutons
Olives Salted Peanuts
Orange, Banana and Raisin Salad
in Orange Baskets
Cheese Biscuits
Individual Chocolate Pies
Whipped Cream
Coffee Grape Juice

Fruit Cup in Apple Jack O'Lanterns
Louisiana Shrimps
Endive Olive Dressing
Hot Graham Rolls
Frozen Custard
Chocolate Peppermint Sauce
Sunshine Cake
Coffee Gingerale

Louisiana Shrimps

1 tablespoon chopped onion
6 tablespoons butter
2 tablespoons flour
2 cups canned shrimps
2 cups hot boiled rice
1 cup cream
1 cup evaporated milk
1 teaspoon salt
1 teaspoon celery salt
Few grains cayenne
½ cup tomato catsup

Cook onion with the butter five
minutes, stirring constantly. Add
flour and stir until smooth, then add
shrimps broken in pieces, rice, cream
and evaporated milk. When well
heated add seasonings and catsup.
Serve in pastry cases, or on toast
points.

A Hallowe'en Dinner

Consomme with Julienne Vegetables
Melba Toast
Celery Olives Pickles
Fricassee of Rabbit Barberry Jelly
Boiled Wild Rice Sautéd Parsnips
Jellied Beet Salad
Cheese Pastry Sticks
Apricot Ice Frosted Spice Cakes
Coffee

Jellied Beet Salad

8 small cooked beets
1¼ cups water

½ cup vinegar ½ cup sugar
1 teaspoon salt 3 cloves

2 allspice berries
Small piece bayleaf
1½ tablespoons gelatine
Cut beets in thin slices. Into a
saucepan put the water, vinegar,
sugar, salt, cloves, allspice, bayleaf
and boil for five minutes. Remove
from fire and pour over the gelatine,
which has been soaked in a little cold
water. Stir until dissolved and strain
over the beets. Turn into individual
molds. When firm serve on lettuce
with boiled or mayonnaise dressing.

Evening Refreshments

Frozen Cheese Salad
Orange Bread Sandwiches
Coffee

Salted Nuts Chocolates

Frozen Cheese Salad

3 ounces cream cheese
3 tablespoons mayonnaise
½ cup heavy cream
½ cup dates
½ cup canned pineapple
2 teaspoons lemon juice

Mash the cheese and add the
mayonnaise a little at a time, blend-
ing thoroughly. Add cream, beaten
until stiff, dates cut in small pieces,
and pineapple drained from its juice.
Crushed pineapple or shredded sliced
pineapple may be used. Add lemon
juice. A little salt may be needed if
the mayonnaise was not very highly
seasoned. Pour into a mold, cover
tightly, pack in two parts ice to one
of salt, and let stand several hours. Or
freeze in an electric refrigerator.

Orange Bread

1 yeast cake
¼ cup lukewarm water
½ cup orange juice
½ cup boiling water
3 tablespoons sugar
About 4 cups flour
1 teaspoon salt
2 egg yolks
4 tablespoons melted shortening
½ cup candied orange peel

Soften the yeast in lukewarm water.
Mix orange juice and boiling water
and when lukewarm add the yeast,
sugar and one and one-half cups flour.
Beat until free from lumps and let
stand in a warm place until light and
full of bubbles—(about one hour).
Then add salt, beaten egg yolks (one
whole egg may be used instead of the
two yolks), shortening, orange peel
cut fine, and enough more flour to
make a dough that can be handled.
Mix thoroughly and knead until
smooth and elastic. Let rise until
double in bulk (about 2 hours),
knead down and shape into a loaf.
Put into a greased pan. Let rise
again until double in bulk (about one
hour), and bake in a moderately hot
oven.

Time in cooking, 55 minutes.
Temperature, 375 degrees.

Tomatoes filled with Chicken Salad
Deviled Ham Whole Wheat Biscuits
Chocolate Doughnuts
Ginger Cookies

Coffee Cider

Deviled Ham Whole Wheat Biscuits

1½ cups white flour
½ cup whole wheat flour
½ teaspoon salt
4 teaspoons baking powder
2 tablespoons shortening
About ¾ cup milk
½ cup deviled ham
2 tablespoons cream

Mix and sift the dry ingredients
and work in the shortening. Add
enough milk to make a dough just
soft enough to handle. Roll out to
one-third inch in thickness and cut
with a biscuit cutter. Mix the dev-
iled ham with the cream and spread
on half the rounds of dough. Cover
with the remaining rounds, pressing
the edges together. Bake in hot oven.
Time in cooking, 15 minutes.
Temperature, 425 degrees.

Welsh Rarebit on Saltines
Pickles Celery
Mince Meat Turnovers
Coffee Gingerale

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at my daughter!"**
says the doctor
**"Raised on
Eagle Brand!"**



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Every mother should nurse her baby if possible. But in millions of difficult feeding cases, Eagle Brand has come to the rescue. As the child grows older, other foods—cod liver oil, orange juice, cereals, etc.—are gradually added to the diet, as recommended by physicians. Practical feeding information and stories of Eagle Brand babies will be found in the two free booklets offered below. Mail the coupon today!

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Please send me my free copies of "Baby's Welfare" and "What Other Mothers Say."

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**Old Time Southern
Chicken Dishes**

By Madge Adams Hollis

Chicken Brunswick Stew

Prepare a large chicken, or two small ones, for frying. In a shallow pot-iron if you have it and it should be wide too, — place a layer of salt pork, cut fine. Over this mince one small onion; add a layer of diced potatoes, a layer of tender green corn, cut from the cob (good quality canned corn will do), a layer of lima beans, and a layer of peeled, sliced tomatoes. On that arrange a layer of chicken, each piece wiped dry and rolled in flour. Repeat until all the chicken is used. Pour over all two quarts of boiling water. Cover the pot closely and allow to barely simmer for three hours. Season with salt, pepper, a tablespoon of sugar and a tablespoon of tomato catsup or a teaspoon of Worcestershire sauce. Cover the pot and cook for an hour longer. The stew should be over done rather than under done. Just before serving thicken with a tablespoon of butter, rubbed smooth with two tablespoons of flour. Add to stew and allow to cook gently for a few minutes. Serve in soup plates, giving each person a piece of chicken, some of the vegetables and gravy. Little hot biscuits are nice to serve with it.

Chicken a la Maryland

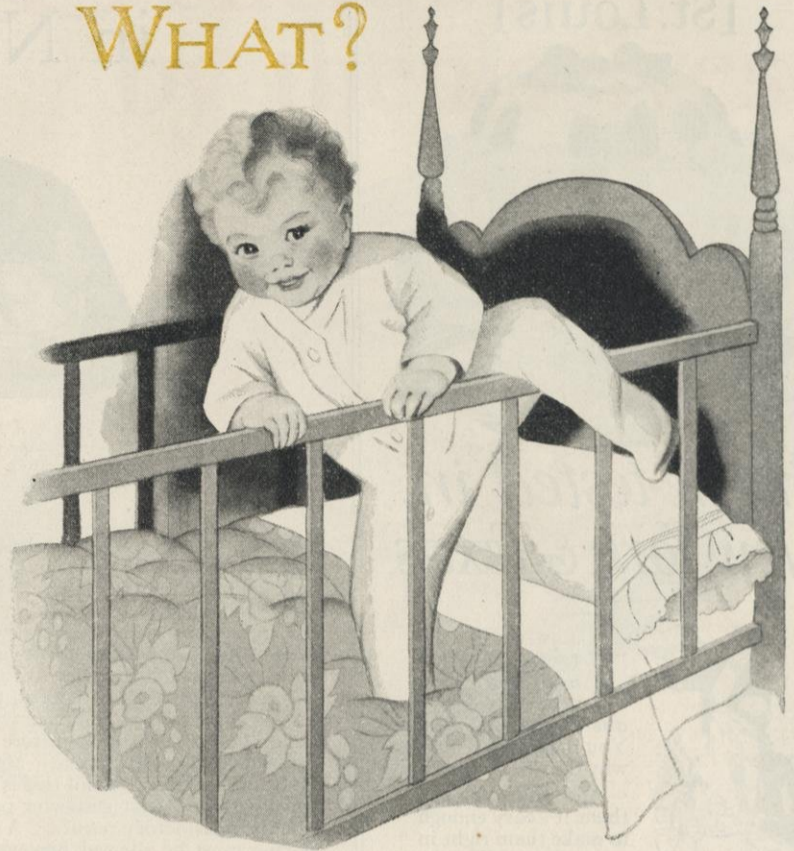
Clean, wash well and wipe dry, a young frying chicken. Split down the back. Season with salt and pepper. Disjoint and dip each piece in beaten egg and then in fine, dry bread crumbs. Place in a well buttered pan, skin side down, pouring a little melted butter over the pieces, and bake for half an hour, or until the chicken is tender, adding a very little hot water the last ten minutes if the chicken seems dry. Take the chicken up on a hot platter and keep hot. Have the corn from a dozen very tender ears grated, or sliced carefully off the cob. To the pulp add four tablespoons of flour, yolks of four eggs well beaten, salt and pepper to season well. Add bacon drippings to the pan in which the chicken was cooked unless water was added, in which case use a skillet and make the mixture half butter and half drippings. Drop the corn mixture into the hot fat in small teaspoonfuls. Allow to cook until brown and then turn. Make a gravy of the fat left when the corn oysters are all cooked, by adding flour to the fat, and when well blended, add one cup sweet milk to each tablespoon of flour. Allow to boil until thick and serve in gravy boat. Place the corn oysters around the chicken on platter and have all very hot.

*Smothered Chicken—
Raleigh Style*

Prepare large fryers (weighing about two pounds), fat and tender. Split down the back, wash well, and wipe dry. Season with salt and pepper. Rub inside and out with butter, softened, then dredge with flour. Lay breast down on a low rack in a deep pan, and cover with thin slices of streaked bacon. Again dredge with flour, then cover with slices of tomatoes, sweet green peppers, shredded, and a few white onions cut thin. *Roll bits of butter in flour and dot them all over the top. Pour in hot water to reach the rack, or to cover the pan well if no rack is used. Cook for one hour in hot oven, covered with another pan. Uncover and add hot water to make gravy, then allow to cook more slowly until very tender, but not too brown. In serving be careful not to break the layers of bacon. Serve the gravy separately. This chicken will "melt in your mouth", as the old cooks say.

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WHAT?



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Even the golden heart of the wheat, so rich in vitamins, is in Wheatena. And how delicious and appetizing is its toasty nut-like flavor! Children call it "dessert". There is no other cereal like it.

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New York & Texas



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And you can taste them. It's easy enough to make them right in your home. For the

chef of this famous hotel consented to give his formulas for making them. The simple ingredients—including Hawaiian Pineapple—are on every grocer's shelves.

And we've had the formulas “home-tested”—to prove them suitable for home service. Read the comments below.

For PINEAPPLE CREOLE, cook $\frac{1}{2}$ cup washed rice in qt. of milk, using double boiler. When milk is mostly absorbed, add $\frac{1}{2}$ cup sugar, a cup of Crushed Pineapple, and mix well. Pack into buttered mold; turn out on serving dish and decorate with Sliced Hawaiian Pineapple, pecans and candied cherries. Pour hot apricot sauce over all.

For PINEAPPLE MERINGUE PIE, dissolve 2 level tablespoons cornstarch in $\frac{1}{2}$ cup water. Add beaten yolks of 5 eggs. Bring 1 pint water to boil; add cornstarch egg mixture and juice of 2 lemons, 2 cups of Crushed Canned Hawaiian Pineapple and $\frac{1}{2}$ cup sugar. Cook over hot water until thick, stirring constantly. Add $\frac{1}{4}$ of the beaten egg whites and 1 tablespoon butter. Fill previously baked shells; cool. Decorate with the rest of beaten egg whites, sweetened.



Says Mrs. L. MAAS, of 350 W. 88th St., N. Y. City: “My family agreed that Pineapple Creole makes a most palatable dish.”



Mrs. C. ARMSTRONG of 2021 Hill Crest, Fort Worth, Texas, writes: “That's an extra good pie—economical as well as delicious.”

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Dept. 29, Ass'n of Hawaiian Pineapple Cannery, 451 Montgomery Street, San Francisco, California
Please send me, free of charge, your new book, “Hawaiian Pineapple as 100 Good Cooks Serve It.”

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An Old Friend in New Dress



A new variety of muffin to accompany the breakfast coffee — or for any other occasion — has a foundation of lima beans



THE dried lima bean has perhaps been considered a country cousin of the vegetable family, but an enumeration of its virtues cannot help but raise it to a position of high esteem. It is high in calories, rich in minerals, a good source of vegetable protein, important for its alkaline reaction in the body, palatable, adaptable to various uses, low in price and available everywhere at all times.

Lima beans, like all dried vegetables, need to be soaked before cooking to restore the moisture removed in the dehydrating process. Most recipes read “Soak the beans overnight”, and this is a good practice, but it is well to know that a shorter period, even two hours, will give satisfactory results. A slightly longer time for cooking must be allowed, however, if the soaking period is decreased.

The following recipes suggest new ways for serving lima beans.

Time in cooking, 25 minutes.
Temperature, 375 degrees.
Recipe makes twelve muffins.

Baked Lima Beans and Beef

- | | |
|-------------------------|-------------------------------|
| 2 cups lima beans | $1\frac{1}{2}$ teaspoons salt |
| 1 pound chuck beef | Dash mace |
| 2 tablespoons drippings | Little pepper |
| 3 sliced onions | 2 cups stewed tomatoes |
| 2 tablepoons of flour | |

Soak lima beans overnight. Then boil until soft in salted water and drain. Cut beef into small pieces and put in a frying pan with drippings and sliced onions. Stir in flour, salt, mace and pepper. Place alternately in layers with the beans in a baking dish or casserole, spreading tomatoes between the layers. Barely cover with boiling water and cook for three hours in a moderate oven. Replenish the water as necessary to keep the dish moist.

Time in cooking, 3 hours.
Temperature, 325 degrees.
Recipe makes six servings.

Lima Bean Soup

- | | |
|-------------------|----------------------|
| 1 small soup bone | $\frac{1}{2}$ turnip |
| 2 quarts water | 1 carrot |
| 1 cup lima beans | Salt and pepper |
| 3 potatoes | |

Boil soup bone in water until meat falls from the bone. Remove bone and meat which has separated from it. Add lima beans, which have been soaked overnight, and cook until tender, adding more water if necessary. Add potatoes, turnip and carrot all cut fine. Boil for half an hour longer. Season with salt and pepper.

Recipe makes six servings.

Lima Beans with Cheese Sauce

- | | |
|----------------------------------|--------------------------------------|
| 1 tablespoon butter or margarine | $\frac{1}{2}$ cup rich grated cheese |
| 2 tablespoons flour | Dash mustard |
| $1\frac{1}{2}$ cups milk | Salt and pepper |
| 1 egg yolk | 3 cups cooked lima beans |

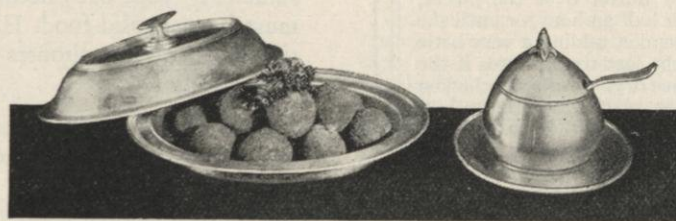
Melt butter and stir in flour. Pour on gradually the milk into which the egg yolk has been stirred. Add



Lima Bean Soufflé makes an appetizing and nutritious luncheon or supper dish

cheese, mustard, and salt and pepper to taste. Cook, stirring constantly, until cheese is melted and sauce is thickened. Add beans and allow them to heat thoroughly in the sauce.

Recipe makes six servings.



Lima Bean Balls are especially good served with tomato sauce or a rich cream sauce

Lima Bean Soufflé

- | | |
|--------------------------------|--------------------------|
| 2 cups lima bean pulp | 1 tablespoon lemon juice |
| 4 eggs | Salt and pepper |
| $\frac{1}{4}$ cup grated onion | |

Prepare the bean pulp by rubbing cooked lima beans through a sieve. Mix with it the egg yolks and seasonings. Whip the egg whites until stiff and stir in lightly. Put into buttered ramekins or one large baking dish. Place in a pan of water and bake in a moderate oven until firm.

Time in cooking, 45 minutes.
Temperature, 350 degrees.
Recipe makes six servings.

Lima Bean Balls

Soak lima beans and cook in salted water until they are tender, but not too soft. Drain off the water, put in a generous lump of butter and mash thoroughly. When they have cooled, make into balls. Roll in cracker crumbs, beaten egg, and again in crumbs, and fry in hot fat.

Time in cooking, 2 minutes each.
Temperature, 380 degrees.

Lima Beans Muffins

- | | |
|-------------------------|---------------------------------|
| 1 egg | 2 teaspoons baking powder |
| $\frac{1}{2}$ cup milk | $\frac{1}{4}$ teaspoon salt |
| 1 cup lima bean pulp | 1 teaspoon sugar |
| $\frac{3}{4}$ cup flour | 2 tablespoons melted shortening |

Beat white and yolk of egg separately. Add to yolk the milk, bean pulp, and flour mixed and sifted with baking powder, salt and sugar. Add shortening. Fold in the egg white and bake in greased muffin pans in a moderately hot oven.

(Continued from page 6)

wanted to marry. It was far better to teach music during the day and give the dark hours to Russian symphonies and passion from Hollyhood. Even if it took more and more cups of hot cocoa and melted marshmallows to drift her into the land of dreams where her limited experience could not name some of the queer things that occurred to her. Some of them were very queer indeed. They left her shrinking but — curious. Each evening that she was driven home from these dinners by the immaculate Ken she was grateful for the cousinly interest which she knew gave her an added weight in the rarified atmosphere of his own environment. This interest she never considered as anything more personal than a protective attitude toward a very small twig of the family tree. And each time he brought his gleaming car to a standstill in front of the apartment house with the antique store on the ground floor, she had the feeling an aviator must have when he swoops from the dazzling frigidty of the skies to the warm, sweet, rounded earth.

THE first of May arrived, a day of vivid blue with swift, light breezes. That morning Prudence sewed fresh organdie ruffles on her dark, blue crepe and tied the wrists and collar with small black velvet bows. For in the afternoon her pupils were to twist their short legs around the spirals of Adelaide Waddington's piano bench in the agony of their spring recital. Everybody would be there who was anybody in the infant world and all their mothers and some of their maiden aunts, bony women with prim lips and inflexible ideas on how to bring up children. Prudence moved gently among them as a crystal pure reflector of the sun's rays.

This morning as she rinsed and fluted and stitched her dainty finery she was shaken by the quivering apprehension of a small plant about to be uprooted and transplanted to a foreign soil. For Adelaide Waddington had spoken and on the following day she was to move into the exclusive stockade of Miss Quince's school. That noon for the last time the dark haired Mr. Felix Majolini would appear in person for her rent, always with the look in his eyes that he would rather not accept it. That night for the last time she would look with wistful eyes over her beloved roofs and steeples before she hid her to a balcony seat in a movie palace where a really good string orchestra accompanied the tropical love making of the most famous profile in stage history.

The apprehension was so vivid in her gentle soul that she hadn't actually eaten for days except for a bit of salad and cups of steaming cafeteria coffee. For something within her was slowly giving way to the pressure of contending forces. She was like a shivering little sapling, caught and ground between relentless blocks of ice. She couldn't imagine what made her hands so shaky over the ruffles, what gave her that opaque feeling of great distance in her small head that was usually so simple and so clear. She supposed it was the imminence of the recital and perhaps the fear that her pupils would not cover themselves and her with glory before the truly august audience.

Cousin Adelaide was coming for her in person at one so that she could arrange the programs and fix the lights and have everything in readiness for the fatigued, white-socked virtuosos at two. At twelve-thirty she slipped the blue dress over her head, tied the black velvet bows and brushed her soft, dark hair in front of her dressing table. It was rebellious and stood away from the brush in electric waves. Her fingers, too, were curiously ineffective. They were so queer and limp that she wondered with fear how she was going to get through with the simple duets in which she was supposed to play a lively base and drown out the mistakes of a childish and uncertain treble. She made herself a cup of coffee but the first swallow stuck in her throat and almost refused to go down. Afraid to attempt another she decided to postpone eating until tea was served late in the afternoon after the recital. If the worst came to the worst, she could faint, although she shrank from the possibility of such a display. She wondered miserably what you did when you felt yourself going and whether it bumped you more to fall backward or on your face.

And if only her heart would stop throbbing in her throat and even up in her ears. So frangible was her spirit that at a gentle knock on the door all the blood in her body rushed to her heart and re-

(Continued on page 44)

ceded as swiftly, leaving it curiously empty and beating with difficulty. She went to the door and opened it on the vision of a dark face with flashing teeth and eyes that smiled and were serious at the same time. She fluttered at him with her small hands which he took as an invitation to come in. He held a package from which he was slowly taking the tissue paper.

"I am so sorry that you are going," he said. His English was that of an educated man, translating from his own tongue.

"Oh — I am, too," she faltered. "The lovely steeples and roofs, — I'll miss them so."

"I have brought you a small gift."

As he spoke he took the last wrappings from the crystal drinking cup and held it toward her. It flashed and glowed in his palm like a lovely jewel.

"Oh," her hand flew to her throat, "It's too beautiful. I couldn't."

"Why," he asked simply, "is it so hard for you to grant me this small pleasure? I wish — I wish it were so much greater."

"I do want to take it," she said. "But I don't think Cousin Adelaide would think it just right."

He walked over to the window and looked out over the small park, golden-green with sunshine and rain washed leaves. She could not see the ironic grimace that hardened his finely cut lips. He heard her voice, very low.

"I have the rent. I — I'm sorry, too, that it's the last time!"

He looked down and saw a small, blue-veined hand holding a white envelope toward him. Her head with its massed black hair did not quite reach to his shoulder. How could that self-righteous worldling know what this ethereal child needed in human sunlight.

"I don't like to take it," he said, "You know that, don't you?"

"I know that you have always been so very kind."

"Couldn't we skip it, just this one time?"

He smiled down at her and her breath caught in her throat. Suddenly she knew why she couldn't eat, why life was almost too burdensome to live at all. Here was something mysterious, terrifying and sweet beyond words — and she was going to be walled up forever in the rarified safety of Miss Quince's hallmarked, five generation aristocracy. Tears of a defrauded child clouded her eyes.

"It is so good of you," she murmured "But —"

"But what?" It was hard to go on with those very blue eyes smiling compassionately down into hers.

"Cousin Adelaide wouldn't understand."

"Cousin Adelaide?" His brows wrinkled and then cleared. "She is the lady who saw us that day?"

"Yes. She thinks it is unwise for me to live — alone."

"But you were happy?"

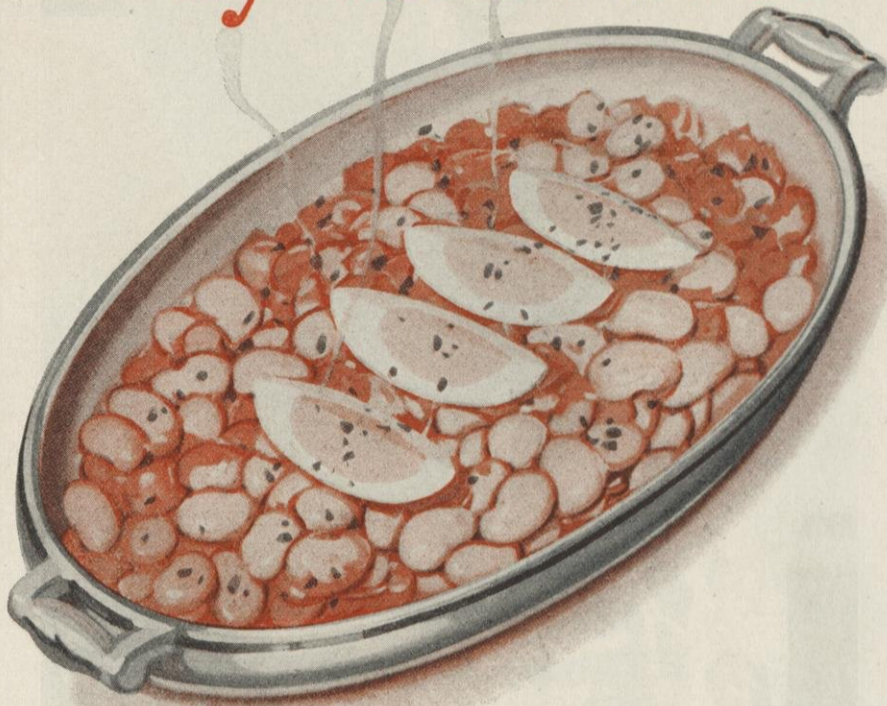
"Oh, so happy." Her eyes clouded again and almost brimmed. Her days of fasting made her lips quiver very easily. "You see it's very hard for them to understand just ordinary people like — us."

She was so naive in her inclusion of both of them in a class which lives with its ears to the earth and is swayed by the moods of the seasons. The faint fragrance of her exquisite person drifted up to him, as evanescent as the youth of spring. She was so fragile, so defenseless in a hurried world. How could he let her go forth so forlorn, when he felt so warm, so vital, so radiantly alive?

She was gazing unseeing, unthinking out over the roofs when she was aware of the silence that walled them in. She looked up at him to break it but something in his eyes prevented her uttering a word. Never had she seen them so vividly, so warmly blue. Subconsciously she leaned away in a gesture of retreat.

SUDDENLY she was lifted in two strong arms and swept by a hurricane which whirled her far away from the safety of remembered things. The dim magic of a dream that shocks and then enchants. The kind of dream that makes one wonder what one ate to cause it — and later seek to find the combination. Warm fingers brushed her hair from her forehead, touched her cheeks, her ears. Lips rested against hers, so gently, so firmly that her fluttering breath refused to come. She supposed dimly she was going to die. And she was dimly willing to float away on a gentle tide of such exquisite terror.

Delicious by themselves



Delicious Lima Dishes

Basic Recipe: To revive the fresh, juicy tenderness of dried California Lima Beans, soak them in cold water from 6 to 8 hours. Drain. Cover with boiling water and cook slowly until tender—about 30 minutes. Add salt after 20 minutes cooking. (This basic recipe applies to either Large or Baby Limas).



LIMA-RICE ROLL

Cook 1 cup of Limas, and when cooked force through puree sieve. Add white sauce made of 1/2 cup milk, 1 tablespoon butter, 1 tablespoon flour, 1/2 teaspoon salt and speck of pepper. Add 1/2 cup cooked rice. Shape into roll; cover with bread crumbs and bake in moderate oven.

SAVORY LIMAS

Heat 1 tablespoon oil or butter, add 2 tablespoons minced onion, 1 clove garlic chopped, and 3 tablespoons minced green pepper. Cook over moderate heat 5 minutes; add 1 cup tomato sauce and 2 cups cooked Lima Beans. Simmer over low fire until thoroughly heated, about 15 minutes. Turn into vegetable dish. Cut 1 hard-cooked egg in quarters lengthwise and arrange across middle of dish, as illustrated.

Our new recipe book, "How Ten Food Editors Serve California Limas," contains interesting menus, tested Lima recipes and facts about the food value of California Lima Beans. Sent free upon request. Address Department 7.

California Lima Bean Growers Association
Oxnard, California

- and they make so many other dainty dishes

Creamed in milk and topped with egg slices, California Limas are a most delightful dish. And what a host of other treats they make: Casserole dishes, dumplings, croquettes, flavorful soups and tasty salads! Truly a matchless year-round vegetable!

Few foods give such variety, with so little work. Limas are easier to prepare than most vegetables you use. Just cover them with water after breakfast, and at your usual time for getting dinner, they're ready to be cooked. By cooking an *extra cupful* to be put away and cooled, you plan two menus — dinner tonight and luncheon tomorrow — without extra bother.

Remember, too, Limas are healthful. Proteins, carbohydrates, vitamins, mineral salts — all abound in Limas. And because they are one of the highest alkaline-ash foods, dietitians recommend them to help offset the acid-ash resulting from many common foods — those body acid conditions generally known as some form of acidosis.

Of all good foods, California Limas (Large or Baby) are one of the least expensive. Supply your pantry today. For extra fancy quality ask your grocer for SEASIDE Limas.

CALIFORNIA

Limas

THE BEANS WITH THE NUT-LIKE FLAVOR

This sign (P) means Home Tested and Approved by the Priscilla Proving Plant.



For that most coveted loveliness—SMOOTH SKIN

Yesterday - 50¢
for a French toilet soap
Today the same luxury

GUILTY extravagance! And yet you loved them so—those costly imported soaps with the texture of fine old satin and such caressing lather!

For beauty-wise France knew that for loveliness, the skin must be smooth—exquisite as a gardenia petal. So she developed her famous toilet soaps.

Today, by the very method France uses for her finest toilet soaps, Lux Toilet Soap is made!

Satiny-firm texture, white, delicately fragrant, a cake that wears and wears to the veriest smooth wafer! Delicious lather—abundant even in hard water—that tends your skin the true French way.

Yet Lux Toilet Soap is just ten cents wherever soap is sold. Already tens of millions of cakes have been eagerly bought! Made by the makers of Lux, Lever Bros. Co., Cambridge, Mass.

for just
10¢



LUX Toilet SOAP

Buy advertised goods. Those advertised in Priscilla are reliable.

Finishing the New Floor

(Continued from page 26)

Homemade Floor Stain No. 2

1¼ ounces pulverized gilsonite
1 quart turpentine

This is a brown stain that can be used on either soft woods or hard woods.

Homemade Floor Stain No. 3

½ pound raw sienna
(ground in oil)
2 ounces raw umber
(ground in oil)
1 pint boiled linseed oil
½ pint ground Japan drier
1 pint turpentine

Putting these materials into a bottle and shaking vigorously is perhaps the best way of mixing this stain. It has been found to give excellent results on oak.

To dilute either stain use some of the original solvent, either water, turpentine or oil.

Stain should be used without a wood filler. The object is to let the stain penetrate the pores of the wood. In using a commercial stain, study the colored samples of stained woods and decide which one you want, then follow directions on the can. Two coats of a light colored stain are Better than one coat of dark stain. Beware of getting your floor too dark. All floors grow darker with age anyway.

The newly stained floor should be allowed to dry for twenty-four hours with closed windows and doors. Then apply wood filler, wax or varnish with the prescribed process for either.

Waxing

There is an unwarranted prejudice with some people against waxed floors. One contends that it is difficult to care for, another that it is slippery. Neither argument is true if the waxing is rightly done and proper care understood.

The new floor must first be scraped and sandpapered to perfect smoothness. Then a wood filler is applied according to directions for the kind used. After this is dried apply a thin coat of paste wax. This application may be made either by hand or by means of one of the patent devices for that purpose. The latter method is much easier.

To apply by hand, make a double pad of cheesecloth and place a small amount of wax between the thicknesses. Enough wax will work through the cloth to insure a sufficient coating. After this has thoroughly dried—fifteen minutes to half an hour—go over it with the polisher. A second coat of paste wax should follow in not less than an hour.

Let this dry for an hour or so, and then apply liquid wax and polish.

No more paste wax will be needed for at least two months, probably longer, unless on some places where there is a great deal of traffic. Liquid wax, however, should be applied to worn spots once a week, or when needed, allowed to dry thoroughly and then well polished.

Equipment for Waxing

It is not so long since there was no satisfactory equipment for waxing. And before we had brushes or mops for the application, and weighted or electric polishers, there was some rea-

son for hesitating before deciding on a waxed floor, particularly for a room like the kitchen, where any kind of finish is bound to wear off with time and traffic.

The first waxed floor I had will go down in the annals of my housekeeping experience as a back-breaking and knee-bruising experience, for I applied all the wax to a large room by hand, and polished it by hand. We tried the "Shuffle Along" method (tying pieces of brussels carpet to our shoes and scuffing) but it was a slow and laborious task at best. And that is only about six years ago. Since that time the development of technique for waxing floors has been as spectacular as in every other phase of housekeeping.

The Right Tools

It pays to have the right tools for whatever job you have in hand. Men found that out long ago, but it is as yet something of a marvel to the average woman that she should have right tools for her job.

Two, at least, of the manufacturers of the best known floor waxes have provided devices for applying wax and polishing the floor. Others are on the market.

The essential equipment is very simple: Paste Wax; Liquid Wax; Mop or cloth for applying paste; Polisher, weighted or electric.

The electric polisher is, of course, a great labor and time saver and well worth the investment. Where there are many floors and large ones with much traffic, the larger and heavier polisher might be worth the higher price. For the average small home, however, the smaller polisher will prove quite adequate.

Special Precautions

Water should never be used on kitchen floors, unless absolutely necessary. Water rots wood, loosens the fibres and causes splinters; makes it warp; and ruins the finish whatever it is.

Do not use shellac. You may have to use more than argument to keep your builder from "protecting" his floor in this way, but resort to any means before allowing him to do so.

Do not use varnish on a new floor if you want a waxed finish. Use a wood filler, allow it to penetrate and dry, then follow with paste wax.

Wax (liquid) over varnish will protect the varnish and lengthen its life.

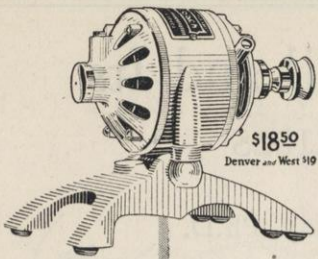
Slippery floors are caused by leaving too much wax on the surface. It is the wax which is slippery, not the waxed floor, and it is the paste wax, not the liquid, at that. Inasmuch, therefore, as paste wax is to be applied in very small quantities; dried and rubbed into the floor, there is no occasion for slipperiness.

Every floor in the Priscilla Proving Plant, with the exception of the bath rooms which have tiled floors, but including both kitchens, is waxed and kept polished. Thousands of people visit us yearly and no one ever finds our floors slippery.

Where floors are uneven, with little hills and hummocks you are more likely to find danger of slipping, because particles of wax in the valleys may have escaped the polisher.

With a smooth floor, a thin application of paste wax dried and rubbed into the floor, there is no danger.

(To be continued in the November number with "Floor Coverings for the Modern Kitchen.")



Make Sewing A Pleasure



The Hamilton Beach Home Motor takes all the drudgery out of sewing—and makes an electric of your old machine at a cost of only \$18.50.

It does away with all the wearisome pedaling. Sewing fast or slow as you please—without breaking threads. Both hands are free to guide the work.

Simply place the motor against the hand wheel. (No screws, bolts or nuts are needed to attach it.) Rest your toe on the control pedal—and sew with an ease and speed you've never known before.

This same motor with attachments mixes cake batter, beats dressings, whips cream, beats eggs, sharpens knives and tools and polishes and buffs silver.

Write for interesting literature. Learn how this \$18.50 motor makes your old machine as easy to operate as the latest electrics. Sold by reliable dealers everywhere.

HAMILTON BEACH MFG. CO., Racine, Wis.



Mixes Cake

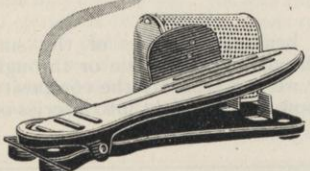


Sharpens



Polishes

Hamilton Beach Home Motor



The Charm of the Unusual

(Continued from page 19)

their desserts to fresh fruits, cheese, and ice cream.

Menu II

Clear Bouillon	Wafers
*Chop Suey	*Hot Cheese Biscuits
	Pineapple Salad
Cream Cheese	Wafers
	Preserved Ginger Tea

Chop Suey

½ pound lean beef, pork, veal or chicken
 1 bunch celery
 1 green pepper
 1 large onion
 ½ cup uncooked rice
 2 cups soup stock
 ½ tablespoon salt
 1 cup mushrooms

Cut meat into cubes. Shred celery and green pepper. Slice onion and cook with the meat in a little fat until brown. Add shredded celery, rice which has been washed, but not cooked, soup stock, salt and mushrooms. Simmer for forty-five minutes. Additional liquid may be added if necessary. Serve hot. Garnish with finely chopped parsley, paprika, and coarsely ground salted almonds.

Recipe makes 6 servings.

Cheese Biscuits

2 cups flour
 4 teaspoons baking powder
 1 teaspoon salt
 3 tablespoons shortening
 ¼ pound American cheese

Mix dry ingredients and cut in shortening. Add grated cheese. Add liquid. Toss on to floured board and pat to one inch thickness. Cut with biscuit cutter. Bake on greased baking sheet in hot oven. Serve hot. Time in cooking, 20 minutes. Temperature, 400 degrees.

Recipe makes 16 small biscuits.

Menu III

Head Lettuce Garnished with Anchovy and Pimiento	
French Dressing	*Cheese Soufflé
*Baked Stuffed Tomatoes	
Whole Wheat Rolls	Butter
*Butterscotch Pie	Coffee

Cheese Soufflé

4 slices bread
 Butter
 1 pound cheese
 4 eggs
 1 quart milk
 ½ teaspoon salt

Cut bread one inch thick. Butter and cut in cubes. Cut the cheese in small pieces. Grease three-quart baking dish and arrange in it alternate layers of bread and cheese. Beat eggs, and add milk and salt. Pour over bread and cheese. Bake in moderate oven until firm. Serve hot. Time in cooking, 45 minutes. Temperature, 350 degrees. Recipe makes 10 servings.

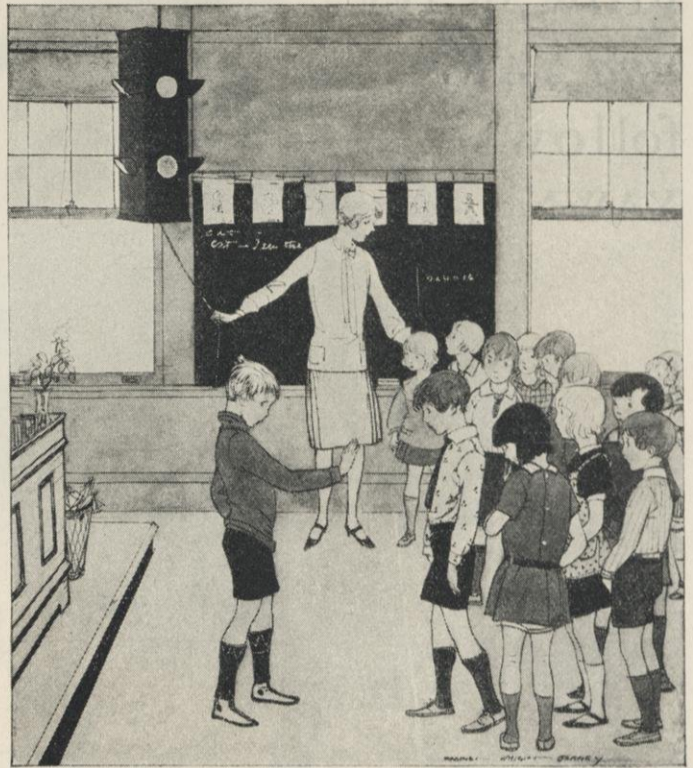
Baked Stuffed Tomatoes

6 firm, medium sized tomatoes
 ½ tablespoon chopped parsley
 ½ tablespoon onion juice
 Salt and pepper
 ½ cup bread crumbs
 1 egg
 ¼ cup ground boiled ham

Remove thin slice from top of each tomato. Scoop out the center. Cut tomato pulp fine and add the other ingredients. With this mixture stuff the tomatoes heaping full and place a small piece of butter on top of each.

(Continued on page 51)

Is Your Town Safe?



© 1927 M. L. I. Co.

These boys and girls are being taught to save their lives! They are learning the meaning of the "Stop" and "Go" traffic signals. In many schools the children make their own semaphores, and the teacher appoints different members of the class to act the part of a Traffic Officer so that the lesson of caution at street crossings can never be forgotten.

EVERY five minutes someone dies from cancer. Every six minutes someone is killed by accident. One death in every 13 is caused by cancer—one in 15 by accident. One—a tragedy foreseen weeks in advance when beyond hope of prevention. The other—swift annihilation that could have been prevented.

Most fatal accidents need never happen; 90,000 a year in the United States—240 a day—deaths from various causes that could be prevented. One-half of the children who are killed are the little untaught ones less than five years old. And accidents claim all too many persons past middle age—who have not adjusted themselves to the swift pace of passing vehicles.

In cities where public caution and protection are taught, the deathrate from accident is far less than the Nation's sad average. Modern scientific Safety Campaigns are organized in these cities. The Mayor, the Police Department, local associations, clubs, societies and citizens of ability and initiative are working together for safety in industry,

in the home and on our streets. The newspapers which help to promote Safety Campaigns find a quick response.

These continuous safety programs are as carefully and skilfully planned as a great battle, but with this difference—a battle is planned to end as many lives as possible and a Safety Campaign is planned to save as many lives as possible.

No longer has one a right to say, "Accidents are bound to happen. You can't prevent them." Today accident prevention is neither a beautiful dream nor a vain hope. It is a splendid reality. In cities which have said, "It can be done"—it has been done. In some cities the deathrate from accident has been reduced more than half.

Do you know how many people were killed by accident in your town last year? You will find, again and again, that a little forethought or a little more care would have avoided many tragedies. Help to prevent such deaths.

700,000 Americans seriously injured last year; 23,000 killed by one cause alone—motor vehicle accidents.

Appeals to individual caution have failed to stem the constantly rising tide of accidental deaths. Last year the New York State conference of Mayors decided to conduct an "entire city" Safety Campaign. Albany, N. Y., was selected for the test, and the Metropolitan Life was invited to send safety engineers to co-operate.

A vigorous educational program was undertaken. Every stage of this campaign was carefully mapped out in advance. During the first six months of the demonstration, while practically the entire city

supported it, accidental deaths of all kinds were reduced 31%. Fatal accidents to children were reduced 33½%. Fatal accidents in homes were reduced 71%.

Based on the results in Albany, the Metropolitan has prepared two booklets, "Promoting Community Safety" and "The Traffic Problem", which outline practical ways and means for accident prevention. Send for two copies of each, one for personal study and one to send to your Mayor. If your town has a working safety organization, support it wholeheartedly. If not, help to establish a local Safety Council.

HALEY FISKE, President.

Published by

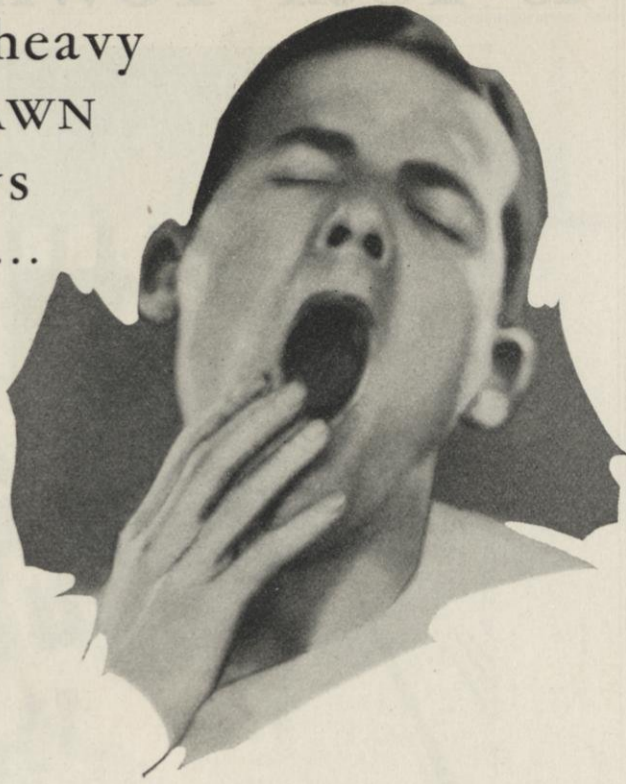
METROPOLITAN LIFE INSURANCE COMPANY
 NEW YORK

Biggest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

To get full value out of your magazine read advertisements as well as text.



When EYELIDS
grow heavy
and YAWN
follows
YAWN...

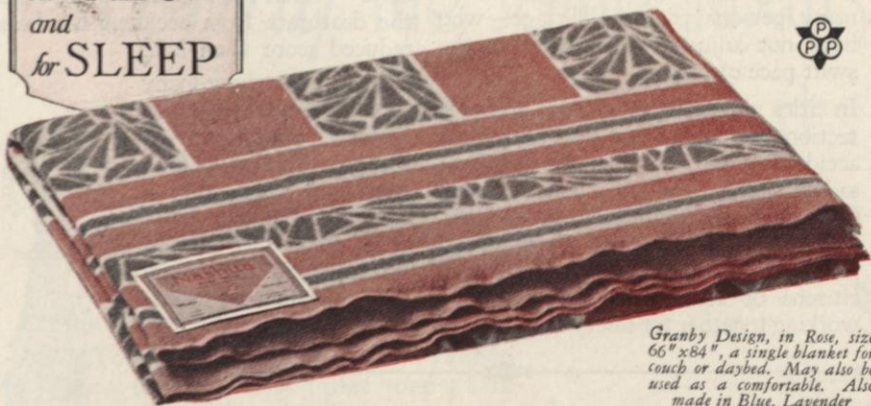


WHEN the first brown leaves begin to fall and there's a chill in the Autumn air—that's the time you realize how much real warmth is woven into the deep, fleecy nap of Nashua Blankets. That's the time, too, you can count upon Nashuas to stand guard all through the night of calm, refreshing sleep.

Insist upon seeing the Nashua ticket on each blanket you buy. Note the unrivalled beauty in the new patterns and colors, the unquestioned superiority of finish, the exceptional values. Nashua Part Wool Blankets are priced as low as \$4.50 a pair—so economical that you can afford Nashuas for every room in the house.

Amory, Browne & Co. Dept. 459 Box 1206
Boston, Mass.

for WARMTH
for BEAUTY
for VALUE
and
for SLEEP



Granby Design, in Rose, size 66" x 84", a single blanket for couch or daybed. May also be used as a comfortable. Also made in Blue, Lavender and Gold.

Nashua Blankets

REG. U. S. PAT. OFF.

PART WOOL "Quality Blankets at Attractive Prices"

Cod Liver Oil and Its Substitutes

By Walter H. Eddy, Ph.D.

ONE of the consequences of the vitamin hypothesis has been a renewed interest in an old remedy, cod liver oil. When we learned that milk might be a poor protection against scurvy the use of orange juice, tomato or other fruit source became an insurance against such disease in the diet of the infant. Cod liver oil has now been added to the infant diet recommendations to provide insurance against other vitamin deficiencies than those met by milk and orange juice. What it is supposed to supply may be of interest to parents.

COD liver oil contains two vitamins quite distinct in function. One we call vitamin A and the other vitamin D. Vitamin A is much more widely distributed in Nature than is D. In spite of the fact that butter fat, the green leaves of salad vegetables, and many fruits contain this factor in considerable abundance, cod liver oil is today recognized as the richest known source of this vitamin. Like vitamins B and C the fish does not manufacture it but separates it by digestion from the sea plants which it eats and once separated it is stored in abundance in the liver and fat of the fish body. It is for this reason that the vitamin A content of the oils from different codfish may vary considerably just as the vitamin A content of milk varies with the diet of the cow. At one time it was claimed that the Newfoundland fish excelled the Norwegian cod in this particular vitamin but recent researches of Poulson seem to have refuted this slur on the Norwegian cod. Individual differences are of course bound to exist in different lots of cod liver oil but regardless of these minor variations cod liver oil is always rich in this factor.

What is the particular value of this vitamin in diet? Complete omission from the diet, results in a specific eye disease called xerophthalmia and if the omission continues, complete blindness may result. Such omission is, however, rare, for the American infant will always receive some in his milk and the adult usually varies his diet enough to include appreciable amounts of the vitamin-containing foods.

BY inducing the eye disease in animals and studying its development we have learned some very important things about the effect of omitting this vitamin. The immediate result of deprivation of the vitamin seems to be failure of the tear gland to function. As a result the eye membranes are not washed and bacteria invade and multiply. Other glandular structures seem also to lose their resistance to the invading disease germs and this fact suggests an important function for the vitamin. The inference then is that we derive from this vitamin some mechanism which enables us to fight off certain disease producing bacteria and construct a resistance against certain types of disease.

It is this property that has suggested that cod liver oil may be a potent insurance against germ borne disease, such as common colds, tuberculosis, etc. There are now being conducted in different parts of the country a series of experiments with school children to determine whether a daily dosage of cod liver oil will reduce the incidence of colds and increase school attendance and many adults are trying to acquire such immunity by use of the oil. Naturally the purveyors of this oil are encouraging its use and

we must not let extravagant claims over-balance our common sense. Whenever the diet lacks this factor the use of cod liver oil will insure its presence in abundance, but milk, butter, eggs, green vegetables and fruits are all good sources of the factor and it is doubtful whether the adult need add the oil as a medicine if he will meet his requirements by liberal use of these articles in his diet.

THE use of cod liver oil as a source of vitamin D has quite a different justification. Unlike the other vitamins Nature has been very stingy in regard to this factor. Egg yolk and fish oils are the only known sources which contain the factor in any abundance. The reason for this was obscure until we learned that, unlike the other vitamins, the body has the power to manufacture it in adequate amount if it utilizes certain rays of the sun. In brief our bodies contain some substance which will become vitamin D or at least perform its functions if we let the sun's rays strike our skins.

The rays of the sun that have this power will however not pass through window glass, hence it is only direct sunlight that is efficient. As Nature has provided abundant sunlight in most parts of the earth she does not need to store the vitamin in foods if man will make proper use of the open air. As Dr. Jacoby used to say, some years before vitamins were discovered "If you can't get your babies into the sunlight use cod liver oil."

What precisely does this vitamin do? We do not yet know how it does it but we do know that unless vitamin D is present, infants and adults are unable to form or maintain proper bone structure. The infant may receive plenty of lime in his diet and fail to deposit it in his cartilages. His bones will fail to stiffen and will bend too easily, resulting in extreme cases in bowed legs and other manifestations of lime using power. This deficiency disease is described by the doctors under the name of "rickets." Infants are, however, not the only persons affected by lack of vitamin D. In adults, such deficiency results in withdrawal of lime from the bones, making them porous and brittle. Milk is a splendid source of lime but its deposit in the form of bone may fail if this vitamin is absent and milk contains very little of this vitamin.

The facts cited above make it clear that when we give cod liver oil to infants we are making sure of normal bone formation and insuring avoidance of rickets. Plenty of open air sunlight may make its use unnecessary but in cities especially, the evidence is strong that babies get too little of this sunlight and incipient rickets is very prevalent. Hence the justification for use of the oil as insurance.

The knowledge that sunlight is a means to adequate supply of vitamin D had an interesting origin and still more interesting consequences. Doctors who studied the records of rickets first noted that it was much more prevalent in winter born babies. They also found more cases of the disease in smoky and fog-bound cities than in those whose atmospheres were clear. Such observations resulted in a careful study of the sunlight and its effect.

BY bending the rays of the sun through a glass prism or through water we can separate the composite we know as white light into a series of

(Continued on page 52)



Reader Recipes

Onion Souffle

- 2 tablespoons butter
- 2 tablespoons flour
- 2 cups milk
- 2 cups chopped cooked onions
- 1 cup soft bread crumbs
- 2 eggs
- Salt, pepper
- Buttered crumbs

Melt butter and add flour. Add milk gradually and cook until thickened, stirring constantly. Add onions, bread crumbs and well beaten egg yolks. Season to taste with salt and pepper, and fold in stiffly beaten whites of eggs. Pour into a greased baking dish, cover with buttered crumbs and bake in a moderate oven until firm and brown.

Time in cooking, 30 minutes.
Temperature, 375 degrees

Recipe makes 6 servings.

Miss H. R., Pennsylvania.

Green Pea Succotash

- 2 cups shelled peas
- 3 ears corn
- 2 tablespoons butter
- Salt and pepper

Cook corn and peas separately. Cut corn from the cob and mix with peas. Add butter and season to taste with salt and pepper. Canned peas may be used in place of fresh.

Recipe makes 6 servings.

Miss E. C., New Jersey

Farmhouse Scallop

- 4 medium-sized potatoes
- 1 large turnip
- 1 medium-sized onion
- Salt and pepper
- Milk
- Butter

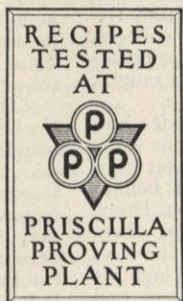
Peel the potatoes, turnip and onion and slice thin into a greased baking dish, making alternate layers of potato and turnip, with an occasional slice of onion. Add salt and pepper to each layer. Fill the baking dish with milk until the vegetables are nearly covered. Place a good sized lump of butter on top and bake in a moderate oven.

Time in cooking, 45 minutes.

Temperature, 350 degrees.

Recipe makes 8 servings.

C. E. H., Connecticut.



Summer Squash and Corn

- Few slices of onion
- 1 tablespoon butter
- 1 pound summer squash
- Salt and pepper
- 2 ears of corn
- 2 tablespoons butter

Chop the onion fine and cook in butter until brown. Add summer squash cut in pieces, a little water, and salt and pepper to taste. When nearly done add corn, cut from cobs, and butter. Cook until water is all evaporated.

Recipe makes 6 servings.

V. J., California.

Baked Peas

- 6 slices bacon
- 1 pint fresh or canned peas
- 1 cup medium cream
- 1 teaspoon salt
- 1/8 teaspoon pepper
- 1/2 cup bread crumbs

Cut bacon in small pieces and brown, add peas, which have been cooked (if canned peas are used drain them), cream, salt and pepper. Mix and put in a casserole, cover with bread crumbs and bake in a moderate oven.

Time in cooking, 20 minutes.

Temperature, 350 degrees.

Recipe makes 6 servings.

Mrs. W. W. K., Ohio.

Hawaiian Carrots

- 1 quart diced carrots
- Cooking oil
- 1 tablespoon flour
- 1 cup water
- 1/2 teaspoon salt
- 4 tablespoons sugar
- 4 tablespoons vinegar

Parboil carrots and then cook in oil in a frying pan until brown. Remove carrots and add flour to the oil that is left (there should be about a tablespoonful). Add water gradually and bring to the boiling point, stirring constantly. Add salt. Strain over the carrots and cook in an uncovered pan until the liquid is almost all evaporated and the carrots tender. Add sugar and vinegar and cook until slightly reduced. Serve hot.

Time in cooking, 35 minutes.

Recipe makes 6 servings.

Mrs. J. N. T., New Jersey.



With Perfect Assurance

PET MILK in your baby's bottle will provide the assurance at every feeding time that his food is pure and clean and easily digested. The quality of the milk gives the assurance.

Pet Milk is pure milk. Not a thing is added. Not a single food element of the milk is removed. It comes to the nursery in a sealed, air-tight container, sterilized—absolutely free from anything that can disturb digestion or impair health. It is as easily digested as mother's milk.

For Children, Pet Milk is equally desirable. It is safe, wholesome milk for them in all their food. And then it will help you to give them the amount of milk they ought to have. Because it is always pure and sweet, it blends with fruit juices to make milk drinks that tempt and stimulate the appetite. When children tire of milk alone, they will readily drink Pet Milk with orange juice, and other fruit juices. The combinations provide refreshing drinks, and most wholesome food.

For Every Cream and Milk Use Pet Milk will serve your need. Undiluted it serves in place of cream, at less than half the cost. It can be diluted to suit any milk need. It costs less than ordinary milk.

Send for our free booklets, "Baby's Milk" and "You Can Save On Your Milk Bill." They'll tell you many interesting things about the use of Pet Milk.

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832 Arcade Building, St. Louis, Mo.



Send us your very best recipes. The ones that all your friends want to try because they are so good. Recipes submitted are read, compared, and if new to us, tested at the Priscilla Proving Plant before decision is made with reference to publication. Use level measurements always in writing out recipes. One dollar is the price paid for each recipe accepted. Contributions are not acknowledged, and unaccepted recipes are not returned unless stamped, addressed envelope is inclosed.

Ask your local dealer for Priscilla advertised food products.



Blackberry Pie!

...and three other healthful, tempting dishes can all be made from one package of Knox Sparkling Gelatine

HERE are unusual recipes for a pie, a pudding, a cream and a salad—all good to the taste and good for the health! Made with Knox Sparkling Gelatine, they are exquisite to look upon, luscious to eat. Containing real fruits or real vegetables, their food value is exceptionally high! Apples, oranges, berries, tomatoes, celery—foods such as these go into Knox desserts and salads. Knox Gelatine itself is not flavored, not colored, not sweetened. The flavoring and the coloring come from the natural foods with which it is combined. Its unusual health quality is commended by physicians. Another outstanding quality of Knox Gelatine is its economy. One package contains enough gelatine to prepare four different dishes—six servings of each.

Write for this notable Book!

Now Mrs. Knox has produced her finest, most elaborate, most helpful Book for the hostess and housewife. Wonderful collection of unusual recipes and cooking hints. Invaluable—yet you may obtain it for only 1¢ in stamps to cover costs. Mrs. Knox's other books will be mailed with it, free of charge. Write today, addressing Charles E. Knox Gelatine Company, 114 Knox Ave., Johnstown, N. Y.



KNOX
Sparkling
GELATINE
"The Highest Quality for Health"

BLACKBERRY PIE (Six Servings) (Illustrated Above)

1 level tablespoonful Knox Sparkling Gelatine.
1/4 cup cold water. Few grains salt.
1 pint blackberry juice and berries, fresh, canned or preserved.
1 cup cream or evaporated milk, whipped.

Soak gelatine in cold water 5 minutes; add boiling fruit juice and when almost set, add berries and pour into previously baked pastry shell. When firm and ready to serve, cover top with whipped cream or whipped evaporated milk, sweetened and flavored, or with whites of eggs beaten very stiff with confectioners' sugar and a little flavoring. This recipe is for canned fruit, but fresh fruit may be used, adding necessary sugar. Use other berries in the same way.

APPLE-ORANGE PUDDING (Six Servings)

1 level tablespoonful Knox Sparkling Gelatine.
1/4 cup cold water. 1/2 cup orange juice.
1 tablespoonful lemon juice.
1 cup apple sauce. 1 cup sugar.
Few grains salt. Whites 2 eggs.

Soak gelatine in cold water 5 minutes; dissolve over boiling water and add sugar, salt, apple sauce and orange and lemon juice. When mixture begins to thicken, beat until frothy and fold in stiffly beaten egg whites. Turn into wet mold or pile in glasses. Garnish with cooked apples (cut apples in eighths and cook in boiling syrup with a few red cinnamon candies). Serve with a custard sauce, whipped cream or whipped evaporated or condensed milk.

FRUIT BAVARIAN CREAM (Six Servings)

1 level tablespoonful Knox Sparkling Gelatine.
1/4 cup cold water. 1 cup fruit juice and pulp.
1 tablespoonful lemon juice. Few grains salt.
1 cup cream, whipped. 1/2 cup sugar.

Soak gelatine in cold water 5 minutes and dissolve over boiling water. Add fruit juice and pulp (use peaches, grape juice or any preferred fresh or canned fruit). Add sugar, and when dissolved and mixture begins to stiffen, beat and fold in cream. Turn into wet mold and chill. When firm, unmold and garnish with peach halves or any fruit. Whipped, condensed or evaporated milk may be used instead of the whipped cream.

TOMATO PERFECTION SALAD (Six Servings)

1 level tablespoonful Knox Sparkling Gelatine.
1/4 cup cold water. 1 tablespoonful onion juice.
2 cups tomatoes, fresh or canned.
Few grains salt. 1 tablespoonful mild vinegar.
Few grains cayenne. 1 cup cabbage, shredded.
1/2 cup celery, chopped.
1/2 green pepper, chopped.
Nut meats, if desired.

Soak gelatine in cold water 5 minutes. Heat tomatoes with onion juice and seasonings for ten minutes; add soaked gelatine and vinegar and when gelatine is dissolved, strain. When mixture begins to thicken, add vegetables and turn into wet mold. When firm, unmold on lettuce and garnish with mayonnaise. If ripe tomatoes are used, simply squeeze the juice from them.

A Luncheon Conference

(Continued from page 20)

woman. If we sell it to her, she will sell it to her family, and restore it to its proper place, the social center of family life."

Miss May E. Foley is nutrition specialist for the state of Massachusetts. She says:

"It seems to me that if the modern family would learn to appreciate the common things, it would make for greater happiness and contentment. A beautiful sunset, an open fire, the smell of bread baking, the joy of cleanliness—if we could have a finer appreciation of these things in the home, we would have finer homes and a finer family spirit."

MISS Mary Barrows enjoys the distinction of being the only woman publisher of books in the country. The Barrows books are mostly Home Economics and Homemaking books, and are used, not only in thousands of homes, but as text and reference books in almost all colleges, schools, and universities where household arts or home economics are taught. Miss Barrows has this to say:

"I wonder if you have any idea how seldom father or husband has been mentioned in all the things that have been said this afternoon. I believe one reason so many of you Home Economics people are having these problems to solve is because the boys are not trained in homemaking. It seems to me that as teachers and workers in all these fields you should begin with the boys of grammar school age.

"Women sometimes seem to consider the man an accident in the family, and an unfortunate one at that. But the mothers have made the boys, and the wives make the husbands, in a large degree. In the past the attitude has been that for the home the man was to supply the money, and the woman the management. By degrees some women have come to consider men merely as money suppliers. This division is not adequate; the best consideration of both man and woman is needed for the many complexities in home life. "If the boys are brought up, through the schools, to feel that the home is just as much their concern as it is the girls' concern, and if its problems are put up to them the right way, we shall have a totally different situation. Train the boys as well as the girls."

(It is interesting to note, in the face of Miss Barrows' argument, that in many colleges boys are enrolling for the home economics course—not, however, through any compulsory system, but of their own choice and volition. — Editor.)

MISS Eunice Clark is demonstration agent for one of Massachusetts' largest counties; her excellent work is known throughout all New England:

"The needs of the home are mental, physical, and spiritual: need of mental development; need of standards—spiritual, physical; and standards of household management.

Many women are letting their brains get rusty. They need stimulation to jerk them out of the rut into which it is so easy to slip. They need spiritual inspiration which will convince them of the power, scope, and glory of their profession. They need to learn what constitutes a well-served meal, a well-kept house, and other standards which might apply to home management."

Miss Alice Bradley, whose name is known as a writer of books, a contributor to magazines, and the present head of the Fanny Merritt Farmer School of Cookery, thinks that one of the greatest needs of the American home is a more intelligent handling of family finances. She gave many instances of requests that have come

to her from women who have asked for help in planning work where there were no conveniences, not even running water or a kitchen sink, but who did have a "car".

Another great need, Miss Bradley feels from her experience, is more education in nutrition. One woman gives two and a half quarts of milk as the daily allowance for a family of nine people. Others are utterly ignorant of the kind of food growing children should have, or how to diversify the family diet in order to stimulate a healthy appetite and give pleasure as well as necessary dietary value.

Miss Daisy Deane Williamson is State Home Demonstration Leader for New Hampshire, and a contributor to magazines on household subjects. Miss Williamson says:

"I believe that our big job is to develop the ideal of homemaking. It is the mother's job and the father's as well to teach that there is dignity in the labors connected with the household. It is not drudgery unless we make it drudgery.

"There is only one way to relieve the drudgery of housework, and that is to learn to like the thing we have to do. Not in any way by having patience with the things we ought not to have patience with, since patience may cease to be a virtue and in time become a vice. The survey made by the Federation of Women's Clubs on home equipment in six or eight million homes, shows that the women are more interested in getting rid of the monotony of the household than in getting rid of the drudgery.

"You undoubtedly have read of the survey that Miss Ward (Department of Agriculture) made several years ago. She found that rural women in this section of the United States work, through the summer season, about thirteen and a half hours a day, and in the winter season about eleven and a half hours. If the rural women are working so long—after taking out those hours and the hours for sleeping, little time is left for the other homemaking.

"In New Hampshire we find that only 19% are equipped with washing machines; 57% with electric irons; less than 1/4 of 1% with electric dishwashers; 24% with vacuum cleaners; 17% with electrically-driven sewing machines, when you can buy a motor for \$12 or \$15. We find also that 89% of all the homes have electric lights, but only 2% use electricity for cooking.

"The big problem is in some way or other to get the rural woman to plan her work and equip her house so as to have more time for the development of other phases of homemaking. If she is to save an extra hour or two hours, we ought in some way, if she is going to develop the broader sense of homemaking, to help her to bring into her life something that is inspiring, and have her use this hour or two hours as they ought to be used."

MISS Marion E. Forbes, Assistant State Club Leader for Massachusetts, said:

"It seems to me that co-operation and sympathy between parents and children is one of the great needs of the present home."

Mrs. Alfreda Ellis Keene of Belfast, Maine, a member of the Modern Priscilla Editorial Advisory Committee, sent her regrets at not being able to attend the luncheon and conference and said:

"I believe the subject you have chosen for discussion is a very vital one. I have become convinced during the last six months that the greatest need of the American Home is the trained worker who can and will do housework. If high school girls felt that a course in home economics would fit them to go into the home to

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Where Do We Eat and How?

(Continued from page 24)

"My husband and I agree in our desire to bring our boy up with an everyday knowledge of forks, spoons, etc. but we both get negligent at times.

"I am a good cook, but the amount of time I spend preparing a meal differs a great deal, according to whether I have a supply of baked goods ready or am cooking a dessert with the rest of dinner. Often I spend parts of the whole day getting dinner, starting the meat in the morning, preparing the vegetables whenever convenient, etc.

"As to centerpieces, I only have flowers in the summer months and then I haven't had vases for them and I have a horror of artificial flowers usually.

"Have you any suggestions to help any one as hopeless as I? Surely would appreciate any help on this hopeless task of mine. It seems hopeless at times, but I love it."

Mrs. K., Ind.

Whether the mother of young children is justified in going out of the home to work, so that she may hire some more domestically inclined woman to come in and do her work is a mooted subject. Generally, it does not work out to an economical end. The "other woman" can spend more than the wife can earn. And, too, it does seem better, and fairer, to "do one's own spanking," for, generally, the mother both spans and loves, while the other woman only spans.

Have I any suggestions? Yes, keep it up. We are all rooting for you. And don't "go to work again" — for of course by that you mean going out of the home to work. You would gain nothing by it unless you can earn more than most women can. And even so, your child would lose. A spank by any other than a mother's hand would hurt twice as much. Use the pretty cloths. Keep on smashing the cracked and ugly dishes. Even the ten cent store sometimes has pretty dishes. Be thankful your husband stands by you. Put cotton in your ears when others try to discourage you.

As to centerpieces, I feel with you about artificial flowers, but there are lovely things to be had when flowers are gone — autumn leaves, fruit, seed pods, weeds; and sometimes try something amusing — a toy, a book, an ornament, — just something to catch, enliven, amuse, entertain, or uplift the eye. And more power to you!

Dear Mrs. Lutes:

"I have just been reading your article in the April number of the 'Priscilla,' and am sending this letter, not wholly because of the request you make at the end of your article, but also because of your appeal for the use of the dining room. It seems to me that the now common practice of using the kitchen or breakfast nook for all meals, instead of the dining room, causes a distinct lowering of the standard of manners, where there are children.

"My family of four children are now away from home, and I have only two to cook for; but up to a few years ago I got dinners for a family of six hungry people. I planned to make the dessert as soon as possible after the children were off to school, if it had not been done in advance, the time varying from a few moments to one-half hour. Then I also made the vegetables ready. The rest of the preparation took not more than three-quarters of an hour, possibly one hour. During the cooking of the dinner I also planned to wash my breakfast dishes. They were left until then because I found that I could save time by packing the dishes up directly after the meal, and then attending to my duties in the rest of

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the house, doing the dishes at a time when I was obliged to be in the kitchen anyway. I should say two hours is ample time in which to prepare the dinner.

"I did not write out my menus, but always thought them out in advance; sometimes the night before, often early in the morning. My most common plan was to plan the main part of the meals for several days at a time, leaving the small details to be filled in later. For instance I bought a large roast for Sunday, and I knew just how many meals that would provide, using it in different ways; and on Saturday I planned to cook desserts to last through Monday or Tuesday, and baked bread to last several days. I made about a dozen loaves of bread a week, and other things in proportion. I always insisted on using the dining room, and on good manners at the table.

"I do not know as this letter will add materially to the information you desire; but I was so interested in your article that I wanted to let you know how I felt about it. I enjoy your department; and often wish my children were back so I could try on them some of the good things told about in your cooking department."

Sincerely yours,

Mrs. H. G., N. H.

This letter offers practical suggestions and upholds our own belief in the necessity for clinging to those customs which inspire our children with respect for their homes and the mothers who manage them.

Dear Mrs. Lutes:

"Just this minute I finished reading your most interesting article on 'How do we eat — and where?' Well, I didn't lose one minute accepting your invitation at the end to write you how much time is consumed in preparing the evening meal in our home. All through the article I was wishing I had been one of the number to whom the questionnaire had been sent in the first place.

"The minute Modern Priscilla is on the newsstand I am there for it. In fact, this morning, knowing my dealer would have it in today, I was there before he unwrapped the huge package of magazines for distribution, and he opened up a package just for my Modern Priscilla — so I would stay away and let him work, I suppose — for that was my third attempt to get it today.

"Nothing better can be said of this magazine than that it is like eating a luscious rare tidbit; every bite to the last crumb is a treat and the taste lingers until the next issue is out. That is how I feel about Modern Priscilla, and I have followed your writings since you issued the little magazine called 'American Motherhood.'

"Well, this is getting away from the time it takes me to prepare dinner, as we call our evening meal.

"I usually allow myself an hour to do everything in — that is left to be done. We have a maid who does the serving and who uses the same system I do, consuming about the same amount of time. So, when I say 'I' it is the same when she does the cooking. However, I do so thoroughly enjoy working in my pretty, convenient kitchen (following your housekeeping hints, embroidered curtains, and using your recipes and articles in preparations, etc.) that I usually detail some other work for the maid to be doing at this hour, so I can enjoy the kitchen unmolested, if I am at home and no one taking up my time otherwise.

"In the morning when the maid is cleaning the front part of the house, I like to clean up the breakfast things — stacking them for her to



"Coffee affords a good restoring draught;
By her you gain, when you the table quit,
A calm more courteous and a brighter wit."

—DELILLE

YOU too can give your guests and your family the keen enjoyment of good coffee, rich with aroma and flavor. White House never fails you. All the natural coffee flavor has been roasted in the bean. No more experimenting! No more anxiety! Good coffee every time!

The Flavor is Roasted In!

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White House Coffee

DWINELL-WRIGHT COMPANY

Boston, Mass. Chicago, Ill. Portsmouth, Va.

The manufacturer who advertises in Priscilla believes in his goods — and so do we.



(Continued from page 37)

Never in her lonely little life had she been so warm, so comforted, so shocked, so submerged. She gave a little sigh. Her long fast told. She fainted.

When a few moments later she drifted back into bewildered consciousness, she was lying on her small day bed and warm, strong fingers were rubbing hers with contagious vitality. She lifted the heavily weighted eyelids and saw him kneeling beside her, his face tense with solicitude and a something more that she was afraid to name; in some way it was associated in her mind with gallons of hot chocolate and melted marshmallows. His eyes brightened when he saw her looking at him, then darkened ominously.

"It is a shame," he said crossly. "No one to take care of you. No one to make you eat. No one to take you out in the sunshine."

Instinctively she knew that men are cross when they are deeply moved. "It was so stupid of me to faint," she half whispered.

She felt annihilated, too listless to talk; but stirred by an odd curiosity. She looked into his eyes for that blue flame which had seared her. They were filled only with compassion for something infinitely small and fragile. She relaxed in a little slump. Vaguely she knew it could happen again—at any moment. It made life very terrible, very wicked, very interesting. At least the movies had not lied.

He rose to his feet reluctantly. "You must lie here quietly," he ordered. "And I shall bring you a glass of liqueur." He walked over to the door and then came back to her side where he stood looking thoughtfully down at her. "Oh my dear, my dear, I am going to take you back with me to a land where we live all day in the sunshine."

He left the room and with him went a vital force that blasted life out of its ruts. She lay with her eyes closed, passing her little finger curiously across her parted lips. What was there about such a very small part of her that could create so much havoc? It wasn't like squeezing your finger in the door or a tooth ache or a cold that made your eyes all red. She wondered if he meant marriage when he talked about taking her away. It was all very mysterious but she felt too sick to bother. This must be the same sickness that had been growing on her for a week. Now at last it had her. She'd manage somehow to play her part in the recital and then she'd probably die. Again she rather hoped she would, since one must make a choice between the warm and glowing things that were wicked, and the cool, correct things that were good.

Everything seemed so blurred and fantastic that even the compact form of Cousin Adelaide seemed tenuous and unreal as she appeared in the doorway and marched into the middle of the room.

"I saw that young Italian on my way up," she asserted. "He brushed past me very rudely. I assure you I shall be very happy when you are far away from such common contacts."

"I don't think he intended to be rude," said Prudence weakly.

"Really his intentions do not interest me," she began loftily, when gradually she became aware of the inertness of the small figure on the day bed.

"What is the matter?" she demanded, "You look queer."

"Just a bit faint. I'll be all right in a few minutes. Don't worry about the recital." Her eyes closed against her will and her breath died in her throat.

Adelaide Waddington had queer streaks of aggressive love towards anyone whom she had taken under her protection. Just now as she looked at the small, oval face, the pallor of the skin, blue white against the dark hair, alarmed her. She had a consciousness of guilt for having allowed this delicate girl to remain so long among these coarse surroundings. What was that young Italian doing up here? Why was he hurrying downstairs? Something must account for this collapse. Somebody must be blamed and reproved for this discomfort to a Waddington. She had no suspicion of the reality. But she was uneasy. Tonight after the recital she would keep Prudence with her until she could be safely housed with Miss Quince. She had a feeling of having escaped fate just in time.

"You can lie down on the veranda until they come and Marie shall make you some tea. Perhaps a tiny glass of cognac. Come, dear." She was on the verge of tenderness. "The sooner you get away from here the better I shall like it."

"Just — just a minute," murmured the tired voice.

"Is your rent paid?"

"I — I gave it to him."

Adelaide Waddington cocked her head attentively. Was there a catch in the girl's voice? Suddenly her eyes caught sight of money protruding from an envelope on the piano.

"Strange," said she, "He didn't take it with him."

"Perhaps he forgot."

"What could make him forget?"

"He — he was worried about me."

"Worried about you? Impertinence! What business has he to do with you in any way except to collect your rent?" Her growing uneasiness showed in her harassed voice. And was reflected in the nervousness of the girl's answers.

"You see — I fainted."

"While he was in here?" Her voice was coldly, incredulously shocked.

"Yes. And he was very kind."

The eyes of the older woman narrowed with suspicion. They were the eyes of her ancestors who had always sat in the judgment seat, never on the sinner's bench.

"What did that man say to you?" she demanded.

"Nothing. That is, nothing wrong."

"You mean he just happened to be here when you fainted?"

"Er — yes. I was very tired and —"

"And he kissed you."

It was a shot in the dark but it went home. Tears collected under the dark lashes and flowed down the white cheeks. The woman was incensed, outraged beyond her usual cool discretion.

"He kissed you? That common fellow? Against your will?"

"He meant no harm."

The voice was weak but it sounded like a thunder clap in the astonished ears of Adelaide Waddington. A Waddington and that ordinary immigrant downstairs on a mutual basis of kissing. Someone was going to suffer for this. She helped Prudence to her feet, too weak to resist.

"Here's your hat," she said. "Lean on me and we'll drive straight home."

Prudence was game. In her foggy state of mind she thought the affair of the kiss was settled and that Cousin Adelaide was worried about the recital. So she straightened up gallantly and managed to walk downstairs and across the pavement into the machine. Felix did not appear. He was down in the basement locating a precious flask of Chartreuse. Suddenly the glare of the pavements struck against her tortured eyes.

"Don't — don't worry about the recital. I feel quite well," she whispered, and sank into unconsciousness which lasted off and on for an indefinite period.

ON a Monday late in May a famous lawyer who was working on a national survey of crime sat with the judge in the police court. In features and expression the judge could have sat for a composite portrait of three centuries of New England jurists. There was intellect in the fine, narrow head, vision in the deep set eyes and the righteousness of a fanatic in the set of his jaw. Wilson, the lawyer, was filling his note book with kewpie heads and new moons and wondering how soon he could make a dash for the golf links. Nothing interesting had occurred; it was a typical Monday morning in police court, the result of two day's idleness, a quick overflow of repressions, tangled passions and the swift bludgeon of the law. As the dice and cards and pints and half-pints piled up on the desk Wilson was ruefully amused and secretly hurt that it was merely a matter of privacy that separated the pleasures of the well-to-do from the petty crimes of the poor. But their faces were different; so many of them bore the imprint of shiftlessness, cunning or paranaic effrontery. They were drab and so were their crimes. Not one of them showed a trace of ingenuity or imagination. They were all the revolt of stupid minds against monotony. And all of them pleaded not guilty in the face of overwhelming evidence. The judge in his sentences leaned toward mercy. Wilson was glad to note that. It would help him refute the severity of New England justice.

There was a pause, a few moments of silence and a slight stir in the court room as a new case was called. Wilson was putting the forelock on a kewpie and deciding to leave. He heard the case called, the defendant named, a musical Italian name. And shortly after the accusation, told in the close-clipped muted overtones of a cultured woman's voice.

(Continued on page 49)

"I asked my mother those very same questions— she didn't have this little book"

IN THIS enlightened age, the superstitions and misinformation about the vital matter of feminine hygiene are fast disappearing.

The modern mother is able to talk with the utmost frankness to her daughter... giving her accurate information, not hearsay, guess-work, or old wives' tales... saving her from the mistakes which in the last generation so often led to premature old age and needlessly unhappy marriage.

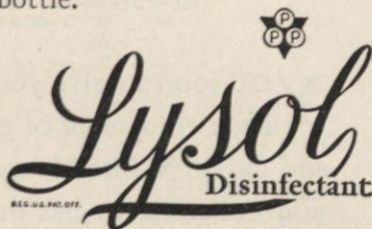
But be sure you get the facts about feminine hygiene. "Lysol" Disinfectant is the safe, certain antiseptic for this vital use. It has been the unquestioned standard with doc-

tors, hospitals and fastidious women for over 30 years.

Fads in personal antiseptics come and go. But the number of women who use "Lysol" Disinfectant is increasing at a greater rate today than ever before!

Don't experiment. Make no mistake. Only a poison can kill germs.

But in the meantime, be safe, be sure. Buy a bottle of "Lysol" Disinfectant today. Complete directions with every bottle.



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The Household Paint Shop

(Continued from page 30)

face of the table was then given a coat of colorless varnish, thinned with turpentine (we had used paint, not enamel on the table and the varnish was added as a protection). Finally the table was thoroughly rubbed with pumice stone and oil.

Not for three times what the table cost could we buy one so decorated, and only by mixing the colors ourselves could we get the combination that so perfectly harmonizes with the furnishings of the room.

The next piece of work that went through our shop was the refinishing of a small walnut table. It was very old and had been sadly abused during its long life of service. Coat upon coat of varnish had been applied, making the walnut shiny and almost black and completely obscuring the color and beauty of the wood. But the table was solid walnut, very well made and with nice simple lines, so we decided it was worth refinishing in the right way. The old finishes were removed with varnish remover, and then with razor blades we scraped the top, going deep enough to eliminate scratches and dents and so making a new surface. After sandpapering the entire table, it was given a coat of shellac. This was allowed about one hour to dry and then rubbed with pumice stone and linseed oil. Three times this treatment was repeated with much rubbing after each application of the shellac. No other finish was used. The table has a mellow, soft finish and is a rich shade of brown, and from an obscure dark corner of the hall, it now occupies a prominent place in the living room.

One of the most successful and certainly the most artistic job we have done in our paint shop was the refinishing of a cabinet made of birch with mahogany finish. We have greatly admired similar cabinets in beautiful colors with antique glazing, seen in the shops. We especially yearned for the warm color effects of the finish known as parchment glaze. With our cabinet thoroughly clean and dry we attempted to experiment with this finish. First we applied two undercoatings of a warm buff color paint, when dry rubbing each well with pumice stone and oil. Then a coat of thin colorless varnish was applied and rubbed. For the antique effect, we used a prepared glazing liquid which can be purchased at any first-class paint store. This is put on with a brush and while it is still wet the color for the antique shading is applied. For this we used Van Dyke brown, artists' colors in oil. The brown paint was put on lightly along the edges of all surfaces, somewhat darker on the mouldings, and before it dried was gently wiped in toward the center of each surface with a soft cloth. In this way a shaded effect was produced, quite brown along the outer edges, darker on the mouldings, and fading to a faint suggestion of color toward the center. The antique shading must be done while the paint is wet and for this reason the glazing liquid and Van Dyke brown should be applied to only one surface at a time.

When the antique shading was thoroughly dry we gave the entire cabinet another coat of thin colorless varnish, rubbing it gently with pumice stone and oil. The cabinet now was a very soft warm color and the antique shading quite attractive. But it did not satisfy us—it lacked something. There was not enough shading, we decided. So another coat of the glazing liquid was applied to one surface at a time as before. Then with a small brush we put generous smears of the Van Dyke brown all over the entire cabinet. Taking a cloth folded into a pad, we spread these smears with a quick twisting motion, producing a faint cloudiness that mellowed the color

and quite obscured the paint. Once more we varnished the cabinet and again it was rubbed with pumice stone and oil. If we have not succeeded in duplicating the parchment glaze of the professional decorator, we have at least succeeded in getting a very beautiful color effect that amply rewards us for all our work. We did consider the addition of pictorial scenes or floral decorations, but we finally decided that embellishing the richness of the parchment glazing was akin to gilding the lily and so desisted.

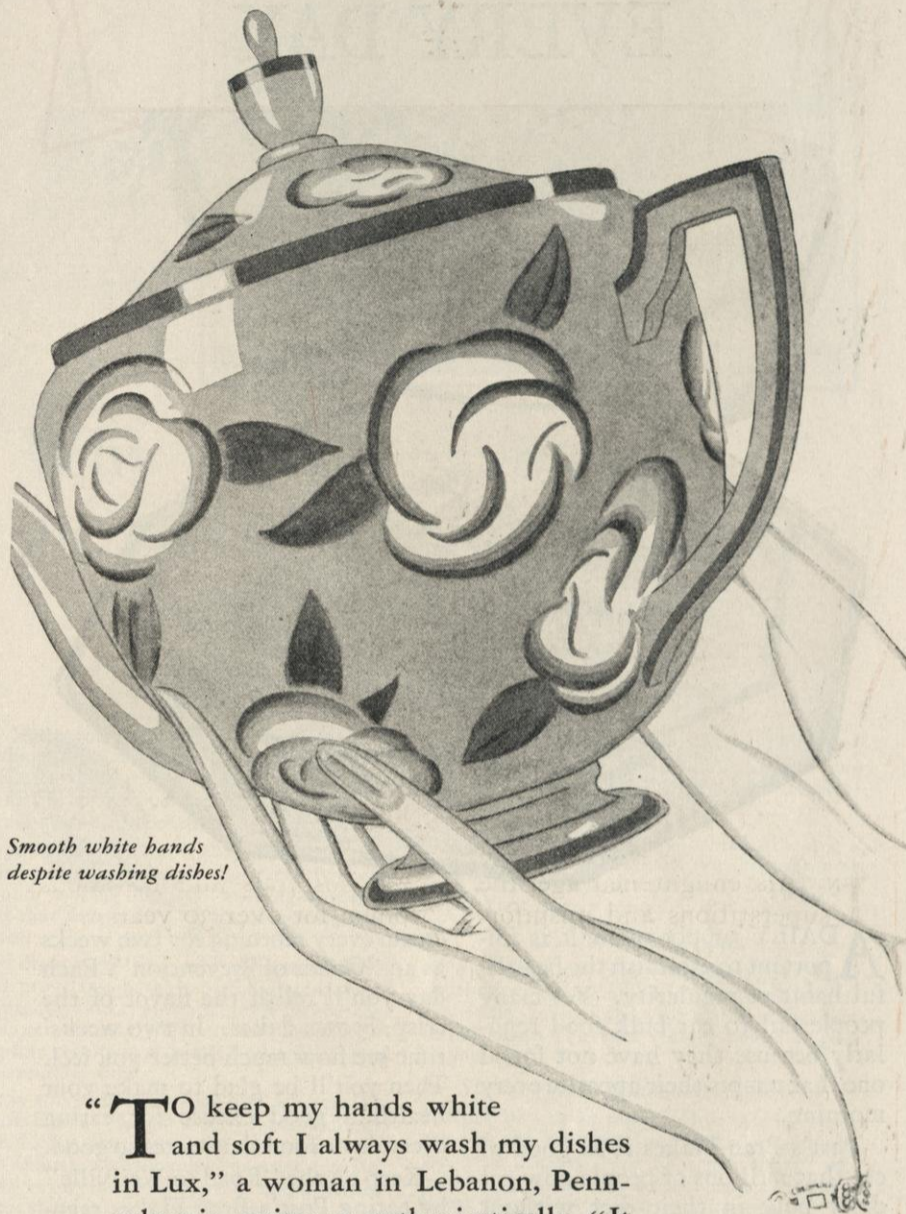
Another bit of painting that turned out remarkably well was an old tabourette which had long been relegated to the discard. The old finish cleaned off and its weakness reinforced with real furniture glue, it was painted mandarin red. This was antiqued with Van Dyke brown and splashes of gold. The tabourette now brings a gay spot of color into our living room and is useful as a smoking stand as well.

But our painting experiments are not confined to furniture. We do not hesitate to paint walls and ceilings, floors and woodwork. Nor is our painting limited to the application of charming colors. We are no longer content with that. Now our ambitions rise to such new conceits as mottled walls and stippled woodwork. A bedroom in blue, yellow and black is quite stunning. The walls were painted with two coats of light yellow paint. When thoroughly dry a coat of dark yellow, almost pumpkin color, was applied and while still wet it was dabbed with a cloth crumpled up in the hand. This removes the paint in spots and leaves a most attractive blended effect in many shades of yellow. The woodwork was handled in much the same way. Two undercoats of a soft gray blue shade were applied and over them a slightly darker shade, known as mist blue, which was stippled. This is done with a paint brush, not as we ordinarily paint with long strokes of the side of the brush, but with the stubby end and a quick tapping motion. With curtains of yellow dotted net at the windows and overdrapes of gay cretonne in orange, blue and black, and blue, yellow, and black braided rag rugs on the floor and walnut furniture, the room is very attractive indeed.

And still the painting and doing things over goes merrily on. We are busy people and time for painting orgies must be snatched an hour or two as we can. But painting has become a real joy to us and we manage to get a good deal done. Our paint shop usually has at least one piece of furniture in it to be refinished. Taking one room at a time we delight to work out schemes of decoration, new wall finishes and unusual color combinations. A bedroom with walls of dull gray green; two-toned woodwork of very light gray stippled with darker gray, the tiny mouldings done in flamingo pink; old furniture made new with green paint antiqued and brightened with touches of black and flamingo pink; window curtains of theatrical gauze, natural color, with bands of black, piped with flamingo; a lamp shade of dull green voile underlaid with flamingo pink linen—who would not be zealous to work out such a scheme?

And the cost? It is amazingly little when compared to the results achieved. It is surprising what a few dollars with some originality and taste and a good deal of work will do in creating beauty in the home. For those of us who have had our houses and furniture for many years and must make the best of what we have, the household paint shop is a remarkable help. It is the best of hobbies, furnishing entertaining pastime, saving money, and brightening the corners where we live.

“Leaves Hands Soft and Smooth”



Smooth white hands despite washing dishes!

“TO keep my hands white and soft I always wash my dishes in Lux,” a woman in Lebanon, Pennsylvania, writes us enthusiastically. “It saves my hands and gives shining faces to the dishes.”

Hundreds of thousands of other women all over the country have discarded the old irritating soaps—flakes, chips or cakes—which contain injurious alkali. They use Lux instead!

There's no harmful alkali in the tissue-thin Lux diamonds. Lux leaves hands soft and smooth in spite of washing dishes.



A little Lux goes so far that one teaspoonful is plenty in your dishpan! Yet Lux is so mild you could use a whole package at a time without irritating the most delicate skin.



135 dishwashings in the big package



Lever Bros. Co., Cambridge, Mass.

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EVERY DAY



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Post's Bran Flakes is so good to eat that millions of people now get daily bulk in their diet without effort. They eat this healthful cereal because they like it.

Won't you try eating Post's Bran Flakes for your daily bulk supply? You'll like the crisp, brown flakes, served with milk or cream, just as they come from the package. Try them with fresh or preserved fruits and berries, too. Enjoy Post's Bran Flakes in cookies, muffins and bread. You'll like this flavor in any form.

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Eat Post's Bran Flakes with milk or

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Keep on the "Road to Wellville" by eating Post's Bran Flakes regularly.

Free! Send for the "Ounce of Prevention" package. At your request we will send, free, the "Ounce of Prevention" package of Post's Bran Flakes—more than enough to let you discover how good this cereal is.

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everybody—every day—eat

POST'S BRAN FLAKES
as an ounce of prevention

Advertising is news — good news — timely news — helpful news. Read it.

A Luncheon Conference

(Continued from page 42)

assist in time of need just as the girls who take the commercial course feel that they can go into an office, I think that would help to solve our problem. A great many girls would learn more and be better off financially if they were willing to do housework. I have succeeded in securing a splendid girl but they are very hard to find and we have been quite discouraged over the problem many times."

MISS Sara E. Coyne is State Home Demonstration Leader for Rhode Island. This is what she has to say on the subject of the conference:

"The work of the Home Economics Extension Department of the Rhode Island State College as with any other Extension Department is for the rural women and girls, the object being to work for a more satisfied rural family life in which the boys and girls take an important active part. Through group meetings, where lectures and demonstrations are given in all branches of homemaking, material help is given the women.

"This, however, is only one phase of the problem. The other important factor is giving the women the inspiration necessary to make the material changes suggested. If by methods of presentation everyday sewing and mending may seem to be clothing the family to the best advantage, much has been done for the homemaker. The drudgery has been removed and pleasure put into everyday tasks.

"At a meeting of teachers and Home Economics workers, a well known speaker talked on hats and clothing as a means of self-expression. One lady remarked at the close of the talk, 'I am only a homemaker, not at all professional, but your talk has inspired me to go on with the work I have to do.' What heights can be reached when the inspiration is strong enough!

"So, in closing, I will say that if we can give the mothers in the homes material help by which to simplify their work, and inspire them to make the changes that are necessary, we shall have gone far toward our goal of a more satisfied rural family life."

MARJORIE Luce, State Home Demonstration Teacher for Vermont contributes this:

"I suppose that our homes in Vermont are more homogeneous than any others in the New England States. Vermont is almost entirely rural; we do not have the large centers which other states have, our cities are only overgrown towns. Vermont women have almost all the same problems, and the boys and girls are of similar environment.

"It seems to me, in talking with Vermont women and observing home life in this state, that the greatest present need of our American homes is just more home, more home, more emphasis on the home and less on outside things. The day is past when one can live entirely within home or family, and the woman who devotes herself exclusively to either often makes a very distinct failure for she gets so overcome with details that she becomes a nabby, crabby sort of wife and mother. She and every member of her family should have individual interests, of course, but they should meet the world outside concertedly as a family. Recreation is one thing which the family should enjoy together, especially now that we have automobiles of such a size that no one need stay at home. The old time neighborhood parties for young and old surely need to be revised in our communities. Children should also be taught that home is the place where they can have the most fun, even though this is a strain on the carpets and furniture. Here, as no place else, mother can keep in step

with them in their interests, perhaps not to the extent that she should always go with her children, but at least so that she may have a sympathetic understanding of all their activities.

"Then, too, the coming generation should be educated to have more respect for homemaking and family life and children should be helped to realize that making a home is of too much consequence to be given up because of the mere "things" which so many of them have been led to feel we must have before we can start upon the venture. It often seems to me that if a little more family pride and family clannishness could be instilled into our young people, it would help preserve that wonderful institution which is known as the American home."

MISS Edith Tufts is Dean of Residence at Wellesley College. She has had many years of intimate association with girls and her contribution is a valuable one:

"As I have thought over the note which I received from Mrs. Lutes, it seems to me, I confess, a little absurd that a woman who has lived for more than forty years in a dormitory should be asked to speak about the American home, because there are few people who have lived less in a home, in the last forty years, than I have.

"I wish to say at the beginning that I know too well the dangers of generalizing, and I wish to make it perfectly clear that I am one who has a great admiration for the youth of today. They are lovely to look at. They are able and resourceful. I count it a great privilege to have lived with them so long, and known more or less intimately so many of them.

As we see them gathered together in a large college such as Wellesley, there are some things we notice which we wish could be helped. Perhaps you have the secret of knowing better than I what might be done.

They live in a crowd; they dress in a crowd. They have everything — like the Apostles — in common. That is manifestly disastrous. They lose a certain fine modesty and privacy which our mothers and grandmothers had and cherished. They like to study with their doors open. One questions how much they study — but they like it.

These young folks of ours have been too much brought up to be the center of the stage in their own homes. Everything has been smoothed out for them. They have — most of them at least — too little share in the responsibilities of the household. When they have to do something they don't want to do, it is often pretty hard for them. That is another lesson which ought not to be left until college days. They have had, also, altogether too much money spent upon them. We see that so often in the small part which money plays in their thinking and planning.

It seems to me they have had far too little home training in the value and use of money. They are very lavish in their extravagances. They are sometimes very niggardly in their philanthropies. Fifty cents weighs very little when it is spent at the tea rooms for "eats" of some sort, or when it is spent many times over in going to Boston, or for week-end trips. But when at Tower Court we begin to gather, after Thanksgiving, a Christmas purse for the maids — and this is the one bit of household giving to the service staff — there are too many girls from whom it is very hard to get that same modest sum of fifty cents. It seems to me this comes very largely from a lack of intelligent training at home in wise thrift and suitable expenditure.

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A Luncheon Conference

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"More serious than either of these shortcomings is a certain apparent disintegration in home life. The idea of pleasure with most of these students is to "go somewhere". And apparently the idea of their pleasure when at home is also to "go somewhere".

"These are to my mind the special faults connected with home training, or with the lack of it. And it is these points which I should like to bring to the sober attention of this group."

MISS Mary Walker is Clothing Specialist of the Junior Achievement League, a national organization for the benefit of town and city youth, similar to the 4H group of rural life. Miss Walker says:

"The Junior Achievement Bureau is the junior member of the educational family in the country, and not many of you know much about it, so I am glad to have the opportunity to speak from the Junior Achievement point of view.

"What is the present greatest need in the American Home?" It is of consequence to note that the points made by the representatives of many types of education here today are exactly the points made by the members of the Junior Achievement Staff who were in conference on this subject yesterday. The Staff is made up of eight men and women who have lived for a period of two years or more in eighteen different states, north, west, south and east. Their conclusions coincide perfectly with those drawn here today.

"Seven years ago a group of our progressive and successful New England business men met together to discuss this same subject and its result on the younger generation. These men wished to effectively remedy the apparent need if the generous giving of money and time could do the work. As they observed the situation, the then present need in the American Home and the present need for the younger generation can be summed up in the following paragraphs which are excerpts taken from an address given by Ivan L. Hobson, Director of Junior Achievement Inc., of Springfield at the conference held by a large group of leading business men at the Washington, D. C., conference in April, 1925.

"The modern home with its labor-saving devices is almost devoid of chores. Father's business is separate and distinct from the home, and the young son has no part in it. Even the apprenticeship system that permitted the boy to try out at an occupation is practically dead. Our system of academic instruction, as wonderful as it is, has not taught him to work. Welfare agencies have done much to help occupy the dangers of leisure hours by bringing many recreational values of rural life to the city boys and girls through hikes and camps in the open country, but they have not yet duplicated the work values of the farm. There is a great void in city life. The meat of life is not there. Except for the small minority who can find part-time jobs as newsboys and errand boys, who will forge ahead under any conditions, the great mass of American city youth is confronted on every hand with the warning, "Thou shalt not work." Boys and girls are no more complex today than they were a century ago. Their instincts are the same. Much of the confusion can be cleared by the realization of one fact, namely, that it is our mode of living and not the boy and girl. In building up our man-made cities an artificial environment has been produced that fails to allow youth to follow his natural instinct. He is provided with the finest schools in the world. At will, he may go to well equipped gymnasiums and

municipal fields of sport. Magnificent churches are about him. Amusement, the product of genius and invention, is his for the asking. He dresses better and lives on a higher standard than ever before. But these do not have an enduring satisfaction to him. In all our planning and building of cities, we have overlooked one most important essential. We have made almost no provision whereby boys and girls may follow their instinct to do, to build, to work in a natural way."

"To do their share in remedying this situation this group of men have the past seven years made possible a continuously increasing and efficient physical equipment and staff of workers whose goal it is to put stimulating constructive work programs into the leisure time of the young people of industrial cities. The idea in brief is this — that work is education; that it can be restored as the great American game for the masses of young people; that enterprises in industry and homemaking hold an actual interest and challenge for them."

MRS. Emilie G. Whitney is a member of the Modern Priscilla Editorial Advisory Committee. She is also a homemaker of experience and speaks with authority:

"I have had twenty-six years experience as a homemaker and I speak from the angle of a homemaker who loves her job. I enjoy every phase of homemaking. I think that is where the average woman fails — her heart is not in her work. My husband is a traveling man and he often says it is practically suicide for a man to start out with a line of goods on which he is not already sold.

"A woman must be equally as well sold on her job as a homemaker; that, I would say, was the first of the Greatest Needs in the American Home.

Secondly, I would say system. I realize that small children and ill health will upset systems but the average woman could work out her individual needs to system if she cared to — but she just can't be bothered or has too many social duties. I know a woman who spends from one to two hours each morning visiting on the telephone, yet her work is never done.

I try not to make my homemaking a nightmare, but I am very methodical and by being so I do all the work in six rooms, even my laundry, all my cooking, make all my own clothes and my daughter's clothes (she is twenty years old and you know what that means). I belong to four Clubs and three church societies. I do all this and I still have time to read the MODERN PRISCILLA."

I WISH there was space for more quotations from this conference. Many more excellent things were said, but, when the matter was all summed up, the general agreement was that Mrs. Burnham had pretty well covered "The Present Greatest Need of the American Home" in her opening statement — "System or better management of housework in order to get more leisure, and a knowledge of how to use that leisure to do more true homemaking."

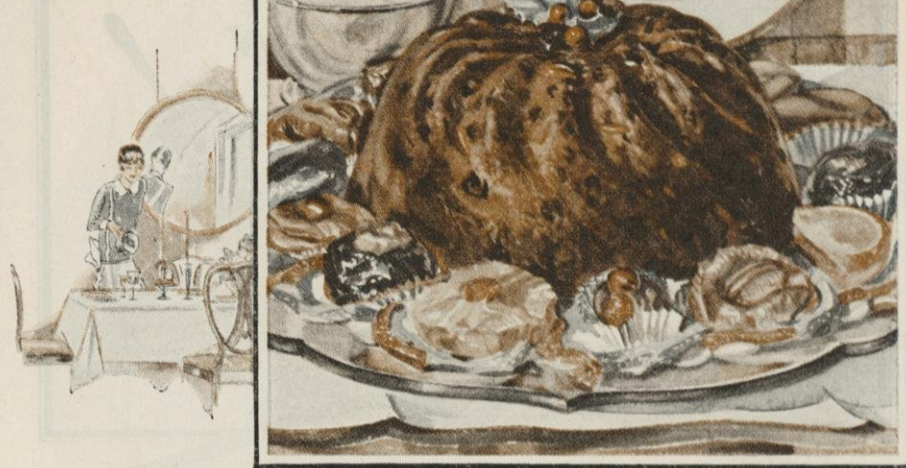
If, according to Miss Moreland's thought, a woman is "sold" on her home she will want to do her best in it and for it. And she will not rest until she has found what that best is.

Appreciation of "the common things" for which Miss Foley would have us cultivate a love, would be a part of that "truer homemaking" for which the two first speakers plead.

Homemaking must be a partnership, and since there can be no fair partnership without "share and share alike" by both parties concerned, Miss Barrows' argument for the training of

(Continued on page 48)

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They discovered that while chemists' tests might prove two batches of the same brand of flour exactly alike chemically, these two batches might act entirely different in your oven—bring fine results in one case and spoil a good recipe another time.

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Last year we re-milled more than five million pounds of Gold Medal Flour. Our chemists reported it perfect, but it didn't act right in our test kitchen ovens.



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Please send me selected samples of "Kitchen-tested" Recipes—FREE.

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Make Cranberry Sauce according to the recipe below and pour it *hot* into sterilized jars, sealing tightly. Keep in a dark, cool place.

Ten-Minute Cranberry Sauce

4 cups cranberries, 2 cups water, $1\frac{1}{2}$ to 2 cups sugar. Boil sugar and water together 5 minutes; add cranberries and boil without stirring (5 minutes is usually sufficient) until all the skins pop open. Remove from the fire when the popping stops.

For a thinner sauce, just bring water and sugar to a boil—then add berries and let them cook until they stop popping.

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Ask for **EATMOR** Cranberries
Trade-mark on every box

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A Luncheon Conference

(Continued from page 47)

boys is a just one. That, too, would come under "better home management."

Miss Clark's brief statement covers a multitude of possibilities. Home beautifying is part of true homemaking. A well set table and a well served meal are a part of the plan in making a beautiful home.

Miss Bradley's finding of need for practical aid would make outlet for much of that "leisure time" which should come as a result of that better management for which Miss Williamson also pleads.

Training plus actual experience will fit girls to become better managers in their own homes, as Miss Forbes suggests, while inspiration, as Miss Coyne outlines, is essential in bringing housework out of the quagmire of "drudgery" into the light of, and with the standing of dignified procedure.

A unanimous agreement with Miss Luce's argument for recreation places this need amongst the requirements in true homemaking, and therefore as qualifying for place in the "leisure house" study.

Dean Tufts, with all her large sympathy for youth, finds what seems a very apparent lack of early home training in values: value of money, of reserve, of personal possessions, of privacy, of thrift. She senses a "dis-

integration of home life" which, if allowed to spread to the point of national infection, would become national tragedy. Better home management again, more leisure for truer homemaking, a serious application to study of home needs, would, it is to be hoped, show a finer flowering in the youth for which homes are made.

Organizations like the Junior Achievement League, the 4H Clubs, Boy and Girl Scouts, are making noble effort to offset the mismanagement of the present day home. But in that very need, the need of organizations, fathered and mothered by a few home-loving people who sense the tragedy that is stalking in their midst, is the indictment of our greatest Institution. Can we then, we who with what success we may, hope to sway the reading mind, can we help to "sell" the homemaking woman on her own job? Can we first of all provide for her rules and plans by which she can master the essentials of her trade? And can we then offer her inspiration for a finer and better brand of homemaking than she has ever known? Can we help her restore peace, poise, and serenity to her hearth through a belief that hers is, without platitude, the greatest job on earth?

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(Continued from page 44)

He looked up, leaned forward, suddenly fascinated. He could not take his eyes from the face of the young man who stood before the court as defendant. He held himself gallantly at ease, tall, slim, well dressed, inscrutable, quite indifferent to the curiosity of the mob. Wilson had been a dramatic critic in his Harvard days and his sense of theatre values was still keen. What could this throwback to a golden age have in common with the riraf of American and European gutters?

It was all over with incredible swiftness.

The woman in the witness stand testified that the defendant had gone to a young girl's room to collect her rent and had kissed her forcibly against her will. Wilson noticed the fine lips tighten when the crime was stated so baldly, then the face regain its impassivity.

"Where is the plaintiff?"

"A nervous breakdown, your honor."

"Has her deposition been taken?"

It had and was read aloud in court; and corroborated the original testimony. "And he added to the outrage," continued the chief witness, "by leaving the rent money behind him on the piano."

She looked across at the prisoner insolently. The very way her upper lip folded over her lower one in smug complacency was a challenge to the proletariat to throw bricks. The prisoner returned her look with the hint of a sardonic grin and pleaded guilty without any extenuating circumstances.

The severity of the ensuing sentence made Wilson gasp at its harshness. Twelve months' imprisonment for a kiss! House-breakers had got off with half as much. The prisoner heard it without wincing. He was staring with slightly widened blue eyes at the woman in the witness stand. Wilson could have sworn there was ribald scorn in those eyes. He had a sense of sharing with the young man some fleet, pagan amusement before the prisoner was led away and the dock was cleared for the next case.

Later at luncheon Wilson met Judge Willoughby before golf.

"Don't you think," he asked, "that twelve months is a pretty stiff price for one kiss?"

"How do I know the number?" answered the judge. "In my opinion it was the intent that was culpable."

"The testimony only mentioned one kiss. Now no man could give a girl one kiss long enough to do her any harm." He pondered a moment and added: "Not even a long distance swimmer."

Wilson's dramatic imagination was running away with him. The judge lifted his head with leonine dignity.

"We are not accustomed to treating crimes of lewdness with levity. I made an example of that man."

"Rather," conceded Wilson. "Was the girl pretty?"

"Very. What has that to do with the criminal aspect of the case?"

"Everything. A girl who doesn't want a man to want to kiss her ought to be born pock-marked."

"I'm sorry I can't agree with you. That point of view is leading to the destruction of the present generation. Consider the circumstances; this young girl alone in her room, innocent, trusting, her terror when this marauder caught her to him, his rough body pressed against hers — Intolerable!"

Wilson could see the judge's mind caressing the picture; and thought humorously of the dance halls he had observed where the girls had done most of the pressing.

"Who was the old chromo," he asked. "who did most of the talking?"

"My sister," answered the judge, laconically.

It might have been worse. She could have been his wife. But later in the locker room Wilson resorted to his own half pint to shake the chill from his system. They were a queer people, these descendants of the Round Heads, noble in so many ways and so crassly blind in others.

WHEN Prudence drifted back to health and consciousness after two months listless indifference to life or death, she found herself at the Waddington summer home near Plymouth. Those two months were as unreal as if they had never existed. She had dim memories of doctors and nurses and once of a man with a note book who asked her in tones of gentle interest whether she had been kissed and whether she could swear she had not invited it. At this insult her impatient and angry denial had caused her to sink deeper into the lethargy that was so much easier than

living. After that, the episode of the kiss was wiped so completely from the annals of the Waddingtons that she sometimes wondered naively if they ever remembered it had happened.

In the long summer days that followed she lay on the beach and played in the surf and found herself included more and more in the affairs of the younger set of the summer colony. She was grateful for their unusual cordiality but she was not worldly enough to guess the reason. She was taken everywhere, to dances, clam bakes and country clubs by her cousin Ken who was finding a great deal of time to show his cousinly interest.

"What do you think of Prudence?" he asked his mother one day.

"I think she's a lady. Why, Ken?"

"Because I think I'm going to marry her." There was a pause. "Are you pleased?"

"Yes, dear, I believe I am. In these days when there are so many queer people about, at least you can be sure of her under all circumstances. There's nothing like the old stock."

She came over and kissed him and rested her hand on his fine, long head. Prudence would do, although no girl would ever be his equal. Ken went down and joined Prudence on the beach. He wasn't at all excited, only securely contented.

"Are you happy with us, Prue?" he asked as he slumped down beside her on the sand.

"You're all so good to me," she said, "how could I help it?"

"Would you like to stay here with us always?"

"How can I Ken? I have to make my living?"

"There is a way, Prue. Marry me."

She drew back to look at him to see if he was joking. He caught her hand gently.

"Nothing to be afraid of Prue. You have a world of time to make up your mind. That's the fun of it. There's no hurry."

"It's so awfully good of you, Ken. And I do like you."

"That's just the thing. I like you, too — awfully. We could be such chums. What do you say? Shall we?"

He leaned over toward her. There was something in his eyes slightly warmer than friendship. Before she knew it his lips had brushed hers with the lingering gentleness of a — cousin.

"Sure you like me, Prue?" he smiled into her eyes.

"I always have," she said, trying to make up her mind to return his kiss. But she couldn't manage it. The whole thing was like too many other mornings.

But she would marry this nice, intellectual cousin of hers and look forward to a middle age of useful days and sleepy nights. For a week they rested on this understanding and the friendship she felt for him grew neither more nor less. Only at night, before she went to sleep the memory of that other kiss mysteriously haunted the threshold that lies between waking and dreaming.

Engaged to Ken, fine, intellectual, useful Ken. Oh, very nice Ken. And wondering, thinking, dreaming what had become of the man with the blue eyes. She wondered if he knew that she had had no chance to say good-bye that day. She wondered if he had sailed for Italy thinking that she was angry at him. She often wanted to ask her Cousin Adelaide what had become of the crystal cup he had left on her table. But some queer fear prevented her. She knew his store was empty. Passing there one day in the machine she had seen the windows boarded up. And a queer little ache had tightened her throat for the unknown charm of those lonely days. Life was queer. She was going to be distinguished and wealthy but real happiness seemed as far distant as ever.

SOMEWHERE in her small person the ache grew greater than her own resistance. So early one morning she pleaded a musical errand and went into town and straight to the real estate agent through whom she had originally rented her apartment. She found her man and asked her question briefly. Did he know if Mr. Felix Majolini had gone to Italy for the summer and where he could be reached.

The man gave her a very curious look which she didn't at all understand. He was a friend of Felix and his own understanding had been severely jolted.

"Do you mean to tell me you don't know where he is?"

Prudence drew back alarmed at the hostility in his voice. Her hand went to her throat. What could he mean?

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(Continued on page 77)

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Our very latest UNIVERSAL Model No. E9937, pictured here, represents the most beautiful and efficient in Electric Portable Heaters of today. The Empire Pattern ornamental border and base, finished in statuary bronze, blend in delightful harmony with the rich luster of the large solid copper reflector. It is a Heater that adds beauty as well as comfort to the home.

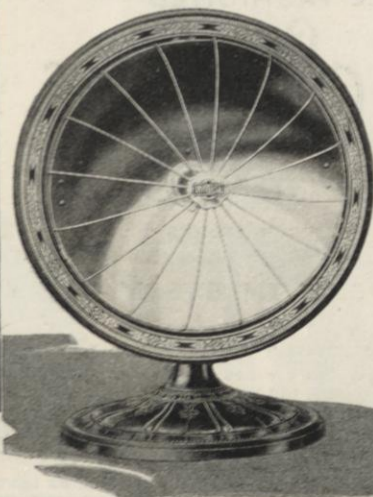
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Makers of the Famous UNIVERSAL Household Helps for nearly seventy-five years.



Where Do We Eat and How?

(Continued from page 43)

wash — inspect the refrigerator, and make the dessert, sometimes for two or three days ahead. I have never yet found a girl who can make pies or cakes to suit me, so I take the desserts in charge in the mornings, and very often the salad, if we have the kind that can be prepared so far ahead of time. My menus I make out on Friday for the following week, so I can be influenced by them for my Saturday market order, or Friday market order, rather, for my supplies are delivered on Friday, so far as staples go, and the fresh meats and vegetables and fruits on Saturday morning.

"We always eat in the dining room, and set our table so that, if my husband should bring in an unexpected guest from business with him, no chagrin need be felt; we simply set another place and go cheerfully on enjoying our dinner, and my husband says he is the envy of his friends, who have now learned that he can unhesitatingly invite them without first telephoning home.

"At the serving table, or tea wagon, rather (for my electric percolator is permanently attached for making the coffee on the serving table, where it stands on a tray with a matching creamer and sugar dish with tongs), the maid pours the coffee after the dessert is passed, or earlier if anyone desires. I always make a point of inquiring when the coffee is desired, for so many people find it a hardship to do without their coffee until the end of the meal, and I do like my guests to enjoy their food as they like it best.

"So, I allow, say, ten minutes for setting the table; getting the percolator filled and ready to plug in when wanted, takes but a few minutes, and is included in setting the table — also filling the creamer and sugar dish.

"While I am doing this, or while the maid is doing it, the chops, broiled steaks, broiled fish, or whatever is to be the main part of the meal, is on the stove, if no roast has been put in the oven, or if no cold meat is to be used. Usually my Sunday roast will furnish the main course for meals until about Thursday, Wednesday anyway. The potatoes take only half an hour to cook, but are peeled and left to stand a while in cold water. Vegetables that require longer cooking are started a little in advance of preparing the table, but neither they nor the meats which are roasting require constant supervision, so I can be doing something else while they are on. I usually prepare such vegetables while I am making the dessert in the morning.

"I like to give myself about ten minutes for arranging a pretty individual salad. This is always served as a separate course, and is looked forward to by my family more than the dessert. Often I have a fruit salad to take the place of both courses. I always have my lettuce cleaned and put in a bag made for it, as well as the celery, as soon as they come from the grocery, before being placed in the refrigerator.

"The salad is then placed back in the refrigerator to be kept cold until its turn arrives to present itself at the table. In the mornings or right after lunch, the maid molds little rounds of butter, puts them in a small bowl of ice water in the ice box, to be transferred at dinner into a small silver and glass butter bowl with chipped ice to keep them cool, in case we need to replenish our supply on the individual bread and butter plates, for we all like butter with our dinner. Extra bread is also cut and placed with the extra butter on the tea wagon or buffet. Also the dessert, so the maid will not need to go back and forth between dining room

and kitchen so much. It makes for quieter and quicker service.

"By the time the table is set, bread cut and butter placed on the table, water, crackers or olives and celery for the appetizer or soup course, in between time giving my attention to the things cooking on the stove, very, very often I find much less than an hour is consumed in preparing our evening meal, from the time I begin to set the table until it is ready to be dished up. I fill in this time by starting the radio with the right music for dinner, turning on the lights if it is dark early, or seeing that the living room is in immaculate order, and my husband's cigarettes or cigars ready to be enjoyed immediately after he finishes.

"Our meals are simple, well balanced, and well cooked, daintily served, and varied. I enjoy my meal planning so much, and there are so many hundreds of new recipes to try out, I can often set a different meal before my family for forty, fifty, or sixty days, and not repeat items except those especially desired, so our meals are taking on the form of dinner surprises, and I enjoy them more than bridge parties.

"Setting our dining table is quickly and efficiently done, for when one knows exactly what is to be served and what is needed on the table, a few deft movements accomplishes that end. I use the new colored linen cloths for dinner with napkins to match — that is, the cloth is white with stripes and large checks in blue or yellow or rose, with the napkins the same. I use a glass, the new amber shade, centerpiece with flowers in season, or lacking these, the lovely wax flowers in the stem holders, and flanked at either side with candles in low holders of the same glass. For breakfast, fruit in a low bowl is the centerpiece. I insist upon absolutely fresh napkins every dinner, and for breakfast and lunch we use the little breakfast sets with napkins to match. These I make up in my leisure moments. While we are eating the first course — an appetizer of fruit or fish (shrimp or lobster cocktails) in hot weather, and soup in winter — the maid is dishing up, on the grill plates which I use to match my dinner set, a meat, potato and one or two vegetables, and this plate, with the entire dinner for each person on it, is placed before the members of the dinner party. Additional helpings are passed by the maid, from time to time. Gravy, also, if we use it.

"Just to casually drop in on us at dinner, one would imagine quite a great deal of fuss, work and planning had been given to the preparation of the meal. The table appears to be set for a formal dinner, with the centerpiece, candles, pretty colored glass salad plates, and yes, we even use finger bowls every day just for ourselves, because I find with the very little extra work they afford, it leaves one with that feeling of absolute cleanliness of hands, and makes it much easier to keep the children neat and clean at the table. It is all quite easy as it becomes a habit.

"I use my best silver and best linens every day, and I find they are improved with usage. By keeping my eye on everything and checking up and inspecting every day, the maid learns to be thorough and painstaking in her work, and tells me it is easier by far, when she has accustomed herself to it, to serve dinners my way than to pile everything on the table and have so many more dishes to wash and handle.

"I forgot to say that I almost always cook and serve my desserts in glass dishes, which saves lots of washing, and adds to the beauty of

(Continued on page 51)



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Write us for samples and descriptive booklet



The Standard Textile Products Co.
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Where Do We Eat?

(Continued from page 50)

service, if the dishes are placed in their nickel holders.

"By this system I should say an hour is ample and often more than ample to prepare a dainty, attractive and inviting well cooked dinner for a family of five. I never allow myself more time than that, if I have prepared the advance articles I have mentioned, in the mornings. It is always much easier to prepare these in the morning than at the evening hour when one is dressed for dinner.

"I cannot tell you how much I have used your magazine in systematizing my household from top to bottom, in decorating in every room, even in the rearing of my two boys, and the wonderful ways I use the embroideries—so many of my friends have asked me where I get the unique ideas in my fancy work. I tell them Modern Priscilla deserves the credit.

"Hoping this will give you a good view into one more home of your readers, and hoping you can glean some little assistance for your plans from its many pages, and trusting I may hear from you some time, I am,"

Yours very truly,
Mrs. E. D. W.

This letter is, of course, just like rubbing a kitten's chin. Quite naturally we love to hear how people tear around to get their Priscillas, each month, and you may be sure I love to hear from the old friends who knew me as editor of American Motherhood.

This was a long letter, but so full of enthusiasm and so eager to pass on a message of helpfulness that we could not resist giving it all. Mrs. E. D. W. is fortunate in having a capable maid to help her, but I imagine that if she had none she would find some way to provide good meals and to set an attractive table.

(The next letter presents quite the opposite viewpoint but, unfortunately, we have not room to give it here so the subject will be continued in the November number of Modern Priscilla.)

The Charm of the Unusual

(Continued from page 39)

Put tomatoes in a greased dish. Pour one-fourth cup water around them and bake them in a moderate oven. Garnish each with a sprig of parsley and serve hot.

Time in cooking, 30 to 35 minutes.
Temperature, 350 degrees.

Butterscotch Pie

- 1½ cups flour
- ¼ teaspoon baking powder
- ½ teaspoon salt
- ½ cup shortening
- Ice water

Mix dry ingredients. Cut in shortening. Add ice water slowly until pastry forms a round ball and the dough does not cling to the side of the bowl. Roll out. Cut to fit inverted side of muffin tins. Bake in a hot oven until the pastry shells are brown.

Time in cooking, 10 minutes.
Temperature, 450 degrees.

Filling

- 4 tablespoons butter
- 1 cup medium brown sugar
- ¼ teaspoon salt
- 4 tablespoons flour
- 1 egg 1 cup milk

Cream butter, sugar, salt and flour. Add beaten egg and milk. Cook in a double boiler until thick. When cool, fill tart shells. Top with meringue or whipped cream. If meringue is used, add two egg yolks to the filling and use whites for meringue.

Recipes make 6 servings.

A New Pie!



Cranberry Molasses Pie—A marvelous combination of flavors!—Cook over a slow fire for ten minutes 1 quart whole, ripe cranberries, 1 cup brown sugar, 1 cup white sugar, and 1 cup Brer Rabbit Molasses. Line a deep pie dish with pie crust. Fill with the cranberry mixture. Cover with strips of crust, criss-cross. Bake in a slow oven until cranberries are thoroughly cooked (45 minutes to one hour). This makes a luscious pie—sweet and juicy.

WHAT a thrill of expectancy all round the table as your knife cuts down, down into this deep, juicy pie!

Then a joyous chorus of "Ahs!" Each bite is so tantalizingly good, with that real old-time plantation flavor you always get in Brer Rabbit Molasses.

And you can really feel virtuous when you eat it—this old-time molasses is so good for you! For Brer Rabbit retains all the iron and lime of the sugar cane—two food tonics we all need.

That's why Brer Rabbit Molasses is such a happy way to satisfy your child's natural craving for sweets. He adores its luscious, sugar cane flavor, and you can give him all he wants.

The free Brer Rabbit recipe book, offered below, is full of new, quick recipes for delicious desserts, goodies, breads, muffins and wonderful old Southern dishes. Send for your copy before you forget.



Ginger Nuts: One of the many delightful recipes in the free cook book offered below. These spicy little balls, rolled in glistening sugar and delicately browned, are a delicious nibble with tea or coffee, ginger ale or fruit juices. With cream cheese, they make a wholesome supper dessert.

Brer Rabbit Molasses

FREE
Recipe
Book!



TWO GRADES: *Gold Label*—highest quality light molasses for table and fancy cookery. *Green Label*—darker and stronger flavored.

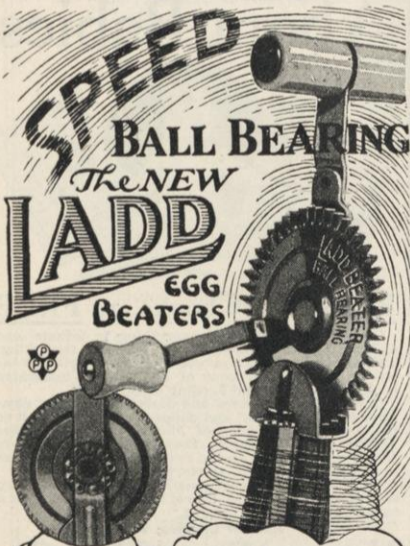
PENICK & FORD, Dept. P-71
New Orleans, La.

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Fast — to both light and washing.

Clean — In cake form, does not stain hands or spoil utensils.

No Special Utensils Needed — Tin, enamel, aluminum, galvanized or other pans or kettles may be used.

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Orange	Taupe
Light Brown	Heliotrope
Light Green	Purple



AT YOUR DEALERS **15¢**
OR
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Cod Liver Oil

(Continued from page 40)

components which we call the spectrum. The rainbow is such a spectrum and everyone knows that such a bow shows at one edge a violet colored band. The physicists tell us that just beyond the edge of this violet band are a series of invisible rays which, though they give no light, have interesting physiological properties. Because of their location in the spectrum we call them the "ultra-violet" rays. In ordinary white sunlight these rays are of course mixed with the visible rays. It is the ultra-violet ray which by striking on our skin produces vitamin D. These are the rays that are stopped by glass but curiously enough they will pass through quartz and certain compositions. This fact has given rise to a new industry in devising window panes for solarium which will keep out bad weather and yet let the ultra-violet light through. These rays are also impeded to a degree by fog and smoke.

Once these rays were found to be producers of vitamin D it became desirable to study them more intensively. For this purpose devices were necessary that would generate the rays uncontaminated by the other components of white light. The discharge of an electric current through the vapor of mercury in a vacuum tube was found to produce this effect and today we have available powerful mercury vapor lamps with which we can generate ultra-violet rays at will and control their direction and intensity. Such lamps provide both artificial sunlight for rickets cures and a means for experimentation with their effects.

TWO American scientists working independently, arrived almost simultaneously at an interesting result with such apparatus. In brief not only will these rays generate vitamin D in the living animal but if turned upon certain foodstuffs such as milk, vegetable oils, and flour, generate vitamin in these foods. This discovery promises profitable developments in the near future. Cod liver oil is rarely eulogized as a substance of pleasing taste. Likes and dislikes are to a degree matters of education and parents are reporting that if taken early, children easily learn to take cod liver oil or at least to take it without protest. Few adults that I know, however, would object to substituting a more delectable foodstuff if it would provide the same factors. The discovery of Hess and Steenbock described above, offers hope for such substitutes. Already it has been abundantly demonstrated that a few moments exposure of such widely different foods as milk powder, cotton seed oil, flour and lettuce can make them potent protectors against rickets. How best to do this, how long such potency will last, are at present matters of active experimentation. They offer, however, pleasing promise for the future. They justify the expectation that in the near future we may not need to depend solely upon fish oils or even sunlight to keep our babies' bones in normal condition and to guard against porosity in our own bones.

In summary then we can say definitely that the use of cod liver oil will provide an abundance of two valuable vitamins, A and D. It is not indispensable for there are other ways of meeting this possible deficiency and it is important to know what these substitutes are. I prefer to recommend its use as insurance. The development of the use of the ultra-violet ray machines in producing substitutes of a more palatable nature is in process and offers promise but it has not yet passed the experimental stage. Until these experiments have reached fruition, cod liver oil offers the simplest form of insurance we know.



Frank Russell
Barbara Russell
West Roxbury
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The curd of cow's milk is made soft, flocculent and easily digested by the use of Mellin's Food as a milk modifier.

The sugar is increased by the addition of Mellin's Food and in a form well suited to an infant's digestion.

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The mother who finds it necessary to feed her baby from the bottle and who selects Mellin's Food and milk for the purpose may thus be assured of digestible food composed of an ample supply of well-balanced nourishment.

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About Babies



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Our catalog containing everything in infants' and children's wearing apparel sent FREE for the asking. This catalog explains how you may obtain, without one penny of cost, your copy of Dr. Lowry's celebrated book on the "Care and Feeding of Infants."

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The very thing you most desire may be advertised in this very issue.



Helps for Housekeepers

Our Children are Often Looking for Material

to use on special days in school, so I have given them large envelopes which they have marked "Washington's Birthday", "Lincoln's Birthday", "Christmas", "Thanksgiving" and so on. When we find, in reading our papers and magazines, an interesting article or illustration pertaining to one of these occasions we clip it and put it in the proper envelope. — E. F., Pennsylvania.

I Keep a Button Hook and a Shoe Horn

tied with a long string to a hook in a downstairs closet. I can always lay my hand on them when needed in getting my children off for school or play. The shoe horn is especially helpful when trying to put on a child's rubbers in a hurry. — Mrs. J. McC., Connecticut.

Mothers of Small Daughters

will appreciate this suggestion. When making pantie dresses for my little girl I use strong unbleached muslin for the waist bands. This band will outwear two or three pairs of the panties and can easily be ripped off and used a second and a third time. Thus I save myself the trouble of making buttonholes each time I make a new garment. — Mrs. A. E. G., New Jersey

My Children have Unfortunately

conceived the idea that they do not like carrots, so in stews and casserole dishes I disguise the vegetable by rubbing it through a sieve after it is well cooked. As a part of the gravy it is not noticed and the valuable food is eaten without discussion. — Mrs. J. V. S., New York.

My Three-Year-Old Girl

is fascinated by the salt shaker (what child isn't?) but lacks judgment and control in using it. I have lately found that salt from a pepper shaker comes slowly enough to make it safe in her hands. It has increased her appetite for vegetables and added to her enjoyment of her meals. — Mrs. R. A. S., Wisconsin.

When My Baby Sat Up in Bed Playing

with his toys on chilly mornings I found that his hands often became very cold. I solved the problem of keeping them warm and amusing him at the time same by letting him play with a hot water bag partly filled with warm water. He loves to pat the warm bag, to investigate the top, and to poke his finger through the hole at the bottom. — Mrs. L. I. P., California.

I Attach the Lower Part of my Electric Percolator

to a socket in my bedroom and use it, with a little water in it, for heating the baby's night feeding. I find it a great convenience. — Mrs. E. H. W., Illinois.

Every Mother of a Bottle-Fed Baby

realizes the importance of a funnel that just fits the nursing bottle. One of the large nipples with the tip cut off answers the purpose excellently. It is unbreakable and may be sterilized with the bottles and nipples every day. — F. L., Tennessee.

For Favors for Children's Parties

I buy inexpensive little toys of a sort that will not corrode — tiny china dolls, for instance — and mold them in the gelatine pudding that I serve for dessert. — Mrs. J. N. S. West Virginia.

If you have discovered any unique "short-cuts" that save time, work, or money, other homemakers want to know about them. We will pay one dollar for each one accepted. Suggestions must be original — never before published. Write on one side of paper. Sign name to each sheet. Mail to the Editor, Helps Department. No manuscript will be returned, so keep a copy. Payment will be made upon acceptance.

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This new Swiss food-drink usually brings sound sleep instantly . . . in a natural way . . . more than 20,000 doctors recommend . . . MAKE THIS 3-DAY TEST AND SEE

Tonight—you can get 8 hours of solid sleep. Tomorrow—you should awaken abounding with new-found vigor. No matter how sleepless your nights have been in the past.

For modern medical science has found a natural way (a way without drugs) that usually brings *instant*, restful sleep that quickly restores your tired mind and body.

Morning finds you a new woman. You are fresh, clear-eyed, buoyant. Youthful in looks and spirit. You have energy to carry you through the day and the evening's social activities.

That is the experience of most Ovaltine users. The 3-day test we offer here will show you. We urge you to make this test. It is worth while.

Why Ovaltine brings restoring sleep

FIRST—It digests very quickly. Even in cases of impaired digestion.

SECOND—It supplies your system with certain health-building essentials which are often missing from your daily fare. One cup of Ovaltine has actually more food value than 12 cups of beef extract.

THIRD—Ovaltine has the unusual power of digesting 4 to 5 times its own weight of other foods you eat. Hence digestion goes on speedily and efficiently. As a result frayed nerves are soothed because digestive unrest, the main cause of sleeplessness, is overcome.

This is why, when taken at night, a cup of Ovaltine brings sound re-

storing sleep in a *natural* way. And as you sleep the quick assimilation of nourishment is also restoring to the entire body. Thus you gather new strength and energy for the next day.

Hospitals and doctors recommend it

Ovaltine is a delightful pure food-drink. It contains no drugs. It is the special food properties —and *nothing else*—that brings its wonderful results and popularity. It has been used in Switzerland for 30 years and is now in universal use in England and her colonies. During the great war Ovaltine was served as a standard ration for invalid soldiers.

A few years ago Ovaltine was introduced into this country. Today it is used in hundreds of hospitals. More than 20,000 doctors recommend it. Not only for sleeplessness, but because of its special dietetic properties, they also recommend it for nerve-strain, malnutrition, backward children and the aged. Many take a cup of Ovaltine two or three times a day for its natural stimulation. It's truly a "pick-up" drink.

A 3-day test

All druggists sell Ovaltine in four sizes for home use. Or they can mix it for you at the soda fountain. But to let you try it we will send a 3-day introductory package for 10c to cover cost of packing and mailing. Just send in the coupon with 10c,



Now more than 20,000 doctors recommend Ovaltine

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"I took Ovaltine for Insomnia. I surely know that it has done me a lot of good. I sleep fine and feel fine when I awaken in the morning."

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(One package to a person)

Send for 3-day test

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No matter how strict the demands of the day
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By ELLEN J. BUCKLAND, Registered Nurse

FEW women today will employ the hazardous hygienic methods of yesterday. There is now protection that is absolute—protection that enables one to meet every day unhandicapped; never a precious moment marred by slightest doubt or fear.

Wear gayest gowns and sheerest frocks under circumstances once adjudged impossible. Dance, motor, go about for hours in confidence and security. The dangers of the old-time "sanitary pad" have definitely been ended.

What Kotex is

Unknown a few years ago, 8 in every 10 women in the better walks of life have discarded the insecure "sanitary pads" of yesterday and adopted Kotex.

Filled with Cellucotton wadding, the world's super-absorbent, Kotex absorbs 16 times its own weight in moisture. It is 5 times as absorbent as the ordinary cotton pad.

It discards easily as tissue. No laundry—no embarrassment of disposal.

It also thoroughly deodorizes, and thus ends all fear of offending.

Only Kotex itself is "like" Kotex

See that you get the genuine Kotex. It is the only sanitary napkin embodying the super-absorbent Cellucotton wadding.

It is the only napkin made by this company. Only Kotex itself is "like" Kotex.

You can obtain Kotex at better drug and department stores everywhere, without hesitancy, simply by saying "Kotex." Comes in sanitary sealed packages of 12 in two sizes, the Regular and Kotex-Super.

Kotex Company, 180 N. Michigan Ave., Chicago, Ill.

"Ask for them by name"



PROTECTS—DEODORIZES

Easy Disposal and 2 other important factors



① Disposed of as easily as tissue. No laundry.



② True protection—5 times as absorbent as cotton.

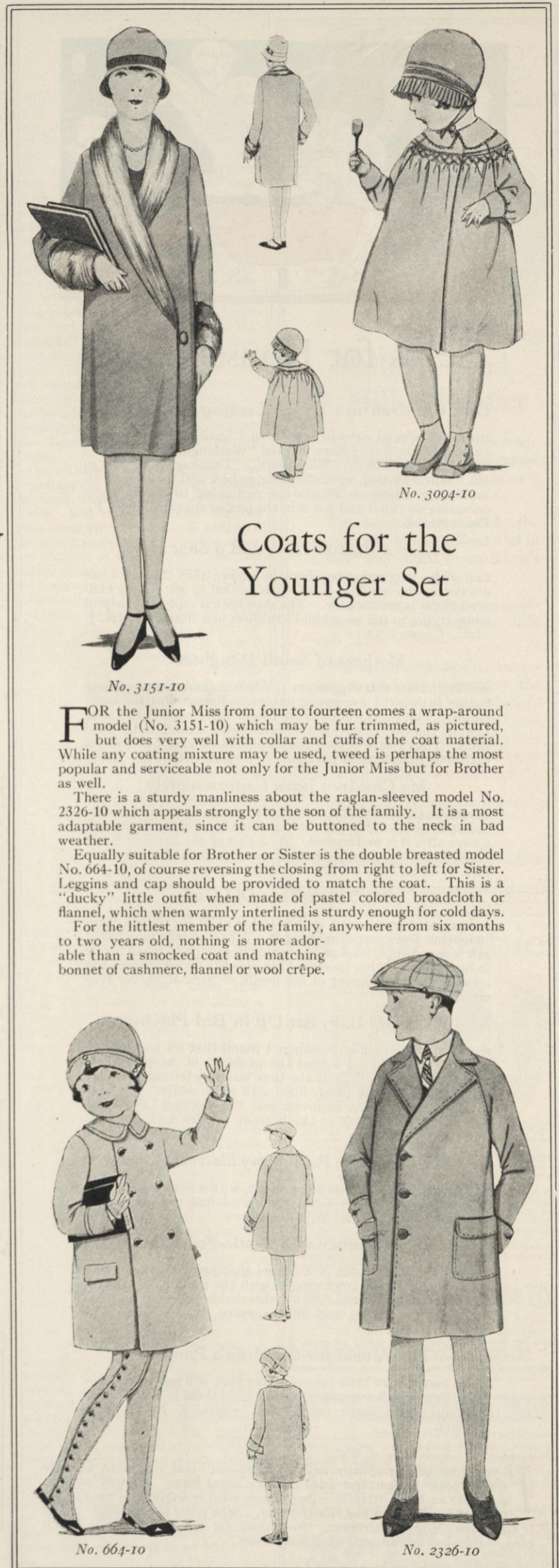


③ Obtain without embarrassment, at any drug or dry goods store, simply by saying "Kotex."



Kotex Regular: 65c per dozen
Kotex-Super: 90c per dozen

No laundry—discards as easily as a piece of tissue



No. 3094-10

Coats for the Younger Set

No. 3151-10

FOR the Junior Miss from four to fourteen comes a wrap-around model (No. 3151-10) which may be fur trimmed, as pictured, but does very well with collar and cuffs of the coat material. While any coating mixture may be used, tweed is perhaps the most popular and serviceable not only for the Junior Miss but for Brother as well.

There is a sturdy manliness about the raglan-sleeved model No. 2326-10 which appeals strongly to the son of the family. It is a most adaptable garment, since it can be buttoned to the neck in bad weather.

Equally suitable for Brother or Sister is the double breasted model No. 664-10, of course reversing the closing from right to left for Sister. Leggins and cap should be provided to match the coat. This is a "ducky" little outfit when made of pastel colored broadcloth or flannel, which when warmly interlined is sturdy enough for cold days.

For the littlest member of the family, anywhere from six months to two years old, nothing is more adorable than a smocked coat and matching bonnet of cashmere, flannel or wool crêpe.



No. 664-10



No. 2326-10

**Success
Smiles on
Cleanliness**



A SPOTLESS appearance goes far in winning the good opinion of new acquaintances. There's no excuse for wearing clothes that are spotted or stained.

Always have a can of *Energine* handy. Saturate a soft cloth. Rub the spot gently, and it's gone immediately. Clothing cleaned with *Energine* can be worn immediately—*Energine* cleans quickly, easily, economically—and leaves no odor.

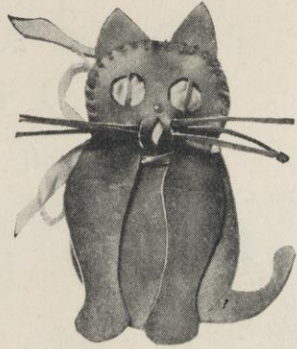
A large 10-ounce can of *Energine* costs only 35 cents. Millions of cans of *Energine* are sold annually because *Energine* has so many cleaning uses. Get your supply Today at the nearest Drug Store.



Clean with



The Perfect Dry Cleaner



Flippy Funny No. 27-10-10

**Inner Tube
Flapper Funnies**

By Ethel Deardorff Rice

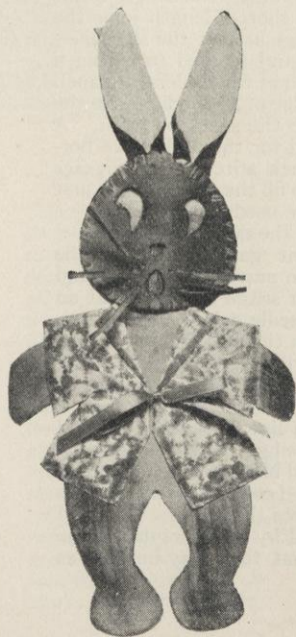
FASCINATING flappers were these — dangled by a strip of rubber they bounced up and down with their whiskers wiggling and tails wagging most entrancingly. Made in a jiffy from old inner tubes — scrubbed with an antiseptic solution after the pieces were cut out. Baby loved them — Brother Bill hung one of the Flippant Flappers in the back window of the car!



Flappy Funny No. 27-10-11

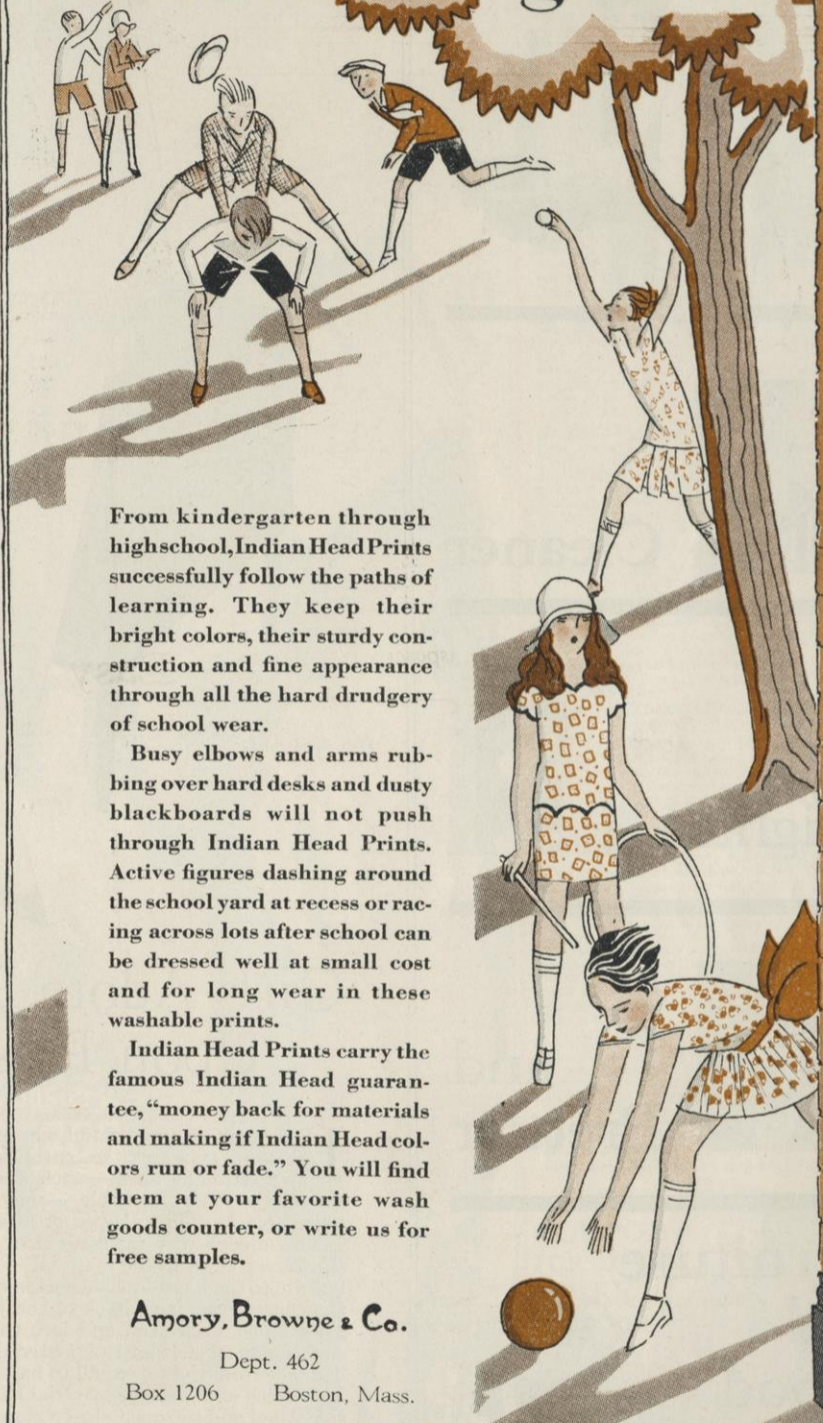
These toys are cut in two main "sections" — a front and a back. Before sections are overhanded together with strong, heavy cotton or yarn, pieces of silk, velvet, or colored paper are glued, cemented, or pasted under the "faces" to give color to the eyes, noses, and mouths — green under the eyes of Flippy, the Cat, pink under her nose; yellow under eyes of Flappy, the Dog, red under his nose, with a little red tongue pulled out through a slit for his mouth; pink under the eyes of

(Continued on page 79)



Floppy Funny No. 27-10-12

**INDIAN HEAD
PRINTS**
REG. U.S. PAT. OFF.
win honor grades



From kindergarten through high school, Indian Head Prints successfully follow the paths of learning. They keep their bright colors, their sturdy construction and fine appearance through all the hard drudgery of school wear.

Busy elbows and arms rubbing over hard desks and dusty blackboards will not push through Indian Head Prints. Active figures dashing around the school yard at recess or racing across lots after school can be dressed well at small cost and for long wear in these washable prints.

Indian Head Prints carry the famous Indian Head guarantee, "money back for materials and making if Indian Head colors run or fade." You will find them at your favorite wash goods counter, or write us for free samples.

Amory, Browne & Co.

Dept. 462
Box 1206 Boston, Mass.



INDIAN HEAD
REG. U.S. PAT. OFF.
PERMANENT FINISH — LINEN FINISH



for



Cleaner



and Brighter



and Prettier

Furniture and Wood Work



Use **O-Cedar** Polish



No. 27-10-33

Girls Adore Pajamas Built Upon Peasant Lines

IT is easy to understand why girls who possess pajamas of the peasant type are so enthusiastic about them. Being built upon straight lines — each sleeve made of a length of material set into a square armhole — they have a roominess which is frequently lacking in a shaped or fitted garment.

The model was planned after one such garment acquired in Bucharest, even to the material — fine white cotton crêpe of similar texture to the hand-loomed cotton of the Balkans. One length forms the centre front and back of the jacket, a shorter length joins the sides under each arm, and into the openings are set the sleeves — each made of a length of material folded and seamed to within a distance from the top equal to half the width of the underarm panel. The width of the sleeve material joins the edge of the body above the side panel and the open sleeve seam fits into the space between. A very simple type of stitchery has been used for the decorative borders. All the straight lines are done in back stitch. The zigzags are run in one direction and then the other to fill the spaces in the first row. Two strands of China blue cotton are used throughout.

The jacket seams are treated as a part of the decorative design — a characteristic of the handmade peasant garment. After the borders are embroidered, all seam edges are narrowly hemmed and then the parts joined with an over and over stitch spaced about an eighth of an inch apart, slanting the needle while making the under stitches. Take the stitches easily, so that the joining can be pressed flat, and deep enough so that they will be about the length of the spaces between them. Or, if you prefer, the seam edges can be whipped together, first in one direction and then in the other. Trouser seams need not be decorated, but a line of stitchery should be run down the outside of each leg. All edges have quarter inch hems topped with triple clusters of pyramided blanket stitches spaced about a quarter of an inch apart, and a twisted cord of several strands of embroidery cotton with tasseled ends closes the neck.

These garments are especially appreciated by travelers during the winter months and they are so attractive that they may be worn as room negligees.



It shines!

How absolutely necessary to keep the toilet bowl clean! And yet how disagreeable a task it used to be. For nowadays Sani-Flush removes every mark, stain and incrustation. The closet shines!

Just sprinkle a little Sani-Flush into the bowl, follow directions on the can, then flush. That is all.

Not only does the toilet bowl shine, but the whole closet is really clean. Sani-Flush gets down into the hidden, unhealthy trap, dispels all foul odors . . . and you know how unreachable that trap is with a brush! Harmless to plumbing connections. Keep it in the bathroom always!

Buy Sani-Flush in new punch-top can at your grocery, drug or hardware store; or send 25c for full-sized can. 30c in Far West. 35c in Canada.

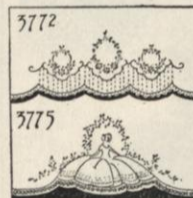
Sani-Flush

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Beautiful Pillow Cases

(only 98c pair) ^{Post-paid}



HERE'S a splendid value in 42-inch Pillow Cases stamped on extra good quality, long wearing Pillow tubing. Two of the six lovely designs are shown. Can be embroidered easily and quickly by following the simple directions furnished. Be sure to give design numbers when ordering. Send for FREE copy of

Complete Art Needlework Catalog

A. PETERS, DEPT. M., HOLLAND, MICHIGAN
"You buy for less at our Address"

SEIFERT'S 100% Wool Filling for Comforters

Make your own comforters of this select quality, long-fibre, double-carded wool. Real warmth without a weighted-down feeling.

Direct from Mill—Save Money
Softer, fluffier, lasts longer without matting than ordinary wool batting. Costs no more. Made in full comforter sizes; all weights.

Send No Money
Satisfaction guaranteed. Write for literature, sample and prices.
SEIFERT MILLS
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WOOL CARDING
Your own wool double carded or old comforter wool recarded. Washed or unwashed wool accepted.

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INVITATIONS — ANNOUNCEMENTS

Correctly engraved for particular people. Exclusive samples will be sent on request.

BLUEBIRD WEDDING STATIONERY CO.
Dept. 10, 303 Fifth Avenue, New York, N. Y.

Big Profits in Candy Making!

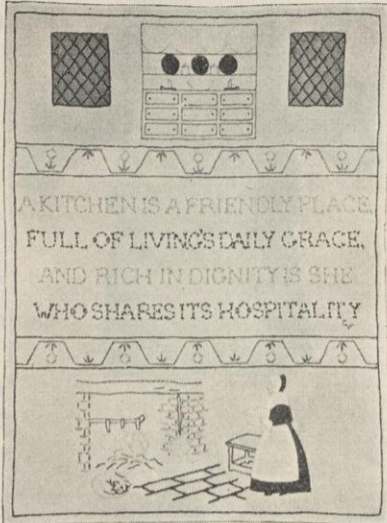
Alice Bradley, famous teacher, shows just how to make her APPROVED Home-Made Candies. Profits guaranteed. Equipment, work sheet formulas, boxes, advertising cards, selling plans — everything provided. Make money after 1st lesson! Write today for FREE "Work Sheet" on FUDGE.

American School of Home Economics, 829 E. 58th St., Chicago

Samplers Are the Season's Most Popular Gifts

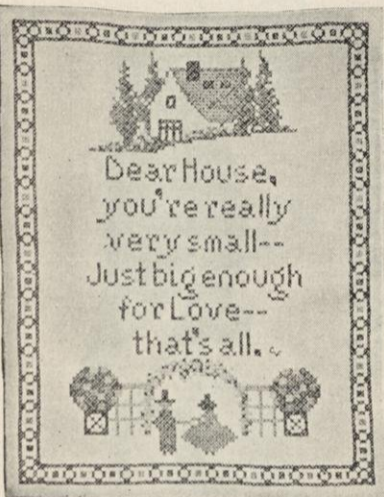
Designs by Eleanor F. Bliefling

Cheery for the new kitchen or the homey old one, is a quaintly charming sampler, modernized a bit in treatment, the result a delightful effect with little work involved. No cross-stitch here, simply a few bright spots of appliqué whipped down with tiny stitches in self color, then running stitch done with six strands of cotton, and outlining with three. The leaded window panes are lavender patches with running stitches in two threads crossing them



No. 27-10-6

Over the fireplace, perhaps, flanked by tall pewter candle sticks, or over the drop leaf table in the hall in somebody's beloved little home you will find a cross-stitched linen sampler. At its top will be a snug red-roofed cottage amid tall green trees, and below a garden of multicolored blossoms hospitably inviting Darby and Joan to enter under its rose arched gate. A bright blue border is touched with black and red



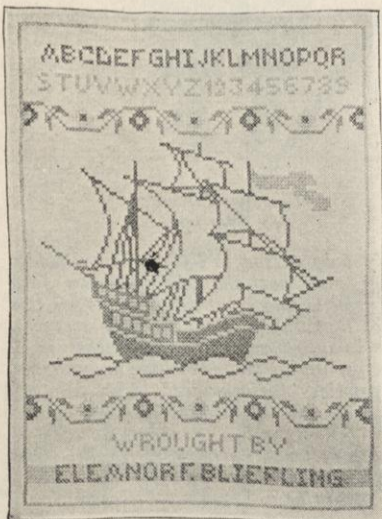
No. 27-10-7

The guests who occupy the chamber where this softly colored cross-stitch picture presents its gracious little message will have that nice "wanted" feeling when they snuggle down at night—so many guest rooms are so stiltedly formal they chill even the warmest welcome given "downstairs". Rosewood, blue, green, yellow and lavender with touches of black make up this restful color scheme—an unusually lovely one



No. 27-10-8

Few of us have patience to cross-stitch samplers over canvas—we moderns like designs stamped and then all we have to remember is to keep top threads running in one direction and to use two strands of cotton for the work. Some little girl is going to be thrilled to cross-stitch a gay ship picture and work out her own name using the sampler alphabet. She will like the gay orange, red and blue of it, and the great brown ship. Narrow black frames are always right for samplers



No. 27-10-9

Special Values in Fine Quality Art Needlework

Infants Wear - Hosiery and Lingerie!



A Few Typical Values from the Herrschner Catalog

No. 550—Thrifty housewives always keep a generous supply of Pillow Cases on hand. This Pond Lily design for outline embroidery with centers for French knots is easily embroidered. We only use the well-known "Pepperell" and "Great Falls" linen-finish Tubings which wear and launder very satisfactorily. Edges of the cases are hemstitched for crochet or lace edging. Size 42x36, price per pair, \$1.00. *Nun's Boilproof Cotton to embroider each pair of cases 25c extra.*

551 39¢

Hot Lid Lifters



No. 551—Hot Lid Lifter set of white Embroidery Cloth. Edges bound in fast color blue bias tape. Stamped with clever design for outline embroidery. Set consists of one holder and two pads. Price per set, 39c. *Nun's Boilproof Cotton 15c extra.*

No. 552—Ready made Creeper of very fine quality, fast color Broadcloth. Dainty stamped design at waist and on collar. Flap fastens at bottom with pearl buttons. Elastic at knees. The white Broadcloth waist has panties and trimmings of tan, pink or blue. Sizes 1, 2 and 3 years. Price each, 98c. *(State color) Nun's Embroidery Cotton 15c extra.*

552 98¢



554 FULL-FASHIONED Silk-to-Top Hosiery \$1.69 a Pair Postpaid

No. 553—Fancy Apron made up of high-grade, washfast pin-stripe Batiste. Edges trimmed with fine Valenciennes lace. Shoulder straps of self material. Stamped design for one-stitch, French knot and lazy daisy embroidery. Colors: Rose or Blue. Price each, 98c. *Nun's Boilproof Cotton 25c extra.*

Silk ribbon bows for trimming apron, price each, 10c. A Color and Lesson Chart is included Free with every stamped article.

No. 554—Best quality Pure Thread Silk to the top permits one to wear these stockings with the shortest of skirts that Fashion now decrees. Genuine full fashioned with slipper foot of reinforced lisle for extra wear. Sizes 8½ to 10.

Colors: Pearl Blush, Atmosphere, Champagne, Moonlight, Nude, Gunmetal and Black. Service Weight. Special price per pair postpaid, \$1.69, 3 pairs for \$4.75. Note: We Guarantee All Our Hosiery. Prices range from 59c to \$1.95.

No. 560—Costume Slip of fine quality, closely knit Rayon. Cut on straight, modish lines with a deep shadow proof hem. Self material shoulder straps. Pleats at both sides provide the necessary fullness. Sizes 34 to 44 inch bust measure. Colors: Flesh, Peach, Tan, Navy and White. Price each, \$1.95.

Our Fall and Winter book contains 84 pages illustrated in natural colors and rotogravure. Many useful, ready made articles and stamped, dainty embroideries for your personal wear and home are shown, also a complete line of lingerie and hosiery. We are also showing a choice selection of Fancy Wear for Infants and Children. We pay all postage.

SEND COUPON FOR YOUR FREE COPY OF OUR BOOK—TODAY!



FREDERICK HERRSCHNER INC.
6612 S. Ashland Avenue
Chicago, Illinois.
Kindly send me by return mail a copy of your FREE Fall and Winter Book, containing 84 pages of Art Needlework and Fancywear.

Name.....
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Books and merchandise sent only within U. S.



553 Lace-trimmed Apron 98¢

560 Rayon Costume Slip \$1.95 Postpaid

FREDERICK HERRSCHNER INC
EST. 1899
6612 So. Ashland Ave., CHICAGO

LET MUNSINGWEAR COVER YOU WITH SATISFACTION



MUNSINGWEAR STYLE 162

Knit Step-In Chemise, Tailored from pastel colored Rayon fabrics of fine quality and fascinating beauty to meet the requirements of those who wish the utmost in underwear style and service.

MUNSING
Wear

Vests, Bloomers, Step-In-Pants
Step-In-Chemises, Union Suits
Brassiere Top Step-In Chemises
Bandeaux, Slips, Nightgowns

HOSIERY

The silk and rayon yarns used in making Munsingwear undergarments and hosiery are the finest obtainable. Munsingwear undergarments, whether made from silk or rayon, because of their unusual quality and design can be relied on to give dependable service and delightful satisfaction.

Munsingwear union suits of cotton, of cotton and wool mixed and of lisle, and of mixtures of lisle and worsted, and mixtures of cotton, wool and silk or rayon, are made in the popular styles for men, women and children at prices to suit everyone.



SOLD ONLY THROUGH RETAIL MERCHANTS

Munsingwear Quality Assures Comfort and Service

THE MUNSINGWEAR CORPORATION

MINNEAPOLIS, MINNESOTA

Price List of Patterns Obtainable from the Modern Priscilla Co. Will Be Found on Page 76

**"Stuffies"—Toys
Little Tots Love**

Designed by
Georgia Eldredge Hanley



Sailor Bear
No. 27-10-29

About this time every year, you remember, the Thread and Needle Santa Claus shuts the door of the sewing room mysteriously and is as busy as a bee. Come peek through the keyhole with us other naughty children and we shall see what we shall see!

Look — there's Sailor Bear! — Isn't he a nice, soft "cinnamon" color, and cunning in his bright blue suit and saucy white hat. Bet she made him in "two shakes of a lamb's tail"!

O-oo-oo! Can you see the big green Poil Parrot over there, sitting on Kris Kringle's finger? Such a gorgeous creature with scarlet and yellow and orange wings and long tail feathers, big white eye patches, and jet black beak and claws! Felt is fun to work with, too. Some grown-up is going to mount a gay bird like that on a stand or a swing in the sun parlor — Pretty Poll is a stunning creature for decorative purposes, as well as a handsome huggable plaything



Pretty Poll
No. 27-10-30

There is Clarence Clown bowing to us. Isn't he beautifully floppy and "limber in his joints"! Ever see a stuffed toy made up with such a classic profile — no flat faced fellow this, but a real person, with real ears, a nice nose, and a smiling red mouth. It is the way his legs and arms are sewed to his body that makes him perform so cleverly. See what nice little feet he has — feet he can really dance upon. Don't you like his gay print suit with the bright blue trims, and his pointed hat?



Clarence Clown
No. 27-10-31



Bobbity Bunny
No. 27-10-32

A roly poly person is little brown Bobbity Bunny — see how she bobs up when Jack Frost tries to knock her down — hit her this way or that way and up she bobs serenely. There is a rubber ball with weights in it inside her (at the bottom) which accounts for this priceless performance. Isn't her gay print dress with bright blue bindings becoming? Oh, yes, my dear, she is as easy as easy can be for a Thread-and-Needle Santa Claus to make — and any one who loves a little tot can be a Thread-and-Needle Santa as easy as easy can be!

Like a Film of Flexible Glass

It Protects and Beautifies



Johnson's Liquid Wax is recommended by leading automobile manufacturers for polishing and preserving lacquer-finished cars



Hot dishes and liquids do not mar the beautiful, thin, glasslike protection given by Johnson's Liquid Wax, the greaseless furniture polish



Johnson's Liquid Wax never becomes soft and sticky even in the hottest weather. Consequently, it does not gather dust and lint

Johnson's Polishing Wax will fill a real need in your home—cleaning, preserving and beautifying all finished surfaces. It is so hard, dry and greaseless that a thin coat spread on floors, furniture and woodwork is like encasing them in flexible glass armor.

Johnson's Wax instantly cleans off all soil and grime—polishes easily to a gleaming, deep-toned lustre—and preserves the original finish whether it be of varnish, lacquer, wax or paint.

Don't deny yourself any longer the pleasure and satisfaction given by waxed floors. The new Johnson's Wax *Electric* treatment makes it easy for every woman to have them, thus enhancing the charm of her home simply by giving the rugs and furnishings a background of gleaming waxed floors.

Besides being beautiful and decorative, waxed floors have many practical advantages. They do not show heel-prints and are not slippery. Then, waxed floors require but

half the care and practically no expense. Costly refinishing can be entirely eliminated.

All you do is to spread a thin coat of Johnson's Polishing Wax over the present finish. Then run the Johnson Electric Floor Polisher over the surface. Instantly—like magic—the floors take on a rich, lasting, wear-resistant lustre. There is no stooping, kneeling or soiling of hands. The Polisher requires not the slightest effort—it runs itself—you just walk along and guide it.

Progressive merchants, neighborhood stores and grocers furnish their customers Rental Service on Johnson Electric Floor Polishers by the day or half day. Take advantage of this new, easy, electric way to wax-polish all your floors in less time than it takes to do a single room by old-fashioned hand methods.

Make an appointment to rent a Johnson Electric Floor Polisher from your nearest grocery, hardware, drug, furniture, paint or department store. Its easy operation and beautifying results will delight you.

S. C. JOHNSON & SON "The Floor Finishing Authorities" RACINE, WISCONSIN
Canadian Factory: BRANTFORD



JOHNSON'S POLISHING WAX

PASTE or LIQUID ~ CLEANS-POLISHES-PRESERVES-PROTECTS

Recipe for becoming a successful cake-maker

by
Frances Lee Barton



First, you may think the recipe on this page is only a cake-recipe. You cream the butter and add the sugar . . . the eggs . . . the flour . . . "Exactly the way I've made cakes before!" you'll say to yourself. You won't be very hopeful, perhaps, when you close the oven-door.

But wait—and open the oven-door! It wasn't just another cake-recipe. It was a recipe for becoming a successful cake-maker! Your cake will be *perfect*.

There is nothing new about the directions, but there is one new ingredient in this recipe—*Swans Down Cake Flour*. You can *always* count on success with Swans Down if you follow directions. Your cakes will be light, fine-grained and velvety. They will be delectably tender. That is what it means to use the right kind of flour!

There is more than one kind of flour. There is *bread flour*—meant for bread. It contains a type of gluten which, to give the best results, must be leavened from three to five hours by yeast.

Then there is Swans Down Cake Flour, an entirely *different* kind of flour, made expressly for cakes and pastry. It is made from a special soft winter wheat that grows near the Swans Down mills. This wheat contains a delicate, tender gluten that gives perfect results with the "quick" leavens—baking powder, egg whites, etc.

There is also an important difference in the milling of Swans Down. Only the choicest part of the wheat kernel is used. Of the flour milled from 100 pounds of this specially selected wheat, *only 26 pounds are good enough for Swans Down!* And Swans Down is sifted and resifted, until it is *27 times as fine as bread flour!* No wonder Swans Down cakes are feathery-light and delicious!

It's a real economy to use Swans Down Cake Flour. It costs only 3½¢ more per cake than bread flour, and makes the simplest cake delicate and fine enough for "company" cake. Best of all, *you know your cake will be perfect!*

SWANS DOWN CAKE FLOUR



IGLEHEART BROTHERS, INCORPORATED
Established 1856
EVANSVILLE, INDIANA

Send for this splendid Cake Set!

For just what it costs us—\$1.00—we will mail you this cake set—the very kind we use in our own kitchens . . . *Set consists of:* set aluminum measuring spoons; wooden slotted mixing spoon; wire cake tester; aluminum measuring cup; steel spatula; heavy square cake pan (tin); patent angel food pan (tin); sample package of Swans Down Cake Flour; copy of recipe booklet, "Cake Secrets."

("Cake Secrets" is the only item sold separately. Send 10c for your copy.)

An oven thermometer is essential to proper baking. We can now supply you with a standard thermometer, postage prepaid. Send \$1.00 (\$1.25 at Denver and West, \$1.50 in Canada. \$2.00 elsewhere).



Try this recipe for Red Devil's Food. Follow the directions carefully . . . you'll be delighted with the cake that comes out of the oven!

RED DEVIL'S FOOD

¼ cup shortening	1½ teaspoons baking powder	½ cup boiling water
1 cup sugar 2 eggs	½ teaspoon salt	2 squares bitter chocolate
1½ cups sifted Swans Down Cake Flour	½ cup thick sour milk	1 teaspoon soda
		1 teaspoon vanilla

Cream shortening, add sugar gradually. Continue creaming until mixture is light and fluffy. Add well-beaten eggs. Beat mixture vigorously. Sift together three times the flour, baking powder, and salt and add alternately with the sour milk to the butter mixture. Pour the boiling water into the melted chocolate; mix quickly. Add soda to chocolate and stir until thick. Cool slightly before adding to cake batter. Mix thoroughly. Add vanilla and pour into two medium size layer cake pans. Bake in a moderate oven (350° F.) for 25 minutes. For large three-layer cake, double recipe. Put a fluffy boiled frosting between layers and on top and sides of cake.

IGLEHEART BROTHERS, INC., Evansville, Indiana.

S-MP-10-27

Attached is \$1.00 (\$1.25 at Denver and West, \$1.50 in Canada, \$2.00 elsewhere) for which please send to address below one full set Swans Down Cake Making Utensils—with which I am to receive free of charge, "Cake Secrets" and sample package of Swans Down. If not entirely satisfied with set I may return it, carrying charges prepaid, and my money will be promptly refunded.

Name..... (Write plainly)

Street.....

City..... State.....

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(Continued from page 12)

oven could, under exposure to heat, assume such alarming shapes and consistencies. It was as if a wicked fairy waved a magic wand over them.

Her dreams at night were disturbed by visions of ovens that were too slow, or else were overhot, and by mammoth animated cakes which stalked about leering at her and threatening to smother her with their thick sickishly sweet icings. She would wake with a start and vow as she lay there in the silent darkness that she would never try again to make any kind of cake. "It's foolish of me to ruin my nerves and my happiness for such a triviality. What do I care what these people think of me! We shan't be staying here long anyway, and once we've gone, I'll forget Wells Harbor, and its worship of cake and cake-makers forever and ever."

IN her heart, however, she knew she never should be able to forget Wells Harbor, that the memory would always rankle because it was here that she, the dauntless Sally Thompson Sargent, had been defeated. Yes, she might as well admit it, she was being defeated. Besides, Tom's sketches and paintings, some of which were exquisite, would ever remain as visible reminders of the scene of her humiliation. And so she would rise in the morning determined to conquer at any cost.

If these country women could all learn to cook so easily, why couldn't she? What was the use of her college education! She couldn't even do as well as young Jennie Williams.

"Jennie," she asked one morning, "did it take you long to learn to make cake?"

"Oh, no'm. Plain cake's not hard."

"Did you use a cook book?"

"No. Mother taught me."

"You have to measure everything carefully, don't you?"

"No-o. You can 'most always tell when you've got the right amount. Just kinder have to use your judgment, that's all."

Sally sighed. Use your judgment! She wondered what was the matter with hers.

"You goin' to try to cook, Mrs. Sargent?" inquired Jennie.

"Sometime, perhaps," answered Sally guardedly. "I'd like to know how, anyway."

Straightway the news was conveyed to the Sewing Circle that Mrs. Tom Sargent had said she wished she knew how to cook.

"After all," Mrs. Pike had remarked, "she was brought up different from us. Perhaps she's never had a chance to learn before."

"Well, 'tain't too late now," was Mrs. Peters' comment.

"Jennie's thought maybe she is trying her hand at it," volunteered Mrs. Williams.

Later when Liza Hutchins told a neighbor Sally had asked her about a recipe for ribbon cake all the other neighbors soon heard of it.

Mrs. Fred Rice summoned courage to drop in one forenoon to see Sally whom she found aproned, with flushed cheeks and a puckered brow.

"Oh, Mrs. Rice," Sally exclaimed, "I'm glad you came. Do tell me if you think it's better to bake cakes very, very slowly? You're all such good cooks in Wells Harbor I may have to learn to cook, too."

Mrs. Rice, who admired Sally tremendously, spread the information of Sally's expressed interest in cooking and of her praise of Wells Harbor cooks.

Even Mrs. Peters who deigned to stop on Sally's piazza one afternoon declared afterwards that she was 'most sure she got a whiff of a burnt smell from the kitchen window, but then added that when she asked Sally about it the latter had laughingly insisted she must be mistaken, "though Mrs. Sargent's face was red's a beet when she said it. Still, you don't s'pose she'd be baking in the afternoon!"

Finally it was evident to almost all the village that even if she was keeping it kinder dark, Mrs. Tom Sargent was really trying to cook. It did go to show she must have been ashamed to realize she was 'bout the only Sargent woman who wasn't an A-one cook. Pr'haps she was beginning to find out she wasn't one mite smarter than anybody else.

Laura Joy who once noted some slight burns on Sally's arms and wrists advised, "Baking soda's the best thing to put on a fresh burn. 'Twill take the sting out quicker'n anything else."

Sally had looked grateful as she replied, "I can't seem to get near a hot stove without burning myself. I'm afraid I'm awfully stupid."

(Continued on page 72)

Sally who as an apparently superior person had been decidedly unpopular was, as a young woman painstakingly learning to cook in Wells Harbor ways, beginning to be regarded—had she not been too engrossed to notice it—with far more favor. If she had only openly admitted her cooking attempts and even her failures, she would probably have soon won the respect of the whole village. But she feared contempt and so blundered along while her secret partly leaked out, though no one ever suspected she'd be bold enough to try the difficult Sally Sargent cake.

ONE evening just as she and Tom, laughing and chatting like children, were leisurely finishing their dinner, Myra walked in.

"It's eight o'clock. I waited till I was sure you must be through your supper"—Myra would not call any meal served after twelve-thirty at noon, *dinner*—"I'm sorry to interrupt you," she eyed with disdain the Camembert cheese on the table.

"Not interrupting at all, Myra. Perfectly delighted to see you. Finished your dinner early tonight, did you?" said Tom genially.

Myra ignored this remark, but when Tom asked, "Cigarette, Myra?" she answered with offended dignity. "No, thank you, Tom, I don't approve of women smoking."

"Beg your pardon, I forgot. Thought you did smoke. Cigarette, Daisy?" He passed the open box to his wife, who shook her head. She was angry with Tom for wilfully annoying Myra, and for making it seem that she herself smoked.

That Myra was annoyed her acid-tinged voice showed: "Our big annual sewing Circle Fair and Supper are going to be held next month—we're having it early this year so's to have it at the same time the visiting ministers and their wives'll be here for the Methodist meetings. The ladies wanted me to ask you, Sara, if you'd care to donate anything for the Fair or the Supper. I told 'em probably you'd give some money. I knew you didn't do any fancy work or much cooking."

"Good idea of Myra's, Jewel. Better make it money, hadn't you? How much?" Tom thrust his hand into his pocket.

A quick flush spread over Sally's face, but she drew herself up, and said quietly, "I happen to have some very pretty embroidered towels I should love to give to your Fair." Then she added, "And I'll send a large cake for the Supper."

"A cake!" Myra was obviously surprised. Even if Sara was doing some cooking, Myra never dreamed she'd have the temerity to send a cake to a Wells Harbor Sewing Circle Supper. She went on doubtfully, "I dunno as Liza Hutchins'll be able to make one for you. She's going to be awful busy just then. She's going to entertain one of the ministers at her house. His wife is a cousin of hers."

"I'll send the cake anyway," Sally spoke firmly.

"That's right, Duchess, towels and a big round cake with filling, icing, and all the go-with-its. Just the thing. A little money, too, perhaps. Five dollars, say." Tom offered Myra a folded bill.

"Thanks, Tom. You're generous. This'll be enough, this and the towels. Never mind the cake, Sara. We shan't need it. We're sure to have plenty this year. On account of the visiting ministers and their wives we're all going to cook our best. We don't calculate for anyone to be able to say they're not satisfied with Wells Harbor food. I'm going to carry a Sally Sargent cake. They're awful hard to do, but they're delicious. Guess you never tasted one, Sara."

Never tasted one! Wasn't that about all Sally had been tasting for weeks and months! With a glint of steel in her tone she reiterated, "I'll send a cake, Myra. If you don't need it, you can throw it away." Hadn't she already surreptitiously thrown away, burned, and buried enough Sally Sargent cakes for ten public suppers!

After Myra, somewhat puzzled, had gone home, Tom inquired, "Why did you insist on the cake, dear? Can you get Jennie Williams to make one for you? For Pete's sake send such a one that nobody can say 'they're not satisfied with Wells Harbor food.'" Tom good-naturedly mimicked Myra's voice.

"Don't you worry, Tommy. I can easily manage the cake, and I'll send one that no Sargent real or by-marriage need be ashamed of."



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Plaited Paper Lamp Shades

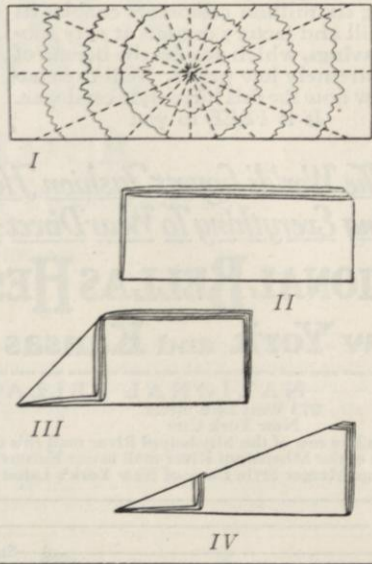
AN effective and inexpensive plaited lampshade can be made of ordinary white wrapping paper, which costs but a few cents a sheet, decorated in Batik effect.

First cut paper in strips a little wider than height of frame and once and a half, or more, the circumference of the bottom, according to fullness desired. The pictured shade was made of three strips 11 inches wide, and 30 inches long, which after being decorated were lapped width of plait and glued together.

"Crackle" the paper by crumpling it in the hands, then smooth it out flat, pin corners to a board or table, and coat with sealing wax paint applied with little wads of cheesecloth, or a stiff brush in a circular fashion, as in Diagram I. To secure guide lines fold and crease each strip of crumpled paper lengthwise and crosswise (II), then diagonally on center fold (III) and once again (IV). The dotted lines on Diagram I show direction of creased folds when paper is opened out, and the zigzags the rings of color blended into one another. Center is yellow, then pink, green, blue and green in order named. When paint is dry, turn and paint back to correspond. Join sheets together, apply passepartout binding flat to top and bottom edges on one side and coat both sides with transparent amber wax. When dry, fold and crease evenly, punch a hole in each plait a little way from top, run a cord through, lap and glue ends together, draw up cord to fit top of shade, attach tassels and attach to wire frame, which should be enameled or wrapped with paper tape. The cord holds shade in place at top. At bottom sew each plait to frame with coarse thread.

To make sealing wax paint, break wax into very small pieces, place in old cold cream jars, cover with denatured alcohol, screw on covers and allow to stand for about twenty-four hours. It should be about the consistency of cream.

Plaits should be from one third to a full inch in width, according to size of shade.



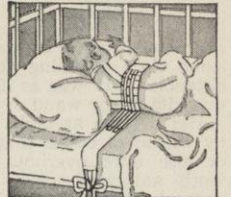
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Something New in Felts Ideal Gifts for Girls

Designs by Eleanor F. Bliefling

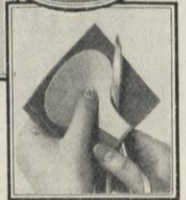
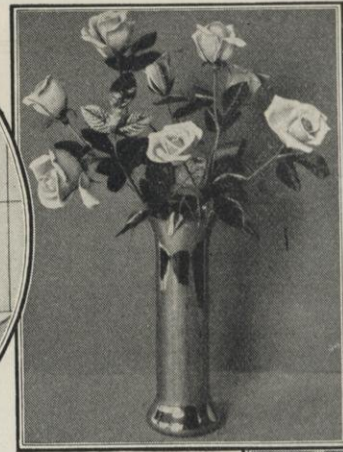
BLACK — with orange and yellow, jade and Chinese blue wools couched on with black — a hat with a bag to match it — doesn't it sound intriguing? There is something irresistibly swagger about the snug, head swathing little handmade felts, and the young fashionables are sitting up nights doing all sorts of smart things to them just to be one step ahead of the lady across the way. The latest vogue is a yarn embroidery done in high colors following the line of the side crown, which mounts high on one side and narrows gradually toward the other.

"Make it snappy!" commands the youthful fashion arbiter — doubtless with *double entendre* — and the designer promptly scores on both counts, for this model is as quickly done as it is full of style. The decoration is simply two threads of yarn in colors couched down with black. Couching, as most of you know, is simply catching down threads along the outline of a design with short stitches, in a contrasting color, spaced at equal intervals — in this case, about three-eighths of an inch apart.

To shape the round crown piece, after gathering it along the edges and drawing in to fit the head band, the felt is dampened and pressed along this gathered edge. The point of the iron will stretch the damp felt a bit, giving it a depth of about an inch making a curved edge to the crown piece, and the gathers will entirely disappear as the material is pressed, resulting in a smooth edge to fit into the band. After the band is embroidered and seamed (seam comes at side on this model), it is well to embroider a little leaf end over the seam to hide it a bit. The lower edge of the band is turned up before embroidering so that the embroidery stitches which are taken through will hold it in place.

An underarm purse to match the hat is made of a straight strip of black felt with lining of jade green whipped together along the edges with jade wool, at the same time setting in the little gores of jade felt which join the sides at one end and form the pocket. It is a good plan to start whipping the edge at the pocket end, and work around the gore first, then continue along the edge. Run the ends of the yarn between the thicknesses of felt when starting and fastening off and keep the corners square.

Something-to-wear is always the something that pleases the younger set above all else — they may not believe in Santa Claus, but they will believe in the benevolence of the "relation" who chooses a purse wisely — and if she add a hat — oh joy!



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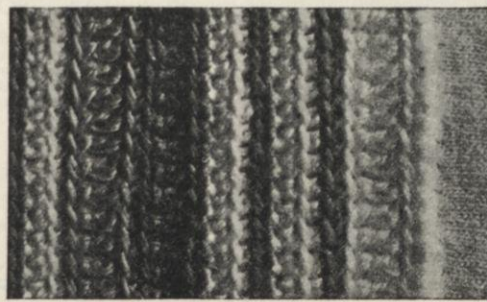


The Dalmatian Scarf For Sports Wear
By Louis Bötelle

THE Dalmatian scarf is a versatile piece of apparel which has comfort, gaiety, grace and good looks to its credit. It may be worn as a wrap with a two-piece costume, as a blouse with a plain skirt, as a lounging or breakfast "jacket." This model was developed in soft white jersey (it might have been flannel or homespun) with crocheted bands in brilliant Roman stripes. You can crochet these bands in wools or cottons and a bit of Roman stripe ribbon makes a wonderful color guide. Your odds and ends of materials can be used to great advantage for any number of colors may be combined.

The scarf is made of a strip of material folded at the centre, with a slit cut at the centre of the fold for the neck line, and lower edges seamed together at each side to fit the hip line. Have sufficient material to come just below the hip line so that you can blouse it a little. Length of sleeve depends upon width of material plus width of crocheted bands. These bands are simply rows of doubles and trebles. (See detail below). For the first row of doubles worked into the material, it is well to use the fabric color, then work a row of trebles followed by seven rows of doubles, then rows of trebles and doubles alternately until the band is the desired width. It is a good plan to use trebles for darker, heavier stripes.

Finish the neck line with a row of doubles worked into the material, then a row of trebles, repeat the rows of doubles and trebles three times. Finish opening at bottom with double worked into the material. Fluffy tassels made of the bright colored border "left-overs" may be added.



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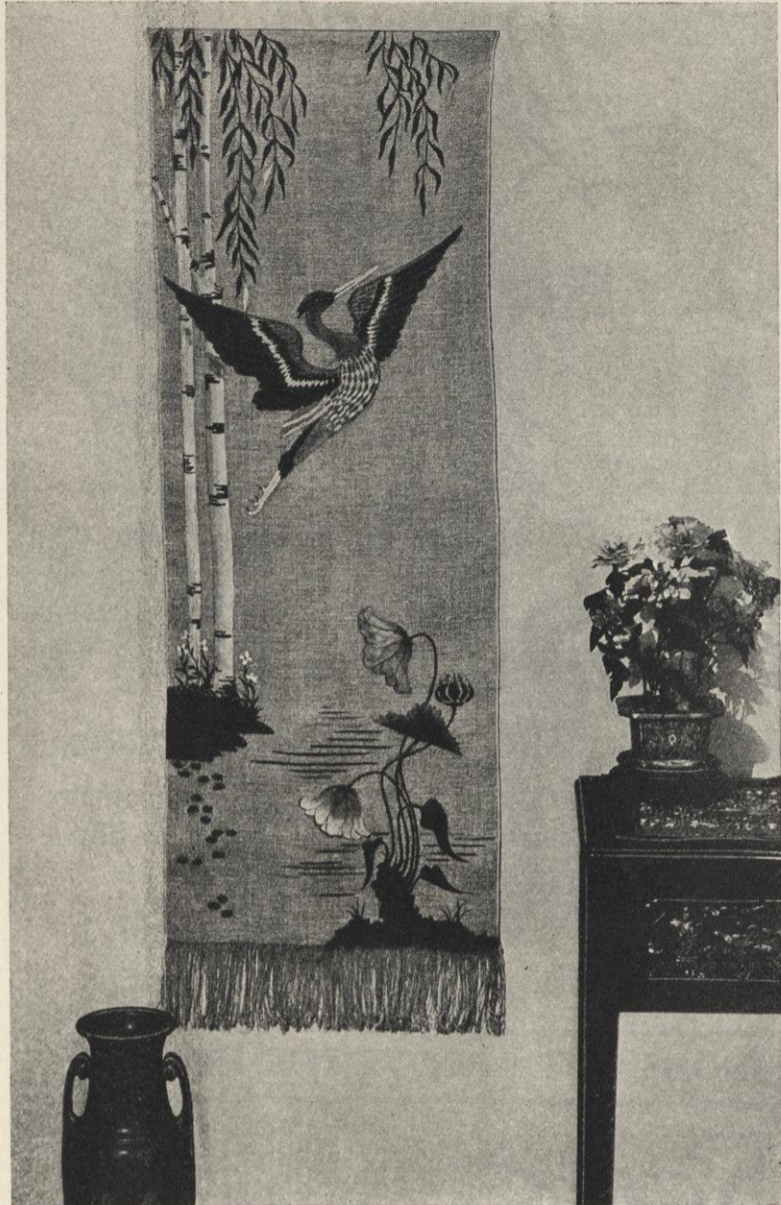
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Wall Hanging No. 27-10-3

Panel Wall Hangings are Very Decorative

Design by Elizabeth Gavin

LIKE a long panel from some gorgeous Japanese screen is this wall hanging which can be decorated with needle or brush. Since the craze for fabric painting started, everyone who has taken up the delightful work is on the lookout for decoration which can be developed in this delightful medium. It is such a short cut to beauty that the possessor of a painting outfit fairly revels in a chance to use it, and a wall hanging is rare sport for the paint crafter. But there are, and always will be, those among us who have never been lured from our needles by the facile paint brush, and for their joy the same design has been interpreted in appliqué and embroidery stitches.

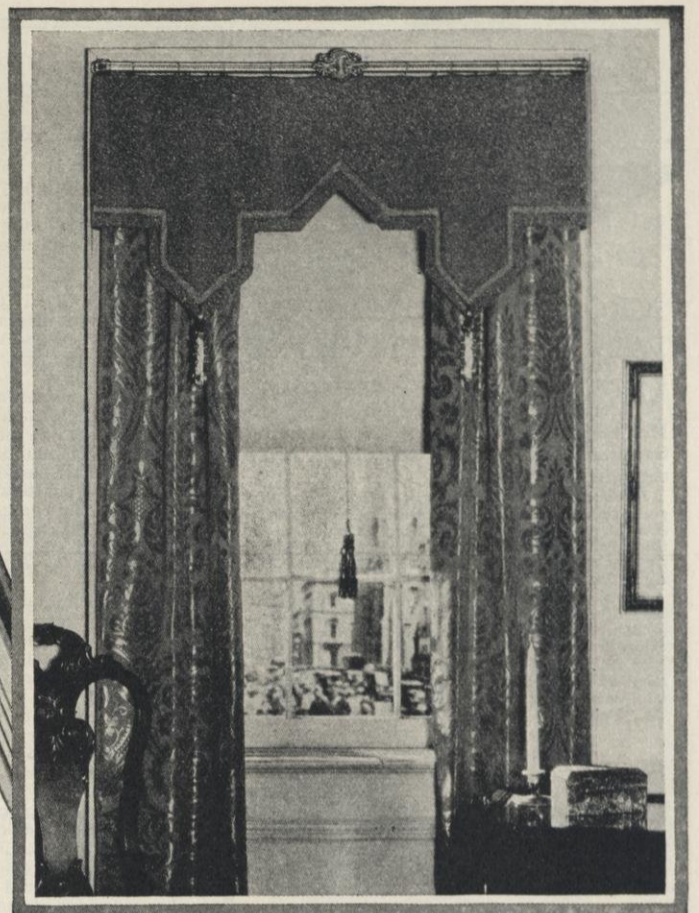
The color values are practically the same in both treatments — a brilliant blue bird, slender silvery birches, autumn tinted leaves, and crimson poppies worked out on a background of neutral tan linen.

Naturally, painting is the quicker process — but not the pleasanter if you enjoy needlework. All the broad spaces of color in the embroidered panel are done in appliqué, the pieces cut out a little beyond the guide lines, turned in to the lines and basted down. Simple stitchery is used to give detail to the picture, but it is all familiar work — buttonhole stitch, outlining, chain and satin stitch. Two threads of a stranded cotton are used for blanket stitching the patches, and three for the heavier work. It is well to embroider the detail on the larger patches before applying them.

Such hangings are always improved by being nicely lined. Sateen is an excellent choice for such a purpose and it should be a neutral color, or one of the predominating colors in the design. This model is fringed to a depth of four and one-half inches at the bottom, but could as well be finished with a plain hem if preferred. A thin flat stick, like a ruler, run through a half inch hem at the top, makes an excellent support for the hanging.

The use of a long, narrow panel for wall decoration is an excellent way to give height to a low room. In a high room such a panel should be placed above a table or desk having a horizontal top which will tend to counteract the lengthening effect of the panel. For a shorter hanging the panel might be cut off a little way below the earth at the base of the birches.

You can easily copy this beautiful window—



This attractive window draping is hung upon the new Decorated Judd Bluebird Curtain Rod, in black-and-gold Spanish finish. The valance is of Old Blue velour with antique gold galloon and tassels, and the curtains of blue and gold damask.

This is the Decorated Judd Bluebird Curtain Rod with an actual size enlargement showing the three exclusive stiffening ribs that prevent sagging. Note the decorative ornament in the center.

THIS smartly draped window shows what stunning effects can be achieved by the use of the new Decorated Judd Bluebird Curtain Rod. This combines the well-known good features of the Bluebird Rod — the Can't-Fall Hook-Hanger and the three exclusive Stiffening Ribs that prevent sagging—with a new Spanish finish in black-and-gold or in polychrome finish, and a handsome decorative center medallion.

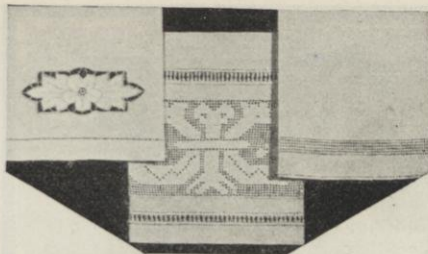
With this rod you have the effect of a fashionable decorative curtain rod at a price but little more than the regular Judd Bluebird Curtain Rod. And this rod is typical of all Judd Drapery Fixtures, in that it combines correct style, fine workmanship and reasonable prices.

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Send for our free booklets "Twenty-eight suggestions for Beautiful Windows" and "Wrought Iron—and the Window Beautiful." Address H. L. Judd Co., Inc., 87 Chambers Street, New York City.

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(Continued from page 9)

corners or held with small metal vises that may be purchased in almost any locality. The frames are wrapped with cloth to which is sewed the back or lining of the quilt, which is stretched smoothly and tightly. The cotton or wool wadding is spread smoothly and evenly over the lining, and the top with the drawn design is carefully stretched over all and fastened to the frame. When the part of the work within easy reach is completed, the quilt is rolled over the side pieces until unworked space is reached and then the frame rebolted at the corners, and so on until the design is finished.

The work is done in No. 70 thread or hand sewing silk in a running stitch or in back stitch, but may also be done in chain stitch of matching or contrasting color. A little experience will soon teach the worker how much tension or pull to give the thread in order to produce the raised effect.

How to Make the Quilt

In piecing lining material, whip the seams and press with an iron.

If necessary to piece the outside material, piece on each side of one whole breadth, making an ordinary seam, and press.

Lay the centre of the design on the centre of the material and trace, using graphite paper. The uncoated surface of this paper is always uppermost while tracing.

Trace the scallop on the wrong side of the material. The scalloped section is not padded and should be long enough to cover the frame of the bedstead. Baste the lining and the top together with right sides of material facing each other and stitch along the outline.

Cut out the scallop allowing 1/4 inch for seams until the meeting point of the scallops is reached where the seam should be as narrow as possible.

Turn right side out and press.

Lay the scalloped section on top of the quilted section with right sides of materials together and stitch 3/8 inch from the edge.

Turn in 1/4 inch at the top of the lining and fell in place, covering the seam.

The top of this quilt is intended to fold over the pillows.

The quilt illustrated was made of a beautiful soft shade of light green crepe de Chine lined with peach color crepe de Chine. It would be lovely in satine or radium silk. In selecting color combinations choose soft colors that will harmonize with the hangings in the bedroom or with the wall paper if hangings are not used.

To Make the Pillows

BUT two squares of material 11 inches by 11 inches are required, and one piece of lining (soft muslin is excellent) the same size, or two pieces of lining if the back is to be quilted also.

Cut a narrow strip 2 1/2 inches wide and about 48 inches long for the boxing. If material is thin, line this strip.

Lay about four single thicknesses of the cotton wadding on the lining and trim around the sides. Do not use sheet wadding.

Trace the design on the material, using graphite paper, and lay on top of the wadding. (Yellow or white carbon paper may be used on dark material.)

Baste around four sides, keeping edges even.

If you baste several times, closely together, through all three thicknesses, these small pillows may be quilted quite satisfactorily without a frame.

For the pillow cording cover a 1/4 inch cable cord with a bias fold of material, allowing 3/8 inch on each side for seam, sewing as near the cord as possible.

Place the cording between the outside and the boxing strip and stitch as close to the cord as possible. Stitch the two ends together. Sew another cord to one side of the back and then follow previous directions for remaining three sides.

The pillow should measure about 10 inches inside of the cording.

If you cannot procure a boxed pillow, a very satisfactory one may be made by tucking in the corners of a "regulation" 12-inch pillow, at right angles to the seams. Overcast for 1 inch each side of the seams. Insert the pillow into the cover and fell the free side of the boxing to the back.

These little pillows make charming notes of color and may be quite gay as well as of delicate shades. One of those shown was a medium shade of grayed green and the other, old gold. Some workers made them of henna, rose, old blue, peach, apricot, and yellow, and they were all lovely.

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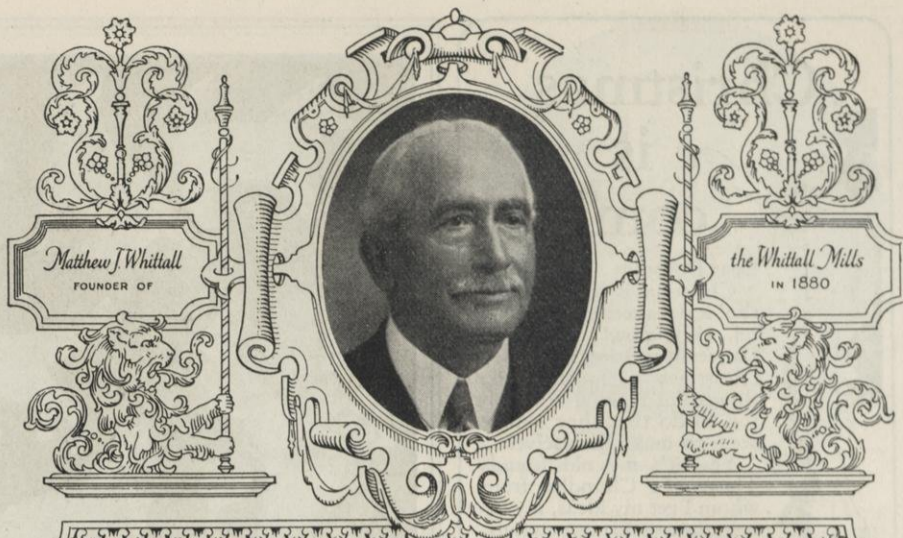
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This model has been made with the dull or crêpe side of the material for the body of the dress, and the lustrous or satin side used for collar, cuffs, belt and trimming bands which are inserted into the front with silk machine embroidered stitchery in self color. Clusters of pin tucks follow the outlines of the trimming bands and there is an inverted plait at each shoulder to give added fullness at the bust. The back is plain. It is a stunning frock in Black, or if you prefer color, it can be had in Navy Blue, Green or Brown.

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Christmas is coming!



Dear Dorothy:
Christmas is coming, even tho' it does seem a long way off, right now! This year I'm really getting ready for Christmas early and the things I'm making are such fun to do that they almost seem to make themselves.

Yes, it's my old friends Thayer & Chandler from whom I get my ideas, my inspiration—and my materials. Their always-new ideas are such a joy!

If you haven't already received their big new 1928 "Yearbook", send for it. So many new ideas, so many clever things. Inexpensive, too. You're sure to get a lot of ideas for friends and family. The "Yearbook" is free. All you've got to do, is to write for it.

Are you making anything for bazaars or fairs? I'm painting the cunningest tooth brush holders and napkin rings



for children. They cost almost nothing at all and are so attractive and colorful that I know they will sell like hot cakes—and make lots of money, too.



And, cone painting! Have you tried it? Such fun! Such quick and stunning effects!

It is lovely for scarfs, handkerchiefs, and negligees. If you want to try it, Thayer & Chandler have a dandy little outfit for only a dollar. Has everything you need to work with and even the stamped handkerchief to make!



For family or close friends there are clever things in occasional furniture, magazine baskets, ladder shelves, tables, screens. These come knocked-down, but so carefully made that they go together easily. Their Wood-painting Lacquers are the very best I've tried, too. Easy to use, dry quickly, go on smoothly—and such gay, gorgeous colors.



I've decorated everything I've made with those lovely decalomania transfers. They look just like hand painting done by a really, truly artist. And, do you know that you can use these same

colorful transfer pictures on parchment shades? Try it. You'll be surprised how effective they are and how easy they are to use.

If you feel you haven't enough confidence to go ahead and make these things, be sure to order the 1928 "How-to-do-Book." It tells you how-to-do all these new artcraft things as well as the older ones. And there's a new addition to this book. This gives suggestions for decorating almost everything shown in the "Yearbook." Regularly \$1.00 but if you order now, I'm sure you can still get the special price of only 50c.

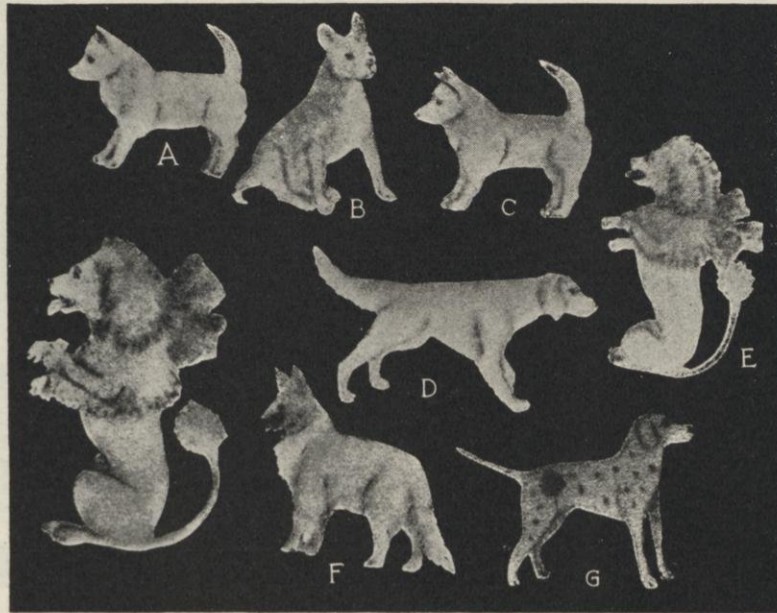
Do write and tell me what you are making for holiday gifts.

Ruth

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Be sure to send for the brand-new 1928 "Year-book," 96 pages, crammed full of ideas—some of the new things are so unusual and lovely. Better also send your \$1 right away for the Cone Painting Outfit. It's such fun to use—the youngsters can make Christmas presents with it, too. Send at once. I advise you!



HAT TRIMS No. 27-10-13 (A, B, C, D, E, F, G.)

"Putting on Dog" is the Smart Notion in Novelties

Designs by Isabel Ingraham

SUPREMELY sophisticated young things wear their canine favorites on hats, sweaters, blouses, scarfs, ties—and as for the doggie little chair pillows, well, someone designed the clever things as smart gifts for sporting bachelors, but that debutante-college crowd of girls simply swooped down on the idea and no Christmas list is considered complete without them! They're making the clever things for sales, too, it's such fun and so little work.

These "purps" are felt cut-outs most realistically tinted with crayons. Little fellows about two or three inches from head to tail are appliquéd flat on apparel. Larger dogs of the same breed, about five or six inches long, are used on the cushions, and enough cotton batting is used under the felt to shape the body in high relief. Blimp, the pointer, (D) shown in the illustration, had his long ears caught on separately and also his collar. Fine white sewing cotton may be used to whip the figures in place—edges of felt are not turned in, of course, and stitches are not taken quite as closely together as they would be on cotton appliqué.

All the doggies are white with colored markings, except Spotty, the coach dog (G), who is gray with black markings and Sandy (A) a tawny colored cairn; Sitting Bull (B), is a brindle; Tammie (C), a West Highland white; Curly (E) is a Snowy French poodle with a gay necktie; Scotty (F), our collie friend with his pink tongue peeping out.

Little square boxed pillows of black sateen, their tops stiffened with two thicknesses of crinoline piped with green make ideal homes for one's favorite felt pup.

Here is a gift idea—and a bazaar idea, too, that hasn't been "worn to a frazzle"—the little fellows in themselves, quite unattached from garments, make cunning "envelope" gifts for girls who will know how to use them and adore them—and the pillows have possibilities of giving great joy to man, woman or child, no matter how blasé the temperament!



PILLOW No. 27-10-14 (A, B, C, D, E, F, G.)



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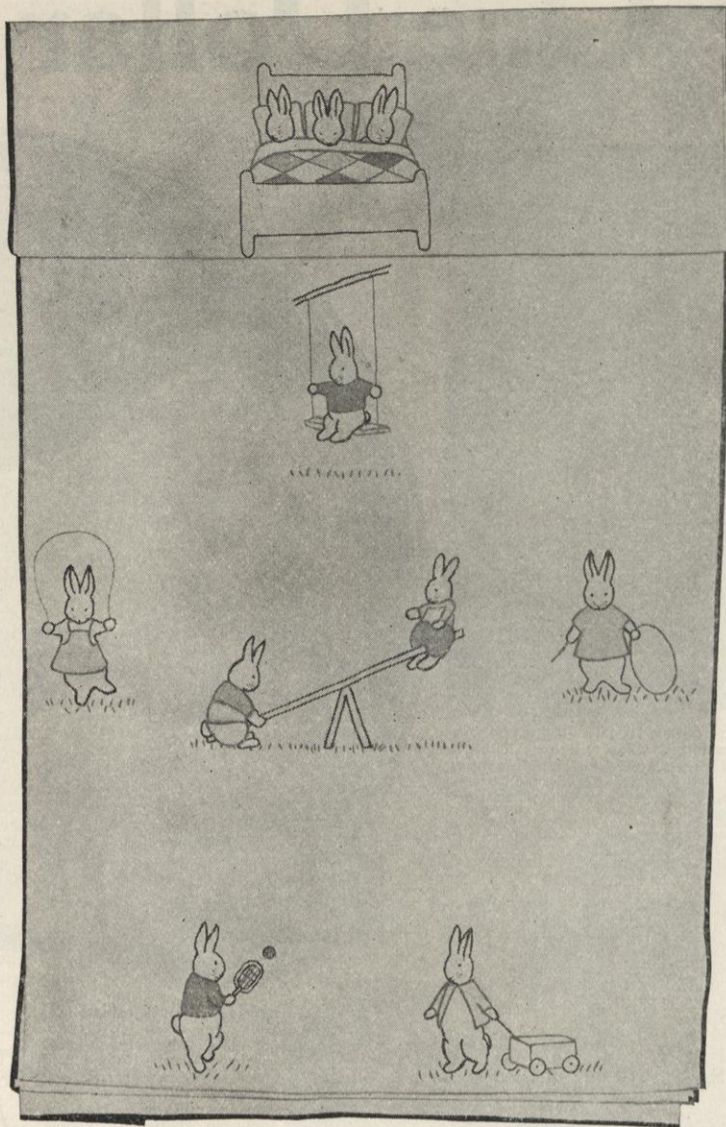
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No. 27-10-4

**Meet Billy, Betsey and Bob
The Bedtime Bunnies**

Designed by Georgia Eldredge Hanley

Of all the fascinating friendly little folk one meets in the "Land of Counterpane" there are none jollier or better behaved than the Bedtime Bunnies. All day long they play in their field of unbleached cotton with a nice little brown bias binding fence along the sides and bottom of the field, and at night they cuddle down in their little bed way up there where Counterpane Land slopes up over Pillow Hill. There is only a plain hem at that end, but they never would run away up that way because the Sand Man would catch them on top of Pillow Hill! You see, Counterpane County accommodates itself geographically to a one-person bed, corners are even cut out at the bottom to make it fit nicely about that tall fence grown up people call foot-of-the-bed. It is long enough at the top to extend up over Pillow Hill and serve as a sham.

The Bedtime Bunnies are clothed most sensibly as children should be, in fast color cotton; Betsy wears a blue pinafore for her reducing exercise with the jumping rope, and a pink dress for hoop rolling; Bob dons a green blouse when he hops off for a swing, but puts on a glad-some pink shirt and lavender trousers for the ups and downs of tilting; while Billy wears very stylish blue and yellow at the tilting which he changes for a lavender smock when he takes out the carrot cart. Bill also wears a sporty yellow sweater when he plays tennis. Their mother patched the bed quilt with colored bits left over from their clothes. All their clothes are "made on them", that is, cut out, turned in and basted down, then outlined along the edges. Their figures are outlined with bunny brown, their bed and playthings and the grass in the field are outlined with pretty colors, and such heavy cotton is used for doing it all that The Thread and Needle Fairy could make Bedtime Bunnies for all her nevvies and niecies in no time. Eyes and noses and whiskers are better made with one strand of black cotton because they need to be very delicate, and about two strands of red will do for their tiny wee mouths.



THE **Vanta** BABY
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Vanta
Baby Garments

will protect
your baby

From Loose Pins and Buttons

Mother, you know how easily pins come unfastened, how often buttons turn on edge. And how baby puts every loose thing into his mouth. Many a case of colic or "fit of temper" is due to a pin prick or button pressing oh so uncomfortably on baby's tender flesh. Vanta Baby Garments will dress your baby for two years *without a pin or button*. They were designed to *protect* babies. They fasten with dainty bows of Vanta Twistless Tape, so placed that you need *never turn baby once* in dressing. Doctors and nurses—20,000 of them—recommend dressing babies in these safe, comfortable, convenient, quality garments.

A Word About Quality

VANTA BABY GARMENTS ARE GUARANTEED NON-SHRINKABLE AND OF FINEST FABRICS AND BEST WORKMANSHIP. EVERY VANTA DEALER WILL MAKE ADJUSTMENT ON ANY VANTA GARMENT THAT DOES NOT GIVE SATISFACTION.

For children over two years old, you may use our full line of buttoned garments.

All Vanta garments come in all fabrics, each numbered. From infancy to six years you may always dress baby in the same weight and quality of fabric, avoiding all changes in garment weight, a frequent cause for colds.

Most stores sell Vanta Baby Garments. If yours does not, write to Department 1510, Earnshaw Sales Co., Inc., Newton, Mass.

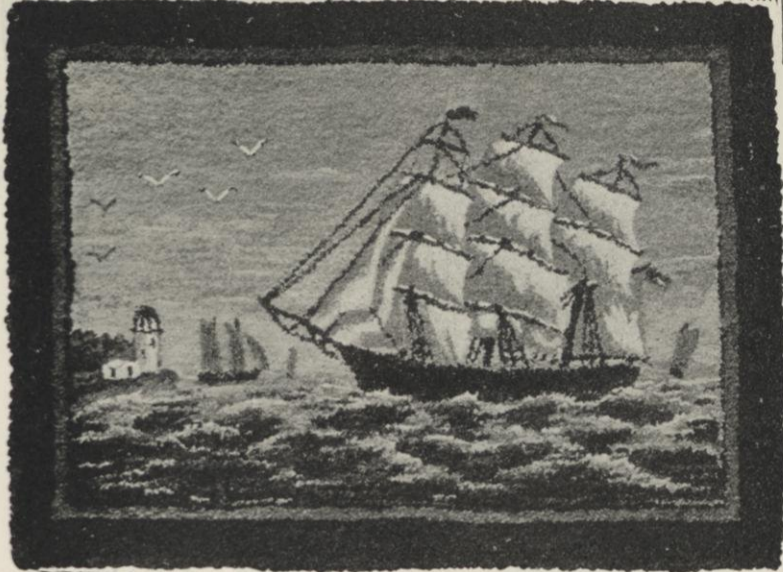
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Nothing to pay, now or later! A pattern with full instructions for making a Vanta square-fold Pinless Diaper. Mailed in a plain package. Also your book, "Baby's outfit." No cost or obligation. Mail coupon today while this offer is open.

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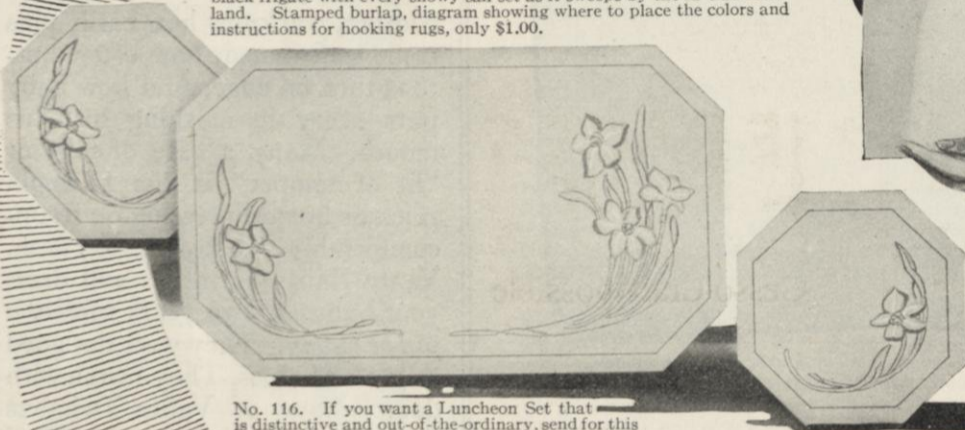
No. 113. Priscilla's Famous Ship Pattern for a Hooked Rug is one you will thoroughly enjoy making and prize highly when finished. There's the rosy morning sky, the blue-green, white capped sea and the great black frigate with every snowy sail set as it sweeps by the fir clad headland. Stamped burlap, diagram showing where to place the colors and instructions for hooking rugs, only \$1.00.



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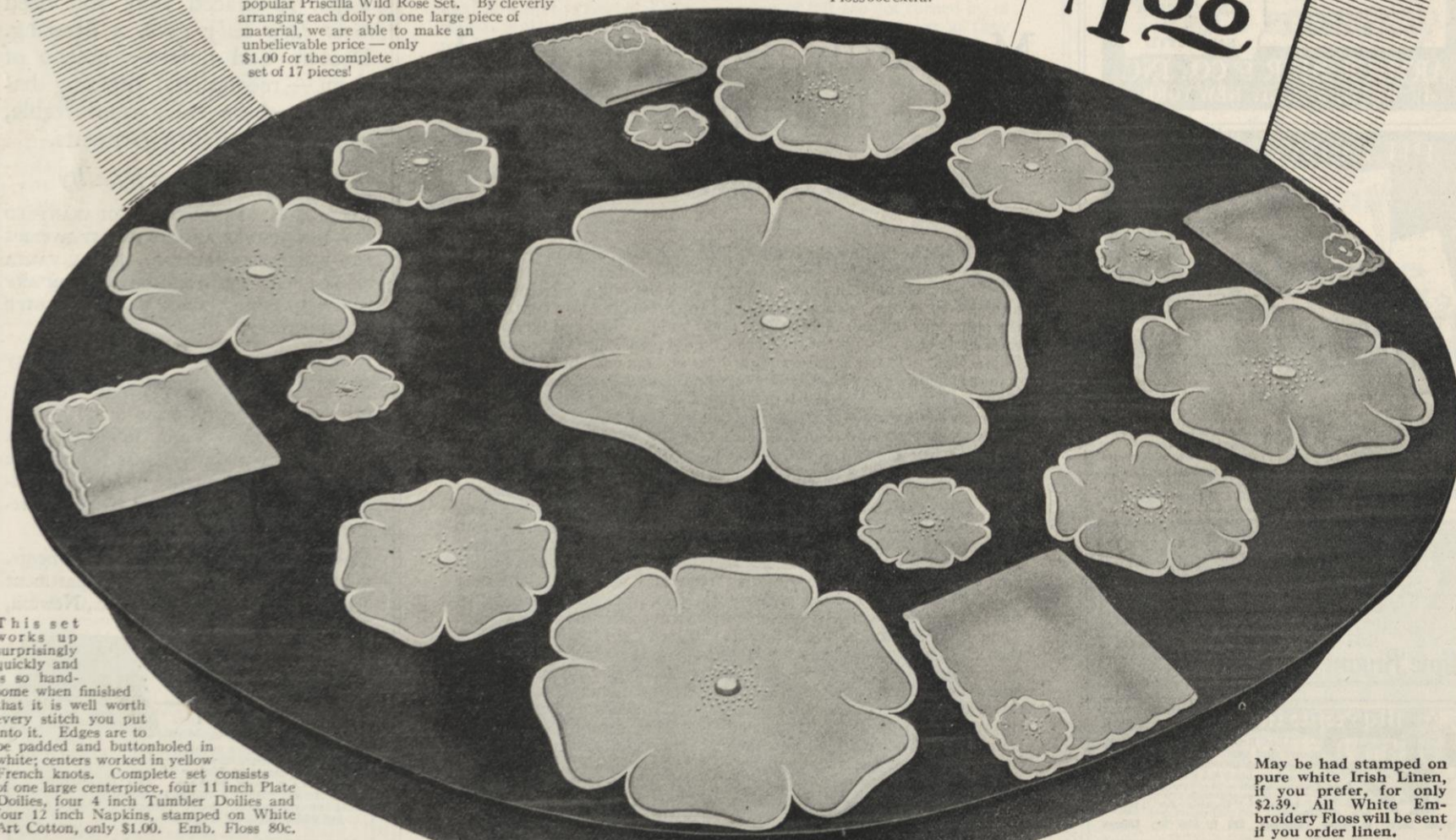
No. 114. Full size, 42 x 38 inches, plain hemmed Pillow Cases, neatly stamped with your monogram (or a friend's, if for a gift) in the popular script style, only one dollar a pair postpaid. These are crispy, snow-white, good weight slips. You'll be surprised at the excellent quality. Only two pairs to any one customer. Be sure to state letters wanted.

Only
\$1.00
a Pair



No. 116. If you want a Luncheon Set that is distinctive and out-of-the-ordinary, send for this popular Priscilla Wild Rose Set. By cleverly arranging each doily on one large piece of material, we are able to make an unbelievable price — only \$1.00 for the complete set of 17 pieces!

No. 115. Send for this Buffet Set and learn what thousands of other women know — that choice linens and low prices go hand in hand in our special sales. To be embroidered in the delicate shades of yellow and green of the Jonquils that come peeping forth in the spring. All three pieces, stamped on pure Irish linen only \$1.00. Emb. Floss 30c extra.



This set works up surprisingly quickly and is so handsome when finished that it is well worth every stitch you put into it. Edges are to be padded and buttonholed in white; centers worked in yellow French knots. Complete set consists of one large centerpiece, four 11 inch Plate Doilies, four 4 inch Tumbler Doilies and four 12 inch Napkins, stamped on White Art Cotton, only \$1.00. Emb. Floss 80c.

May be had stamped on pure white Irish Linen, if you prefer, for only \$2.39. All White Embroidery Floss will be sent if you order linen.

The Modern Priscilla Needlework Shop 470 Atlantic Ave ~ Boston, Mass.



Velvet Grip GIRDLE

Gives the assurance of trim stockings with uncorseted freedom

You know how uncomfortable it is to have anything tight about the waist—that's why the GIRDLE is designed to be worn around the hips. You'll find the GIRDLE perfectly comfortable—has an adjustable feature that makes it fit exactly (the girl above is adjusting hers)—and it harmonizes daintily with your lingerie.

If you cannot find readily, write Miss M. P. Wood, care George Frost Company, Boston, giving hip measure and color desired. Shirred ribbon, \$2.00, \$2.50; rayon frill elastic, \$1.50, \$1.75; cotton frill elastic, \$1.00—postpaid.

Velvet Grip Girdle Patented Feb. 10, 1925

Modern Crochet

(Continued from page 7)

of 2 t, repeat from * 4 times. 3rd round: working into back loops of the 15 t, make a sl st in 1st t, * 7 t in next st (directly behind picot), d in each of 2 t, repeat from * 4 times, join and break thread.

LARGE FLOWERS: Work 1st and 2nd rounds as for small flowers. 3rd round: working into back loops of the 15 t, make a sl st in 1st t, then ch 3 and work 2 t in each st, join. 4th round: sl st in back loop of each st. 5th round: * (t, dt, ch 2, dt, t) in back loop of next st, d in back loop of each of 2 st, repeat from * around.

LEAVES: Leaving the end of thread about 7 inches long for stem, ch 12, sl st in 2nd ch from hook, ch 2, skip 2, d in next, ch 2, skip 2, t in next, ch 3, skip 3, sl st in next. Working on foundation ch, sl st in next, d in next, t in each of 5 sts, d in each of 3 sts, (d, ch 1, d) at point, for opposite side work 3 d, 5t, d, sl st. Sl st in back loop of each st working (sl st, ch 1, sl st) into ch at point. Cut thread, leaving the end same length as the first. Work 3 leaflets in this way. When finishing third leaflet sl st in first and second leaflet, then cover all thread ends with doubles for length of stem required.

Sew leaves and flowers to lace as illustrated.

Crochet Stitches

SLIP STITCH (sl st). Hook through at st indicated; draw thread through work and loop on hook at same time.

DOUBLE (d). Hook through work, thread over, draw through, making two loops on hook, over, and draw through both.

TREBLE (t). Thread over, hook through work, over and draw through, giving 3 sts on hook, (over and draw through two) twice.

DOUBLE TREBLE (dt). Thread over twice, hook through work, over and draw through (4 sts on hook) * over and draw through 2 sts, repeat from * twice.

Parisian Tapestries

(Continued from page 15)

desired. A bit of featherbone is used to stiffen the bag top at each side when made without a frame, and after lining, a snap fastener placed just at the base of the handles will hold the contents in snugly. The bag lining should be made separately and whipped in visibly inside the top edges of the bag. Handles are lined also and an inner lining of stiff material is suggested. These pieces are really small tapestries, and when used for table covers or wall hangings, the edges of the linen should be turned in and the whole thing lined with a suitable material—sateen, perhaps, or even a fine felt or flannel in the background color might be used and allowed to project beyond the edges as this oval piece was finished.

Vogues of the Season

Fall Catalogue of Semi-made Dresses Sent Free of Charge

Write for your copy to the Shopping Editor, 470 Atlantic Ave., Boston, Mass.

The New Catalogue contains some twenty-four new models, frocks for all occasions, in a wide variety of fashionable fabrics of the best quality. A choice collection of underwear and dress accessories is also included.

Priscilla Semi-made service is tremendously popular and most satisfactory. Dresses are cut to individual measure, all the difficult professional touches and difficult sewing is done when the dress reaches you and directions for assembling are included.



PLAQUE See LePage's Gesso-Craft Book, page 7



VASE See LePage's Gesso-Craft Book, page 11



JEWEL CASE See LePage's Gesso-Craft Book, page 10



PICTURE FRAME See LePage's Gesso-Craft Book, page 11

How to make Christmas Gifts with the fascinating New LePage's Gesso Craft

This year you can solve your Christmas gift problem in a new, easy, delightful way. This fascinating LePage's Gesso-Craft Book will show you how to be a more skilful craftsman than you ever dreamed. You can make all the gifts you need, for everybody. Gifts that especially please your friends, because you made them yourself, and because they are unique, attractive, practical and useful.

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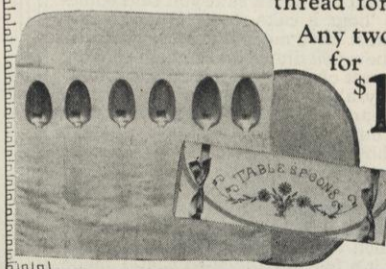
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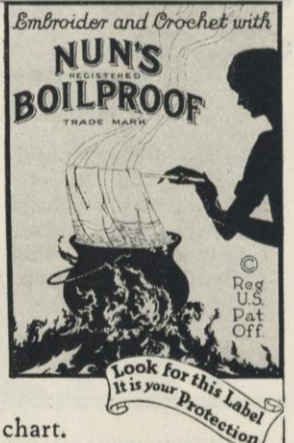


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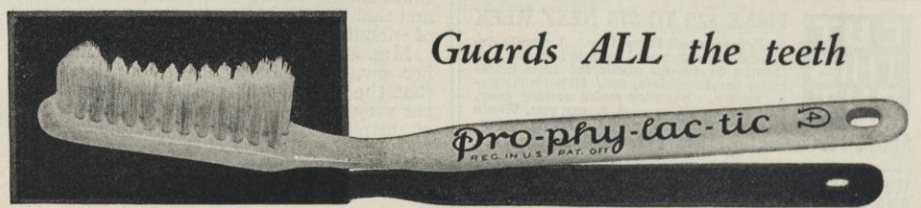
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(Continued from page 61)

FROM that evening on Sally practised more determinedly than ever on the Sally Sargent cake. Occasionally she achieved moderate success, but she was never certain of it, and was pathetically pleased whenever her experiments looked and tasted like cake. She found it difficult, however, to dispose of them. It took ingenuity on her part. "It's wicked," she thought, "to waste good materials as I'm doing, but I can't help it," and she assured herself she would economize in other ways to pay for her reckless extravagance.

"I believe you like it better here now, Jewel," Tom said one day. "I'm glad. After all, it's a nice little village. The people are really fine all the way through. Asinine, I know, but there is something about one's native village that gets under a fellow's skin. Do you know I love this place."

"It's a lovely spot, Tommy. There's none prettier. I'm glad we came," lied Sally bravely.

"Good old sport!" As the fateful Fair day drew nearer Sally often felt decidedly unlike a "good old sport." She wished she'd never promised a cake. She wished she'd be sick and have to go away, or that the Fair would be miraculously postponed. She contemplated begging Mrs. Hutchins please to find time to make a rich Lady Baltimore cake for her, or asking Jennie Williams to bake a simpler kind, but she couldn't quite bring herself to do either. "I can't disappoint myself that way, and besides I want to show them!" Sally tossed her head with its gleaming red hair.

The day before the Fair she made her cake, hoping and praying the while it would be her best yet. Her hands trembled as she creamed her butter and sugar, and beat her eggs—yolks and whites separately. It must be a success. It must be. Sally Thompson Sargent mustn't fail. But—she did fail. Everything went wrong. Her oven would not stay the right temperature. She burned one cake; the second tier—the chocolate cake—fell so that it was distressingly heavy and tough; the filling was too thick, and the icing too thin. Tears of vexation and bitter disappointment rose in Sally's eyes.

"I don't care, I don't care. I won't make any old cake! I won't go near their old Fair and Supper! I hope they all choke or get indigestion and die! I do, so there!" she cried hysterically.

She nervously cleared away all traces of cookery, viciously thrust the wretched cake into the kitchen fire, and then threw herself on the living room couch with a little cry of despair.

THE knocker sounded faintly. "Oh, bother," groaned Sally. "Why can't I be left alone!"

She opened the door to find pretty, gentle Mrs. Fred Rice, standing there, the woman Tom said always looked like a frightened bird.

"Oh, Mrs. Rice, do come in."

Mrs. Rice appeared embarrassed. "The Fair, you know, Mrs. Sargent, and the Supper," she began apologetically. (Oh, yes, Sally knew all about the Fair and the Supper!) "Course you gave the money, and the lovely towels to Myra, and that's enough. We all think it's enough, only Myra said you said something 'bout a cake, too. But she said you must have made a mistake, because she knew you didn't do as much cooking as the rest of us. (Mrs. Rice was softening Myra's real words.) She's made a Sally Sargent cake herself, best one she's ever done, she says. I just thought somehow if you'd agreed to send a cake I'd ask you about it. It didn't seem no more'n right." Mrs. Rice had murmured this speech awkwardly and almost inaudibly. She paused an instant and then went hurriedly on: "Mrs. Sargent, it's just a happen-so that I made an extra cake—a rich one. It turned out real nice. I thought. . . that is. . . Why you can have it as well as not to take to the Supper. I'd be real pleased. You know how I mean it, don't you?" pleaded Mrs. Rice anxiously.

As Sally listened to this shy woman, she realized with a flash of intuition that she was acting on a sudden impulse, that it had taken as much courage for her to make this proposal as it would have for a timid soldier to march under shell fire, and that she was offering a supreme test of friendliness.

Mrs. Rice's suggestion had rekindled her own fighting blood. More than that the sheer kindness of it warmed her very heart. Even as an expression of distress and fright came into Mrs. Rice's face, Sally threw her arms around her neck and increased her fright by

(Continued on page 75)



"I Approve" Says Priscilla



The following goods, advertised in MODERN PRISCILLA during the past twelve months, have been approved by the PRISCILLA PROVING PLANT after careful and thorough tests which included actual home use. The P. P. P. seal of approval (P.P.P.) wherever you see it means excellent quality and proved satisfaction.

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- Gordon Motor Crib
- Little Toidy
- Lloyd Baby Carriage
- Mellin's Food
- Mennen's Borated Talcum
- Nursery Aid
- Pet Evaporated Milk
- Sleep Safe Baby Harness
- Vanta Baby Garments
- Wheatena—The Whole Wheat Cereal

Dyes

- Colorite Fabric Dyes
- Diamond Dyes
- Putnam Fadeless Dyes
- Sunset Soap Dyes

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- Borden's Eagle Brand Condensed Milk
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- Campbell's Soup
- Certo Fruit Peetin
- Crema Fluff
- Crisco
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- Fleischmann's Yeast
- Fould's Spaghetti and Macaroni
- Gold Medal Flour
- Golden's Mustard
- Hawaiian Pineapple
- Kellogg's Pep and Bran
- Kitchen Bouquet
- Knox Sparkling Gelatine
- Kraft Cheese
- Mapleine
- Mellin's Food
- Pet Evaporated Milk
- Pillsbury's Best Flour
- Post's Bran Flakes
- Premier Salad Dressing
- Ralston Whole Wheat Cereal
- Royal Baking Powder
- Stereo Bouillon Cubes
- Sun-Maid Raisins
- Swans Down Cake Flour
- Underwood Pure Deviled Ham
- Wesson Oil
- Wheatena—The Whole Wheat Cereal
- White House Coffee

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- Caswell Runyan Cedar Lined
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- Kirsch Flat Curtain Rods
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- Sanitas Modern Wall Covering
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- Climax Food Grater
- Cupples Presto Jar Rings
- Dumbleton's Dryrak
- Fould's Vegetable Cooker
- Glenco Dustaway Mop
- Liberty Baking Cups
- Rapid Slaw and Vegetable Cutters
- Simplex Ironer
- Mrs. Stewart's Bluing
- "Universal" Household Helps
- Whippit
- White Mountain Freezer

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- Butcher's Boston Polish
- Citrola Piano Polish
- Johnson's Prepared Wax, Waxer & Polishing Brush and Electric Floor Polisher
- Kyanize
- Metalglas (Metal and Glass Polisher)
- Nycol
- O-Cedar Polish & Polish Mop

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- Gibson Refrigerator
- Seeger Refrigerator (App. for Elec. Ref.)

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- Chipso
- Energine
- Fab
- Fels Naptha Soap
- Ivory Soap and Flakes
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- Campbell's Automatic Rapid Electric Range & Fireless Cooker
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- Hamilton Beach Home Motor
- LePage's Glue
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- Payson's Indelible Ink
- Perfect Hemstitcher
- Rutland Patching Plaster
- Selby Arch Preserver Shoe
- Wiss Scissors and Shears

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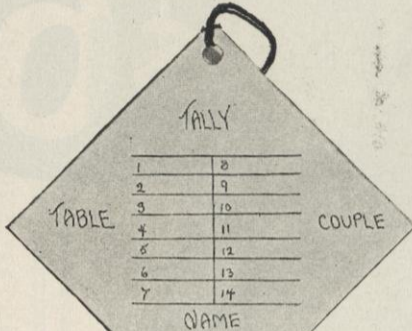
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Designs by Madeline C. Feldhahn

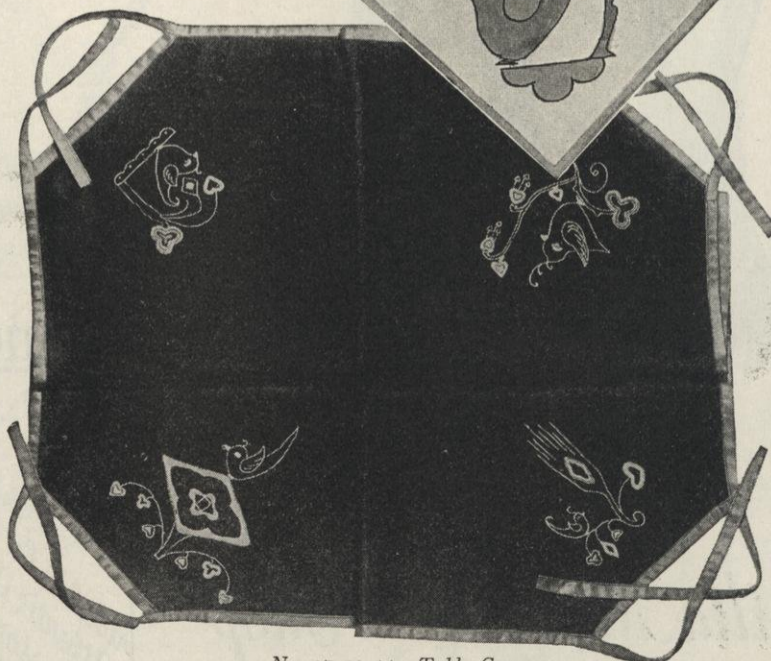


TO the bridge hostess who likes to do something smartly different, this idea of painting little tally cards to match her card table covers is sure to appeal. These very modernistic little motifs are gaily colored and lend themselves to various methods of handling.

Heavy water color paper is best for the tally cards and after tracing on the designs with carbon paper, it is an easy matter to tint them in with water colors. Outlining the figures with India ink sharpens the detail nicely. The tally side of the card should be done in India ink also. Tie cords can be made of embroidery cottons or silks.

The glossy black sateen cover really should be bound with red and tie ends left for the corners. Those jolly little "bridge birds" on their "whist trees" might be done in the popular cone work using the silk dust to simulate embroidery, or worked out in embroidery in the usual way. Two threads of a stranded cotton are used for the needlework and simple satin stitch and outlining only are employed. The color scheme is interestingly developed in bright green, yellow, orange, lavender, pink, and blue. Of course, cone decoration is the quicker working process, and so many of us have the outfits for this fascinating craft that we are eager to find a use for them.

No. 27-10-54
Four Tally Cards



No. 27-10-55 Table Cover



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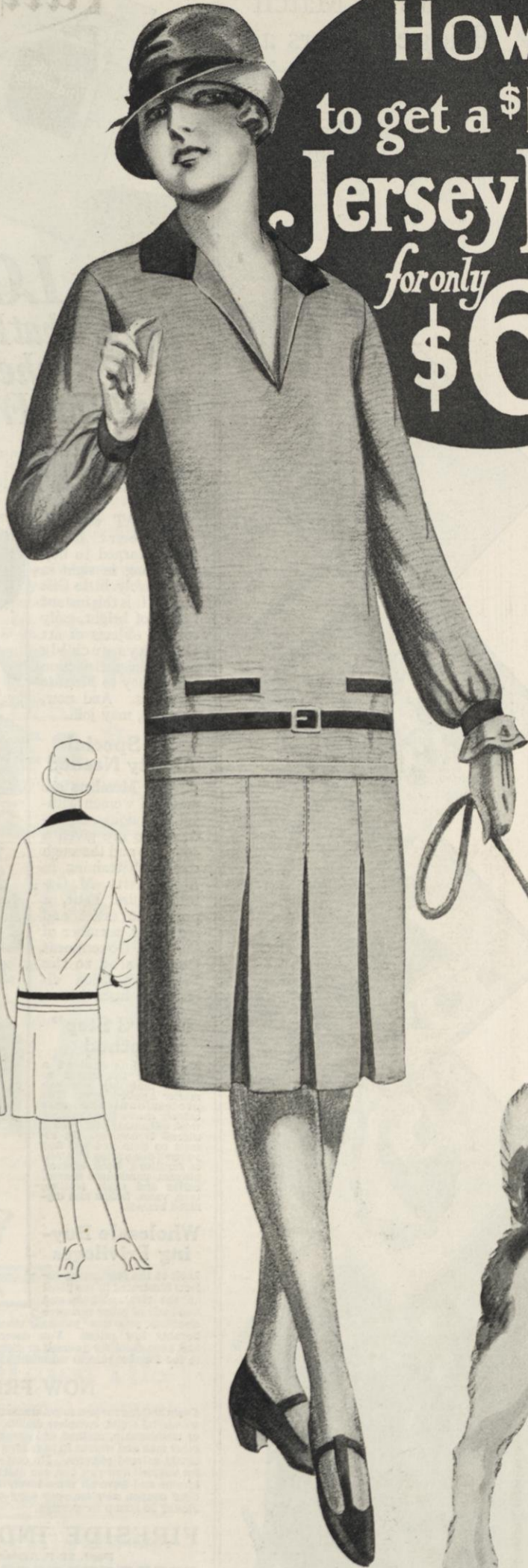
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\$6.85



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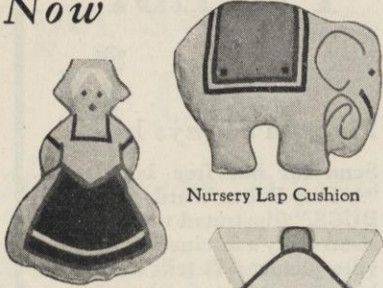
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City

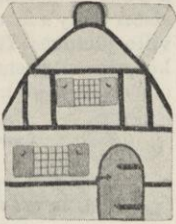


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(Continued from page 72)

kissing her soundly on the cheek. Grown women in Wells Harbor rarely kissed each other.

"Mrs. Rice," exclaimed Sally, "You're a dear, a perfect dear. I thank you a thousand times, but I can't take your cake. I've got to make one myself or else send none at all. I think I'll try to make one. After the Fair if I come over will you give me the pattern of one of your aprons? You had such a pretty one on the other day." Sally was eager to drop the subject of cakes.

Mrs. Rice had recovered from her scare. The kiss had left a pleasant glow on her cheek, and her eyes lighted up. "I should say I would. Happy to. We were saying at the Sewing Circle Wednesday you hadn't been very neighborly lately. We'd all like to see more of you. I hope you'll have good luck with your cake."

"Oh, I hope so!" breathed Sally. The next day, wearily, she began another Sally Sargent cake. This time it must be a success. Surely it would be. This was her last chance. The first cake was good. It was! It was! She exulted. She was going to succeed. The second wasn't quite as satisfactory, but it would do. The third, alas, was flat and heavy and impossible. Sally raged. There was still, however, one ray of hope. Perhaps if she could make a perfect filling and icing even yet she could get away with it. Icing covers a multitude of sins. Doggedly she persevered. The filling was fair, but the icing—sugar boiled till it spun a thread and the whites of eggs slowly beaten in—though she worked and worked over it, wasn't right. It wasn't the proper consistency. It wouldn't go on smoothly; it formed ripples and ridges, and Sally knew only too well that Wells Harbor "frosting" was partly judged by its smoothness. No, the icing hadn't improved matters. She stood off to view the cake as a whole. Honesty compelled her to admit it was almost a failure—from a Wells Harbor point of view it was a complete failure. She couldn't carry that to the supper to be made fun of. She might as well give in at last. She, efficient Sally Thompson Sargent was beaten—beaten by a cake and a village.

She thought with envy of Myra's faultless product. She was rebellious. She couldn't compete with these people on their own ground. She hadn't made good—for she believed she would never be accepted, never be taken into the hearts of Wells Harbor people unless she could cook. They seemed to consider the ability to cook a necessary and indispensable part of every woman's life. The friends and neighbors of Tommy's parents—they'd never feel she "belonged," never.

Even so, she would go to the Fair and the Supper. She was too proud to stay away. Besides, if she did, everyone would notice her absence. She knew that nobody missed this annual occasion unless he or she were sick or had some extraordinary reason. Oh, she'd go all right—but without her cake, the promised cake. She shuddered as she thought of the probably coolness and distant politeness she'd have to face, of the excuses she'd have to make. And she had wanted to show them, oh, how she'd wanted to!

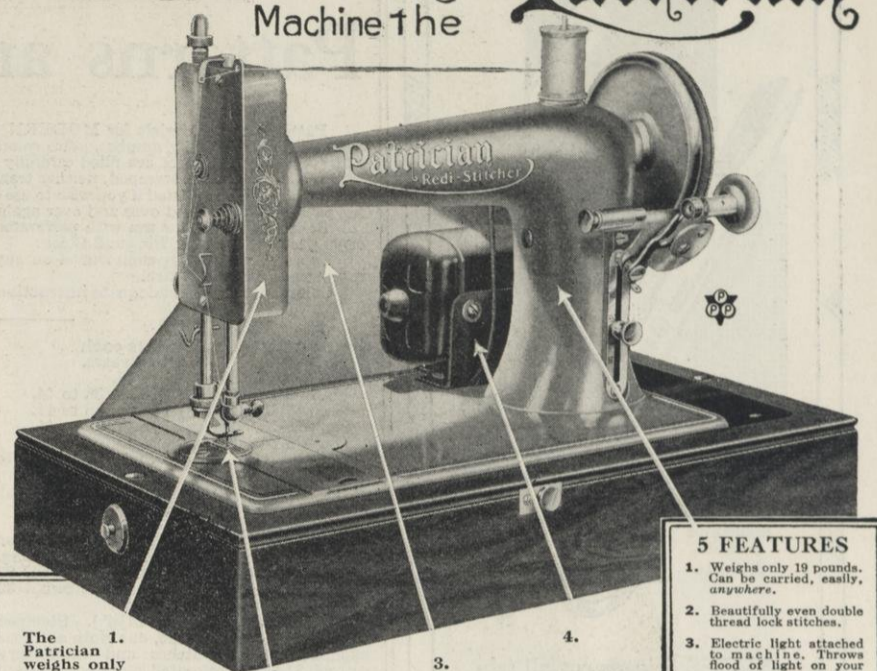
Finally when she could put it off no longer, when it was almost time for the Supper, she started forth. She hadn't even bothered to set away the ill-fated cake. It stood insolently on the kitchen table, a monument to her incompetency. She shook her fist at it as she went out. She'd left a note for Tommy to join her at the Supper whether he wanted to or not. She wished he'd come home earlier. What had kept him?

Sally had done hard things before, but none harder perhaps than to enter the Hall where the sale was in progress and where some of the food for the Supper was on display. Everyone was busy, and at first nobody paid much attention to her, for which she was devoutly grateful. She wandered aimlessly about from table to table. Just when she'd decided she must hunt up Mrs. Fred Rice to explain to her she hadn't made any cake after all, the Hall door noisily opened and Tommy burst in. Sally gasped. Could she believe her eyes! High in the air, uncovered so that all could see he was holding her pathetic cake!

There was a hush as everyone turned toward him. "Hello, everybody," he called genially. "Here's my wife's cake—a Sally Sargent one or else I'm dreaming, and she forgot to bring it. Did you ever! *Forgot it!* It's a beauty, too." He caught sight of Sally and bore down upon her still holding the cake aloft.

(Continued on page 79)

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Cutting Patterns, 15 cents each

- No. 664-10. Sizes, 2 to 6 years.
- No. 860-10. Sizes, 36 to 46.
- No. 862-10. Sizes, 16 years; 36 to 44.
- No. 865-10. Sizes, 16 years; 36 to 44.
- No. 870-10. Sizes, 16 years; 36 to 44.
- No. 876-10. Sizes, 16 years; 36 to 42.
- No. 3148-10. Sizes, 16 and 18 years; 36 to 42.
- No. 3094-10. Sizes, 6 months to 2 years.
- No. 3151-10. Sizes, 4 to 14 years.
- No. 2326-10. Sizes, 2 to 14 years.
- No. 27-10-1. Stamped flat on light blue cotton crepe, blue crepe for ties and binding, colored patches and embroidery cotton, 95 cents. Perforated stamping pattern, 35 cents.
- No. 27-10-2 (29" and 14 1/2"). Stamped on light blue cotton crepe, one cloth and four napkins, colored patches and embroidery cotton, \$1.50. Perforated stamping pattern (1 corner cloth, 4 napkins), 45 cents.
- No. 27-10-3 (18" x 54" including fringe). Stamped tan linen for painting, \$1.45. All needed oil paints, brush, and color placing diagram, \$2.25 extra. Perforated stamping pattern, 75 cents. Stamped tan linen and colored patches (for embroidery), \$1.75. Embroidery cotton, \$1.25 extra.
- No. 27-10-4 (72" x 96"). Stamped unbleached cotton, colored patches and brown bias fold, \$2.95. Embroidery cotton, 80 cents. Perforated stamping pattern, 65 cents.
- No. 27-10-5 (25" wide; 15" deep; 24" high). Wood cutout ready to assemble, celluloid for windows, reed, and detailed plan, with special instructions for assembling, \$10.00. Plan, with special instructions, but without material, 75 cents.
- No. 27-10-6 (13" x 17"). Stamped cream linen, and blue, lavender, yellow and white patches, 75 cents. Embroidery cotton, 45 cents. Perforated stamping pattern, 45 cents.
- Nos. 27-10-7, 27-10-8 and 27-10-9 (13" x 17"). Stamped cream linen and symbol block pattern, for any one design, \$1.00. Symbol block patterns, without linen, 50 cents each. Embroidery Cotton. No. 27-10-7, 70 cents; No. 27-10-8, 45 cents; No. 27-10-9, 40 cents.
- Nos. 27-10-10, 27-10-11 (6 1/2" high) and 27-10-12 (11" high). Cutting patterns, 15 cents each.
- No. 27-10-13 (A to G Inclusive). Stamped felt (any one dog) and color placing diagram, 15 cents. Wax crayons, 25 cents.
- No. 27-10-14 (12"). Stamped black sateen for pillow, green sateen for edge trim, a choice of any one felt applique dog (A to G) and color placing diagram, 60 cents each. Perforated stamping patterns (state choice of dog), 35 cents each; or hot iron transfer pattern, 20 cents each. Wax crayons, 25 cents.
- Nos. 27-10-16 and 27-10-17 (12"). Tracing patterns for quilting, 20 cents each.
- No. 27-10-18. Tracing pattern for quilting (5 motifs, corner and repeat for border and scallop, size 40" or 54" by 90"), 85 cents.
- No. 27-10-19 (15" x 14"). Ecu crochet cotton (soft twist) and steel crochet hook, \$1.25.
- No. 27-10-29 (13" high). Stamped tan Canton flannel, dark blue cotton for suit, white collar and hat, and embroidery cotton, 65 cents.
- No. 27-10-30 (13" from top of head to tip of tail). Stamped colored felt (7 colors) and embroidery cotton, 85 cents.
- No. 27-10-31 (12" high). Stamped white cotton, figured print, blue bias fold, and embroidery cotton, 45 cents.
- No. 27-10-32 (7 1/2" high). Stamped tan Canton flannel, figured print, blue bias fold, and embroidery cotton, 25 cents.
- No. 27-10-33 (Size 34-36 only). Stamped white or rose cotton Canton crepe, \$3.95. Embroidery cotton, 70 cents.
- Nos. 27-10-34, 36, 37 or 39 (12"). Stamped handkerchief linen, white, cinnamon, cardinal, leaf green, tangerine, shell pink or soft blue, with black or white embroidery cotton, 40 cents each; four for \$1.45.
- Nos. 27-10-35 or 38 (12"). Stamped white handkerchief linen, with white, and blue, pink, green or yellow embroidery cotton, 40 cents each.
- No. 27-10-40 (12"). Same materials as No. 27-10-34, 30 cents.
- No. 27-10-41 (12"). Same materials as No. 27-10-34 and footing, 50 cents.
- No. 27-10-42, 43, 44, or 45 (12"). Stamped handkerchief linen, orchid, gray, or white with colored embroidery cottons, 35 cents each; four for \$1.25.
- No. 27-10-46 (15" x 19"). Stamped tan linen and tapestry yarn, \$5.25. Perforated stamping pattern, 40 cents; or hot iron transfer pattern, 20 cents.
- No. 27-10-47 (5 1/2" x 6 1/2"). Stamped tan linen and tapestry yarn, \$3.50. Perforated stamping pattern, 35 cents; or hot iron transfer pattern, 15 cents.
- No. 27-10-48 (15" x 30" or 17" x 34"). Stamped tan linen and tapestry yarn, \$7.95. Perforated stamping pattern, 65 cents.
- No. 27-10-49 (81" x 108"). Stamped unbleached muslin, colored patches, blue bias fold and embroidery cotton, \$3.95. Perforated stamping pattern, 65 cents.
- No. 27-10-50 (16") or No. 27-10-51 (13" x 17"). Stamped unbleached muslin top, plain back, colored patches, blue bias fold and embroidery cotton, 95 cents each. Perforated stamping patterns, 35 cents each; or hot iron transfer patterns, 20 cents each.
- No. 27-10-52 (22"). Stamped black felt and embroidery wool, \$2.15. Perforated stamping pattern, 35 cents; or hot iron transfer pattern, 20 cents.
- No. 27-10-53 (5 1/2" x 10 1/2"). Stamped black felt and embroidery wool, \$1.85. Perforated stamping pattern, 35 cents; or hot iron transfer pattern; 20 cents.
- No. 27-10-54 (3"). Tracing patterns (5), 25 cents.
- No. 27-10-55 (36"). Stamped heavy black sateen and red bias fold, \$1.65. All needed supplies for liquid embroidery, \$1.65 extra. Perforated stamping pattern, 45 cents.
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- No. 27-9-26. (10" x 15"). Stamped pure White linen, or Cream linen, 50 cents each. White embroidery cotton, 60 cents. Perforated stamping pattern, 35 cents; or hot iron transfer patterns (2), 25 cents.
- No. 27-9-27. (12" x 70"). Stamped pure White linen, or Cream linen, \$1.50. White embroidery cotton, \$1.75. Perforated stamping pattern, 85 cents.
- No. 27-9-28. (12" x 18"). Stamped pure White linen, or Cream linen, 50 cents each; stamped Ivory White linen, 60 cents each. White embroidery cotton, 15 cents. Perforated stamping pattern, 25 cents; or hot iron transfer patterns (2), 20 cents.
- No. 27-9-29. (14" x 18"). Stamped Cream linen, a chart giving stitch direction, and color placing diagram, \$1.25. Embroidery cotton, \$1.25. A chart and color placing diagram without linen, 60 cents. Perforated stamping pattern, 35 cents.
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- No. 27-9-32. (18"). Stamped Cream linen top, plain linen back, 75 cents. Embroidery cotton, Mahogany, Blue or Black, 40 cents. Perforated stamping pattern, 40 cents; or hot iron transfer pattern, 25 cents.
- No. 27-9-33. (17"). Stamped Cream linen top, plain linen back, 75 cents. Embroidery cotton, Mahogany, Blue, or Black, 25 cents. Perforated stamping pattern, 40 cents; or hot iron transfer pattern, 25 cents.
- No. 27-9-45. (5" x 9"). Craft net, not stamped, wool, needle and pattern of design including color placing diagram, \$1.50.
- No. 27-9-46. (9" x 12"). Craft net, not stamped, wool, needle, and pattern of design including color placing diagram, \$2.75.
- No. 27-9-47. (11" high). Stamped Brown sateen and embroidery cotton, 35 cents. Perforated stamping pattern, 20 cents; or hot iron transfer pattern, 15 cents.

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(Continued from page 49)

"Of course I don't know," she said. "Has anything happened to him? Won't you please tell me?"

The man rubbed his head thoughtfully.

"It certainly beats me," he said. "Do you mean to say you don't know your cousin had him railroaded to jail for a year?"

"Jail? He? But what for?"

"For kissing — you."

At the whiteness of her face even he was alarmed. He wanted her to sit down but she was poised for flight.

"Where is he? — Is — is the jail in town?"

"By Jove, you do care, don't you?"

"Won't you please tell me?"

"He was released this morning. You see his family amounts to something in his own country. The consul kept the wires hot. They even pulled the ambassador into it. The worst of it was he wouldn't open his mouth."

"Where — where — ?"

He looked at her steadily, searchingly, and finally nodded his head toward a door at the rear marked private.

"He's in there now. I am going to look after his affairs for him after he sails."

She asked no further questions. Her heart felt like a dead thing but she held on to her consciousness and walked over to the door and opened it. He was sitting at a table with some legal looking papers spread in front of him but his eyes were far away. At the sound of the opening door his gaze snapped back and he saw her. She came in and closed the door and leaned against it. He rose to his feet and looked at her courteously but seemingly without recognition. She came to the table and rested her weight on her hands.

"You don't — you can't think that I knew?" she faltered.

The blue eyes darkened but the mask of his face was hard.

"I did not allow myself to think," he said. "I leave that privilege entirely to your relatives."

Where was that warmth, that beautiful, golden flame that had colored her dreams? For the first time in her life she knew the recklessness of despair.

"Please, please believe that until this minute I knew no word —"

"How is that possible? They read your testimony."

"I was sick, half conscious —. Later I thought you were in Italy and I came here for your address."

"You wanted my address? Why?"

"Because I wanted to write to you — to thank you for the crystal cup — to tell you that I was not angry — that I understood —"

He came around the table and stood next to her. Again she felt that fear that was akin to ecstasy.

"Will you prove this thing that you say?"

"Yes. Oh, I am so sorry, so ashamed for their — rudeness."

"Will you come to Italy with me — tonight?"

"To Italy —"

"The Italian consul will marry us. Don't do it unless you are very sure. We in our country do not like divorce."

His eyes looked deep into hers. He was finer, sterner, more distant than she remembered him. He had the pride of race that men don't talk about. She wanted him terribly to take her in his arms and at the same time she was afraid. She drew back breathless. In the next moment she was in his arms.

And another Puritan was lost to New England.

That afternoon the Waddington chauffeur met three trains in vain. Adelaide Waddington was beginning to worry. And she disliked to contemplate any cause for worry, even the possibility of a taxi accident. She would caution Prudence against irregularity in her plans.

Just then she saw Ken coming toward her across the lawn. There was a queer, white look on his face. He was almost disturbed. He held in his hands a special delivery letter.

"Prudence —" he hesitated.

"Yes?"

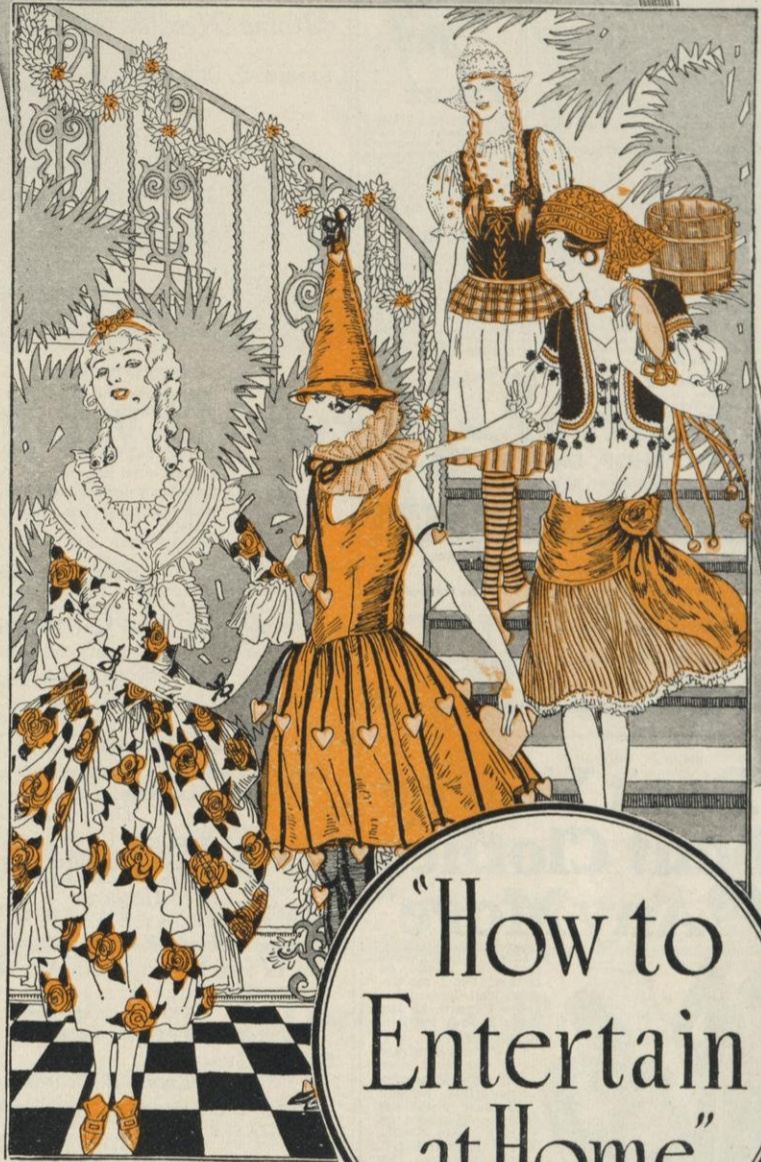
"Prudence has bolted with that Italian."

She stared at him rigidly and her lips lost some of their complacency. She was thinking of the queer pagan smile that man had flung across the court room at her the day of the trial. And at the knowledge of his victory she was shaken with a futile ache for revenge. She reached out her hand for the letter but her son tore it into tiny bits and smiled into her eyes, ruefully but not despairing.

(Continued on page 79)

A New Book

Just off the press



"How to Entertain at Home"

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WHEN it is your turn to "give a party", if you would like to do something different, turn to the newest book in the Priscilla Library — "How to Entertain at Home" — and there, somewhere within its 416 pages, you will find just the idea that will make your affair a success.

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The ideas and suggestions in this book are carried out in a most novel and interesting way. As an example, the chapter devoted to Bridge Parties gives many novel ideas, tells what to

serve and how to serve it and T. W. White, the international authority gives you his "Ten Most Important Pointers for Auction Bridge." Turn to the chapter devoted to informal affairs and you will find your luncheons, dinners and teas planned for you from soup to nuts in a most original way. New table settings and new centers are suggested and even recipes (tested in the Priscilla Proving Plant of course) are given for the unusual dishes.

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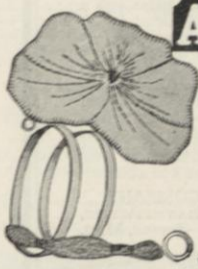
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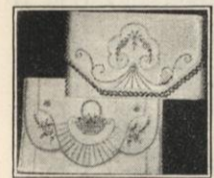


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The Sally Sargent Cake

(Continued from page 75)

Sally wished the floor would dissolve and engulf her. Her face was scorching. She felt the blood would come straight through. She could scarcely check the hot tears. How could Tommy do such a thing! How could he! She was not the proud, resourceful Sally Thompson, she was a helpless, miserable girl apparently surrounded by cruel, gloating strangers. Tommy was beside her now. She ventured to move her fascinated eyes from the horrible cake, and to her amazement she beheld everywhere—sympathetic, kindly faces.

Wells Harbor had grasped the situation. All the people, except Tom, knew by Sally's expression she was ashamed of her cake, that she hadn't meant to bring it. They appreciated blundering, adoring, blind Tom Sargent's act, and also Sally's embarrassment. Bless her heart, she'd tried. She'd tried so hard to cook. No one could achieve any kind of Sally Sargent cake without having practised and practised. They knew that. She wasn't superior or patronizing. She was just like one of them.

Mrs. Peters remembered in a flash the hard time she'd had years ago to learn to make lemon pie to suit Joe. She was the first to find her voice. "Why, Sally,"—unconsciously she spoke Sally's first name—"that's handsome. That's real handsome. I'm glad Tom brought it. You've fooled us. We didn't know you could cook." There was no sarcasm in Mrs. Peters' tone, nothing but deep sincerity.

"For my part I kinder like frosting that ain't laid on so smooth'n slick," lied Mrs. Ezra Pike.

"So do I," others chimed in. The women all crowded around Sally uttering pleasant exclamations.

"It was years before I could make a decent Sally Sargent cake," generously admitted Myra, and at that instant Sally caught a glimpse of the best Myra, of the Myra that Dave often saw.

Mrs. Fred Rice whispered, "I'm real glad, Mrs. Sarg. . . Sally. You know I am."

Dazedly Sally listened. The friendly atmosphere completely enveloped her. She was being accepted wholeheartedly, was being called "Sally." For the first time she recognized her neighbors for what they really were, human, friendly men and women. She felt strangely humble. She smiled at Tom who was beaming on everyone.

Sally's heart thrilled within her. She hadn't the slightest notion yet how it had all come about. She only knew that somehow or other her cake failure had miraculously turned into a glowing success—that she wasn't an outsider any more. She "belonged." At last, like Tommy, she loved Wells Harbor.

The Great-Great-Great of Cotton Mather

(Continued from page 77)

"She's a nice little thing," he said. "I hope she'll be happy. What do you say we have some tea?"

He was of far finer clay than his mother and she knew it as she saw him light a cigarette and thoughtfully watch the match burn down to his finger tips.

Out in the harbor a liner turned slowly toward the open sea. Leaning over the rail beside her husband, watching the lights of her country drop behind her, a girl was finding out that all the thrills of fiction are not so strange as life.

Inner Tube Funnies

(Continued from page 55)

Floppy, the Bunny, red under his nose and mouth. Holes are cut and quivering whiskers (narrow strips of the tube) pulled through slits in the face. A strip is slipped through a hole in the back—this is the "handle" to dangle them by. Floppy's ears are folded in at the bottom and set between front and back when face is sewed on. Floppy may wear a gay jacket of red tubing, or cretonne, or even wall paper! After sewing fronts and backs of Floppy and Flappy together, bright ribbon neckties are added.



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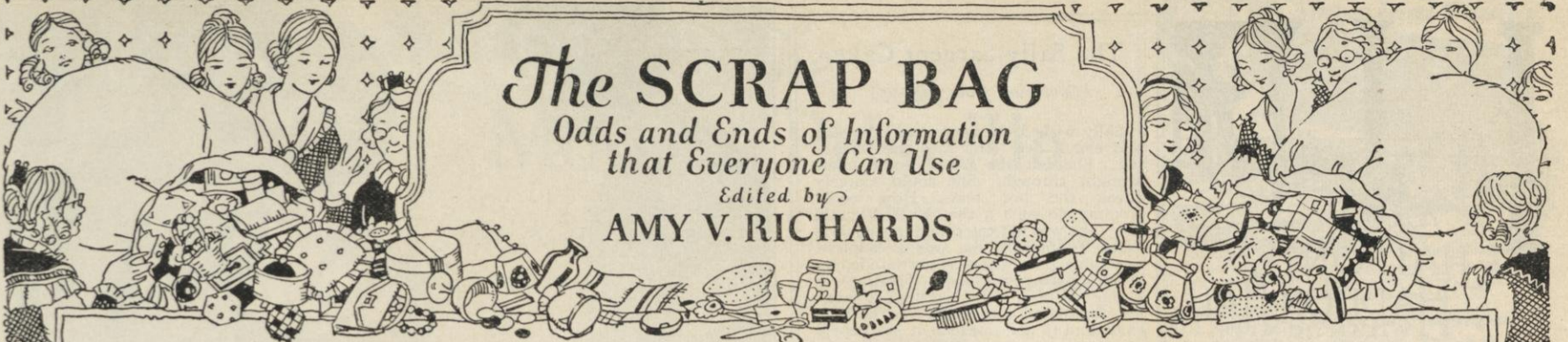
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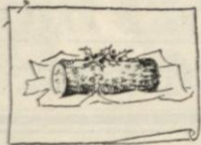
Odds and Ends of Information
that Everyone Can Use

Edited by
AMY V. RICHARDS



JACK-O-LANTERN VINES: Some people have an idea that the little strings of Christmas tree lights should be put away each year and never be used until another Christmas rolls around — but these strings of lights can be used to good purpose at other times. The Hallowe'en season finds them especially useful. You can make a gorgeous Jack-o-lantern vine to decorate the stair rail or the mantel edge, or to grow up on the floor lamp standard, or twine around the dome over the dining table. Wind the vines with crêpe paper and make big green pumpkin leaves and wire them to the vines. Put all orange colored bulbs on the string and insert the lights in small imitation pumpkins (the kind you buy to fill with candy for the children will do). One could use real pumpkins hollowed out and wired in place if it didn't seem too much work.

We saw a bazaar table decorated with autumn foliage, woodbine and bittersweet and maple branches, and two strings of red lights were hidden in the foliage — the effect was really beautiful and the rosy light not only silhouetted the leaves and berries, but made the jams and jellies below sparkle more richly. Even the table attendants shared in the lovely flattering glow.



YULE LOGS: A good friend from the south sent us her best Christmas money making idea — and it sounds so tempting I am sure some of us will use it as a gift idea. About this time of year she bakes fruit

cakes in one pound baking powder tins, or any empty tins about six inches high and three or three and a half in diameter. In December, when the holiday spirit is abroad in the land, she takes out her cakes and ices them with a chocolate icing, roughing up the frosting to suggest the bark of a tree. To carry out this Yule Log idea a cake decorating set or even a paper cone will prove helpful. Before the icing is dry, a little milk chocolate is shaved over it, this adds to the realistic effect. A sprig of holly, the leaves cut from a citron or angelica, with tiny red cinnamon candies for berries, is put on each log — sometimes this might be mistletoe with tiny silver candies for berries. The "Logs" are packed in various attractive ways, sometimes in little splint baskets with cedar and smilax, or in neat brown boxes wrapped in that paper that looks like birch bark. Sometimes tin boxes that have held crackers, and rarely, nice little wooden boxes can be gaily painted.



TWO SHADE SUGGESTIONS: Things unlimited can be "did" to old window shades, I find, but I like this one thing especially much. You can give

old window shades a coat of flat black paint and they will become excellent blackboards for the children. With the old fixtures screwed to the wall of the playroom they can be run up out of the way when not in use. A small curtain is not bad for a kitchen reminder if hung on the pantry door.

Of course, every one knows that faded shades can be turned top-for-bottom and re-tacked on the rollers and re-hemmed on the unfaded end. But does every one know they can be painted with flat paint of the color desired and look really well? They must be hung full length when painted and one side allowed to dry thoroughly before the other is done.



MYSTERY PIE:

Here is a Hallowe'en party idea which can be used in several ways. At a party where the luncheon is to be served buffet style, or at a church social, large paper plates may be used. The sandwiches, salad, little cakes, doughnuts, olives, pickles, or what you will, should be placed on the plates, covered with a round piece of waxed paper the size of the plate and then the paper pie crust put on over all. The "crust" is a circle of brown paper with air holes cut à la mince pie at the centre and edges clipped to represent the "crinkles" of real crust. This paper crust is secured around the edges of the plate with paste. The rows of pies look most tempting and mysterious. Of course, they can be used at the table if desired, perhaps for one course only.

Pies made on smaller plates may be used to hold the nuts and raisins. They may also be used to conceal Hallowe'en favors, noise makers, or laughable things such as chocolate mice.

There is yet another pie idea. A big, flat tin pan, the kind we used to use for milk pans up country, makes a good foundation. This is filled with little wrapped favors and yellow ribbons are tied to the favors and a free end of the ribbon glued to the feet of a "blackbird". These can be cut from black cardboard with white markings for eyes and wings, red for bills. Then the paper pie crust is made with slits large enough to let the blackbirds' feet go through. Set the birds in the slits and then glue the paper around the edges of the pan. Now you have your Blackbird Pie — to set before the king and the company and when the right moment comes, each guest is invited to seize a blackbird and pluck forth a prize.

And one more thought — this pie idea is a clever way to dress up an oven glass plate you are giving for a shower or Christmas gift. Fill it with candy before adding crust!

Candy kisses wrapped in gaily colored papers make rather jolly pie filling, and of course, candied fruits prettily packed look and taste delectably.

Go a Kitchen

By CONSTANCE VIVIEN FRAZIER

A kitchen is a valiant room
"Melting-pot" of stove and broom
Of homely tasks, of dreams and plans
Nurtured over pots and pans.
Life's richness other rooms adorn
But in a kitchen home is born!

FLOWER PICTURES:

A most ingenious Pennsylvania lady wanted a pair of flower pictures for her dining room. (What a lovely addition they are to our rooms — more and more they are being used at each side of the mantel over the fireplace, at each side the hall mirror, at each side the buffet, or by the dresser in the bedroom).

Like many of us, she had not the wherewithal to buy the kind of pictures her taste demanded — so she put her wits to work and the result was as charming a pair of pictures as any purse could buy. Two ten-cent oval bread boards were acquired. Then a beautifully patterned chintz was found with massed flower clusters. This was cut out so that the flower group would centre on the board and the material was stretched tightly over the board and tacked closely along the back. A folded bias strip of the material was secured around the edge with brass tacks. Then the whole thing was varnished, and the effect was that of an old oil painting. These "canvases" can be washed off easily, too, which is a distinct advantage in an unframed picture. Gold gimp braid might have been used on the edges.



HALLOWE'EN HINTS:

Paper ice cream spoons were the foundation for really pretty place card favors. Faces were painted on the bowls of the spoons with India ink and water colors, each one humorously different, the convex surface helps to wonderful "expressiveness". The spoons were dressed as a Hallowe'en ballet. Two small paper lace doilies made the petticoats and over them were gathered skirts of orange tulle ribbon — double faced black and orange ribbon or gold tinsel ribbon was tied about the neck in a large bow at the back. The handles of the spoons were set in large orange gumdrops and thus the ladies stood up beautifully. From the neck of each ballerina a tiny orange pumpkin card bearing the guest's name was hung by a gold cord.

By the way, if you haven't tried it — marshmallows with funny faces painted on them with chocolate or vegetable colorings cause no end of comment dropped into your cups of hot chocolate, especially at a child's party. Salad looks attractive served in hollowed out apples which have faces on them cut from black gummed tape. Little black witch hats are set on top of the apples as "covers" and each apple posed on a green glass plate with a yellow paper doily beneath.



BLIND-FOLDED BUTTERFLIES:

Every one is tired of the old donkey of many tails, but the old idea is still useful if modernized, for the kiddies still like to be blindfolded and turned around threetimes! Try this new game. Paint or crayon a row of flowers on a strip of sheeting — or cut them from crêpe paper and glue them on — making one hollyhock or sunflower larger and taller than all the rest. Cut butterflies from colored or crêpe paper and number them. Let each child try to pin a butterfly on the large flower — after being blindfolded, of course. It is better to make the butterflies double thickness, backed with either paper or cloth.



This may save *your* youth



Why millions have changed from rubbing to soaking

When we say to a woman whose standards of cleanliness are high, "If you will *soak* your clothes for 20 minutes or half an hour in Chipso suds, you won't have to rub them on a washboard," she is likely to be skeptical. She says, "I don't see how soaking *can* take the place of rubbing if clothes are to be *clean*."

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flakes into your tub, turn on the hot water, and you have suds instantly!

Add cold water to make the suds luke-warm, put in your clothes, squeeze the suds into them, then *leave* them—for 20 minutes, half an hour, or longer if you like—while you straighten up the house or wash the dishes (see below for an easier, quicker way to wash dishes, too).

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