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Needlework — Fashions — Fiction — Housekeeping

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"Her Own Works Praise Her"

WITH a triumphant crescendo of every palpitant scrap of metal in her, a little car drew up in front of Grange Hall. The tanned and smiling woman who slid out from under the steering wheel was Madison County's Home Demonstration Agent—guide, counselor, and friend to every woman in the countryside.

Here was a missionary whose church was town hall, schoolroom, community house, or just somebody's big kitchen, as the neighborhood happened to offer; whose pulpit might be a sewing machine or a cook stove; whose gospel was better food, prettier clothes, more attractive homes, with less, but wiser, expenditure of time, money, and labor; lightener of women's work with all the practical and scientific knowledge that can be unearthed by experienced housewives and government investigators. Here was a missionary of the state, not sent to convert, but called to help; one of thousands whose work is blessing this country of ours with much teaching and little preaching.

On this particular day, our missionary delved into the absorbing subject of clothes. She illustrated new and simple ways of lending special interest to the home-dress-maker's task. She showed such pretty decorative stitches as those you will find on page 16, and many other "tricks-of-the-trade" that every woman wants to know.

But the Home Demonstration Agent's field of work is broad; it is not limited to sewing, but covers every line of housekeeping activity; it extends throughout practically every section of the country. If your community has not already welcomed the counterpart of Madison County's tanned and smiling friend, make it the task of your local woman's club or Grange to ask the state or county agencies for the services of a Home Demonstration Agent. Take advantage of this opportunity for broader education in the home-making arts.

ADVERTISING GUARANTEE

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If you have any cause for complaint, please communicate with us immediately, giving all the facts relating to the transaction and addressing your letter to

Arthur J. Crockett

Advertising Director

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THIS SEAL MEANS HOME TESTED AND APPROVED BY THE PRISCILLA PROVING PLANT



A Lesson in Reticella or Cutwork

By MABEL FOSTER BAINBRIDGE

THE ancients decorated their fabrics with embroidery until they realized that the more elaborate the piece was, the heavier it became. To lighten the effect, they drew threads from the linen, and with single stitchery filled in the holes thus left. The result was reticella or cutwork, and from this simple cutwork the needlepoint laces grew.

A square weave linen is the first requisite for cutwork; one in which the threads of the warp and woof are of the same size, otherwise the work looks uneven. Use linen thread; no number can be suggested, as it depends entirely on the fineness of the linen. In general, use a rather coarse thread as it shows up better.

For the double hemstitching, *punto quadro*, the solid embroidery, *punto reale*, and the fagot, a long-eyed blunt needle is useful, but for the cutwork use a sharp needle large enough to comfortably carry the thread.

HEM EDGE

Start a few inches from the corner, and roll with the moistened thumb and forefinger a solid little hem. Mark where this hem comes, and cut and pull two threads, not to the corner, however, until the hem on the second side is measured. Cut the threads a few inches from the corner and pull to hem, allowing these pulled threads to roll into hem. Thus there are no unfinished threads which might loosen.

After pulling these two threads, leave 4, and pull in the same manner 8 threads, each time just to the hem. Again leave 4 threads and pull 2. Now you have: The linen for the hem; 2 drawn threads; 4 left threads; 8 drawn threads; 4 left threads; 2 drawn threads. The hole left in the corner is later filled in.

This rolled hem cannot be basted, but is rolled and hemstitched a little at a time. To hemstitch, work on the wrong side, beginning at the right, pass the needle under 4 threads to the left, but not through either the cloth or roll. Next insert the needle under the first stitch. In this manner, there are no stitches on the linen, the single stitch being in the roll. When the place where the threads have been pulled and are hidden in the roll is reached, take a few top stitches to hold the hem. A little of the linen will have to be cut from the first roll at the corner, after which the hem on the second side can be rolled. A few fine stitches will hold the tiny corner in place. Continue until the work is hemstitched. (Fig. 1.)

DRAWN-WORK BORDER

Turn the work to the right side, and working again to the left, beginning a short distance from the corner, double hemstitch over the first series of "4 threads left." To double hemstitch: bring the thread out from a hole made by the first row of hemstitching. Next insert needle in second row of drawn threads exactly under the place where the thread came out; slipping needle under 4 threads, backstitch over these 4 threads, but instead of bringing the needle out in the same hole, slant it to the left and up, and bring out 4 threads in advance of where you began. Ordinarily, the next stitch would be a backstitch over the 4 threads in the first row of drawn threads, but as the hemstitch takes care of these threads, that isn't necessary. Continue by repeating the first two stitches. When the corner is reached, wrap the 4 threads left by drawing the threads. (Fig. 2.)

This row of *punto quadro* completed, we work the second row and fagot at the same time.

Begin a little way from the corner and plan so that you have two groups of 4 threads at the corner, otherwise the extra group makes an irregularity. Double hemstitch over your first group, this time completing the stitch; that is, starting in the 8 drawn threads bring needle down to row of 2 drawn threads, take stitch under 4 threads, backstitch over these 4, slanting needle to the left and up, then backstitch over group on top, bringing needle out at the same place. The next stitch is done the same except that the last backstitch is not made. Carry the thread to the left and take a stitch in the centre of the 8 drawn threads, passing needle under two groups of threads, and under and over embroidery thread. (Fig. 3.) This firmly knots the two groups together. To be sure, the knot remains in the centre of the drawn threads, we pass the needle to the left under one group of threads, bringing it out between the two groups. It is then inserted at the right of knot between

the two groups, and brought out towards the worker. (Fig. 5.) The fagot is completed by backstitching over the group of threads the needle has just passed under. This also completes the double hemstitch. This may sound complicated, but really isn't and goes very quickly. In fact, I know of no stitch so effective for the amount of labor involved.

TO MAKE CORNER SQUARE

The groups of threads at the corner are wrapped, and a little square worked in them. Carry thread to outer bar of square (already wrapped), and wrap back, in order to have thread finish at right place to continue fagot on other side. Wrap to the centre of the 4th bar, then carry the thread around two or three times, taking a stitch into the centre of each bar. Wrap these made bars, and finish by wrapping the incomplete bar of threads. This completes a firm, attractive corner unit.

PLACING EMBROIDERY MOTIF

To be quite sure of getting the cutwork and embroidery exactly in the corner, count 8 groups of hemstitched threads each way from the corner, then count in 32 threads

ing run around the edge of the square to give it a little more roll when top-sewed. Begin at the centre of a side and carry the thread to the centre of the next side, and so around three times. Next wrap these threads, taking one stitch over the two series of threads where they are attached to the edge. This insures a neat joining. Wrap to the middle of the 4th bar, then carry 2 threads around, this time attaching them to the centres of the wrapped bars, where a picot is made. To make the picot (Fig. 4): bring the thread out on the outside edge of the bar; insert the needle quite close to this place, wind the thread 4 or 5 times around the needle, pull the needle through, insert the needle again into bar and continue rolling until the next junction is reached, where another picot is made. Your thread is now at the edge. Whip or top-sew to the middle of the half space on the edge, then carry 3 threads across to the opposite corner, and wrap. Continue whipping the edge and making the little wrapped bars. The object in basting onto the card a little distance from the edge is to allow yourself room to whip. If you become obliged to join a thread in the middle of a unit, do not try to fasten the old thread, simply push it down through

The *punto riccio* is done on counted threads, always on the straight or bias, and generally in multiples of 4, although the figure illustrated has some spans of six. Outline stitch from one point to another, each time bringing the needle back to the place it came out.

On the curves it will appear to be quite wrong, as the long stitch carries across, but the finished rolls will be right. Work back over this outline, top-sewing over like two threads.

The flat work or *punto reale* is also counted, so must be done exactly with or across the threads. It is never padded, which makes the distinction between French embroidery and *punto reale*.

The little curves at the outer edges of the figures are buttonholed over loose stitches taken from the point of the flat work; one stitch being taken through the cloth at the top so the curve will be flat.

ADAPTING THE DESIGN

The cloth illustrated on page 5 measures 1 yard square, the linen counting about 40 threads to the inch. The second row of fagoting comes 8 inches from the outside edge, and the third 3 inches from the top of the second to the bottom of the third row.

It is better to put the first unit in before drawing the threads for the second fagot, otherwise the unit might come too close together. If a coarser or finer linen is used, the design must be adapted to it.

The design will work out equally well for a runner on a refectory or a library table. Made smaller, it would make an exquisite centrepiece. A luncheon set could easily be evolved by using the fagoted edge and a little of the flat and rolled work in the corners of service doilies cut about 12 x 16 inches, and putting the complete unit in the corners of the centrepiece.

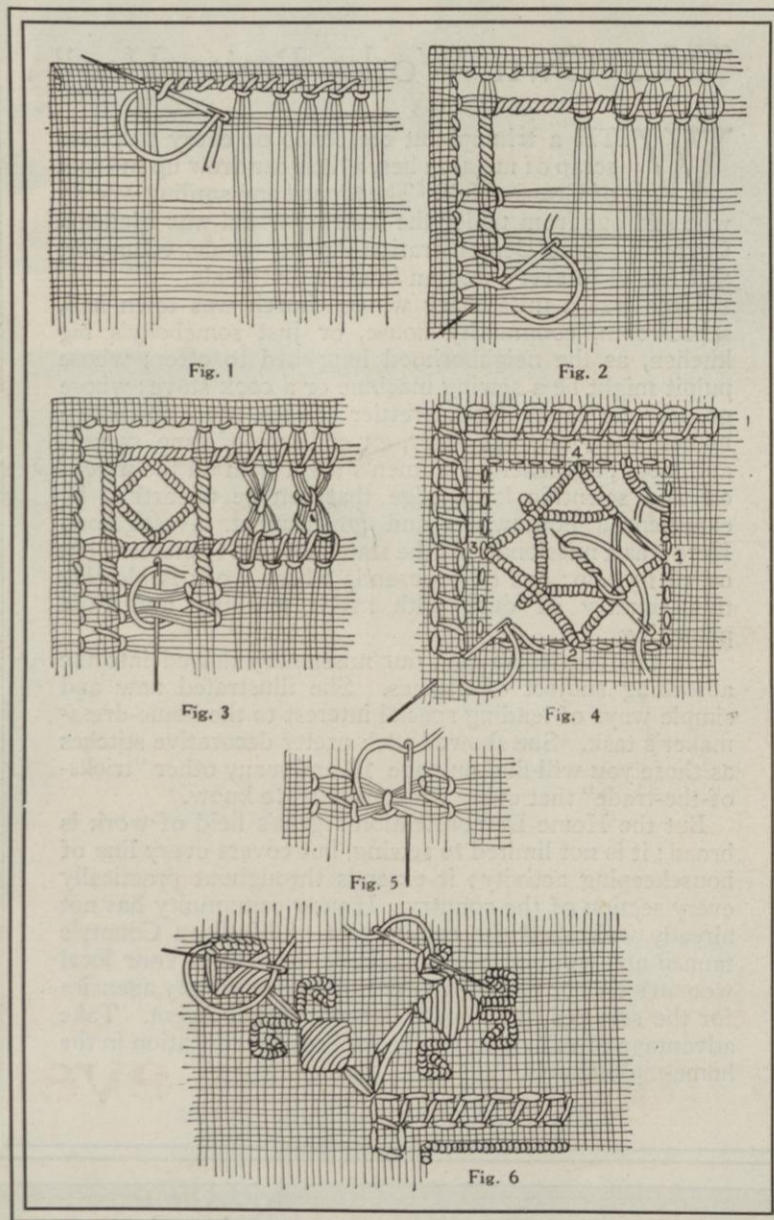
TASSELS

The lovely Italian tassels give a decided distinction and finish to the tea cloth.

Take a piece of double linen thread about a yard long; leave about 1 inch, then tie a series of 6 knots $\frac{1}{4}$ inch apart. Leave $\frac{3}{4}$ inch and tie a second series of 6 knots $\frac{1}{4}$ inch apart. Tie two knots over these 6 knots, pulling the long thread through each time. There are now two large knots $\frac{3}{4}$ inch apart. Cut this piece off, and the inch left before the first knot was tied, and repeat. Prepare 48 of these little knotted threads, 12 for each tassel.

Starting again with a double thread, tie a knot, slip two bunches of the little knotted threads between the two threads and tie a second knot as close as possible. Leave $\frac{1}{4}$ inch, tie a third knot, leave $\frac{1}{4}$ inch, tie a fourth knot. After the fourth knot insert one little knotted thread, and tie the fifth knot quite close. The sixth and seventh knots are $\frac{1}{4}$ inch apart. After the seventh insert a knotted thread, tie the eighth quite close, and the ninth $\frac{1}{4}$ inch above. Leave one $\frac{1}{2}$ inch space and tie down the other side reversing the order, beginning with the ninth, then eighth, etc. Make four such strands, one for each tassel.

Repeat the long strand except that after the ninth knot
(Continued on page 47)



or 8 groups of 4 threads. This is the point at which to start the *punto quadro* which surrounds the cutwork. Double hemstitch over 10 groups of 4 threads on each side of the square; this makes 8 groups in the centre. (Fig. 4.) Leave 4 threads each side, inside of these squares, then cut the linen from corner to corner, carefully turn back and run with fine sewing cotton. Baste to a card or several thicknesses of blue-print paper about a quarter of an inch from the edge. It is well to baste with a backstitch to be sure the linen cannot pull. You are now ready to fill in the cutwork square. The design illustrated is very simple; an ambitious worker can easily substitute a more elaborate motif.

With the heavy linen thread with which you are work-



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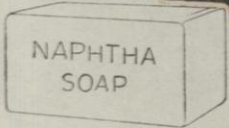
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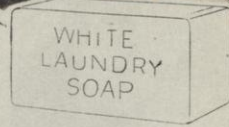


Cuff Speed

How soiled the cuff edges become! But a good soaking and a light rubbing with *Naphtha Soap* and they're clean!

Color Safety

No danger to colors with fine *White Soap*.



Cuff Preservation

Clean! But only the *dirt* has come out—the fabric is uninjured by washing abuse.

Color Freshness

And how the colors return to their original freshness—not a bit faded.



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DO YOU REALIZE that every day you use old materials in a hundred new ways?

From generation to generation the world discovers very few new materials; but we do learn to combine the old materials in new ways to save time and labor.

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You have always known the virtues of naphtha soap as a quick, thorough cleanser.

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In P and G The White Naphtha Soap, we have simply *combined* for you the *speed* of naphtha soap and the *safety* of white soap. The result is a remarkable double-action soap.

The old countries look with amazement at the quickness of American women in adopting improvements. Alert American housekeepers, who consider

P and G The White Naphtha Soap indispensable today, have made it the largest selling laundry soap in the country.

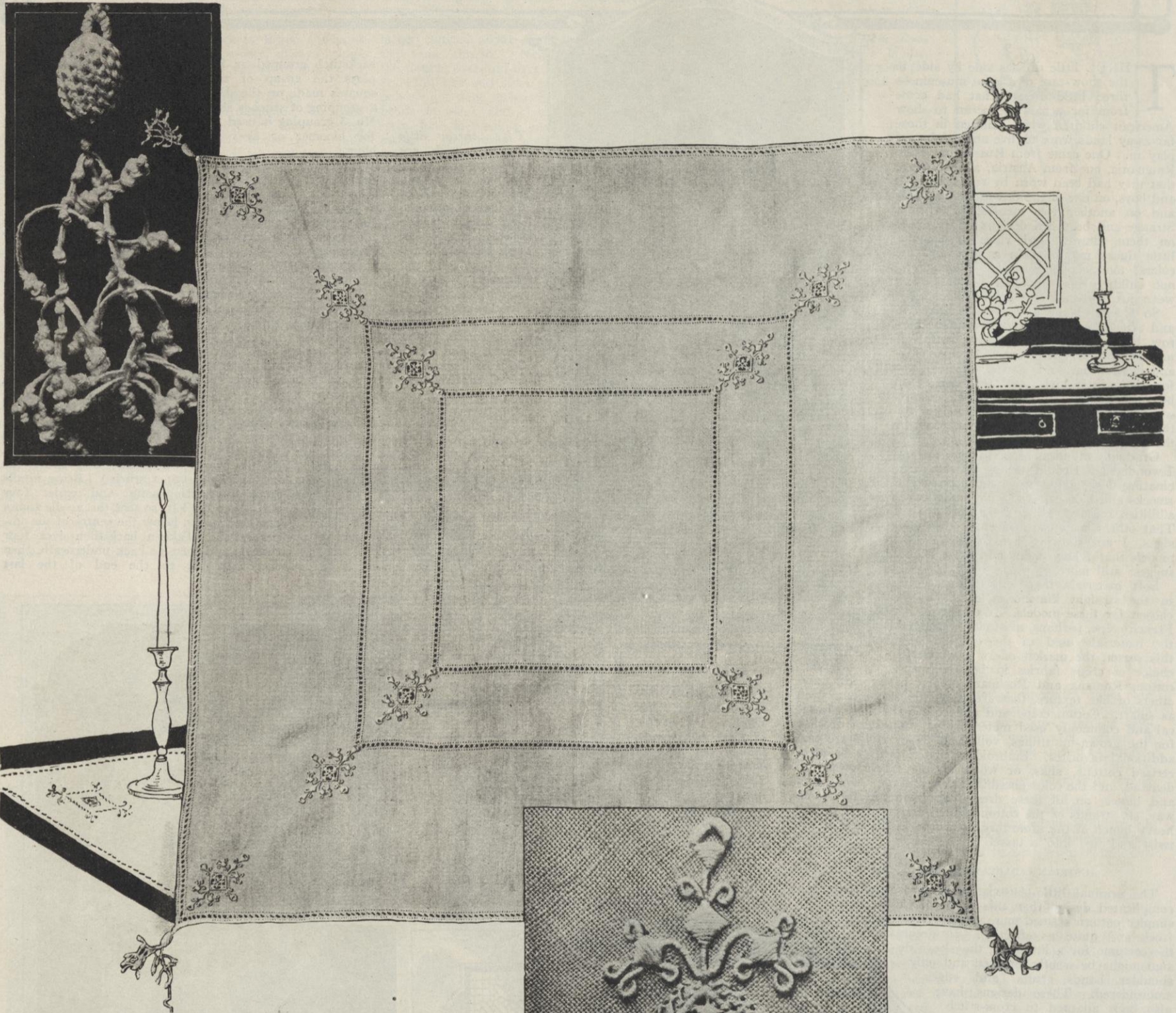


for Speed and Safety

*Not merely a Naphtha Soap;
Not merely a White Laundry Soap;
But the best features of both, combined.*

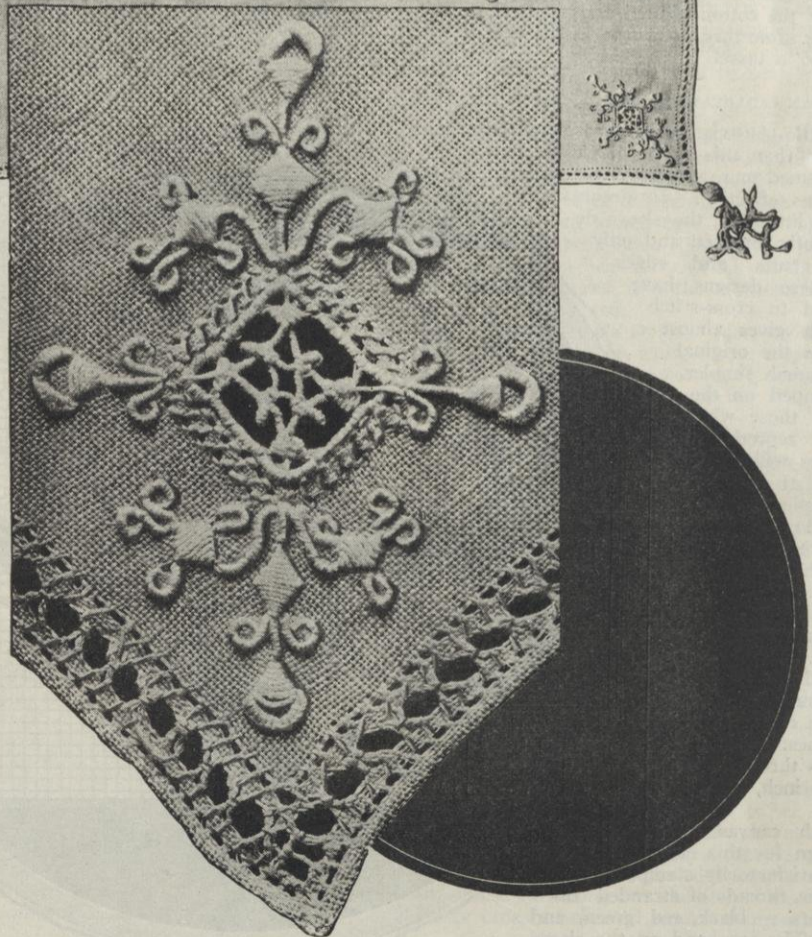
A Tea Cloth of Fine Italian Embroidery

No type of embroidery is to-day more in evidence than the beautiful Reticella or Italian cutwork. There is a certain refinement about it which makes it beloved by connoisseurs and common folks alike. A lesson on the making of the several stitches used in the decoration of this cloth will be found on page 2.



RETICELLA is neither faddish nor perishable and is suitable for the decorations of personal accessories, such as neckwear and bags, as well as many useful things for the house. All the average needlewoman needs for this beautiful work is a little ambition and a square weave linen, one in which threads of warp and woof are the same size, otherwise the work looks uneven. The old-fashioned chair-backs or "tidies" our grandmothers used to make are very charming in this work. Sometimes a pretty touch of color is given these Italian embroideries by doing the work with a colored thread, preferably blue. Often a colored linen background is used and then the working thread is white. Although considerable skill and much time are required in the execution of this work, there is a certain fascination about doing it and you will not stop with the completion of the first piece.

This design is readily adapted to all sorts of covers for living-room, dining-room, and bedroom, always keeping in mind that the size of the embroidered motif is governed by the weave of the material. The tea cloth pictured is a yard square, and the texture of the material is shown by the small detail, which is actual size. Napkins to match need only the rolled-hem edge and border of drawn work, and should be twelve or fourteen inches in size.



Wee Dresses from Over the Seas

By HELEN PERRY CURTIS

THREE little dresses side by side in the show-case of a great museum — three little dresses that had come from far across the ocean to show American children what children in those far-away lands wore to live and work and play in. One came from Russia, one from Roumania, one from Austria, and, to prove that they had been worn by real little girls and boys, on one of the dresses was a name and on another two cross-stitch initials. Strange and beautiful designs were worked on them, flowers and vines and quaint little ducks marching in a row, and the colors, too, were beautiful. Why should not children on this side of the water wear just as quaint and lovely things?

So I went home and thought about it, and after a while I asked if I might borrow the wee dresses and copy them for my own little girl. Other mothers saw and liked them, so I started making them for their little girls, and that the small boys might not feel slighted, I designed some plainer suits with little bloomers for them, using only the borders or parts of the simpler patterns for decoration.

Gradually my ideas began to grow up, and I wondered if I could not use the same fascinating designs for grown-up dresses and smocks and blouses. And what endless possibilities I found, all in these wee dresses! That others may use and enjoy these designs, I am showing here a few of the models that I have made and these should suggest still more.

Soft materials that will fall gracefully in the straight kimono styles should be chosen for these models. A cream-colored French crêpe, perhaps, most closely matches the materials used in the originals, but this season the market offers a wonderful choice of crêpe fabrics in both silk and cotton, Romana and Roshnara crêpes, kasha cloth, and others of like texture, that are eminently suitable, as well as smart. Cotton crêpe and pongee are the most practical and commonly used materials for youngsters' frocks; for the grown-up things, voile and jersey cloth are two additional favorites. Embroidery materials may be mercerized cottons, silks, or wools as the fabric seems to demand, and the color possibilities are infinite. The cords and tassels on all these dresses are made in the same way, six strands of the cotton twisted and doubled with a heavy bunch of the same threads caught in the end of the twist and tied into a tassel.

AUSTRIAN ADAPTATION, NO. 22-7-1

The original little Austrian dress has a much more complicated design than this adaptation of it, but a simpler pattern seemed more suitable for a child's frock and quite as effective. In decorating the costume for a little boy, the sleeve design might be wholly omitted and only shoulder bands, cuffs, and edges embroidered. These designs have also been adapted to cross-stitch throughout, which gives almost the same effect as the original stitchery, and is much simpler, as it can be stamped on the fabric. However, those who are interested in reproducing the old stitches will find diagrams shown at right explain the simple stitch processes. Dotted lines indicate the direction of the thread on the under side in each case.

For ease in counting, both stitch details and pattern diagrams are drawn to represent single-thread canvas. When double-thread canvas is used, count every thread, not meshes. For example, a double-thread canvas, 8 meshes to the inch, counts 16 threads.

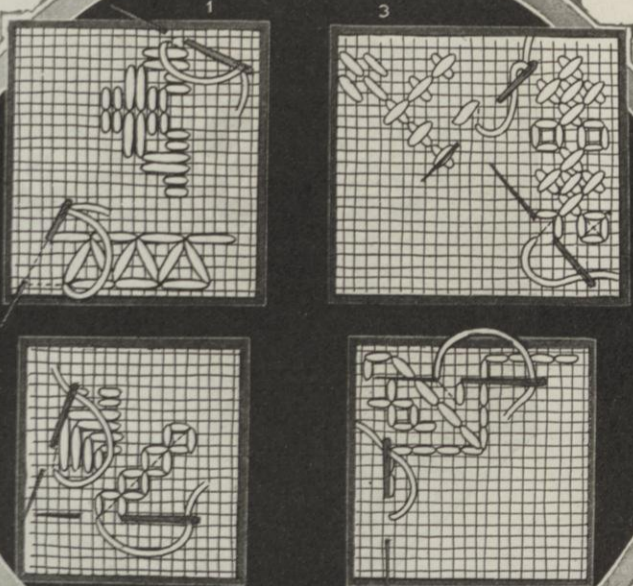
Fine cross-stitch canvas must be used, as the design for this old stitchery cannot be satisfactorily stamped on the material. Four threads of stranded cotton and four colors — black, red, green, and yellow are used. The top band on the sleeve is edged with stitch No. 2 and filled in with



The three little dresses which are the inspiration of this article came from Austria, Russia, and Roumania, and have actually been worn by children in those countries. Two of the garments are now in the collection of the Newark Museum Association of Newark, New Jersey, and the third is owned by Mr. C. McK. Lewis, of New York.

No. 22-7-1

The diagrams below show the stitches used on the original models, although the designs have been simplified a bit. The dotted lines indicate the direction of the thread on the underside.



backstitch grouped as in No. 1. The second band employs the group of stitches No. 5, backstitches and squares made on the diagonal. The third band employs a grouping of stitches shown in No. 6. Over the shoulder No. 3 grouping is used and No. 4 is an excellent banding for bloomer or sleeve cuffs, and the bottom of the blouse.

The color and stitch diagram which is supplied with the material is not difficult to follow if you keep the stitch details on this page before you at the same time.

The same diagram is used for the child's frock as for the grown-up model and shows the whole sleeve pattern, the size is made small or large by using a finer or coarser canvas, in this case, twelve meshes to the inch for the child's frock and eight meshes to the inch for the grown-up model.

When the work is completed, the threads of the canvas should be drawn out carefully and the work pressed on the wrong side.

ORIGINAL STITCHERY

Stitch No. 1 is a grouping of simple backstitches of various lengths and directions as indicated on the diagram.

Stitch No. 2 is a bit more elaborate and proceeds as follows: draw thread through the material and insert needle four threads to the right and draw it out two threads to the left, four threads below. (This brings the needle out under the centre of the upper stitch.) Bring needle back to starting-point and under four threads to the left, so that the needle comes out four spaces below the centre of the upper stitch. Take a backstitch over four threads and then go back underneath, then diagonally up to the end of the last



No. 22-7-2

horizontal stitch taken and down under diagonally and out four spaces to the left, then backstitch again as the detail indicates.

Stitch No. 3 is a group of diagonal stitches combined with cross stitch.

Stitch No. 4 combines a grouping of cross stitches and little square stitches made as follows: insert needle at lower right-hand corner of square and take vertical stitch over two threads and under two threads horizontally to the left, back over same two threads and diagonally under and back to starting-point, then diagonally to upper left corner (as illustrated), then back to lower left-hand corner. Carry thread under to next square, always bringing needle out at lower right-hand corner of square to begin.

Stitch 5 illustrates groups of straight stitches of varying lengths and squares made on the diagonal. To make these squares, insert needle at upper left-hand corner, over two threads to the right and down under two threads vertically, then up and back over this stitch and diagonally down to lower left-hand corner, then insert needle at lower right-hand corner and carry thread back under to two threads to the left of the lower left-hand corner (as shown in the illustration), this beginning the next square.

Stitch No. 6 makes use of simple backstitching for all the straight lines in the pattern and the little "stars" are just a series of these backstitches taken in opposite directions. Bring your needle up in space in canvas which is to be the centre of the star and take vertical stitch up over two threads and back to starting-point, then over two threads horizontally to the right and diagonally under two threads from starting-point, then back into starting-point, out horizontally to the left two threads and back to centre again. Now you are ready to carry thread under canvas to next star stitch.

The neck is finished in an over-and-over stitch in black and is fastened with a black cord and tassels. A simple finish for the bottom of the blouse is the over-and-over stitch used at the neck with a row of red and black crosses. The bloomer cuffs may have any of the blouse bandings as a decoration. A color and stitch diagram will be supplied when the worker wishes to use these old stitches, otherwise the cross-stitch adaptation will be stamped on the material. In either case cutting lines of the garment will be stamped on the material.

No. 22-7-1, CHILD'S DRESS WITH BLOOMERS. Size, 4 years. Design and cutting lines stamped on white cot-

ton crêpe, \$1.50; on silk pongee, \$3.89; or cutting lines only stamped on white crêpe, fine canvas, and a pattern of design with color symbols, \$2.25; on silk pongee, with canvas and pattern, \$4.65; embroidery cotton, 55 cents. A color diagram will be sent with each order.

LITTLE AUSTRIA GROWS UP

No. 22-7-2 shows an adaptation of the little Austrian dress to a grown-up frock. It is embroidered either in cross stitch or in the old stitches as described for No. 22-7-1, only the design is worked in this case on a larger canvas, about eight squares to the inch, but with the same thread. Neck and cuffs are finished with the double over-and-over stitch and the seams at the raglan shoulders and sides are finished with the same stitch only single, done in black. The girdle is of heavy wooden beads in black and cream color, but if the embroidery were done in wool, a girdle of the yarn would be interesting. This same model is very charming shortened into a smock or blouse. When narrow crêpes are used, an underarm piece is set in in a similar manner to No. 22-7-5.

No. 22-7-2, LADIES' DRESS. Size, 36. Design and cutting lines stamped on white cotton crêpe, \$3.25; on silk pongee, \$8.50; on white voile, \$2.25; or cutting lines only stamped on white crêpe, fine canvas, and a pattern of design with color symbols, \$3.98; on silk pongee with canvas and pattern, \$9.25; on white voile with canvas and pattern, \$2.98. Embroidery cotton, 45 cents. A color diagram will be sent with each order. We cannot supply beads for girdle.

COPIED FROM THE RUSSIAN SMOCK

The adorable costume, No. 22-7-3, was copied from the little Russian blouse shown above it in the illustration. The material of which the original is made is so narrow that pieces are added at the sides to give width enough. These seams are covered with an over-and-over stitch of red, and thus become part of the decoration of the frock. The edges are finished with blanket stitch in red and black. The red and black cross-stitch figures alternate by twos, and four strands of cotton are used for the work. A quaint touch is the little gusset under the arm with an irregular bit of cross stitching on it and cross-stitch initials on the front would be quaint still. The cuffs of the bloomers are trimmed with half of the band design used on the smock.

Just a word of caution about working cross stitch, be sure all your top threads run the same

For a four-year-old nothing quainter, more simply made, or more cool and "comfy" can be conceived than this dear little costume which was inspired by the Russian laddie's blouse, and is bright with the same red and black cross stitch.



No. 22-7-3



No. 22-7-5



No. 22-7-4



The large and small edition of a little Roumanian lad's blouse are equally attractive. Can you read the name of that small owner of long ago embroidered on the front of the blouse?

way and on the stamped material especially, take care that you insert the needle at the end of the adjoining stitch just as you would in the same space on the canvas. The stamped crosses do not quite meet because, if they did, it would be difficult to pick out the pattern, but you must make your stitches meet even if the lines do not, in order to give the same mass effect you would obtain if you used canvas.

No. 22-7-3, CHILD'S DRESS WITH BLOOMERS. Size, 4 years. Design and cutting lines stamped on white cotton crêpe, \$1.69; on silk pongee, \$4.49. Embroidery cotton, 70 cents. A color diagram will be sent with each order.

BORROWED FROM ROUMANIA

The dress, No. 22-7-4, this chubby little American is wearing was adapted from the Roumanian peasant lad's. The cutting pattern is similar to No. 22-7-3, but the seams are put together differently. Each piece is hemmed separately and then joined by a simple crocheted fagoting done in a red cotton. The edges of the sleeves and neck are finished with a hem turned back on the right side and feather-stitched in red, and the cross-stitch bands are all done in black and red.

No. 22-7-4, CHILD'S DRESS. Size, 4 years. Design and cutting lines stamped on white cotton crêpe, \$1.39; on silk pongee, \$2.98. Embroidery cotton, 50 cents. A color diagram will be sent with each order.

THE WOMAN'S FROCK

No. 22-7-5 is the grown-up version of No. 22-7-4, the only difference is in the cutting and the longer bands of cross stitching. The girdle is of heavy red and black wooden beads, but could be made of yarn.

This slip-on type of garment, straight of line and either long or short of sleeve, is the season's favorite and is really not much more than an elongated smock. Aside from the style point of view, no more becoming, comfortable, and hygienic type of summer garment can be imagined.

No. 22-7-5, LADIES' DRESS. Size, 36. Design and cutting lines stamped on white cotton crêpe, \$3.49; on silk pongee, \$8.65; on white voile, \$2.35. Embroidery cotton, 75 cents. A color diagram will be sent with each order. We do not supply beads for the girdle.

If a woman is looking for some special type of garment to make to sell with credit to her skill and profit to her purse, the vogue for these charming peasant embroideries offers her an unusual opportunity. She does not need to be a professional dressmaker to succeed with such simple garments, but she should make a specialty of her fine cross stitch and neat workmanship.

Dainty Blue and White for the Table

By EMMA L. BOARDMAN

PATCHES stolen from the summer sky and embroidered with roses are brought to your very table in this luncheon-set of blue and white.

These are busy days we live in, so there will be a strong appeal not only in the artistic arrangement of the wild roses, but most emphatically in the simplicity with which they can be embroidered. Because this embroidery is not padded and fairly heavy thread is used, the work naturally rolls off quickly and not many days will elapse before your set can be used on the breakfast table. A close inspection of the illustrations will reveal the fact that not only are the petals tipped with embroidery, but the buttonhole stitches are not close together, a fact which also contributes to the rapidity of the work. A cluster of French knots forms the centre, and the trailing stems are a simple outline stitch. A wide centre vein permits the color of the background to give depth to the leaf.

The pieces are machine hemstitched so there is no fussing with turning of hems, you merely cut the material close to the hemstitching, one side at a time to prevent fraying. Using No. 20 crochet cotton and No. 9 steel hook, two stitches of double crochet are taken in each space made by the hemstitching. Next comes a row of spaces, a treble in every 3rd stitch with 2 ch between. For the last row, work 3 d in each of 7 spaces. In next space make (d, ch 7, d, ch 11, d, ch 7, d). Arrange spaces so that the loop clusters, or flowers, come at every corner.

The set is so complete the color scheme of the table does not need to be marred by the addition of extra mats of different color or design. The set consists of one 19-inch square centre-piece, four 10½ x 15 inch place mats, four 12½-inch napkins, two 8½-inch candle doilies, one 7 x 11 inch oval and one 8½-inch circular hot-plate mat and one 6½-inch tile, to be used either under teapot or in centre of table under flower vase.

Although this set is of blue cotton embroidered in white it would be quite as effective if stamped on white, embroidered with two tones of blue, and the edge crocheted with blue. Or, if the china has pink roses on it, let the fabric be pink and the embroidery and edge white, or vice versa. Here yellow centres could be introduced to make the roses look more natural and possibly green instead of pink or white foliage.

The hot-plate mats are made with outstanding edge and four rows of filet mesh, that slip over

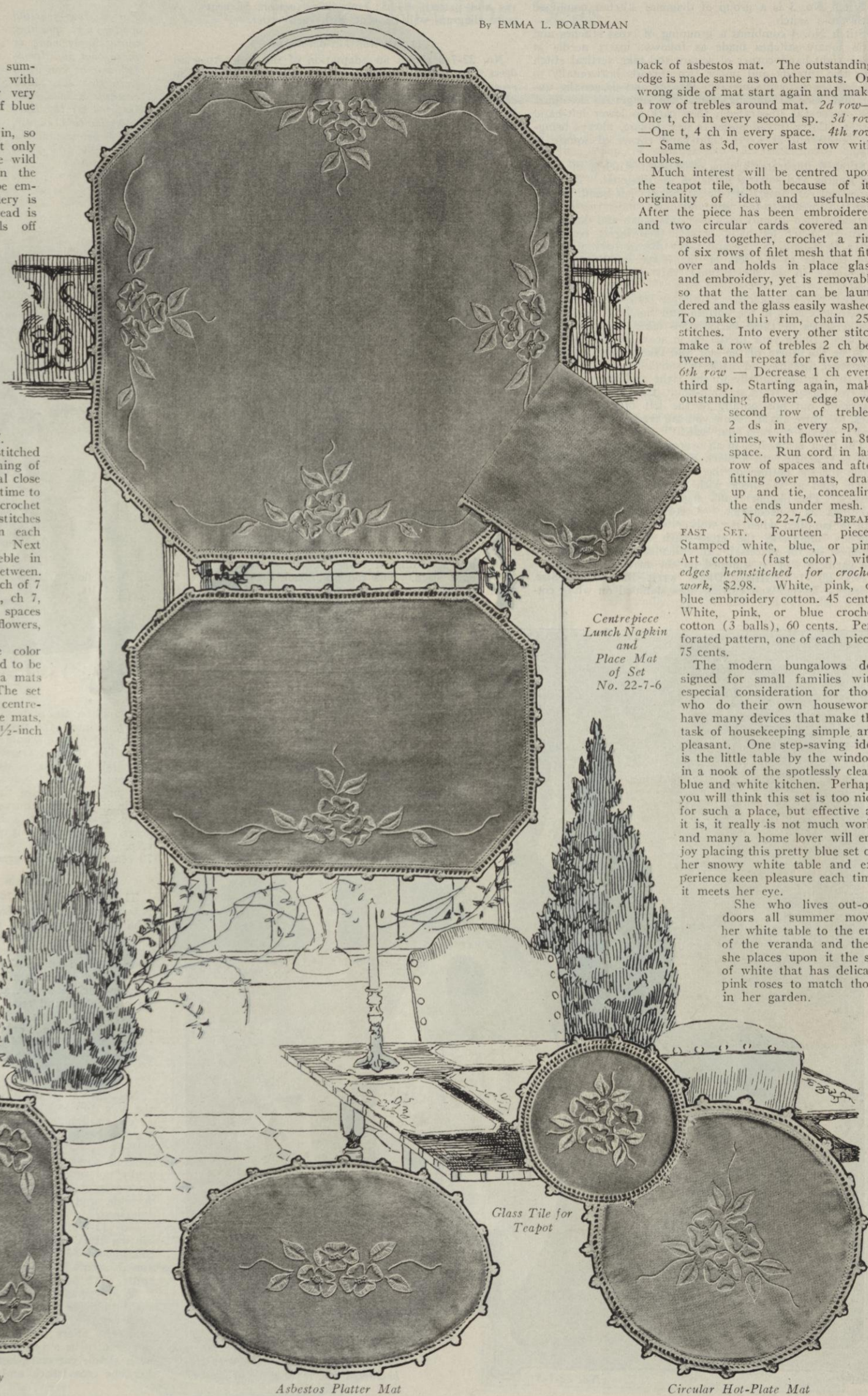
back of asbestos mat. The outstanding edge is made same as on other mats. On wrong side of mat start again and make a row of trebles around mat. 2d row—One t, ch in every second sp. 3d row—One t, 4 ch in every space. 4th row—Same as 3d, cover last row with doubles.

Much interest will be centred upon the teapot tile, both because of its originality of idea and usefulness. After the piece has been embroidered and two circular cards covered and pasted together, crochet a rim of six rows of filet mesh that fits over and holds in place glass and embroidery, yet is removable so that the latter can be laundered and the glass easily washed. To make this rim, chain 259 stitches. Into every other stitch make a row of trebles 2 ch between, and repeat for five rows. 6th row—Decrease 1 ch every third sp. Starting again, make outstanding flower edge over second row of trebles, 2 ds in every sp, 7 times, with flower in 8th space. Run cord in last row of spaces and after fitting over mats, draw up and tie, concealing the ends under mesh.

No. 22-7-6. BREAKFAST SET. Fourteen pieces. Stamped white, blue, or pink Art cotton (fast color) with edges hemstitched for crochet work, \$2.98. White, pink, or blue embroidery cotton. 45 cents. White, pink, or blue crochet cotton (3 balls), 60 cents. Perforated pattern, one of each piece, 75 cents.

The modern bungalows designed for small families with especial consideration for those who do their own housework, have many devices that make the task of housekeeping simple and pleasant. One step-saving idea is the little table by the window in a nook of the spotlessly clean, blue and white kitchen. Perhaps you will think this set is too nice for such a place, but effective as it is, it really is not much work, and many a home lover will enjoy placing this pretty blue set on her snowy white table and experience keen pleasure each time it meets her eye.

She who lives out-of-doors all summer moves her white table to the end of the veranda and there she places upon it the set of white that has delicate pink roses to match those in her garden.



Centre-piece
Lunch Napkin
and
Place Mat
of Set
No. 22-7-6

Glass Tile for
Teapot

8½-Inch Candle Doily

Asbestos Platter Mat

Circular Hot-Plate Mat

Interesting Rugs Crocheted of Jute

By MARIA H. TAYLOR AND FLORA FIECHTER

JUTE twine in its natural color, combined with blue, red, green, or brown, was used to make these handsome rugs, to which the texture of the twine is admirably suited. Considering the ease and the little time and expense required for this work, it is not astonishing that jute crochet has become one of the most popular indoor sports.

The animals on the play rug are cross-stitched; the other patterns are crocheted with two threads, using one thread for filling while working with the other. Any desired number of squares like the one illustrated may be joined to make either a narrow runner or a rug. The porch seat consists of two disks which are crocheted together around the edge. The bordered rug may be made square or oblong, any size desired, and is a good mat for an automobile.

Use celluloid hook No. 7 (1/4 inch in diameter) and three-ply jute twine for these directions.

PLAY RUG

Six balls natural and five balls colored jute will make a rug 48 inches in diameter, just the thing for outdoor use for baby.

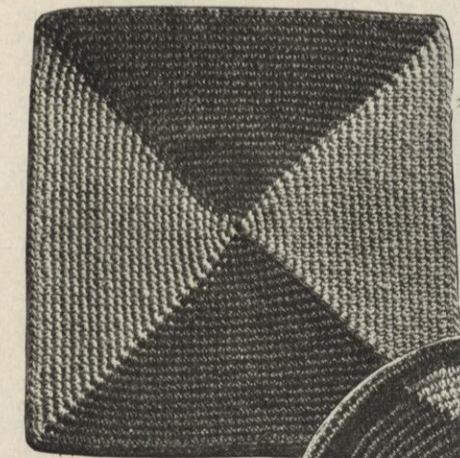
With light color, ch 4 and join into ring with slip stitch (sl st). *1st row* — 6 doubles (d) in ring. *2d row* — 2 d in each of 6 sts, taking up both loops. *3d row* — 2 d in first st, 1 d in next, repeat from beginning 5 times (18 sts). *4th row* — Double in each of 2 sts, 2 d in next, repeat 5 times (24 sts). *5th row* — 2 d in first st, 1 d in each of 3 sts, repeat around (30 sts). Continue to increase 6 sts in each row, but not into the same stitch, to keep rug round and flat. When work measures 28 inches in diameter change to dark color. Work 28 rows, increasing as before, then change to light color and make a row of 1 d in each st.

EDGING.—Slip stitch in first st, then ch 4, skip 1, treble (t) in next, ch 1, skip 1, t in next, continue around and join (sl st into 3rd and 4th ch). In last row work * (d, ch 1, d, ch 1, d) into next t, d in following t, and repeat from *.

CROSS-STITCH PATTERN.—Divide border into six parts and embroider a figure on each of six sections, taking a double for each cross stitch and placing the centre of each design in centre of dark border. Patterns for the animals will be found on page 41.

SQUARE IN TWO COLORS

One ball, each, dark and natural jute will make a 17-inch square. When



working with one color crochet over the other thread. Before changing to other color always adjust the section just finished (by pulling the thread which is running through the sts), so as to have a true square when mat is completed.

With light color, chain (ch) 4, join with slip stitch (sl st). *1st row* — ch 1, * 2 doubles (d) in ring (working over dark thread), drop light color and make 2 d with dark color (working over light color), change to light color and repeat from * once. Join with sl st to first d. *2d row* — With light color, ch 1, * 2 d in first d (in same st with sl st), taking up both loops, 2 d in next, change to dark color and work 2 d in each of 2 sts, change color and repeat from *. Join with sl st to first d. *3d row* — With light color, ch 1, * 2 d in first d (in same st with sl st), d in each of 2 sts, 2 d in next, change color and repeat

from * around. Join with sl st to first d. *4th row* — With light color, ch 1, * 2 d in first d, d in each of 4 sts, 2 d in next, change color and repeat from *. Join to first d. Continue in this way, adding every row 2 d in each section. At end of last row do not cut threads, they will be used for joining. Make the other squares the same way and join them on wrong side with sl st (with self-color thread ends). Fill in the spaces between corners by drawing the thread ends through the corner stitches.

ROUND PORCH SEAT

One ball, each, dark and light colored jute will make the top of a 16-inch mat; one ball natural color the back.

TOP.—With light color, chain (ch) 5, join with slip stitch. *1st row* — One double (d) into ring, drop light

the light thread and to work the last 3 rows over dark twine.) Finish last row with 2 or 3 sl sts and do not cut twine.

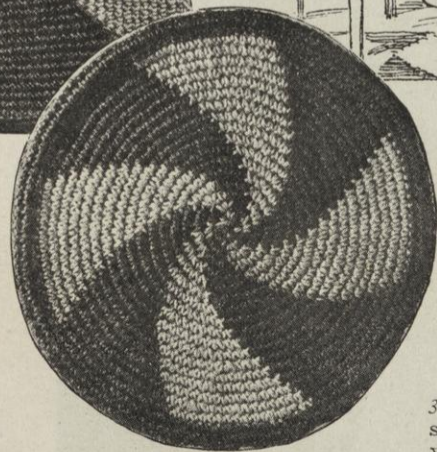
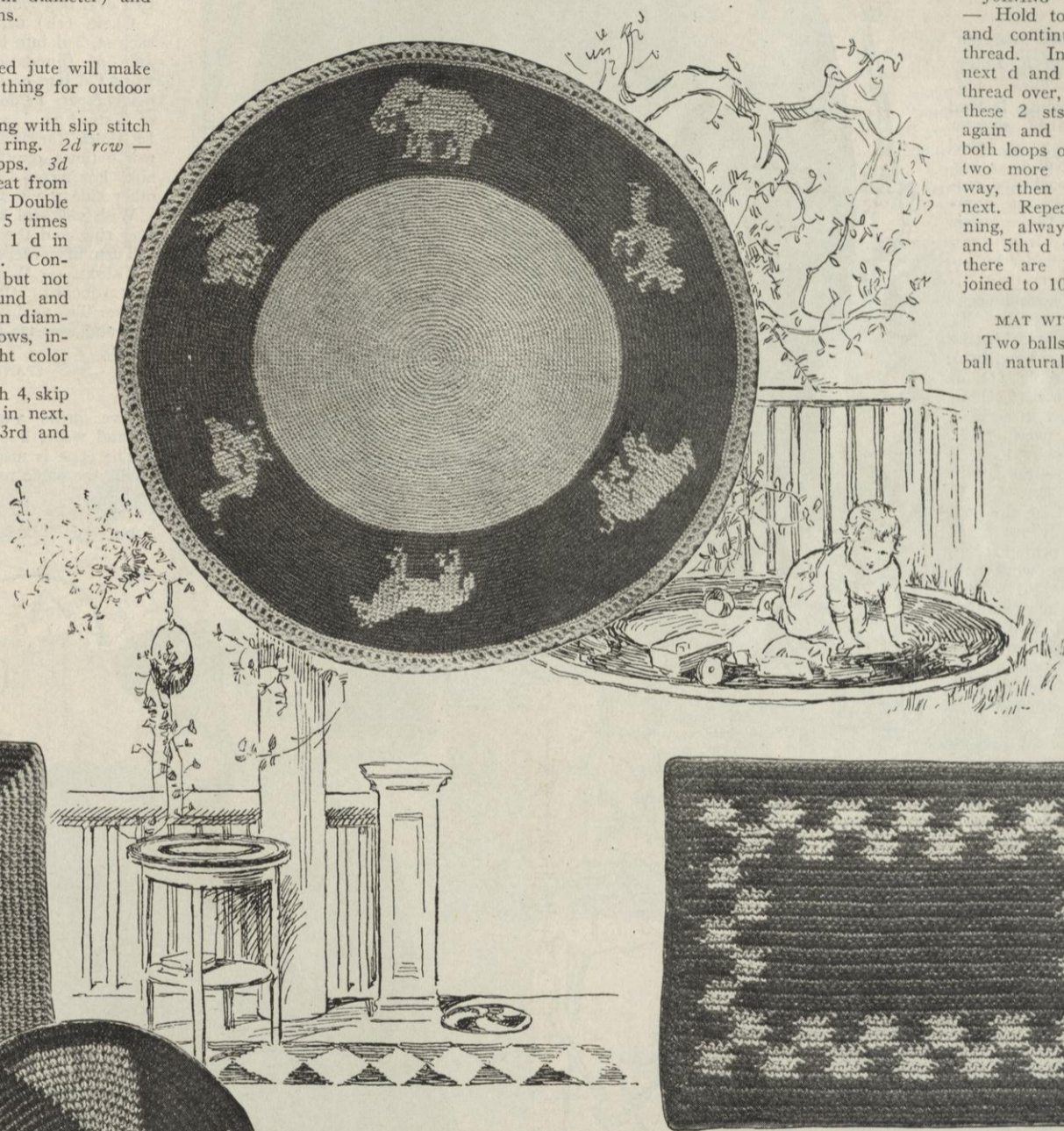
BACK.—With natural, ch 5 and join with sl st. *1st row* — ch 3, 12 trebles (t) into ring, join with sl st in top of first t. *2d row* — ch 3, 2 t in same st with sl st, 2 t in each of 11 sts, join as in 1st row. *3d row* — ch 3, t in same st with st of joining, 2 t in next, t in 3rd st, 2 t in next, continue around, and join as before (36 t). *4th row* — ch 3, * t in each of 2 sts, 2 t in next, repeat from *, making 48 sts, and join as before. *5th row* — Do not increase into the same stitch to avoid corners. Chain 3, t in first st, * 2 t in next, t in each of 3 sts, repeat from *. At end make 1 t in each of 2 sts and join. Make three more rows, increasing 12 t in each row but never into the same stitch.

JOINING TOP TO BACK.

— Hold top toward you and continue with dark thread. Insert hook in next d and in t of back, thread over, draw through these 2 sts, thread over again and draw through both loops on hook. Make two more sts the same way, then join 2 d to next. Repeat from beginning, always joining 4th and 5th d to same t (as there are 136 d to be joined to 108 t).

MAT WITH BORDER

Two balls navy and one ball natural will make a



color and make 1 d with dark color, working over light color, change to light color and make 1 d, working over dark thread. Change color after every stitch until 8 d are made (four of each color). *2d row* — With light color (picking up both loops of light color) make 2 d, working over dark thread; with dark color (picking up both loops of dark color) make 2 d (working over light color). Repeat from beginning 3 times.

3d row — With light color, make 1 d in first st, 2 d in next (working over dark thread), with dark color, make 1 d in 3rd st, 2 d in next (working over light thread). Repeat from beginning 3 times. *4th row* — Change colors as in last row and make 1 d in each of 2 sts, 2 d in next (32 sts). *5th row* — (Increase one st in each section but not in last st, to avoid corners.) Work in each color, 1 d in first st, 2 d in next, 1 d in each of 2 sts (40 sts). *6th row* — Double in each of 3 sts, 2 d in next, 1 d in last st.

Continue in this way until 17 rows with 17 sts in each section are made. When finishing last row do not change thread, continue with dark color and work 3 rows without increasing, 1 d in each st. (It is advisable to cut

mat 18 x 24 inches. As 8 sts and 8 rows make one repeat of the pattern and form a 3-inch square, the worker can easily make a larger or smaller mat as she may desire.

With navy, chain (ch) 61 and turn. *1st row* — Skip 1 ch, double (d) in each of 60 sts, working over thread of natural, turn. *Next 3 rows* — ch 1, d in each d, taking up both loops and working over a thread of jute, turn. *5th row* — ch 1, 4 d * change to natural and make 4 d, working over navy, change to navy and make 4 d, working over natural, repeat from * 6 times and turn. *6th row* — ch 1, 3 d and repeat from * in last row, ending with 5 d. Repeat 5th and 6th rows once. *9th row* — ch 1, 8 d and repeat from * in 5th row, ending with 8 d. *10th row* — ch 1, 7 d and repeat from * in 5th row, ending with 9 d. Repeat 9th and 10th rows once. In next 4 rows repeat first and last blocks with 44 d between. In the following four rows repeat again the first and last blocks (9th to 13th row) with 36 d between. Finish mat to correspond with beginning. When four rows with navy are made, work all around mat (over a thread of jute), d in each st, and d in each row, 3 sts in corner. Fasten off threads.

The explanation of the crochet stitches will be found on page 47.

For the Summer Girl to Wear

JADE-GREEN silk and snowy Iceland wool made this loveliest of all the season's crocheted sweater blouses. The slender lines of color, the open mesh, the smart collar, the exquisite little silk bag would be style-contributing features to any summer wardrobe.

These directions are for a sweater that will fit a size 36 or 38.

SILK AND WOOL SWEATER

By Mrs. George F. Tracy

MATERIALS.—Three (1½-ounce) balls white Iceland wool, 900 yards sweater silk or fibre twist, steel crochet hook No. 4.

Front and back are crocheted with the same number of sts (18½ inches wide). The front can easily be made wider by increasing more sts than directed toward neck in centre front.

BACK.—With wool make a chain 20 inches long, turn. *1st row* — Treble (t) in 4th st from hook, * chain (ch) 1, skip 1, t in each of 3 ch, repeat from * 32 times, ch 1, skip 1, 2 t, turn. *2d row* — ch 3, t in 2nd t, * ch 1, skip 1, t in each of 3 t, taking up both loops, repeat from * 32 times, ch 1, skip 1, 2 t, turn. (Measure work now and reduce or add to the number of sts according to size desired). Make two more rows like 2d row. *5th row* — Drop wool and introduce silk. Make 1 double (d) into each stitch, taking up both loops. Cut silk and finish off. *6th row* — Take up wool, draw a loop through first d, ch 3, t in back loop of next d, ch 1, skip 1, t in back loop of each of 3 d, continue to end of row. Repeat from 2d row until work measures 15 inches (ending with the silk row). With wool, sl st in back loops of 7 d (for armhole), ch 3, 2 t, ch 1, skip 1, 3 t, work across to within 7 sts (keeping pattern straight and ending row with 3 t), turn and continue, repeating the 5 rows of pattern 5 times (6½ inches), ending with silk row.

FRONT. — With wool, work over 9 blocks (9 repeats of pattern) or 5 inches, leaving 6 inches for neck and 5 inches for left shoulder. Make 4 rows without increasing, then add 1 stitch in each row toward neck (1 block in each stripe) for 5 stripes or 6½ inches (6 stripes from beginning of shoulder). At end of 4th row (in last stripe) ch 8 for armhole. With silk, work 1 d in each of 7 ch and in each st across front. Make one more stripe, adding a block in centre front and break wool at armhole side (finishing row with 2 t to correspond with back). For a larger size sweater, 4 more sts may be increased, by adding another stripe. For left shoulder, fasten wool in last row of back, leaving 13 blocks for neck. Work 4 rows without increasing. Start silk rows at neck edge. Make 5 stripes, increasing 5 blocks toward neck. Fasten silk into first st made for 4th row (in last stripe) and ch 8 for armhole. Cut silk and starting at neck edge make 1 d into each st and in each of 7 ch. Make 1 more stripe, adding a block in centre front, then ch 4 and join to right front. With silk work over both fronts and 4 chs in centre, then repeat the 5 rows of pattern until front and back are even length.

SLEEVES. — With silk make a row of doubles around armhole (8 d in each stripe). Repeat the 5 rows of pattern for 7 inches, then decrease 1 block on each end of row in every other stripe until the sleeve is 18 inches long and 8 inches wide.

Place a damp cloth on sweater and press lightly on wrong side. Sew up sleeves and side seams.

CUFFS. — On wrong side of sleeve work with silk 1 d into each st of last row. Make about 20 rows (3 inches) of 1 d into back loop of each st. Fasten off and turn back cuff.

COLLAR. — Work collar on wrong side like cuffs, commencing at back of neck and work 23 rows or about 3½ inches.



BORDER. — Around lower edge of sweater, commencing at side seam, work 1 d into each st, then make 11 rows of 1 d into back loop of each st.

SASH. — Make a chain 1½ yards long, turn, d in each st. Cut silk and start at beginning of 1st row, work 1 d into back loop of each st, cut silk and repeat last row until 11 rows are made (1¾ inches). Finish off by turning ends back, forming a point, and trim with tassel made by winding silk 60 times over a 4-inch piece of cardboard. Cut along one side and tie in centre, tie again ½ inch and then 1 inch from top, and sew to point of each end.

STRAPS. — With silk, ch 16, skip 1, 14 d, 3 d in last ch, d in each st on opposite side of foundation ch, 3 d in last st. Finish off and sew to side seams 7 inches from armhole and slip sash through.

SILK BAG

MATERIALS. — One skein sweater silk or fibre twist, two oval bag rings, steel crochet hook No. 4.

Chain (ch) 61, skip 1, and work 1 double (d) into each st, 2 d into last st, then 1 d into each st on opposite side of foundation chain. Continue without joining, work 1 d into back loop of each st until 40 rows or about 6 inches are made. In next row ch 3, treble (t) in each of 2 sts, * ch 1, skip 1, t in each of 3 sts, repeat from * 13 times (across one-half of bag), turn. Repeat last row 6 times, omitting ch between blocks in 7th row. Cut silk, leaving a long end (for sewing to ring). Work other side the same way.

With silk end sew each half to a ring, passing needle over ring and through each stitch of bag.

Turn in corners and fasten inside of bag.

TASSEL. — Wind silk 100 times over a 5½-inch piece of cardboard. Cut along one edge and tie strands in centre. Tie again one-half inch and then one inch from top, and sew tassel to bag. Line with silk if desired.

SPANISH CAPE WITH TIE STRAPS

By Maria Nuss

Five gross yards ribbonzene or (1½-ounce) balls Iceland wool; 2 bone knitting needles No. 5.

The cape is made with ribbonzene, but can be knitted (with the same number of sts) with two strands of Iceland wool.

TIE STRAP. — Cast on 21 sts. *1st row* — Knit (k) 3, purl (p) 3, k 3, p 3. *2d row* — Purl 3, k 3, p 3, k 3.

Repeat 1st and 2d rows once. *5th row* — Change pattern, p 3, k 3, p 3, k 3. *6th row* — k 3, p 3, k 3, p 3. Repeat 5th and 6th rows once, then repeat from beginning. Work this basket-weave pattern for 36 inches, then cast on 60 sts. In next 9 rows knit plain the additional sts and continue the basket-weave pattern on 21 sts (this will be understood in the following rows, and directions are given from now on for the net pattern only).

1st row — (21 sts), k 4, k 2 together (tog), thread over needle, twice (o, twice), * k 2 tog, k 2 tog, o, twice, repeat from * 11 times (or to within 6 sts), k 2 tog, k 4. *2d row* — k 4, p 2, k second thread over needle, (p 3, k 1) 12 times, p 1, k 4, (21 sts). *3d row* — (21 sts), k 60. *4th row* — k 4, p 52, k 4 (21 sts). *5th row* — (21 sts), k 6, k 2 tog, * o, twice, k 2 tog, k 2 tog, repeat from * to within 8 sts, o, twice, k 2 tog, k 6. *6th row* — k 4, p 4, k second thread over needle, (p 3, k 1) 11 times, p 3, k 4, (21 sts).

7th row — (21 sts) k 60. *8th row* — k 4, p 52, k 4 (21 sts).

Repeat the 8 rows for 38 inches, then knit plain for 9 rows (21 sts in basket weave) and bind off 60 sts. Continue on 21 sts and make this strap 36 inches long. Bind off.

Work a row of doubles around straps and cape, then gather end of each strap and attach a tassel.

TASSEL. — Wind silk 50 times over a four- (Continued on page 47)

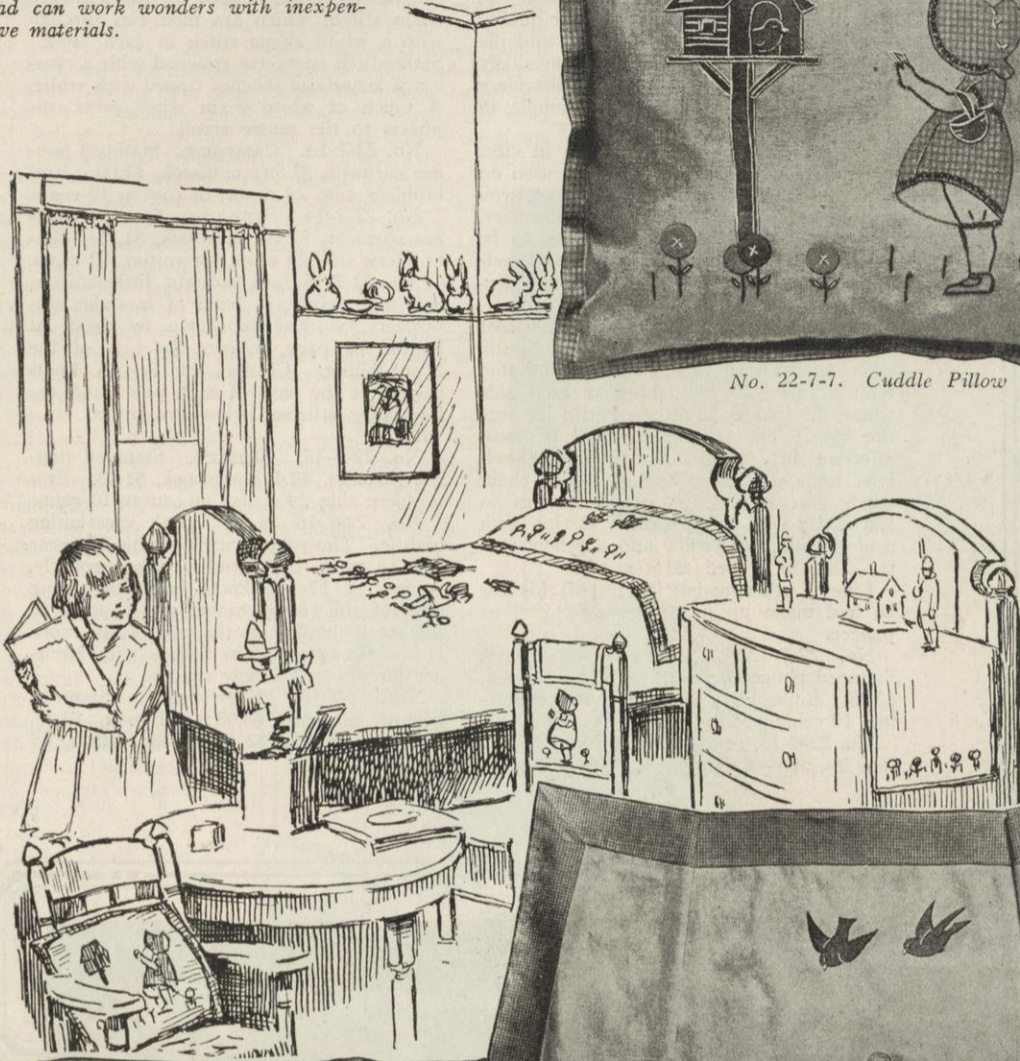


From the lovely señoritas has Dame Fashion borrowed this gracefully smart version of the Spanish cape. It is made of glistening ribbonzene knitted in an open net stitch with deep fringe. The long tasseled tie straps are worn crossed at the front and tied at the back. She who has Carmencita's coloring should make it of black or flame, her Saxon sister should choose jade or helio.

Appliqué a Little Girl Would Choose

By ELIZABETH W. HIGGINS

Betty's own little room, her own little bed with its very own spread contributes not only to her happiness, but to her education. Even the most modest home can spare one room for the small folks, and a loving mother and a "handy" dad can work wonders with inexpensive materials.



No. 22-7-7. Cuddle Pillow

back and one side overlapping the other about hem depth. When the wee pillow is slipped in, this lapping will close the opening.

With an extra supply of gingham and perforated patterns, Mother could make window hangings to match the other things.

The articles listed are all stamped on heavy unbleached cotton, with pink, blue, lavender, and brown chambray, and pink and white checked gingham for patches, and gingham for binding.

No. 22-7-7. CUDDLE PILLOW. Size, 13 x 15 inches. Stamped, 50 cents. Embroidery cotton, 23 cents. Perforated pattern, 35 cents; transfer, 25 cents.

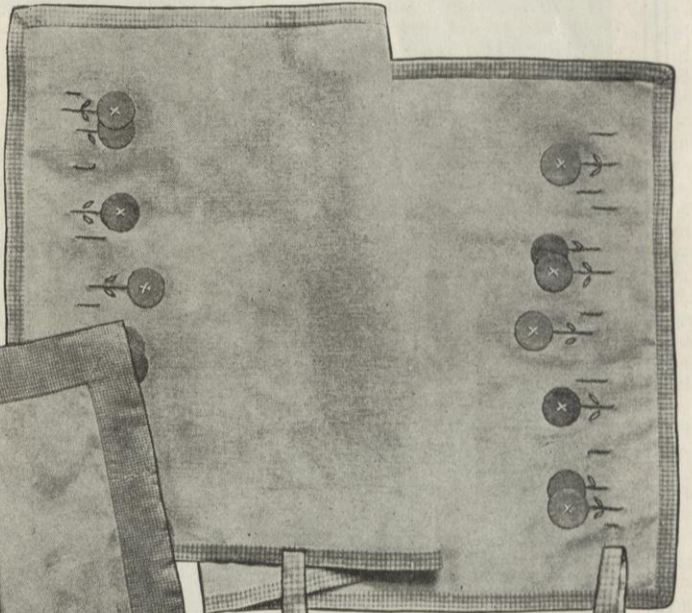
No. 22-7-8. DRESSER SCARF. Size, 18 x 40 inches. Stamped, 50 cents. Embroidery cotton, 13 cents. Perforated pattern, 25 cents; transfer, 15 cents.

No. 22-7-9. CHAIR BACK. Size, 11 x 13 inches. Stamped, 28 cents. Embroidery cotton, 23 cents. Perforated pattern, 25 cents; transfer, 15 cents.

No. 22-7-10. BEDSPREAD. Size, 65 x 90 inches. Stamped, \$2.49. Embroidery cotton, 23 cents. Perforated pattern, 50 cents; transfer, 35 cents.

No. 22-7-11. PILLOW SCARF. Size, 23 x 65 inches. Stamped, 98 cents. Embroidery cotton, 18 cents. Perforated pattern, 30 cents; transfer, 30 cents.

A color diagram will be sent with each pattern.



No. 22-7-8. Dresser Scarf



No. 22-7-11. Pillow Scarf



No. 22-7-9. Chair Back



No. 22-7-10. Bedspread

ALL these dear little things for Betty's very own room are made of a sturdy, exceptionally good quality unbleached sheeting that makes a welcome background for bandings of gay pink and white checked gingham, and stiff little flowers of pink and blue and lavender chambray; for the brown chambray bird-cote and its cunning bluebird tenants; and for the wee girlie with her wind-tossed gingham skirts and big sunbonnet.

Do the rose-color outlining on the bird-cote, the yellow crosses at the flower centres, the blue stitches on the wee girlie's sunbonnet and frock, and the bit of pink outlining, and cut out and whip down the bluebird patch in the doorway of the chamber house, all before you cut out the rest of the patches.

Cut out the patches about a quarter inch beyond the stamped line, turn in on stamped line and whip down. A row of outlining around the outside edges of the bird-cote will cover the stitching. Run a row of yellow outlining around the little brown basket on the girlie's arm. Just outline the flower stems and give them lazy-daisy leaves.

The remainder of the embroidery is done on the unbleached background, and is practically all outlining except the few lazy-daisy leaves on the flower stalks, and tiny yellow French knots that make the flowers in the wee girlie's bouquet when she appears on Betty's very own chair-back.

Bind the edges of the smaller pieces, but face back the edges of the spread and sham with the checked gingham.

Give the cuddle pillow a back of the checked gingham as well as a binding. Make the back in two pieces, leaving an opening at the centre with each side hemmed

The home-made nursery has often an intimate character that touches the child consciousness as "hired hands" may fail to do. Simple unbleached cotton, checked gingham, and chambray can tell a story Betty will never tire of hearing. All about a little girl in a big sunbonnet who shared her lunch with the bluebirds who came to live in the little brown house in her garden, and brought happiness to every one. Mother will be called upon to tell just what the little girl had for lunch, too!

Tailored Underwear of Pongee

By PAUL E. GOODRIDGE



No. 22-7-12

THE garments illustrated come all made up in a really superior quality of natural-color silk pongee, and the machine-hemstitching is unusually well done in self-color. The embroidery which is left to you to do is simple in every case, but effective.

All the garments are made up in sizes 36 to 42, and although the colors used on the models illustrated are described, you can make your choice of blue, lavender, American beauty, or delicate rose, to be combined with white and touches of yellow silk. State color choice when ordering.

No. 22-7-12 is a camisole-petticoat which will be ideal under your dark silk traveling frock. It hangs straight and slim with a row of hemstitching at each side where the fulness is gathered in a bit over the hips. The embroidery will be most effective in sky-blue and dandelion-yellow. Long stems may be done in fine chain stitch, leaves in satin stitch, flowers in lazy daisy with petals caught at tips with a single stitch of yellow and a yellow centre done in voided satin stitch.

Like all other models illustrated, this can be had made up in nainsook as well as pongee.

No. 22-7-12. CAMISOLE - PETTICOAT. Stamped pongee garment, \$3.98; nainsook, \$2.25. Embroidery silk, 24 cents; or cotton, 10 cents.

No. 22-7-13, camisole, and No. 22-7-14, step-ins, make a dainty set. A deep Ameri-

can Beauty shade is used for the scrolls in chain stitch, which are then run through with a white single stitch in each "link." Satin-stitch spots are crowned with a cluster of lazy-daisy stitches tipped with white. A touch of white chain stitch gives emphasis to the centre scroll.

No. 22-7-13. CAMISOLE. Stamped pongee garment, \$1.59; nainsook, \$1.00. Embroidery silk, 24 cents; or cotton, 10 cents.

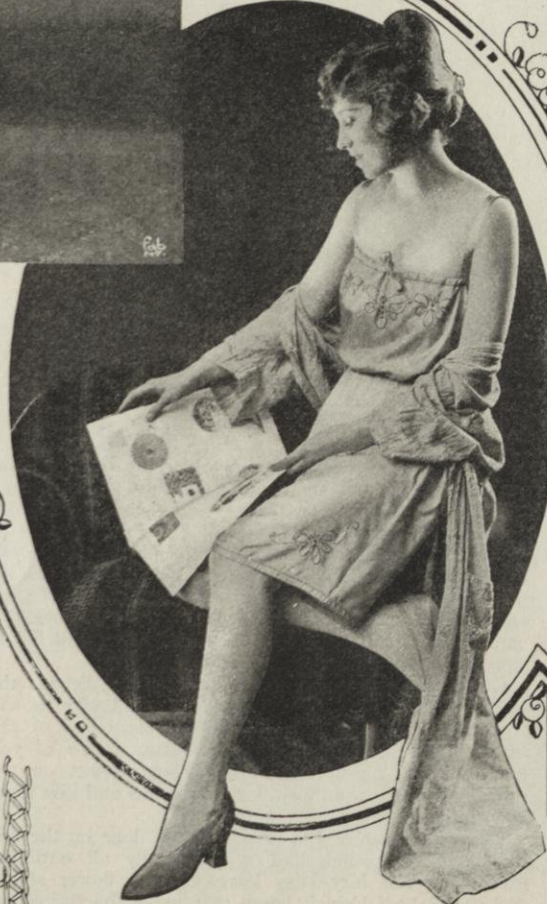
No. 22-7-14. STEP-INS. Stamped pongee garment, \$2.49; nainsook, \$1.25. Embroidery silk, 24 cents; or cotton, 10 cents.

No. 22-7-15 is a straight little shirtee, cool and dainty. A band of lavender embroidery, worked as shown by detail at bottom of page, follows the line of the hemstitching. Clusters of French knots appear at the base of each panel and the lazy-daisy stitches below are tipped with white.

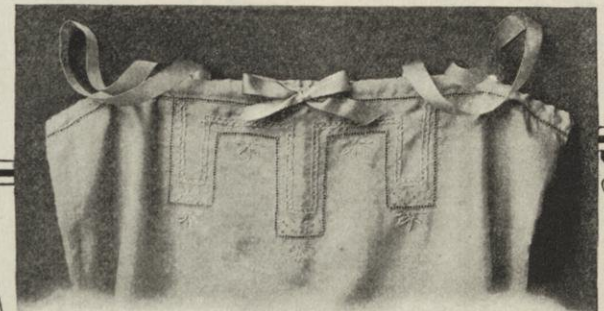
No. 22-7-15. SHIRTEE. Stamped pongee garment, \$2.49; nainsook, \$1.50. Embroidery silk, 24 cents; or cotton, 10 cents.

No. 22-7-16 is an ideal vacationing nightie. The yoke is made double for wear and to make the garment hang properly. A row of French knots holds the lower edge of the ribbon casing and appears in the small motifs, all the rest of the work is in satin stitch, white foliage with lavender flowers and yellow centres.

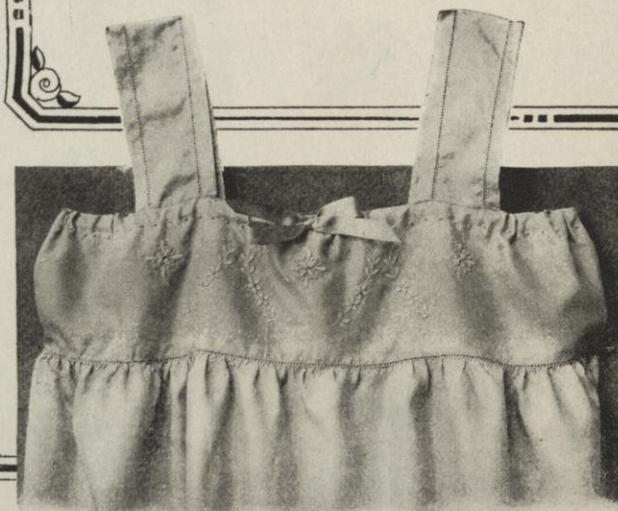
No. 22-7-16. NIGHTGOWN. Stamped pongee garment, \$4.98; nainsook, \$3.25. Embroidery silk, 32 cents; or cotton, 15 cents.



No. 22-7-13, Camisole, and No. 22-7-14, Step-ins, illustrate a practical and dainty set of pongee underwear all made up, neatly hemstitched, and ready for the addition of the simple touch of embroidery.



No. 22-7-15. Shirtee. A cool and comfortable summer undergarment.

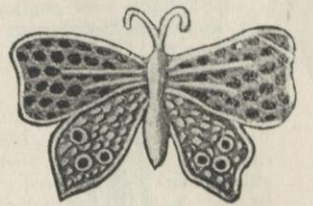
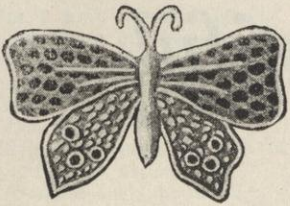


No. 22-7-16. Nightgown. A popular sleeveless model, nicely made throughout. A color choice of deep rose or lavender for the embroidery on this garment is interesting, dainty, and desirable.

Dame Fashion cannot lay claim to any special modernity in this idea of pongee for underwear, in fact, the idea is almost as old as the silk itself. The coolness and cleanly comfort of pongee has made it a staple fabric for every type of inner or outer apparel in those oriental lands where the sun rides high and hot. But Fashion can lay claim to bringing pongee underwear to the special attention of our western world this season, and the origination of undergarments of smartly tailored simplicity. For the traveler, for the business woman, the schoolgirl, and the vacationer, the pongee things are wonderfully practical. They pack in small compass, launder like a pocket handkerchief, can be ironed with a little traveling iron, and will wear indefinitely. When outfitting the girl for the summer camp, be sure that pongee things are included.

Baby's Summer Wardrobe

By EDMONIA B. JOHNSON



IN an old Godey of seventy years ago I gazed, fascinated, at the illustration of an infant clothed "in elegant simplicity." The skirt was fully a yard long and a mass of the most exquisite embroidery, as was the straight and quaint little waist, with short puffed sleeves caught with slender chains of coral; and it was a mother's adoring love that loaded the tender body with so heavy a burden! In this respect we are wiser than the mothers of yesterday. Take up the baby dress of to-day, delicate and weightless, and witness a revolution in making and decoration which leaves no argument in favor of the former tyranny of clothes. Light and loose are the baby things of to-day, leaving the little limbs as ecstatically free and unhampered as a gamboling lamb's.

Custom has long decreed white for the first dresses, and even in the present riot of color it is still the unquestioned selection for the newcomer, so the little garments illustrated follow this custom, only subscribing to the popular craze in three of the pieces.

No. 22-7-18 shows a bonnet of organdy, a modification of the Dutch cap, cut so as to lift it a little under the revers. Take up the extra fullness by pin tucks to the depth of two inches, over which place the embroidered piece. Gather the back edge twice with rows an eighth of an inch apart, and draw it up to fit the crown. Mark the circle of the crown the size finished, leaving a margin of an inch or more; lap it over the gathers on the right side, on wrong side work through both layers with fagoting stitch, using No. 150 thread and a very coarse needle. With a fine needle and same thread whip each edge to give a neat finish.

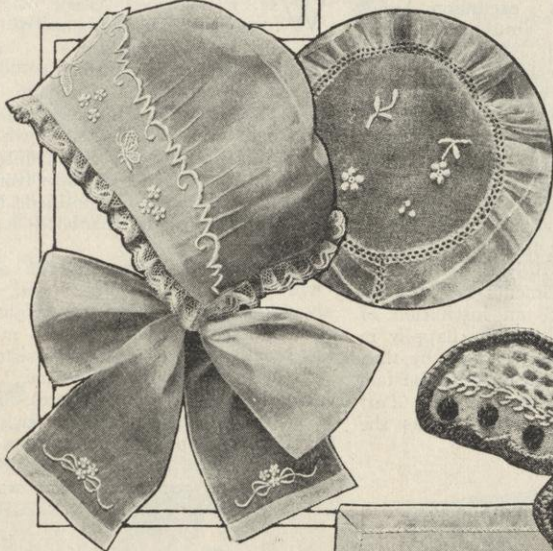
Fagoting progresses from right to left. Take a running stitch just above pencil line or basting, backstitch over same space; cross diagonally a little to right below pencil line, take a stitch, backstitch over again; then backstitch diagonally through top stitch, thus forming a triangle. Take stitch again over last space and out horizontally to form new stitch. After this, it becomes a series of backstitches, forming two rows of openwork. It is an effective way to join two pieces of sheer goods, but should only be attempted when practice has made perfect, otherwise *entre deux* should be used.

No. 22-7-18. BONNET. Face measure, 12 inches. Stamped white organdy with batiste ties, 35 cents; embroidery cotton, 15 cents; perforated pattern, 30 cents.

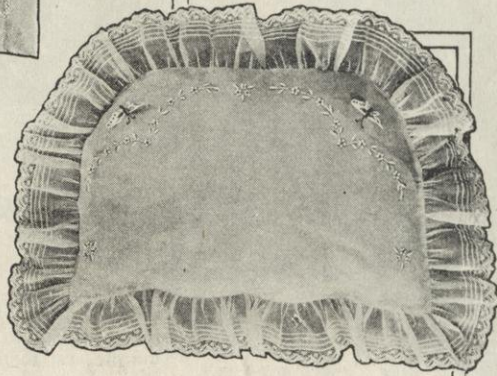
For formal occasions effort has been made to combine simplicity with beauty in the infant's dress No.



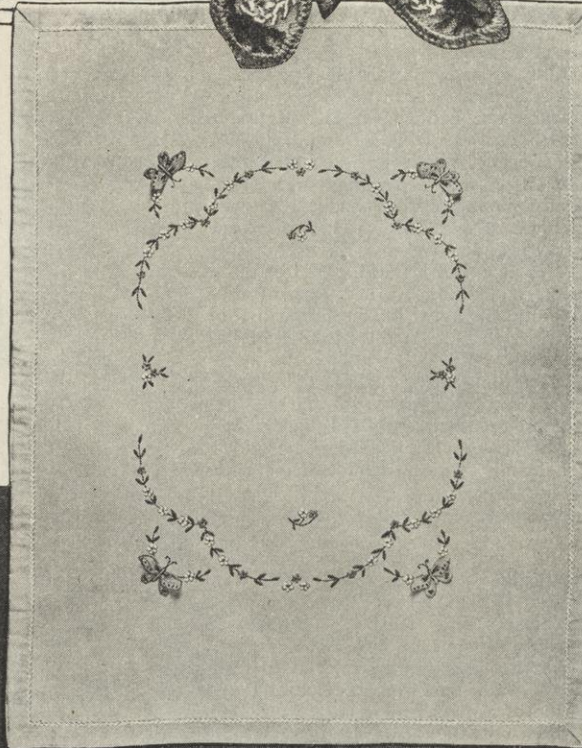
No. 22-7-17 Hood Cape.



No. 22-7-18. Cap



No. 22-7-19. Pillow



No. 22-7-20. Robe



No. 22-7-21. Yoke Dress

22-7-21 made of a sheer mercerized batiste which launders beautifully. The butterfly in the design (like that on the cap) has the upper wings fagoted, the lower ones seceded. To fill a space with openwork, row after row of fagoting is repeated. The body and outline are worked in satin stitch, as is the rest of the yoke.

After the two small places in skirt have been filled with smocking, the yoke, sleeves, and skirt are joined in the same way as the crown is put on the cap.

No. 22-7-21. INFANTS' DRESS. Length, 29 inches. Stamped white batiste, cutting lines given, \$2.35; white embroidery cotton, 10 cents; perforated pattern, 35 cents.

Fine white voile was used for the kimono dress No. 22-7-22. The fullness in front and on sleeves is smocked. Tiny flower sprays done in satin stitch are scattered over the front while narrow lace finishes the neck and sleeves.

No. 22-7-22. INFANTS' DRESS. Length, 26 inches. Stamped fine white cotton voile, cutting lines given, 95 cents; white embroidery cotton, 15 cents; perforated pattern, 35 cents.

The comfortable cape, No. 22-7-17, is just the thing for baby's outing. The material is white poplin and it is embroidered with asters done in single stitch in their own colors. Satin stitch and outline are used for leaves, stems, and bowknot. The hems are held down by a row of herringbone in pink, which also edges the hood.

No. 22-7-17. HOOD CAPE. Stamped white poplin, pink silk muslin for hood lining, \$1.50; embroidery cotton, 30 cents; perforated pattern, 40 cents.

The carriage set (pillow No. 22-7-19 and robe No. 22-7-20) is very attractive. The pillow is made of organdy in a desirable shape for carriage use. The garland of flowers is done in satin stitch in various colors. It is the butterfly that gives the novel touch, for, if not fluttering, it seems to have the power to do so. Its wings are worked separately on a stiff piece of muslin. The butterflies may be of one or different tints. As seen in the detail, the butterfly motif has some fagoting, satin stitch in color with touches of black, and feather stitch. The unworked body is placed over the stamped body on the pillow and embroidered through both. After outlining with black, surplus material is cut away.

No. 22-7-19. BABY PILLOW, 10 x 15 inches. Stamped white organdy, back and ruffle, 65 cents; embroidery cotton, 30 cents; perforated pattern, 30 cents.

No. 22-7-20. CARRIAGE ROBE, 23 x 30 inches. Stamped white poplin, butterflies stamped on white batiste, 75 cts.; embroidery cotton, 50 cts.; perforated pattern, 40 cts.

A color diagram will be sent with Nos. 22-7-17, 19, 20.



No. 22-7-22. Kimono Dress

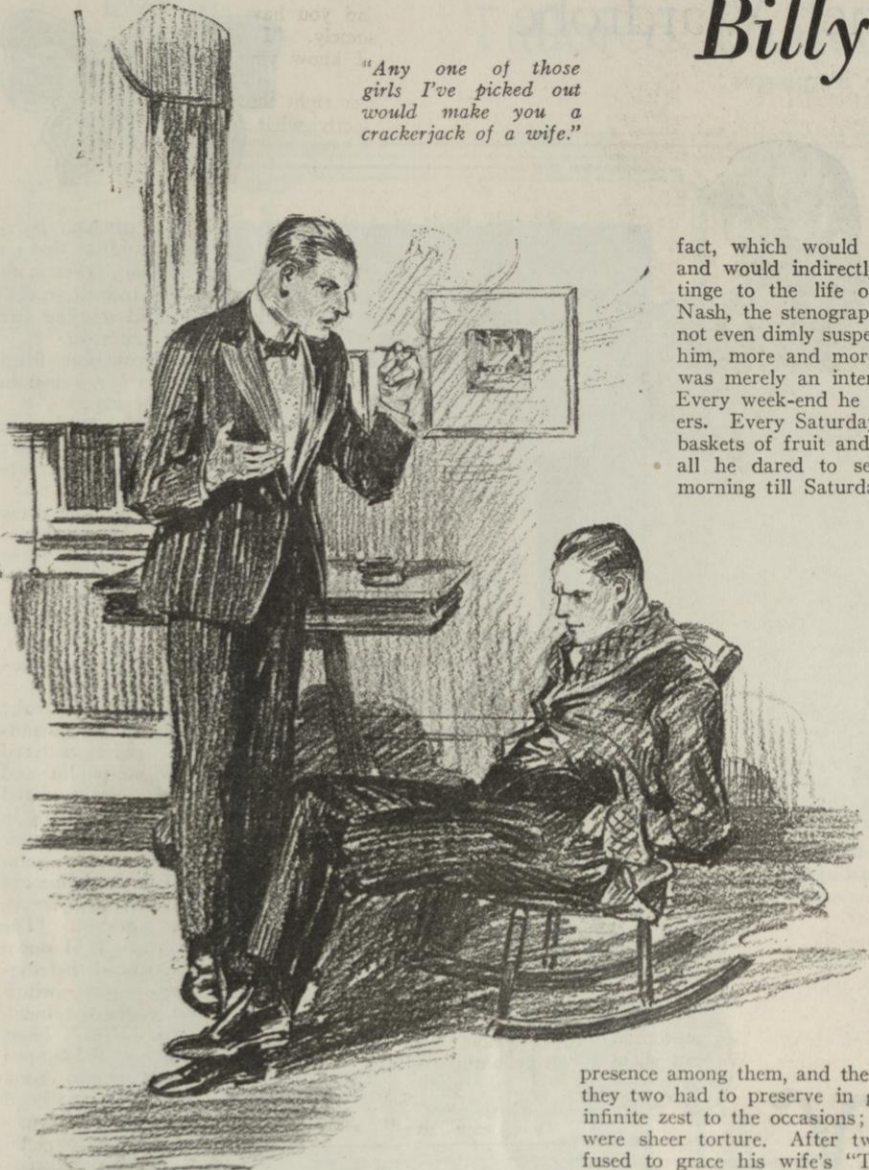
This group of baby things makes a wonderful appeal to every lover of these mites of humanity. Not only does the sheer exquisiteness of design and lovely simplicity please, but the unusually charming use of color touched with black surprises one into exclamations of delight; and as for the tiny, fluttering butterflies, they are quite irresistible.

Billy Makes It Beautiful

By ELIZABETH JORDAN

Part Two

"Any one of those girls I've picked out would make you a crackerjack of a wife."



Aileen, a charming and talented young artist, consented to marry William Crawford Sheridan only on the condition that they continue to live apart; that they see each other only at times specified by her; that she continue her work for her own support.

This was her idea of always keeping love beautiful. Billy disagreed, but yielded, and for a time was none too happy about it. Then came an idea — a big idea, the working out of which is amusingly told in Part Two.

THE life of William Crawford Sheridan, for the four months following his marriage, was a rather hectic affair. Pending the arrival of the Big Idea, that was to save him from the difficult position in which his bride had put him as a result of her ultra-modern notions, he conducted himself with such dignity as he could. With Aileen, in the week-ends which took him to Paradise, he was an ideal husband and lover. With her he dropped all his unspoken longing and resentment, and gave himself wholly, as she did, to the joy of their reunions.

Between times, it must be conceded, the behavior of young Mr. Sheridan was uneven. He never neglected his work. On the contrary, he labored even harder than before his marriage, when it had been generally conceded that he was "a bear for work." Work was the nepenthe he needed. But he had become as temperamental as a prima donna. Sometimes, usually on Mondays, he arrived in the office in a condition of buoyant well-being that warmed the heart cockles of his little staff. On other days, usually Wednesdays and Thursdays, the stenographer and office boy communicated their impressions to each other by signs and whispers, while young Mr. Sheridan, with set lips and steely eyes, fired orders as if they were bullets. In the evenings Billy trotted from one alleged place of amusement to another with the long-suffering Mr. Nash, who had come to the conclusion that his chum was in for a nervous breakdown and must be humored. To remain in his own room was an impossibility for Billy. He merely spent the time, on the few occasions when he tried it, picturing Aileen in the midst of joyous scenes and care-free companions with whose diversions he had nothing in common. It would have been easy to join such gatherings several times a week, and thus to admire his wife from afar and watch her being admired by other men. But this was the rôle of jelly-fish, and Billy had definitely abandoned that rôle. He had also definitely abandoned hope of getting Aileen to himself for an evening or two during the week. Though she had held out that glittering prospect, she always had engagements when he suggested dinner and the theatre.

The truth was that Aileen did not trust herself. She could not picture herself as coldly banishing Billy at the studio entrance after he had escorted her home. But this

fact, which would vastly have comforted him and would indirectly have lent a more roseate tinge to the life of his close associates, Mr. Nash, the stenographer, and the office boy, was not even dimly suspected by the bridegroom. To him, more and more as the months passed, he was merely an interlude in his wife's full life. Every week-end he filled her studio with flowers. Every Saturday morning he sent her great baskets of fruit and boxes of bonbons. It was all he dared to send. Then, from Monday morning till Saturday morning, he sank out of his wife's existence like a submarine dropping to the depths of the ocean.

He had asked her not to call him up at his office, where several pairs of alert young ears and minds followed eagerly all conversations over the wire. He had also removed the telephone from his own private apartment, that he might not be tempted, in his loneliness and longing, to join the various excursion bands into amusement land, which Aileen frequently suggested during the first weeks of their marriage. She could not understand his disinclination to join these pleasure parties of her friends. To her, his

presence among them, and the necessarily formal relations they two had to preserve in guarding their secret, added infinite zest to the occasions; but to Billy these evenings were sheer torture. After two experiments he even refused to grace his wife's "Tuesdays," an institution of long standing in which he had sparkled quite happily in his pre-nuptial days. Aileen was definitely hurt by this, and showed that she was. She was also hurt by the fact that he took so little interest in the new *objects d'art* which she was adding to the studio as rapidly as she could afford them.

"DON'T you ever feel," she asked him one Sunday morning, over their coffee-cups, "as if this studio was your home?"

Oddly enough, it was the first time she had ever even indirectly introduced the subject of their pact. On the contrary, she had shown an amazing tact and ingenuity in keeping away from it, and Billy had warmly seconded her efforts. Realizing the importance of the question, he hesitated now before replying. Then, as always, the sturdy candor that was as much a part of him as his keen gray eyes, dictated his answer.

"No, darling," he said. "To be quite frank, I don't." At her look of disappointment he went on hurriedly, in an effort to palliate the baldness of his statement.

"I feel that we are off together, somewhere, in a very wonderful place — almost in another world. I hardly feel that it has anything to do," he added thoughtfully, "with this world, or with my life here."

She beamed on him across the little table.

"But that's glorious," she cried ecstatically. "That's exactly the way I want you to feel. That's the way you must always feel!"

Billy's young face looked very sober. It was not the way he desired to feel, always, and, moreover, he had no intention of always feeling that way. But he had not the heart to banish that glow of delight in Aileen's brown eyes. Instead, he left his chair to come around the table to kiss her.

"So that's that," he said as he returned to his place. "Now, where would you like to go for the day?"

About one thing, at least, Aileen was generous. Her attitude on this point was, indeed, one of the few features of the program that made Billy's position endurable. She let him take her to dinner and the theatre Saturday

evenings; and he was usually her host on their Sunday excursions, when they motored into the country for lunch and dinner, or organized winter picnics for two in Westchester or Jersey woods, with a substantial hamper for real comfort and a camp-fire to add aesthetic values to the experience.

"I love your clothes, Billy," she said on one of these outings. "They're always so becoming and they fit so well. You dress like an Englishman. But there are certain colors you don't wear that I'd like to try on you."

Two days later she sent him a box of silk socks, with rich, heavy ties to match. He promptly responded with a box of silk stockings and a box of gloves. At their next reunion she protested against this.

"It spoils all the fun of sending you trifles that I happen to think of," she objected, almost irritably, "if you're going to give me a *quid pro quo* every time."

Billy replied with a question which shot from his lips before he could check it.

"How would you like to be a husband who was not allowed to give his wife anything but flowers and candy?" he asked. "You've got an imagination, Aileen. I wish you would turn it loose on my position for a few moments."

But she shook her head warningly. She had remembered that they were on forbidden ground.

WHAT disturbed Aileen most, however — and she, too, had her moments of mental discomfort over her self-imposed conditions — was the weekly five-day disappearance of her husband. She assumed that he was at his office — but, of course, he might not be. He might be out of town, on business, or he might be ill. He might even be knocked down by a taxicab and languish in a hospital for days before she heard of it. Once she tried to extract a promise from him that in any such event he would have her notified; but Billy, in the strength of his athletic young manhood, had scoffed rudely at the suggestion.

"Any taxi that tries to run over me," he predicted, "will get an awful jolt." And, looking at his mighty shoulders and six feet of height, Aileen had mentally agreed that it would. In the matter of a telephone in his room, she was rather persistent.

"I wish you would have one," she reiterated. "Then I could call you up sometimes. It isn't quite a fair arrangement. You can get in touch with me, any minute."

"If you happen to be at home," Billy reminded her. Then, as he was standing beside her at the moment, he swept his arm around her waist and pressed her to his side.

"If we had been the ordinary couple, by now you would have seen me dozens of times looking my very worst."



"But I don't telephone at all," he smilingly ended. "I keep strictly to our bargain. From Saturday to Monday is my inning. The rest of the time I try to forget you." She drew herself away and regarded him incredulously. "William Crawford Sheridan," she gasped. "Do you really mean that?"

Billy's face took on a look of more surprise than he had ever really experienced.

"Of course I do," he told her. "What amazes you about it? Wouldn't any one? I don't say I *do* forget you, but I try to. Isn't that the way you want it? Surely you wouldn't want me to moon around disconsolately all week. Besides I haven't time."

She said nothing for a long moment. Then, suddenly, she broke out, "What do you do with yourself in the evenings?"

"Oh, lots of things." Billy looked rather overwhelmed by the effort to recall the number of the things. "Go to the theatres, trot around with my special pal, Frank Nash, who has the apartment next door to mine, play some billiards, make some calls — all that sort of thing, you know."

"And you're perfectly happy and contented and comfy all the time? Because" — she caught a button of his coat and twisted it absently, "I want to think of you as having just as good a time as I do."

"That's mighty sweet of you," said Billy, without irony. "But don't you worry about me. I follow the rule," he sedately added, "of eight hours' sleep, eight hours' work, and eight hours' play."

She looked relieved, but pressed her questions.

"What sort of an apartment have you?"

"Also the usual thing. Parlor, bedroom and bath, hot and cold water, electric light, and a fine view of my opposite neighbors going to bed earlier than I do. What more could one want?"

"Is the service good?"

"About average. When some one rings, the front door opens after a while; and there's a Jap whose attentions we share among us."

Oh, you bachelors know how to make yourselves comfortable," she said, almost bitterly. "I believe the fact that half of you marry so late in life is that you are so much coddled in those bachelor apartments."

Billy nodded. "There may be something in that," he conceded. "Nash, my chum, is horribly down on marriage. He says the women get all the best of it, and that he wouldn't give up his independence for a thousand girls."

"I don't think I should like your friend very much," Aileen commented, coldly.



The chauffeur, carefully following the little scene as reflected in his side mirror, twisted his lips in a knowing grin and glued his eyes on the glass.

"Oh, yes, you would, if you knew him. I wish you did know him," he added impulsively. "We were classmates in New Haven, you know, and his family always had me with them for the holidays because I hadn't any home of my own. They're the salt of the earth, and the girl that gets Frank will get a bird. Suppose we have him dine with us and go to the theatre next Saturday night?"

"And spoil our whole evening? Billy Sheridan, what are you thinking about?"

Billy looked conscience-stricken.

"That's so, it would. Let's forget it."

But the lady could not forget so easily. She had had a severe jolt.

"You see a lot of him, don't you?" she asked, while Billy was hoping the subject had been dropped.

"A lot of — oh, of Nash you mean. Yes, of course. He's my pal. We almost live together. We can shout at each other through the walls between our rooms, and we breakfast together almost every morning, and dine together three or four nights a week."

"I see." Aileen's emotions were conflicting.

"Well, I'm glad you have him," she finally announced, handsomely. "I shall not worry about you, now that I know you have a watch dog!"

SHE was nearer right than she knew. A watch dog was exactly what young Mr. Nash had been. Billy was his best friend, and Billy was alternately ecstatically happy and unutterably wretched. A far less astute mind than that of Mr. Nash would have discovered from this that Billy was in love, and that the course of his love, whatever heights it led him to, also, and at very frequent intervals, drew him into black depths. Nash thought he knew the beginning and the end of this difficult trail his chum was following. He had met Aileen, and though he admitted her beauty and magnetism, he had decided that she was spoiled and rather selfish, in which he was not far wrong. He believed she was leading Billy a dance, alternately picking him up and then dropping him, in which again his conclusions were not far from the truth. In short, he formed a strong dislike for Aileen, and he definitely determined to cut her out of his friend's life.

To this end he proceeded to introduce to Billy every marriageable girl he knew. The assortment was impressive, for young Nash was very popular. Blondes, brunettes, large girls, small girls, lively girls, gay girls, in turn, were offered to Sheridan, though ostensibly they were merely dinner or theatre guests of Nash.

"You see, Bill," the latter explained when the review had continued for several months, and he was beginning to feel the financial strain of it, "you really ought to marry. You're the marrying kind. Any one of those girls I've picked out would make you a crackerjack of a wife. I've been mighty careful in the selection. I've known 'em all pretty well — and not just for a few weeks, but for a year or two. Some of 'em I had rather lost track of, but I've gone into the highways and byways and rounded them up again. What for? For you, you ungrateful chump! Take any one of them," he urgently continued, "and you'll quit this high-strung temperamental stunt you're showing us. For you see, Bill," — he laid his arm across his friend's shoulder and his round face grew solemn — "you're just wasting your life on that girl who has you on the string. She isn't worth it. Break away. That's a good chap — wake up and break away!"

Billy withdrew from the encircling arm.

"Awfully good of you, old man," he said, "but don't you worry about me. I'm all right."

"Yes, you are!" sniffed Nash, with open scorn. "You're all right for a strait-jacket and a padded cell if that girl keeps up her 'swing high, swing low' business much longer."

(Continued on page 43)



Kawa, who was carrying the lady's wrap into the bedroom, stopped, tripped on the wrap, wiped off with his sleeve a mark his foot had made on the garment's delicate silk lining, recovered himself, and beamed genially.

Decorative Stitches for Home-Made Frocks

Worked out by Helen Gleason for the Department of Agriculture and used in the Girls' Club work.

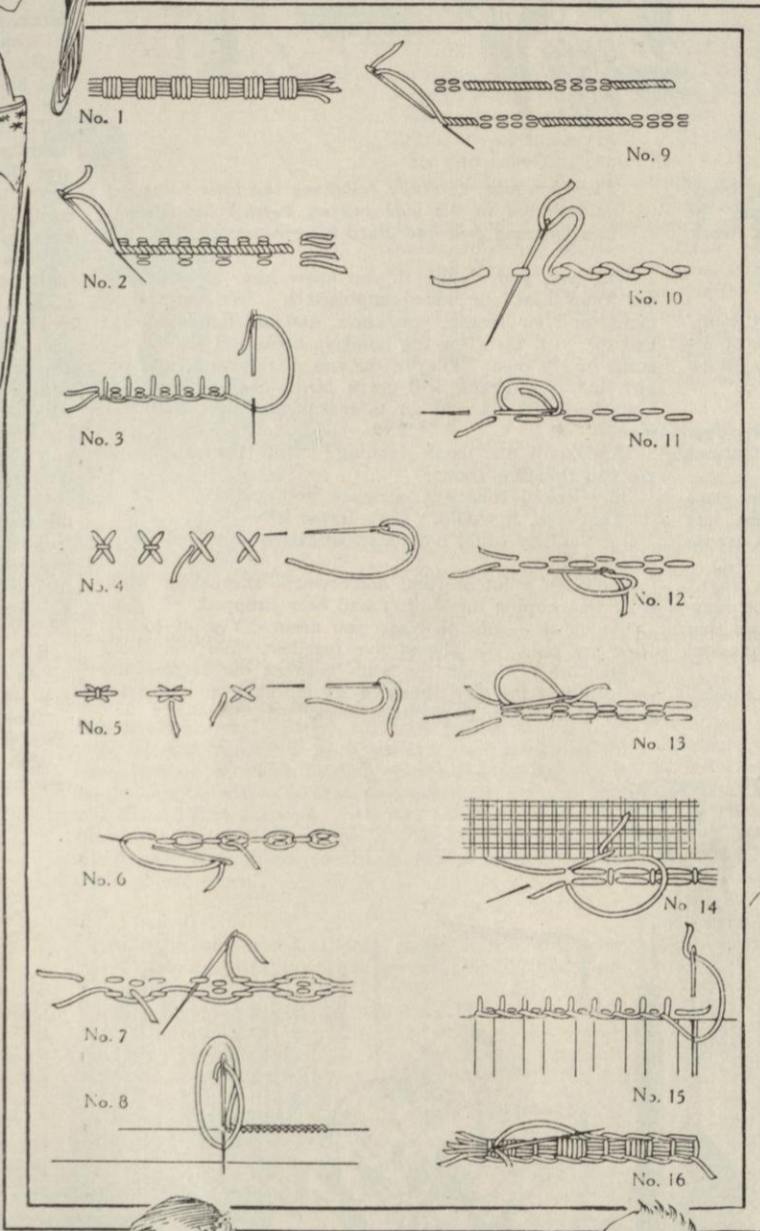


stitch across the centre like No. 4, or use the same idea on a buttercup-yellow frock like No. 1350-7 for the small daughter, making black crosses. No. 5 is another idea very much akin to No. 4 only the crosses are flattened out and a long single stitch taken across in one direction, then a short stitch across the centre. On a white crêpe frock, if a peasant coloring is desired, the crosses might be made of black, the long centre stitch yellow, and the short of red. This would be very cunning for a little tot's frock.

No. 6 is a clever little decoration you can use freely. It is like a huge chain stitch with a single stitch holding the links, then two stitches in contrasting color dropped into each link. China blue links filled with pink stitches would be lovely on a gray voile.

A tailored blouse of pongee such as No. 1097-7 can be given distinction by running a bit of decoration into collar and cuffs, try doing the outside stitches with henna or jade, the two centre stitches of dark brown or black, it takes only a moment, but the result is priceless. The two outside rows of short running stitches are first made and the thread run in and out under them, then the two centre threads run between.

A useful little trick for the seamstress is illustrated in No. 8. In setting on bands or folds it works quickly and effectively. It is



AMONG her missionary activities the Home Demonstration Agent includes instruction and suggestion for the home dressmaker that will help her achieve personality and sophistication for her frocks by simple, but effective means. Into the Girls' Clubs she has carried this idea, and the young people are keenly interested and enthusiastic over these little "needle tricks," which are really fun to do and yet give quite wonderfully smartening touches. By the expenditure of little time and less money, girls work magic on their simplest frocks, in fact the mother of an ardent Girl Scout who has absorbed this idea finds she has an eager assistant in the sewing-room when it comes to "fixing up" her own or little sister's summer frocks.

In these happy days when the lines of both children's and grown-up's frocks are of the chemise type, or straight up and down effects, when the whole secret of distinction lies in the color touch or a line or two of embroidery, there is really no reason why the woman or girl who takes a real interest in looking her best cannot do so on a very limited clothes budget.

Take No. 1, for example, and use it on a silk or cotton pongee frock for little daughter, like No. 1130-7. Lay first a group of black single stitches, then white, then run strands of henna or vivid green cotton under them and you have an unbelievably smart trimming.

No. 2 offers itself for collar edges and pockets and a host of other things, but its really clever interpretation requires a three-color effect. For a green linen frock, such as No. 1332-7, set in narrow panels of sand-color kasha cloth or ratiné and travel along the edges with a line of little slanting stitches in golden tan, above put short running stitches in black, below, and less frequently, in the sand shade.

No. 3 is a glorified blanket stitch that can wander around a kiddy's scallopy pink chambray or gingham like No. 1287-7. On such an occasion the blanket stitch could well be white and the stitches run between of black and a golden tan.

Glorify your lavender chambray house dress, No. 1062-7, with a few crossed stitches in dark heliotrope with a white

nothing more nor less than a short-stemmed buttonhole stitch worked closely in heavy cotton. Baste the fold of contrasting material in place, then, holding top of fold toward you, buttonhole closely over the edge. A white voile with folds of blue with this buttonhole stitch in dandelion yellow will achieve a surprisingly pretty result.

No. 9 offers another wonderfully simple but attractive idea. If No. 1305-7 were made in sand-color crêpe Romana, you could use blue for the tiny running stitches and white for the stitches between which are slanted a bit and taken close together like satin stitch.

No. 10 is just a row of short running stitches in one color with a thread of contrasting color run in and out as illustrated. Black and white on French blue is unbelievably good-looking.

The next three stitches, Nos. 11, 12, and 13, all illustrate the possibilities in different groupings of long and short running stitches in a combination of two or more colors, for which there are uses too numerous to mention. A wee girl's cretonne frock like No. 1317-7 can make use of a row or two on the plain color front panel and collar, for example.

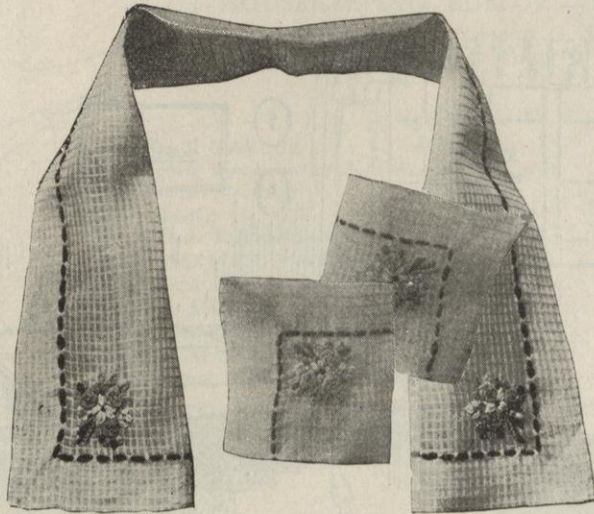
When joining two materials in a *composé* frock, use Nos. 14 and 15 for a nice finish. A waist of green chambray above a skirt of green and white checked gingham could use two rows of golden-brown running stitch with a black stitch



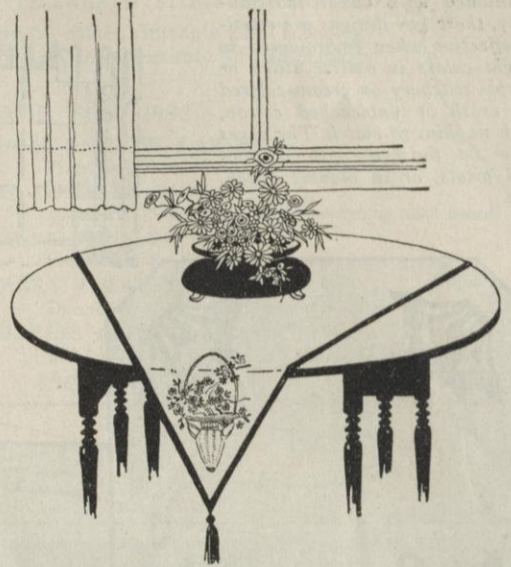
(Continued on page 47)

Priscilla's Page of Popular Patterns

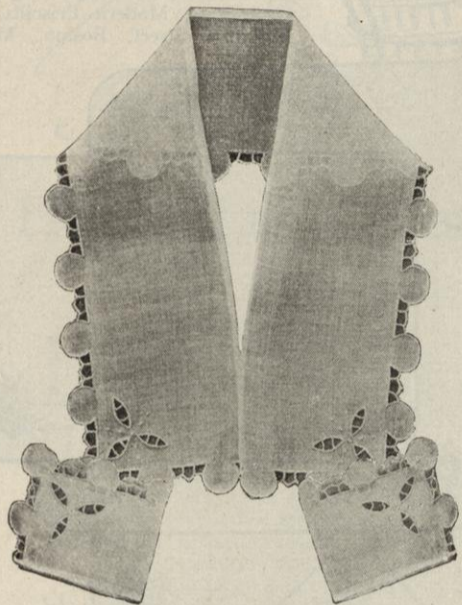
PRISCILLA adds so many new friends each month that it is our custom to reprint for their benefit a few of the patterns which have been most popular with the PRISCILLA readers. We all need collar and cuff sets, and the young "hopeful" must be kept warm by a nightgale, and protected from sudden showers by a friendly bib. Then, for the house, there is a table cover for living-room and a dainty bureau scarf for the bedroom. Color diagrams will be sent with Nos. 20-2-23, 20-6-42, 20-6-43, and 20-9-22. Stamped articles are all specially priced.



No. 20-9-22. Collar, cuff, and vest of tan voile embroidered with brown, blue, yellow, pink, and green wool. Although not pictured, a vest accompanies the pieces shown above. Neck measure, 28 inches. Stamped tan voile, 35 cents. Silk-and-wool embroidery yarn, 50 cents. Perforated pattern, 35 cents.



No. 20-2-23. Centrepiece, size 29 inches. This new and charming angle in living-room embroidery has met that popularity which comes to the "something different that is good" ideas in this world. The soft blue rep, strengthened by pipings of black satin, the silvery hanging baskets with their burden of tiny flowers in shades of mahogany and blue, the festive tassels, all lend additional appeal to the design. Stamped blue rep, 75 cents. Embroidery cotton, 45 cents; or silk, 88 cents. Perforated pattern, 50 cents.



No. 20-11-17. Collar and cuff set of sheer white organdy, embroidered in effective design of cutwork. Neck measure, 24 inches. Stamped fine white organdy, 30 cents; white embroidery cotton, 30 cents. Perforated pattern, 40 cents; transfer, 15 cents. This set would be particularly pretty on a blue taffeta.



No. 20-10-53. The bluebird nightingale ought to bring happiness to a baby. The tiny white flowers and wee bluebirds are embroidered in satin stitch on fine white cashmere. The satin ribbon binding is caught down with French knots in a contrasting color. Stamped cashmere 65 cts.; white and pink or blue embroidery silk, 24 cts. Perforated pattern, 25 cts.; transfer, 15 cts.



"This little pig stayed at home" to adorn feeding bib No. 20-9-29 with its unmistakable warning against the sin of gluttony. Stamped on white beach cloth, 25 cents; brown or blue for embroidery, 16 cts. Perforated pattern, 20 cts.; transfer, 15 cts. This one-piece bib has neck cut out and band across back buttoning to right shoulder. The edge is finished with a spaced buttonholing.



No. 20-6-42. Bureau Scarf (size 18 x 45 inches) has an effective pattern of simple stichery and embroidery "where it shows." Stamped on white beach cloth, 45 cents; embroidery cotton in shades of green, lavender, pink, yellow, and blue, 55 cents; or silk, \$1.50. Edge is finished with a double crochet stitch over the hem done with blue thread. Crochet cotton, 12 cents; perforated pattern, 45 cents.

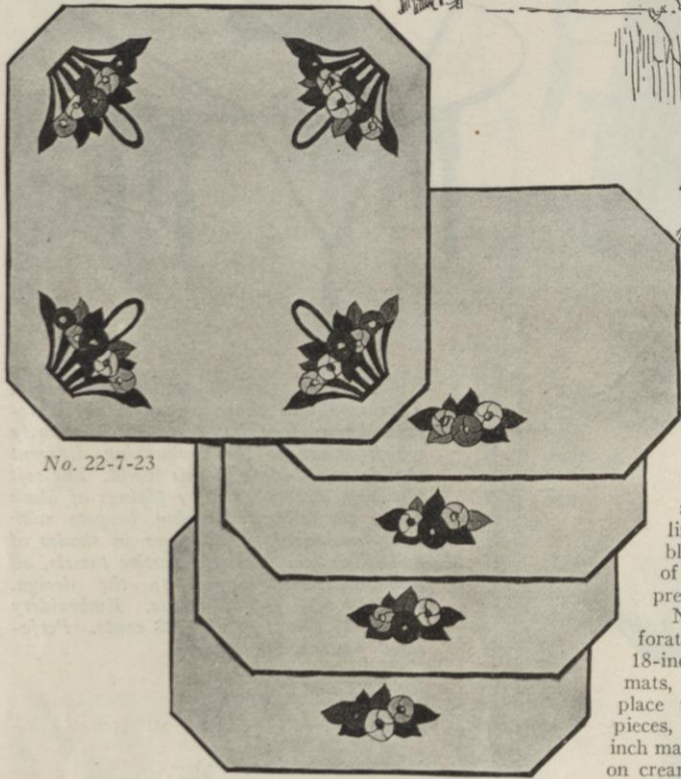
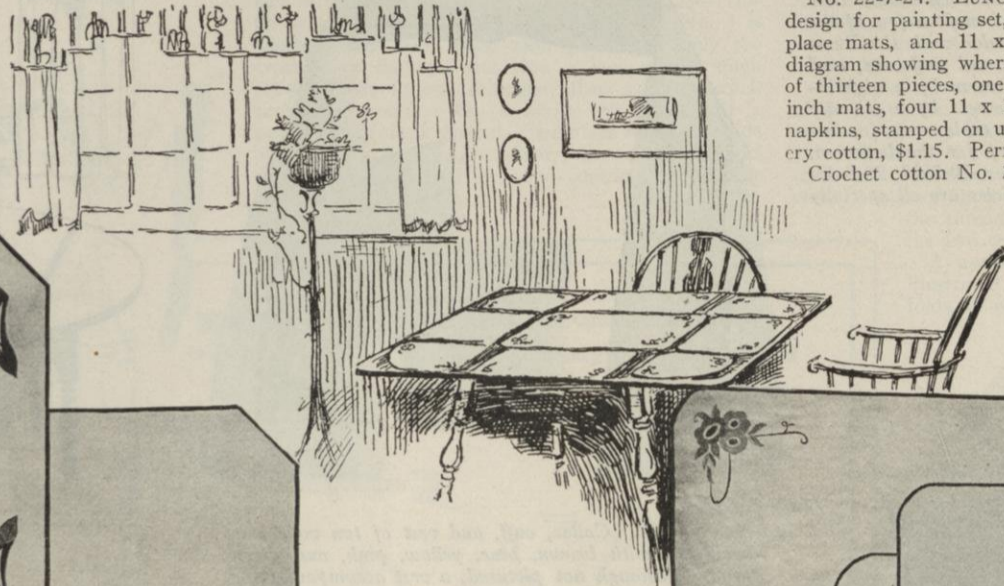


No. 20-6-43. Square Stand Cover with design like that on Bureau Scarf, size 20 inches. Stamped white beach cloth, 30 cents. Embroidery cotton, 45 cents; or silk, \$1.20. Blue crochet cotton, 12 cents. Perforated pattern, 40 cents; transfer, 20 cents.

Gaily Painted Oilcloth Luncheon Sets

By ANGELINA VANNINI AND NOUVART TASHJIAN

Fashioned with clever individuality, these gay designs are equally effective when embroidered in bright colors in outline stitch or simple stitchery on cream-colored art crash or unbleached cotton, with napkins to match. The edges may be finished with doubles and picots, or in blanket stitch.



No. 22-7-23

dry. Paint in the designs with the large brush, let paint dry overnight, and then with the fine brush outline the designs with very narrow black lines. Finish edges with a band of black paint $\frac{1}{4}$ inch wide; this will prevent fraying.

No. 22-7-23. LUNCHEON SET. Perforated pattern of design for painting set, 18-inch centrepiece, and 12 x 18 inch mats, with a diagram showing where to place the colors, 50 cents. Set of nine pieces, one 18-inch centre, four 12 x 18 inch mats, and four 14-inch napkins, stamped on cream cotton art crash, \$1.10. Embroidery cotton, 70 cents. Perforated pattern, 50 cents.

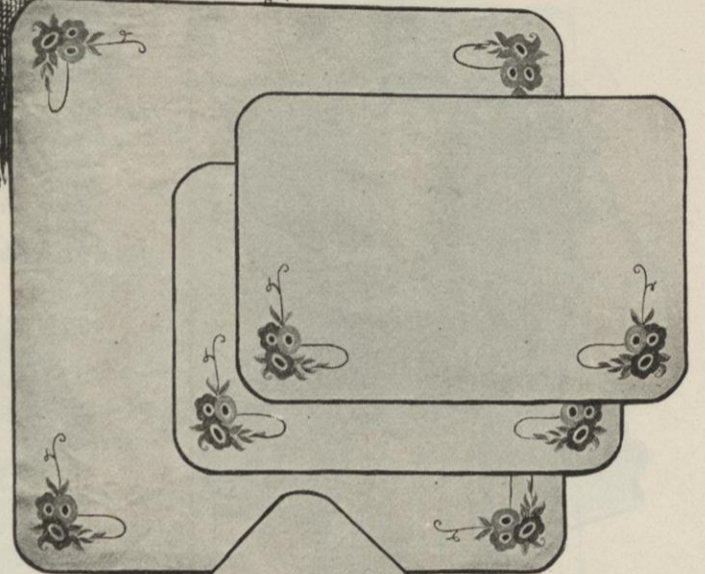
No. 22-7-25. LUNCHEON SET. Perforated pattern of design for painting set, 26-inch centre (from point to point) and 12 x 17 inch mats, with a diagram showing where to place the colors, 65 cents. Set of thirteen pieces, one 26-inch centre, six 12 x 17 inch

place mats, and six 14-inch napkins, stamped on unbleached cotton, \$1.25. Embroidery cotton, 72 cents. Perforated pattern, 65 cents.

No. 22-7-24. LUNCHEON SET. Perforated pattern of design for painting set, 20-inch centrepiece, 12 x 18 inch place mats, and 11 x 17 $\frac{1}{2}$ inch corner doilies, with a diagram showing where to place the colors, 50 cents. Set of thirteen pieces, one 20-inch centrepiece, four 12 x 18 inch mats, four 11 x 17 $\frac{1}{2}$ inch doilies, and four 14-inch napkins, stamped on unbleached cotton, \$1.10. Embroidery cotton, \$1.15. Perforated pattern, 50 cents.

Crochet cotton No. 20, 20 cents a ball. Oil paints, 10 cents a tube. A color diagram will be sent with each pattern.

The Priscilla's Special Service Sheet No. 14 (sent for a two-cent stamp) illustrates stencil designs suitable for oilcloth sets and other purposes. Address, Modern Priscilla, 85 Broad Street, Boston, Mass.



No. 22-7-24

PAINTED oilcloth luncheon sets have proved so practical and labor saving, as well as artistic, that they have come to stay. Think of the luxury of having a clean cover for every meal without the worry of laundry! A damp cloth will clean these mats in a jiffy. The illustrations show how attractively the table can be laid with any one of these sets. The hand-decorated ones cost less, look better, and last longer than the ready-made sets. Painting on oilcloth is very simple and quick work. It does not demand any particular skill in painting or require much outlay for outfit.

MATERIALS

Cream yellow or light gray pebbled or smooth oilcloth, $\frac{1}{4}$ yards for each set.

Sable brushes — No. 4 fine, and No. 10 medium size.

Oil colors in small tubes; permanent red, permanent blue, chrome yellow, emerald green, and burnt sienna.

Black and white enamel — sold in small cans at any ten-cent store.

Turpentine — to wash brushes in, thin paint, and remove paint stains.

DIRECTIONS

Transfer design to the oilcloth by using the perforated pattern, and let it stand until the ink is dry. Cut out the different parts, following the cutting lines. Use the waste pieces for palette to mix the paints on. A color diagram accompanies each set, showing where each color is to be placed. Plan to paint all parts of the luncheon set that are the same color at the same time, and work fast. Prepare each color just before painting by mixing with white enamel; this will tone down the color, give the right consistency to the paint, and make it water-proof. By adding more or less of the white enamel, different shades of the same color can be had. Different colors are also obtained by mixing two or more colors together. For the purple grapes, mix a little red and blue; for the different shades of green, mix a part of your green paint with blue, and part with yellow; for orange, add a little red to the yellow. The white, frosty shadows on the fruits may be obtained by lightly touching with white enamel over the colored parts when the paint is partly



No. 22-7-25

HOUSEKEEPING



HOUSEKEEPING EDITOR — MRS. ELIZABETH STONE MACDONALD

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How Our Laboratory Tests Are Made

LAST month we talked with you on this page about our work at the Priscilla Proving Plant. Our home tests are, of course, the part of our service which is vital to the discovery of what our readers most want to know. Laboratory work, however, is a necessary accompaniment of practical home test.

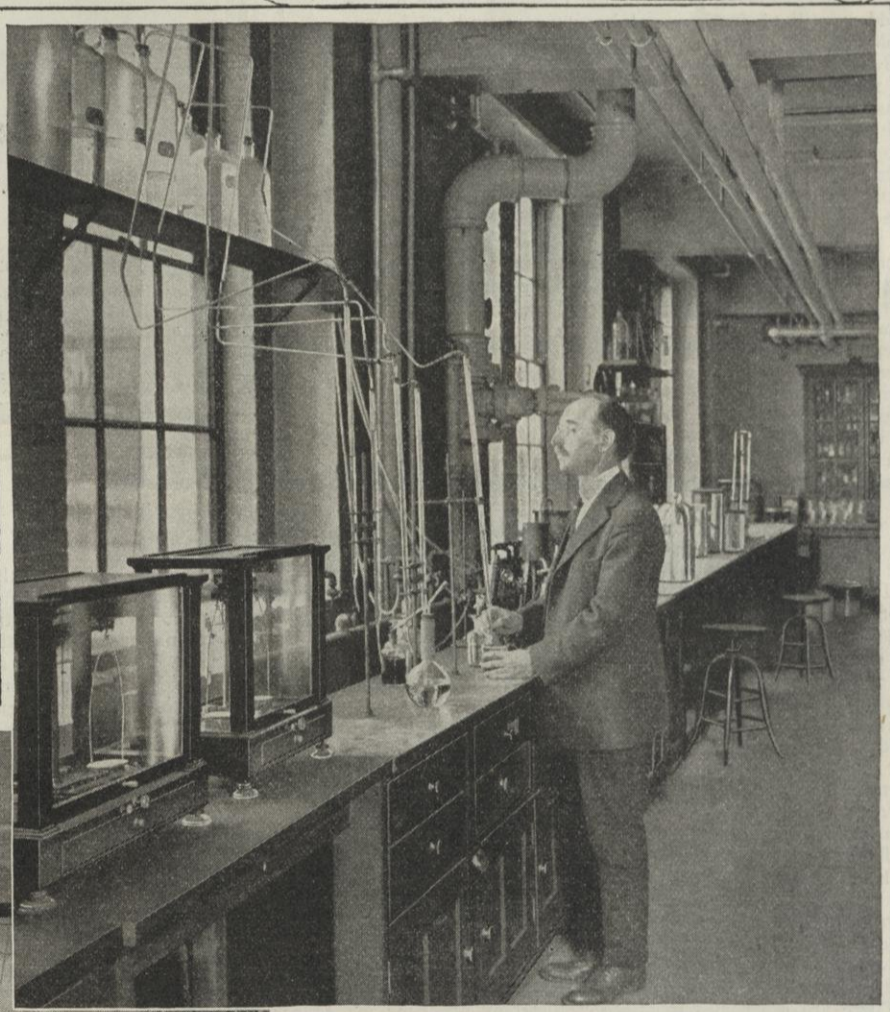
Every food we certificate must be approved by the chemist after scientific analysis, and every device must pass the tests of the engineer.

These tests are made outside of the Priscilla Proving Plant so that there can be no possible bias for or against any product. Both our home tests and our laboratory information may therefore be relied upon to furnish wholly dependable and disinterested results.

The illustrations give just a glimpse of a small section of each of the laboratories in which our expert analyses are made. The equipment of these laboratories is unequalled in America. The delicate precision of result possible in our scientific tests is shown by the apparatus which our staff chemist was using when his photograph was taken.

A satisfactory report from Dr. Woodman is in our hands as a preliminary to the actual home-test of each food we examine.

This report includes a statement, not only of chemical purity, but of whether the weight of the package is accurately stated (the scales Dr. Woodman uses are so delicate that they have to live in glass houses, as you see) and also whether the package is correctly labeled so that the purchaser may know exactly what she is buying.



The precision of our chemist's results is indicated by the completeness of his apparatus.



Professor Wilkes puts a fireless cooker through its laboratory paces.

The tests of household apparatus are best appreciated by going over some of the equipment shown in this view of a small portion of Professor Wilkes's laboratory.

On the extreme right is an electric furnace and transformer. Any degree of heat can be produced here and apparatus designed for any voltage can be tested on it. Just now we are examining a series of electric-heating pads, running them for thirty hours at a stretch and taking records to see whether the temperature varies or rises above the danger point.

The apparatus Professor Wilkes is using is one for determining the rate of heat flow through different metals. This is one of the essential points to be determined about a fireless cooker. We have to know the material of which it is made and the kind of insulation to determine its exact efficiency.

In the background, behind the top corner of the fireless cooker cover, is something which looks like a rectangle of pasteboard. In reality it is a boxlike apparatus for testing the efficiency of storm windows.

Our activities are, of course, not limited to the kitchen but cover the whole house and everything in which the woman is interested to use in her art of creating a home.



THIS SEAL MEANS HOME TESTED AND APPROVED BY THE PRISCILLA PROVING PLANT

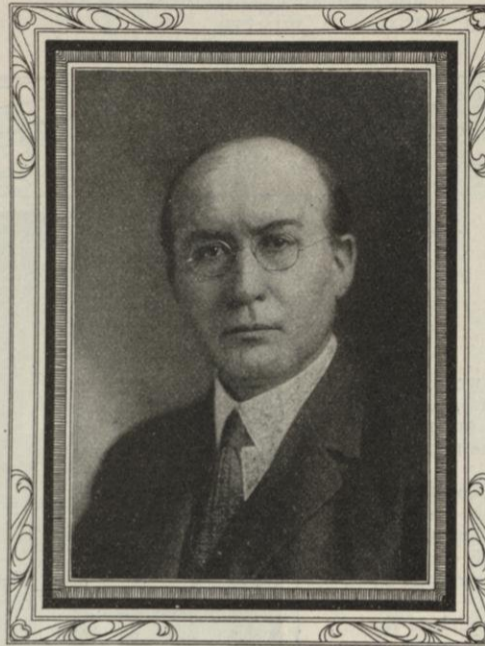


Women as Economizers

(Women decide what they want: men find ways of getting it.)

Advisory Council Article No. 6

T. N. Carver



THE original meaning of economics was household management. When the word was first coined, the household and the business were not so widely separated as now. It applied to one of those old-fashioned, self-sufficing households where production and consumption go on together, or where most of the things consumed are produced within the household. Later the idea was extended to the management of the city, the state, and the nation.

In those old-fashioned and self-sufficing households, a large share of the management fell upon the woman. In that stage of development there was comparatively little money income, consequently the manager of the household was not much concerned with the wise expenditure of money. Her problems of management were somewhat more elementary. She had to manage the working energy of the members of the household. The successful household was the one in which this working energy was most effectively economized. Under modern conditions the chief function of the household manager seems to be the expenditure of money rather than of human energy. This is a result of the wide separation between the business, which is the source of money income, and the household where the money is spent, or the income utilized.

It would be a mistake, however, to assume that the sole economic function of the household manager, even today, is the wise spending of money. The wise expenditure of the working power of the members of the household is still of fundamental importance; and no household manager can be a complete success unless she can solve this problem as well as that of the wise spending of money. In fact, there is sometimes an apparent contrast between economizing the energy of the members of the household and economizing in the expenditure of money. For example, a telephone in the household is a great economizer of energy, though it requires the expenditure of money in more ways than one. The charge for the use of the telephone is the least of the items of cost in terms of money. The fact that telephones are so common in the United States means that much of the marketing is done by telephone, and this requires an expensive service on the part of the retail merchants, especially those who sell food supplies. More than half of all the telephones of the world are in the United States, and three-fourths of them are in the United States and Canada. This helps to explain why direct marketing has almost died out in this country, whereas it still prevails in countries that do not use the telephone. In a literal sense, these other countries may be said to be spending time and energy by going to market and carrying home the supplies; but at the same time they are saving money by so doing. In the United States and Canada, on the other hand, we may be said to be spending money by paying for expensive service in order to save time and energy.

There are still other contrasts between the policy of economizing in money and economizing time and energy. The automobile is a great saver of time and energy, but no one will claim that it is a means of saving money.

SAVING ENERGY vs. SAVING MONEY

One of the first economic problems for every householder, therefore, is to determine whether it is better, under ordinary circumstances, to economize energy by spending money or to economize money by spending energy. A great deal depends upon how much the householder's time and energy are worth. If it is generally frittered away in unimportant things, it is worth nothing, and it would be more economical to walk to market and carry home supplies, even though only a few cents were saved, than to order by telephone. If, however, her time and energy are devoted to things of great importance, it would be very uneconomical to try to save a few cents by this laborious method of marketing.

There are other and still more important problems in the economizing of the energy of the household. Such problems as the efficient kitchen and the use of labor-saving devices about the household have been discussed a great many times and from many points of view. There is a phase of the question, however, that has not had the attention that it merits. I refer to the possibility of taking drudgery out of household work by the creation of pleasant conditions which would tend to make work agreeable rather than disagreeable. This is likely to become a matter of growing importance in this country, where it is certain to become more and more difficult to hire household servants to do the disagreeable work.

As civilization advances it must necessarily become more and more difficult to find people who will do disagreeable work at a price which the average householder can afford to pay. When servant girls demand an income approximately as great as that of the bread winner of the household, it will be obviously impossible for such a household to afford even one servant. Such a condition is the inevitable result of any real advance in civilization. In fact, it would not be an advance in civilization if it did not produce this result.

When the average intelligent and cultured woman is compelled to do her own housework for the simple reason that there are no ignorant and uncultured people to be hired at any price that is within reach of the family income, she will find opportunity for the exercise of all her inventive faculties. She will be compelled to devise pleasant ways of doing her household work.

In this respect, as well as in the use of telephones and automobiles, America is already far in advance of Europe. It is a sign of a backward country and a lower state of civilization when houses are designed without regard to this problem. It means that the social conditions produce an army of menials who are compelled to work at very low wages and can therefore be employed on terms within the reach of the well-to-do. The problem of the efficient kitchen is never an important problem in such countries. Neither is there any problem of making household work pleasant and agreeable.

The coming of vast numbers of immigrants during the fifty years preceding the World War caused a relapse in this country toward European conditions. This relapse was sometimes mistaken for progress by people who thought only of their own convenience and never thought in terms of a general advance in civilization. The relative ease with which foreign-born servants could be employed to do the disagreeable work relieved the householder to a certain extent of the necessity of studying this problem of economizing her own energy and that of other members of the household. It was easier to hire help than to think.

That noble institution, the old New England kitchen, was a mark of a higher state of civilization than most of the innovations that came in with servant girls. When educated and cultured women had to do their own work, they found that the joy of living depended partly upon having pleasant conditions for work. Since most of their working hours were spent in work rather than in leisure, the joy of living depended more on having a pleasant place in which to work than upon having a pleasant place in which to spend leisure.

WORK IN ISOLATION DISAGREEABLE

Work always seems disagreeable if one has to work in isolation. When the doer of the household work had to leave the brightness and the sociability of the fireside or the family circle and go into another part of the house and work alone, it took the joy out of the work, no matter how efficient the kitchen may have been. Whether it was the head of the household or a daughter of the family that did the work, it was always a deprivation to have to go into another part of the house in order to do the work, while the rest of the family sat around the fire or the evening lamp and enjoyed one another's company. There was only one possible solution of that problem. The work had to be transferred to the living-room or the living-room to the kitchen. It would not matter much which was done. The result would be the old

New England kitchen where the work could be done without isolating one's self from the family circle. This was a highly economical institution because it made it easier to work. It did not make work easier in the sense of saving muscular effort. It made it easier in a more important sense, however, in that it took less effort of the will to work under these conditions than to work in isolation.

One of the first lessons in economizing effort is learning that we must coax ourselves to work. It is a pleasure to handle a nice tool of any kind, — a tool that is well adapted to the worker. If it pleases the eye and the sense of touch, it is adapted to the worker, — which is, in fact, more important than being adapted to the work itself. We cannot successfully coax ourselves to work unless we provide ourselves with "nice" tools and appliances, as well as pleasant surroundings. A little ingenuity directed to this problem will enable us to do our work with much less effort of the will.

TO BE READ BY WOMEN ONLY

The following paragraph should be read by women only.

Not only must the householder use great skill and ingenuity in coaxing herself to work; she must use even more in coaxing her husband to do his work. This should be taken in all seriousness.

A New York woman said that she found it necessary to keep her husband in debt because she found that he did his best work when he was in debt. While this is a travesty, it is a travesty of a real truth. The wise and economical household manager, who is trying to solve the problem of economizing the human energy of the working household to the maximum, will find opportunity for the exercise of all her ingenuity in providing means and appliances for stimulating her husband to greater endeavor in his productive work. She must realize that men are desultory creatures, only partially civilized, and only partially inured to the process of steady, hard, and unceasing toil. Unless there is something in their surroundings and their experiences that will stimulate an interest in work, they are likely to suffer frequent relapses. The power of suggestion must be made use of. Various objects of a stimulating character, which will suggest his work, not directly but indirectly, must be put where the husband will notice them, so that he will be automatically attracted toward his work. Great skill, however, is necessary at this point. Direct suggestion is likely to prove ineffective. In fact it is likely to produce the opposite effect from that desired; but by indirection the desired effect can always be secured, provided the head of the household is skilful enough.

The world is filled with illustrations of the way in which men can be led astray into idleness, dissipation, and all sorts of foolishness by skilful and designing women. It does not seem to have occurred to many of us that men are just as susceptible to good as to bad influences, or as easily led toward industry, thrift, and general righteousness by the same arts that sometimes lead them astray. Why should this field of applied psychology be used solely for destructive purposes?

DECIDE, FIRST, WHAT IS WORTH HAVING

As suggested above, the household manager of the present day is concerned largely with the spending of money and not wholly with the spending of energy. In this, as in every other economic problem, the first task is to decide what is really worth having. Every act of economy is an exercise of choice. To economize is to choose, first, among various things that the chooser might have, second, among the various ways of getting it. In our western civilization we have given less systematic thought to the first than to the second of these choices. We have generally decided the first question automatically, following our whims or our instincts, rather than carefully thought-out values. In choosing what means to use, however, we have exercised the most careful thought, the greatest mechanical ingenuity, and the shrewdest business sagacity. We can say, literally, that western civilization uses very little intelligence in choosing what it wants but the very greatest intelligence in choosing the means of getting what it happens to want. I hope that I may be forgiven for suggesting that the first question is generally decided by women and the second by men. Business is concerned largely with ways and means. It is in the household that income is utilized in getting what the family wants. Here the woman's choice is even more important than the man's.

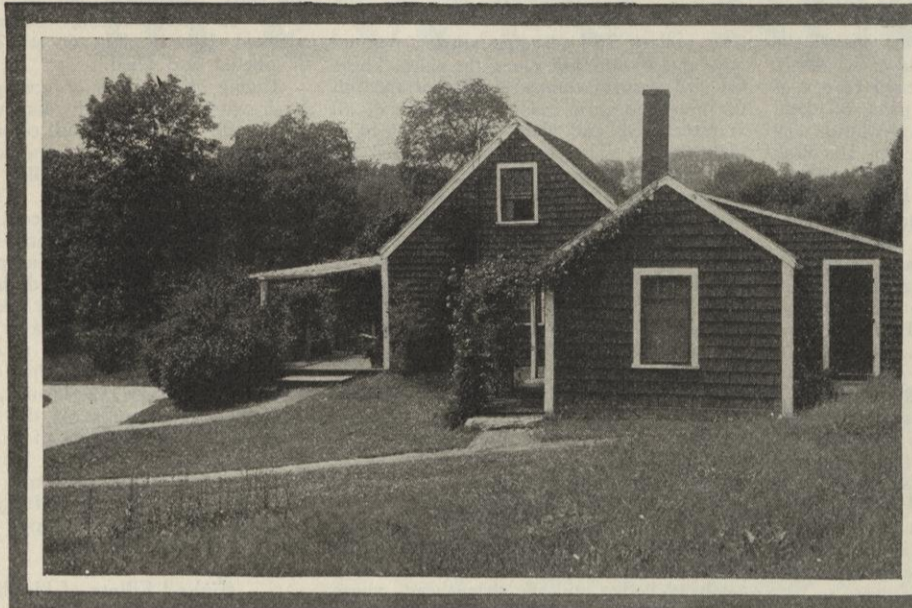
A great deal would be gained if we could decide first what is really worth having. After that is definitely determined, it is time enough to consider ways and means of acquiring it. Much economic study has been wasted because this question was not definitely settled. If a person wants the wrong thing, the more efficiently he works or the more skilfully he spends his money, the worse it will be for him. The same is true of a nation. If the nation's desires are vicious, the work of the economist is worse than wasted if he confines his effort merely to showing how to satisfy these vicious desires most fully and with the least possible effort.

Before we begin to think profoundly about the question, What is most worth while? we must make up our minds

(Continued on page 33)

Suggestions for Sun-Porch Season

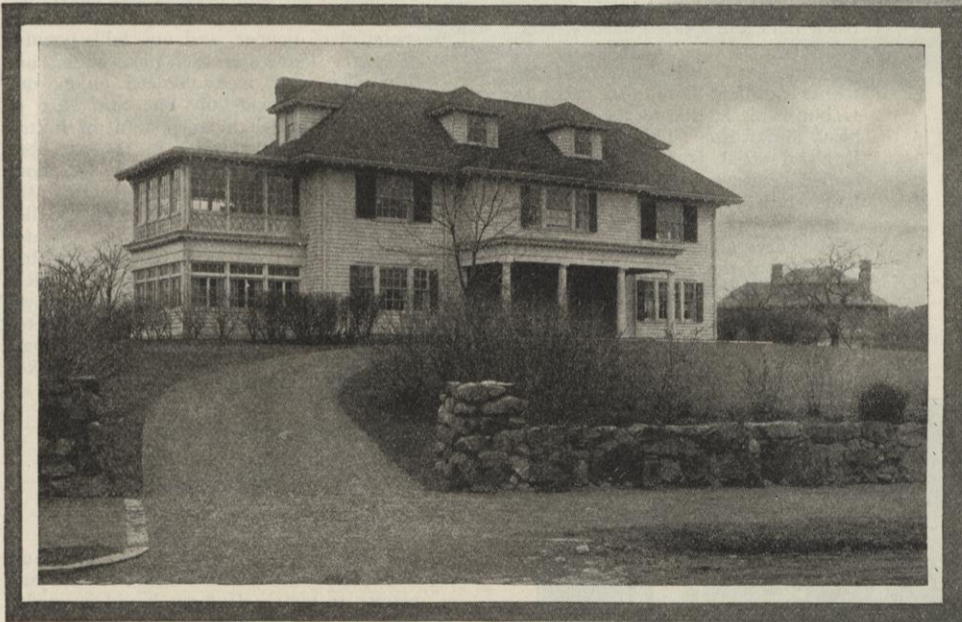
Whether you live in a wee house by the side of the road or dwell in a stately mansion, the most essential part of the house from apple-blossom time to frost is the out-of-doors living-room. Here are some successful examples of how such rooms are planned or furnished. They hold suggestions for every homemaker.



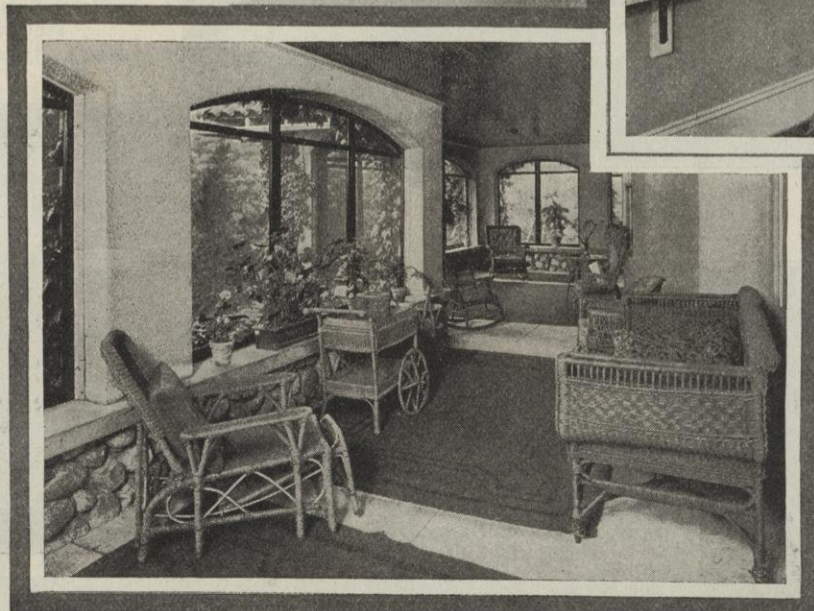
The simplest sort of "front porch" is shown here. It is hardly more than an extension of the roof upheld by tree trunks, but isn't it a joy to the eye?



Here is an unroofed terrace that furnishes a perfect setting for a cup of afternoon tea in the cool shadow of the brick wall, while the fountain splashes below with a variation of delicate notes.



Here is a type of outdoor-in-doors construction which comes pretty close to being ideal. The upper part furnishes a perfect sleeping-room, sun-washed and wind-swept. The lower portion is both living and lounging room, and, best of all, a play-room for children, available and health building, in every kind of weather. By the way, have you ever stopped to consider how selfishly we plan our houses for grownups and how little we consider the convenience of children or even their well being. A sun porch, screened at least, and preferably glassed in, is almost a duty especially if the house is situated so that plenty of safe, open country is not available for play.



Wicker, willow, or grass furniture is the happiest choice for porch furnishings, and by all means include a tea wagon for serving the casual guest as well as the family breakfasts and suppers.

Above is the sun-room at the Priscilla Proving Plant. The walls, what there is of them, are plaster, finished with a "scratch coat." Wall tint of grayish buff is applied to the plaster, making a perfect background for the mulberry and gray-green pattern of the flowered cretonne hangings and cushions. The magazine shelf over the radiator the carpenter put up for us. Special shades of a delicious, silvery gray temper the light in this room just as we want it for any hour or season. A chaise longue of willow to match the other pieces affords a place to relax, and the other chairs are specially inviting to read in or to sew in.

What's What in the Fish Market

By EVANGELINE JACKSON

Very large fishes, such as the Atlantic and Pacific salmon and halibut, large Boston cod and swordfish, tile fish and tuna, come into the markets dressed; that is, cleaned and with the head removed. They are cut into large pieces or steaks for the customer and may all be prepared in the same manner, usually boiled or baked. The steaks may be baked plain, planked, fried, or even broiled. Salmon, swordfish and tuna are much richer in flavor and in the character of the meat than the others and consequently need less oil and seasoning in preparation.

Flat Fishes. — Among these will be found the flounder, fluke, California sole, and halibut. There are many other varieties generously distributed in both Atlantic and Pacific waters, but all may be recognized by their flat bodies, one side of which is dark and one side usually white. Both eyes are on the same side of the head, but the mouth is placed in the head as though the fish swam as other fishes do. The eyes of the fluke are at the left of the dark or upper side, while those of the flounder are at the right.

The fins border the body rather evenly, and the tail is small. The flesh is sweet and fine, but in comparison with mackerel, bluefish, or salmon, is fairly dry. The small flat fish are used as pan fish, and the very large ones are cooked in pieces or steaks. The general method of preparing the medium-sized flat fish is to fillet or bone it. This may be done at home or by the dealer. To fillet a whole fish, take one side at a time and remove the skin by cutting through it with a sharp-pointed

At the present time the United States Bureau of Fisheries tells us that the production of even the well-known varieties of fish far exceeds the consumption. It seems quite in order to bring before the housewife a few facts pertaining to the better-known fishes, to assist her in identifying some of our excellent food fishes and to suggest a few simple methods of preparation.

knife, marking an outline just inside the fins on either side and below the head. Then, holding firmly a loosened corner of skin under the head with a piece of cloth, tear the skin off. With a sharp knife well pressed against the backbone cut the flesh away. Repeat for the other side. There will be left solid pieces of boneless flesh. Steaks may be filleted by removing the centre bone. Fillets may be crumbed and fried in deep fat, stuffed and baked.

The mackerels, like the flat fishes, have a wide range in size. There are many varieties in the Atlantic and Pacific waters, also in the Gulf of Mexico. All may be recognized as mackerels by their smooth skins. Bodies sharply pointed at both ends, and deeply forked tail fins. The flesh in practically all instances is rich and has a delicious flavor, needing but little seasoning in preparation or serving, aside from salt, pepper, butter, and lemon. They are most satisfactory when simply prepared. Split them and broil or bake in milk. A tart salad or vegetable is an excellent accompaniment.

Medium-sized fishes are the market cod, which has a brownish, mottled skin and a white line from gills to tail, and the haddock, which is grayish in color with a black lateral line and "fingerprint" near gills.

The pollack is lead-color with a pointed nose and a white line along the sides. These fish are of great commercial importance on the north Atlantic coast. The flesh of all is rather dry and flaky and is not of a high flavor. Therefore, they all need fat and much seasoning both in cooking and serving. The hake, a brownish fish with long fins above and below, differs somewhat in appearance from the others, but may be prepared in a similar manner. They are all best when boiled and served with a sauce, or baked with or without stuffing, and should always be prepared with plenty of seasoning materials, and when baked, should be well larded or daubed. Properly seasoned, they may be satisfactory planked or fried. They are not quite so good broiled. Cod is dried and salted extensively, and smoked haddock is known in the market as Finnan Haddie.

Other excellent fishes of medium size are the Atlantic bluefish with its beautiful blue back but fierce-looking mouth; the striped bass with seven dark lines along a silvery body; and the sheephead, whose name gives a cue to its appearance, but fails to suggest the broad black bands over its back and sides. The weakfish and spotted weakfish from the Atlantic coast, as seen in the markets, have dull silvery bodies and are generously speckled with black dots, the spotted variety having more and larger spots. The black sea bass with its large head and short, thick body furnishes excellent food. In effect the color is bluish-black, due to its fine marking of black and white. The tautog of the New England coast is a large-headed, heavy-bodied creature with a skin blotched with large dark and light patches. Its only evidence of pertness is an attempt at style in the curve of its back fin. The delicious pompano of the South, with its funny little face which hardly interrupts the curve of the body, its smooth, silver skin, sharp,

delicate fins, and forked tail is one of our best food fishes. The whitefish of the Great Lakes is as beautiful as it is delicious with an iridescent white skin which closely resembles a light mother-of-pearl. The head is very small in proportion to the body. All these fish admit of a variety of preparations, being excellent planked, baked, plain or stuffed, broiled, or filleted and fried.

Among other fishes of average size, the fresh-water carp, with its well-defined scales, its frequent vivid coloration, and its bright pink spots, is one of the most widely distributed. The yellow pike-perch is also a fresh-water fish. The head is broad and hard, quite in contrast to the dainty yellow tinge and grace of its body. These fish need much seasoning. The carp is frequently seasoned highly with plenty of chopped onion and baked, while a tart sauce is necessary to flavor the tender and delightful flesh of the pike-perch.

The common herring has no markings. These may be broiled, and that most delicious member of the family, the shad, known by the line of dots back of the gills, has few rivals when broiled, baked, or best of all, planked. The roe is a great delicacy and may be fried or broiled, seasoned with salt and pepper, and served with butter and lemon.

Baked Fillets of Halibut

Select two slices of halibut cut about one-half inch thick. Remove the bones, leaving eight fillets. Wash and dry thoroughly and place in a greased baking-pan. Sprinkle with salt, pepper, and sugar, using one teaspoonful of salt, one-fourth teaspoonful of pepper, and one tablespoonful of sugar. Place over each piece of fish one thin slice of a medium-sized onion, one teaspoonful of catchup, one thin slice of lemon, and one-half teaspoonful of butter. Pour a little cold water in the pan, but do not let it cover the fish. Bake for about thirty minutes in an oven registering 425 degrees F. Baste frequently with the liquor in the pan, adding more hot water if needed. Do not let it boil entirely dry, though it should evaporate partially. Remove to a hot platter, pour the liquor over all, and garnish with parsley. Any filleted white fish may be prepared in this way. Small fish may be used whole and cooked in a similar manner.

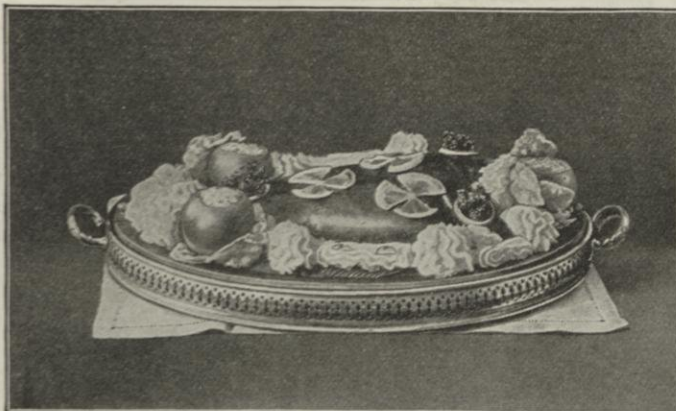
Tuna Fish and Mustard Pickle Sandwich Filling

1 can (small size) tuna fish
1 cup mustard pickle
Salt

Flake tuna fish very finely. Chop mustard pickle and add to fish, add salt and pepper to taste. If more liquid is needed to make a softer paste, add water.

Time in combining, 15 minutes.

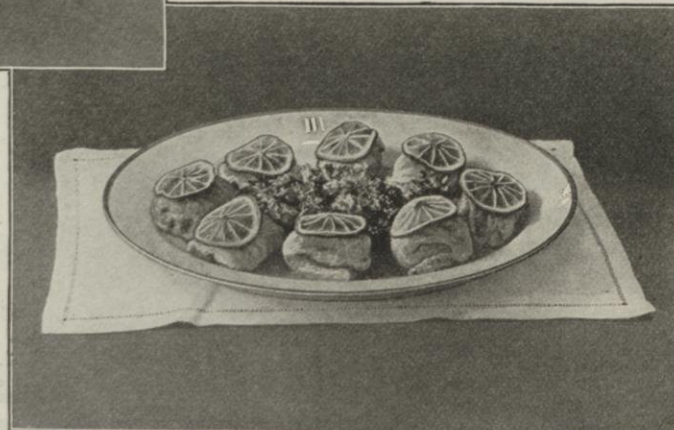
Recipe makes two dozen half-slice size sandwiches.



Planked Fish is attractive to the eye and pleasing to the palate

Stuffing for Baked Fish

To one cupful of stale bread crumbs add one teaspoonful each of melted butter, Worcestershire sauce, minced parsley, minced onion, minced pickle, and lemon juice. Add one-half teaspoonful of salt and one-eighth teaspoonful of pepper and add enough cold water to moisten about five or six tablespoonfuls. Stuff the fish and bake as usual. Serve with drawn butter or tomato sauce. This is excellent for such fish as haddock, hake, pollack, weakfish, or any of the less highly flavored varieties.



Fillets of Halibut ready for the most critical epicure



Bass split and baked in milk, garnished with parsley and radishes

Fried Filleted Weakfish

Fillet a weakfish, cut in pieces convenient for serving, wipe dry, dip in seasoned flour, then in egg slightly beaten with two tablespoonfuls of water added and again in flour. Fry for about six minutes in deep fat heated to 375 degrees F. Remove and drain on crumpled paper. Arrange on a hot platter and garnish with parsley and slices of lemon. Serve with grated American cheese to which an equal quantity of Chili sauce has been added, or with Hollandaise, tomato, or tartare sauces.



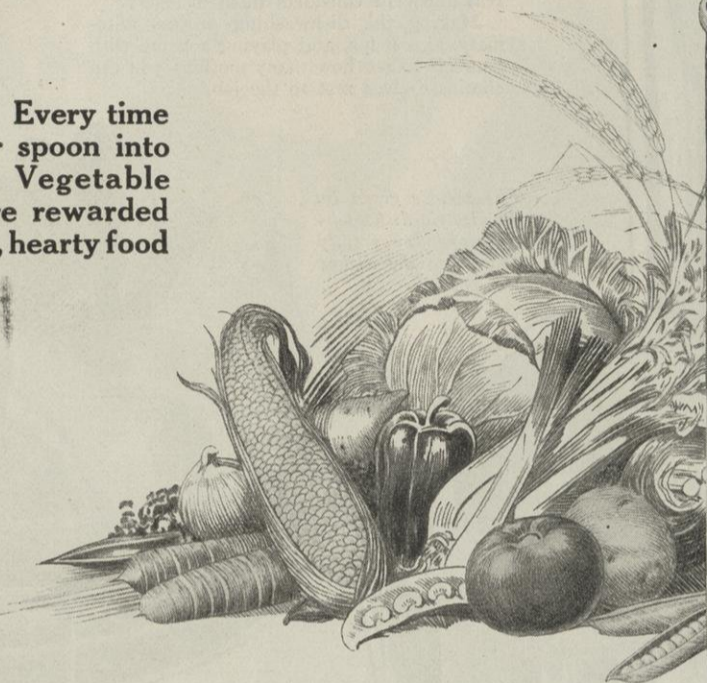
Haddock ready for baking

Thoroughly clean fish. Stuff opening and tie together with heavy thread. Put strips of bacon across fish. Place fish in well-greased pan. Curve in shape desired. Pour a little cold water into pan to prevent burning. Bake in moderately hot oven.

HAVE SOUP EVERY DAY FOR LUNCHEON

Delicious Vegetables in every spoonful!

Just taste it! Every time you dip your spoon into Campbell's Vegetable Soup you are rewarded with luscious, hearty food



Fifteen tempting succulent vegetables, substantial cereals, rich invigorating meat broth in a thick, filling soup, heavy-laden with tastiness and nourishment! It's a joy to be hungry and have Campbell's Vegetable Soup to give your appetite such fun! Dainty little peas, baby limas, Chantenay carrots, golden turnips, diced potatoes—whites and sweets—chopped cabbage, full-ripe tomatoes, sugary corn, crisp celery, alphabet macaroni, barley, French leeks, okra, fresh parsley, and other choice ingredients are all blended into this one delightful, popular soup. Order Campbell's Vegetable today.

Nobody can say I'm a dummy
For with Campbell's I always am chummy.
At night or at noon
I'm right there with my spoon
Taking care of my round little tummy!



21 kinds 12 cents a can



Campbell's SOUPS

LOOK FOR THE RED AND WHITE LABEL

P. P. P. Points on Dishwashing



Enjoyment of dishwashing depends greatly on proper equipment. By all means provide some sort of service wagon to save steps in carrying dishes.

improvement, and no doubt the perfect dishwasher, like the perfect wireless telephone, will come in due time. Meanwhile there are a few excellent machines already available — as well as improved ways of washing dishes by hand.

The first thing necessary is a state of mind. Too many homemakers fail to see the spirit behind routine duties and their significance as a commonplace means to splendid achievement. There is no such thing as drudgery to the true home-lover any more than drudgery exists for any artist. Exercises to keep the fingers flexible are not thrilling to a violinist, yet no real musician considers them drudgery.

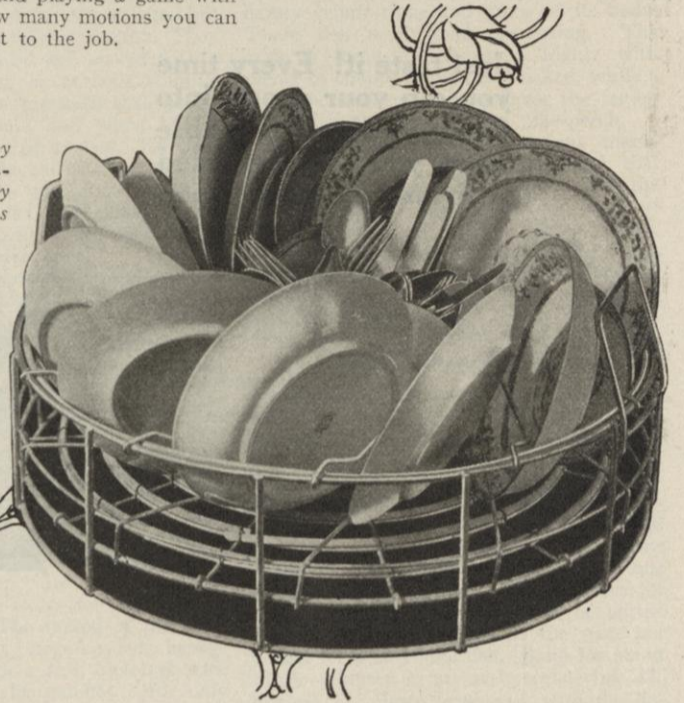
Making the dishwashing process automatic also helps, and playing a game with yourself to see how many motions you can eliminate gives zest to the job.

Have a wheeled tray, plenty of good soap and soap powder, an adequate supply of hot water, and a pan placed at back-saving height. Drain boards at both sides of the sink are also essential to convenience. Stack soiled dishes at the left of the sink and drain them at the right unless you happen to be a left-handed worker.

It is more essential to have dishes properly washed than to spend time on the front of the house. To be really clean they must be scraped, washed in clear soapy water, rinsed in scalding water, wiped with a towel fresh from the line, or better still, dried on a rack in clean sunny air.

(Continued on page 33)

The service given by the electric dishwasher depends greatly upon how the dishes are packed.



Below on the left is a complete collection of the things a dishwasher needs to clean a frying-pan, or anything else: steel wool, soft paper, mops, a clothespin for scraping aluminum, a steel brush-scraper, soap, soap powder, and cloths.

LAST night the telephone rang. A pleasant male voice inquired from the other end of the wire — "Is this the Priscilla Proving Plant?"

"Yes, can we help you?"
"Tell me about dishwashing; what do you know about the things to do it with?"

We explained that only the merest summary was possible over the telephone and began it this way.

"The best thing of all is the human hand —"

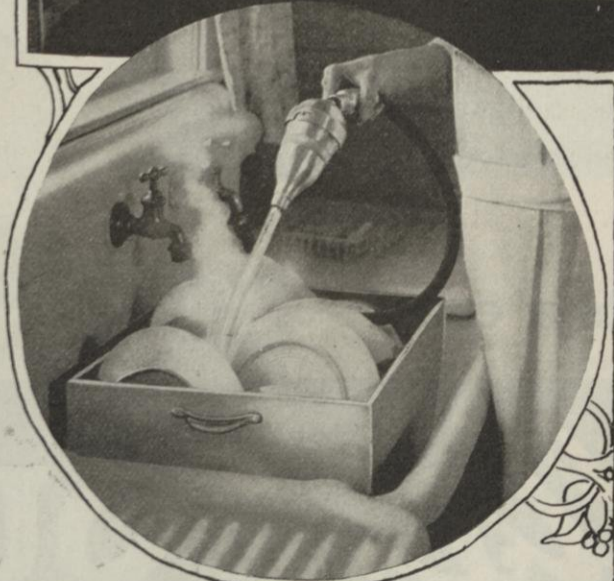
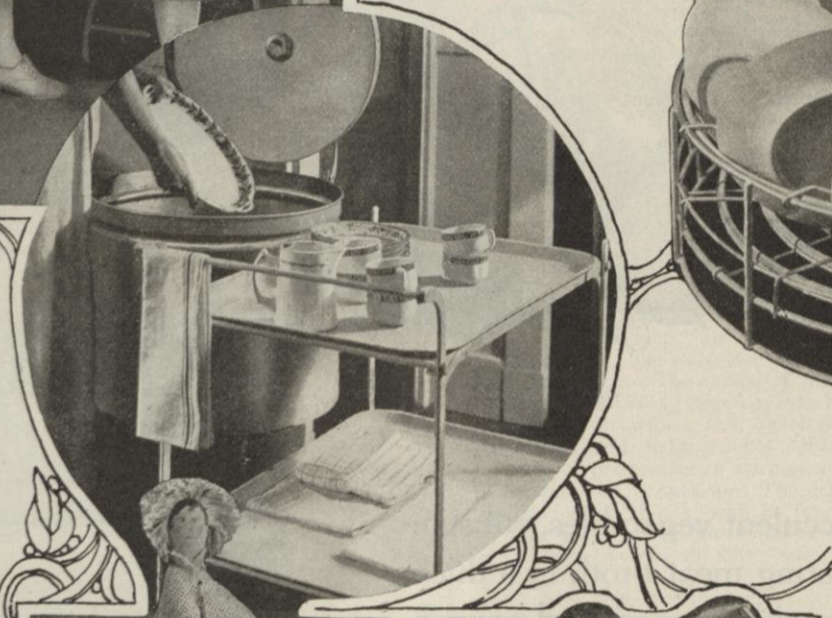
"The 'Human Hand' — never heard of that machine, who makes it?"

We explained that we had not meant capital H, capital H, but the two marvelous machines which we humans carry at the ends of our arms. And then there flashed through our minds a fleeting vision of a time, maybe not so far distant, when all housework will be done by machine, so that the thought of routine hand-work will be unnatural, and all our inherited manual skill will be released for the creation of beauty, with motors to do our routine labor.

The vacuum sweeper is about as common as the broom used to be, and the electric washing machine is becoming as universal a possession as the archaic washboard it displaces. The electric scrub-brush is with us and the electric-refrigerator makers find it hard to keep up with the demand for their machines.

Frankly, however, we believe that the average dishwashing-machine does not yet equal the efficiency of the human hand, and our records show that mental relief rather than time and fatigue is as yet the chief saving effected in the household program by dishwashing devices.

But "mental relief" is a thing worth while, and for the woman to whom hand dishwashing is repugnant, the once-a-day mechanical process has a strong appeal. Inventors are studying the problem of



A simple type of dishwasher is attached to the faucet. The stream of hot soapy water (there's soap inside the nozzle) cleanses the dishes. To rinse, simply remove the soap.



This is our prize method of dishwashing. For a tall worker, since our sink is not adjustable, we elevate the dishpan on a specially designed rack. The dishes are not wiped, but put into this home-made rack in the window to dry in the sunshine.



Real Naptha!
You can tell
by the smell

Clean clothes and health are playmates

Sunshine may put the sparkle in the eye; fresh air, the roses in the cheeks; proper food and rest, the vigor in the limbs; but *clean clothes* are a health factor of hardly less importance. The real naptha in Fels-Naptha Soap loosens the dirt and body-oils on which germs feed and breed, and the snowy suds flush them away. Then the naptha vanishes, leaving the clothes clean, sweet, *sanitary*.

The Fels-Naptha "soap—soak—rinse" method (rubbing very soiled parts) simplifies the summer-clothes problem for all the family. You can wash even your lingerie and sheerest silk stockings more frequently, with perfect safety and less effort with Fels-Naptha.

Fels-Naptha is *more* than soap. It is *more* than soap and naptha. It is the exclusive Fels-Naptha blend of *splendid* soap and *real* naptha in a way that brings out the best in these two great cleaners. Get the genuine *sanitary* soap—Fels-Naptha. It *holds* the naptha until released by the wash-water for the attack on dirt! Directions printed inside the wrapper.

Campers write enthusiastically that Fels-Naptha washes greasy dishes and dish-cloths even in cold spring-water, and washes them *clean*. Any brook is a laundry with Fels-Naptha Soap.



© 1922 Fels & Co.
Philadelphia

FREE If you haven't seen or used Fels-Naptha lately, send for free sample. Write "Fels-Naptha Soap, Philadelphia."



The original and genuine naptha soap, in the red-and-green wrapper.

FELS-NAPHTHA

THE GOLDEN BAR WITH THE CLEAN NAPHTHA ODOR



Teeth You Envy

Are brushed in this new way

Millions of people daily now combat the film on teeth. This method is fast spreading all the world over, largely by dental advice.

You see the results in every circle. Teeth once dingy now glisten as they should. Teeth once concealed now show in smiles.

This is to offer a ten-day test to prove the benefits to you.

That cloudy film

A dingy film accumulates on teeth. When fresh it is viscous — you can feel it. Film clings to teeth, gets between the teeth and stays. It forms the basis of cloudy coats.

Film is what discolors — not the teeth. Tartar is based on film. Film holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. Thus most tooth troubles are now traced to film, and very few escape them.

Must be combated

Film has formed a great tooth problem. No ordinary tooth paste can effectively combat it. So dental science

has for years sought ways to fight this film.

Two ways have now been found. Able authorities have proved them by many careful tests. A new tooth paste has been perfected, to comply with modern requirements. And these two film combatants are embodied in it.

This tooth paste is Pepsodent, now employed by forty races, largely by dental advice.

Other tooth enemies

Starch is another tooth enemy. It gums the teeth, gets between the teeth, and often ferments and forms acid.

Nature puts a starch digestant in the saliva to digest those starch deposits, but with modern diet it is often too weak.

Pepsodent multiplies that starch digestant with every application. It also multiplies the alkalinity of the saliva. That is Nature's neutralizer for acids which cause decay.

Thus Pepsodent brings effects which modern authorities desire. They are bringing to millions a new dental era. Now we ask you to watch those effects for a few days and learn what they mean to you.

The facts are most important to you. Cut out the coupon now.

PAT. OFF.
Pepsodent
REG. U.S.

The New-Day Dentifrice

Endorsed by modern authorities and now advised by leading dentists nearly all the world over. All druggists supply the large tubes.

10-Day Tube Free ⁸⁵⁷

THE PEPSODENT COMPANY,
Dept. 22, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

Only one tube to a family

You'll enjoy it

Send this coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Get the agreeable after-effects of a naturally alkaline mouth.

Away for a Picnic in the Automobile

A Collection of Useful Lists and Suggestions made by

BERTHA BELLOWS STREETER

A TWO-QUART freezer full of delicious ice cream can be made quickly and easily in the sink at home and takes up little room in the car. Perhaps in your auto it will fit under the back seat, and its presence at the picnic table will be a delightful surprise.

A shelf full of canned delicacies, promptly replaced as they are used, makes it easy for one to put up a delicious picnic lunch on a minute's notice.

With a bag of charcoal one can always make a quick fire in the camp stove, found so frequently in our public parks and on the highways. Such a fire is fine for broiling fish, chops, or a beefsteak; for reheating beans, coffee, or creamed potatoes; or for toasting marshmallows after dusk.

Market bags and cord carriers are better than baskets for carrying picnic supplies in the automobile because they may be hung out of the way on door handles and robe rails, so avoiding crowding the occupants of the car.

Let's avoid the noisy resorts and stop more often by quiet country streams and woods where Nature's peace may sink into our city-weary souls.

A Child's Basket Lunch

Roast Beef or Minced Chicken Sandwiches
Jelly and Nut Sandwiches
Baked Custard in Paper Cup
Few small crisp Celery Hearts
Fruit Sugar Animal Cookies Raisins
Lemonade

A PICNIC LIST

to be consulted at the last minute so nothing necessary to the success of the lunch will be left behind.

Paper tablecloth, napkins, cups, plates.
Baby's plate, spoon, and bib.
Knives, forks, spoons.
Tablespoons, bread knife, paring knife.
Salt, pepper, and sugar shakers.
Lemon squeezer, lemonade pail.
Can opener, matches.

SUPPLIES THAT MAKE EASY WORK OF THE PICNIC LUNCH

On the Picnic Shelf

Paper plates, tablecloth, napkins, cups, doilies, empty cracker boxes, rolls of paraffin paper.

Strong market bags with handles.
Paper or burlap are good materials.

Thermos bottle.
Lemonade pail.
Picnic hamper.

Stuffed olives, jellies.
Grape and pineapple juice.

Mixed pickles, pickled herring.
Potted ham, veal, chicken.

Canned soups.
Boxed cookies, salted and plain crackers.

Pimientos.
Salmon, Tuna fish.

Canned shrimp, crabs, lobster.
Prepared salad dressing.

Sweet wafers.

In the Refrigerator

Home-made salad dressing.
Hard-boiled eggs, cold boiled potatoes.

Green peppers, celery, fresh tomatoes, young onions, lettuce.

Lemons, fresh fruit.

Equipment to be Kept in the Automobile

Canned heat, tripod and pan to fit on it.

Charcoal.
Grate from an old oven, for cooking over primitive fireplaces.

A tow line long enough to make a swing for the children.

Toy pail and shovel for each child.

Four stakes to be driven into the ground to support auto seat that will serve as a table.

A gardener's trowel and a burlap bag for carrying unexpected "finds."

A hatchet or scout axe.

MENUS

When a Fire is Available

Broiled Chops Baked Potatoes
Hot Peas
Fruit Salad
Rice Pudding served with Cream
Coffee

For a Fireless Meal

Potato Salad Eggs stuffed with Ham
Sliced Fresh Tomatoes
Nut Bread Sandwiches
Lemonade Cookies
Sliced Fruit in Raspberry Jelly

An Automobile Lunch

Hot Bouillon, from the Thermos Bottle, with Salted Crackers
Sliced Veal Loaf
Sandwiches of Cream Cheese
Maple Sugar with Graham Bread
Vegetable Salad Sweet Pickles
Chocolate Cake Iced Tea

An Individual Box Lunch

Paraffin cup filled with Boston Baked Beans
Similar cup with Vegetable Salad
A Slice of Pressed Beef Pickles
Brown-bread-and-butter Sandwiches
Cake Bananas
Hot Chocolate from the Thermos Bottle

A Lunch to be Packed Between Paper Plates

Club and Broiled Bacon Sandwiches
Deviled Eggs Cheese
Fresh Fruit Apple Turnover
Bar of Sweet Chocolate
Malted Milk

PRISCILLA'S Housekeeping Editors live and work in a home that is owned and maintained by the publishers of THE MODERN PRISCILLA. Here they try out every recipe before it is published; here they test all sorts of household ideas and devices; here they test foods and methods of food preparation — and all this for the benefit of PRISCILLA readers. When a food, food preparation or household device has passed the rigid test of actual use in the "PRISCILLA PROVING PLANT," that being the name of the home where our Housekeeping Editors live, a



certificate is issued to the manufacturer, and he is given the right to use the P. P. P. insignia here illustrated. Whenever you see this little merit mark in an advertisement in THE MODERN PRISCILLA or elsewhere, you may know that the article advertised is O. K. in every respect. This does not mean that goods advertised without the mark may not be O. K. also, but it does mean that the manufacturer using the mark has a product that meets our high standard — a product that we have found worthy of recommendation to our readers.

Easily Prepared Dishes for Hot Weather

IN warm weather we want to plan light, cooling foods which may be easily and quickly prepared with as little cooking as possible, or perhaps no cooking at all. The most delicious and most appropriate of these—jellied bouillons, salads, side relishes, and chilled or frozen desserts—are made with the help of gelatine.

For instance, for the first course of a dinner or luncheon, there is a choice of jellied consommé or bouillon, jellied grapefruit served in the grapefruit shell, jellied orange slices, and almost any combination of fresh fruits blended with gelatine and chilled in a fruit compote or cup.

For the second course, which may be made the main course of a home luncheon or dinner, cubed veal, ham, chicken, or other meat may be jellied into a brick-shaped loaf in a bread-pan or other large dish. There are endless combinations of these jellied loaves or molds, as not only meats, but salmon, tuna, or other fish, rice, celery, beans, or peas may all be attractively blended in this way.

For side relishes—to go with cold cuts of meat or fish, there are the attractive aspic jellies—the jellied mint and other spicy dishes in which onion, celery, cucumber, or cabbage is used. In many of the larger hotels and restaurants water ice, sherbets, frappé, and frozen punches are used as a side dish with the main dinner or luncheon course.

For the salad or third course—plenty in itself for a simple home meal—we have an infinite variety of fish, meat, cheese, fruit, or vegetable salads from which to choose. All of the garden's fresh fruits and vegetables can be jellied, chilled, and made a cooling addition to or the principal dish for luncheon, dinner, or supper—as the case may be. Here—that time-saving dish—the jellied salad-dessert that serves as both a salad and a dessert for simple home meals makes its welcome appearance.

In the dessert or fourth course, the uses for gelatine are without end. You may select fresh or canned fruit or berries, combine them with gelatine—chill and serve them as cold, yet unfrozen, desserts. There are the fruit sponges or Bavarian creams to choose from, the chilled and frozen puddings, charlotte russes and chilled soufflés.

The average American palate knows little of the delicious fruit purées and ice-cold soups served as a first course in many foreign restaurants. To our notion a soup must be piping hot or it has no reason for existence. Yet, while the summer appetite denounces heat, it still demands zest and refreshment, and these qualities will be found in any of the following substitutes for the soup course.

Fruit Soup.—The foundation for most soups of this character is tapioca or sago, although arrowroot or cornstarch are sometimes used. Pit one pint of cherries, crush and cover with half a cup of sugar. Boil together one tablespoonful of sago, one pint of water and the juice of one lemon. When it has simmered about ten minutes, add the cherries and a pinch of salt and simmer twenty minutes. Rub the mixture through a sieve and set aside to cool. Other fruits may be substituted for the cherries, and thin slices of buttered toast are suitable accompaniment.

Banana Soup.—Press four bananas through a sieve. Add twice their quantity of milk, a pinch of salt, sugar to taste, and the grated rind of one orange. Bring all these things to the boiling-point, then add two teaspoonfuls of cornstarch dissolved in a little cold water. Stir constantly for five minutes, then remove from the fire and set away to chill.

Chinese Soup.—Into two cups of boiling water drop one-fourth cup of rice and two slices of onion. Cook until the rice is tender, then press through a sieve. Add three cups of milk, one

tablespoonful of butter, one and one-half teaspoonfuls of salt, and reheat. Flavor with one-fourth teaspoonful of almond extract and cool before serving. A variation of this recipe calls for seven unpeeled apples of a tart flavor. Core and slice and cook them with half a cup of rice in two quarts of water until soft, then crush through a sieve. Add spice to taste and a half cup of orange marmalade. This soup is good hot or cold.

Beet Soup.—Have ready four boiled beets, peeled and chopped fine. Melt two tablespoonfuls of fat in a pan and blend with three tablespoonfuls of flour, one and one-half teaspoonfuls of salt, and a dash of pepper. Add three cups of water and stir until boiling. Turn in the beets and boil three minutes. Add the juice of one lemon and remove from the fire. Chill on the ice and when serving, put a slice of lemon in each plate.

Iced Tomato Bouillon.—Boil together for fifteen minutes two cups of beef stock or bouillon made from the cubes, one teaspoonful of salt, two cups of tomato juice, and a dash of paprika and pepper. Serve ice cold with one teaspoonful of whipped cream on top of each cup.

Jellied Soup.—With the coming of summer the economical housewife may regret the passing of the stock-pot, but this excellent institution may be kept going the year round if in warm weather the contents are congealed by means of gelatine and served ice cold. Soup so treated needs to be more highly seasoned than usual and the proportions to be used are a tablespoonful of gelatine to each pint of liquid. Dissolve the gelatine in a little cold water and add it to the boiling soup. When thoroughly dissolved, set aside to harden. An excellent base for such a soup is made by boiling a soup bone in sufficient water to cover. When the meat falls from the bone set the kettle in a cold place until the fat has congealed on the top. Remove this fat and add one can of tomatoes, one head of celery, and three large onions. Cook until the vegetables are quite soft, then strain and season and add the gelatine as directed above. Mold in cups, having a slice of lemon in the bottom.

Cucumber Cocktail.—Cut large cucumbers in slices two inches thick. Peel around the top, leaving the bottom end with the skin on. Scoop out the centres to form a cup to receive bits of cold or canned fish in mayonnaise and cap each one with a spoonful of salted whipped cream. When cocktails of this nature are served, omit the salad course.

Pepper Pot.—Select large green peppers, cut a slice off the top and carefully remove the seeds and white membrane. Toss into hot, salted water for ten minutes, then plunge into cold water and drain. Fill with a mixture of chopped tomato, cucumbers, odds and ends of left-over vegetables, and a teaspoonful of grated onion. Let the filling stand for an hour and just before serving, stir in a teaspoonful of vinegar. Place a teaspoonful of shaved ice in each pepper before adding the mixture.

Cocktail Melange.—Cut into neat pieces, two tomatoes, one cucumber, one green pepper, four mild radishes, one young onion, and two tender stalks of celery, also a few leaves of cabbage. Toss lightly to mix the ingredients and arrange in glasses, having a spoonful of cracked ice in the bottom. Pour over each the following dressing: Mix together three tablespoonfuls of milk, a pinch of baking soda, three tablespoonfuls of peanut butter, a grate of nutmeg, the mashed yolks of two hard-cooked eggs, one-half teaspoonful of French mustard, the juice of one lemon, and salt and pepper to taste. Beat two minutes.



Dainty summer desserts made economically

HEBE makes it possible to have the most delicious, light and healthful desserts all through the summer. With HEBE, they are easily prepared, nutritious and inexpensive.

Chocolate custard is made with one cup HEBE, $\frac{1}{2}$ cup sugar, $\frac{1}{2}$ cup cocoa, and 6 tablespoons corn starch. Bring to a boil and cook for five minutes, then add one teaspoon vanilla and $\frac{1}{4}$ teaspoon cinnamon, and beat to mix. Rinse mould in cold water, pour in the custard and put aside to set. Serve with whipped cream.

It's a pleasure to cook with HEBE, especially in summer. With HEBE in the pantry, always sweet, pure and good, it's easy to give the family "something different."

You will always get splendid results from HEBE. It is not expensive—just the thing for economy. Buy it several cans at a time, use it in all your cooking and baking, and the economy will be really worth while. Your meals will be distinctly better if HEBE is used regularly.

HEBE is pure skimmed milk evaporated to double strength enriched with vegetable fat. In cooking it moistens, shortens and enriches—an ideal cooking liquid, wholesome and well-balanced.

Get HEBE from your grocer and write for the HEBE recipe book, full of economical suggestions. Address 2711 Consumers Bldg., Chicago.

THE HEBE COMPANY

CHICAGO

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Hot weather dishes
made with HEBE

New Potatoes in White Sauce
Chipped Beef in White Gravy
Chicken a la King
Salad, Mayonnaise Dressing
HEBE Gold Cake
Old-fashioned Rice Pudding
Orange Parfait

Helps for Housekeepers

For every Help published in these columns we will pay \$1.00 upon acceptance. Do not submit anything that has been published in other magazines. Suggestions must be original. Address the Editor Helps Department. Sign your name on each sheet and write on one side only. Please note especially these two rules.

1. Helps manuscript will not be returned. Keep a copy therefore and do not enclose stamps. All decisions will be made within ten days from the date of arrival at this office, and the sender notified of the decision.
2. To avoid confusion, the author's initials and the State in which she lives will be printed with each Help.

Such a pretty picnic set was among the gifts of a bride this spring! First of all there was a large square envelope made of white oilcloth decorated with sprays of pink apple blossoms done in stencil. Inside was a square of rose linen cross-stitched around the edges with black, and a spray of apple blossoms in one corner. Sewed to each corner was a clothespin painted black to stick into the ground to hold the cloth flat. There were also half a dozen napkins to match the cloth. — C. C., Pennsylvania.

If you have trouble with rusty clothes-hooks and nails in your camp cottage or tent, especially at the seaside, try boring holes and fitting the old-fashioned clothespins in feet first to take the place of hooks. — J. D. R., Washington.

To make a bottle which will keep drinking water cool for the man in the fields or camp, cover a large water-bottle with pieces of an old knitted sweater and stretch the top of the sweater sleeve on over the padding. Shir in the top and bottom and put a cord on top for a handle. Wet the wool around the bottle and hang in the breeze when in use. Pieces of old blanket may be used for padding instead of the sweater and burlap used for covering. When on an automobile trip we carry one of these bottles tied to the machine where it gets the breeze. Mrs. T. S., California.

A good sandwich filling for the picnic. One cup of any lean meat and one onion put through the food chopper together. Add three eggs and salt and pepper to taste. Spread in a frying-pan and fry until well browned on both sides. We call this a Western Sandwich.—Mrs. N. M. V., Maryland.

While visiting at a summer camp where the man of the house is an enthusiastic hunter and fisher, I noticed cylindrical pasteboard boxes kept in the legs of his rubber boots to prevent them from bending over and to permit a free circulation of air. — N. M. B., California.

When the Thermos bottle is not large enough to carry all the water needed on a picnic, I carry the amount of water I need in an ordinary bottle and fill the Thermos bottle with crushed ice. When lunch is ready I put the ice in the water. Frozen deserts carried in the Thermos bottle keep just as well as when packed in ice. — Mrs. O. T. G., Alabama.

I mark my Mason jars and their covers with corresponding numbers, as often one cover will not fit another jar as well. I use wax crayons for the purpose. — Mrs. E. B. N., Minnesota.

I find it very convenient to jot down in a notebook opposite the names of my friends one or two of the dishes of which I have heard them say they were particularly fond. Then when I have one of them as a guest for a meal, by referring to my guide beforehand, I find I am quite sure of having at least one dish which delights her. She will go away wondering how ever I managed to guess that she "just loves" Apple Amber or Scalloped Potatoes as the case may be. — Mrs. L. D., Manitoba.

I always keep on hand a pair of ten-cent store cotton gloves to aid me in handling jars when I am doing my cold-pack canning. — Miss M. S. C., Maine.

Wooden butter plates or paper plates with dainty paper doilies and paper napkins make excellent receptacles for carrying cake and fruit to invalids. The family of a chronic invalid will especially appreciate not having to return dishes and napkins, particularly the latter, which must be laundered. For jellies and puddings I use little jars in which various products were purchased so there is no special loss if they are not returned. A "Don't bother to send the container back" message accompanies the gift. — Mrs. J. D., New Jersey.

A delightful flavor for a cake can be obtained by placing a few rose geranium leaves on a plate, then turning a warm cake upon them. The scent of the leaves rises through the cake and we have one flavored like our grandmother's choicest. — Mrs. R. F., Iowa.

When some extra ice is wanted and the refrigerator will not hold it, place the ice in the fireless cooker. It keeps perfectly. — Miss E. W. W., Tennessee.

For a novel dessert try this. In the morning bake a sheet of sponge cake as for jelly roll. Sprinkle with powdered sugar and roll without the jelly. Leave wrapped in the cloth until nearly time to serve, then cut in inch slices and lay on dessert plates. Open up enough so that the coils will take in ice cream. With sponge cake white cream is pretty, with angel cake use pink or chocolate cream.—M. M. F., California.

A good way to keep canned milk after the can is open is to shake a little milk up into the holes. Then put a piece of clean white paper over the holes. This makes the can air-tight. When camping we were near a small stream where we placed the can to keep it cool. — G. N. H., California.

(At the Priscilla Proving Plant we are so often asked about the care of evaporated milk after a can has been opened, that we felt this help would be useful to many of our readers. In the ice-box a paper covering is unnecessary — Ed.)

By covering the rubberized side of a sanitary dress protector with muslin or any other thin material a great deal of discomfort is eliminated, especially in hot weather. The covering is easily taken off for laundering. — Mrs. A. K., New York.

My pantry and storage space is small and I found I had no place for my large quantity of canned fruits and vegetables. By placing the jars in the dozen-size pasteboard containers, I can place one box on top of another, thereby taking up very little space. On each box I paste a large piece of paper and on it make a list of the contents. By putting a variety in each box I can get at my fruits and vegetables with little moving of the boxes. When I have an empty box I replace the jars and it is ready to put out of the way or at the bottom of the pile. — Mrs. J. C. W., Georgia.



BOOTT MILLS
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ABSORBENT TOWELING
18 INCH 25 YARD BOLT
LOWELL, MASS., U.S.A.

Look for this label on every bolt

The Toweling for Every Purpose

Boott Toweling is so soft that it makes good face towels; it is so absorbent that it dries the hands quickly; it is so firm that it is just right for a bath towel. It is so inexpensive that it is practical for kitchen use as roller towels, or for glassware and dishes.

Buy a 25-yard bolt to make 24 full-size towels, bureau scarfs, or anything else for which you need a bright-white, absorbent and inexpensive material.

Send twenty-five cents for sample hemstitched towel similar to those which you can make by buying Boott Toweling by the bolt

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"SUM-VIL" FRICTION SHOWER-BATH BRUSH


There is keen enjoyment found in using Sum-vil Friction Shower Bath Brushes. The Grown-ups as well as the kiddies enjoy every minute of its refreshing action. Sum-vil Brushes cannot be procured in stores. They are specially priced and sold direct to you by our demonstrators who are calling in every neighborhood.

BE SURE THE BRUSHES YOU BUY ARE GENUINE "SUM-VIL" BRUSHES

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SOMERVILLE - MASS.

MANUFACTURERS OF HOUSEHOLD TWISTED-IN-WIRE BRUSHES FOR THE PAST THIRTY YEARS

OPENINGS FOR BRANCH MANAGER AND GOOD SALESMEN



FRECKLES

Don't Hide Them With a Veil; Remove Them With Othine—Double Strength

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—double strength—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.

Automatic Rapid Electric Cooker

EASIEST method known to prepare family meals. Saves 50% to 75% fuel cost—saves time, labor. Insures better prepared, more tasty food. Gives every facility of electric range plus every advantage of fireless cooker at less cost than a good oil stove.

New Invention
Revolutionizes Cooking
Bakes, roasts, boils, stews, fries, broils, toasts. Needs no watching. Shuts itself off. Attaches to any electric socket. No special wiring. No radiators to heat, no thermometer to watch or break. Write for 30-day FREE trial offer. Direct factory prices.



WM. CAMPBELL CO. Dept. 52
Detroit, Mich. Windsor, Ont.

A "Special Guest" Luncheon

We served this lunch to a guest who came half-way across the continent to see the work done at the Priscilla Proving Plant.



We enjoyed this menu, especially the ease with which it was prepared and served, so much that we thought you might like to try it.

The soup was served in beautifully designed cups and eaten with hand-wrought silver spoons. It would have tasted quite as well from simpler service, however.

Shrimp Cutlets

- 2 cups shrimp
- ¼ cup butter or substitute
- ½ cup flour
- 1 cup cream
- 3 egg yolks
- ½ teaspoon salt
- ⅛ teaspoon pepper
- Speck nutmeg

Mince shrimp very fine and melt butter and add flour to make a smooth paste. Add cream and cook until thick and smooth. Add shrimp, egg yolks, and seasonings and mix well. When cold shape into cutlets. Add two tablespoons water to one egg white. Dip cutlets in flour, then in egg white. Fry in deep fat. Serve hot in a bed of lettuce leaves with Hollandaise sauce.

Potato Puff

- 3 cups mashed potato
- ½ cup milk
- ¼ cup butter
- 1 teaspoon salt
- Speck pepper
- 2 egg whites

Melt butter in hot milk and add potato and seasonings. Beat well. Add egg white and bake in a hot oven twenty minutes.

THE MENU

- Jellied Bouillon
- Shrimp Cutlet with Hollandaise Sauce and Lettuce Garnish
- Potato Puff
- Maraschino Bisque in Individual Molds
- Minerva Cookies

Minerva Cookies

- ½ cup butter or margarine
- ¼ cup sugar
- 1 egg
- 1½ teaspoons baking powder
- 3-¾ cups pastry flour
- ½ teaspoon vanilla

Cream shortening. Add sugar, egg well beaten, and three cups flour mixed and sifted with baking powder. Add vanilla. Add more flour if necessary, to make a stiff dough. Chill, roll very thin, and bake in a moderate oven until light brown. Time in combining, 15 minutes. Time in cooking, 8 minutes. Temperature, 325 degrees.

Maraschino Bisque

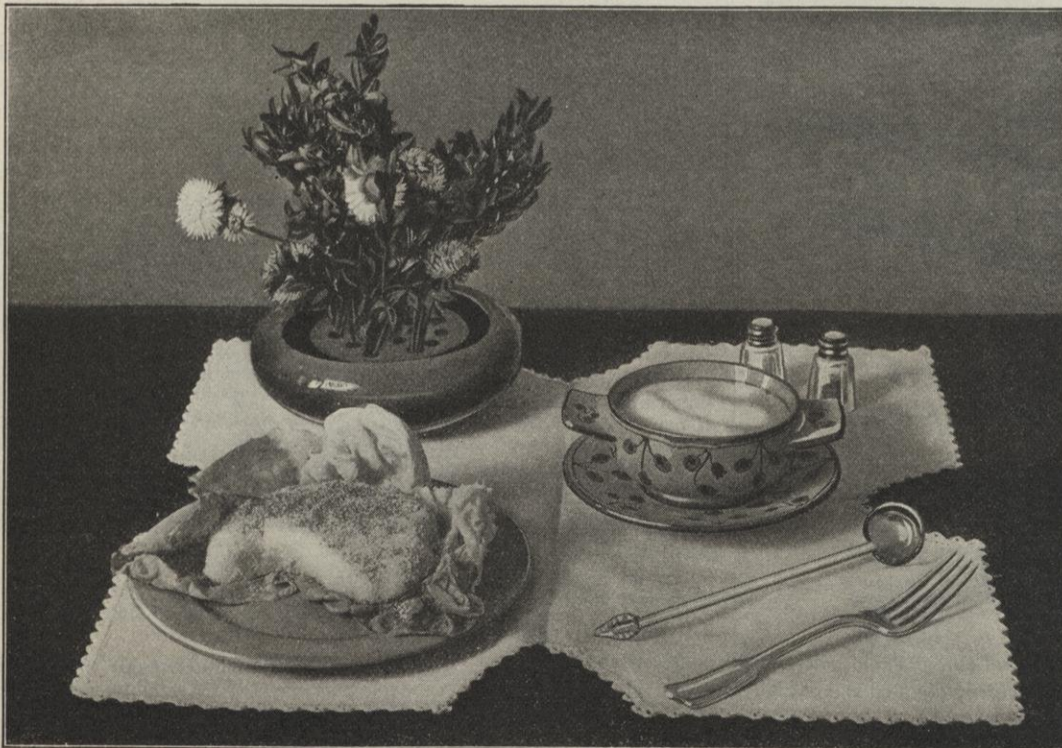
- ½ cup water
- ¾ cup sugar
- 2 eggs
- 1 pint cream
- ½ cup maraschino cherries and juice

Boil sugar and water until it spins a thread. Pour syrup slowly on beaten eggs. Beat until light, fold in whites. Place over a pan of boiling water and cook six minutes. Cool and stir frequently. When cold add cherries and fold into it the whipped cream. Turn into one large or individual molds. Pack in ice and salt for three or four hours.

Jellied Bouillon

- 3 cups canned bouillon or well-seasoned stock
- 1¼ tablespoons granulated gelatine
- ½ cup cold water

Soften gelatine in cold water, dissolve in boiling bouillon. Pour into bouillon cups and chill.



The Shrimp Cutlets, delicately browned, were served on pumpkin-yellow plates. The delicate green of the lettuce-leaf nest in which they rested gave the needed piquancy of color contrast. The Hollandaise Sauce was dusted with paprika to complete the color scheme.

Home-made Pleasure for the Home

"O! Goody. Mother has made ice cream for dessert." Children love the wholesome and delicious frozen dainties you now can make at home so easily and perfectly with the



Triple Motion WHITE MOUNTAIN Ice Cream Freezer

Freezes all kinds of ice cream in one third the time. Three motions with each turn of the handle make this possible. And no other ice cream freezer has this patented feature. Mothers know how good ice cream is for children when it is home made. And they never tire of it because it is amazing how many different frozen desserts can be made with the White Mountain Freezer — and how easily and economically.

Write for fifty recipes contained in booklet "Frozen Dainties." Sent free.

THE WHITE MOUNTAIN FREEZER CO., INC.
NASHUA, NEW HAMPSHIRE

FRENCH SALAD DRESSING is the easiest to make. Many women do not know that yet. A good deal of mystery has been made of mixing a salad — a mystery kept up by those who do it to add to their own eclat.

As a matter of fact, anyone who can measure with a spoon and count as far as four can make a salad dressing as good and as easily as the best chef.

- 3 tablespoonfuls of Wesson Oil
- 1 tablespoonful of vinegar or lemon juice
- ⅓ teaspoonful of salt
- A little pepper or paprika — or both

And an additional flavor if you want to add it. Stir well.



\$250 Turn the Faucet and It Starts!
The World Beater

Whips, beats or mixes cream, eggs, batters, salad dressings, gravies and malted milk drinks. Costs nothing to operate. Sanitary — durable — practical — rust-proof. Speed easily governed by turning water off and on. At dealers — or sent parcel post prepaid, \$2.50 east of Rockies.

World Novelty Co., 517 Slade Ave., Elgin, Ill.

Oh boy! another kind of ice cream tonight!



"DICK! Mother wants you."
"To freeze the ice cream? What kind are we going to have?"
"Something new. Guess!"

"Oh, you don't have to tell. Anything we'd have is great. Between Mother and me and the Alaska—it'll be some ice cream."

Fig Ice Cream

Mix $1\frac{1}{2}$ cups of mashed preserved figs with 1 pint of milk and add 1 tablespoon of orange juice and 5 tablespoons lemon juice. Freeze to a mush and add a pint of cream beaten stiff. Finish freezing. (If fresh figs are used sugar to taste must be added.)

QUICK freezing is assured by the double action and high, narrow can of the Alaska. The can turns one way, the dasher the other, while the open aerating spoons on the dasher whip the cream to a perfection of smoothness.

Write for a complete recipe book, addressing
THE ALASKA FREEZER CO.
Winchendon, Mass.



THE ALASKA FREEZER
The Freezer with the open spoon dasher

Also makers of the Alaska North Pole All-metal Freezer



Minute Tapioca

A Favorite Dessert Fruit Minute Tapioca

Boil in a double boiler fifteen minutes, 4 heaping tablespoons Minute Tapioca, $\frac{1}{4}$ cup sugar, pinch of salt in a quart of hot water, using all available fruit juices as part of the quart. (Use milk in place of water if a richer pudding is desired.) Remove from the fire, stir in one cup of grated or chopped pineapple or any fruit or berries, either fresh or canned, which have been sweetened to taste. Serve with milk and sugar or whipped cream slightly sweetened and flavored.

Watch the smiles when serving this Minute Tapioca dessert. It tastes as good as it looks. It is easily digested and of high nutritive value. Serve it often.

Minute Tapioca requires no soaking. Always sold in the red and blue package. Write for the free folder of new receipts.

Minute Tapioca Co., 67 Jefferson Street, Orange, Mass.
Makers of Minute Tapioca, Minute Gelatine, and Star Brand Pearl Tapioca

July Recipes

Royal Scallop

3 cups milk
6 tablespoons flour
3 tablespoons butter
1 teaspoon salt
2 cups minced ham
3 hard-boiled eggs
 $\frac{1}{4}$ cup crumbs
1 tablespoon butter

Make white sauce of milk, flour, and butter, add ham and then season. Butter a baking dish, put a layer of ham, one sliced egg, a layer of sauce, repeat until all is used. Melt butter, mix with crumbs, sprinkle over top. Bake until heated through and crumbs are brown.

Time in combining, 20 minutes.
Time in cooking, 35 minutes.
Temperature, 325 degrees.
Recipe makes six servings.

Cherry Salad

1 pound cherries
1 cucumber
 $\frac{1}{2}$ cup blanched almonds
 $\frac{1}{2}$ cup cherry juice
1 tablespoon lemon juice
 $\frac{1}{8}$ teaspoon almond extract
5 tablespoons sugar

Stone the cherries, saving the juice. Pare and dice the cucumber, chop the almonds. Mix all together, chill. Serve on lettuce leaves with dressing made from fruit juices and sugar and almond extract.

Time in combining, 10 minutes.
Recipe makes six servings.

Cream of Lettuce Soup

2 medium-sized heads lettuce
3 tablespoons butter or margarine
1 tablespoon minced onion
 $\frac{1}{2}$ teaspoon celery seed
1 tablespoon minced parsley
 $\frac{1}{2}$ cup rice
2 quarts meat or vegetable stock
 $\frac{1}{4}$ cup cream or evaporated milk
Salt and pepper

Melt fat in a saucepan, add the onion and lettuce (shredded) and cook together five minutes. Add parsley, celery seed, rice, and stock. Cover and cook slowly until rice is tender. Rub soup through a sieve, season with salt and pepper to taste, add the cream and serve.

Time in combining, 15 minutes.
Time in cooking, 45 minutes.
Recipe makes six servings.

Blueberry Sweet Pickle

$1\frac{1}{2}$ cups weak vinegar
2 quarts blueberries
 $\frac{1}{2}$ teaspoon cinnamon
 $\frac{1}{4}$ teaspoon clove
 $\frac{1}{4}$ teaspoon nutmeg
1 pound seedless raisins

Combine ingredients and cook slowly one and one-half hours or until liquid cooks down quite thick.

Puff Puddings with Strawberry Filling

$\frac{1}{2}$ cup water
 $\frac{1}{4}$ cup shortening
Pinch salt
Grated lemon peel
1 cup flour
2 eggs

Boil water and add fat, salt, and lemon peel. When boiling add flour all at once and stir over fire until mixture will leave sides of pan. Cool a few moments, then beat in eggs, one at a time, with no previous whipping. Drop mixture by spoonfuls in greased muffin-pans or oiled paper and bake in a very moderate oven.

Cut slit in side of each and fill with strawberry mixture.

FILLING

$\frac{1}{4}$ cup butter
1 cup sugar
1 cup mashed strained strawberries

Cream butter and sugar. When light stir in strawberries, mashed and passed through coarse sieve. Whip well and stand on ice half an hour. Use filling generously and serve at once as filling soon melts.

Veal and Ham Loaf

1 pound minced cooked veal
 $\frac{1}{2}$ pound minced cooked ham
Juice $\frac{1}{2}$ lemon
2 cups veal stock
Salt, pepper

Mix meat, seasonings, and stock, pour into a loaf tin and let harden. If the stock is not sufficiently concentrated to jelly, dissolve one tablespoon gelatine in it.

Time in combining, 25 minutes.
Recipe makes one large loaf ($2\frac{1}{2}$ pounds).

Italian Squash, Italian Style

1 onion
1 clove of garlic
1 green pepper
3 tomatoes or
 $\frac{1}{2}$ cup Italian tomato paste
Salt and pepper
1 quart squash
3 eggs

Mince onion, garlic, and green pepper fine and fry in hot fat. Add tomatoes, or paste, and diced squash; if necessary add some water to prevent burning. Cover and cook until squash is tender. Just before serving scramble in the eggs.

Time in combining, 20 minutes.
Time in cooking, 45 minutes.
Recipe makes eight servings.

Fruit of the Gods

$\frac{1}{2}$ cup sugar
 $\frac{1}{2}$ teaspoon baking powder
4 square soda crackers
 $\frac{1}{2}$ cup walnut meats
8 dates
2 eggs

Beat eggs, add sugar, nuts, and dates. Break up crackers, add baking powder, mix all together. Bake in a shallow pan one-half hour. Serve with whipped cream.

Time in combining, 10 minutes.
Time in cooking, 10 minutes.
Temperature, 325 degrees.
Recipe serves four.

Salad Dressing

1 cup thin sweet cream
2 tablespoons prepared mustard
 $\frac{1}{2}$ teaspoon salt
Speck pepper
1 teaspoon minced onion

Mix ingredients thoroughly and chill, or have everything very cold, mix, and serve immediately.

Time in combining, 5 minutes.
Recipe makes one cup.

Cheese Charlotte

1 ounce cream cheese
1 tablespoon Roquefort cheese
 $\frac{1}{2}$ cup cream
1 tablespoon gelatine
Salt, cayenne
Parmesan cheese

Soften gelatine with one tablespoon water and dissolve over hot water; add cream and cheese, and stir till well mixed. Wet a mold and sprinkle with Parmesan cheese, pour in cheese mixture and chill.

Serve on lettuce with pineapple and mayonnaise or as a salad accompaniment or a sandwich filling.

Time in combining, 10 minutes.
Time in cooking, 5 minutes.
Recipe makes two small molds.

London Sherbet

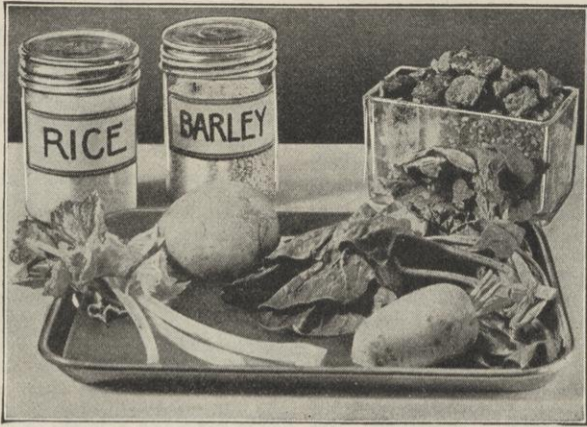
2 cups water
2 cups sugar
1 cup fruit syrup
1 cup orange juice
 $\frac{1}{4}$ cup lemon juice
 $\frac{1}{2}$ cup chopped raisins
 $\frac{1}{4}$ teaspoon nutmeg
3 egg whites

Boil water, sugar, nutmeg, and raisins for ten minutes. When cold, add fruit juices. Turn into a freezer. When partly frozen, add the stiffly beaten egg whites and continue freezing.

Time in combining, 25 minutes.
Time in cooking, 15 minutes.
Recipe makes eight servings.

Recipes for Children

By MINERVA F. HARRIS, R. N.



Here are the ingredients for vegetable soup as they were assembled by Miss Harris for the Wee Editor.

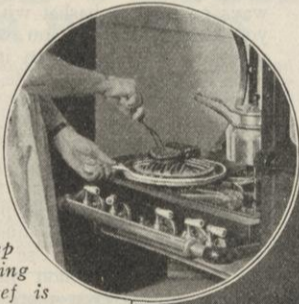
Vegetable Soup for Young Children

- 1 pound lamb, beef, or fowl
Cut in small pieces, lean only
- 1 potato and 1 carrot, cut into small pieces
- 2 stalks of celery and a handful of spinach leaves
- 2 tablespoons rice
- 1 tablespoon pearl barley
- 2 quarts water

Cook 3 hours or down to 1 quart.

Method of Preparation

Add lean pieces of the meat to cold water and simmer for one and one-half hours, then add all the vegetables and boil slowly one-half hour. Next add rice and barley. Add the spinach last, allowing twenty minutes for it to cook. The rice and barley thicken the soup, and it is very easily scorched if not watched toward the end of the cooking. Add salt. Strain through wire strainer, mashing through vegetables only.



The first step in preparing scraped beef is to sear it over first on one side and then on the other. The whole process should take about two minutes. We find this type of broiler especially convenient.



Spinach

Wash the spinach at least eight times

In extracting beef juice, the most convenient utensil to use is a potato ricer.

or until you see no sand in the bottom of the pan. It is better to souse it up and down, as pouring the water off doesn't rinse the sand away as well. Use only fresh leaves, discarding wilted or yellow ones. Have about a cup of water boiling with a pinch of salt. Drop leaves in boiling water and boil fifteen minutes. Mash through a wire strainer of medium mesh, add pulp to juice and reheat for a minute. Add tiny amount of butter or one-half teaspoon of olive oil.

Junket

Make with Junket tablets according to directions on the package, or to 1 cup of milk slightly warmed with one-half teaspoon sugar add one-quarter teaspoon liquid rennet, cool.

(Concluded on page 33)

For young mothers particularly—and free, of course



IS your baby just reaching the stage when you must begin giving him solid foods? And do you dread the summer months?

Then this new book, "Menus for Little People," will help you a great deal. It has been written with every mother of young children in mind. For it tells you just what to give your baby; and it contains recipes for special dishes featured in each menu.

The book is authoritative. Every menu is carefully planned to give a correctly balanced diet. All of the factors which are essential to health and growth are included in their proper proportion.

There is plenty of milk, of course. The more milk children have the better. Every featured dish contains Eagle Brand Milk. You'll find that with Eagle Brand you can make the special foods which the children ought to have, very quickly and easily.

Eagle Brand has been used in the feeding of children for 64 years. It is extremely digestible and nourishing. For it is nothing but good, rich, country milk, combined with cane sugar. You can depend on its purity because the makers of Eagle Brand have imposed the most rigid production standards upon themselves.

It is really economical too. And there is no waste even in summer. Eagle Brand will keep indefinitely if the cans remain unopened. Ask your grocer to supply you. Eagle Brand can be bought anywhere.

THE BORDEN COMPANY

435 Borden Building

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Borden's
EAGLE
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Condensed Milk

The finest drink
you ever tasted~
ROOTBEER made from



One 25c package makes 80 glasses

You've never tasted anything so good and refreshing as the rootbeer you make from Hires Household Extract.

Simple directions for mixing are enclosed in the package. Bottle with tight corks or get Hires Patent Bottle Stoppers from your grocer. Forty-eight hours after mixing, your rootbeer is sparkling and ready to drink. If you like it tell your friends how delicious it is, how easy and economical to make. Be sure to

Ask for **HIRES HOUSEHOLD EXTRACT**

If your dealer cannot supply you, send 25c and we will send, postpaid, package direct. Or send \$2.80 for carton of one dozen.

THE CHARLES E. HIRES CO., 208 S. 24th St., Phila., Pa.

Ask for Hires at the fountain or buy it carbonated in bottles ready to drink from your dealer.

CHARLES E. HIRES COMPANY, Limited, Toronto, Canada
Canadian price, 35 cents the package

SUMMER BARGAIN OFFER

Through a special arrangement we are now permitted to offer you, if you order immediately, a real, old-time Summer Bargain. Here it is:



During the next six months The Journal will publish at least two and possibly three Book-Length Novels; stories which will cost readers from \$1.50 to \$1.75 each in book form. There will be from \$3.00 to \$5.00 worth of fiction in these stories alone and our readers will get all this at a bargain price. "Lady Easton's Secret" by Lillian Miller Couch begins in July.

There are, in addition, several short stories in each issue and complete novelettes will appear at regular intervals. Many departments offer

This special price enables you to have both magazines for the balance of the year for less than you could buy them from the news-stands, less than by subscription. But you will have to place your order at once as this "special" is good only for a very short time, and no late orders will be accepted.

Sixteen other departments covering every range of household endeavor appear regularly in The Journal.

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I Go Afield

By FLORENCE TAFT EATON

SUMMER — This is the Third in Mrs. Eaton's Popular Series

IN summer it is a matter of course that we, who can arrange our time, live out-of-doors as much as is possible. If we are business women we plan outdoor week-ends; and, thanks to the trolley, the bicycle, and the little — or big — car (to say nothing of our own sturdy feet) a wide range is open to us. If housekeeping and mothering is our profession, can we not manage, during this alluring outdoor season, to put pleasure before business? By planning, is it not possible to get lots of the necessary work behind us, so that summer leisure may be ours? To simplify the cookery, housekeeping, and sewing, and be ready to accept with enthusiasm the spur-of-the-moment suggestion for picnic, trip, or tramp?

During the years when the children were little, I used to live, in vacation time, in a constant state of preparation for outdoor feasts on the river bank or in the woods; and even now, I confess to the same thrill of delight when trips or picnics are suggested. Bring along the mending—or let it go until a rainy day; plan fruit or berries for dessert instead of a pudding; and forget dusting and dry-mopping for the nonce! And be sure to train the children—boys as well as girls—to make their own beds, attend to their rooms, and do their share of the "chores" during the long, leisurely summer vacation.

Summer largesse is so liberal that we can "pick and choose"—or rather choose and pick — when we go afield. Wild strawberries are our first acquisition, and in some localities are abundant and comparatively sizable. They are so rich in flavor and so particularly delicious that we are fortunate if we can enjoy either the fresh berries or the more than delectable jam of which we may concoct a few tumblers. But be sure to enlist family teamwork for the hulling!

Blueberries and huckleberries may be found almost anywhere in the country; and it is such fun to pick them that even city dwellers may time country trips with their ripening time in mind. For many years, I have picked them, during specially timed excursions, on the sunny slopes of Monadnock Mountain, carpeted during a long season with the tiny, low-growing "bushes," bent to the ground with their weight of big, dusky blueberries. What fun to pull them off by the handful! We must sit right down on the ground and make a business of it. The high-bush variety are more easily picked and equally "thick," and we search for the loaded bushes. The only drawback to our success in rapidly filling our big baskets is, that wine-y air, enchanting surroundings, and the indescribable beauty of the far-off prospect, tempt us to idleness.

Raspberries, too, abound — indescribably rich and fragrant. If we can make up our minds to save any for culinary purposes try a little

CURRENT AND RASPBERRY JAM

5 pounds each of currants and sugar
2 pounds of stoned raisins
3 oranges
1 pint of raspberry juice

Boil the currants fifteen minutes and strain; ditto raspberries. Run the oranges through the meat chopper and add that and the raisins to the fruit juices and boil seven minutes; add sugar and boil one minute; pour into hot, sterilized glasses; it should jelly almost immediately. The "tame" berries will do for this jam; but — that made from the wild ones!

Blueberries and huckleberries are among the few products that produce exactly as good things, when canned, as when fresh. A pie made of home-canned blues or huckles cannot be told from one made of fresh berries. See to it, then, that our store closet con-

tains many jars of these most satisfactory additions.

We devote many of our canned berries to making the following pudding, which seems almost more delicious in winter than in summer.

BLUEBERRY SUNDAY PUDDING

Heat a quart can of huckle or blue berries to the boiling-point, add a little boiling water if the juice is not very abundant, and sweeten to taste. Cut rather thin slices of stale bread, butter very lightly, and pack into a deep bowl, with a liberal amount of the fruit and juice between each layer of bread. See that the latter is thoroughly saturated with juice. Let it stand overnight — or a few hours, and, when desired, turn out the mold, which should be solid; eat cold with whipped cream.

A recipe for a delicious old-time berry pudding is found in my "old written cookbook."

BERRY BATTER PUDDING

2 cups each of flour, milk, and berries
2 eggs
Butter size of half an egg

Whip the eggs until very light; add one cup of milk and all of the flour; beat to combine well; then add the berries and the second cup of milk. Pour into a buttered pudding-dish, and add the butter, cut in pieces, to melt over the top while baking. Bake until puffed and brown. Eat with hard sauce, preferably.

Blueberries and huckleberries may both be dried and used in making berry cake, griddle cakes, gingerbread, etc., in the winter; devote some to this purpose.

Blackberries are not so universally found; but one often passes the loaded bushes when on some trip into the country, and they may be rapidly and easily picked. Form the habit of always carrying a basket with you when you ride or drive; you will be surprised to find how often it will be of use. Blackberry jam, made of the wild berries, is most delectable.

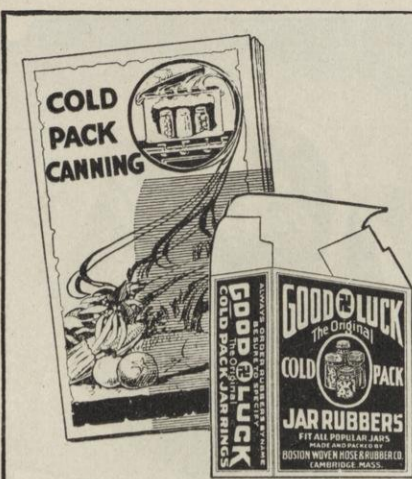
Blackberry and Raspberry Syrups, fresh and canned, make delightful summer drinks. Bring the berries to a boil until the juice flows freely, press out all possible, add a pint each of water and sugar to a quart of juice and can boiling hot. Use with cracked ice and a little lemon juice. Raspberry syrup is even more delicious.

A delectable blackberry product is made by bringing the berries to a boil, mashing, adding sugar to make quite sweet, and thickening with just enough cornstarch, wet in a little cold water, to make of about the consistency of rather thin jam. Serve a spoonful or two on the breakfast cereal, with cream. It may also be canned for winter use.

August brings us a special wild product, easy to acquire, and valuable as supplying us with one of our most delectable jams to use with meats — green grapes. These may be found during almost any country trip or ride, as the grapes, when green, are not so eagerly sought for. Pick them when fully grown, but crisp and hard, with no sign of coloring. Halve with a sharp knife, remove seeds, and weigh; add an equal weight of sugar, two or three spoonfuls of water to start steam, and cook, stirring frequently, about thirty-five minutes. A good deal of work to cut and seed them? Surely; but — it pays; for this "Green Grape Jam" is not only delicious but "different." Once tried, you will always wish to include it in your preserve closet. It may be canned in small jars, or poured in glasses, paraffining the tops. The tiny half globes should "jell," but retain their shape, and the jam is of a lovely greenish-amber color.

When you are tripping, be sure and gather some bayberry leaves for soup flavoring. Dry and store them and they

(Concluded on page 33)



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A Perfect Seal**

To keep canned foods properly you must have *perfect sterilization* and a *perfect seal*. You must apply heat long enough to kill the germs and you must use a jar rubber that will not crack, shrink or "blow-out."

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Women as Economizers

(Concluded from page 20)

to be prepared for some severe shocks. We shall probably find that the most worth-while things cost the least and the least worth-while things generally cost the most. Nothing can possibly satisfy vanity unless it is expensive. To possess something which everybody possesses or can possess gives no satisfaction whatever to vanity. The only things that can possibly give any satisfaction to this vicious desire are those that set us off and distinguish us from the common herd. The only things that can possibly distinguish us from the common herd are those that cost too much for the common herd to buy. We lift ourselves above the lower strata of society by the simple fact of being able to buy things which they cannot buy.

So long as we are dominated by those desires that can be grouped under the general head of vanity, we shall always find it difficult to pay our bills. Everything that we are trying to buy will necessarily cost us a great deal of money. There is no possibility of ever reducing the cost of living in any way, shape, or manner so long as any considerable proportion of our expenditure is for this unworthy purpose.

Not only the best, but the most beautiful things in the world cost nothing. This is not saying that there are not many good and beautiful things that cost a great deal. Good food costs money; so does good drinking water in most places, as well as good fuel and good furniture, to say nothing of good houses. We shall always have opportunity to spend a great deal of money for good and excellent things even after we have eliminated everything that can possibly minister to vanity. Nevertheless the fact stands, that the best and most beautiful things in the world cost nothing; and the other fact also stands, that the things that cost most are neither good nor beautiful in themselves. They are things we think we must have in order to keep up with somebody else. When we begin to think profoundly and not superficially about such things, we shall find it necessary to revise profoundly our scheme of values. When we begin to spend our money for things that are really worth while and not for things that minister to vanity, we shall be in a position to make a beginning, or at least to enter upon the study of the economical expenditure of money.

I Go Afield

(Concluded from page 32)

will retain their spicy, aromatic flavor almost indefinitely. Don't use them too freely, however; half a leaf will sufficiently flavor a kettle of soup.

Catnip for pussy, too; and pennyroyal, if you are fond of its pungent, fragrant odor; and "flag-root" to clean and dry for winter sugaring;—all of such conservation has a charm, if only because we remember Grandmother's attic! And "sweet fern!" Who would wish to pass a summer without one whiff of a crushed handful, pulled off the feathery bushes while wandering over some country hillside? Eglantine (sweet brier) loves the same habitat, and we may occasionally discover a bush whose trailing sprays of fragrant leaves and shell-pink, sweet blossoms are partially supported by some moss-covered gray rock, encircled with a wreath of the sweet fern. It will pay us to try to naturalize a plant of this in our home grounds, if we are fortunate enough to find and root some enterprising sucker.

August is the month when evergreens should be set. What, in the way of such planting, is more lovely than the wild cedars, junipers, and pines? If your home environment lack such adornment, by all means take a trip afield for the special purpose of discovering, selecting, and acquiring.

To begin with, cedars and junipers grow in such enchanting places that the trip itself is an unspeakable joy. Country hillsides, soft to the foot with a matting of fine, slippery grass, with

great patches of cool, green, feathery ferns in every hollow and dell, and fringing every gray lichen-covered rock, or roadsides bordered by picturesque, tumble-down stone walls, grapevine-covered, are their especial and favorite habitat. Here they are found, in every size, from the tiny three-inch seedling, just the right size for our moss gardens, to the tall, lacy, stately trees, punctuating the landscape like exclamation points. And the lovely flowers blooming on such hillsides! Patches of white "everlasting," hollows of brilliant and glowing fireweed, slopes yellow with goldenrod, stretches pinky soft with steeple-top;—one cannot enjoy enough!

Recipes for Children

(Concluded from page 31)

Potato

Scrub well with brush and let sand in cold water. Bake three-quarters to one hour in medium oven if a medium-sized potato is used.

Have two tablespoons of milk hot in a little stewpan, add salt and baked potato and beat with fork until light, then add tiny piece of butter. This can be kept hot for a long time over a tea kettle, steamer, or double boiler.

Orange or Prune Juice Jelly

Dissolve about two-thirds teaspoon powdered gelatine in a little cold water. Add a little boiling water and enough orange juice strained to make a custard cup full. A little sugar may be added to boiling water.

For Prune Juice Jelly, add hot prune juice to the gelatine but no sugar. The jelly should never be tough and hard, but soft and quivering.

Boiled Custard

Milk, five ounces heated and poured over one small egg yolk, which has been beaten with one teaspoon of sugar. Cook until it thickens in double boiler.

Carrots

Use only new, young ones. Boil in small amount of water, uncovered, but enough to cook thoroughly until very soft. Add salt last. Mash through very fine mesh strainer. Add small amount of butter, one-quarter teaspoon to each tablespoon of carrot.

String Beans or Peas

If canned, rinse with cold water, heat, and mash through strainer. Add one-quarter teaspoon butter. About two or three tablespoons make a serving.

Dishwashing at the P. P. P.

(Concluded from page 24)

POINTS TO REMEMBER

Do up cooking utensils while preparing the meal.

Put all dishes to soak promptly, — sugary and gelatinous things in warm water, milk and egg utensils in cold.

Scrape and sort all dishes before beginning to wash them.

Use plenty of water and soap.

We do the messiest dishes first and then change water and finish with glass, silver, and china. It is better fun to do the worst job in the beginning and have it over with.

Clean obstinately clinging food from glass baking dishes with steel wool. Use it on aluminum too.

A good soap powder takes the morning-egg stain from the silver as it is washed and saves special cleaning.

Glass will be shining and entirely free from streaks if all parts of its surface are rubbed over with a cloth or mop. You may rub them all over during washing or wiping just as you prefer.

Since we do not wipe our dishes we rub them all over as they are washed. No polishing is then necessary.

Wiping cloths, if used, should be fresh for every service. It is better to let dishes drain dry than to use a towel not absolutely fresh for drying them.

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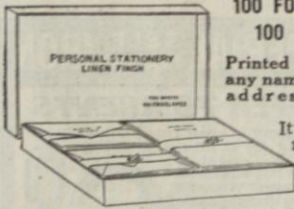
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What Our Readers Want to Know

A Correction:—In the May PRISCILLA, in answer to a question by a reader, with regard to the proper way to wash curtains, the statement was made in this column through error that a "Pure white soap" should be used. The specifying of "White" soap may have led some of our readers to conclude that soap that is not white is not pure. The color of a soap does not indicate its purity. Some white soaps are impure, and soap not white could be as pure as the most particular housewife could ask. Our instructions for washing curtains, referred to above, ought to have read simply "Pure Soap," with no particular color specified. We make this correction as a matter of justice to the excellent yellow and golden soaps with which our readers are as familiar as we are.

In Club Work I have been assigned this Topic, "The Housewife's Share in Reducing the High Cost of Living," a three-minute talk. Can and will you tell me where I can get anything that will be of assistance to me?

Mrs. F. H. B., Iowa.

From the following outline you will find it possible to select a topic which may be kept within the three-minute limit.

- I. Woman's Job is Many Sided — In terms of business.
 1. Executive.
 2. Purchasing Agent.
 - A. Just as important an economic function to use money properly as to earn it.
 3. Superintendent of Departments.
- II. As an Executive.
 1. She must think out, and then carry out:
 - A. Time schedule for jobs to be done.
 - B. Working Budget.
 - C. Menus.
 2. Remember that a thing planned is half done.
 3. Her problem is to get the best for her particular needs.
 - A. What would be best for me might be all wrong for the next.
- III. As a Purchasing Agent her knowledge must include —
 1. Seasons of year best suited to obtain materials.
 2. What goods best suited to her problem.
 3. Local Market Conditions.
 - A. Best places to buy each staple commodity.
- IV. As a Superintendent of Departments.
 1. Her knowledge must include the Hows, Whys, and Whats of each department.
 - Foods
 - Textiles
 - Children
 - Operations
 - House Management
 - Emergencies
 - Recreation and Study
 2. Check up possible leakage in each department. (Wilful waste is woeful want.)
 3. Reduce energy expended to a minimum.
- V. To help in Big Problem.
 1. Train to be as near perfect as possible in her tremendous job.
 - A. Watching others.
 - B. Reading the best material available.
 - C. Applying her knowledge.
 2. Train her children to be better at the job than she.
 3. Share her knowledge.
- VI. Conclusions.
 1. A competent person and an experienced person can do more to reduce expenses, for mistakes are less.
 2. The question for each housewife to ask herself — Am I doing the best for the problem as I have to face it?

Follow with Round Table Discussion: "How I have saved." (Exchange of actual experience.)

Books which would help you are *Successful Family Life*, by Mary Kinman Abel; *Spending the Family Income and Marketing and Housework Manual*, by S. Agnes Donham. The following pamphlets would also prove helpful. *Household Accounts*, Cornell Reading Course, New York State College, Ithaca; *Putting Home on a Business Basis*, University of Texas, Austin, Texas. A survey of *Your Household Finances*, Teachers College, Columbia University, New York; and *The Balance Wheel*, Association for Promotion and Protection of Savings, Boston.

I am a young housekeeper and simply devour all THE MODERN PRISCILLA says in regard to cooking and other household problems. There are several questions I should like to ask, for I am very much interested in baking and like to do things the right way so that my husband says, "Gee, this is great!"

1. Can the whites of eggs be beaten too long for a meringue? Sometimes my meringue is high and fine and then again it is almost nothing and is watery along the crust. I always make a boiled custard and do not know whether this gets watery on top when put in the oven to brown the meringue.

Please tell me how much sugar and what kind should be used for meringues. To have a perfect meringue how long should it be baked and at what temperature?

2. Do you advise placing any kind of cake in a cold oven to bake? What is the right temperature for butter cakes and sponge cakes?

3. When a recipe calls for a certain degree of heat does that mean that the temperature must be held constant throughout the baking? Must the fire be slacked or the gas turned down a bit to hold this temperature?

For a meringue the egg whites should be beaten until stiff and dry. If beaten too long, however, they will return to a liquid state. The success of a meringue is not dependent on the amount of sugar it contains. The more sugar, the drier the meringue, but it will still be light and fluffy if properly made. For pies and puddings one tablespoon of sugar to an egg white is a good proportion. The sugar should be fine. Confectioner's, powdered, or sifted granulated sugar may be used. More failures in making meringue are due to the oven temperature than to any other cause. The temperature should be very moderate, not over 325 degrees F. The length of time for baking will depend somewhat upon the amount of meringue. About fifteen minutes is the time usually required for the meringue on a pudding or pie of ordinary size. If not sufficiently cooked the meringue will fall when taken from the oven and become watery on cooling.

A boiled custard will not become watery on top unless it becomes so hot that it curdles. To avoid the danger of this, set the baking-dish in a pan of water while baking the meringue.

We have had very good results with angel cakes by placing them in a cold oven and gradually increasing the heat to about 325 degrees F; 350 to 375 degrees is the correct temperature for butter cakes; 300 degrees to 325 degrees for sponge cakes.

Unless the recipe specifies that the temperature should be reduced or increased during baking, the fire should be regulated to keep the degree indicated throughout the period.

Will you kindly tell me if there is any harm resulting from cooking acid fruits or vegetables in aluminum vessels or in leaving such foods standing in aluminum utensils? Mrs. G. A., New York.

It is perfectly safe to cook acid foods in aluminum utensils. The aluminum compounds formed are present in very small quantities and are not harmful.



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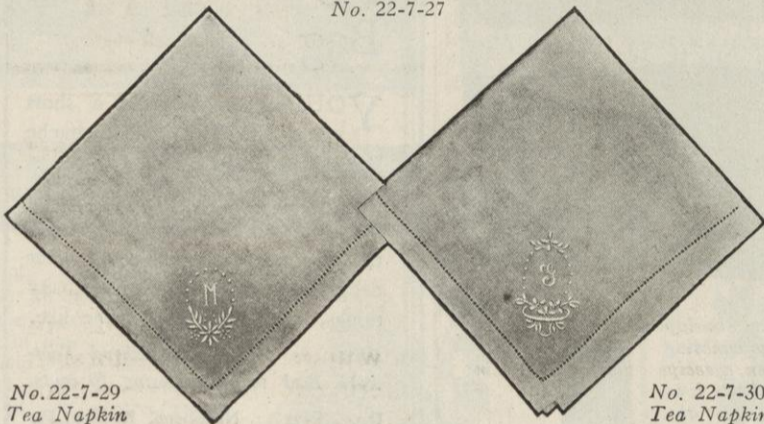


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No. 22-7-28

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No. 22-7-27



No. 22-7-29 Tea Napkin

No. 22-7-30 Tea Napkin

COLORLED linen is Fashion's last word for towels. Sometimes the entire towel is made of color embroidered in white and again it is used only for an applied hem, while the embroidery is done in color just above the hem, as in No. 22-7-27.

TOWELS Nos. 22-7-26 AND 22-7-28. 17 x 33 inches. Stamped on blue, pink, or lavender linen with hemstitched hems and picoted sides, \$1.25 each. White embroidery cotton, 10 cents. Perforated patterns, 20 cents each; transfers, 15 cents each.

No. 22-7-27. TOWEL. 17 x 34 inches. Stamped cream linen hemstitched towel with pink linen hem, \$1.49. Embroidery cotton, 30 cents. Perforated pattern, 20 cents. A color diagram will be sent with each pattern.

A wreath-enclosed initial is the prettiest sort of marking for the small linen napkins which are so much in demand for luncheon, bridge party, or afternoon tea. Such marking takes very little time and is ideal summer pick-up work.

Nos. 22-7-29 AND 22-7-30. NAPKINS. Size, 13½ inches. Stamped white linen with hemstitched hems, either design, six for \$2.98. Embroidery cotton, 20 cents. Perforated pattern, 15 cents, either design.

The illustration at bottom of page shows a very charming white linen slip for a day pillow, which, if covered with delicate satin, will show prettily through the broad frame of Italian cutwork which encloses the initials.

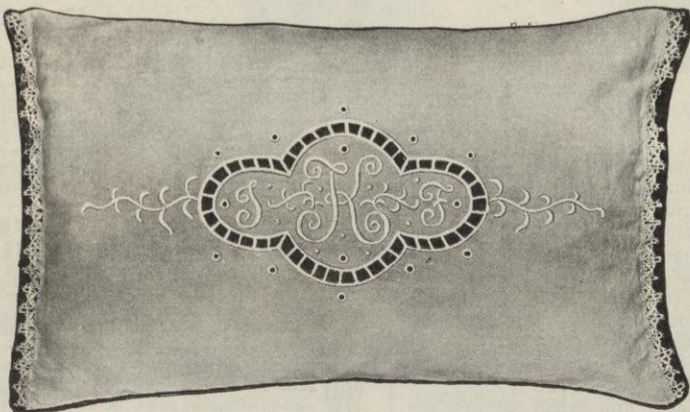
To make the Italian cutwork, run a thread of padding on outline, across bar, on line to next bar and back to first side, repeating around design. Then alternate. Run a strand of padding down each side. Cut linen through centre of spaces a short distance at a time, and turn edges back to line. With embroidery cotton, whip to bar, wind loosely to opposite side and carry back, wrapping closely. Repeating process around pattern, then whip last side.

It is advisable to work initials and sprays first, padding each heavily.

No. 22-7-31. PILLOW. Size, 13 x 21½ inches. Stamped fine white linen, same material allowed for back, \$1.10. Embroidery cotton, 45 cents. Perforated pattern of design and any three letters, 30 cents; transfer, 20 cents.

Be sure to state letter or letters desired, which are stamped free on all these articles, and are sent with transfer and perforated patterns.

Trim the slips with your finest crocheted edge or a firm, but dainty, handmade lace; filet or Cluny would be suitable.



No. 22-7-31. Slip Cover for Boudoir Pillow



"This Summer I Have Six Dresses Instead of Two"

PRETTIER dresses—more stylish—better made—and for the first time in my life, dresses that my friends say have my own individuality in every line. And they cost me less than the two I had last season.

"How did I manage? I made them all myself. Besides, I've made three skirts and half a dozen blouses and practically everything that the children are wearing. And a year ago I couldn't sew a straight seam."

Today, thousands of women are telling practically the same story of how they found the easy, delightful way to clothes economy through the simple and practical home-study courses in Dressmaking and Millinery offered by the Woman's Institute.

This is an entirely new plan, so simple that you start making garments at once; so thorough that without any previous experience you can acquire in a few months the skill of a professional dressmaker.

You can save half or more of the money you now spend for clothes, or have at least twice as many dresses and hats, by making them yourself. You can have a \$35 suit for \$15, a \$20 dress for \$8, a \$10 hat for \$3 or \$4 and children's clothes for a mere fraction of what they now cost you.

You can have absolutely new dresses at merely the cost of materials, or can make over garments of previous seasons into fresh and charming dresses in the current styles at almost no cost at all.

You will have better fitting, more becoming clothes because you will be able to develop styles just suited to your own individuality, in fabrics and colors of your own choosing.

"IT would take pages to tell of the beautiful dresses I made," writes Mrs. Cora M. Gulliford. "For myself I made a very nice rose beach-cloth dress embroidered in black, and I wear a narrow black leather belt with it. My entire dress cost me only \$3.50 and I would have had to pay at least \$15 in a store for one like it. The dress I take the most pride in is a coral crepe-de-chine with skirt beaded and embroidered and the same finish at the neck and wide sleeves. I was paid \$15 for making it and so far I have earned \$365 from sewing."

Mrs. C. M. Brabbit writes: "I saw a white organdie dress in a store with dotted blue swiss overskirt and overblouse marked \$27.50. I bought the goods, using dotted organdie instead of the swiss; my goods

and findings cost me only \$8 and my dress is all organdie—so much nicer than the one in the store. I am sure that the course will save me almost \$50 this summer!"

And here is a letter from Mrs. R. L. Miller: "Before I began my studies, I could not sew a straight seam. Now I can make the most beautiful garments of all kinds. Besides sewing for others, I do all the sewing for my little girl and myself. Ever since I finished my fourth lesson, I have made from \$10 to \$40 per month."

WHAT these women and girls have done, you can do, too. There is not the slightest doubt about it. More than 140,000 women and girls in city, town and country, in all circumstances, have proved by the garments they have made and the dollars they have saved, the success of the Institute's methods.

The training is so complete that you can take up dressmaking as a profession and sew for your friends, secure a position or have a shop of your own. Hundreds of ambitious women and girls have successfully established themselves in business through the Institute's course.

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Address.....



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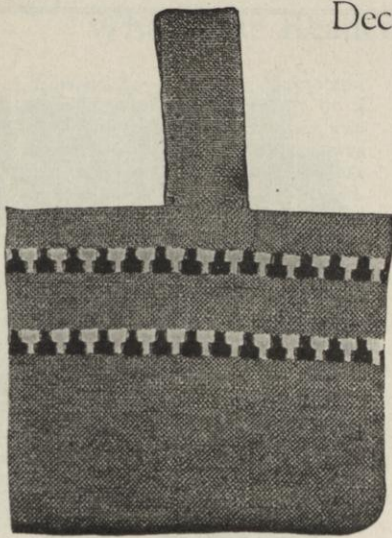
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By EMMA TOURANGEAU



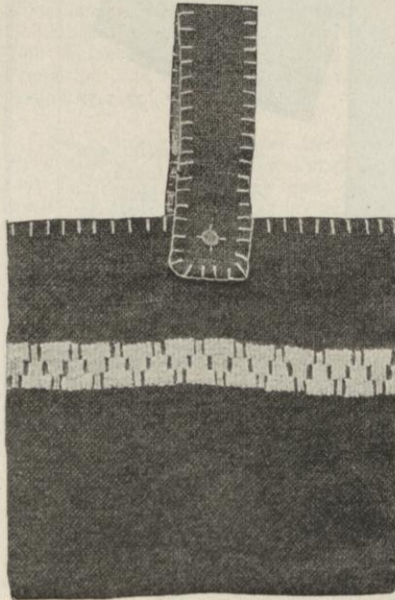
A Practical Shopping Bag

DARK blue burlap makes the 10 x 12 inch shopping bag pictured above with its black and white borders in oriental drawn-work. Before sewing bag, draw threads to a width of three-quarters of an inch for each band, leaving a two-inch space between bands. Begin with black yarn and weave in the design over 4 groups of 2 threads each, by weaving over 2 threads and under 2, over 2, under 2, back and forth until half the width of border is solidly filled, then omit 2 threads at each side and darn over 2, and under 2, back and forth. With white yarn, start at opposite direction and work motif in same way. Alternate the black and white motifs and carry yarn under from one to the other.

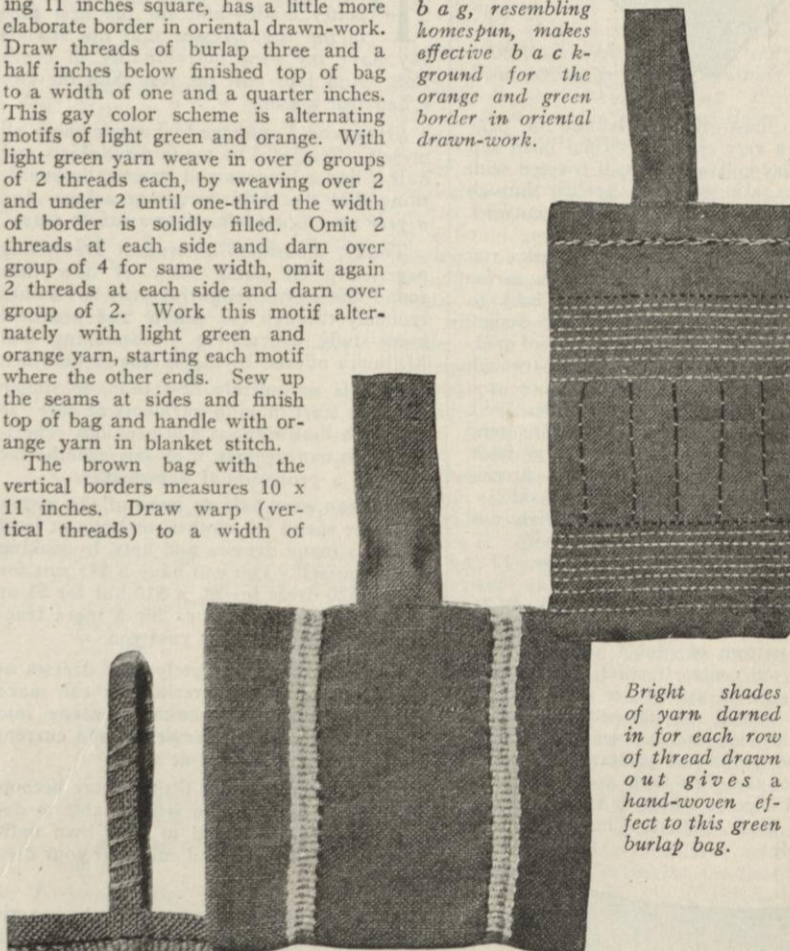
The brown bag at the right measuring 11 inches square, has a little more elaborate border in oriental drawn-work. Draw threads of burlap three and a half inches below finished top of bag to a width of one and a quarter inches. This gay color scheme is alternating motifs of light green and orange. With light green yarn weave in over 6 groups of 2 threads each, by weaving over 2 and under 2 until one-third the width of border is solidly filled. Omit 2 threads at each side and darn over group of 4 for same width, omit again 2 threads at each side and darn over group of 2. Work this motif alternately with light green and orange yarn, starting each motif where the other ends. Sew up the seams at sides and finish top of bag and handle with orange yarn in blanket stitch.

The brown bag with the vertical borders measures 10 x 11 inches. Draw warp (vertical threads) to a width of

Colored burlap lends itself admirably to the darning or weaving of designs with odds and ends of colored yarn, giving the smart homespun and decorative effects to serviceable as well as artistic shopping bags.



A brown burlap bag, resembling homespun, makes effective background for the orange and green border in oriental drawn-work.



Bright shades of yarn darned in for each row of thread drawn out gives a hand-woven effect to this green burlap bag.

Simple Drawn-work Borders

three-quarters inch for each band (2½ inches from each side). Darn with yarn over 3 threads and under 3 the full length of bag. Color scheme: 7 rows old rose, 9 delft blue, 11 tan, 1 black. Reverse order for opposite side.

The small dark blue bag at left measures 5 x 7¼ inches finished. Half inch below top draw threads to width of one inch and fill in space by weaving with different colored yarn over 2 and under 2 threads. The narrow bands at bottom are woven over 3 and under 3 threads.

These bags can be lined with bright satens, unbleached cotton, or other firm material.

Yarn Trims Handle



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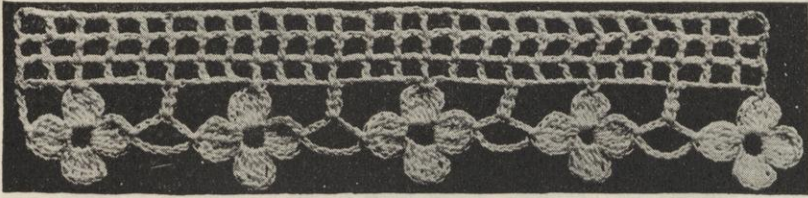
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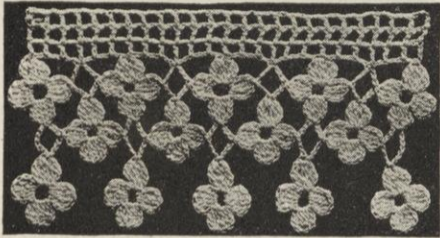
Forget-Me-Not Crochet

By ERNA S. MURPHY

MEDALLIONS and edgings of forget-me-not crochet may be used effectively to trim curtains, dresser scarfs, runners, pillows, luncheon sets, and numberless other things. No. 30 hard-twist crochet cotton and steel hook No. 9 are suggested.

SMALL SQUARE MEDALLION

FLOWER. — Chain (ch) 4, 2 double

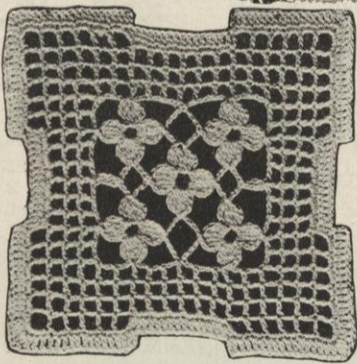
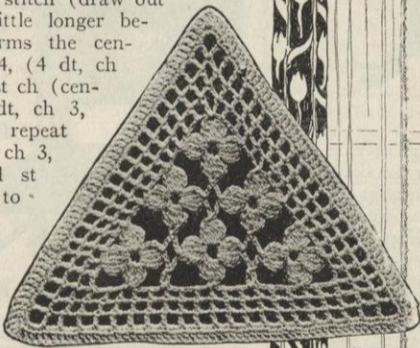


3, 2 dt in centre, sl st in starting-point. *2d row* — ch 11, take hook from work, insert in next petal to the right, pull dropped st through, (commencing flower in centre) ch 7, 2 dt in 4th st from hook, ch 4, 2 dt in 4th st from hook (centre), take hook from work, insert in 4th of 7 ch below, draw dropped st through, (2 dt, ch 3, sl st) in centre, (ch 3, 4 dt, ch 3, sl st in centre) twice, ch 3, 2 dt in centre, sl st in starting-point, ch 7, sl st in 4th of 11 ch. *3d row* — ch 11, 2 dt in 4th ch from hook, ch 4, 2 dt in 4th ch from hook (centre), take hook from work, insert in 4th of 7 ch below, draw dropped st through, (2 dt, ch 3, sl st) in centre, ch 3, 2 dt in centre, ch 3, take hook from work, insert in top of centre flower, pull dropped st through, ch 7, 2 dt in 4th st from hook,



trebles (dt) in 1st stitch (draw out loop on hook a little longer because next ch forms the centre of flower), ch 4, (4 dt, ch 3, slip stitch) in 1st ch (centre), * ch 3, (4 dt, ch 3, sl st) in centre, repeat from * once, then ch 3, 2 dt in centre, sl st in starting-point to complete flower.

BORDER. *1st row* — ch 11, sl st in centre of next petal to left, repeat from beginning around and join. Chain 5, skip 2, t in next, ch 2, skip 2, (t, ch 5, t) in next 4 spaces (sp). ch 5 for corner sp, continue around. For last sp, ch 2 and join with sl st. *2d and 3d rows* — ch 5 for 1st sp, at corner make t in t, ch 2 (t, ch 5, t) into 3d st, ch 2, t in t, continue around and join as before. *4th row* — ch 1, 2 d in first sp, 3 d in next, 2 in following sp, 3 d in next, 7 d in corner sp, continue around. In last row ch 3, t in each st, 3 t into 4th d of each corner. Finish off.



ch 4, (4 dt, ch 3, sl st) in 4th st from hook, finish as in 1st row, repeating from * to end of row. *4th row* — To make foundation chain for spaces (sp), work backward; to join, take hook out of work, insert where indicated and pull dropped st through. Chain 11, join to

next petal to the right, ch 11, join to 4th of 7 ch below, ch 4, skip 3 of 11 ch, sl st in next, ch 7, join in top of next flower, (ch 11, join to next petal of same flower *) twice, ch 4, join to centre flower, ch 4, join to petal of next flower, ch 4, skip 3 of 11 ch, sl st in next, ch 7, join to next petal, repeat 4th row from beginning to *.

LARGE SQUARE MEDALLION

FLOWERS. — To make the flowers, work without turning from left to right and from right to left. *1st row* — Chain (ch) 4, 2 double trebles (dt) in first stitch (draw out loop on hook a little longer, because next ch forms the centre of flower), ch 4, (4 dt, ch 3, sl st) in first ch (centre), ch 3, 2 dt in centre; ch 10, 2 dt in 4th st from hook, ch 4, (4 dt, ch 3, sl st) in 4th st from hook (centre), * ch 3, (4 dt, ch 3, sl st) in centre, repeat from * once, then ch 3, 2 dt in centre, sl st in starting-point to complete flower; ch 7, sl st in top of last dt of first flower, (2 dt, ch 3, sl st) in centre, (ch 3, 4 dt, ch 3, sl st) in centre, ch

BORDER. *1st row* — ch 5, skip 2, t in next, ch 2, skip 2, (t, ch 5, t) in next, 10 spaces (sp), ch 5 for corner sp, continue around. For last sp ch 2 and join with sl st. Make two more rows of sp, ch 5 for first sp, at corner make t in t, ch 2, (t, ch 5, t) into 3d st, ch 2, t in t, continue around and join as before. *4th row* — ch 5 for 1st sp, 4 more sp, ch 5 for corner sp, 4 sp, ch 5, for 5th sp, sl st (Continued on page 41)



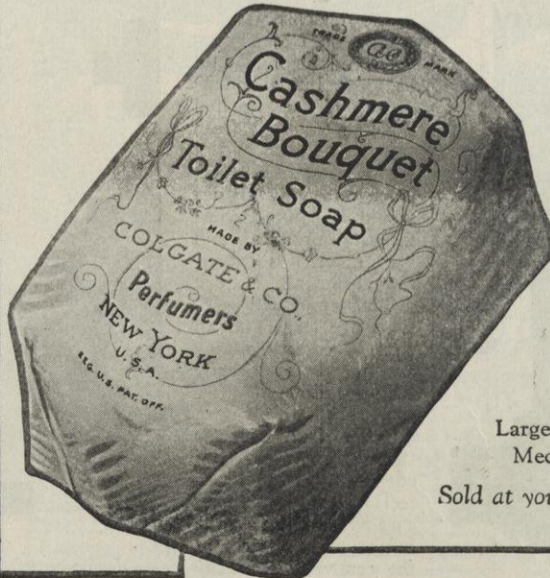
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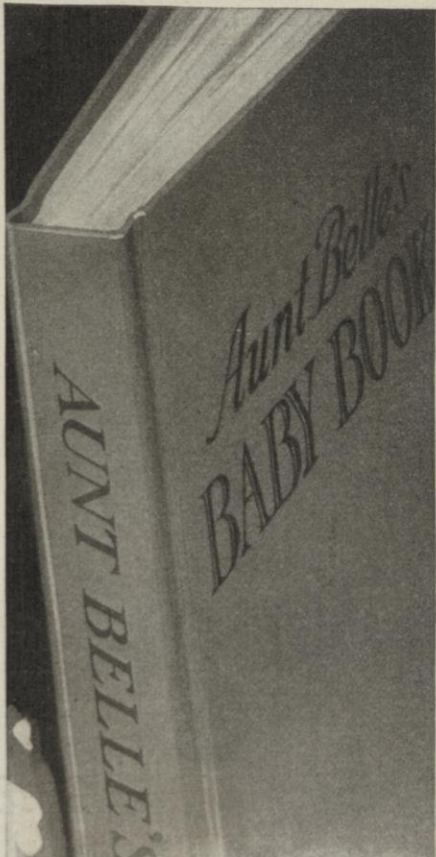
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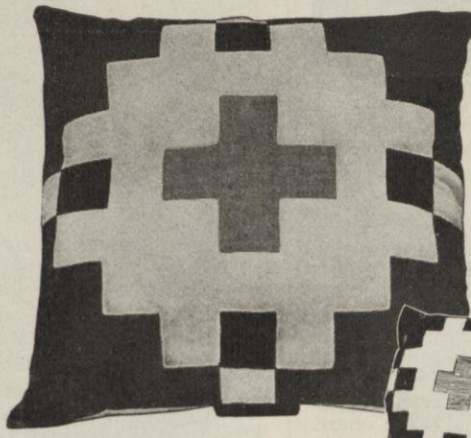
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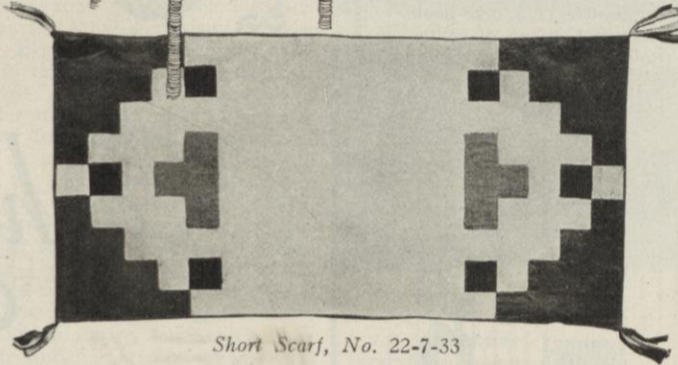
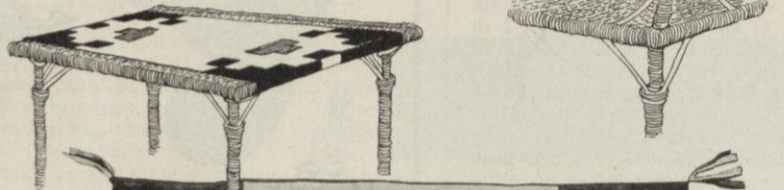


Appliqué for the Log Cabin

By JOHN N. THEN



Pillow, No. 22-7-32



Short Scarf, No. 22-7-33

GAY as a Navajo blanket are these patchwork things, and wonderfully good-looking. Nothing could be snappier in the rustic bungalow or on the open porch than this creamy white unbleached cotton tiled with Turkey-red, and black and gray patches. You have no idea how smart an effect, yet happily informal, is gained by such simple, inexpensive means.

For a boy's room we can think of nothing more serviceable or more likely to please his ultra masculine taste. Window hangings of unbleached sheeting with corners patched on this same plan would be worth considering in this room or in a real log-cabin type of summer cottage. A real Navajo blanket for the couch and one for the floor, great heavy red and gray fellows with a splash or two of orange and black, would be ideal, but a couch-cover of unbleached sheeting adapted from this scarf idea and a braided rug in the red, black and gray shades would be quite as interesting, practical, and very much less expensive, after all.

The appliqué sections are large and all straight edges, so they are quickly and easily whipped down.

Be sure to allow a quarter of an inch for turning in when you cut out the appliqué sections. On the long scarf appliqué the bright red square at the centre of the gray

patch before applying the latter to the fabric. The large corner sections are red; the small separate squares, black; and the central motifs gray. After patches are all in place bind the edges of the covers with Turkey-red, and if they are to be used on out-of-door furniture, do attach tapes to the corners to tie them fast in place.

No. 22-7-32. PILLOW. Size, 18-inch square. Stamped unbleached cotton, same material allowed for back, and red, black, and gray material for appliqué, 50 cents. Perforated pattern, 40 cents.

No. 22-7-33. SCARF. Size, 18 x 35 inches. Stamped unbleached cotton, with red, black, and gray material for appliqué, 60 cents. Red bias binding, 16 cents. Perforated pattern, 40 cents.

No. 22-7-34. SCARF. Size, 18 x 54 inches. Stamped unbleached cotton, with red, black, and gray material for appliqué, 69 cents. Red bias binding, 21 cents. Perforated pattern, one-half length (reversible), 40 cents.

The pattern indicates the proper placing of the colored sections in every case.

A log cabin set down among the pines along the lake shore usually scorns the feminine touch, but it would welcome such decoration as this and find it quite in keeping with the atmosphere of the open and rough-and-ready house-keeping.

Long Scarf, No. 22-7-34

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For Babies' Millinery



PINK-AND-WHITE shaded "lustre crochet cotton" is needed for the rose cluster; green and yellow embroidery cotton for centres, and 2 yards uncovered tie-wire for stems. Tie-wire, artificial leaves, and buds can be bought in any millinery store.

ROSES. — With No. 12 crochet hook. Chain (ch) 5, join into ring. *1st row* — * ch 3, double (d) in ring, repeat from * for 5 spaces. *2d row* — Fill each space with d, 5 trebles (t), d. *3d row* — Back of each petal make a loop of 5 ch, d in d of first row. *4th row* — In each loop work d, 7 t, d. *5th row* — Back of petals make 5 l ops of 6 ch. *6th row* — Fill each loop with d, 9 t, d. Each of the eight roses in this bouquet is made the same way.

STEMS. — Cut wire six inches long and wrap with green cotton. When end is reached, turn and wrap once more to have wire well covered. Break thread, leaving an end of 7 or 8 inches and twist wire at this end to form a little knob. Then run the straight end through hole in centre of rose so far that only the knob shows. With the end of thread that was left attach rose by sewing a few stitches around ring in centre of rose. With yellow cotton make French knots around knob.

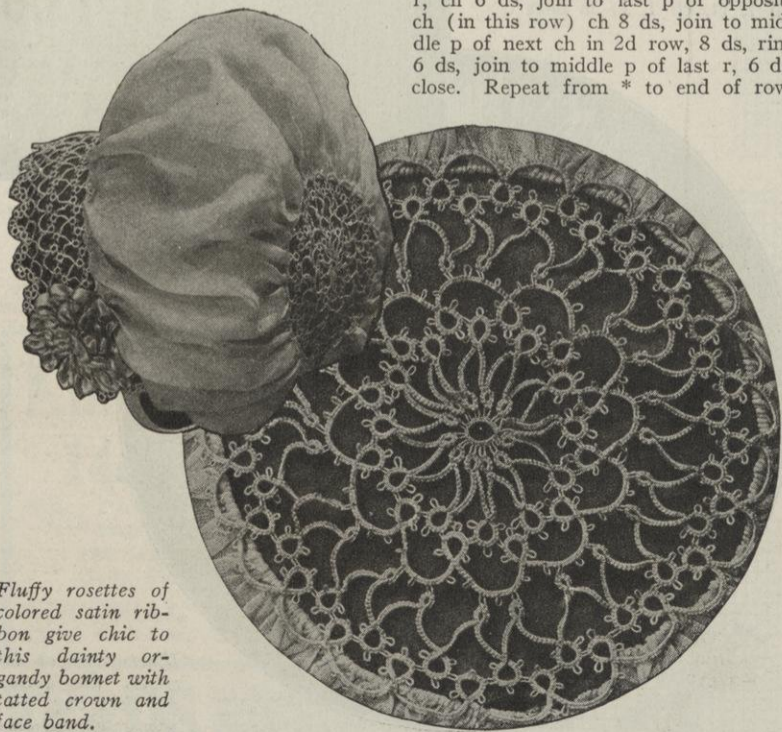
TATTED BONNET

One ball hard-twist crochet cotton No. 70 is ample for crown and band.

CROWN (about 4 1/4 inches in diameter). *1st row* — Ring (r) 1 double stitch (ds), 12 picots (p) with 2 ds between, 1 ds, close, tie and cut thread. *2d row* — * Ring 4 ds, join to a p of ring just made, 4 ds, close, ch 10 ds, turn, r 5 p with 3 ds between, close, turn, ch 10 ds, repeat from *, joining each of 12 small rings to a p of centre ring.

Join last ch to base of first small r, tie and cut thread. *3d row* — Ring 3 ds, p, 3 ds, join to 4th p of a ring in last row, 3 ds, p, 3 ds, join to 2nd p of next ring, 3 ds, p, 3 ds, close, * ch 5 p with 4 ds between; r 3 ds, p, 3 ds, join to 4th p of same ring, 3 ds, p, 3 ds, join to 2nd p of next ring, 3 ds, p, 3 ds, close, repeat from * around and join last ch to base of first ring. Tie and cut threads. *4th row* — Ring 4 ds, join to 2nd p of a chain, 4 ds, close, ch 10 ds, turn, r 5 p with 3 ds between, close, turn, ch 10 ds, repeat from beginning, joining small r to 4th p of same chain, continue around. *5th row* — Like 3rd.

BAND (about 2 1/2 inches wide). — *1st row* — Ring 5 p with 3 ds between, ch 12 ds. Repeat from beginning for length required (chains forming zig-zag row). *2d row* — Repeat 3d row of crown from beginning to end of row, join last ring by middle p to 4th p of last ring, ch, r, joined by middle p to 2nd p of first ring (opposite last ring), ch and repeat 3d row all around, working across end to correspond with other end and joining last ch to beginning of first ch. *3d row* — Ring 6 ds, p, 6 ds, close; * ch 8 ds, join to middle p of first ch in 2d row, ch 8 ds, p, 6 ds; r 5 p with 3 ds between, joining 3rd p to p of ring just made, ch 6 ds, r 5 p with 3 ds between, joining first p to last p of last ring; ch 3 ds, r, joined like last r, ch 3 ds, r, joined like last r, ch 6 ds, r, joined like last r, ch 6 ds, join to last p of opposite ch (in this row) ch 8 ds, join to middle p of next ch in 2d row, 8 ds, ring 6 ds, join to middle p of last r, 6 ds, close. Repeat from * to end of row.



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Sports Bag of Wool Crochet

EVEN if you did not make the new sports girdle shown in the June PRISCILLA, you will want to make this bag that matches it.

MATERIALS.—Two ounces Shetland floss, bone crochet hook No. 3½, No. 5 round wood beads, 400 black, 530 natural, 200 blue, 125 red, 8 pink beads No. 11.

All spaces (sp) consist of 2 trebles (t) with one chain (ch) between. For first sp, ch 4, for last sp, ch 1 and slip stitch in 3rd st of 4 ch.

TOP OF BAG.—Start with band on top, ch 56 and join. Make 3 rows of 28 sp. *4th row*—ch 4, t in first t, * ch 1, (t, ch 1, t) in next t to form corner, 6 sp, repeat from * 3 times (making 5 sp at end of row). *5th row*—ch 4, t in first t, * ch 1, (t, ch 1, t) in next t, ch 1, (t, ch 1, t) in 2nd t of corner, 6 sp, repeat from * (ending with 5 sp). *6th row*—2 sp, * ch 1, (t, ch 1, t) in next t, ch 1, (t, ch 1, t) in first t of next section, 8 sp, repeat from * (ending with 6 sp).

Continue in this way (make corners as in 6th row), adding 2 sp between corners in each row until there are 21 sp between corners in 12th row. Make one more row without increasing and finish off.

BEAD TRIMMING

In 1st row of band, sew with same yarn (passing needle through middle of each treble) 1 black bead and 1 natural in each of 28 sp. *2d row*—Sew 1 blue bead in each sp. *3d row*—Sew 2 red beads in each sp. *4th row*—Like 1st row. *5th row*—In each of 3 sp in centre of a section (skipping 3 sp from each corner), sew 2 beads, 2 black, 2 red (centre) 2 black. Do not break wool, pass needle through ch and fasten in middle of next t in 6th row (skipping 3 sp from corner), sew in 2 black, 2 natural, 2 blue (centre), 2 natural, 2 black. *7th row*—Like 6th row but 6 blue in centre (2 in each of 3 sp). *8th row*—Start like 6th row, then take 2 blue, 1 large pink, 2 black (centre sp), and finish the opposite way. *9th row*—2 black, 4 natural, 10 blue, 4 natural, 2 black. *10th row*—2 black, 6 natural, 10 red, 6 natural, 2 black. *11th row*—2 black at each end, 26 natural between. *12th row*—Like previous row but 30 natural. *13th row*—Without adding at each end, sew 2 black in each of 17 sp.

Trim each section in this way.

BOTTOM OF BAG. *1st row*—ch 5, t in first ch, (ch 1, t in same st with first t) 6 times, ch 1, sl st in 3rd ch (8 sp). *2d row*—ch 4, t in same st with sl st, * ch 1, (t, ch 1, t) in next t,

repeat from * 6 times, ch 1, sl st in 3rd ch. *3d row*—ch 4, t in same st with sl st, * ch 1, t in next t, ch 1 (t, ch 1, t) in next t, repeat from * 6 times, ch 1, t in t, ch 1, join (24 sp). *4th row* and every other following (even) row, work without increasing (24 sp). *5th row*—ch 4, t in same st with sl st, * 2 sp, ch 1, (t, ch 1, t) in next sp, repeat from * (32 sp). *6th row*—32 sp. *7th row* and every other following row, increase 8 times as in 5th row, adding 1 sp between increases. *8th row*—40 sp. *9th and 10th rows*—48 sp. *11th and 12th rows*—56 sp. In following 3 rows make 64 sp. Break wool, leaving an end about a yard long for finishing.

Sew to 10th row of beaded square piece, so that 3 rows of top are overlapping (two sections of bottom to one section of top). Line bag with silk of self color.

FRINGE.—Wind wool over a 6½-inch cardboard and cut. Double each strand so that the two ends come exactly together. Insert hook into a stitch in the end of top piece, draw through the centre of the doubled strand, catch the ends of wool with the hook, draw through the loop and pull them tight. Repeat this into every stitch around.

HANDLES.—Chain 80, turn, t in sixth st from hook, * ch 1, skip 1, t in next, repeat from * for 38 sp, turn, ch 4 and make another row of 38 sp. Make other handle in the same way.

With wool, sew in the beads in following manner: 2 red beads in each of the first 2 sp, 2 black beads in both sp of 4 rows, 2 natural in both sp of 4 rows, 1 blue in each sp of 8 rows, 2 natural in each sp of 4 rows (middle)

(Continued on page 47)

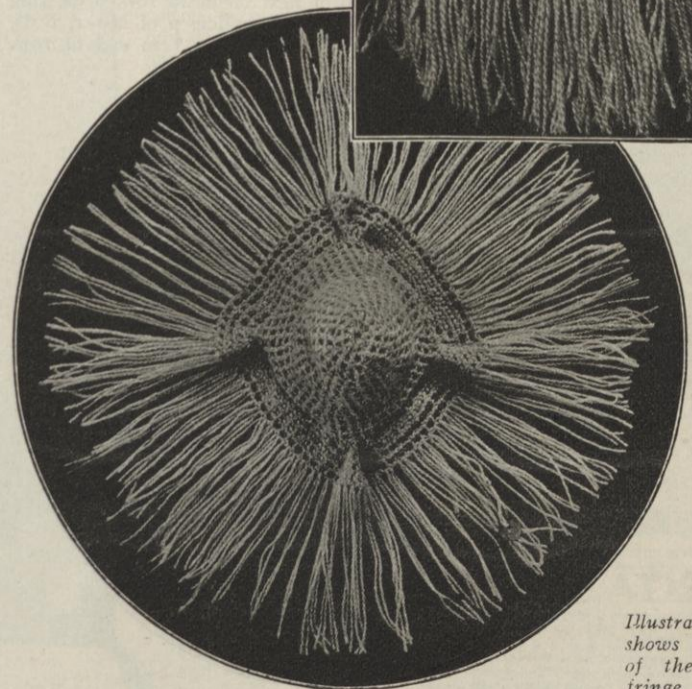


Illustration at left shows the bottom of the bag with fringe spread out.

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Materials For Crochet Knitting, Netting, Tatting, Etc.

<p>Crochet Cotton Mercerized white or écru, hard twist. Sizes: 3, 5, 10, 20, 30, 40, 50, 60, 70, 80 and 100—20 cents per ball, postpaid. White or écru, soft, loose twist. Size 5, small ball, 18 cents per ball, postpaid; size 5, large ball, 35 cents per ball, postpaid.</p> <p>Tatting Thread Colors: White, pink, blue and lavender. Size 70, small ball, 8 cents per ball, postpaid.</p> <p>Knitting Cotton White, 3 thread. Sizes: 4, 6, 8, 10, 12, 14 and 16—12 cents per ball, postpaid. Unbleached, 3 thread. Sizes: 6, 8, 10 and 12—12 cents per ball, postpaid.</p> <p>Steel Knitting Needles Sizes: 8, 10, 11, 12, 13, 14, 15, 16 and 17—5 cents each, postpaid.</p> <p>Tatting Shuttles Bone, 18 cents each, postpaid. Steel, with pick, 25 cents each, postpaid. Rubber, 18 cents each, postpaid.</p>	<p>Linen Thread White, soft twist. Sizes: 16, 20, 22, 30, 35, 40, 45, 50, 60, 70, 80 and 90—35 cents per ball, postpaid. Ecru, soft twist. Sizes: 30, 45 and 70—35 cents per ball, postpaid. White, hard twist. Sizes: 25, 30, 35, 40, 50, 60, 70, 80, 90, 100, 120 and 150—35 cents per spool, postpaid. Ecru, hard twist. Sizes: 35/3, 40/3 and 40/2—\$1.75 per reel (4 oz.)</p> <p>Metal Crochet Hooks Sizes: 3, 6, 8, 10, 12, 13 and 14—10 cents each, postpaid.</p> <p>Steel Netting Needles Sizes: 12, 14, 16, 18, 19, 20 and 21—15 cents each, postpaid.</p> <p>Normandy Needles For knot-stitch and tufted embroidery, 5 cents each, postpaid.</p> <p>Celluloid Ivory Netting Meshes Sizes: ¼ inch, 20 cents each; ½ inch, 15 cents each; ¾ inch, 12 cents each; 1 inch, 10 cents each, postage paid.</p>
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Forget-me-not Crochet

(Continued from page 37)

in t, sl st over 6 sp, and repeat from beginning.

To finish fourth corner, ch 5 for first sp, sl st in t. *5th row*—Make 2 d in first sp, (3 d in next) 3 times, 5 d in next sp, (2 d in following sp, 3 d in next) twice, 7 d in corner sp. Continue in this way, make 5 d in fifth sp from corner and following d in sp covering the sl st. At end of last corner make 3 d in 5th sp instead of 5 d. *6th row*—Trebble in each of 15 d, sl st in 3rd of 5 d, ch 3, t in same st with sl st, t in each d, 3 t in 4th d at corner, 3 t in fifth sp from corner, ch 3, sl st in same st with last t, repeat from beginning and finish last corner with 3 ch and sl st.

TRIANGULAR MEDALLION

Follow directions for large medallion from beginning to *, then ch 3, 2 dt in centre, leave both flowers half finished; ch 10, 2 dt in 4th st from hook, ch 4, (4 dt, ch 3, sl st) in 4th st from hook (centre), (ch 3, 4 dt, ch 3, sl st in centre) twice, ch 3, 2 dt in centre, sl st in starting-point, * ch 7, sl st in top of last dt of next flower (2 dt, ch 3, sl st) in centre (ch 3, 4 dt, ch 3, sl st) in centre, ch 3, 2 dt in centre, sl st in starting-point, finish last flower, repeating from *. *2d row*—ch 8, * take hook from work, insert in next petal to the right, pull dropped st through, ch 7, 2 dt in 4th st from hook, ch 4, 2 dt in 4th st from hook, take hook from work, insert in 4th of 7 ch below, draw dropped st through, (2 dt, ch 3, sl st) in centre *, ch 3, 2 dt in centre, sl st in starting-point, ch 7, sl st in top of last dt of next flower, finish as before. *3d row*—Repeat beginning of 2d row but finish third and fourth petals and complete flower. *4th row*—To make foundation chain for spaces (sp) work backward; to join, take hook from work, insert where indicated and pull dropped st through. Chain 8, join to top of flower, * ch 8, join to next petal of same flower, ch 4, join to top of next flower, repeat from * once, ch 8, join to next petal of same flower, ch 11 (for corner), join to next petal, * ch 11, join to 4th of 7 ch below, ch 4, skip 3 of 11 ch, sl st in next, ch 8, join in top of next flower, repeat from * once, ch 11, join to next petal of same flower, turn.

BORDER.—Chain 5, skip 2, t in next, ch 2, skip 2, (t, ch 5, t) in next, 16 sp, ch 5 for corner sp, 15 sp, (3 between petals, 2 between flowers) ch 5 for corner sp, 12 sp, ch 2, sl st in 3rd ch (15 sp).

To finish, repeat from 2d row of small medallion.

EDGINGS TO MATCH

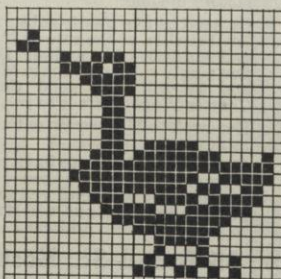
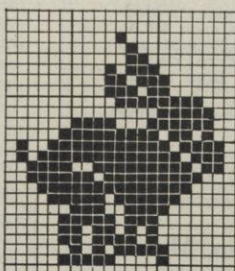
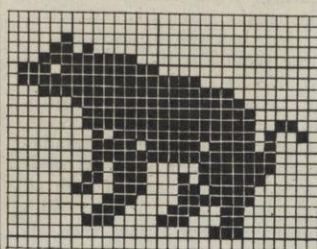
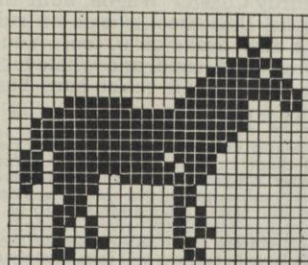
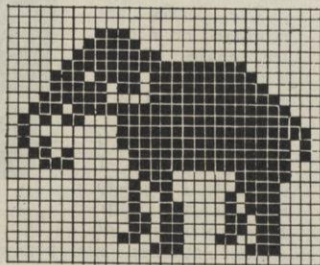
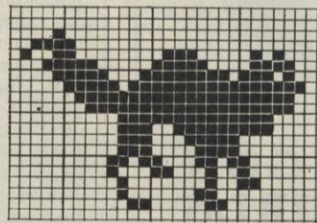
NARROW.—Make the same flower as for small medallion. For each following flower * ch 16, 2 dt in 4th ch from hook; ch 4, 2 dt in 4th ch from hook (centre for new flower), ch 7, take hook from work and insert in fourth petal of flower just made, draw dropped stitch through, ch 7, sl st in top of last dt, (2 dt, ch 3, sl st) in centre, finish flower as before and repeat from * for length desired. After last flower ch 1, 14 d over each chain.

MEDIUM EDGE WITH FILET TOP.—Make a chain of flowers as long as desired in the following manner. Chain (ch) 5, * skip 3 ch, 2 double trebles (dt) in next st, (draw out loop on hook a little longer because next ch forms the centre of flower), ch 4, (4 dt, ch 3, sl st) in first ch (centre), ch 3, 2 dt in centre, ch 11, and repeat from *. When making last flower finish third and fourth petals like second, then ch 3, 2 dt in centre, sl st in starting-point to complete first petal, * ch 7, sl st in top of last dt of next flower, (2 dt, ch 3, sl st) in centre, (ch 3, 4 dt, ch 3, sl st) in centre, ch 3, 2 dt in centre, sl st in starting-point and repeat from * until first flower is completed, turn. Chain 10, sl st in next petal of same flower, * ch 8, thread over, insert hook in 4th ch below, over and draw through, over and draw through two loops; thread over, insert hook in same st, over and draw through, (over and draw through two loops) 3 times, ch 8, sl st in top of next flower. Repeat from * to end of row, turn. Make as many rows of spaces as you would like the lace to be deep.

WIDE.—Repeat the first three rows of large square medallion, then 2d and 3d rows alternately for length desired. Two or three rows of spaces make a nice finish.

Cross-Stitch Patterns for Play Rug

(Illustrated on page 9)



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The wheels are finished in a bright red enamel and striped in gold and yellow, and equipped with nicked hub caps. The wheels are ten-inch with 3/8-inch tires.

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Raffia for Varied Uses



THIS hat is so inexpensive and the trimming of it such fun, you will surely want to add one to your summer wardrobe. No matter how small the town, an inexpensive shade hat can be found for little more than ten cents, and if colored raffia cannot be secured at the School Supply House, the local florist will fill your order for natural raffia (such as he uses for tying plants), which can be easily dyed. A bunch of mixed colors, if obtainable, will be ample, and such a bunch should cost only about fifteen cents.

To give height to the crown, cover with Japanese crepe in any preferred color. Cut oval top 8 x 9 inches and bias side band 9 x 23 inches, lining both.

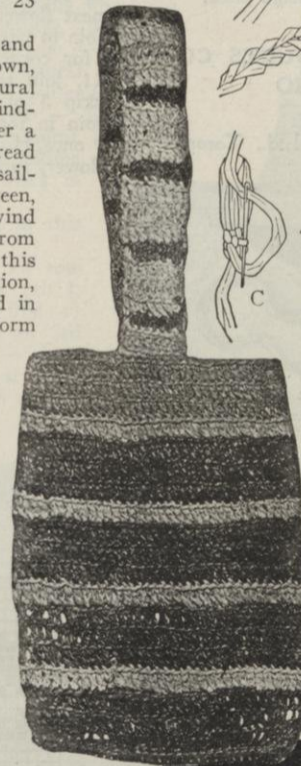
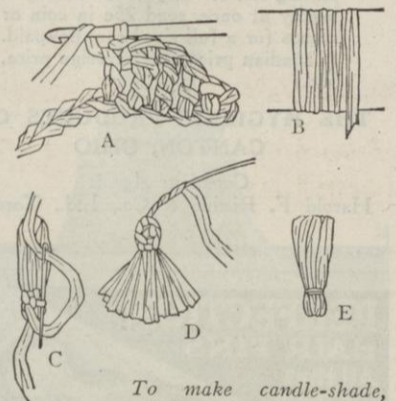
The thistles of dark and Alice blue, henna, brown, red, purple, and natural raffia are made by winding raffia 19 times over a 2-inch card (B). Thread a fat, large-eyed (or sailor) needle with green, slip from card and wind tightly half inch in from end (E). Using this binding as a foundation, work round and round in buttonhole stitch to form the calyx (C). Before last stitch is taken a 12-inch wire is inserted, doubled over and after calyx is finished, wound with green for stem. Folded petals are then cut and frayed with needle.

The leaves are crocheted on a centre chain of 19 stitches, skip 1, sl st in next, 1 d, 2 t, 1 dt, 2 lt, 2 dt, 2 t, 6 d, turn, skip 1, 4 d, 2 t, 2 dt, 2 lt, 1 dt, 2 t, 1 d, slip through and clip. For explanation of crochet stitches, see page 47.

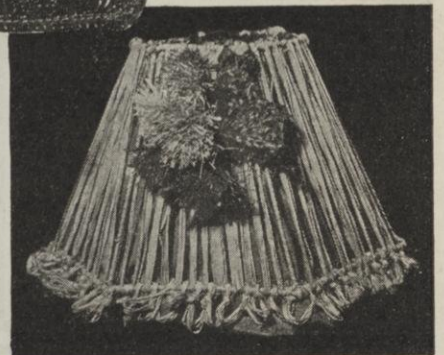
Three rows of brown, violet, green, rust-brown, and blue, alternating with one of natural raffia, make up this attractive bag that has the appearance of hailing from Panama. Use steel hook No. 1, and starting with dark brown raffia ch 36, turn. Skip first ch, t in each of 35 sts, 35 t on opposite side of foundation ch, turn. 2d and 3d rows—ch 3, t in back loop of each st, join. 4th row—Repeat with natural raffia for 1 row, then alternate with violet, green, rust-

brown, and blue in order mentioned. To make handle, skip 13 t, and with natural raffia make 1 t in each of 9 sts, turn, ch 3, 9 t. Drop natural and make 9 t with dark brown. Take up natural and work 2 rows of 9 t. Then alternate with violet, green, rust-brown, and blue, reversing order for other half of handle. Sew with natural to 9 sts on other side of bag.

The bag may be lined with any kind of material one chooses. Unbleached cotton makes a serviceable lining, and if a color is preferred, dye the material.



To make candle-shade, wind vertical bars, starting at top; at base wind twice (to space strands for light), carry raffia to top and wind once, continuing until frame is well covered. The raffia fringe is made by starting raffia between strands and knotting, leaving inch loop between knots. Natural raffia is used with gold silk lining. Thistles like those on hat, made over a one-inch card, are used for decoration.



Raffia-covered wire shade lined with silk and trimmed with colored thistles.

Billy Makes It Beautiful

(Continued from page 15)

Young Sheridan's face suddenly hardened.

"Hold on, Frank," he said, crisply, "I know you mean well, and all that sort of thing. But don't ever speak again about 'that girl' in that tone, if — you — please."

"Oh, all right, all right. If you like the tight-rope, stick to it."

NASH stalked off to his rooms without further comment, and the review of damsels ceased from that evening. During the next week-end visit to his wife, Billy told her a little of the episode, omitting, of course, all reference to herself and preceding his narrative with the simple statement that Nash thought he ought to get married and had tried to produce the bride.

"He must have shown me twenty or thirty, all together," he chuckled, and promptly joined the great army of men who have been puzzled by woman's failure to understand a good joke.

"I think he is taking a great deal upon himself," Aileen coldly commented. "I'm glad you have told me, Billy, for of course I had heard about the way you have been gadding out almost every night with a different girl. All our friends are talking about it. They see you constantly at places. I thought you were doing it deliberately, to — to — well, to come back at me for living my own life."

"I wasn't," said Billy, quickly. "But — just for the sake of the argument, suppose I had been? Wouldn't it have been all right — tit for tat, as it were? Could you really have complained, or felt hurt? Come, tell the truth!"

She was hesitating. Then she laughed.

"Of course I couldn't," she said. "And I wasn't worried the least little bit. I had too much faith in you."

"And in yourself," Billy reflected rather bitterly, as he thanked her in fitting words for this vote of confidence.

"I have an idea," Aileen abruptly announced. "I'm coming to dine with you."

"Good. When, where?" His response was all she could have desired, but she shook her head.

"You don't understand. I'm coming to dine with you in your apartment. I want to see where you live, so I can picture you there. I think," she added dreamily, "I will come next Friday evening — that is, of course," as she observed his hesitancy, "if you really want me."

He hastened to spread his wings to the opportunity.

"Of course I want you. I merely hesitated a little because it's a bachelor apartment house — but I can say you are my cousin from out-of-town. Besides, I can get Frank's sister, Mrs. West, as chaperon. She's one of my best pals and she lives just around the corner. And we might have Frank, too —"

He stopped. The expression on the face of his adored one would have stopped a golden-tongued statesman in the midst of his greatest oration.

"Billy, my dear boy," Aileen said very patiently, "please don't be stupid. I don't want a dinner party, and I don't want a chaperon. I want a tête-à-tête dinner with you in your own bachelor quarters. I think," she added more naturally, "that it would be a lark. But if you don't want me —"

"Now it's you who are being stupid."

Of course I want you. I was merely trying to be careful — to avoid any possible misunderstanding. Besides, the table d'hôte dinner in our place is just an ordinary affair. It costs two dollars, and you know about what one gets for that. It will be well-cooked and wholesome though, of course," he hastened to add.

"Can we have it served up in your sitting-room? I don't want to eat down in the restaurant with all the bachelors."

"Why, yes, of course—that would be better. I guess the Jap can manage it. I'll call the others off him that night."

She was already in his arms, but now she cuddled closer.

"It will be simply great," she told him. "I wonder we never thought of it before. I call it a splendid idea!"

Billy held her tight, but the action, incredibly, was almost automatic. He was beginning to see that it was a splendid idea. Also, back of it, he was beginning to see the outline of another idea, nebulous at first, but quickly taking shape as he studied it. He grinned, and the hug he gave his wife was the enthusiastic, care-free hug of a small boy. He, too, had an idea. In fact, at last, after the long, brooding interval of four months, he believed he had the Big Idea.

BLUE Monday was not blue for young Sheridan that week and his sense of well-being and joy in life extended

over Tuesday, Wednesday, and Thursday, to the artless surprise of his staff and Mr. Nash. Thursday night, to a limited degree, he took his chum into his confidence. He had declined all diversions save dinner in the restaurant in the apartment building, and now the two young men were smoking their after-dinner cigars before the fire in Nash's sitting-room.

"Say, old man," Billy began abruptly. "A lady is coming here tomorrow night to dine with me."

Nash arched his eyebrows, but something in the expression of his chum's eyes modified the sprightly comment that had sprung to his lips.

"The lady?" he asked, sedately.

"The lady," corroborated Billy. "The point is, she wants to dine up in my sitting-room. She — she thinks it will be more romantic and more of a lark."

"It will be," agreed Nash.

Billy glanced at him suspiciously, but was reassured by the firm lines of his friend's mouth.

"Of course it's a big occasion for me," Billy went on, with more assurance, "and I want to make a strong impression."

"Naturally," Nash agreed. He was by way of being a sybarite, and he looked around his handsome room with an air of almost fatuous complacency.

"You're welcome to anything I've got," he said — "rugs, hangings, pictures —"

"There will be a lot of moving around," mused Billy, aloud. "We'd better get hold of the Jap and start in now. We won't have time to-morrow."

It was midnight before the three toilers rested from their labors and wiped their damp brows. In the interval there had been much lifting, straining, hammering, and carrying.

"Might knock out this front wall," Nash ironically suggested as the three stood gazing around at the completed effect. "It's about the only change you haven't made." He thrust his hands deep into his pockets and strolled about



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the transformed rooms, for the changes had taken in not only Billy's sitting-room, but his bedroom and bathroom as well.

"Satisfied?" asked Nash, as he took in the full effect.

"Yep."

"Then I vote that we all turn in. By Jove, I never in my life needed a hot bath so much."

At the door he turned back.

"How about flowers?"

"I'll get those to-morrow, of course."

Billy spoke wearily. He was not wholly satisfied with the effect, and he liked it still less in the gray dawn of morning, when he dragged himself out of bed aching in every joint, despite his hot bath and rub-down the night before. But he had planned it very carefully, and his two assistants had been enthusiastic aids. He had no time to make further changes now.

That was a bad day for the stenographer and office boy, who were wholly unprepared for the phenomenon, Friday usually being a good day. Both drew a sigh of relief when the young man closed, with a temperamental snap, the drawers of his flat-top desk, and, seizing his hat and coat, left the office half an hour earlier than usual.

THE dinner was to be at seven. He had arranged with Aileen to call for her at half after six, and he presented himself on the stroke of the hour, looking very handsome and rather excited.

"I love you in evening clothes, Billy," his young wife told him, as she stood off to let him admire the effect of her own really beautiful gown. To Billy's unsophisticated eyes, it was merely a shimmering, iridescent sort of thing, cut rather low, but extremely becoming and highly impressive. He found it hard to realize that this radiant vision was his — if only from Saturday to Monday. Still revolving before him, while he took in the details of her gold slippers and the gold inlaid Spanish comb in her dark hair, Aileen continued to discourse.

"I'm glad you always dress for dinner, Billy. I think I like you better in evening dress than in anything else except sport clothes — or that simply heavenly new dressing-gown you blossomed out in two weeks ago. I always put on my very best for you, too. I've done it to-night. This gown is new. Do you like it?"

She whirled slowly before him, then, suddenly coming close, laid both hands on his shoulders and looked into his eyes.

"If we had been the ordinary couple," she said, almost under her breath, "by now you would have seen me dozens of times looking my very worst, and, probably, I'd have grown used to seeing you shaving and cutting yourself." She shivered. "Tell me, Billy. I know you haven't liked our plan, really. But don't you feel differently about it now?"

"I always feel differently about it when I'm with you," he told her, honestly. "Now, if you're ready, we'll trot along."

At the studio entrance he helped her into the waiting taxicab, and held her hand tightly in his as the machine wheezed its way down Fifth Avenue.

"You're excited, aren't you, Billy?" she asked, softly.

"Yes," he admitted. "It's a big night for me."

She pressed his hand.

"It's unbelievable that we have been married four months and that I haven't been to see your quarters. I've wanted to, often. Why didn't you invite me?"

"I didn't think you'd want to come," he explained.

It was late in February. Through the open windows of the cab came an icy wind, bearing on its breath a few snowflakes. But through it, too, came the laughter of a pair of passing lovers, and the music, mercifully softened by distance, of a hand-organ on a side street. Again Billy felt his young wife's hand tighten in his.

"It's a beastly night," she said. "But we won't mind that when we're together. I'm awfully happy, Billy."

"So am I, darling." He cast a swift glance around. The lovers had fallen behind. No one was in sight. He kissed her, and the chauffeur, carefully following the little scene as reflected in his side mirror, twisted his lips in a knowing grin and glued his eyes on the glass, hoping for more. He had seen much of this sort of thing, but it never really wearied him.

THE tall and rather dingy building before which the taxicab presently stopped reared itself among its humble surroundings with the superior air of a decayed gentlewoman who had seen better days. It was not like the up-start buildings of to-day, it appeared to proclaim, but it was popular and it had its atmosphere — a rather attractive one of venerable stability. Its great main hall was shinningly clean, the white-haired man who opened the door to the newcomer obviously had been born for that particular job in life, and the elevator that bore the couple to Billy's quarters, though a little wheezy and rheumatic, was operated by another old man who fitted perfectly into his background. At the door of his rooms, Billy drew his key from his pocket and then, before using it, paused and sharply turned to face his guest.

"Look here, Aileen," he said, "you — you don't expect any luxurious suite or anything of that kind, do you? You know, fellows don't attach the importance to beauty that you do. All we think about is to be comfortable. If I'd had time I could have done more to get ready for you, but I've been so rushed this week —"

"Goose!" She was tapping his arm with her white-gloved hand, and the picture she made in the dim hall suddenly quickened his heart-beats. "Stop apologizing and let me in. It's draughty here. Of course I don't expect an Arabian Nights' interior."

Without more delay he unlocked the door, and stood back, that she might precede him into the sitting-room. Simultaneously a small Japanese, in a kimono which suggested that he habitually scrubbed the floors in it, rushed forward and stood facing the door, rubbing his hands, bowing very low, and drawing audible breaths between his teeth. As he was in the direct foreground, he was naturally the first object on which Aileen's eyes fell. The material of the kimono was separating, and its wearer had the effect of separating with it. Aileen crossed the threshold, mechanically returned the greeting of the Japanese, and then stopped short, momentarily transfixed. Back of his dingy, kimonoed figure she had seen the room, and, in a flash, her beauty-loving eyes had taken in its details.

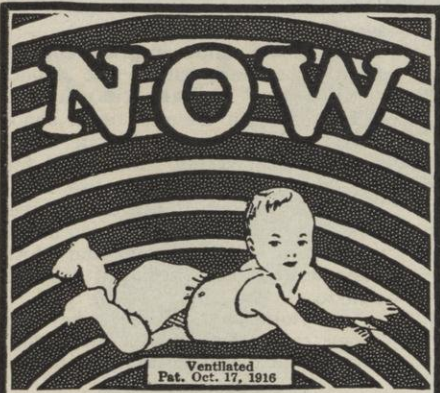
The walls were covered with red cartridge paper, torn in a few places and rather badly spotted. On one side of the room, high against the molding, hung a solitary picture — a very much stained engraving, framed in black, and representing the immortal scene known in the art world as "From Shore to Shore."

Billy followed the direction of her eyes.

"Not much on art," he apologetically explained. "That's the only picture I brought from my old home. It always hung in my mother's room. I believe it belonged to her mother."

Aileen, who had caught her breath, exhaled it slowly. Her eyes had left the picture and were on the fibre rug that only partly covered the floor. Its color was a sickly green, but its principal defect was a two-foot hole near the centre of the room. Billy cast a black look at the still bowing servant, and nonchalantly kicked over the hole a three-foot and not bad-looking imitation of an oriental rug, which lay near the door.

"Come on in," he said hospitably, bustling across the room to push up the two green shades which alone hung at the windows. One flew to the goal it was made for. The other, under his impetuous grasp, caught, jerked loose and fell to the ground with a clatter. The young host turned to his



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guest with a look of embarrassment he could not conceal.

"Things always go like that when one's trying to make a good impression," he said, airily. "I wanted to show you the effect of the lights across the street. "Kawa, what the dickens is the matter with you? Why don't you take the lady's wrap and show her where there's a mirror?"

AS if the words had galvanized him into action, the Japanese stopped bowing, hastened to Aileen's side, and clumsily attempted to remove her wrap. It was a difficult feat, for her legs had given way under her, and she had dropped into a chair; but she now rose and silently handed the garment to him, though the atmosphere of the room was icy and she was used to one of summer heat. As she slowly drew off her gloves she took in the remaining details of the scene before her. There was a tiny fireplace, in which reposed one large lump of soft coal. Evidently the draft was not good. At intervals little puffs of smoke darkened the atmosphere. In the exact centre of the room, under an old-fashioned, blazing chandelier, was a rickety table, on which were a clean but very badly laundered table-cloth, a loaf of bread, two salt and pepper pots, two plates and two glasses. Waiting stiffly in position for the guests were two light oak, cane-seated chairs. In a corner was a cherry-stained morris chair, holding a leather cushion whose filling was protruding from the side. Its arms were shining, as if by a fresh application of oil, but its sides and legs were black with dust. Opposite it, in another corner, was a mission settle, also very clean as to seat and very dusty as to legs, in the exact centre of which reposed the room's second ornament—a very fat, very hard, very blue cushion, labeled Yale. On the dusty mantel, above the smoky fireplace, was an orderly array of pipes, tobacco jars, cigarette-boxes, and a glass humidifier.

"Nothing to brag of, is it?" asked Billy, cheerfully. "Fraid you find it rather bleak, but 'man wants but little here below,' you know. Kawa, how about dinner?"

Kawa, who was carrying the lady's wrap into the bedroom, stopped, tripped on the wrap, wiped off with his sleeve a mark his foot had made on the garment's delicate silk lining, recovered himself, and beamed genially.

"Dinner very quick," he graciously announced. A moment later they heard the door close after him as he departed in quest of the banquet.

"Billy, I want to see your bedroom."

THE words were the first Aileen had uttered since entering the room, but Billy, in his new rôle of anxious host, seemed not to have observed her silence. He had unostentatiously crossed to the morris chair and had turned the cushion in such a way that the filling did not show.

"The bedroom?" he echoed, vaguely. "Oh, all right. Not much to see, but here it is." He led her across the threshold into a smaller room, which held an oak bed, a large oak bureau, and one dingy white, cane-seated chair.

"The most interesting object before you is the bed," Billy began in the voice of a showman featuring his attractions. "That folding-bed has a history. It shuts up with you, if you're not jolly careful. I lent these rooms to a fellow during one of my vacations, and, by Jove, the thing closed on him during the night and almost killed him. Just as he was about smothered a fellow in the next room heard him choking and gurgling, so he came in and got him out."

"Billy Crawford!" Aileen's voice dripped tragedy. "And you dare to sleep in the bed, after that!"

"Oh, I'm on to it," Billy lightly declared. "I know all its little tricks. I keep my weight in a certain spot and it holds the bed down. Then I'm all right."

"But—suppose you moved—in your sleep?" gasped his guest.

"I don't move," said Billy, simply.

"Here's the mirror. Come and see how beautiful you are."

He bent forward and blew a cloud of dust from the glass; then frowned irritably.

"Confound that Jap," he said. "I hoped he would really dust, for once, but he has got out of the habit. I have to use this as bedroom and dressing-room both," he resumed, "so I've had some wardrobes built in. Pretty convenient, eh?"

They were convenient. They were also commodious and clean. From hooks and hangers Billy's clothes hung in orderly rows, and on the floor stood dozens of his boots and shoes, immaculate and shining.

"I look after these myself," the host explained. "Couldn't trust 'em to the Jap—except the shoes, of course. I look after my other clothes, too. Not bad for a five-days-a-week bachelor?"

He opened the deep drawers of the bureau and showed her stacks of clean shirts and collars in one, undergarments in others, ties and socks in orderly piles.

Aileen felt her spirits rising. "You're awfully neat about your clothes, Billy."

"Have to be," said Billy. "But I can't do dusting and sweeping, so you must make allowance."

He showed her the bathroom, an astatic chamber whose sole furnishings were the bathtub, a towel-rack containing one towel, several huge sponges, and a shaving set waiting before a cracked mirror.

"The apartment itself isn't bad," said Aileen, evidently thinking aloud, as they returned to the sitting-room. "But Billy, darling, surely you could have it decorated, and buy some furniture!"

Billy looked surprised, then even a little hurt.

"Why," he said slowly, looking around as if from a changed viewpoint, "aren't things all right? Of course there's the dust. I knew you'd notice that right off, so I told Kawa I'd skin him if he left any."

"But where do you sit? Where do you read? Where do you smoke?"

Billy indicated the morris chair and the partly disemboweled cushion, which, under its swift handling, he now discovered, had erupted part of its filling onto the floor. He kicked the filling under the chair.

"Not half as bad as it looks," he announced, gazing affectionately at the chair. "But I suppose I'll have to get another, some day. Hello! Here's Kawa with the oysters."

HE led Aileen to the table and seated her formally, taking his place opposite her with a beatific smile. Aileen looked at the oysters and her eyes grew round. There were five of them on each plate, all rather small, quite black, and suggesting that they needed dusting. She wondered if Kawa had dropped them in the hall.

"I don't eat oysters," she announced positively.

Her husband's beaming face sobered. "Why, I thought you liked them!" he cried.

"Not always."

"By Jove, I'm sorry. We could have begun with something else just as well," he ended contritely.

"Please don't eat those things, Billy," she gasped. But the warning came too late. He had gulped them down, and was nodding to Kawa to change the plates.

Then followed a long, long interval, in which Billy talked and his wife listened. He had apparently forgotten the episode of the oysters, and was doing his best to entertain his guest. His best was very good. Aileen almost forgot the fibre rug, the dusty, hideous furniture, the green shade in an untidy mass on the floor, the smoking fireplace, the deepening chill of the room. But Billy began to consult his watch. "Hang that Jap," he muttered. "He has been gone for that soup at least twenty minutes."

Aileen did not reply. Her eyes were on Billy's flowers—a mass of roses tightly crushed into a thick yellow bowl wrapped round with green paper,



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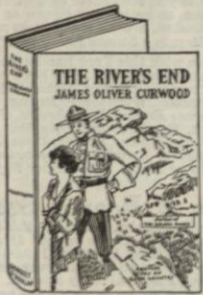
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which Kawa now bore into the room and set proudly in the centre of the table.

"Forgot," he explained. "Excuse."
"Better late than never, I suppose," said Billy resignedly. "Where's the soup?"

"In hall I get."
The soup came in, very thin, quite cold, and with large pieces of unclassified vegetables floating on its surface. Aileen ate a spoonful and Billy emptied his dish. Again he exerted himself to cover the half-hour interval before the arrival of the roast chicken, but when that delayed bird finally appeared, the two small portions on the plates set before the diners proclaimed all too loudly the news of their arrival.

"See here, Kawa," muttered the host, anxiously. "I believe this chicken is high."

Kawa's indignation made him, for a moment, almost human.
"Not high," he asserted, positively. "Very good chicken. Very good. High chicken not hurt," he submitted peacefully, a little later, when the aroma of the bird had been wafted to his own nostrils. "All right to eat."

"Don't you eat any of it, Aileen," Billy directed. "I guess the spinach is good, and the apple fritters." He dug his fork into the latter, a soggy mass which Aileen had not recognized. "I wanted to order something different for you, dear," he went on tenderly, "but, you see, they can only cook certain things here. They simply spoil anything else they attempt."

AILEEN gave him a quick look. She had discovered that none of the food on her plate was the certain thing "they" could cook. But Billy was eating it all with seeming relish. Could this be the man who, at New York's leading restaurants, selected dinners with such perfect taste and discrimination? Then she understood. Tonight's dinner, of course, must be infinitely worse than the average, and poor Billy was trying to carry off his chagrin with a high hand. Poor Billy, indeed! She knew exactly how he felt. All this was simply appalling for him.

She lifted Kawa's soiled and flowing sleeve from the salad he had just put before her—an ambitious dish containing bits of every known fruit and covered with what looked like a sickly custard, and addressed Billy.

"Do you dine here often?" she asked.
"Two or three times a week," Billy hesitated. "It seems pretty bad tonight, dear," he confessed with a gulp. "You see, Kawa has to bring it all up from the basement, and it gets cold on the way."

Aileen nodded. "Of course it does. Don't think anything about it, Billy. I'm having a beautiful time."

She had eaten nothing, but when the ice cream came, after what threatened to be an endless interval, in which, despite themselves, an odd constraint settled over the pair, she tried to eat, or, rather, to drink, some of the lukewarm liquid which was all that remained of it. The coffee was straight chicory, and like everything else that should have been hot, it was cold; but she drank it trustfully, hoping that Kawa's voluminous sleeves had not seasoned it on the way.

It was half past eight when they left the table and Billy established her in the morris chair beside the window. The chair was appallingly uncomfortable—much, much worse even than it looked.

"Now, I'll have a picture, too," he said happily. "In fact, I shall have a lot of them. These rooms will never be quite the same to me again."

Aileen shuddered, then smiled brightly. "Where's your reading lamp?" she asked. "Haven't you something softer than that awful chandelier?"

Billy shook his head.
"Not now," he admitted. "I ought to have one, of course."

She rose. Not for millions of worlds would she have hurt Billy's feelings, but to remain another instant in that icy, smoky, hideous place was simply unendurable.

"Let's go for a ride in the park," she suggested, almost breathlessly.

Billy looked a little surprised and also slightly chagrined, but he rose at once.

"Of course," he said, "if you like."
They rode in the park until almost eleven, and under the charm of its whiteness and silence both almost forgot the strain of the past two hours. When he left her at her door, Aileen looked at him with an expression he had not seen in her eyes before, and which, subsequently, he tried in vain to analyze.

"Till to-morrow, Billy," she said. "Come early—And please, please, don't sleep in that folding-bed to-night!"

BUT the next day Billy did not come early, nor did he send word. The luncheon hour crawled by. Two o'clock gave place to three and four and five. At five Aileen called up the building where Billy lived, and after a long delay got Kawa on the wire. It was very hard to make him understand who she was and what she wanted, but at last she got her information.

"Mr. Sheridan he very sick," she heard Kawa say. "Very sick all night. Very sick all day. Doctor come two times. Doctor here now."

She waited for no more. In five minutes she was in a taxicab, speeding to her husband's folding-bed. Kawa, who seemed to be acting as nurse, met her at the door with an indrawn hiss of sympathy.

"Mr. Sheridan very sick," he repeated. "Mr. Nash not here. I get doctor in night. Doctor here now," he peacefully repeated.

Aileen hardly heard him. She was crossing the threshold of the bedroom in which Billy lay extended on the fatal folding-bed, his eyes glazed, his young face gray, but brightening as she entered. When he saw her, he uttered a little sound that brought the tears to her eyes.

"Doctor," she gasped, "what is it?"
The big man who had been sitting beside the patient rose to meet the newcomer.

"Nothing serious now," he said reassuringly, "though it looked like it for a time, last night. Just an attack of ptomaine poisoning. He must have eaten something that hurt him. Fortunately, he got rid of most of it."

"Can he be moved?" As the doctor hesitated, she ended breathlessly, "Oh, doctor, let me take him away from this place. I am his wife!"

The physician's eyebrows rose a trifle.

"How far do you want to take him?" he asked curtly, with no comment on her statement.

She gave him her address.
"I guess we can manage that. My car is downstairs. We will wrap him up well. He'll need close attention for several days. We can pick up a nurse on the way uptown."

"I don't want a nurse. I'm going to take care of him myself. Oh, Billy, Billy, to think of the way you have been living and the risks you have been running all this time! And I didn't know a thing about it!"

When the patient was ready, Kawa and the doctor helped him down to the street and into the waiting car. In the entrance, when Kawa returned, Aileen put a twenty-dollar bill into his hand.

"Mr. Sheridan is never coming back here," she said with a shudder. "Tell the agent so. Here's his new address. Please pack up his clothes, and bring them there in a cab. And, Kawa—you can have his furniture if you want it."

Kawa breathed deeply in gratification.

"Thank you, lady, thank you. I bring clothes. I take all furniture."

HE did take all the furniture back to his own quarters, from which it had come. Also, he returned Mr. Sheridan's very handsome rugs and furniture and pillows from Nash's rooms, where they had been stored, and he made arrangements to replace the wall paper which, in their fine abandon, he and Nash and Billy had

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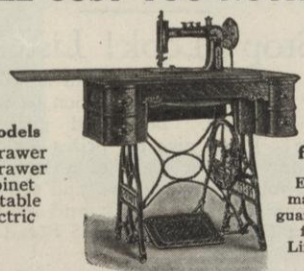
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almost destroyed. Last of all, he went to the fifty-cent table d'hote restaurant around the corner and threatened the proprietor with the police, for poisoning a worthy young man. Kawa's conscience troubled him, for in the matter of that dinner he had exceeded his instructions. He had been told only to see that all the hot food was cold, and all the cold food warm, and that the service must be very, very slow. But Kawa had an artistic soul, a soul that demanded perfection. And how was he to know that those oysters, which looked all right to his oriental eyes, were sources of deadly disease. Kawa sighed. It was like that, sometimes, when one tried one's best to please.

At the same time, in the studio, young Sheridan, still badly shaken by his ptomaine experience, which he repeatedly told himself he jolly well deserved, lay in his immaculate bed in Aileen's studio, and listened with his hand in his wife's while she told him of her new plans.

"As soon as you are able, we'll go

into the country, darling, and find a lovely little house," she said — "a real one, with gardens and chickens and things. And you shall pay for it all. I will keep the studio to live in winters, and you will let me run that. But I shan't feel that I can ever let you out of my sight again, baby that you are! Oh, Billy, Billy, I wonder you didn't die long ago in that awful place, of that dreadful food."

Billy shut his eyes. He could not quite meet the shining adoration in hers. The Big Idea had worked. It had worked as he had known it would work, because he had banked on the two sure things of his wife's love and her womanly sympathy. But his conscience tortured him. Would she ever forgive him if she knew? And she must know, sometime.

"I shall not have a moment of real happiness till I tell her," Billy reflected, miserably, "and I won't dare to tell her for a long, long time. Perhaps, if we ever have a son, I'll tell her over his crib what a fraud that kid has for a father!"

Reticella or Cutwork

(Continued from page 2)

is tied, the long double ended thread is laid between the two threads and held by the tenth knot. The end of this strand goes into the head of the tassel.

To make head of tassel, take a piece of tape or linen about 12 inches long and roll tightly. Sew the end down firmly, and pass the needle into the centre and over the outside several times to keep the roll in shape. Pass the thread of the tassel through the centre of head, and bring out at the top. Beginning at the bottom take 10 or 12 buttonhole stitches into the linen as close together as possible; make a second row of buttonholing in these stitches, and continue until the head is covered. Make a loop with the thread used for the buttonholing, and the thread of the tassels. Roll over this loop and insert threads into head and cut. Sew tassel to cloth by this loop.

We have touched upon several of the fundamental stitches employed in cutwork. All the average needlewoman needs is her even woven coarse linen, and a little ambition and she can copy and originate exquisite creations.

The Spanish Cape

(Continued from page 10)

inch piece of cardboard, cut along one edge and tie in centre, tie again about three-quarters inch from top.

FRINGE. — Wind silk over a seven-inch piece of cardboard and cut along one edge. Take two strands and double them. Insert hook into a stitch of cape and draw doubled silk through, then catch the free ends and draw through loop on hook. Repeat this into every other stitch around three sides of cape.

Explanation of 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, 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.

LONG TREBLE (lt). Over three times, hook through work, thread over and draw through, over and work off by two.

FILET CROCHET consists of spaces (sp), 2 t with 2 ch between, and blocks (bl) of 4 t. Any number of bl contains three times that number of t, plus one; when made over a sp, t in t, 2 t in sp, t in t. A foundation ch is 3 times the number of sp in 1st row, plus 6 if row begins with a sp, (t in 9th st from hook for 1st sp) or plus 4 if row begins with a bl, (t in 4th st for 2nd t of bl). Chain 5 if next row begins with a sp; ch 3 if with a bl.

TO ADD A SPACE at beginning of a row, ch 8, t in 1st t of previous row; to add several spaces, ch 3 times the number of sp plus 5, t in 9th st for 1st sp.

Decorative Stitches

(Continued from page 16)

crossway between; or a soft tan plain gingham waist with a striped skirt could be harmoniously united by blanket stitch in dark brown with short yellow running stitches dropped between the stems.

No. 16 gives a little heavier effect than some of the others, almost like a narrow braiding about a quarter inch wide. A row of blanket stitch is first made in yellow (or any chosen color) and then a row of outlining run along the upper edge to close the squares, every third square is filled in with four black stitches and then six strands of white cotton run under all the vertical stitches.

As for materials to use for this stitchery, they are legion.

The cutting patterns illustrated on page 16 may be purchased by mail at 15 cents each, postage prepaid, if you address The Priscilla Company, 85 Broad Street, Boston, Mass.

Sports Bag

(Continued from page 40)

of handle). Continue the opposite way (starting with blue).

With wool, sew handles crosswise to bag, each end to band above a corner.

RING TO SLIP OVER HANDLES. — Take 4 inches of ribbon-wire and sew ends together to form a ring. Chain 24, join, ch 1, double (d) in each st, join. Make a row of 12 sp and another row of d in each st. Slip over ring, previously covered with silk, and sew last row to foundation ch. Sew 2 natural beads in each space. Fasten wool into a st of ring, make a chain about 7 inches long and sew to opening of bag.



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The Junior Page

Conducted by
JULIA GREENE and GEORGIA ELDREDGE HANLEY



Doll House Stories The Picnic



ALL the Dolls were peeping from the windows and doors of the Doll House. They were waiting breathlessly until Jane, their little mistress, should go out of the Playhouse and ride away in the big automobile. It was a fine summer's day and the Dolls wanted to have a picnic out in the back garden where the sun was bright and the birds sang so sweetly.

"Hurray! Now's our chance!" shouted Jack Doll as the last "honk, honk" of the big car was heard. There was a stir and bustle in all the tiny rooms. Mandy, the colored doll, ran to the kitchen. "I'll jes' press out dem chillen's dresses," she said, taking up a tiny iron.

"I'll make the sandwiches," said Helen Doll, going to the tiny closet.

"And I'll get the freezer and make some ice cream," said Mr. Doll.

"And I'll make some lemonade," cried Jack Doll.

"And I'll devil some eggs," said Mrs. Doll, getting out the tiny baskets.

"And what'll I do?" wailed Wee Marie Doll.

"You can mind the baby while we work," said Mrs. Doll.

Soon they were all busy as bees. They had to hurry, for time was flying.

"Great Scott!" said Mr. Doll, "how does Miss Jane think I can move in these white duck pants! They're so stiff with starch I can't bend my legs. And she's pressed the crease on the side of 'em, too. Pshaw!"

"Well, you just wait awhile and after the picnic you'll have plenty of creases in 'em," laughed Mrs. Doll. All the Doll children giggled. "Now hurry up with that ice cream," she added.

"Sure it's done now," said Mr. Doll, and as everything else was ready they all came pouring out of the Doll House, carrying baskets, pitchers, hammocks, swings, the music box, and the baby to the Playhouse door.

"Oh dear, oh dear!" cried the Dolls, "how shall we ever get down into the garden? The step is so high we'll break if we jump!" Sure enough it was a long way to the gravel walk for such little things to jump.

"I know! I know!" cried Jack Doll, "the hook and ladder!"

"Just the thing," said Mr. Doll, "every one help and we'll be down in a jiffy."

No sooner said than done. With every one helping except the Baby, the little red ladder was brought from Master Tommy's hook-and-ladder wagon and slipped over the doorstep to the ground. Then the fun began. First Mr. Doll climbed down carrying the lunch. Then Mandy climbed down with the baby. Next Jack took the hammock and swing, and Mrs. Doll and the girls carried all they could. Mr. Doll went back for the music box and Baby's



Each doll ate three plates of ice cream!

pillow. Then they all marched over the grass to the tall hollyhocks. They put the lunch in the shade. A cute little spot was found near the forget-me-nots for the Baby's nap.

"Up with the hammocks and swings!" cried all the Doll children.

"You said it," said their father, as he hung the tiny hammock between two hollyhocks and tied the swing from the branch of a lilac bush. When everything was ready, they began to amuse themselves. First they played ball with the cute white balls from the snowdrop bush. Then they made fancy hats of sweet peas, poppies, and nasturtiums. The hollyhock blossoms made fine parasols, each one a different color.

"I'm so tired and hungry," said Helen Doll, "let's sit in the hammock and eat our lunch."

"Oh yes, let's!" cried Jack, "I'm starved! I want some ice cream."

They made short work of the sandwiches, deviled eggs, and lemonade, and each Doll ate three plates of ice cream.

Suddenly there was a piercing scream from the baby. Every one rushed pell mell to the forget-me-nots to see what was the matter. There was the Baby trembling with fright on his little blanket. In front of him, staring with big eyes, stood an old green grasshopper!

"Oh! Oh!" screamed the Dolls in terror — "a monster!"

"Here get off with you!" cried Mr. Doll in a loud voice, going for the grasshopper with a twig in his hand. That old fellow hopped off in a great hurry, I can tell you!

"What a narrow escape!" said Mrs. Doll, hugging the Baby.

"Where's Jack?" cried Mr. Doll, counting his family.

"Jack! Jack!" they all called, running here, there, and everywhere.

"Deed Ah wish we's home safe," wailed Mandy, wringing her hands, "Ah's that scared!"

"Oh, we'll stay home after this," said Mrs. Doll, but just then they heard the others calling that Jack was found. "Come see what we've found. Oh, what fun! Let's do it too," and when Mrs. Doll ran over, she saw them all wading in the birds' bath. Up in the trees the birds were scolding and chattering.

"My aren't they mad," laughed the Doll children in glee. "They can come here every day and we can't. We should worry!"

After this they dried their tiny feet in

the summer breeze and Mr. Doll brought the little music-box over to a nice flat stone and they all took partners and danced. Even Mandy did a clog dance by herself in a corner.

"Honk! Honk!" sounded the horn of the big automobile as it came rolling in from the street along the drive towards the house.

The poor little Dolls fell to the ground with fright and lay very still. They were caught! Mistress Jane had come home.

"For goodness' sake! Who left all these dolls and toys out here in the walk to be stepped on?" she said, and, picking them up carefully, she took them into the Doll House and put them away. The tired little Dolls were glad to be there. So they closed their eyes and went to sleep. It was the end of a happy day indeed for them!

The One-Eyed-Fairies Sir Bodkin

"I WISH," said Margaret as she sat looking in her new work-basket, "there really were fairies to help us do things like in story-books.

There are lots of things I would make if I just knew how."

Suddenly she felt funny sharp pricks on her hands. Looking down she saw a line of little figures come dancing out of her work-basket. Their thin bodies glistened as they skipped across her lap and up on the table beside her, singing this song:

"You can do it! You can do it!
We can always help you sew it,
With a piece of thread to help us
And your thimble bright to push us."

"Oh! Oh!" cried Margaret, her eyes very large, "who are you?"

Then stepped out the largest one of all. He bowed very low with his hand on his heart and sang —

"How do you do, My Lady,
We've come at your command.

You wished to see some fairies,
We're the One-Eyed-Fairy Band.

We hide inside your basket
And keep so very still,
Until you call upon us,
Then we'll help you with a will."

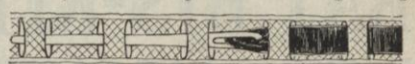


"Oh, thank you," said Margaret, "what is your name?"

"I am Sir Bodkin. Some call me Tape Needle. But anyway, I'm King of the One-Eyes, because I'm the largest and am not needed so much to help."

"Oh, indeed," laughed Margaret, "what can you do?"

"I can run the ribbons in your dolly's dresses, and I can put the drawing strings



in a marble bag. Just put a piece of ribbon in my One-Eye and watch me work."

"Indeed I shall this minute," said Margaret, and ran to her doll's bureau and got a pretty lace-trimmed dress with beading round the waist and a roll of pink satin ribbon.

"Measure how much ribbon to go round the waist and leave enough at each end for the bow and we're ready to start," said Sir Bodkin as Margaret cut the ribbon with her new scissors.

"Put your fingers on my head," ordered Sir Bodkin, and holding the ribbon fast in his eye he sang —

"In and out, in and out,
I hold the ribbon nice and flat.
I gently pull it after me,
And now we're finished one-two-three!"



Out hopped Sir Bodkin at the end, "How's that for fast?" he said as he jumped back on the table.

"That's splendid and thank you," replied Margaret, as she put the sweet little dress on her doll and tied the bow, "I never before did it so quickly."

"Stick to us, stick to us,
And then you'll never, never fuss.
Good-by, good-by, we must away!
You'll see the rest another day!"

sang all the fairies and hurried back to the work-basket.

Margaret ran to tell her mother about her One-Eyed-Fairy friends.

Stop! Look! Listen!

Hello, Juniors! I'm a little chap but I hope we will soon be well acquainted. Boys and girls under twelve! I will give ten prizes for the ten best drawings or plans of a Doll House. Write your name, address, and age plainly on your drawing or plan and send it by August 15 to Mr. O. Kay, 85 Broad Street, Boston, Mass.

April Prize Winners

Gertrude L. Hill, N. Y.; Judith McCall, Penn.; Junieta Gesell, Mich.; Mildred Finch, Mass.; Margarete Weiland, Mass.; Alma Clark, Neb.; Ellen Frost, Mont.; Katherine Jones, Ill.; Marjorie M. Swaney, Ill.; Farrell Welch, Texas.



Fourth of July
Up with the sun.
Bang! Bang!
Shoot off the gun.

Run to the school
To ring the old bell,

Clangity clang!
Then we all yell

Hooray for the Fourth!
Beat on the drums!

Cake and ice-cream
To fill up our tums.

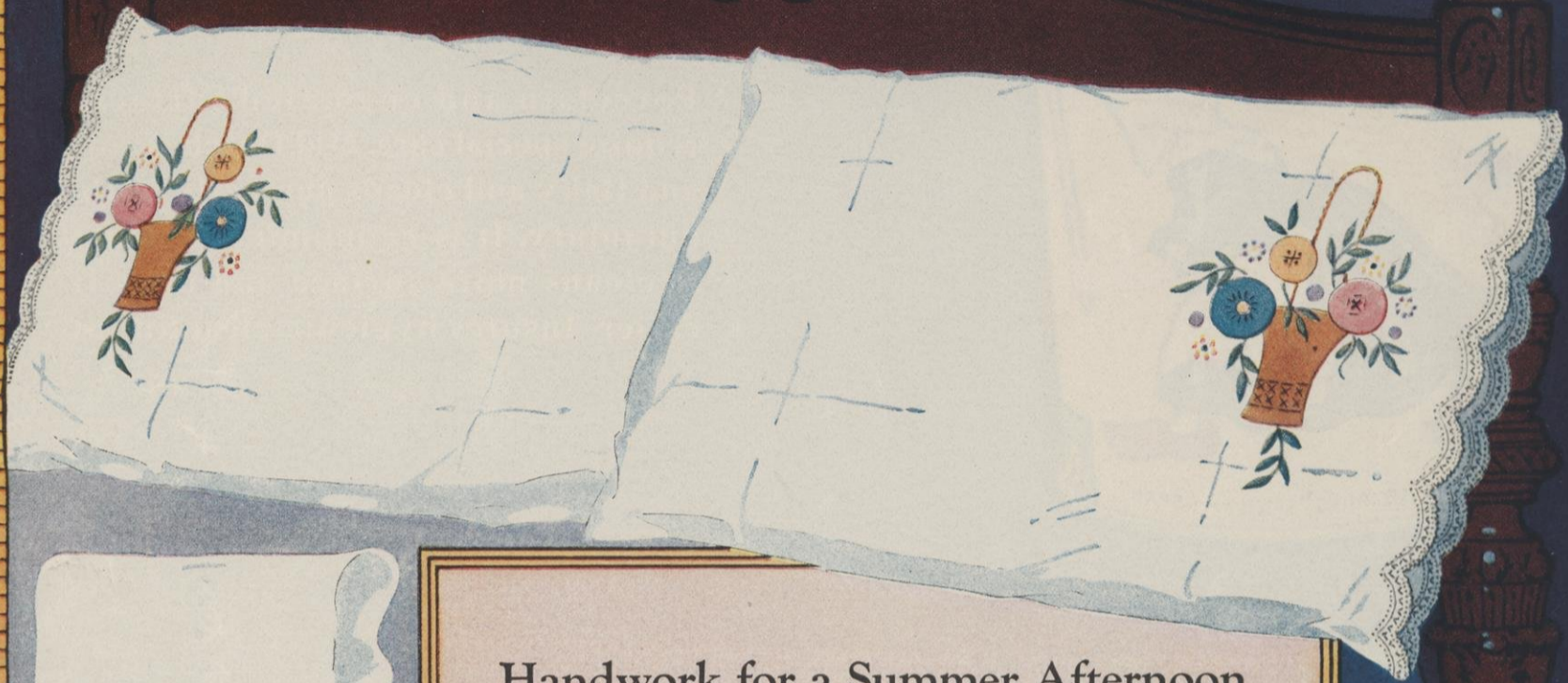
See the balloon
High in the sky,

When it is dark
Rockets will fly.

Home and to bed,
All of us say,
"Fourth of July
Come every day."

Send \$1⁵⁰ for this pair of Indian Head pillow cases

Stamped for
Embroidering



Handwork for a Summer Afternoon

That you may know about Indian Head tubing we are making this special offer of two yards of crisp white Indian Head pillow tubing, with two ends hemstitched in scallops, eight pieces of fast color Indian Head stamped with the design all ready to appliqué, full directions for embroidering and crocheting—all for \$1.50. This offer expires December 31, 1922.

A Lasting Touch of Color

Many people hesitate to use color on something which is washed as often as pillow cases. You may now indulge in appliqué work to your heart's content, for fast color Indian Head will not run or fade.

Patchwork is Fun

The design shown here is easily and quickly done. Any crochet

stitch will make a good edge, or you can use a narrow linen lace or a hooked-in embroidery stitch for finish.

For an Engagement Gift

A pair of these pillow cases makes a delightful gift for the bride-to-be. Indian Head pillow tubing is increasing in popularity, for every homemaker finds it practical, inexpensive, and good-looking. The fast color patches lend distinction and charm to this pair, which is offered you at the special price of \$1.50.

This offer expires December 31, 1922. Please send check or money order. All orders will be filled as rapidly as possible in the order received.

Amory, Browne & Co.

Department 415, Box 1206, Boston, Mass.

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Porcelain and enameled surfaces require special care. Old Dutch is soft and flaky and cleans perfectly without injury. It is economical because it cleans more surface and does it easier. Insures hygienic cleanliness.

