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N. S. E.

Modern Priscilla

March
1922

Twenty Cents





This pattern with its softly blended design of red, blue and green on a blue background is Gold-Seal Congoleum Art-Rug No. 323. In the 6 x 9 ft. size the price is only \$8.10.

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Women everywhere are brightening their homes with these beautiful Gold-Seal Art-Rugs. And besides the artistic charm they find Congoleum so practical—so sanitary, so durable, and so easy-to-clean. Just a few light strokes with a damp mop leave the surface clean as a whistle—the rich colors glowing like new.

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The MODERN PRISCILLA

With which has been Combined
Home Needlework Magazine and Everyday Housekeeping

EDITORS
CHRISTINE A. FERRY—Needlework
ELIZABETH MACDONALD—Housekeeping
HARRIETT C. EMMONS—Field Editor



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VOL. XXXVI

NO. 1

PRISCILLA SPEAKS FOR HERSELF

TO a seed catalogue, a sampler, and a little boy are to be credited these few thoughts. The seed catalogue had set the family by the ears. We were planting our garden. Such a garden! But you all have planted seed catalogue gardens, wonderful, weedless, bugless gardens! Yes, planting a garden is the most joyful indoor sport when March roars in your chimney throat like the hungriest old lion in the bush. So we were thinking about planting gardens.

Then there was the sampler. It hung over Great-Aunt Ruth's very own drop-leaf table that had come along down to us with her sampler. There was a garden on the sampler planted more than a century ago by a little, seven-year-old girl's fingers. The flowers were as bright as the day she placed them precisely about the fountain of crewl waters. Just above her garden she had planted a legend, "Blessed are the peacemakers," in the same precise stitches that grew her roses and forget-me-nots.

Then there was the boy, on the rug there in front of the fireplace. By the fender stood his dauntless ranks of cardboard soldiers. From behind his sofa cushion entrenchments with his toy machine gun he swept down the ranks of the gay enemy, adding sundry whoops and boomings of his own for realistic effect. And there came to mind the legend of the sowing of the dragon's teeth and the springing up therefrom of warriors fully clad for battle.

For as many centuries as we can enumerate in the history of man, we have been sowing dragon's teeth and armies have sprung up in every land and harvests of horror have been gathered in. Shall we still go on planting the dragon's teeth in that most fertile soil in the world, the mind of the child?

To-day the world waits on the word of the peacemakers. There is for the first time in history an international effort to destroy the crop of awful instruments that have developed under the forcing, fertilizing, and nursing of our

dragon's teeth. The universe has poured out its wealth, its strength, its energies in specializing these dragon seed, until it recoils in terror from the ghastly possibilities in another planting, another harvest of its hideous hybrids. Leagues and covenants can forbid armaments and destroy battleships to-day. These are the fruits of another season's planting. But as long as little boys play in front of fireplaces with toy guns and soldiers, as long as library shelves are filled with books of war, of blood and of pillage, as long as we sow the dragon's teeth in the child consciousness, armies will spring up and no leagues or covenants can stop them.

You cannot change men until you change their minds: as a man thinks, so is he. You cannot change the man's mind until you change the child's.

Upon the seed we sow in the child mind of to-day depends the safety of Christendom in the generations to come. The toys, the games, the books, the pictures we put before our children are seed; they are sure to germinate; once planted we cannot pluck them out. — Will they raise up a Mars or a Christus?

A Real Job for Real Women

There are times when the spirit moves us to say a loud, encouraging, "Amen!" in the midst of certain trenchant statements by women of understanding and vision — and we believe you, too, will feel like "rising in meeting" when you read that good article by Alice Ames Winter

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ADVERTISING GUARANTEE

"Satisfaction or Money Back"

We, the Publishers of THE MODERN PRISCILLA, guarantee the reliability of every advertisement appearing in this magazine.

You may purchase merchandise or food products advertised in THE MODERN PRISCILLA confident that if they do not prove satisfactory your money will be refunded either by the manufacturers or by us. "Satisfaction or Money Back" is our unqualified guarantee.

This guarantee applies whether the purchase is made from the advertiser direct or through your home-town merchant. The only condition is that in purchasing you are to state that you saw the advertisement in THE MODERN PRISCILLA.

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

Arthur J. Crockett

Advertising Director

on "Home Economics and The Club." (page 45). We are going to repeat a few words from that article on this page, for they are "after our own heart."

"Since education is a preparation for life, our girls ought to be given a training in home economics, the major occupation for women"

"This means two things, first the pushing of legislation such as the Fess Bill for the training of teachers, not half prepared teachers, nor yet purely academic women who think of life in terms of calories, but real women who know how to bring conditions and efficiency together."

One of the most encouraging signs is that many communities are willing to make it worth while for real women to go into this work. But in other communities married women, or women over a certain age, are not hired on the teaching staff. This is utter folly, especially in the home economics branches, for the mature woman who has had actual household experience adds to her professional training a broad, practical, common-sense knowledge of the difficulties, as well as the delights, in the art of home management. The very best background for the young women who wish to go into this branch of teaching service is a girlhood which has given her actual home experience, not simply a making dessert or dusting the living-room experience, but one where either a wise mother, or necessity, has compelled her to share in the responsibility, the planning and management of the home from the pantry to the mending basket. There is no finer field of work a young woman can enter, if her heart is in it, than the teaching of household economics. But here we are around to the circle again —

it takes real teachers, not perfunctory professionals, to inspire girls to go into this work. Let us all, in groups and as individuals, give our active support to every movement toward better instruction in the art of home-craft; there is no finer expression of patriotism, for as its homes are, so will this nation be.

Brains, Bags, and Conventions

By LUCY RICHARDS AND ELIZABETH MacKENZIE ROTH

ALL sorts of women are organized in America for all sorts of work which they firmly believe to be for the good of the country and its people. And in the heart of each woman is the yearning to shine at a convention.

To play the part of delegate a woman needs some special ability, much general intelligence, more tact, and finally a real knowledge of conventions, dress, and customs.

Nothing contributes more to platform success than ease in your clothes, the realization that you are appropriately, becomingly dressed. This sort of dressing will actually help a delegate to secure a coveted office or the passage of the resolution nearest her heart, because it will give her the confidence that breeds success. The embarrassment which comes with the realization that she is not suitably dressed, that she is conspicuous through an illy-chosen gown or hat will handicap her work as a delegate unless she be one of those superwomen who rise superior to all material things — and few stand in that class.



A gown she would wear to the opera in her own city.

And what should a woman know to make her efficient and happy as a delegate?

1. The subjects which will be discussed at the meetings.
2. Parliamentary procedure, so that she may not be declared out of order or rebuked by the chairman.
3. The wishes of the city, county, or district body which she will represent.
4. Time-tables for trains to the convention city. This is very important indeed. Bad railway connections and a tardy arrival are wretched preparations for a first convention experience.
5. The program of convention events, business and social.

On the latter hangs her peace of mind, not as a delegate, but as a woman. The program is her guide to packing her bag.

A district or county convention usually lasts one or two days, but a state convention may run three or four, while a national meeting usually absorbs the better part of a week. In any case, the days will be divided between work-sessions and social functions.

If each day ends with a dinner given by some committee or official, she will need a simple, one-piece dress, preferably of silk or crepe, cut open at the throat for ruffling, ruching or lace. If somewhere on that program she finds the word "banquet" or "reception," then she must figure on an informal evening frock. If the weather is warm, an organdy or fine batiste frock, with a square, round or V-shaped neck of moderate cut and three-quarter or elbow sleeves will be suitable.

ELABORATE CLOTHES IN POOR TASTE

An elaborate evening frock is not necessary and often rouses severe criticism. We recall two instances of this. A woman who had given large sums to her organization was elected to a national office. She was more than a rich woman. She had brains, executive ability, and personal charm. She had served well on her state board. But she had not made a study of dress at conventions. On reading the program for the first national gathering after her election, she saw that the Governor of the State, his wife, the most eminent clergyman of the convention city and a millionaire were to be seated at the speakers' table, so she packed into her trunk the sort of gown she would wear to the opera in her own city, and a small tiara of platinum and diamonds. She was not re-elected as vice-president.



They can meet every sartorial demand and yet travel light.

To another national convention pledged to social and intellectual work, came a woman who had worked hard and efficiently for her local club. But she was not experienced in convention customs. She gave the highest priced dressmaker in town *carte blanche* for the dress to be worn at the mass meeting, where she was to make her great speech. And the dressmaker did her worst. She evolved a gown suitable for a prima donna or a movie star. When the unfortunate delegate stepped from the ranks of distinguished guests to make her speech, the audience of twelve hundred delegates and visitors was evenly divided between mirth and pity, and the buzz of comment which followed her talk had no bearing on what she said. Her speech had been completely killed by her extreme and inappropriate dressing.

There are exceptions to this rule. For example, at a gathering of the Daughters of the American Revolution

formal evening gowns are as thick as hops on a vine. But the D. A. R. is essentially a social organization. The convention where the sleeveless gown and the glistening tiara were distinctly out of place was a working convention, called to discuss a program of grave importance to women in industry and the home.

CONSERVATIVE STYLES IN GOOD MATERIALS

Making a good appearance at a convention means conservative styles developed in good materials. Extreme styles and sleazy fabrics, striking combinations of colors, and especially cheap jewelry, attract unfavorable criticism. Better a simple string of beads harmonizing with your gown, than hair ornaments in peacock brilliants and tinkling rhinestone bracelets. We have seen a college dean wearing black taffeta with a bertha of thread lace shine among women arrayed like fashion plates. And watching the line of state presidents march under a calcium light at the last biennial of the General Federation of Women's Clubs, we caught ourselves dreaming of the family chests which must have yielded up such treasures in embroidered crêpe shawls, Spanish lace scarfs that almost swept the floor, collars and berthas of Brussels and Alençon lace, cameos that would arouse the envy of collectors, marvelous necklaces of garnets and amethysts set by eighteenth century jewelers.

Don't be afraid to wear heirlooms of this sort at a convention.

Much that is frivolous, satiric, and unjust has been written about the dress and the bearing of women in convention gathered. In every movement will be found shallow women, self-seeking or self-exploiting. But for the most part delegates dress sensibly and in good taste. Some have developed it into a science. They can meet every sartorial demand and yet travel light. They travel in a one-piece dress and coat or wrap suited to the weather. In a bag fitted with trays they carry one simple dress for afternoon and another for evening functions, plenty of clean neckwear, lingerie, and toilet articles. If the cloth dress becomes mussy, the hotel valet presses it overnight. A few minutes' work replaces soiled collars, cuffs, vestee, or frills. Fabric gloves are washed like knit underwear, at odd moments. Such a delegate always looks well and freshly dressed.

Sport suits, a multiplicity of blouses and extra hats, are abominations for convention visitors. The hat chosen for the trip should not be too tailored to wear with an afternoon dress, nor yet too elaborate to wear with a traveling dress and coat. Better a few things carefully packed in trays and stuffed with tissue paper than a number of fussy, mussy dresses. Comfortable shoes and corsets are essentials. Sitting in a small, straight-backed chair through a three-day program, standing by the hour in hotel corridors and at receptions and teas are extremely trying to the home woman accustomed, as she is, to spending at least part of each day in slippers and a kimono, and to relaxing in easy chair or couch. Take a change of shoes or a pair of slippers to every convention and change during the noon or evening recess.

Women often postpone shopping until they reach the convention city with its lure of new and larger stores. This is a mistake if the delegate expects to wear the new frocks during the convention. Conferences and conventions have developed an art comparatively new among women, and that is public speaking. Thousands of American women are taking courses in public speaking. At state universities the summer classes in this branch are crowded with women, young, middle aged, and elderly. And so it is high time to consider dressing that is suitable for platform appearances.

ADVICE FROM A GREAT SINGER

A singer famous for her good taste in dress offers out of her experience in economy, hints that are of value to any woman who plans to speak on a platform.

"Dress as well as your purse will permit, but never over-dress. Avoid extremes. Put your money into quality and lines, not into accessories. A gown of soft, rich material beautifully hung or draped needs no decoration except a touch of fine embroidery or lace, a simple brooch, pendant or chain. Your audience sees you from the distance and gets the general effect, rather than details of your costume.

"Avoid stiff fabrics, large checks, stripes and figures in startling combinations, especially violent contrasts between skirt and blouse. Fit your costume to the hour of the day, cloth dress or suit for morning, a dress of silk, velvet or soft cloth simply made for afternoon, and for evening, just the suggestion of bare throat and lower arm which is sufficient for anything except the most formal function.

"If you cannot afford both an afternoon and evening

gown try the plan I used in my days of struggle and poverty. I had a well-made skirt of soft black charmeuse, with two overblouses, cleverly designed to simulate a one-piece dress. One was quite simple, lightly embroidered in soft tones. The other was trimmed with silver beads and lace. For afternoon appearances, I wore a simple black velvet hat with no trimming save a lovely crushed rose laid artistically on the brim. At night the rose gave way to a graceful plume.

"Women who speak under artificial light must give special consideration to color. For example, a grayish blue or green which is lovely in your own living-room turns dead under electric light, especially when the latter comes from footlights. Certain shades of gray are silvery under electric lights. Others turn yellow or green. If I could have but one good dress for platform purposes, it would be a simple black velvet. Brown, green or blue is not so effective as a fine, lustrous black. I want to emphasize the importance of lustrous finish and color in fabrics. When a speaker appears in what we term a dead color, she really depresses her audience and her first minute or so is spent establishing her personality, in rising above the depression caused by her dull dressing. She loses just that much time and energy.

SELECT FOOTWEAR WITH CARE

"An important feature of dress for platform work is footwear. Recently I heard a really gifted woman talk at a gathering of political women. She wore a ravishing black lace afternoon gown, and low sport shoes of white canvas or suede (I was not close enough to distinguish) criss-crossed with black patent leather. For some moments after she stepped on the platform, her audience stared, fascinated, at her feet, and it was just that much harder for her to secure their attention.

"Wear black shoes and stockings with black or very dark frocks, white with white, and always select simple, unchallenging styles. If you can afford suede pumps and silk stockings to match gray or beige dresses, they look very well. Be sure that your shoes or ties are well polished, supplied with full complement of buttons or tidy laces, and never, never wear shoes run down at the heels."

In former years, women wore hats when they addressed meetings. In many large organizations, whose conventions last for three days or more, women do not wear hats in the convention hall at all, and speakers will then need to be careful about dressing their hair. Avoid extremes here as in gowns. Dress your hair for the platform as you would for dinner at home. Nothing makes a woman more self-conscious than the thought that her hair has been dressed by alien hands in some new and striking style.

A WOMAN KNOWS

Among women now in the public eye, there is one in particular whom many of you have seen, who seems to possess the taste in dress which may be taken as a standard by the mass of convention women. She has an almost uncanny gift for selecting clothes that will fit into the day's work and festivities. Her dresses are never extreme, yet they are strictly up-to-date. She never wears sleeveless, low-cut frocks or transparent fabrics, yet her evening gowns have an airy lightness that graces the speakers' table. Just when you think you have caught her in a low-cut gown, you discover that it boasts a yoke or a vest of exquisite lace, over tulle, chiffon or georgette. Most of her gowns for luncheons, dinner, or receptions are in her favorite shade, a delicate grayish blue and she usually carries a scarf in the same tone. Her severest tailored dress is always relieved by a soft, fleecy vestee, an important dress adjunct for the woman who stands on a platform where hard lines in dress emphasize the lines of the face.

Do not for a moment gather the idea from this article that dress makes the delegate — but any woman experienced in convention life knows that many are made unhappy and their usefulness to their organization impaired by ignorance of those little things which are so important to the feminine world — and she who possesses *savoir faire*, who has the confidence which comes with knowing what to do and what to wear, usually secures results and not only profits by, but enjoys every minute of a convention.



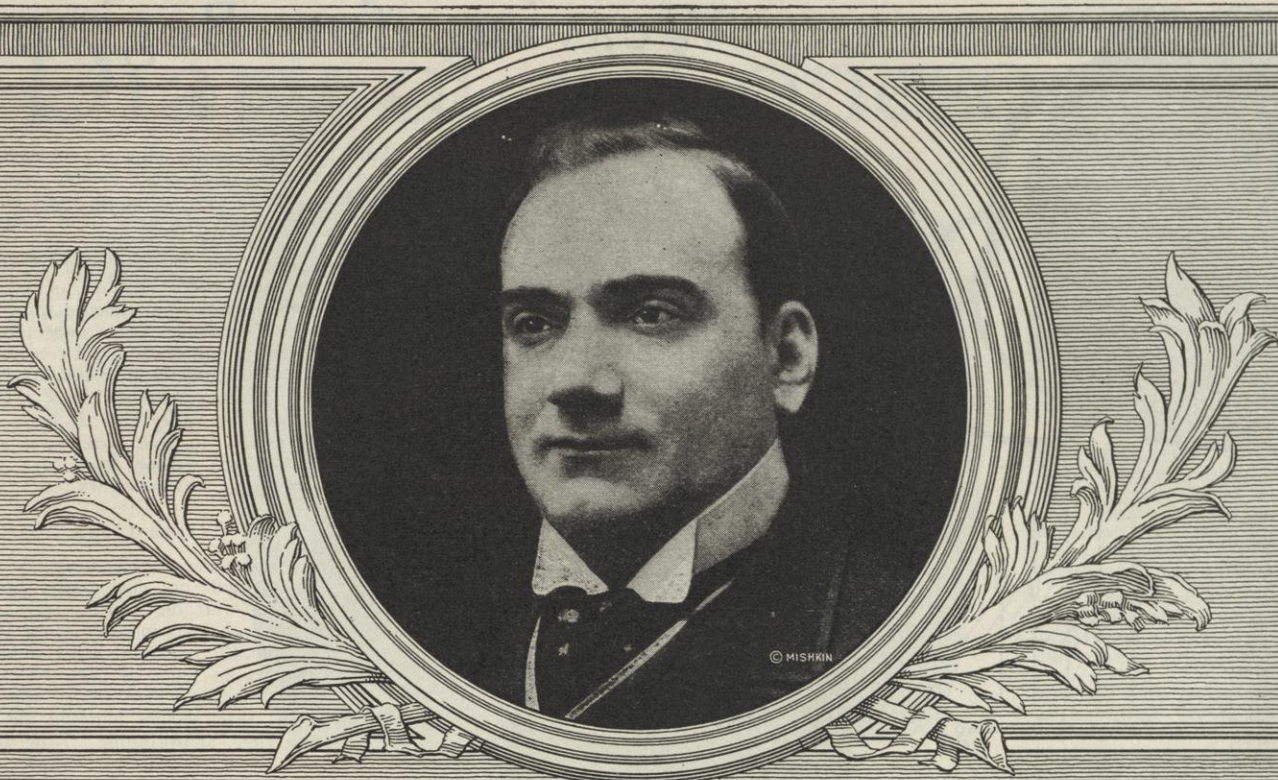
"Her audience stared fascinated at her feet."



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	No.	Size	Price
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Weaving for Beginners

By JOSEPHINE MARIE WEIL



ALTHOUGH weaving can be done in the simple way described in the article appearing in the February issue of PRISCILLA, it is impossible to weave threads into fabric without some means of stretching the warp firmly and some mechanical aid in separating the warp into the necessary openings (or sheds) for the passage of the weft. The machine used for this purpose is called a loom. There are many kinds and sizes of looms, but the main parts of a loom and the working principles are alike in all.

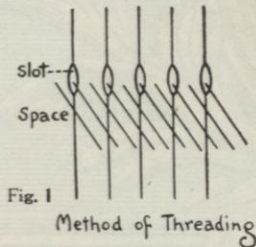


Fig. 1
Method of Threading

In its simplest form a loom usually consists of a framework; two rollers to which the warp threads are attached, one at the back of the loom upon which the warp is rolled, and one at the front, upon which the fabric is rolled as it is made; shuttles, sticks hollowed out at each end, upon which the weft or filling thread is wound; and a cross frame (reed or heddle),

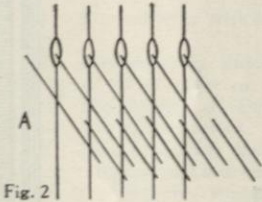


Fig. 2
A shows position of threads for first shed—

through which a certain number of warp threads to the inch can be passed. Many different looms may be had, more or less elaborate in construction, but as this lesson is essentially for beginners who may wish to learn something about weaving without going to much expense in the matter of equipment, the directions which follow have to do with articles made on a small table loom, which is both inexpensive and practical. Any one who has made the simple loom described in the April, 1921, issue of this magazine can make any of the models described provided the width of their loom is sufficient.

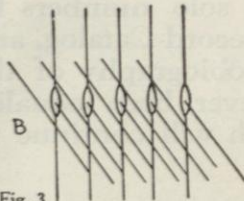


Fig. 3
B shows position of threads for second shed—

TO PREPARE LOOM FOR WEAVING

First make a warp. To know what length to cut each thread, decide on the length of the article to be made and add eighteen inches extra to this length before beginning to cut. This is necessary because a certain amount of warp is wasted both at the back of the loom and in the tying up of the ends at the beginning.

The number of warp threads used depends on the width of the article and the number of threads placed side by side in every inch of the width. To get correct number, multiply the number of inches forming the width by the number of threads to be placed to the inch. Always add from a half inch to an inch of extra warp threads to the actual width desired, as most workers in weaving draw in the edge to some extent.

Take up cross frame or "reed," and examine carefully. Though these reeds vary according to the make, they are all alike in the essential features. They consist of small slots or holes, placed at equal distances from each edge of frame. As these slots are spaced at regular intervals across the width of the reed, there are spaces between them. The warp threads are threaded alternately through the slots and the spaces between as shown in Fig. 1. Of course, these reeds vary as to the number of slots to the inch, but as a rule there are half as many slots as there are threads to the inch.

Mark centre of reed and place the warp threads so that half will be on each side of the centre.

Lay a group of warp threads in front of reed. Find the end of one thread. This is to be the outside thread at the right side of material when completed, and should be placed at proper distance from centre, which distance would be half the width (and a bit more) of the fabric to be woven. With the aid of a steel crochet hook held back of reed, pull one end of the thread through either the slot or through the space between as shown in Fig. 1, whichever comes at the correct distance from the centre. Take next thread and pull through adjoining slot or space, as the case may be. Repeat, threading through slots and spaces alternately until all the warp threads are threaded through the reed. Keep the threads from slipping out after threading by looping ends together temporarily in front of frame.

Lock back roller by means of the ratchet or disk provided for the purpose. Open the loops of warp threads and knot the ends into groups. Slip one of the matched sticks through outside tape tab on back roller, through half of loops formed by dividing knotted threads in half,



Shetland floss woven in open mesh makes a delightfully soft, light texture for neck scarfs. Both warp and weft threads are of the same material.



Pads to tie to the backs of Windsor chairs may be made in such delightful color combinations as lavender, green, tan, or yellow on a wisteria color warp. They have quite a Colonial atmosphere.

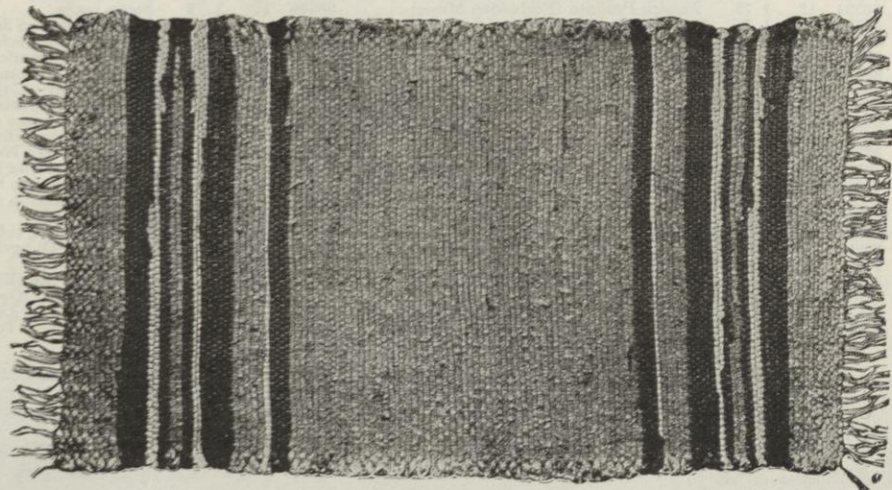


Table runner of silk strips woven on a mercerized cotton warp

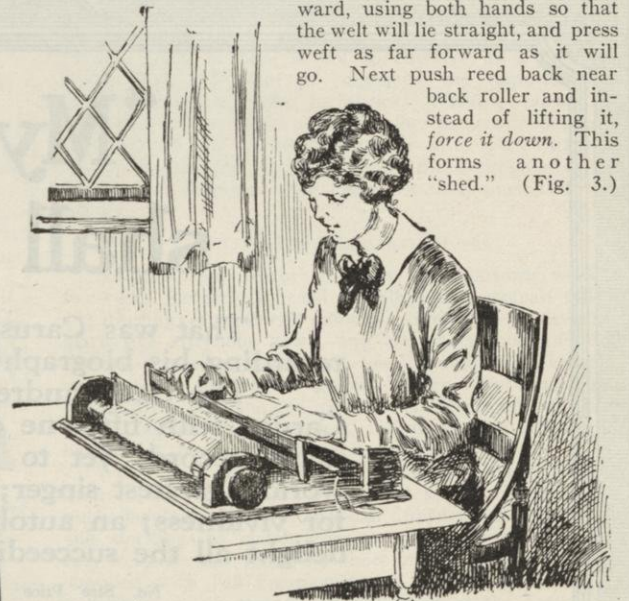
through centre tape tab, through other half of knots, and then through other outside tape tab. Straighten out the warp threads lying in front of reed, place them in the right hand and keep them under as even tension as possible, unlock back roller, and turn roller away from you so that the threads held in the right hand will wind smoothly and evenly on to back roller. It will be necessary to stop from time to time to straighten threads and adjust tension. When only about twelve inches of warp length remain in front of reed, lock roller and stop. Loop ends temporarily in front of reed.

Slip other matched stick through tape tabs on front roller, lock roller and tie ends hanging in front of reed in groups to this stick until all the warp is stretched under even tension from back to front roller. You are now ready to weave.

GENERAL DIRECTIONS FOR WEAVING

Wind some thread on shuttle. Do not put so much on that it will not slip easily through "shed." When renewing weft on shuttle, leave ends of weft at back of work and darn in after work is taken off loom.

Now lift reed and bring it forward until it is a short distance in front of back roller. This makes one shed. (See Fig. 2.) Pass shuttle through this opening. Leave about three inches hanging out in putting weft through first time, at beginning. Now drop reed and bring it forward, using both hands so that the weft will lie straight, and press weft as far forward as it will go. Next push reed back near



All the articles pictured were made on a small table loom of simple construction.

back roller and instead of lifting it, force it down. This forms another "shed." (Fig. 3.) Pass shuttle through this opening, bring reed forward and press weft against first weft filling. Continue to pass weft through these two sheds alternately and you will weave material. When putting weft through sheds, take care not to draw in edge. The edge should form a perfectly straight selvage, and the width of the material be the same throughout.

When a certain number of inches have been woven, it will be found necessary to roll the finished fabric onto the front roller and bring more unwoven warp forward. To do this, unlock front and back rollers, turn front roller forward until about an inch of woven material remains beyond the roller framework, then relock back and front rollers.

When material is finished, cut warp threads off in front of reed, loosen front roller, unwind material, and stitch ends on machine so that they will not ravel. A new warp can be tied on to the old ends and the knots pulled through the reed when rolling new warp on to back roller. Never tie on new warp in front of reed unless the holes are big enough to allow the knots to pass through without injury to reed or warp.

WOOLEN NECK SCARF

In the making of this scarf Shetland floss is used for both warp and weft threads, 1 ounce gray, 1 ounce old blue, $\frac{1}{4}$ ounce reseda green, and 6 threads of old rose being required.

For a scarf ten inches wide 80 warp threads will be needed (48 blue, 32 gray); length of warp 72 inches unstretched. Thread through reed in following order: 16 blue, 16 gray, 16 blue, 16 gray, 16 blue.

Weave according to general directions, using following color scheme for weft. Border: 2 inches green, 1 row rose. (Concluded on page 35)

The Diary of a Lonesome Girl

September 12

Dear Diary:
I promised to tell you everything, Dear Diary, and I'm going to keep my promise. But it's awfully hard sometimes to write down just how I feel. For I am so discouraged. Met Edith Williams today on the car. She was going somewhere with Jimmy. And her clothes were so becoming that I envied her. Yes, I envied her clothes and I envied her sitting there with Jimmy. My hair is prettier than Edith's, isn't it? And my eyes—and my complexion? Then why am I always so lonesome—so much alone? Can't you help me, Diary? Bobbie's better today.

September 15

More trouble, Diary. Mother said today that the money she'd saved for my new dress would have to go to pay Bobbie's doctor bill. I'm trying to be brave, Diary, but I'm so disappointed. I wanted to go to a dance on the 26th. Shall I go, Diary? I wonder if I can fix up that white organdie from last season?

September 18

Went to church this morning. Walked home with Alice Browning. Saw Jimmy. He's always with Edith Williams. Oh, if I only had some pretty clothes—just a few of them, Diary, how happy I would be! Mother tries so hard to save, but Dad never earned a large salary. And everything I earn goes toward keeping house. But I can still smile, can't I, Diary? Maybe, some day, my ship will come in and I'll live happily ever after. Do you think any one will ever fall in love with me?

September 23

I've decided to wear my organdie to the dance. I do hope none of the girls remember it from last year. That new sash may help. Do men ever remember dresses, Diary? Jimmy will be there with Edith Williams. Always Edith Williams. Oh, if I only had some becoming clothes!

September 27

I couldn't write to you last night, Diary—I just couldn't. I cried myself to sleep when I got home from the dance. Every girl had a new dress but me. I think Edith Williams' was best of all. Do you think Jimmy will marry her? Do you? He hardly looked at me last night. I came home all alone—so tired and discouraged. Isn't there something I can do to get pretty clothes?

October 15

Met Mrs. Peters today, with her two children. Poor woman—she hasn't had a new dress in years. She can't afford those in the shops and she can scarcely sew at all. I wish I could sew, Diary—then I could make my own clothes. Saw Jimmy walking down the street today while I was buying a magazine, but he didn't see me. I guess he was thinking of Edith Williams.

October 16

Remember that magazine I bought yesterday? Well, I sat up late last night reading it. I just couldn't put it down. For in it I found the story of a girl just like myself. She couldn't afford pretty clothes, either, and she was, oh, so discouraged. And then she learned of a school that teaches you, right at home, to make your own clothes for a half or a third of what you would pay in the shops. Do you think I could learn, too, Diary? I'm going to find out, anyway.

October 18

More good news, Diary! You know Mrs. Devereaux, who has that dressmaking shop on Broad street? She is the best dressmaker in town. I asked her yesterday if she had studied in Paris. "No—not in Paris, my dear, but right in my own home. Everything I know about dressmaking and millinery I learned from the Woman's Institute." Do you hear, Diary—the Woman's Institute! Why, that's the very school to which I wrote the other night!

October 19

Early today the postman brought me a good thick letter from the Woman's Institute. I fairly snatched it from his hand. Guess he thought it was a love-letter. Why, Diary, do you know the Institute is the most wonderful school I ever heard of? Think of it, while I've been so unhappy, thousands of other girls have been learning right at home to make just the kind of pretty, becoming clothes they've always wanted, at oh! such wonderful savings. If they can do it, why can't I? I can, Diary, and I'm going to!

December 16

I know I've forgotten you for nearly two months, Diary, but I've been awfully busy since I enrolled with the Woman's Institute. Think of it, Diary, I'm learning how to make the pretty clothes I have always wanted. I've finished the first three lessons,



Among the readers of "Modern Priscilla" there are thousands of "lonesome girls." Yes, and just around the corner there are thousands of "Jimmys." There's a real and timely message here for every woman and girl who wants to know the happiness of having pretty clothes.

and already I've made the prettiest blouse. Just think of being able to sew for yourself and have pretty things for just the cost of materials!

January 30

Well, it's happened, Diary. There was another dance last night and I wore my new dress. You should have seen the girls. They were so surprised. They all wanted to know where I bought it. And when I told them I had made it myself they would hardly believe me. And the men! Don't tell me they don't notice pretty things. My dance card was filled in five minutes. I've never had such a good time in my life. Jimmy and Edith aren't engaged yet, Diary. Jimmy's coming to see me on Wednesday night.

April 15

Here it is only the middle of April and already I have more pretty spring clothes than I ever had in my life. And altogether they have cost me no more than one really good dress or suit would have cost ready-made. Oh, there's a world of difference in the cost of things, Diary, when you make them yourself and pay only for the materials. Besides, I've made over all my last year's clothes—they look as pretty as the new ones, and the expense of new trimmings and findings was almost nothing at all. My friends are wondering at the change in me, but we know what did it, don't we, Diary?

May 8

Awfully busy, Diary. I've started to sew for other people. I made a silk dress for Mrs. Scott and a blouse for Mrs. Perry last week. Mrs. Scott paid me \$10 and Mrs. Perry \$3.25. Think of it, Diary—little me who couldn't sew a stitch a few months ago, making clothes for other people. Mother just can't get over it. She's actually smiling these days. Says I'm going to earn \$30 a week, soon. Do you think so, Diary?

P. S. Had the nicest letter from Mrs. Picken, the Director of Instruction of the Woman's Institute. She must be a wonderful woman, Diary. She's so sympathetic—so kind. I think she understands women better than any one else in America. She's taken a personal interest in me from the very start.

May 17

Remember mother's prediction that I would soon be making \$30 a week as a dressmaker? Well, last week I made \$35! We'd still be in the same old rut if I hadn't sent in that coupon. Isn't it wonderful what a difference a little thing like that makes? It hasn't been hard, either—everything is so clearly explained in word and picture. Oh, yes, Diary—I want to whisper something in your ear. I—I think Jimmy loves me.

May 20

The most wonderful, wonderful thing has happened, Diary. Jimmy has asked me to marry him. It's to be in the fall. And my trousseau will be the finest that any girl ever had, because I'm going to make it myself. Jimmy wanted to know what had caused the wonderful change in me, and I told him all about the Woman's Institute. He wouldn't believe it until I showed him my lessons. He looked them over and then said they were so easy and simple that he thought he would take up dressmaking himself. Imagine Jimmy sewing, Diary!

May 26

Gladys Graham came in to see me today. I think she had been crying. Said she was discouraged because she didn't have pretty clothes. Then I told her all about the Woman's Institute. I think she's going to find out about it. I hope she does. Think where I would be, Diary, if I hadn't seen that magazine. Goodbye, Diary—Jimmy's here and I can't neglect him even for you.

WOULDN'T you, too, like to have prettier, more becoming clothes for yourself and your family for less than half what they now cost you? Wouldn't you like to have two or three times as many clothes at no increased expense?

You can do it by making them yourself. You can save at least \$25 on a suit priced at \$40 in the stores, for every item of material it contains would cost not more than \$15. On a dress retailing at \$20, you can save \$12 or \$14. Even on a blouse or a child's frock, or a little boy's suit costing \$5, it is easily possible to save \$2.50 to \$3 by buying the materials and making it yourself.

Are such savings as these worth while? What would it mean to you to be able to save half or two-thirds of what you spend for clothes each season? Think of the other comforts or little luxuries you could enjoy or the money you could put away.

You can learn easily and quickly to make pretty, becoming clothes for yourself and others, and you can do it right at home, in your spare time, through the Woman's Institute. There is not the slightest doubt about it. More than 125,000 women and girls, in city, town and country, have proved, by the clothes they have made and the dollars they have saved, the success of the Institute's method.

It makes no difference where you live, because all the instruction is carried on by mail, and it is no disadvantage if you are employed during the day, or have household duties that occupy much of your time, because you can devote as much or as little of your time to the course as you desire and just when it is convenient.

Through this new method, you learn how to make all stitches and seams; design patterns; use tissue-paper patterns; judge, select, buy and use materials; make simple, practical waists, skirts and dresses; perfect-fitting underwear and lingerie, dainty infants', children's and misses' clothing, afternoon coats, suits and dresses, evening gowns and wraps, tailored coats, skirts and complete suits, renovate, dye and make over garments; how to embroider, etc.

Every step is not only fully explained in words, but is actually shown by means of more than 2000 illustrations—so that it is practically impossible to make mistakes.

You learn the secrets of distinctive dress; how to design and create original dresses; how to copy garments you see in shop windows, on the street, or in the fashion magazines; or how to adapt and combine features that make clothes distinctively becoming.

The Institute's courses are so complete that hundreds of students, with absolutely no other preparation, have opened up shops of their own, and enjoy large incomes and independence as professional dressmakers or milliners.

It costs you absolutely nothing to find out all about the Woman's Institute and what it can do for you. Just send a letter, post card, or the convenient coupon and you will receive, without obligation, the full story of this great school that has brought to women and girls all over the world, the happiness of having dainty, becoming clothes and hats, savings almost too good to be true, and the joy of being independent in a successful business.

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came naphtha soap with its ability to wash clothes quickly without rubbing and boiling.



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The New in Dress

THE CAPE'S THE THING

THE cape for next season is as necessary for the smart woman as feathers are to the bird. It isn't so much the new cape as the new need for the old cape.

Apparently, something has been wrong with our dress, or else Dame Fashion would never have insisted so tyrannously that we cover the dress and show only the flowing lines of the cape.

It seems a day of purity in all things. We find pure period in our home decorations, pure white for our dress, purity for the moving picture, purity — or Puritan modes — governing our spring clothes. So the modern Priscilla comes into her inheritance and once again the influence of her ancestors makes itself felt. She may have a dress extreme or simple; but the cape will have a Puritanical line and effect. And recalling that period, she surely cannot deny the beauty of dress.

All in all, the cape will redeem the unwise in dress. It will be unconventional in style and remain so in use. It may be developed in straight lines or in circular effects; it can come to the waist or the shoe tops. Both in movement and in design, it is a garment of freedom — in fact, your individuality can find expression in the cape! And further, it can be fashioned of Canton crêpe, or of poplin, of satin or Roshanara crêpe, or anything you like. You can have pussywillow printed for a lining or Canton faille in color, but the cape itself should be either black or navy, or some dark color. Light shades will conflict with the harmony of your gown unless that be of the same color.

You do not need a dressmaker to make a cape. Three widths of material, shirred at the shoulders — an interlining of lamb's wool, if warmth be desired — a collar of marabou or fur, or crocheted of self-color worsted in sailor or shawl collar effect — and you have completed this most necessary of all garments for spring.

THE NEW DRESS

But while we give primary importance to the cape in our wardrobe this spring, we must not overlook the new dress. The designers of the world passionately desire to create something new — something different — in dress. But, alas! In the final analysis they discover that the lines of the figure remain the same! And new lines — be they Spanish or Puritan — must make their first and last appeal to the canons of good taste, and not to advertising or desire.

Long, straight lines, with a sash end or side drapery giving uneven hem lines, or the skirt cut unevenly at the bottom, will be the fashion. The straight silhouette still remains supreme. The gowns, though, grow more picturesque because of the many different angles we try to take for the straight silhouette.

THE SLEEVES AND THE NECK LINE

Only the sleeves and the neck line add the touch of novelty. The "bateau" or "boat" neck line seems to be firmly established. In some instances the sleeves will remain as wide as heretofore, but will be caught at the wrist so that the sleeve will not hang carelessly as previously. And with the cape coming into fashion, the sleeve will be tight. It is seldom that we find a combination of

flowing lines becoming popular, therefore our sleeves will very soon grow shorter and narrower.

The frocks sketched demonstrate our concept of fashion's trend. Any idea or point can be taken from them. We show you a dress of lace and Canton crêpe, suitable for afternoon, evening, or theatre wear. The top drapery is about three inches longer than the underskirt, giving you in effect two lengths so that you satisfy all the fashion-makers' ideals as to length, since you have a short skirt and a long skirt.

Next we show a dress that can be worn either in the evening or afternoon, if a long sleeve is added. A tendency to drapery may be noted — indeed, this type dress might herald a return to draped effects, showing the outline of the figure. This gown is of a black crêpe or pussy-willow satin, simply made.

The last of the sketches shows a dress for morning or for afternoon, with a cape attached. This can be in either Canton crêpe or a light-weight kasha cloth, or a combination of both.

SPRING COLORS

There will be much of browns in caramel tints. A porcelain blue and heliotropes will be favored for evening and afternoon wear. As the season advances, white moire will have a decided vogue. Of course, nothing is as fashionable as dark blues. Black comes and stays awhile; dark blues we "have with us always."

THE SUIT

The suit is becoming more and more a utility garment — not too tailored to be uncomfortable for walking and not so sportslike in appearance that it would be out of place at luncheon. The type best liked for spring has the box-coat effect, snug at the shoulders, straight across the back, but flowing below the waist line. The sleeves in every case are fuller than heretofore, making room for a wide or embroidered sleeve. Some suits will be hip length, straight in line, with Tuxedo collar front. These will be worn with hand-crocheted gilets or white moire waistcoats. The material will be picotiné or homespun in dark colors — in fact, browns and dark blues will be much in vogue.

I mentioned in my last forecast that crocheted dresses would be very much to the fore this spring. I am glad to see indications that this prophecy is correct.

Crocheted wool or silk dresses and costumes, including capes, will be decidedly in fashion; but they should be worn outdoors only and the hat must harmonize.

And apropos of the note of harmony between hat and costume, we are emphatic in saying that often a dress, most tastefully chosen, with beautiful lines and color, is spoiled by a hat out of tune. There is a law governing the style of hats just as there are principles of correct taste. It is well to remember that a hat severe in line should be worn only with a tailored suit or a tailored dress.



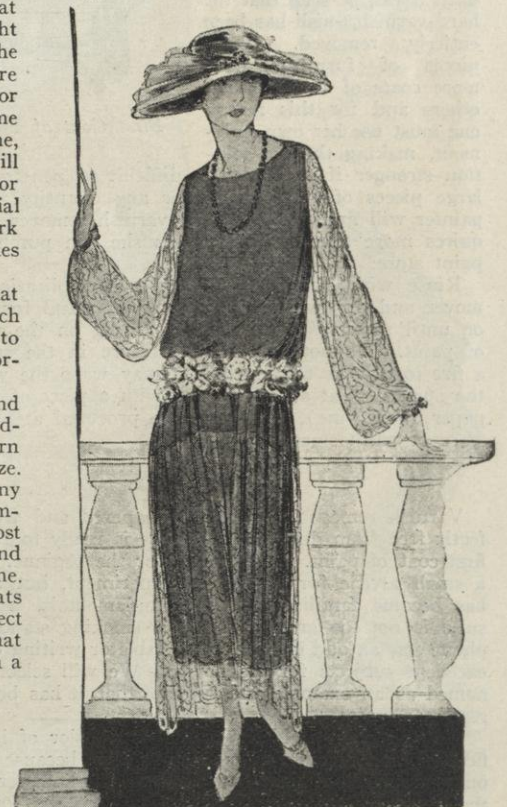
Evening or dinner dress of black "Molly-O" crêpe — a soft, lustre-faced crêpe which lends itself delightfully to drapery. There is a quiet elegance about this dress of which one would not soon tire.



The pleated skirt of this street dress is black kasha cloth; the overblouse, hydrangea Khaki Kool. The cape which completes the costume (shown at lower left) is black kasha cloth lined with colored Khaki Kool.



A crocheted collar of yarn in self-color completes this most necessary of all garments for spring.



Afternoon dress of artificial silk lace with Canton crêpe bodice and underskirt of matching color.

Harry Colquhoun

Painting Your Old Furniture



By SHIRLEY WARE

CLOSE on the heels of gay draperies of cretonnes appeared the vogue for painted furniture in America. Of course, Japanese lacquer had been imported years ago, but it fits only the room suited to its use, whereas the American-made painted furniture can be suited to the room where it is to be used.

There are in every average home to-day many pieces of furniture that are either marred or of a finish now *passé*, which with paint and brush could be transformed into decorated furniture of quite the latest mode. The work is not difficult to do, but must be done correctly or chipping or crackling will result.

Do all your work in a room that is as free from dust as possible, so that you can shut away the articles until they are thoroughly dry.

If the piece of furniture to be painted has a varnish finish, this finish must be removed, but if it is stained (such as mission or fumed oak), it is only necessary to wash with a strong solution of soapsuds, rinse and sandpaper as instructed later. Golden oak, bird's-eye maple, American walnut, mahogany, or imitation mahogany, Circassian walnut, or ebony finish are in most instances varnished, and to remove this varnish is the first step in the work.

The housewife will find a solution of "lye water" (a tablespoonful of lye powder to two quarts of water) an inexpensive remover. Several applications will be necessary and a brush with extended handle is recommended in order that the hands need not come in contact with the solution. Apply the liquid freely and allow to stand a few minutes. A "gummy" substance will result, which should be



Applying Lye Solution

washed off with clear water. Again apply the solution and continue as directed until it can be seen that the hard-varnish finish has been entirely removed. Some pieces of furniture have more coats of varnish than others and for this reason one must use her own judgment, making the lye solution stronger if the finish is difficult to penetrate. For large pieces of furniture or for any quantity work, the painter will find the household varnish remover given requires more time than removers she can purchase at a paint store.

Rinse with clear water after each application of remover and dry with cloth. Allow to stand for an hour or until thoroughly dry before putting on the first coat of paint. Do not place the furniture in the sun or by a fire to dry, as too much heat may warp the wood. If the surface is at all rough, rub with a piece of 00 sandpaper (very fine), which can be procured at any hardware or paint store.

THE FIRST COAT

Varnish removed, surface sandpapered and wiped perfectly free from dust, the furniture is ready to receive its first coat of paint. It is better for the beginner to select a small article for the initial experiment, but after she has become familiar with the fundamentals, a bedroom suite is not too great a task. A smoking stand, a telephone set, an odd chair, a small table or writing desk, are excellent subjects for the novice. We will select the last named as an example and suppose that it has been made ready to paint.

We will paint it black, as this is a color of little difficulties, and decorate with a floral design because it is not only popular, but simple to follow. If, however, one of the lighter colors is preferred, it will not be found difficult. It is necessary to add an extra coat of flat paint, which may be white for any of the light colors, such as gray (a mixture of white with a bit of black added), ivory (white with yellow), buff (white with a little

Miss Ware has practised what she preaches. About two years ago she decided to beautify her own home by painting a few pieces of furniture. Her friends came, saw, envied, and begged her to repaint things for them. She did. And from this humble start she has builded a business of her painted furniture. Her designs are unusual, and her color combinations so lovely that she can transform the darkest spots into inviting, cheery, hospitable rooms. She describes the simple, practical methods for painting furniture so that any housewife can don her big apron and go to work. — Ed.

brown), brown (mixture of red and black), canary-yellow (yellow with white), and so on. It may be found necessary to use an extra coat of enamel in some cases. Otherwise the same method of painting is followed.

A half-pint can of flat black paint will be more than enough to cover the article. It should be *mixed thoroughly* before applying, and one of the best methods is to shake thoroughly before opening the can and then stir with a *clean* stick until no "pigment" is left in the bottom of the can. This is important to proper drying.

A soft bristle, flat brush (preferably camel's hair) about one and one-half inches in width is best size to use for small articles. Paint the inside of the desk first and then the outside from top down, following the grain of the wood, which usually runs horizontally in drawers, leaves, and tops of tables, and perpendicularly in legs of tables, chairs, and other articles. Use the paint sparingly, that is, do not allow the brush to carry so much that the paint will "run." It is a good idea to wipe the brush against the side of the can after dipping and thus take up the surplus paint.

The backward and forward movement of the brush is permissible for the first coat, as this is a flat paint meant to fill the pores of the wood. The brush should follow the grain of the wood, and in painting narrow edges, turn the brush contrariwise to avoid the danger of "overlapping."

Allow the painted piece to stand twenty-four hours before preparing it for the second coat, and clean brush thoroughly by dipping in turpentine or kerosene and wiping with a cloth.

SECOND COAT

The furniture must now be sandpapered again. Use a three-inch square of 00 sandpaper (very fine), and go over the surface,



Sandpapering it Down

lightly rubbing to and fro with the grain of the wood until it is quite smooth.

Clear this surface of dust and apply second coat of paint. A half-pint can of black enamel (bicycle or automobile enamels give excellent finishes) will cover the average size desk with two coats. This enamel should be mixed in the same manner as the flat paint and needs more care in applying than the first, as it is more liable to "run." Forward movement of the brush, following the grain of the wood is the prescribed treatment, first painting inside the desk and then out as before. Do not overload the brush and be sure the enamel is applied evenly. Also take care that in painting the legs, there is no "overlapping." If, however, the paint is carried over on one side while painting another, brush the overflow quickly so it will not harden before that side is painted.

Stir the contents of the can frequently so it will be thoroughly mixed all the while. Dry enamel for forty-eight hours. Clean brush as before and when closing the can of enamel, pour a teaspoonful of turpentine into the can to prevent it from "crusting."

THIRD COAT

Sandpaper as before and remove all dust. Apply this last coat of enamel in the same manner as the second and after allowing it to stand for twenty-four hours, rub with

a paste made of powdered pumice, instead of sandpapering. This pumice can be purchased in very small quantity at the druggist's, and should be mixed with just enough water to form a thick paste. Dip a cloth in the paste and go over the surface of the desk, rubbing it in the same manner as furniture polish is used. Cleanse with clear water until no trace of the pumice remains. The surface will have taken on a dull finish and is now ready for the designs.

TO DECORATE

The decorator must use her own judgment as to the design most suited to the piece of furniture. If the space she wishes to decorate is wider than long, the complete design should assume the same shape. A basket motif is still popular and lends itself well to almost any space, for sprays of the flowers in the basket may be repeated wherever needed to fill out the design.

Breakfast suites in ivory and blue with basket decorations are cheerful, as are those in canary-yellow and black. Telephone sets in Chinese red (red and yellow) with gold decorations give a bright spot of color. Bedroom suites in ivory with robin's-egg-blue bands are indeed lovely, but many people prefer a soft gray.

The Priscilla Special Service Sheet No. 14 presents a collection of stencils for furniture, actual size, ready for tracing. There are vertical and horizontal motifs which are excellent for a bedroom set, a good motif for dark furniture, several that would be pretty for chair-backs, dining-room things, trays, and other small pieces. This sheet will be sent for a two-cent stamp. (Address The Craftswoman, 85 Broad Street, Boston, Mass.)

If there is no colored transfer paper (red, orange, or white) at hand, cover the reverse side of your paper pattern with a heavy coat of colored or white chalk. Place the design in the desired position and trace the outlines with pencil. They will appear upon the wood clearly enough to follow. It is best to trace only one motif at a time as the chalk will brush off quickly.

Care must be taken not to use too much paint on the brush, which for the decoration should be an artist's brush of camel's-hair. The colors are mixed by dipping the brush first in the Japan dryer and then adding a drop of turpentine. The turpentine thins the paint while the dryer thickens it. No color should come in contact with another before it is dry and the brush should be cleaned thoroughly before using for a different color.

About twenty-four hours will be required to thoroughly dry the decoration, then the desk may be washed with ivory soap and lukewarm water. If directions have been carefully followed, the enamel will not chip, or crackle, or stick. The amateur painter frequently gets poor results because, in the impatience of her enthusiasm, she does not allow the paint sufficient time to dry and is unwilling to do the drudgery of sandpapering between coats. A little patience and "elbow grease"

are two essentials to the success of painted furniture.

It is well, but not necessary, to varnish over that section of the furniture that is decorated, thus in-



Follow the Grain



Final Pumice Rubdown

suring the design from soil by hands and wear. After varnishing, allow to stand for twenty-four hours, rub with pumice and the finish will be dull again.

Use tube oils for painting in designs. Having chrome yellow, flake white, Prussian blue, vermilion, and black on hand, you can mix for any desired shade.

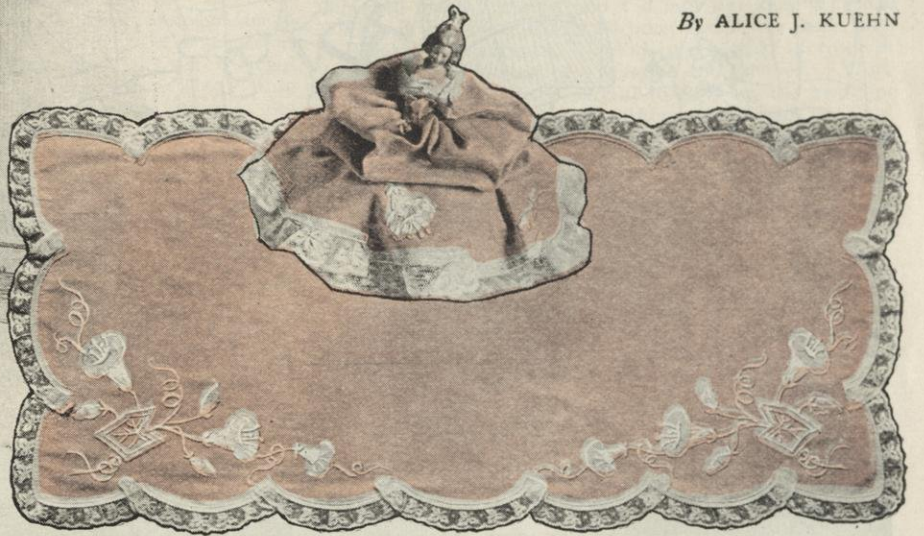
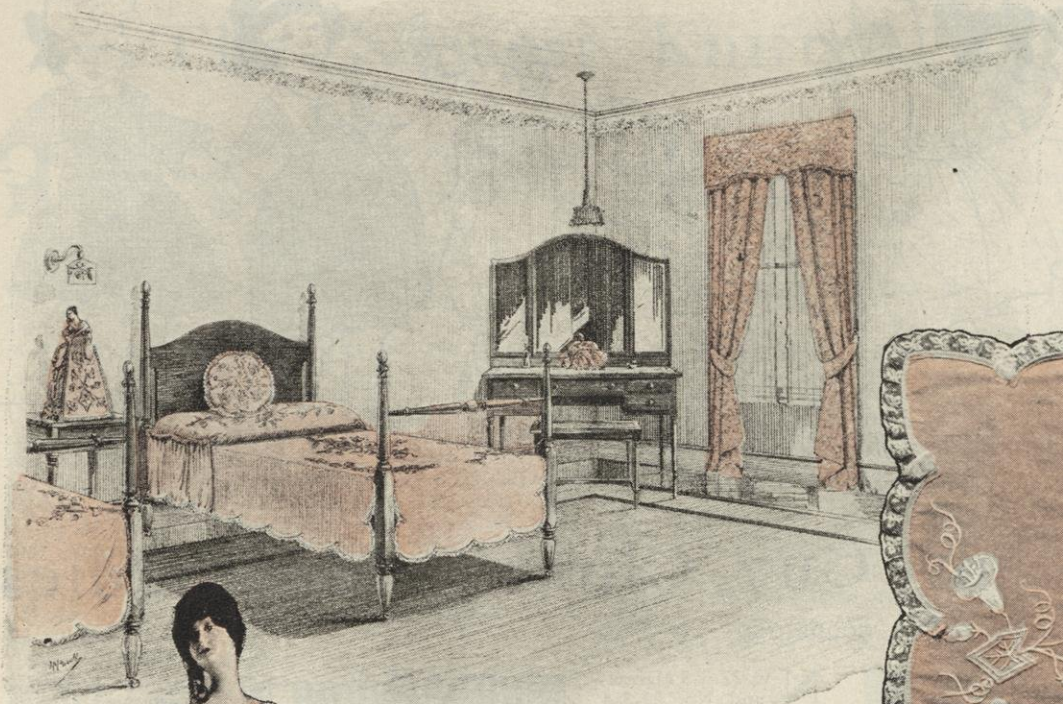
When the decorator views the transformation of her desk, for example, she immediately wants to attempt bigger things; and many a home has been completely transformed, ugly furnishings beautified, and the whole atmosphere changed via the decorator's brush and the energy of one little woman.



Applying the Decoration

Morning Glory Lace Embroidery

By ALICE J. KUEHN



(Above) Dresser Cover, No. 22-3-8, and Pincushion, No. 22-3-9. A seven-inch round cushion was used for the foundation of this very decorative full-skirted Dresden lady who conceals pins beneath her puffy draperies. The mysteries of her toilette are explained in the instruction sheet which accompanies the stamped materials.



Dainty, novel, and easy to make are these bedroom furnishings of delicate pink (or blue) mercerized cotton poplin decorated with Val. lace edging, lace braid, and just a bit of white embroidery. Lace frills edge the flaring flower cups, braid outlines leaves and wisps of lace form buds. All articles are edged with lace frills topped with the braid outlined on edges. In large overlapping scallops, lace is folded underneath when new scallop is begun.



(Above) Flat Bolster with Valances, No. 22-3-14. Comes in sizes to fit both double and single beds. The room illustrated gives a better idea of the graceful lines of this bed dressing. Each valance is gathered to a band which is attached to the foundation pillow. The slip cover is made separately.

The charming lady, No. 22-3-10, who ushers you into this realm of beauty, is but a disguise for the unsightly telephone. Talc Can Cover, No. 22-3-11, is easily adapted to cans of various sizes.

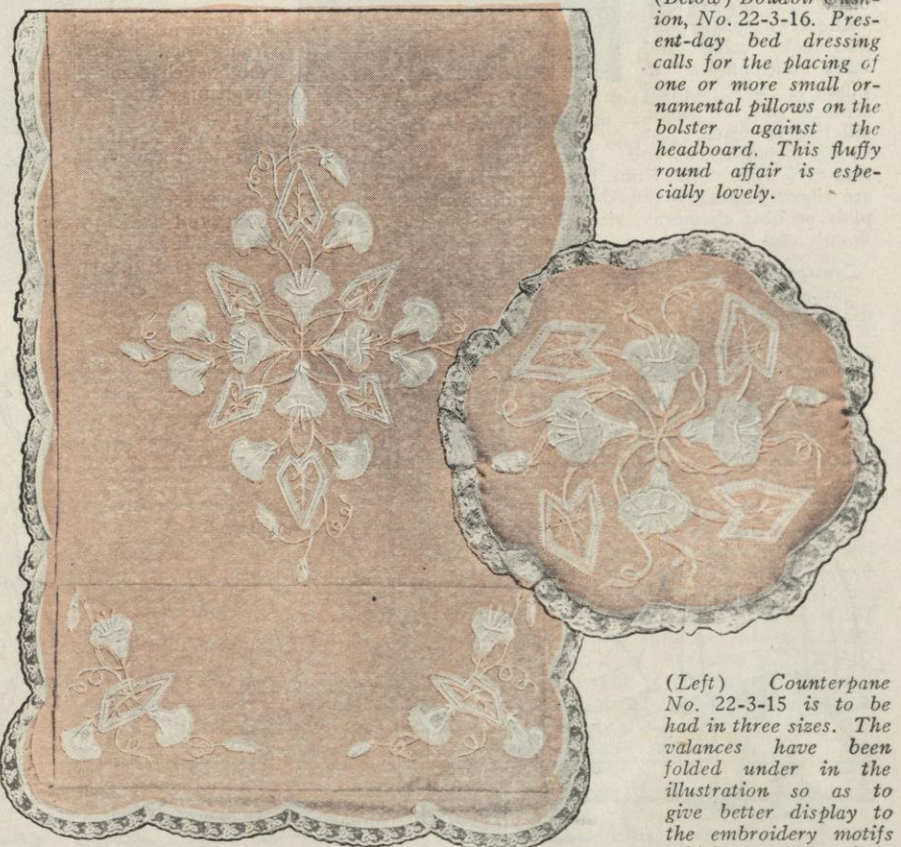
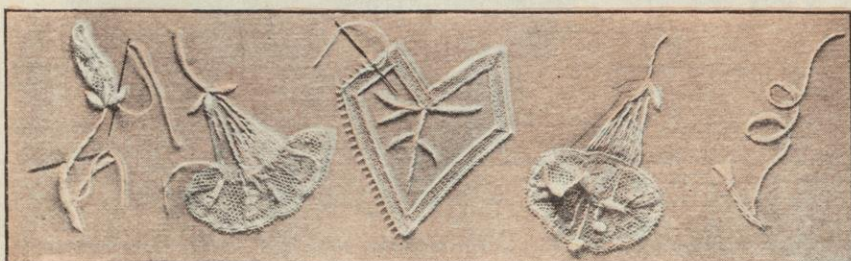


(Above) Boudoir Lamp Shade, No. 22-3-12, front panel embroidered, back plain, and sides gathered. (Right) Screen No. 22-3-13.



Directions for making phone doll and shades come with stamped materials. Details below show embroidery. Twist bit of lace and sew in place for bud. For flowers sew lace down on outer edge, then gather straight edge. Cover gathers on side flowers with long and short stitch, in open flowers with satin stitch. Baste braid around leaf, space buttonhole around outer, and outline along inner edge.

PHOTOGRAPHS BY PAUL WEIR CLOUD



(Below) Boudoir Cushion, No. 22-3-16. Present-day bed dressing calls for the placing of one or more small ornamental pillows on the bolster against the headboard. This stuffy round affair is especially lovely.

(Left) Counterpane No. 22-3-15 is to be had in three sizes. The valances have been folded under in the illustration so as to give better display to the embroidery motifs which are planned to come on top of the mattress.

Full information as to sizes and prices of material for making these articles will be found on page 39.



No. 22-3-3

No. 22-3-1

No. 22-3-2

No. 22-3-7

No. 22-3-4

No. 22-3-5

No. 22-3-6

Smartly Sensible Ready-Cut Clothes for Kiddies

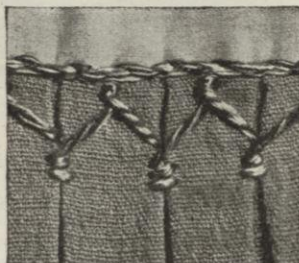
By PAUL E GOODRIDGE



No. 22-3-1. Striped Gingham

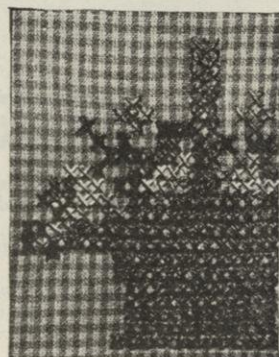
EVERY little garment in this group will come to you cut out and stamped for embroidery, with cottons, bindings and braids needed to finish, and directions for making. The collection includes sturdy gingham with matching bloomers, an organdy party frock, a gingham pinafore and play clothes of the easy-to-laundry cotton crepe. All are simple models, easily and quickly made, inexpensive, but of good materials. Details show fabrics and embroidery.

The pinafore, No. 22-3-1, is cut from sturdy blue or pink and white striped gingham and finished around neck, armholes and pocket tops with white bias binding. Embroidered white flowers with pink centres, green leaves, and lines of black running stitches top the pockets. Sizes 2 to 6 years, with embroidery cotton and binding, 75 cents.



No. 22-3-3. Cotton Crêpe

NO. 22-3-3 (Dress) and No. 22-3-4, (Rompers) come in pink or blue cotton crêpe trimmed with cunning white lawn collars, cuffs and tiny yokes, below which the fulness is laid in one-half-inch box plaits. Rows of embroidery simulating smocking are worked from left to right. Take two tiny backstitches in the centre of the top of plait, catch into edge of same plait below to the right (keeping the thread above the needle), take a backstitch into the edge of the adjoining plait (putting needle through three thicknesses of material), carry thread to the centre top of next plait and repeat across. In contrasting color work a stitch at base of each stitch. Running stitches whipped with contrasting color cover joining of yoke. For embroidery on pink, use brown and blue; on blue, yellow and black. Sizes 2 and 3 years. Dress, No. 22-3-3, \$2.00; Rompers, No. 22-3-4, \$1.75.

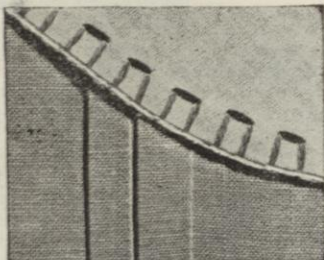


No. 22-3-6 Pin Check Gingham

NO. 22-3-6 is a most adorable little tie-back frock of tiny pin-check gingham trimmed with white rick-rack braid. Even the wee flare sleeves are bewitching. The material invites cross stitch, the checks being just the right size to work on. The basket is a real Frenchy blue, with flowers in pink and lavender, and foliage in two shades of green. The tie-back front is made separately and attached only at the shoulder seams and the sides of the neck, the little waist underneath is perfectly plain back and front. Ties are attached to the embroidered front. The rick-rack braid is sewed underneath so that just the points show.

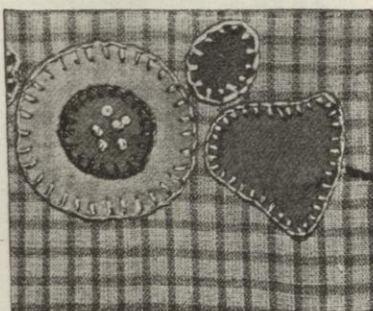
No. 22-3-6, dress and bloomers, pink or blue and white check, ready cut, stamped, in 3, 4 and 5 year sizes, complete with embroidery cotton and rick-rack braid, \$1.50.

NO. 22-3-2 is a dear; "sweet and clean" looking, tailored as can be. Bloomers and frock are cut from a lovely pink or blue chambray, as sturdy as it is pretty and finished off with a crispy little white lawn collar, cuffs and belt; collar and cuffs buttonholed in pink or blue topped with a row of single stitches in black, just as the detail shows you. Two quarter-inch tucks decorate each side of the front, but the back is plain. Sleeves are elbow length. Stamped dress and bloomers ready cut, pink or blue chambray, sizes 3, 4, or 5 years, \$1.50.



No. 22-3-2. Chambray with White Lawn Trim

NO. 22-3-5 is as smart as can be with its cluster of patchwork posies, its long-waisted effect, and inset pockets. Frock and bloomers are cut from blue and white checked gingham, white lawn is used for the collar and cuffs, and a piping of the lawn finishes top of skirt front. Three plaits at each side of front and back give a pretty flare to the skirt. Gay patches of pink, lavender, and green are buttonholed down. Dress and bloomers in 3, 4, and 5 year sizes; with patches for appliqué and embroidery cottons, \$2.00.



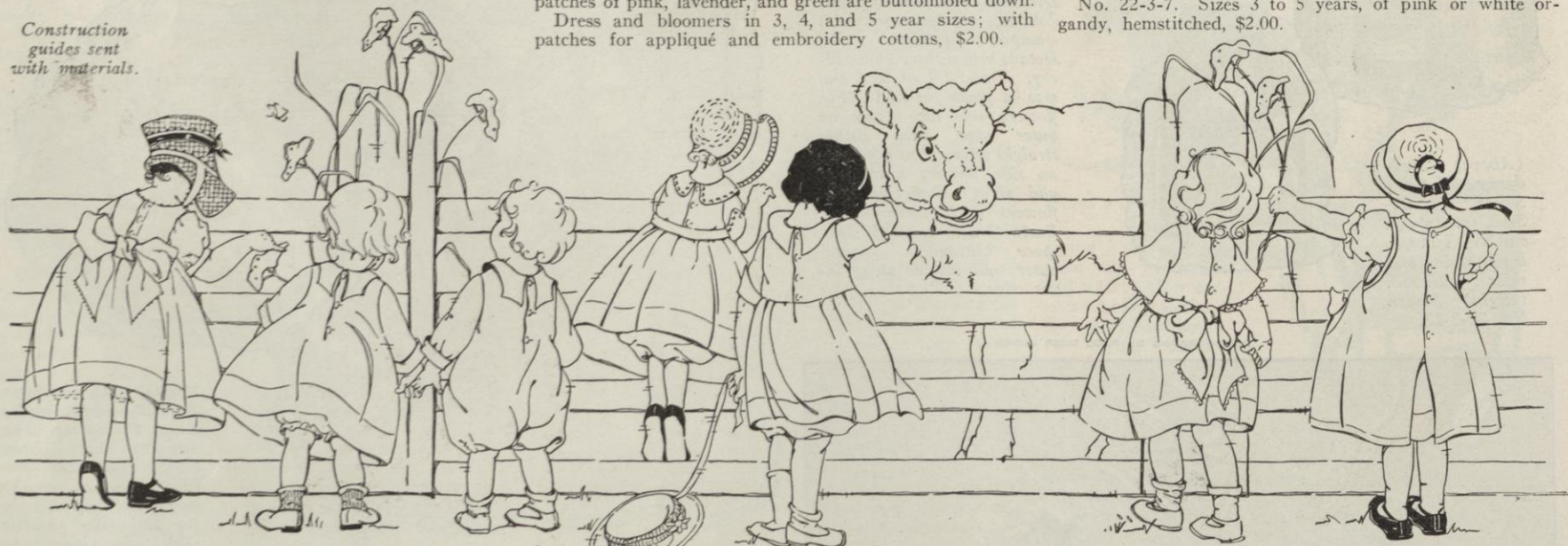
No. 22-3-5. Checked Gingham

NO. 22-3-7 is a fairy-like frock of organdy, pretty enough for the bride's flower girl, but exquisitely simple, depending upon sheer daintiness, a picot-edged front with a bit of pastel embroidery, crispy sash ends, and puffy little sleeves for its charm. Neck, front, and sash ends are hemstitched, to be cut for picots. Embroidery, running stitches, pink and blue alternating, lazy daisy leaves (green on white or blue on pink), and French knots matching color of fabric. No. 22-3-7. Sizes 3 to 5 years, of pink or white organdy, hemstitched, \$2.00.



No. 22-3-7 White or Pink Organdy

Construction guides sent with materials.



No. 22-3-7

No. 22-3-3

No. 22-3-4

No. 22-3-2

No. 22-3-5

No. 22-3-6

No. 22-3-1

The Newest Knitted Things for Spring

TWO-TONED SWEATER. Size 36 (left). Four ounces of ice wool are needed, two balls color and two balls white, and a pair of amber knitting needles No. 6.

BACK. — Take two strands of yarn, color and white, and cast on 80 sts. Knit (k) 4, purl (p) 4, for 10 rows, then k 1 row, p 1 row for 15 inches (about 80 rows). Next row cast on 44 sts for each sleeve and with 168 sts on needle k 1 row, p 1 row, for 38 rows. Next row (right side of work) k 74 sts and slip on safety-pin. Bind off loosely 20 sts for neck and with remaining 74 sts make shoulder.

FRONT. — Knit 1 row, p 1 row for 6 rows, then increase 1 stitch every other row 4 times for neck (by knitting first the front and then the back of second last stitch). When 14 rows for shoulder are made, slip sts on safety-pin and make other shoulder to correspond. Cast on 20 sts and join. Knit 1 row, p 1 row for 30 rows, then bind off 44 sts for each sleeve. Continue for 15 inches (about 80 rows), then k 4, p 4 for 10 rows and bind off.

CUFFS. — Pick up 40 sts around sleeve and k 2, p 2 for 30 rows. Bind off.

Sew up underarm seams.

COLLAR. — Around neck pick up 34 sts from centre of back to centre of front, 1 stitch for each st that has been bound off and 1 stitch for each row. Work 1st row from inside. With two strands color k 5, (drop 1 strand and take white instead), with color and white k 24 (drop white and take another strand of color), with 2 strands color k 5. 2d row — With 2 strands color k 5, (drop 1 strand as before and take white instead), with white and color p 24, with 2 strands color k 5. 3d row — Like 1st row but increase 1 stitch at each side by knitting 2 sts in 7th stitch from each end. 4th row — Like 2d row. Repeat 3d and 4th rows until 6 sts are added on each side. Then decrease 1 stitch at each side every other row 5 times (by knitting 6th and 7th sts together). With 2 strands of color knit plain all sts on needle for 10 rows. Bind off. Pick up sts for other side and knit the same way. With 10 strands of color crochet a cord in chain stitch and sew to border around collar.

BELT. — With 10 strands of color make a cord 3½ yards long, double in centre and sew together, forming two loops at each end as illustrated.

JACKET WRAP (Size 38-40)

MATERIALS. — Nine balls green silk Shetland; 1 ball white; 2 bone knitting needles No. 4½; two 1-inch button molds; 1 bone crochet hook No. 4.

BACK. — The wrap measures 27 inches from shoulder to lower edge (32 inches with the border). Commence at bottom. Cast on 120 sts. Knit plain (k) for 6 ridges or 12 rows. Next row, k 1, k 2 together, k to within 3 sts, k 2 together, k 1. * Knit 11 rows and then decrease 1 stitch at each end as before. Repeat from * until there are 72 ridges made from beginning. There should be 96 sts on needle. Knit 2 rows and cast on 50 sts on each side for sleeves. Continue with 196 sts for 27 ridges. Then k 85 sts and slip on safety-pin. Bind off 26 sts for neck and with remaining 85 sts begin front.

FRONT. — Increase 1 st toward neck every 4th row 13 times, by k first the front and then the back of second stitch. Knit 2 rows (27 ridges from beginning of front) and bind off 50 sts for sleeve. Knit 2 rows and increase 1 stitch at each end. Continue to increase 1 stitch at neck every 4th row 6 times more (20 sts in all) and 1 stitch at armhole side every 12th row. When 20 sts at neck edge have been added, continue with-

in loop after same knot st, repeat from * to end of row, turn. Repeat 2d row five times. 8th row—2 knot sts, * (ch 2, 7 trebles, ch 2, d) in d, 1 knot st, d on either side of knot st below, 1 knot st, repeat from *. After 6th shell make 1 knot st and 1 d into last knot st below. Finish off and make border on other end in the same way.

BORDER FOR SLEEVES. — With green make 4 rows of knot sts and 1 row of shells around sleeves. Work without turning but be careful to take up the two upper threads when making d on either side of knot st below.

BORDER FOR BOTTOM OF WRAP. — Fasten green



Two color effects in ice wool (one strand of each) are popular with the younger set. Copen and white, coral and gray, scarlet and white, or lavender and purple are good combinations. Model by Ethel May Goetz.



The more mature figure takes kindly to the easily hanging, long lines of this stunning jacket wrap of silk Shetland in brilliant coloring, for veranda or house wear. The trimming is crocheted knot stitch. Model by Laura G. Betts.

out increasing for 12 ridges (adding 1 stitch at armhole side every 12th row). Then begin to shape the front by decreasing 1 stitch every 4th row 12 times, then 1 st every other row 4 times. Bind off 2 sts every other row 10 times, bind off 3 sts every other row 10 times.

Make other front to correspond and sew up sweater.

COLLAR. — With white silk Shetland cast on 30 sts and k 162 ridges or about 42 inches. Bind off and with same thread continue for border.

BORDER. — With bone hook No. 4 make 1 double (d) in first st, * draw out st on hook one-half inch long, thread over hook and draw through this loop, insert hook under thread just drawn through, thread over and draw through, thread over and draw through both sts on hook. Make another knot stitch, repeating from *. Skip 3 sts on collar, d in each of two following sts. Make 6 loops of 2 knot sts, separated by 2 d worked into last row of collar, turn. 2d row—3 knot sts, d on either side of first knot st below (taking up the two upper threads of each loop); * 2 knot sts, 1 d in loop before next knot st, d



The up-and-down stripes in this smart slip-on model subtly disguise any suggestion of "taking on weight." Navy blue and gray is a soft and very attractive combination; also rust and seal brown. Model by E. B. Marshall.

thread on left front between 50th and 51st ridges counting from shoulder (23rd ridge below sleeve). * Make a loop of 2 knot sts, skip 3 ridges, 2 d, repeat from * (skipping 3 sts across back) until 51st ridge (counting from shoulder) on right front is reached, turn. 2d row — To decrease 1 loop at beginning, draw out st on hook and make a d into top of first loop. * Make 2 knot sts, d in loop before next knot st, d in loop after same knot st. Repeat from * to end of row. Repeat 2d row 3 times and finish border with a row of shells, made as before.

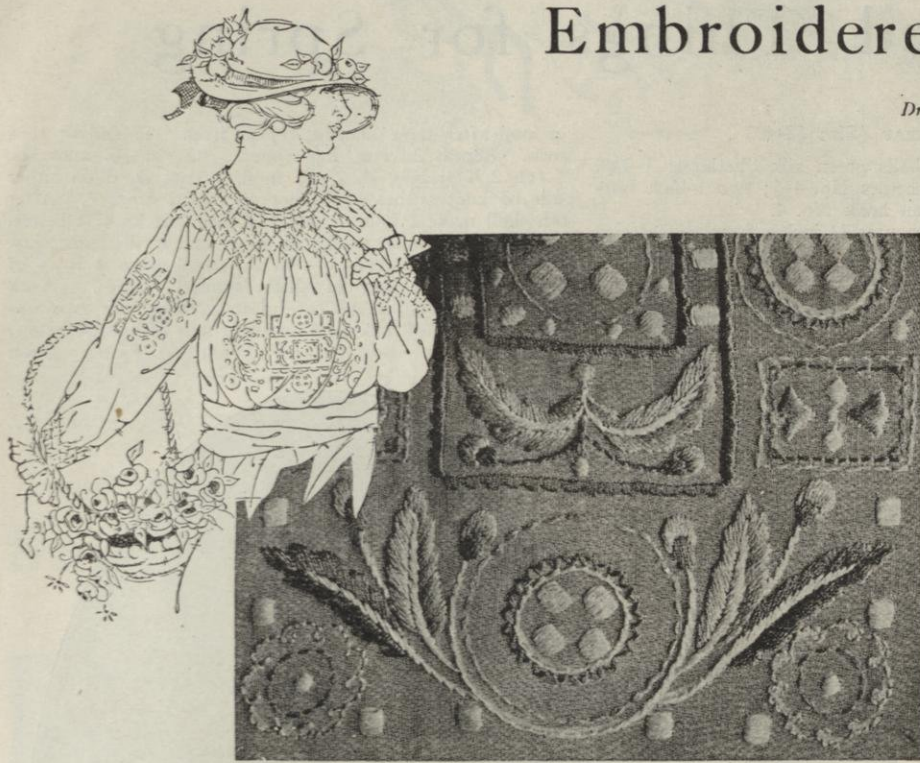
GIRDLE. — With green cast on 6 sts and knit plain for about 60 inches. Bind off. Fasten white thread and make 1 d into each st of last row, 1 d after each rib along side of girdle, 1 d in each st of first row, 1 d after each rib along other side, join. Make a loop of 2 knot sts, skip 1 st on last row of belt, 2 d, make another loop of 2 knot sts, d in last st on belt, turn. 2d row—3 knot sts, d on either side of knot st below, 2 knot sts, d on either side of last knot st below, turn. 3d row—Like second. 4th row — Make 1 knot st, d in next knot st, (ch 2, 7 trebles, ch 2, d) in same st with d. Make another knot st and in this d work (as if you were making a picot), (ch 2, 7 t, ch 2, d), 1 knot st, 1 d in last knot st of row below, make same shell as before and finish off. Trim other end of girdle in same way.

BUTTONS. — With green thread, ch 3, 7 d in 2nd ch, join. 2d row—2 d in each st. 3d row—* 1 d in first st, 2 d in next, repeat from * (21 sts). 4th row — * 1 d in each of 2 sts, 2 d in next, repeat from * (28 sts). 5th row—1 d in each st. Place wooden mold inside and work 1 d, skip 1, 1 d, skip 1, until closed.

LOOP FOR BUTTONS. — Chain 65, join into ring, * ch 3, (Continued on page 38)

Embroidered Peasant Blouses

Drawings by MARION TAYLOR



No. 22-3-17. Smocked Blouse

WHATEVER the International Conference may do for those much disturbed little principalities of middle Europe, Dame Fashion has put them on the map of every feminine consciousness at least, she has practised upon them all until Czecho-Slovakian, Ukranian, Roumanian, Bulgarian come trippingly o'er every salesgirl's tongue. And as for the humble peasantry, this democratic Dame has borrowed their picturesque garb to bestow its colorful, comfortable, becoming grace upon every strata of female society. This group of blouses illustrates the best interpretations of peasant modes and the charmingly simple, engagingly bright embroideries. But these ideas need not be confined to blouses alone, they are readily adaptable to the straight-line bloused frocks.

Cutting lines are stamped on materials for these blouses and are given in perforated patterns, and color diagrams are sent when necessary.



No. 22-3-20. Peter Pan Style

No. 22-3-17 as a garment is the simplest thing imaginable, it hasn't even an underarm seam! But fastens demurely in the back and shapes itself at yoke and wrists by pretty smocking done in two strands of rose or blue to match the rose and white or blue and white embroidery. A practical instruction sheet with detailed working diagrams for this smocking will be sent with stamped material in each case. As for the embroidery, look at the detail (actual size) and you will see nothing but satin stitch, running stitch, buttonholing and outline, the direction, or slant, of the satin stitch can be readily seen. This model is equally lovely in crêpe de Chine or voile and can become a wonderful frock by adding skirt length and smocking a band at the waist line.

No. 22-3-17, Blouse. Stamped on white voile, smocking directions given, \$1.85; on white crêpe de Chine, \$7.50; pink or blue and white embroidery cotton, 90 cents; or silk, \$2.90. Perforated pattern, 75 cents.

No. 22-3-20 is the only model showing a conservative tailored sleeve, but it is the most favored suit blouse with the younger set. By the use of strong color, the embroidered sleeve, and the slashed front it carries out the peasant



idea. Stamped on voile, \$1.35; on tan silk pongee, \$3.25; embroidery cotton, 50 cents; silk, \$1.60. Perforated pattern, 75 cents.

No. 22-3-19 is another model that suggests the possibility of a lovely lingerie frock. The bands could be repeated on skirt panels if desired. The long shoulder effect is emphasized, as are all seams, by a sketchy catch stitching done in the deep color. Over narrow hem around neck crochet spaces in following way. Fasten white thread into material, chain 3, treble, * chain 5, leave space of 5 ch, 2 trebles into hem, repeat from * around and fasten off. Finish neck and opening of front with doubles and picots worked in blue thread. With white thread make a chain about 40 inches long and pass through spaces for draw-string. Trim each end with a tiny tassel made by winding blue thread 10 times over two fingers.

No. 22-3-19, Blouse. Stamped on white voile, \$1.50; on white crêpe de Chine, \$6.25; embroidery cotton, pink or blue, 80 cents; silk, \$2.55. Perforated pattern, 65 cents.

No. 22-3-18, Blouse. Stamped on white voile, \$1.50; on white crêpe de Chine, \$6.25; embroidery cotton, pink or blue, 95 cents; or silk, \$3.00. Perforated pattern, 65 cents.

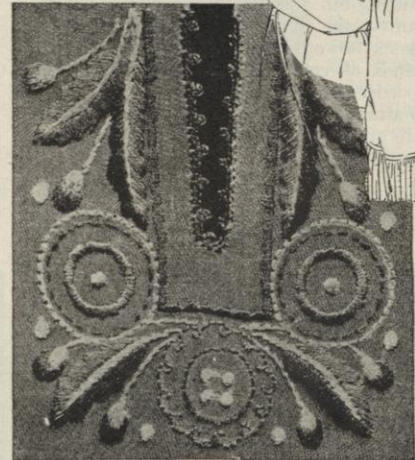


No. 22-3-18

No. 22-3-18 is just another version of No. 22-3-19, showing the embroidered band used around the sleeve instead of from shoulder to the elbow. The embroidery on these blouses is wholly in old blue or old rose and white, and is characterized by the same simple stitchery as you will note in the detail. The sleeve frills are blanket stitched around the hand and the gathers held in place by two rows of chain stitching. All the seams are followed by a sort of catch stitch in the deep color.



No. 22-3-19. Long Shoulder Effect



No. 22-3-21. Crêpe de Chine Blouse

No. 22-3-21 is quite irresistible done in snow-white crêpe de Chine with flame-color embroidery, or pumpkin-yellow. The motif is in one color and the simplest work imaginable, almost all running stitch with stars of crossed single stitches. In pongee this model becomes a swagger accompaniment to the sports suit.

No. 22-3-21. Here again the seams are catch stitched. To make the red silk loops around the neck for the white cord, crochet 2 doubles into material, * chain 4, skip 3/8 of an inch, make 2 doubles into material and repeat from *. Pass a white silk cord about 54 inches long through loops. Blanket stitch slashed front with color.

No. 22-3-21, Blouse. Stamped on voile, \$1.35; crêpe de Chine, \$5.25; tan silk pongee, \$3.25; red or yellow embroidery silk, 95 cts.; cotton, 30 cts. Perforated pattern, 75 cts.

Material in 2 1/4-yard lengths for plain skirts supplied: white voile, \$1.15; white crêpe de Chine, \$5.00; pongee, \$3.00.

Blouses offered in a medium size only, but this type of garment will fit the average 36 to 40 figure.



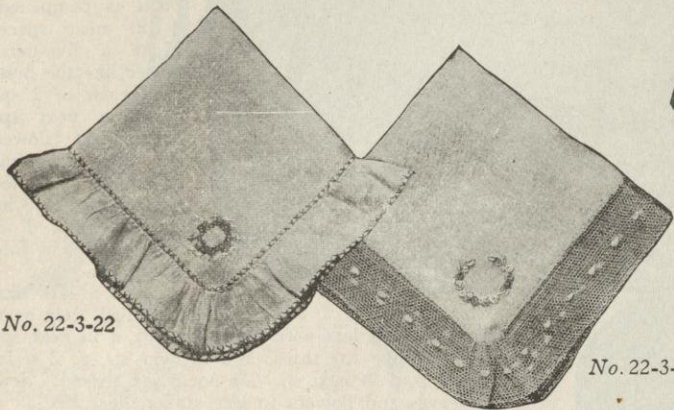
The blouses sketched above show simple types of decoration done in wools which are used to carry through the suit colors into the blouses. Vesteés and collars are treated in the same manner. Plain models bought inexpensively in the shops can be given undeniable chic by these simple banding stitches, details of which will be found on page 60.

For the Miss Who Makes Her Own

By GRECIA M. DAYTON



Fringes are the thing! Especially on sports togs. This set Mademoiselle can make of camel colored jersey cloth and decorate with a clever appliqué of tobacco brown fringed felt, or any heavy fabric that can be cut without raveling. As felt is heavy, use flat seams and take appliqué stitches close to edge. Sew around large points, and across bottom of the impish little horns, leaving tips free. Make up bag and scarf before felt is appliquéd. Line both with silk, use featherbone in sides of bag top, and make handles of braided felt strips. Slash fringe after appliquing. With this jersey background brown, navy, henna, or green can be used for the appliqué, so we send a transfer pattern with the jersey cloth so that you can cut the appliqué from any color you like.



No. 22-3-22

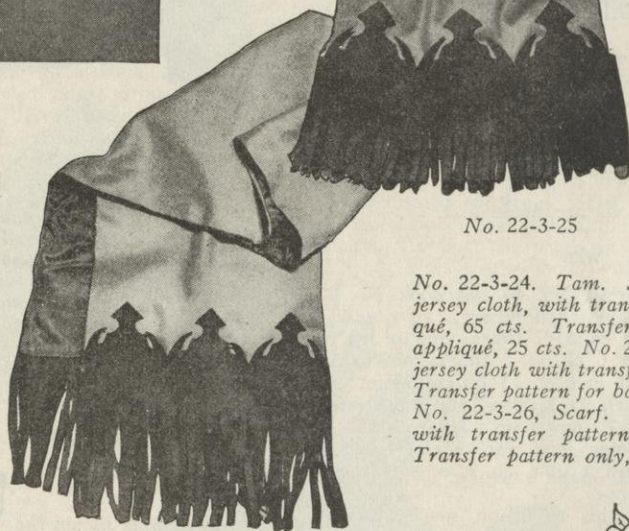
No. 22-3-23

No matter how mannishly tailored her spring tweeds may be, handkerchief frills will peep womanishly from her pockets. No. 22-3-22 shows up a blue linen frill on a blue linen handkerchief, both frill and handkerchief being treated to tiny rolled hems overcast in two directions with black, thus carrying out the cross-stitch idea which appears in the wee bright-colored wreath in the corner. Handkerchief linen, blue, rose, pink, gray, or lavender, stamped for cross stitch, and embroidery cotton, 45 cents.

No. 22-3-23. A frill of footing with white satin stitch spots worked every half inch is used on this pink linen kerchief. The tiny wreath is worked in quaint colors in rambler rose stitch, using two strands of cotton; the leaves are lazy daisy. Stamped on linen (see colors above), with white footing and embroidery cotton, 50 cts.



No. 22-3-24



No. 22-3-25

No. 22-3-24. Tam. Stamped camel colored jersey cloth, with transfer pattern for appliqué, 65 cts. Transfer pattern for tam and appliqué, 25 cts. No. 22-3-25, Bag. Stamped jersey cloth with transfer for appliqué, 65 cts. Transfer pattern for bag and appliqué, 25 cts. No. 22-3-26, Scarf. Stamped jersey cloth, with transfer pattern for appliqué, \$1.15. Transfer pattern only, 20 cents.



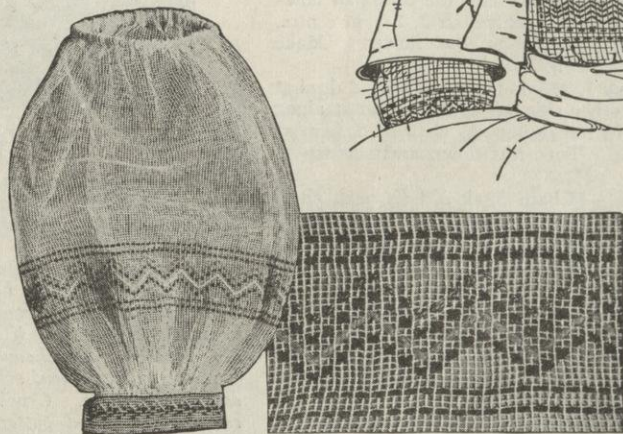
No. 22-3-27

Make this envelope bag, No. 22-3-27, of a strip of navy blue taffeta. Finished, the flap is about 4½ inches deep, the pockets 7 x 8 inches. Line with some bright color and interline with light crinoline. Insert featherbone where flap folds over and tack at each end. A simple pattern in chalk-white beads is used for the decoration. Attach knotted cord for handle, and tassels to trim. Stamped on blue taffeta, \$1.00. Beads for embroidery, 25 cents; perforated pattern, 35 cents; transfer, 20 cents.

No. 22-3-28

No. 22-3-28 is really a most good-looking sash to wear with summer frocks. The dark sashes are to be especially noteworthy features with the dresses this season. This one can be carried out in navy blue taffeta about 8½ inches wide with a picot-edge finish, and embroidered with chenille in old gold, Burgundy red, Chinese blue, and vivid green. The long lines should be couched down with sewing silk, the short ones worked in single stitch. A 5½-inch navy blue chenille fringe makes a lovely finish for the ends. Stamped on navy blue taffeta, hemstitched for picoting, 2½ yards long, \$2.95. Chenille for embroidery, \$1.25. Transfer pattern, 15 cents; perforated, 25 cents.

The darning on this filet mesh is fun. Use the detail as a guide. Black for the outside lines in all bands; on the sleeve, 2 black, then orange, green, blue, red; on cuff, blue, green, red. Large motif and small on vest front correspond. Two rows of black gather in vest a bit at neck. Vest has back and front, fastens on shoulder, and is elastic run at bottom. Paper pattern for cutting vest supplied with material.



No. 22-3-29

Ever so many of the flare sleeves need a puffy little lacy undersleeve to relieve an ugly line or awkward length, and ever so many suits and frocks need a touch of white or color to light the face. This set, No. 22-3-29, is le dernière cri in the accessory idea, seizing upon the craze for both color and design of the middle European peasantry to bring wools into play on square mesh net. No. 22-3-29, filet net with silk-and-wool yarns for embroidery, \$1.49.



Round Luncheon Cloth Edged with Cobweb Crochet

By ANNIE E. BURRUSS AND MARY E. McKEE

COBWEBS and flower garlands reproduced in embroidery and crochet unite in producing this luncheon cover of most unusual beauty. The linen centre is 45 inches across, and including the lace border the cloth measures about 66 inches.

The embroidery is the familiar padded satin stitch and eyelets, except the webs, which are made as follows:

After the eyelets lying on one side of the web have been worked, run two threads carefully around the line of opening, lay thread across circle, catching in linen on opposite side, bring thread back, twisting it around the first and catch at starting-point. Lay three more threads across the circle in the same way, catching together at centre, and closely overcast each one, keeping it free from the linen. Lay four threads around the centre of web and overcast each one as it is placed. Overcast the line of opening and cut away the linen, and overcast the outer edge of the eyelets which have been previously worked.

Three different sizes of thread and hooks large and small are used in making the crochet.

The large hook (No. 2) is always used with the fine thread (No. 80). This may seem awkward at first but after a little practice becomes very easy, and produces a beautiful lace stitch. No. 12 hook is used with No. 40 and No. 5 thread.

The webs and medallions are made first.

WEB

1st round — With thread No. 40 and hook No. 12, chain (ch) 8, join with slip stitch (sl st). *2d round* — ch 6, (treble (t) in ring, ch 3) 7 times, join to 3rd ch. *3d round* — ch 8, (t in t, ch 5) 7 times, join to 3rd ch. *4th round* — ch 10, (t in t, ch 7) 7 times, join. *5th round* — ch 12, (t in t, ch 9) 7 times, join. *6th round* — ch 14, (t in t, ch 11) 7 times, join. *7th round* — ch 18, (t in t, ch 15) 7 times, join. *8th round* — ch 5, * (t over ch, ch 2) 6 times, t in t, ch 2, repeat from * around (56 spaces), join.

Make eight webs like this to fill in spaces between large medallions.

LARGE MEDALLION

Make spider web as before and then change to No. 80 cotton and No. 2 hook. *9th round* — 2 doubles (d) in each space (sp), join. *10th round* — ch 1, skip (sk) 1, 5 d, sk next, * 13 d, sk d in centre of section, repeat from * 6 times, 6 d, join. *11th round* — ch 1, d in each st, join. *12th round* — For this row take No. 12 hook but continue with fine thread. * Chain 10, sk 2, d in next. Repeat from * for 34 loops. Two sl sts in first loop. *13th round* — With large hook make 4 d in each loop, join. *14th round* — * 3 d, sk 1 (between two loops), repeat from * around, join. *15th and 16th rounds* — d in each st, join. *17th round* — With No. 40 and hook No. 12, make t in first st, ch 2, t in next st, ch 2. Continue around for 102 spaces, join.

FLOWER SPRAY. — (*18th round*) — ch 4 for picot (p), 2 d in first sp, 2 d in next sp, 2 p, d in 3rd sp. *Three-petal flower* — ch 3, sk 2, t in next, ch 3, sk 2, (3 t, ch 2, sl st) in 3rd ch (this chain forms the centre of flower), (ch 2, 3 t, ch 2, sl st) in centre, ch 2, 2 t in centre, sl st in starting-point, completing the flower. Make 2 d in each of two following sp.

LEAF. — Chain 12, sk 1, * 2 d, 1 ht, 3 t, 1 ht, 2 d, sl st and repeat from * on other side, ch 1, d in each st along side first made, sl st in remaining ch, ch 3, 2 d in next sp, p, d in following sp. Turn leaf down and sew tip to lace as illustrated.

FIVE-PETAL FLOWER. — Chain 3, sk 2, t in next, ch 3, sk 2, * (3 t, ch 2, sl st) in 3rd ch, ch 2 and repeat from * 3 times, ch 2, 2 t in same st, sl st in starting-point to complete flower. Make 1 d in next sp, p, 2 d in following sp.

Work another leaf like the first, 2 d in next sp, make third leaf like last one, but without the last 3 ch. Make 2 d in each of 3 sp, p, 1 d in next sp. Work a three-petal flower as before, 2 d in next sp, p, 2 d in following sp.

DROOPING FIVE-PETAL FLOWER. — Chain 6, sk 2, t in next, ch 3, sk 2, (3 t, ch 2, sl st) in 3rd ch. Finish

flower as before, ch 3, d in next sp, p, 2 d in following sp. Make a five-petal flower like the first, 2 d in next sp, then make a drooping five-petal flower, starting with 6 ch, leave 3 ch for stem and ch 3 when fifth petal is completed, d in next space. Make a five-petal flower like the first, d in each of 2 sp, p, d in next sp. Make last flower like the drooping flower, ch 6 at beginning and ch 3 at end, sk 1 sp, d in next, p, 2 d in following sp.

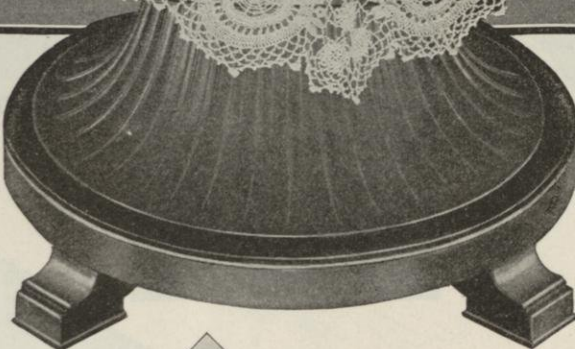
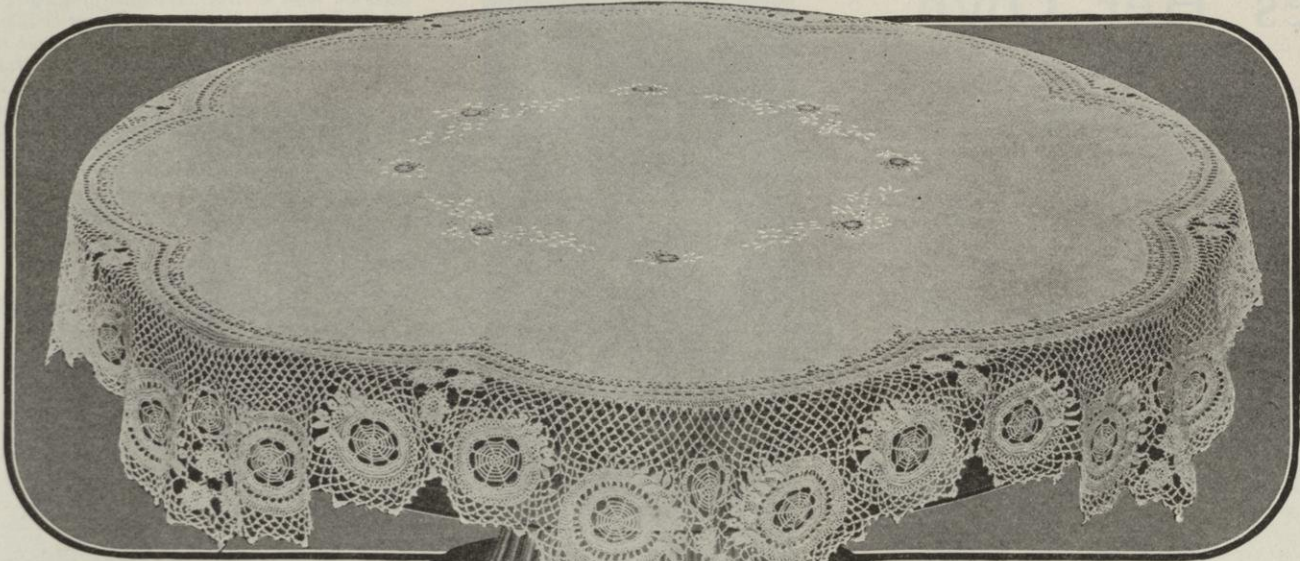
Make a leaf like the third, d in next sp, then a drooping leaf with 3 ch for stem, d in next sp. Make last leaf like the third, 2 d in next sp, p, 2 d in following sp, p, d in next sp. Do not break thread. Sew drooping leaves and flowers to lace sts as illustrated.

PICOT LOOPS. — Chain 1 and sl st back between 2 p, * ch 4, sk 2 ch, d in next to form p, ch 7, sk 2, d in next, ch 2, sk 2 sp, d in next. Repeat from * around for 24 p loops, skipping 2 sp for each of 7 p loops, 3 sp for 8th and 16th p loops, and if necessary for 23rd p loop. Join 24th p loop with sl st to 2nd d after first p of previous row. Slip stitch back to middle of last loop. Next row has 34 p loops. Join first p loop to first flower, 2nd p loop to 3rd petal of next flower, then ch 3 for p, ch 1, d in next petal of same flower. Join 3rd loop to tip of leaf, next loop to next flower. After p chain for 5th loop, thread over hook 6 times, insert hook in t between ch for drooping flower, thread over, draw through, (thread over, draw through 2 loops) 5 times, catch back in 2nd st of lt, d to form p, (thread over, draw through 2 loops) twice. Join 6th loop to next flower and continue to end of spray. After each following loop make 1 d in loop below and join 34th loop to beginning of first one. Break thread. Make eight medallions in this way and eight more reversing the flower spray (starting with group of three leaves).

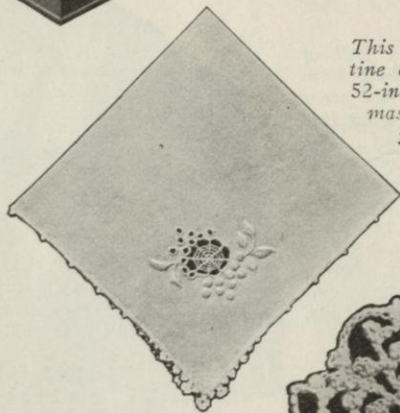
SMALL MEDALLION

Follow directions for large medallion from 1st to 12th round, then change to No. 40 cotton and fine hook. *12th round* — ch 5, sk 1, d in next, ch 5, sk 1, d in next. Continue around for 50 loops. *13th round* — sl st in 3 ch of first loop, ch 4, t in same loop, * ch 1, (t, ch 1, t) in next loop, repeat from * and join to 3rd ch.

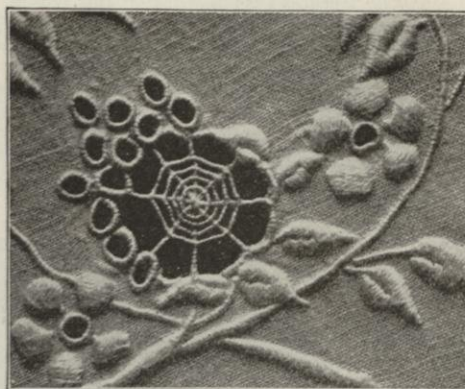
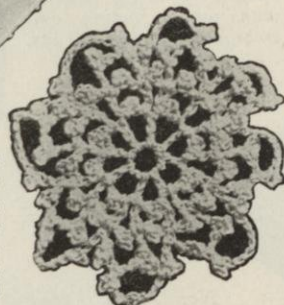
FLOWER SPRAY. — (*14th round*) — Omit the first two flowers and three leaves of spray for large medallion. Make 1 d, p in first sp, 2 d, p in next, 2 d in 3rd sp. Begin with second three-petal flower and instead of the first drooping flower make a drooping leaf. Then proceed in exactly the same way as for large medallion, working four five-petal flowers and three leaves. Sew
(Continued on page 29)



This beautiful Florentine dining table with 52-inch round top and massive base is reproduced by courtesy of the Paine Furniture Company of Boston.



To the right is shown the small crocheted rosette which clusters in the border and just below a section of the unusual embroidery design done in raised satin stitch and closely wrapped bars.

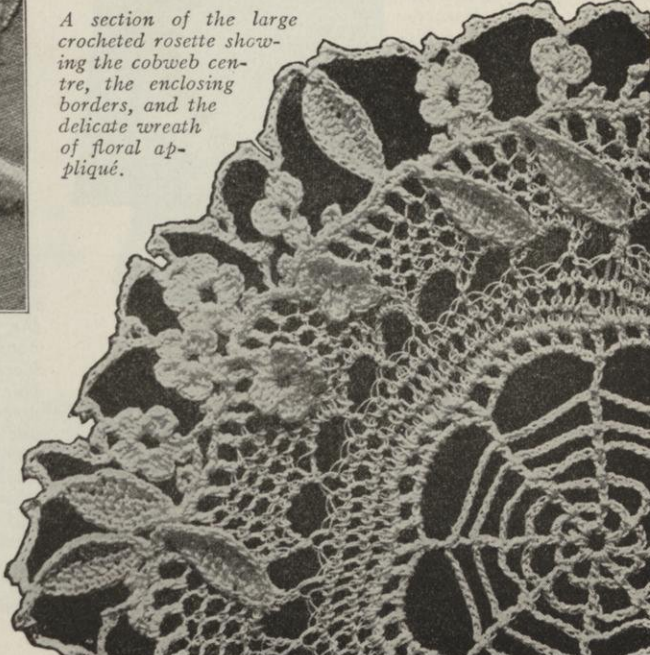


A section of the large crocheted rosette showing the cobweb centre, the enclosing borders, and the delicate wreath of floral appliqué.

No. 22-3-30. Cobweb Luncheon Cloth. Stamped white linen for centre, \$4.25. Embroidery cotton, 75 cents. Crochet cotton, 22 balls No. 40; 5 balls No. 80; 1 ball No. 5; and hooks No. 2 and No. 12, \$6.50. Perforated pattern, one-half design (reversible), 60 cents. A cambric pattern showing the exact size of crocheted motifs and where they should be placed can be supplied for 65 cents. This pattern is most essential, as the motifs must be made proper size if border is to fit cloth.

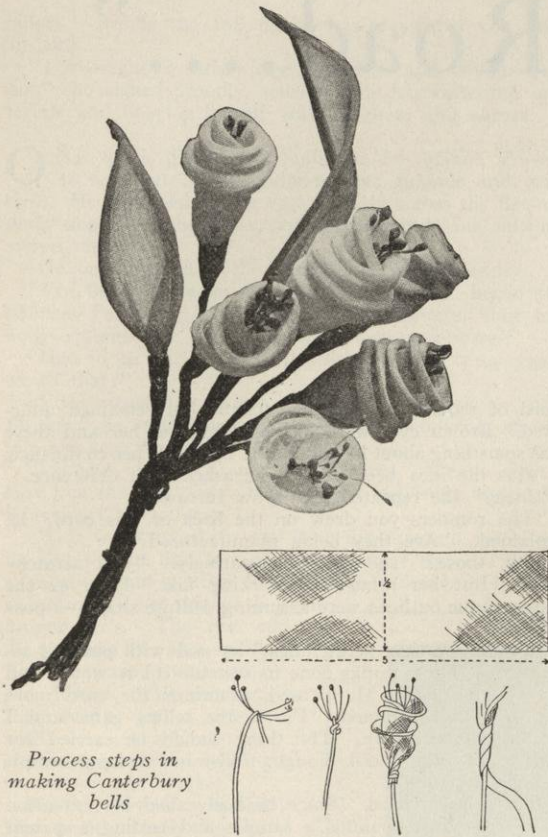
No. 22-3-31. Luncheon Napkin. Size, 12-inch. Stamped white linen, six for \$2.95. Embroidery cotton, 25 cents. Crochet cotton and hook, 55 cents. Perforated pattern, 20 cents.

Explanation of crochet stitches on page 67



How to Make Organdy Flowers

By MAME E. BUXTON AND HATTIE B. SCOTT



CANTERBURY BELLS

It would be well to begin with the spray of Canterbury bells, as it is the simplest to make. Cut a bias strip of organdy one and one-half inches wide and five inches long. Roll one long edge with the thumb and finger, moistening the finger slightly, or you can roll the edge on a hatpin, drawing out the pin afterwards. Give the edge four or five turns so that the roll will look smooth and keep its shape. Three stamens doubled, two yellow and one black, make a good centre for almost any shade of flower. Cut a length of wire for the stem and twist one end about the centre of the stamens, then fold the stamen double and give the wire another twist to hold them in place. Now roll the strip of organdy spirally around the stamens, rolled edge outside, plait in the raw edges and sew to the stem. Draw the end of the strip down to the base of flower and fasten firmly with a few stitches. Wrap the thread around the gathered-in edges two or three times to make a smooth finish, then apply the gummed tape. Fasten one end at the base of the flower, covering the stitches and raw edges, then roll it around the stem until it is entirely covered and adheres smoothly.

Another form of this flower is made of a strip of organdy one half as long, twisted just once so that it flares a little. When made in delicate shades, these simple flowers are very effective for use in wreaths or boutonnières.

PASTEL PANSIES

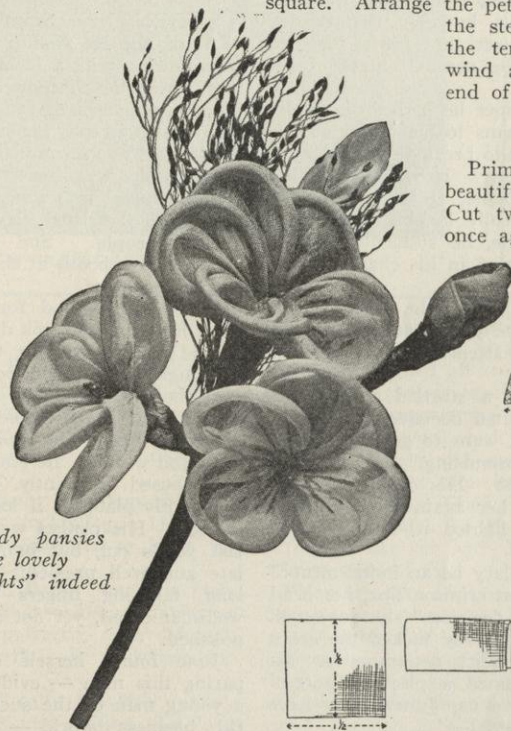
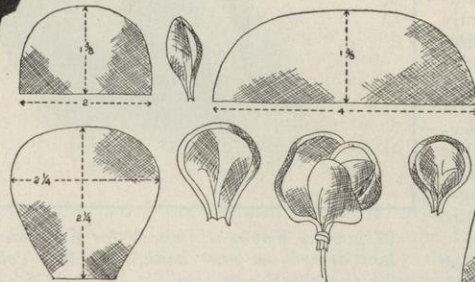
Pale yellow and lavender make a delicate combination for the pansies. Pansy petals are made of a bias strip of organdy $3\frac{3}{4}$ inches long and $1\frac{1}{4}$ inches wide, with the upper edge rounded and the widest point at centre. Roll the curved edge as described for the Canterbury bell. If the first twist looks uneven, keep on rolling until it is smooth, working back and forth from end to end. Plait the raw edge with rolled edge toward you, and sew to stem to which you have fastened two double stamens as already described, except that the wire must be twisted near the ends of the stamens for pansies with no stems showing. Make another of the same shade and sew in place, then make three more of a different shade



EXQUISITE, dainty, fairy-like things are these buds and blossoms of organdy; quite the loveliest Easter gifts imaginable, for they embody the spirit of springtime and hint happily of sunny days to be. They make charming favors secreted in little lavender band-boxes — and if you know a spring bride, whose attendants will flutter by like posy petals in their organdy frocks, give her a set of the pretty sprays for every maiden's hat and perhaps a cluster for their frocks as well — for organdy frocks will wear just such trimmings this season.

While quite expensive when bought in the shops, the delicate sprays cost little when you do the simple, pretty work yourself. An eighth of a yard of good quality, imported organdy costing about twenty cents is sufficient to make quite a number of flowers. Then there are the "makings" you will need to buy — a bundle of stamens, a spool of wire for the stems, and some narrow strips of gum tissue for covering the stems. These can be bought from any dealer in artificial flower supplies.

When making organdy flowers, it is well to use a variety of soft shades, and arrange the petals in a natural way. If possible copy from the real flower, or use an illustrated seed catalogue as a guide. If unable to get the shades of organdy you desire, you will find it less expensive and most simple to tint white organdy any shade you wish. Use soap dyes or purchase a book of Japanese transparent water-colors containing a number of sheets of different colors. Tear off a very small piece of the color you wish to use, and put it in a saucer with a tablespoonful of water. Stir lightly for a moment, then remove the paper and test the color by dipping a tiny bit of organdy in the liquid. If the color is too deep add more water, if not deep enough add another bit of the colored paper. Very little paper is required for delicate shades, therefore use caution. Cut the white organdy in strips about ten inches long and three inches wide, a size you can most conveniently handle. Lay one end flat in the colored liquid in the saucer and gradually draw the strip along until all the material has become saturated. Use the end of a wooden toothpick to keep the material flat, then pin up to dry. If edges roll up, press with warm iron when entirely dry. The color will be so clear it will not have the least appearance of having been dyed. The organdy is so thin that it dries very quickly, and the entire operation of coloring several pieces in different shades need take but very little time. By mixing colors you can secure every possible shade, which adds to the fascination of flower-making.



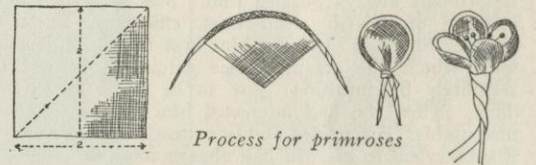
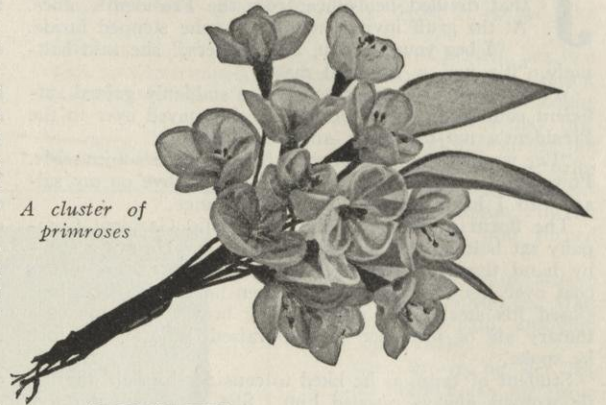
Organdy pansies are lovely "thoughts" indeed.

Leaves in process

other, and sew together to the wire stem that you have looped at one end, sew in through this loop. Fold a bit of green organdy over the lower part of the bud and fasten in place before you cover the stem with the tissue. Instead of leaves you can use artificial grasses for foliage.

SWEET PEAS

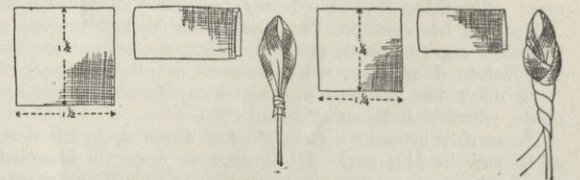
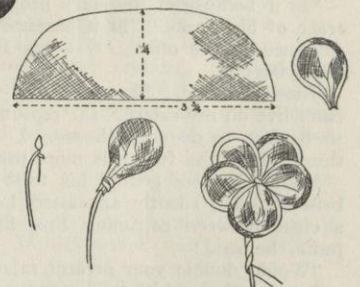
Sweet peas with their infinite variety of color afford an opportunity to make use of odd bits of material on hand. The middle petal, which is 2 inches long and $1\frac{3}{8}$ inches wide, is shaped like the pansy petal described. Roll the curved edge and fold double, then plait raw



edges and sew to stem. The two side petals are cut in the same way, only they are 4 inches long. Roll the curved edges and sew the petals to the stem on either side of the centre petal so that their back edges meet, flaring toward the front. The fourth petal at the back is shaped like a rose petal and is made out of a $2\frac{1}{4}$ -inch square. Arrange the petals in a natural way and cover the stem with the green tissue. For the tendrils use the stem wire, and wind a number of times around the end of a pencil to form the coil.

PRIMROSES

Primroses of varied soft shades are beautifully reproduced in organdy. Cut two-inch squares, then cut these once again diagonally. Roll bias edge with thumb and finger, rolling ends slightly more than



middle. Gather the raw edges, and sew four of these to the stem wire, to the top of which you have fastened a few stamens. Finish as described for the other flowers.

LEAVES

Leaves can be made any shape desired, but the slim pointed leaves seem the most effective. Cut a piece $2\frac{1}{2}$ x 3 inches long, with the two sides slightly tapering. Roll the edges and sew to the stem in the same manner as described for the flowers.

Organdy with picot edges makes very striking flowers and is unusually smart for dress trimmings. Cut a strip three inches wide or wider, have it picoted through centre, then cut through middle of picoting, making two lengths with picot edges. Cut these in the lengths required for petals, the picot edge forming the outside edge instead of the rolled edge.

"It's a Long, Long Road...."

By ARTHUR J. MESSIER

Illustrations by SAM BROWN

JUNE SEAMANS knocked respectfully at the door that divided her office from the President's office. At the gruff invitation to enter, she stepped inside. "I beg your pardon, Mr. Powers," she said haltingly, "it's just a personal matter."

With the air of a woman who has suddenly gained sufficient courage to speak her mind, she moved over to the President's flat-top desk and continued:

"I've wanted for some time to bring up the subject, Mr. Powers. I—well—the fact is—I can't live on my salary and I have decided to make a change."

The florid president of the Kov-o-slip Garment Company sat bolt upright in his swivel chair. He ran a stubby hand through thinning gray hair, adjusted his waistcoat over his expansive bosom; then he leaned back, half closed his steely eyes under bushy brows with his customary air of tolerance and appraised June fully before he spoke.

Student of types as he liked to consider himself, the little woman always puzzled him. She was such a queer mixture of boyish slenderness, efficiency, beauty, and charm. She had attracted him first by the effortless ease with which she grasped office details. She did things seemingly by intuition; just as he liked to have them done. Then she had interested him because she was so inscrutable. His prided ability to read character and make it subservient to his will had always come to naught when June Seamans was concerned. At first it had galled him. Then it had evoked respect. Finally, it had nettled him.

Now, he studied those unusually direct blue eyes that could be so cold, hard, and at the same time limpid and mysterious; holding the promise of much, yet telling so little. He tried to analyze that beauty, that charm. But it was an evasive, tantalizing thing that defied him.

There was one thing in the girl, however, that needed no analysis: that was a will power that fairly matched his own. It brought out all the combativeness of his intense nature.

During the past ten days — since he had abruptly decided that he wanted June Seamans to marry his son — he had tried in subtle small ways to break that unyielding will of hers. He had failed utterly. He had found her independent, self-reliant, unbribable; possessed of all those admirable qualities so woefully lacking in his son.

As if aroused from the reverie, he suddenly brought his feet to the floor, leaned forward in his chair and essayed a smile.

"Is it because of my son's proposal?" he asked with a trace of bitterness. "Is it because you're afraid that his presence in the office, or — his attentions — will prove annoying?"

June stiffened. She gave him a startled glance. "I can't live on my salary," she repeated decisively. "I want to be free to do as I choose. I want to get into something where the future is more promising."

Milton Powers gritted his teeth. His eyebrows fairly bristled. He silently appraised her again as he stuffed a cigar between capacious lips, lighted it, and, between puffs, he said:

"Would double your present salary be an inducement?" June smiled, white teeth against crimson lips, her head erect. "Nothing will change my decision," she answered.

Keeping his eyes on June, he slowly flicked the ashes from his cigar. Then, as if by quick determination, his face softened and his voice assumed a pleading note.

"I don't like to have you leave us, June. You have made yourself indispensable, and I —"

He swiftly brought a clenched fist down upon his desk as he saw her lip curl. His gray eyes abruptly assumed the fighting expression she knew so well. "You're the only woman that can keep Hubert straight, June," he said with clipped emphasis. "I want you to marry him. Haven't I made myself plain?" He was back in his fighting attitude, the attitude of the big man intolerant of opposition. His voice had lost the level passive tone; it had taken on the timbre of action.

June grew pale. She took a step closer to him. Her lips trembled slightly and her breath came a little faster.

"Mr. Powers, I came in to give my resignation, not to talk of an impossible affair with your son. A girl may have ideals — even if she is unfortunate enough to be a stenographer."

"Are you intimating that the son of Milton Powers is not good enough for a stenographer?" blurted Powers, pointing an accusing finger at her.

"He may be good enough for a stenographer," she retorted, eyes snapping, "but the son of Milton Powers is not good enough for June Seamans! I had intended

to give notice. Now my resignation is effective immediately!"

She turned on her heel, passed quickly into her own office and closed the door.

Powers' jaw dropped. For a second he was aghast. Then he sprang to the intercommunicating door, jerked it open, and stepped on the threshold, where he stood regarding June menacingly.

"I'm not in the habit of being crossed," he said. There was a threat in his low voice. "People do my bidding! Do you understand, Miss June Seamans? People do my bidding!"

June paused in the gathering of purse and gloves. She understood what he meant. She had seen big men crushed and broken by Milton Powers; had seen them crawl back to him and beg for mercy. Slowly her chin came up. She looked at him with level eyes.

"There is no man big enough to make me do his bidding," she said in even tones. Very carefully, she tucked a stray wisp of brown hair beneath her hat, and quietly walked from the office.

Powers' eyes bulged in stupefaction, then narrowed into tiny slits. Slowly, he crushed the cigar in his hand, then, with an upward movement, he flung the pulverized tobacco from him and muttered: "Damn that type!"

He stood there for a moment, short spindly legs far apart, gazing silently at the closed door. He seemed to be deliberating over the incontestable fact that June Seamans had defied him. His chin squared and a slow, cunning smile asserted itself.

"No man big enough to make you do his bidding, eh?" he said between clenched teeth. "We'll see about that, young lady. We'll see about that!"

WHEN June Seamans passed through the portals of the Kov-o-slip Garment Company's offices, she was glowing with a feeling of intense satisfaction. Filled with conviction that she could do executive work, she had been nerving herself for months to break away from the rut of stenography, from its grind of petty details and drudgery. The scene with Milton Powers had precipitated things. She was free!

She stepped into a near-by restaurant. The place was filled with the usual noon crowd of business and professional people. She was ushered to a booth at the far end of the room.

While she waited for her food, her attention was drawn to the man across the table. Although he did not look at her, she perceived that there was something appealing about his eyes. He appeared tired and worried, ate gingerly and paused frequently, staring at his plate as if lost in thought. His clothes were of last year's cut, but immaculate and well pressed. His long, tapering fingers were well-manicured, yet not over-polished.

June found herself comparing this man — evidently a young man of the successful business world — with the valeted fop Milton Powers wanted her to marry. The thought of Hubert Powers sent a shiver through her and brought a slight grimace to her oval face. The stranger looked up just in time to catch it.

Their eyes met, and for the moment June was confused. She delved into her purse, brought out a pencil, and the next moment she was tracing patterns on the back of the menu, vaguely conscious that the man was studying her. After what seemed an unusually long wait, the waiter returned and June laid aside the menu card.

The stranger's eyes became luminous as they fixed on the discarded drawing. He reached for it and examined it critically.

"Beautiful!" he exclaimed. "A novel idea."

June set down her fork and frowned her resentment. A

word of rebuke came to her tongue but remained unuttered. Brown eyes were looking kindly at her and there was something about his wry smile that gave her confidence.

"Has the idea been used?" he asked with deference.

"Idea?" she repeated, her brow furrowed.

"The rompers you drew on the back of this card," he explained. "Are they being manufactured?"

"Oh, those?" she said deprecatingly. "Just scratchings." But her mind was working fast. Even as she spoke, vague outlines were assuming definite shape — possibilities.

"I see more than scratchings," he said with positive assurance. "These things done in suitable colors would find a ready market." He paused, examined the card more critically, then resumed: "I'm in the selling game and I see big chances here. The thing should be carried out with a bit more detail though. Why not make a sample and get a patent?"

June's lips parted. Since he had called her attention to the drawing, making a sample and getting a patent was precisely what was in her mind.

The stranger seemed puzzled by her expression. He pointed to the drawing. "Can't you see this in blue, for instance? I mean the little peg-topped pants; with a waist of, say white, or some other contrasting color, trimmed with bands of blue at the end of the short sleeves and around the square yoke, with perhaps a bit of embroidery on the waist and at the edge of those little side pockets?"

June chuckled. She folded the menu and stuffed it into her purse. "I think I am beginning to see it all, thanks to your suggestions," she said enthusiastically.

"Nothing like it on sale now," he continued. "Far more beautiful than the so-called Kov-o-slips that are being sold for children, and just as serviceable."

The mention of "Kov-o-slips" brought a fleeting shadow to June's face. The stranger caught it, and with renewed optimism, as if to make sure that his point was not lost, he resumed: "Those little rompers could be made simply irresistible. Not a fond parent would be without them for their hopefuls. And there will be money in it. Heaps of it."

"The fair thing for me to do, then, would be to send you a portion of the harvest," smiled June. "You've given the idea impetus, you know."

"I'll give name and shipping instructions," he jested. Then, growing serious, he leaned slightly on the table, looked at her intently, and added: "The *elan* I have given to the plan is worth something. Suppose I set my price?"

June paled slightly. There was a peculiar seriousness in his eyes that made her uncomfortable. "What — what do you think it is worth?" she asked dazedly.

His tense expression relaxed. "The first pair of rompers," he answered smilingly. "I mean, of course, after you have patents and that sort of thing." He reached into his waistcoat pocket and placed a card on the table before her. "Name and shipping instructions," he repeated.

June's eyes shifted to the card. She was perplexed for the moment, but quickly regained her composure. "The consignor has no card," she said easily. "However, Miss Seamans thanks Mr. Wilbur

Talbot for the first order."

"I'm glad my impertinence did not offend you," he said rising. "If I can be of service at any time, please do not hesitate to send word."

Two hours later, June was sitting before the window in her room, a finished drawing in water-colors before her. It was the full figure of a ruddy-cheeked youngster attired in bewitching rompers of pale blue that flared at the hips, peg-top fashion; a broad belt of white studded with little rabbits in different postures, painted in natural



"I have a Kov-o-slip check for five hundred dollars drawn on your bank," she lied deliberately, "is the check any good?"

colors. Beside the full figure was a smaller one done in pink.

"That ought to satisfy any mother — and Wilbur Talbot," she sighed proudly, setting aside her sketching materials and busying herself with gingham and shears.

ONE quick glance was sufficient for Milton Powers to see that Nick Pendleton was anxious and worried. He motioned to the vacant chair across the flat-top desk, stepped to the doors, bolted them, and sank into his swivel chair.

"Go on," he said to the dark oily-skinned detective. "I've been trying to see you for a week," began the chinless Pendleton, his small eyes on Powers, "but nobody around here would tell me where you were."

"Had to go out of town, Pendleton. Was it as urgent as all that?"

"You warned us against blunders, and you know, Mr. Powers," he smiled ingratiatingly, "the Pendleton Agency aims to keep its clients posted."

"I know all that," snapped Powers. "That's why I gave you the job. Now begin at the beginning and make it as brief as you can."

"Well, we watched the girl from the time you called me in, and for the first few days we thought she was taking a vacation and getting lots of clothes made. She was spending half her time at the dressmaker's. The rest of the time she was at a studio. But she wasn't vacationing, Mr. Power. She was getting ready for a patent with sketches and samples of a romper she's intending to put on the market."

Powers' eyes widened. His mouth partly opened. He settled back in his chair and smiled cynically.

"Well, Mr. Powers," continued the sleek detective, "to make a long story short, she's getting lots of orders from the department stores in Inglewood while she waits for her patent. Those orders amount to something like twenty-five thousand dollars."

"Good Lord!" ejaculated the astonished Powers. "How did she do it? That's more business than the combined stores of Inglewood have given us for a year."

"I don't know exactly how she did it, but I'm told that little romper is a winner," answered Pendleton, his beady eyes snapping with the importance of this news. "Some young fellow named Talbot has been hobnobbing around with her considerable, but she sold all that stuff alone, with just the samples and the drawings. Been trying to get one of those rompers, but she's awfully careful about letting them get out of her hands."

"She can't get anybody in Inglewood to make 'em for her," growled Powers.

"That's what we thought," hastily rejoined Pendleton, bobbing his head and smiling knowingly. "But she's gone ahead and made cost lists and she's got options from the wholesale houses. Besides, she's dickering for the third floor of the Investment Building."

"Where'd she get the money?" The question bordered on a hiss.

"She hasn't got it yet. But judging from her nerve and the number of visits to the Inglewood Bank, she probably will get it."

"She can't get it there, Pendleton," said Powers with seeming relief. "That's where the Kov-o-slip banks."

"Well, I wouldn't be cock-sure about it. That Talbot fellow rooms with Gaskins, the cashier of the Inglewood Bank, and . . ."

Powers waited for no more. He suddenly reached for the telephone. "Get me Gaskins of the Inglewood Bank," he ordered to the exchange operator. Then he turned to Pendleton. "Is all this straight?"

"On the level, Mr. Powers. The second day she had her office open, I got one of our girls to get a job. She's pumping Miss Seamans and reports to me every day."

The telephone jingled and Powers reached for it. "Mr. Gaskins? This is Milton Powers . . . No, no, no. No duck shooting. I went up to look into that rice proposition. I'll talk to you about it later. I wanted to ask you if June Seamans had negotiated an industrial loan with you."

A silence followed, during which Powers' face settled into grim lines.

"Yes, I know the rules of the bank," he said sarcastically. "But I was under the impression that a little more courtesy was given to depositors like our company."

He slammed the receiver in its hook, whirled in his chair and regarded Pendleton silently for a second or two, chewing the end of his cigar. He took up the telephone

again. "Get me the Inglewood Bank. Mr. Snively this time," he commanded.

"Tough customer, that Gaskins," volunteered Pendleton.

"Too damned officious," snapped Powers, eyes lowering. "He'll be separated from his job before I get through with him."

The telephone jingled again and Powers hastily caught it up. "That you, Snively? This is Milton." His booming voice had taken on the old ring of action. "What's this I hear about you loaning money to a rival concern? . . . June Seamans; going to make rompers . . . Haven't heard of it? Well, I guess that lunkhead cashier of yours is putting one over. Get busy!"

Powers' face slowly expanded into a smile as he listened to Snively's explanations and promises. He winked at the detective whose eyes were bulging with astonishment. "All right, Snively," he resumed in passive tones. "I didn't think you'd do anything to undermine an old friend."

Beaming broadly, Powers pushed the telephone on the smooth surface of the desk. He reached for his personal check book and scribbled rapidly for a moment. "A little bonus, Pendleton," he said, handing over the check. "I want that little girl to come back to me and eat out of my hand, understand? Use your noodle. She'll go

understand the bank's position about that loan, Milton. We're always willing to do the right thing you know."

Milton Powers sat on, slouched in the chair, wide eyes fixed unseeing on the wall. For the first time in his life he was afraid. Before his mental vision flashed old, almost forgotten pictures — a shady village street — a vine-covered cottage with a little woman toiling — a flock of children at her heels — pages in his book of life that he thought had grown dim and illegible. A gray, gaunt shadow seemed to hover nearer, to waver and crystallize into one burning question: Suppose June Seamans stumbled upon those pages — and read them?"

JUST about the time, June Seamans was returning to her office. With a swift movement of the right hand, she removed her hat and threw it on her desk. "It's all off, Miss Brown," she said to her stenographer. "The Inglewood people suddenly decided against the loan."

She was about to continue, but checked herself, her lips closing to a determined little line. She had caught a fleeting gleam of satisfaction in Miss Brown's eyes. June thought rapidly for a moment. It was just possible that this girl was a spy and that the sudden, curt refusal of the Inglewood Bank to complete the loan they had verbally agreed to make had been engineered by Milton Powers. June stiffened and turned abruptly.

"Your week is up to-day; I'll have to let you go, Miss Brown," she said, studying the girl closely.

Miss Brown bit her lip. "You needn't pay me for a whole month, Miss Seamans," she said hastily.

"That's just the reason I must let you go. You told me a different story when you came to me. Go back to Milton Powers and tell him — tell him to replace you with some one better trained in self-composure."

The girl turned on her heel sharply, donned her hat, carefully avoiding June's eyes. Red of face, she darted from the office.

June smiled to herself. It had been a wild thrust, but it had hit the mark. She shrugged her shoulders, scooped up her brief-case and briskly walked to the Edelman Bank of Commerce.

In Julius Henderson, the President of the Edelman Bank of Commerce, she found a different personality than she had expected.

Instead of a man built on convex lines, he was lean, churlish, with thick straight hair that seemed to have effectively resisted all attempts at combing. His lips were curled in a cynical expression that lent the idea that he was forever questioning the veracity of statements made to him. He wore thick glasses that made his eyes look ridiculously pale and small.

But June had come with a fixed and steady purpose. She forgot personalities and plunged directly into the object of her visit. As she spoke, she became conscious of a feeling that she had attuned herself and was striking a responsive chord.

"You are sure of your data?" the man asked after listening to her plan.

"Absolutely," she answered, unsmiling.

Henderson reached for the cost sheets and scrutinized them. "If you will leave these data, samples, drawings, and orders with me so that I can study them, I'll give you a decision in a few days," he said laconically.

She handed him her brief-case. "You'll find the rest in here," she said, rising. "If everything is not perfectly clear; I'll be glad to explain further."

Henderson was still looking at the sheets in his hands. Without lifting his lusterless eyes, he said: "Buying machinery on the part-payment plan would leave you more working capital."

"We concluded that such an arrangement would complicate matters for the trustee," explained June. "A question of lien. Besides, paying cash gives us the benefit of discounts."

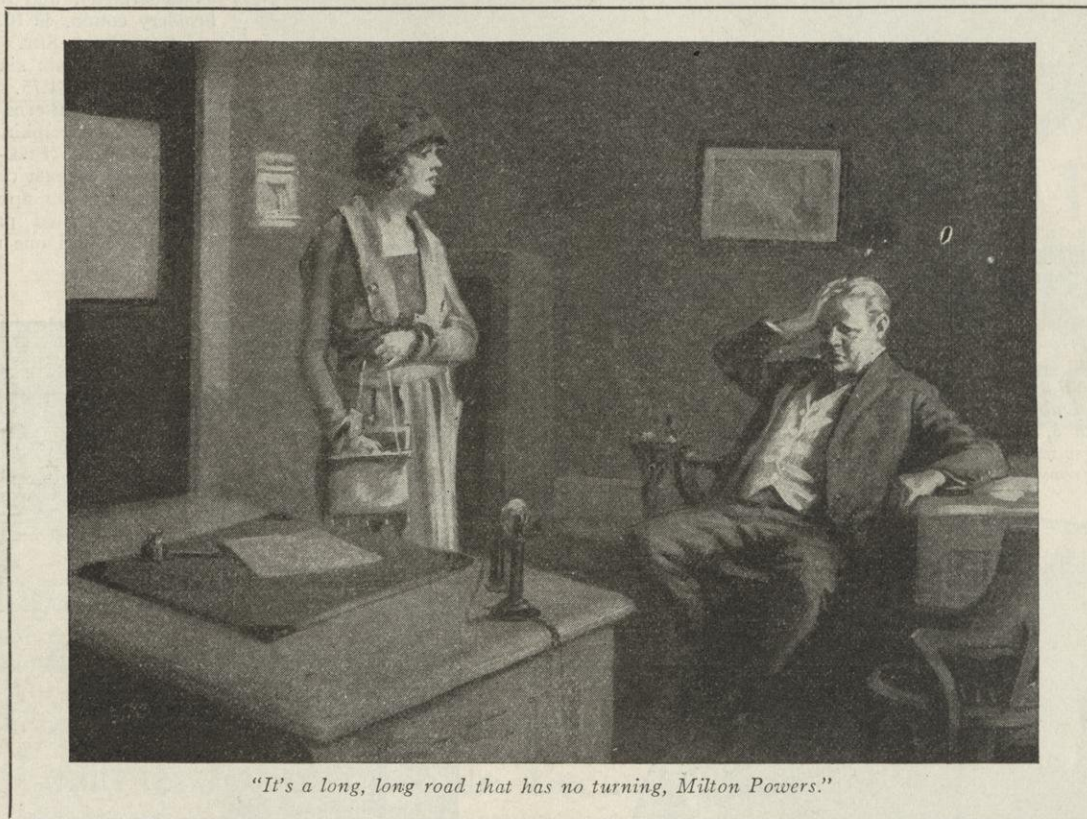
Henderson set down the papers, removed his glasses and looked squarely at June. "You seem to be going at this in a business-like way," he said tonelessly. "We prepared the data for you?"

"I did, of course," said June, startled.

The man's face wrinkled and he chuckled audibly. "There is something irresistible about these little garments," he said unexpectedly. "I am looking forward to the day when I can order for my own youngsters."

This Henderson was indeed a strange man, and June concluded that if he wore a mask he could no more

(Continued on page 40)



"It's a long, long road that has no turning, Milton Powers."

directly to some other bank; let me know which one it is."

As the door closed behind Nick Pendleton, Milton Powers rubbed his palms together, grinned with the satisfaction of a man doing a job he considers well done, and plunged into a mass of accumulated correspondence.

AN hour later, he was suddenly interrupted by a slight tap at the door. He looked up. He knew that tap. He nodded to the stenographer to leave the room and called: "Come in, Snively!"

The President of the Inglewood Bank came mincingly toward the flat-top desk, glancing over his spectacles as he walked. His expression was apologetic, most deferent. For the moment, Powers wondered if he had been too late.

"You were right about Gaskins," came Snively's quavering, monotonous voice. "He was undertaking that loan without consulting us about it, and the young person was in his office at the very moment you called."

Powers indicated a chair. "Come to the point. Did Gaskins make the loan?"

"Mercy no," replied Snively, polishing his spectacles with a handkerchief. "You phoned me just in time. He was inclined to argue. Gilt-edged proposition and all that. Couldn't see why the Inglewood Bank should be governed in its affairs by the crook of your finger, and that sort of thing." Snively adjusted his spectacles and continued: "Gaskins is young, Milton, and has much to learn."

"Officious upstart," sentenced Powers. "I've got his successor picked, Milton — Enoch Barnes. A young fellow from Barstow. By the way, you used to live there, didn't you? Know him?"

At the mention of Barstow, the color of Powers' florid face suddenly ebbed. His lips twitched nervously and contorted into what was meant to be a smile.

"I — I've been away for two weeks, Snively, and I'm . . ."

"Yes, yes, I see. You're busy — lots of correspondence," Snively pattered to the door. "I'm glad you un-

Luncheon Sets of Varied Shapes and Sizes

WHETHER you are a bride-to-be, collecting table linens for your hope chest, or a housekeeper of many years' experience, you will delight in these charmingly decorative sets.

No. 22-3-32. THIRTEEN-PIECE SET. Stamped linen-finish cotton (one 22-inch centre, four 12 x 18 inch place mats, four 5-inch doilies, and four 14-inch napkins) with edges hemstitched for crochet work, \$3.50. Same set stamped on ivory-white linen, of exceptional quality, \$8.50. Embroidery cotton, 90 cents. Perforated patterns, one of each size, 65 cents.

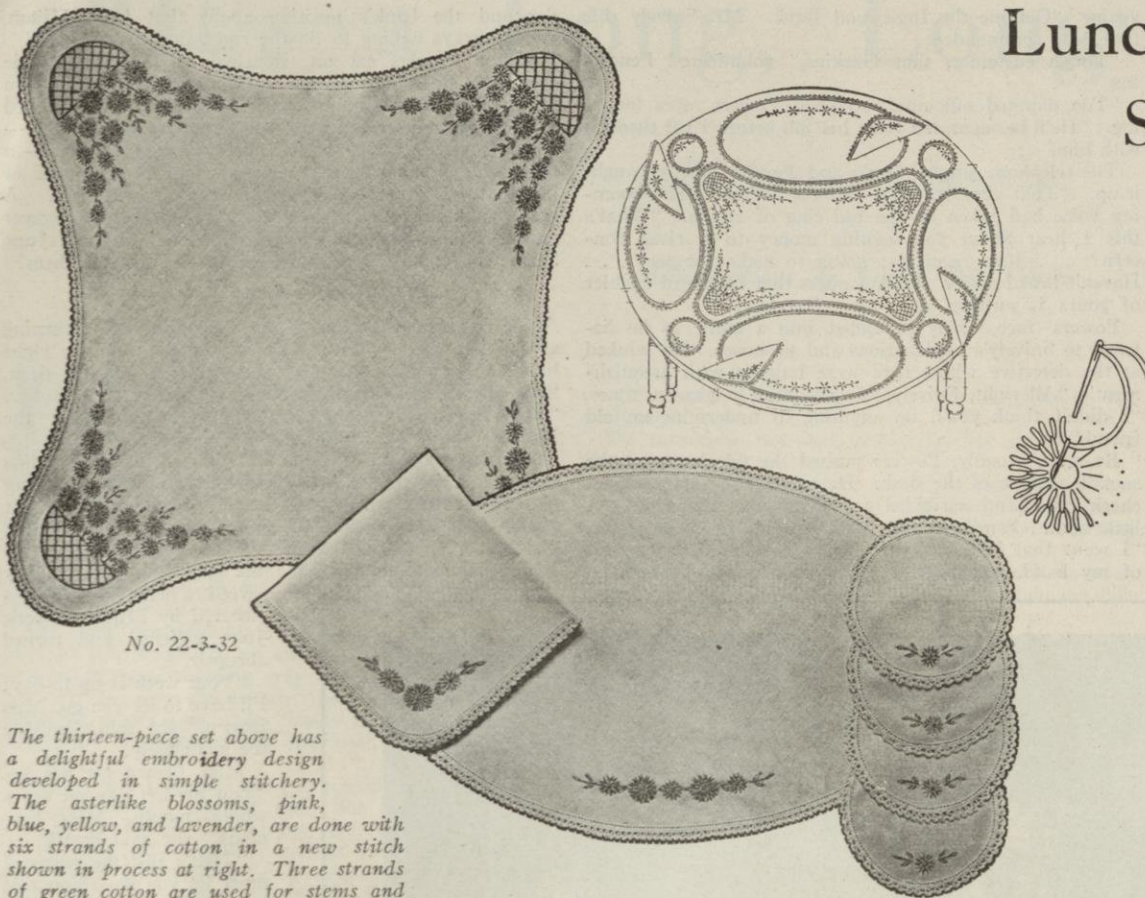
No. 22-3-33. NINE-PIECE SET. Stamped cream cotton crash (one 22-inch centre, four 12 x 17 inch place mats, four 12-inch napkins), 95 cents. Embroidery cotton, \$1.35. Perforated patterns, one of each size, 65 cents.

No. 22-3-34. FIVE-PIECE SET. Stamped unbleached cotton, one 42-inch cloth (four simulated place mats as illustrated), and four 16-inch napkins, \$1.25. Embroidery cotton, \$1.10.

SEVEN-PIECE SET. Stamped unbleached cotton, one 52-inch cloth (six simulated place mats), and six 16-inch napkins, \$1.75. Embroidery cotton, \$1.70.

Perforated patterns of cloth, one-half design (reversible) and one napkin: 42-inch, 50 cents.; 52-inch, 60 cents.

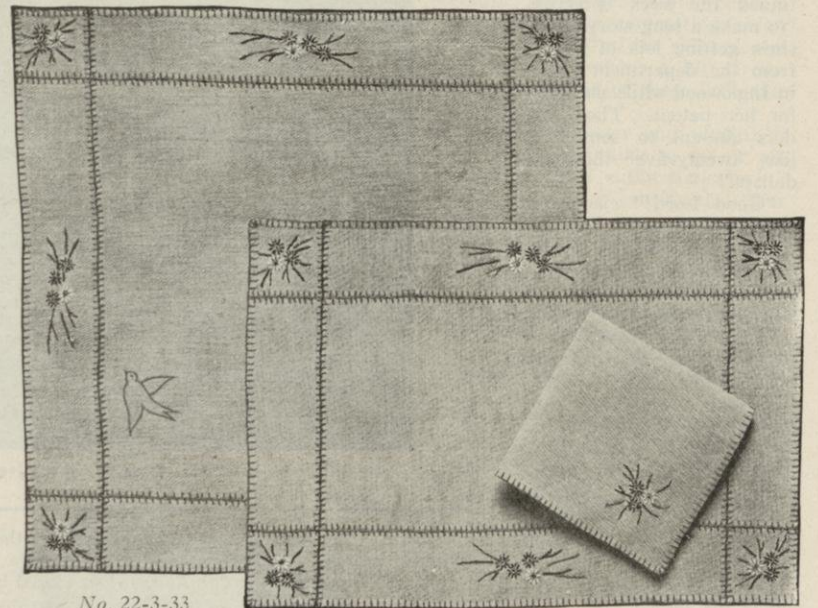
No. 22-3-35. FIVE-PIECE SET. Stamped unbleached cotton (one 42-inch cloth and six 14-inch napkins), and tan chambray for appliqué, \$1.50. Embroidery cotton, \$2.08. Perforated pattern of cloth, one-half design (reversible) and one napkin, 50 cents.



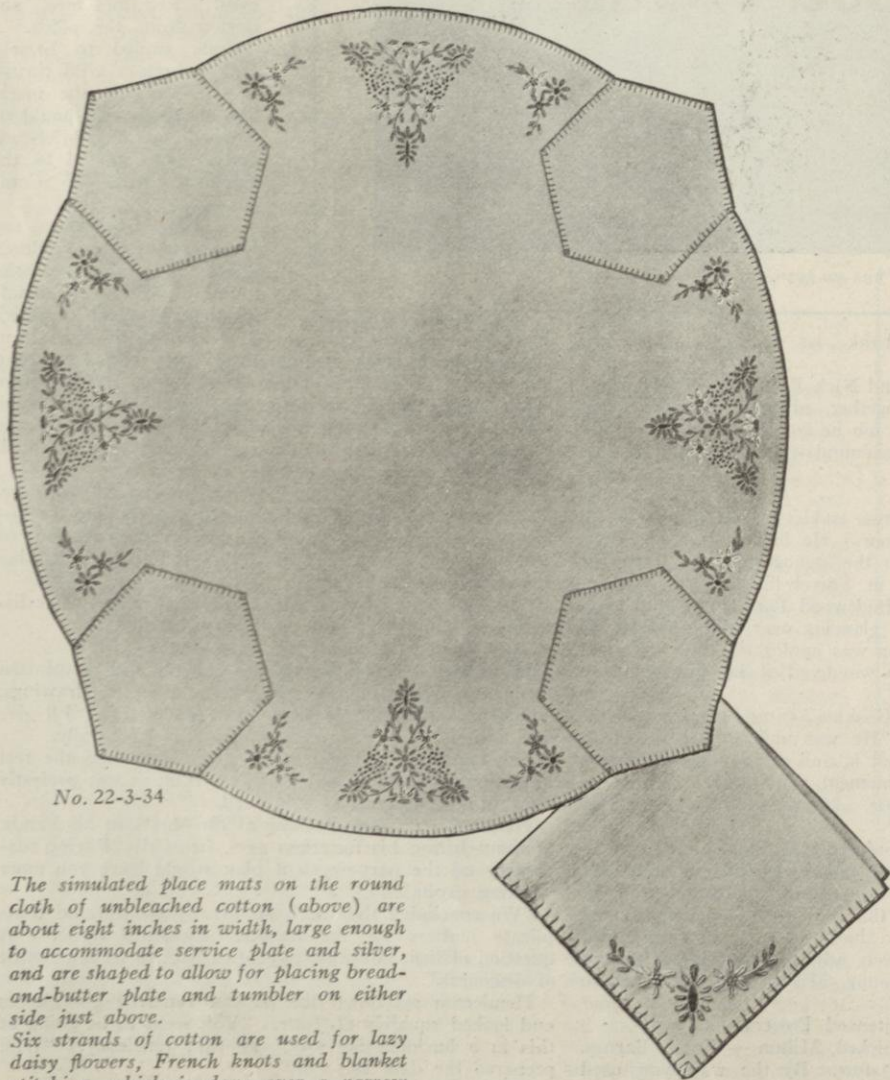
No. 22-3-32

The thirteen-piece set above has a delightful embroidery design developed in simple stüchery. The asterlike blossoms, pink, blue, yellow, and lavender, are done with six strands of cotton in a new stitch shown in process at right. Three strands of green cotton are used for stems and lazy daisy leaves, light brown rope for outlining basket and couching cross bars. To finish edges cut away material close to hemstitching, and with No. 40 cotton and No. 10 steel hook, work 2 doubles in each sp. 2d row—Treble, * ch 3, in top of first to form picot, in same st with first, skip 3, t in next. Repeat from *.

A creamy cotton fabric is used for the set at the right, and all the embroidery done with three strands of cotton. Flowers are in three shades of pink with yellow centres, stems green and brown, edges are blanket stitched over a narrow hem and a double row of blanket stitch, worked closely side by side forms bands.



No. 22-3-33

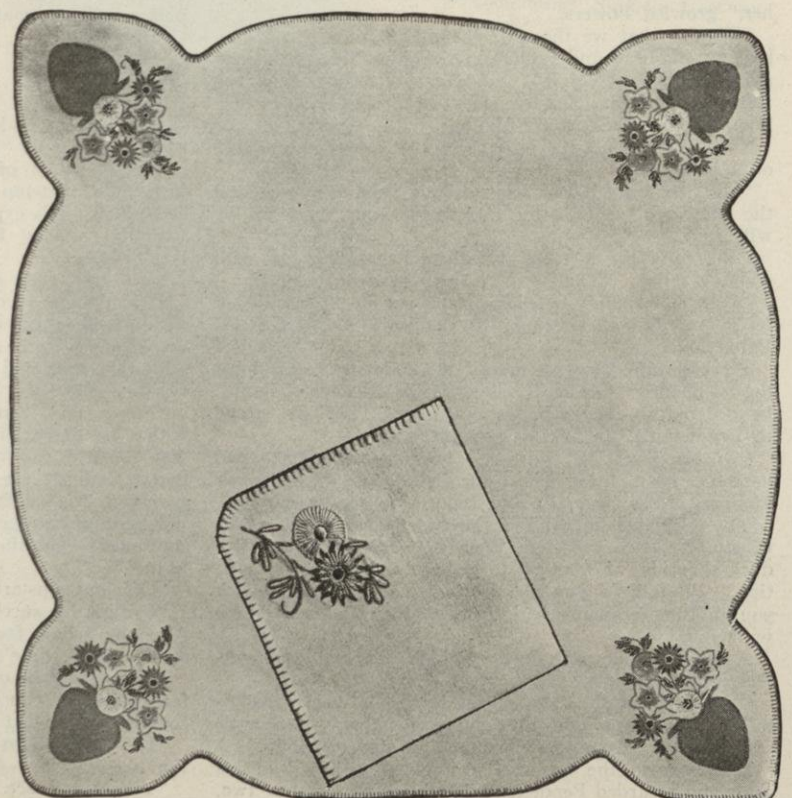


No. 22-3-34

The simulated place mats on the round cloth of unbleached cotton (above) are about eight inches in width, large enough to accommodate service plate and silver, and are shaped to allow for placing bread-and-butter plate and tumbler on either side just above.

Six strands of cotton are used for lazy daisy flowers, French knots and blanket stitching, which is done over a narrow hem on the edge. For balance of design four strands are used. The edges and most of the flowers are Copen blue, accented with yellow centres and masses of French knots and an occasional flower in warm mahogany reds. This cloth comes in two sizes; 42-inch (four covers) and 52-inch (six covers).

To the right is a cloth of unbleached cotton with gay blossoms springing from "patch" jars of golden poplin, blanket stitched with self-color. The two round flowers are buttonholed; star shapes have chain-stitched edges and buttonholed centres; asters are lazy daisy tipped with single stitches in black.



No. 22-3-35

My little speech tonight will reach
 Across the U. S. A.
 For I'll follow the trail of the wonderful sale
 Of the soups that we eat every day.



The United States of Good Health

Good soup eaten regularly every day is a builder of robust health. Point to any place on the map of the United States and there Campbell's Soups are making healthier, happier people. Because these soups are so good and so convenient, Americans have learned to appreciate soup at its real value.

Campbell's Ox Tail Soup

is a thick, rich, nourishing blend. The delicious flavor and great food value of this soup come from the medium-sized ox tail joints, choice and meaty, daintily diced carrots and golden turnips, selected barley, crisp white celery, a touch of French leeks and parsley grown on our own farms all the year round.

21 kinds

12 cents a can

A dainty garnish

Many housewives are fond of giving a "personal touch" to their dishes, especially when they are entertaining and wish everything to be even more attractive than usual. At such times you will find this a most pleasing garnish to Campbell's Ox Tail Soup: a thin slice of lemon in each plate, a thin slice or two of hard-boiled egg and a sprinkling of finely chopped parsley. The lemon may be cut in fancy shapes.



Campbell's SOUPS

LOOK FOR THE RED AND WHITE LABEL

Lovely Little Things for the Easter Baby

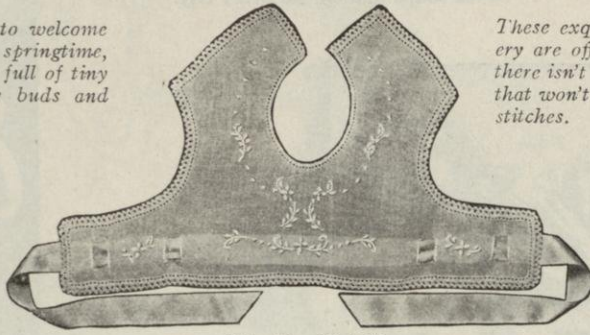


No. 22-3-36

It seems very lovely to welcome a little stranger in the springtime, for the whole earth is full of tiny growing things, baby buds and baby birds.

WHETHER baby arrives with the pink arbutus buds, with the blush roses, the goldenrod, or the first snowflakes, there must be bits of linen to tuck under the dimpled chin. No. 22-3-36 is of fine white linen, to be embroidered in satin stitch and outline with two strands of cotton.

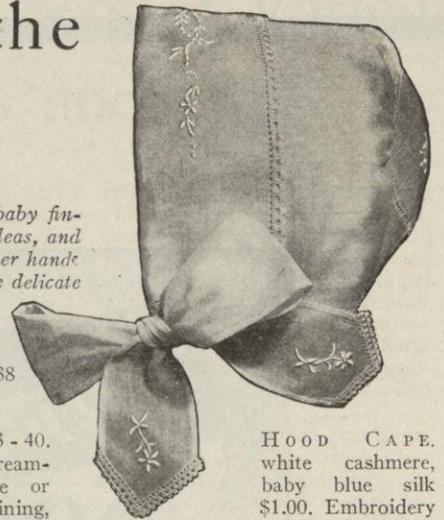
No. 22-3-36. **BIB.** Stamped on linen, 25 cents. Embroidery cotton, 10 cents. Perforated pattern, 20 cents; transfer, 15 cents.



Bib, No. 22-3-37

These exquisite bits of baby finery are offered as gift ideas, and there isn't a pair of mother hands that won't long to set the delicate stitches.

No. 22-3-38



No. 22-3-40. Stamped cream-\$1.50. White or muslin for lining, silk, \$1.75. Perfo-

HOOD CAPE. white cashmere, baby blue silk \$1.00. Embroidery rated pattern, 50c.

Roses and forget-me-nots done in cross-stitch on fine cashmere make the little nightingale, No. 22-3-41, especially adorable. The edge is finished as follows: baste a narrow hem all around, then with crochet silk and No. 10 hook crochet an edging into hem. Treble into material, chain 4, double in top of treble to form a picot, 2 doubles around treble, leave a narrow space and repeat from beginning.

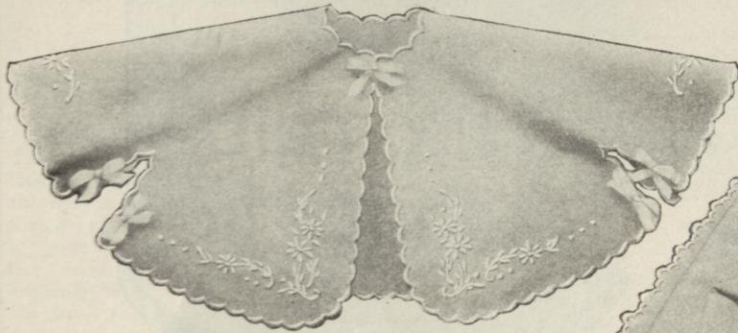
No. 22-3-41. **NIGHTINGALE.** Stamped cashmere, 60 cents. Embroidery silk, 40 cents. White crochet silk, 50 cents. Hook, 10 cents. Perforated pattern, 45 cents.

No. 22-3-42 (13½ x 18 inches) is a fine white linen bassinet pillow slip that is left open at both ends. All the work is done in white satin stitch. Stamped material, \$1.00. Embroidery cotton, 45 cents. Perforated pattern, 45 cents; transfer, 20 cents.

A thirty-inch square of fine quality cotton-and-wool flannel is used for the essential little blanket No. 22-3-43, which is bound with blue satin ribbon caught down with pink French knots. The little cross-stitch wreath in delicate pastel pink, blue, green, and yellow is placed just right for the turn-over corner.

No. 22-3-43. **BLANKET.** Stamped on flannel, \$1.25. Embroidery cotton, 25 cents. Perforated pattern, 20 cents.

A square pillow has its advantages in baby's stroller or carriage. First embroider the satin-stitch motifs, then



Poplin Nightingale, No. 22-3-39

The tie-back bib, No. 22-3-37, is a pretty little affair with a pink and white edge and flower sprays. This model is of fine lawn and is nicely hemstitched around the edges, neck, and eyelets. Cut away material close to the hemstitching and with No. 70 cotton and a No. 14 hook crochet as follows: With white make 2 doubles in each space of hemstitching. With pink work 2 trebles, * picot, skip 1, 2 trebles; repeat from * around. Finish around the neck with the doubles in white alone. With sharp-pointed embroidery scissors cut the hemstitching for the eyelets through the centre and you have the picoted finish. Embroider the sprays in white satin stitch, making tiny spots and flower centres in pink.

No. 22-3-37. **BIB.** Stamped lawn, with edge hemstitched, 40 cents. Embroidery cotton, 10 cents. Crochet cotton (pink and white), 16 cents. Perforated pattern, 25 cents; transfer, 15 cents.

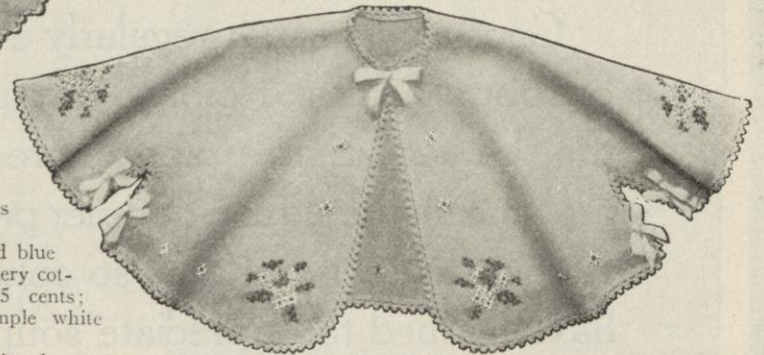


Hood Cape, No. 22-3-40

23 cents. Perforated patterns, 30 cents each; transfer, 15 cents each.

No. 22-3-39. **NIGHTINGALE.** Stamped blue or pink poplin, 45 cents. White embroidery cotton, 20 cents. Perforated pattern, 35 cents; transfer, 20 cents. Embroidery is simple white satin stitch and satin outline.

Every little one that travels abroad in the spring sunshine must have a hood cape. This model is of fine white cashmere embroidered in silk, using satin stitch and outline; the small flower petals and large daisy centres in blue, the rest of the work in white. Line the garment with silk muslin and work eyelets and scalloping through both materials; make casing at neck following line of dots as indicated on the pattern.



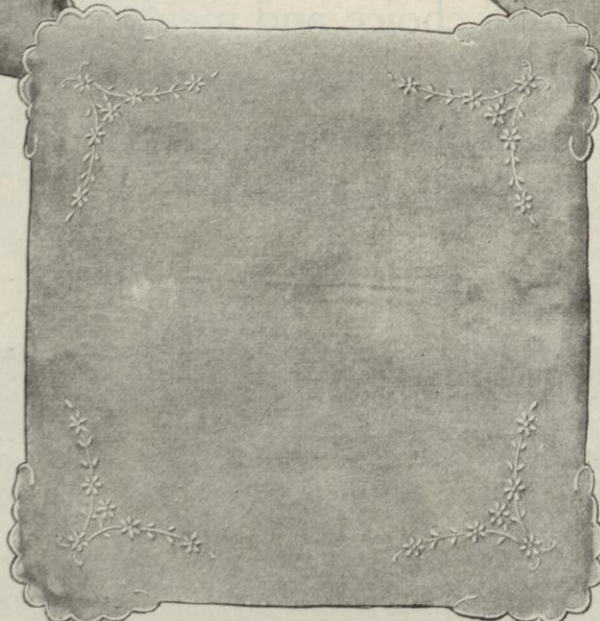
Nightingale, No. 22-3-41



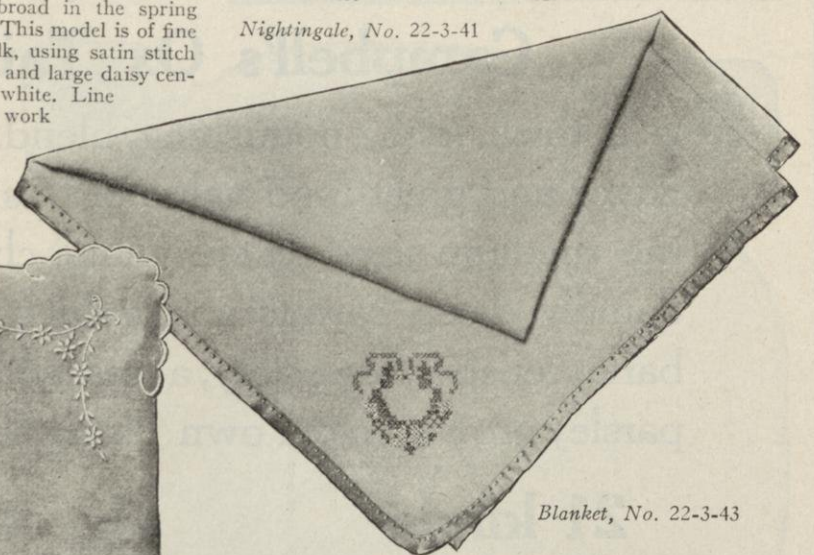
Pillow Slip, No. 22-3-42

The soft little batiste bonnet is easy to make. The face band and bonnet are in one piece, one remembers simply that the bit of white satin embroidery on the band is done on the "wrong" side and then band is turned back as indicated on the pattern. The edge of the cap and ends of cap strings are hemstitched ready for you to crochet into, and even the wee crown is hemstitched so that it can be set in very neatly. Roll and whip back edges of bonnet and top sew to crown. Finish band and cap strings as follows, using No. 80 cotton and No. 14 hook: *1st row* — 2 doubles (d) in each space (sp) of hemstitching. *2d row* — 2 trebles (t) in same stitch. * Picot, skip 2, 2 t in next st, repeat from *. Finish around back of neck; 2 d in each of 2 sp, p, 2 d in each of 2 following sp.

No. 22-3-38. **BONNET.** Two sizes, 12½ and 14½ inches face measure. Stamped on batiste, edges hemstitched; either size, 50 cents. Embroidery cotton, 10 cents. White crochet cotton,



Pillow Slip, No. 22-3-44



Blanket, No. 22-3-43

stitch up the four sides between the scalloped corners, turn, and buttonhole the corners through back and front. Hem the two sections of the back and add buttons or snaps.

No. 22-3-44. **PILLOW SLIP** (13-inch). Stamped fine white linen, \$1.15. Embroidery cotton, 35 cents. Perforated pattern, 35 cents; transfer, 20 cents.

Priscilla Special Service Sheet, No. 7, presents an interesting and very useful collection of designs for baby garments of all kinds; slips, gertrudes, yokes, bootees, as well as types of garments illustrated here. Many of these designs are shown actual size for tracing. This sheet will be sent for a two-cent stamp. Address, Modern Priscilla, 85 Broad Street, Boston (9), Mass.

Six Savings from Soap

Made possible with Fels-Naptha by its perfect combination of splendid soap and real naptha. How this golden bar brings ease and economy in doing your washing and general housework



1. A saving of clothes

Why not make your lovely clothes last longer? Those dainty undergarments with edgings and insertions you crochet with your own hands, are too precious to be worn-out so soon in washing.

When you rub clothes between a hard soap and a hard washboard, that means wearing away the fabric and hurrying it to the rag-bag.

Fels-Naptha is particularly safe. Because it is not a brick-hard soap it rubs off easily on the clothes without wear. And it washes clothes so gently! The real naptha in Fels-Naptha makes the dirt let go by loosening it from the fibre without injury to the fabric. Only extremely soiled places need a light rubbing. You don't have to do any hard rubbing at all. This is why Fels-Naptha keeps clothes from wearing-out fast.



2. A saving of hands

There is no need to risk scalding and shriveling your hands in hot water, or to put up with the extra heat and steamy atmosphere of boiling clothes. Fels-Naptha does its work in water of any temperature.

You can boil clothes with Fels-Naptha if you wish, and get them clean quicker than with ordinary soap, because of the real naptha in Fels-Naptha; but thousands of women tell us they find no need of boiling when they use Fels-Naptha.

The Fels-Naptha way of washing with lukewarm water is the comfortable way.

It is amazing how quickly and thoroughly Fels-Naptha works throughout the house—brightening painted woodwork, taking spots out of rugs, carpets, cloth, draperies, cleaning enamel of bathtub, washstand, and sink.



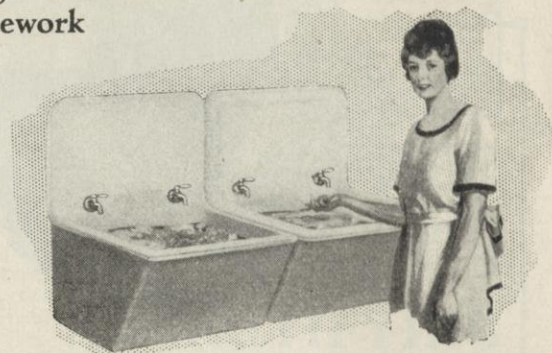
3. A saving of time

In using Fels-Naptha you simply wet the clothes, soap them, put them to soak, then go about the house for half an hour doing something else while the real naptha in Fels-Naptha goes through and through the clothes and loosens the dirt. At the same time, Fels-Naptha makes the water soapy, ready to flush away the dirt when you douse the clothes up and down a few times. Extremely soiled places, of course, will need a light rubbing. Rinse, and the washing is done. A saving of time!

4. A saving of fuel

Since you can do the washing with Fels-Naptha in lukewarm water, what is the use of wasting gas or coal? You can save all the extra heat needed to boil clothes, if you use Fels-Naptha.

When you use a washing-machine:—because the naptha in Fels-Naptha loosens the dirt even before the washer starts to work, you don't have to run the washer so long—you save electric current.



5. A saving of work

When you use Fels-Naptha there is no need to spend the morning bending over the washtub, or to rub your strength away on the washboard. There is no boiler to lift on and off the stove, and no lifting of clothes in and out of the boiler. You will never dread the weekly wash when you do it the Fels-Naptha way, because it doesn't tire you out.

If you have the washing "done out" with Fels-Naptha, the clothes come home sweeter and cleaner, and with less wash wear-and-tear. Or, if the washing is done at home for you with Fels-Naptha, the strength saved enables your laundress to do the ironing, too, the same day. A real saving of work!



6. A saving of money

Besides the saving of money in fuel, time, and clothes, very often with Fels-Naptha you save doctor's bills by preventing colds from overheating, and other illness from over-exertion.

The only way you can make this all-round saving from soap is to be sure you get Fels-Naptha—the original and genuine naptha soap—of your grocer. The clean naptha odor and the red-and-green wrapper are your guides.



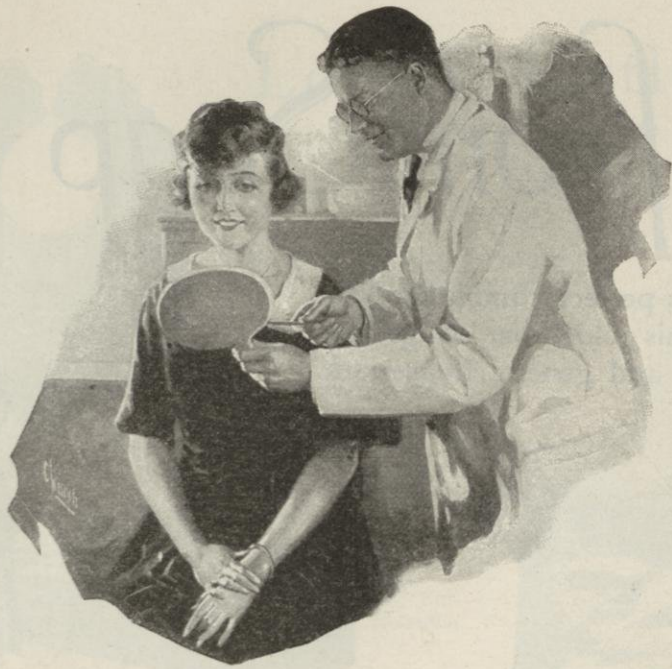
You can tell genuine Fels-Naptha by its clean naptha odor—and the work it does.

FREE If you haven't tried Fels-Naptha for washing and cleaning a pleasant surprise awaits you. Send for sample, free. Write Fels-Naptha, Philadelphia.

© 1921 Fels & Co. Philadelphia

FELS-NAPHTHA

THE GOLDEN BAR WITH THE CLEAN NAPHTHA ODOR



They Have Found

A better way to clean teeth

Dental science has found a better way to clean teeth. Modern authorities approve it. Leading dentists everywhere advise it. Millions of people already employ it.

A ten-day test is offered to anyone who asks. Get it and see the delightful effects. Learn what this new way means.

Combats the film

You feel on your teeth a viscous film. It clings to teeth, gets between the teeth and stays. The tooth brush, used in old ways, does not end it. So nearly everyone has suffered from some film attack.

Film absorbs stains, making the teeth look dingy. It is the basis of tartar. It 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.

New-day methods

After diligent research, methods have been found to fight film. Careful tests have amply proved them. Now they are being very widely adopted, largely by dental advice.

The methods are embodied in a dentifrice called Pepsodent. They can thus be twice daily applied. And to millions they are bringing a new dental era.

Important effects

Pepsodent combats the film in two effective ways. It also aids Nature in three ways which faulty diet makes essential.

It stimulates the salivary flow—Nature's great tooth-protecting agent. It multiplies the starch digestant in the saliva, to digest starch deposits that cling. It multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay.

These things should be daily done for better tooth protection.

See the benefits

Send the 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. Watch the other good effects

Judge then by what you see and feel and know. Decide if the people in your home should brush teeth in this way. Cut out coupon now.

10-Day Tube Free 741

THE PEPSODENT COMPANY,
Dept. 628, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

Only one tube to a family.

PAT. OFF.
Pepsodent
REG. U. S.
The New-Day Dentifrice

A scientific film combatant, whose every application brings five desired effects. Approved by highest authorities, and now advised by leading dentists everywhere. All druggists supply the large tubes.

Painted Place Cards

By GERTRUDE B. TWICHELL



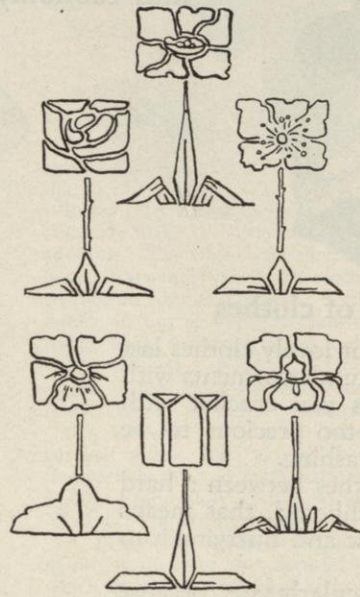
A group of beautiful conventional designs, which may be used equally well for birthday, tally, score, and menu cards. These flower motifs may be arranged singly or in groups of two or four with narrow gold bands or stems connecting them.

THE hostess who entertains this spring will be interested in the set of dainty place-cards illustrated. Six conventional flower designs are given, and these same patterns may be used in any number of different ways by slightly changing or re-arranging them. The tally, score, and menu cards illustrated show how simply this may be done, by just repeating the motif and adding long stems to form borders, using the leaf-forms at the bottom of the long stems.

The color schemes may be arranged in groups of twos, or in any other way to suit your own table decorations. A slight shading may be used in painting these designs—for instance, you

could shade the lower part of the large petals of the tulip with deeper color, and the triangular ones still deeper. The rose might have the centre spaces the deepest color. The leaves in all designs are best painted flatly in soft green, adding a bit of the flower color to each green to soften it.

If one can buy cards ready cut, it will save work, but if not Whatman's hot-pressed water-color paper, or Strathmore board in two or four ply is best to use. The four-ply is heavier than the two. The cards should be cut five and one-quarter inches by one and one-half inches in size.



Patterns for the flower motifs in actual size. First trace on to thin tough paper, then transfer to card.

Trace the designs first onto thin tough paper, and then transfer to the cards with the use of carbon paper if you have it. Make the traced lines delicate so they will erase easily. If you have no carbon paper, rub over the back of the tracing with soft lead-pencil—this will answer fully as well, if not better. Go over the traced lines with water-proof black India ink and dry thoroughly. Then the painting may be done with water-colors, being careful to keep inside the ink lines so the work will look dainty and neat.

For post-lenten bazaars dainty score cards and place cards are readily sold, the designs are also daintily dignified enough for Easter greetings.

MENU

A charming menu card made from the actual size wild-rose design as shown on the upper right corner. Place the leaf part close up to the rose with the centre leaf pointing downwards. Carry out in the rose the pink color scheme of your table decoration.

TALLY

The word tally is enclosed in a rectangle fitting between two tulip motifs with a narrow panel connecting the leaves at the lower part. Paint the tulips in yellow.

BIRTHDAY GREETINGS

For this dainty birthday card the double rose design is repeated. If you wish a more elaborate card, repeat the flower motif in all the four corners, arranging the leaves as in the menu card, and connect with stems or narrow gold bands.

SCORE

A score card may be made from any of the above designs by simply repeating the pattern and using long stems to form borders. The narcissus may be carried out in yellows, shaded with orange, or in soft cream-white with delicate orange centre as in the natural flower. The fleur-de-lis is best in shades of lavender.



THE
Texto
TUNIC

JUST NOTE the long graceful lines of this beautiful crocheted tunic—further enhanced by a yoke of Pearl passementerie and its rich flowing fringe of silk. You can't imagine how easy it is to make if you but use

Texto YARN
An Artificial Silk

The high lustre and easy working qualities of this thread make it the ideal material for knitted sweaters, bags, hats, etc.

In crocheting, particularly baby garments, some of the most beautiful effects are also obtained by using *Texto Crochet*—a firm, 3-cord twist of unusual brilliance and smoothness.

Texto Yarn Book No. 3 contains directions for making 18 new sweaters, hats, bags, etc. Fully illustrated; sent for 10c. Special folders Nos. 25, 26 and 27 are sent FREE. Address Department G.

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Send No Money! We take all the risk. Just send your name and address and we will mail you the Fabik Home Outfit. When the postman delivers it, pay him \$5.00. If you prefer to send cash with order, remit \$4.75. Money back if you want it. Send your order today—be the first one in your set to wear and display these rich, beautiful Batik effects.

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one can do it. 200 shapes, sizes and designs shown in free catalog. This quaint 8x12-inch Electric Lamp, flat, designed, ready to paint, complete. Gift Braid, 3 Tassels, Ebonyed Base, Socket, Silk Cord and Plug, \$2.95, postage 15c. Same design, Parchment Lantern for drop light, \$2.05, postage 10c.



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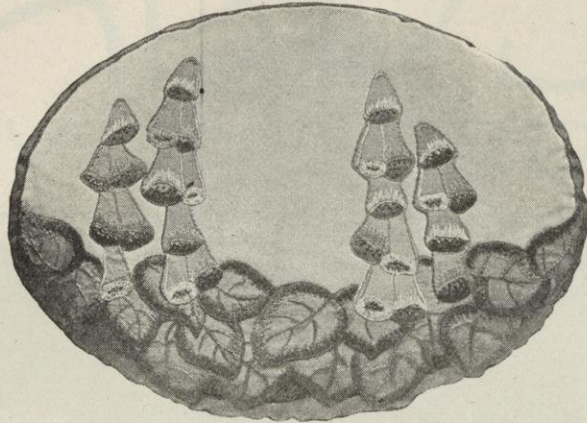
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Attractive Pillow Designs



No. 22-3-45. Appliqué

PATCHWORK has to so great a degree entered into competition with other forms of needlework that a home without some article adorned in this manner is now quite unusual. The oval pillow, No. 22-3-45, is unique in that each flower stalk is a single patch, as is also the leafy background. Unbleached muslin serves as the foundation. Chambray in green, blue, pink, and lavender has been employed in the appliqué, with brown for back, and pearl

in centre markings and knots. One shade of green in spaced buttonhole stitch surrounds the leaves, and two shades of blue serve for the large French knots employed for the berries. The latticed section and outline of square are black.

No. 22-3-46. (21-inch.) Stamped tan Art cotton (same back), 59 cents. Embroidery cotton, 80 cents; or fibre silk, \$1.60. Perforated pattern, 35 cents; transfer, 20 cents.



No. 22-3-46. Conventional Rose

and stranded cotton for the embroidery. The background under the green leaves, which tapers off into a narrow border around the top, is brown emphasized by several rows of dark brown outline stitch. Leaves are all done in one shade of green in long and short buttonhole stitch with veins in outline. Dark green seed stitch fill spaces between frame and leaves. Two clusters of the foxgloves are pink, one light blue, and one lavender. Long and short stitch and outline in two shades of each color are employed here with the addition of yellow and black French knots for the flower centres.

No. 22-3-45. (18 x 24.) Stamped unbleached cotton, brown chambray for band and back, colored chambray for appliqué, \$1.00. Embroidery cotton, \$1.12. Perforated pattern, 65 cents.

The work on the tan pillow No. 22-3-46 is so simple that one may finish the pillow in a few hours. Spaced buttonhole stitch in pink is used for the flowers, adding an outline of deep red, which again appears

Resplendent with all the gloriously gay colors so common to parrot garb, Polly, perched on a branch of green satin-stitch leaves, will brighten any dark corner in spite of the black sateen of which the pillow No. 22-3-47 is fashioned. The head of the parrot is done in shaded Kensington stitch, blending green, blue, red, and yellow and adding a touch of blue for the eye. The three plumes above the head are in green solid buttonhole stitch with fine outlines. Spaced buttonhole in red and blue is introduced for the two rows below the head; the remaining sections are done in solid satin stitch against a dark green background in darning stitch. The colors for the satin-stitch portions of the body run from yellow, light, medium, and dark red into blue, then yellow again, and red and blue for the tail feathers.

No. 22-3-47. (22-inch.) Stamped sateen (same back), 98 cts. Embroidery cotton, 72 cts.; or silk, 96 cts. Perforated pattern, 35 cts.; transfer, 20 cts. Color diagrams sent with all patterns.



No. 22-3-47. Polly Parrot



The Secret of Beautiful Floors

is to keep them in perfect condition. Doorways, passages and tracks should be polished frequently. This requires no great amount of time or effort if Johnson's Prepared Wax and Weighted Polishing Brush are used. Johnson's Prepared Wax does not show scratches or heel-prints—and floors polished with it can easily be kept in perfect condition. Johnson's Prepared Wax and Weighted Polishing Brush will rejuvenate your floors and linoleum, adding a touch of refinement to your home.

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This Book on
HOME
BEAUTIFYING

THIS book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition. Use coupon below.

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PREPARED
WAX

Johnson's Prepared Wax cleans, polishes, preserves and protects—all in one operation. It does not catch dust and lint—takes all the drudgery from dusting—rejuvenates the original finish and gives an air of immaculate cleanliness.

Johnson's Prepared Wax comes in three convenient forms—*Paste Wax* for polishing all floors and linoleum. *Liquid Wax*, the dustproof polish for furniture, pianos, woodwork and automobiles. *Powdered Wax* for dancing floors.



Mail coupon for our Free Book on Home Beautifying. Tells just what materials to use and how to apply them. Includes color card—gives covering capacities, etc.

S. C. JOHNSON & SON, Dept. MP-3
Racine, Wis. (Canadian Factory: Brantford)

Please send me free and postpaid your Home Beautifying Book, "The Proper Treatment for Floors, Woodwork and Furniture."

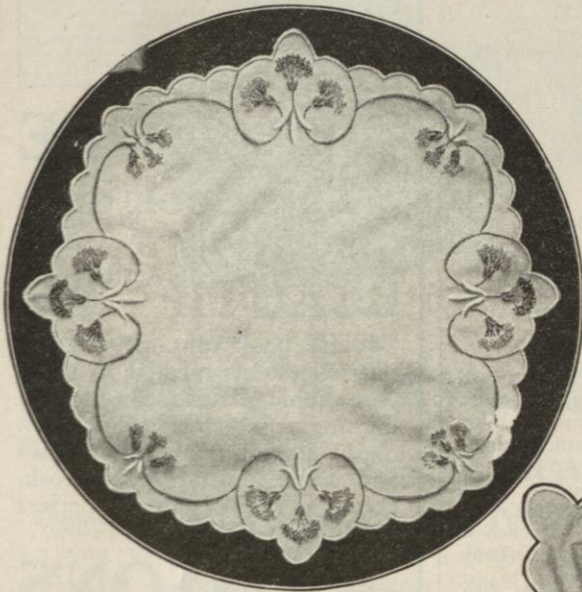
My Paint Dealer is _____
My Name _____
My Address _____
City & State _____

Priscilla's Page of Popular Patterns

In order to give to the many friends who join the PRISCILLA circle a glimpse of some of the best-liked designs published before they came into the family, and to tell older subscribers what patterns have proved most popular, it is our custom each month to devote a page to exceptionally popular designs which have appeared in previous issues of THE MODERN PRISCILLA, aiming at the same time to select such articles as may be most desirable for the season.



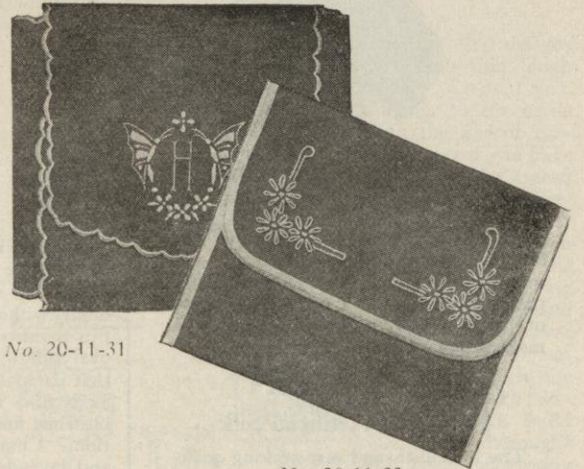
No. 20-11-20. House Cap. Stamped made-up cap of white dotted muslin with blue poplin face piece, and embroidery cotton, 85 cents. Just a bit of white satin embroidery and you have an appreciated gift for a friend.



No. 20-9-16. Centrepiece. (22-inch.) Stamped white linen, \$1.15. Embroidery cotton, 55 cents; or silk, \$1.28. Perforated pattern, 40 cents; transfer, 20 cents. A color diagram is sent with each pattern. Two shades of pink are used for French knot flowers, green for calyxes and the highly padded satin-stitch scroll, while the buttonholed edge and small petals at base of flowers are white.



No. 17-3-44. Carriage Pillow. (12 x 18.) Stamped white piqué, 65 cents. Embroidery cotton, 30 cents. Perforated pattern, 40 cents. Front embroidered first, then stitched to back and buttonholed together.



No. 20-11-31

No. 20-11-32

No. 20-11-31. Napkin Case. Stamped blue beach cloth with any initial, and white embroidery cotton, 40 cents. Perforated pattern, 30 cents; transfer, 15 cents. Two butterflies frame initial. Embroider the two strips, turn in hems at centres, cross strips, and stitch around three sides of centre, leaving one side open to slip a square cardboard for bottom.



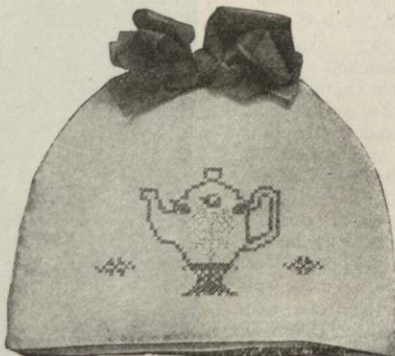
No. 17-3-45. Carriage Robe. (25 x 30.) Stamped white piqué, 75 cts. Embroidery cotton, 50 cts. Perforated pattern, 45 cts. No. 17-3-46. Carriage Strap. (3 x 15.) Stamped white piqué, 20 cts. Embroidery cotton, 10 cts. Perforated pattern, 15 cts. Fold after the design is embroidered, and buttonhole through the two thicknesses.



No. 17-9-44. Box Napkin Case. Holds six napkins. Stamped white union linen, 45 cents. Embroidery cotton, 5 cents. White binding, 15 cents. Perforated pattern, 20 cents; transfer, 10 cents. The edges are neatly bound with bias binding and then whipped together. The letters are outlined.



No. 20-4-41

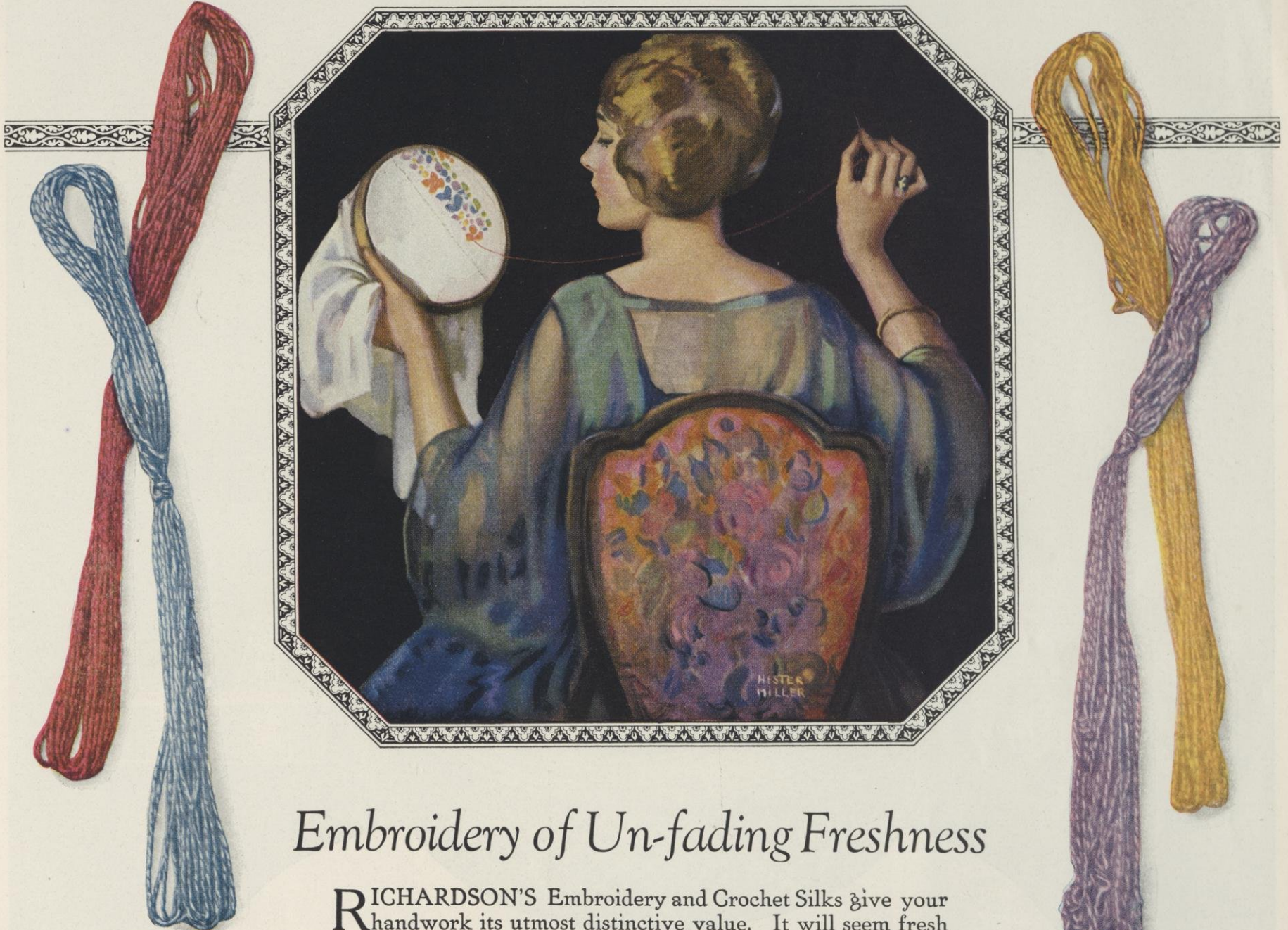


No. 20-11-30. Tea Cozy. Stamped white beach cloth, and embroidery cotton, 45 cents. Perforated pattern, 25 cents. Blue teapot in cross-stitch decorated in two shades of rose.

No. 20-11-32. Man's Handkerchief Case. Stamped lavender, rose, blue, or tan beach cloth, with white embroidery cotton and binding, 25 cents. Perforated pattern, 20 cents; transfer, 15 cents. First embroider in lazy daisy and outline stitch, then fold over as indicated and bind the three sides with white bias binding.
No. 20-4-41. Girl's Jumper Dress. Sizes, 8, 10, and 12 years. Stamped on rose, pink, blue, or tan beach cloth, either size, \$1.35. Embroidery cotton, 65 cents. Perforated pattern, 35 cents. (Design and waist outlines are stamped, and plain material is allowed for skirt.) Work flowers and leaves in solid white, then outline with fine thread of black. Finish neck and sleeves in black outline stitch.

RICHARDSON'S

EMBROIDERY AND CROCHET SILKS



Embroidery of Un-fading Freshness

RICHARDSON'S Embroidery and Crochet Silks give your handwork its utmost distinctive value. It will seem fresh and new *always* because Richardson Silks are pure silk, dyed in indelible colors. Such embroidery expresses not only your skill but your good taste—your appreciation of superior quality and permanent worth.

Richardson's Pure Silks should be used always when long wear and frequent launderings require unusual durability.

Richardson's Richtex is a smooth, lustrous, artificial silk in fast colors which is most satisfactory for dress embroideries, sweaters, draperies, and other large pieces.

For cotton crochet and embroidery, ask for Richardson's Mercerized Gondonnet and Mercerized Perle.

Fine handwork means hours of work and precious eyesight—it should be done only with worthwhile materials. Choose your colors from the Richardson color card and look for our name on every ball and spool.

The Richardson Silk Co., 305 W. Adams St., Chicago, Ill.

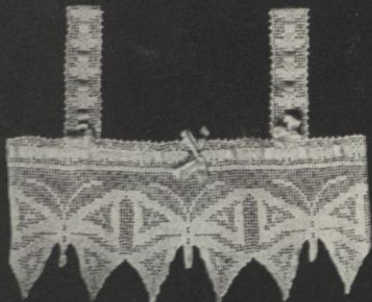


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and Crochet

FOR fifteen cents we will send you the Richardson Book containing directions for making scarves, bags, sports hats, sweaters, gifts, etc., including a page of cross stitch designs in full color. The Richardson Silk Co., 305 W. Adams St., Chicago, Ill.

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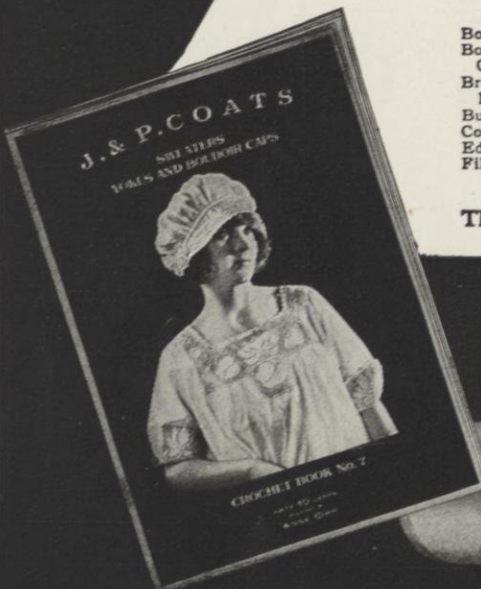


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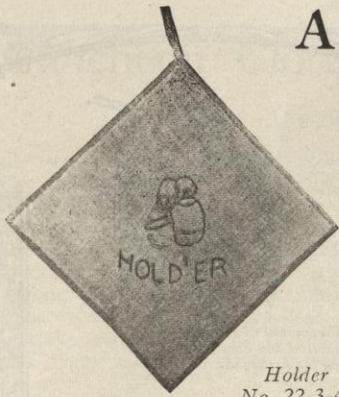
At Leading Stores Everywhere

A Kitchen Shower

A kitchen shower of pots, pans, dishes, and glass is quite the usual thing, but a shower that rains down the necessary towels, holders, pretty curtains, and such is much more novel, especially if led off by a "mammy" clad as gladsomely as our friend at the right.

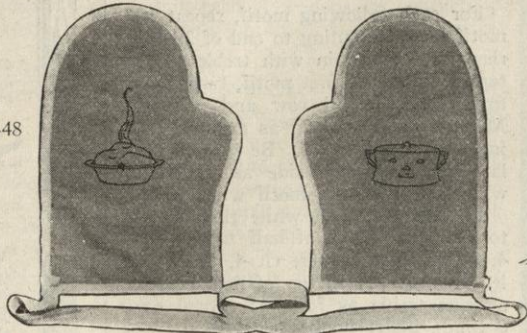


Lawsey massey, looker hyere
What I'se brought you, honey—
I'd take de clocs right off mah back
To make your kitchen sunny!

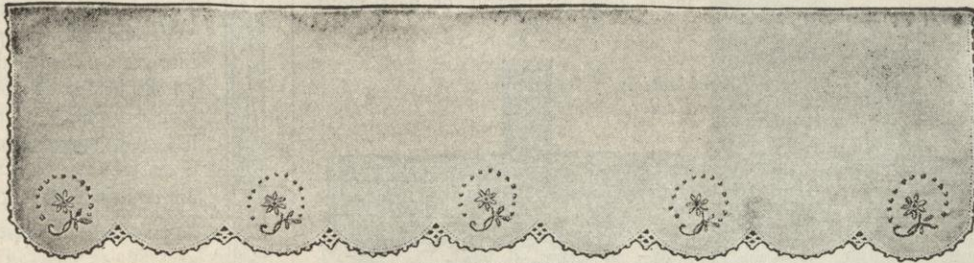


Holder
No. 22-3-48

A TRULY sentimental affair in the shape of this blue chambray holder, No. 22-3-48, could well open up this occasion. Stamped material for holder (8-inch), 15 cents. Embroidery cotton, 15 cents. Blue binding, 5 cents. Perforated pattern, 20 cents; transfer



Oven Mitts, No. 22-3-49

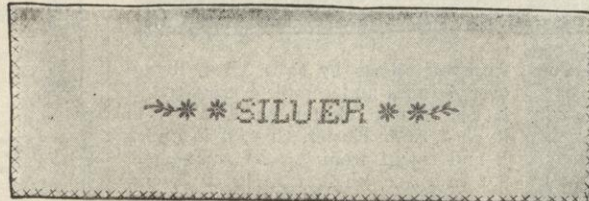


Shelving, No. 22-3-50

(2), 15 cents. "He" and "She" are just outlined—a pink frock for the girl, a blue suit for the boy, brown hair, arm and letters.

Oven mits, No. 22-3-49, are handy affairs. Outline the figures in blue on the blue chambray, line the mits with white flannelette, then bind the edges with white tape. Stamped chambray for pair, 25 cents. Embroidery cotton, 5 cents. Tape and binding, 18 cents. Lining, 25 cents. Perforated pattern, 25 cents; transfer, 15 cents.

This dainty shelving, No. 22-3-50, is fun to make, with its little pink lazy daisies, blue



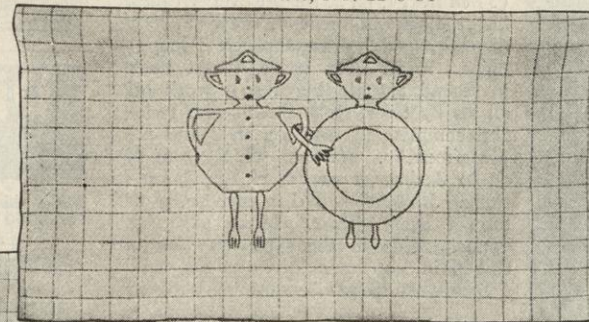
Silver Towel, No. 22-3-51

cotton, 15 cents. Perforated pattern, 25 cents; transfer, 15 cents.

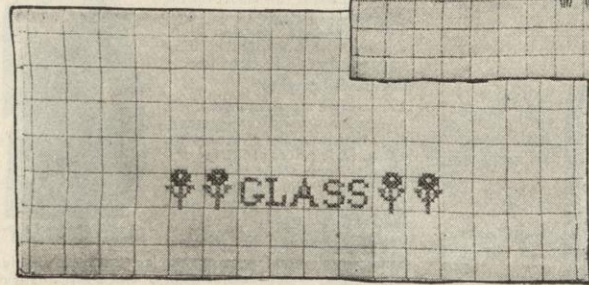
Donald and Dorothy Dish — Have but one exuberant wish — To be always on hand — As one of the band — When soapsuds begin to swish, swish.

No. 22-3-52 is the dish towel thus celebrated. Stamped red or blue and white checked toweling (17 x 30); linen, 69 cents each; cotton, 39 cents each. Embroidery cotton, red for Dorothy and blue for Donald, 10 cents. Perforated pattern, 20 cents; transfer, 10 cents.

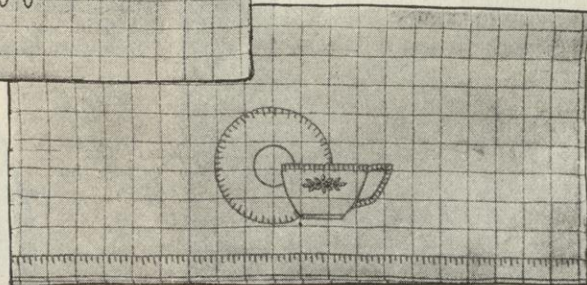
Little cross-stitch posies in pink and green and lettering



Dish Towel, No. 22-3-52



Glass Towel, No. 22-3-53

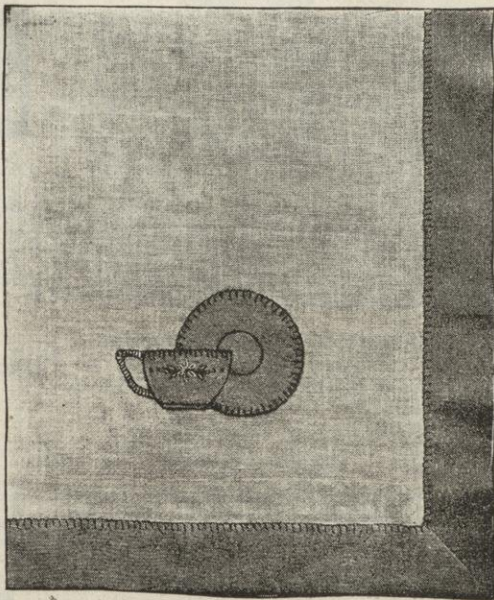


Cup Towel, No. 22-3-54

French knots, and dainty edge crocheted with No. 30 cotton and No. 9 hook as follows: two doubles in each of 3 spaces, picot (p), 2 doubles in each of 3 spaces. Into the last 7 or 8 sp from angle make doubles without any p. Two d in each of 3 sp of next scallop, ch 5, sl st in double over corresponding sp on last scallop, fill loop with 7 d, 2 d in each of 2 sp, ch 5, sl st in centre of bar, ch 5, sl st in last scallop, fill next loop with 9 d, 4 d in second loop, ch 5, sl st in centre of loop just finished, fill loop with 3 d, p, 3 d and finish last loop with 4 d. Repeat from beginning.

Shelving, No. 22-3-50, stamped on white beach cloth, with scallops hemstitched for crochet, 39 cents a yard. Embroidery cotton for one yard, 15 cents. Perforated repeating pattern, 30 cents.

A special silver towel of white cotton flannel, No. 22-3-51, has pink lazy daisy flowers, blue foliage, and cross-stitch lettering. Stamped (20 x 27), 25 cents each. Embroidery



Sash Curtains, No. 22-3-55

in blue decorate the glass towel, No. 22-3-53. Stamped red or blue and white checked toweling (17 x 30); linen, 69 cents each; cotton, 39 cents each. Embroidery cotton, 15 cents. Perforated pattern, 25 cents; transfer, 15 cents.

A little buttonholing and outline in blue on the cup towel, No. 22-3-54, make it interesting. Stamped red or blue and white checked toweling (17 x 30); linen, 69 cents each; cotton, 39 cents each. Embroidery cotton, 10 cents. Perforated pattern, 20 cents; transfer, 10 cents.

For her sunny kitchen window include these sash curtains No. 22-3-55 (28 x 38 finished), stamped on creamy white Calcutta cloth and bepatched with a cunning cup and saucer. Appliqué motifs and applied hems are of a pretty Delft blue crêpe buttonholed down with blue. Stamped material with crêpe for appliqué hems, 89 cents a pair (for one window). Embroidery cotton, 15 cents. Perforated pattern, 20 cents; transfer, 15 cents



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Crocheted Tops for Camisoles



By Mary W. Snell

up to ring of last motif, turn. *3d row*—ch 6, make six clusters as before with (6 ch, lt (4), 6 ch) between, lt (4) in last t.

For each following motif, repeat last motif from beginning to end of 2d row, then ch 6 and join with treble (t) to top of cluster of first motif, turn, make first cluster of 3d row and continue. Make a strip as long as desired, ending with a half motif. Be sure to have last half on same side as first half, which will complete motif when joined.

EDGING.—With white thread, join to 7th st of 12 ch of half motif, * ch 4, dt in first cluster, ch 4, lt (3) in lt, ch 4, lt (4) in top of next cluster; a cross treble as follows: thread over 8 times, insert hook in last lt, draw a loop through, (over, draw through two loops) 4 times, thread over 4 times, insert hook in first lt of next motif,



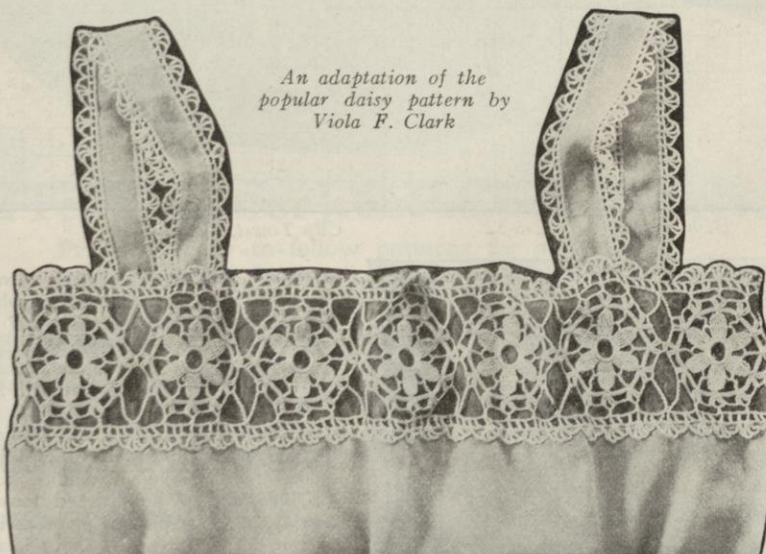
A pretty combination of white and color

THE unique pattern above looks complicated but is really very easy and much less work than one would suppose. The effect is very dainty if some pale color is used for the wavy pattern through the centre. No. 50 hard-twist crochet cotton (hook No. 11) is a good size for general wear, although No. 70 or 80 (hook No. 12 or 14) may be used if the yoke is to be applied to satin or crêpe de Chine. Two balls, each, white and color are needed. It is made largely of long trebles (lt) which vary in length, the number following the term (lt) meaning the number of times the thread is thrown over the hook; work off by twos as usual unless otherwise directed.

Begin with the strip through the centre in color. Chain (ch) 8, join. *1st row*—ch 10, lt (4) in ring, 4 lt (3)

work off all sts by twos, ch 4, thread over 4 times and complete cross-treble, lt (4) in next cluster, ch 4, lt (3) in lt, ch 4, dt in cluster, ch 4, d in centre lt and repeat from *. *2d row*—ch 5, * t in space, ch 2, t in lt, ch 2, and repeat from *. *3d row*—ch 8, * lt (3) in next t, ch 2, thread over 4 times, insert hook in next t, draw a loop through, (over, draw through 2 loops) twice, thread over twice, insert hook in second t (skipping 2 sp), work off all sts by twos, ch 4, thread over twice and complete cross-treble, ch 2 and repeat from *. *4th row*—ch 5, (t in lt, ch 2) 3 times, t over 4 ch, ch 2, continue. *5th row*—3 d in each sp, p on top of every 4th t. Make edge for opposite side in the same way, omitting p in last row.

SHOULDER STRAP.—Make a chain



An adaptation of the popular daisy pattern by Viola F. Clark

in base of first lt, ch 4, lt (4) in ring, turn. *2d row*—ch 3, 17 t, (5 over ch, 7 in 5 lt, 5 over ch), turn. *3d row*—ch 12, * cluster of 5 lt (4), leaving one loop of each on hook, draw one loop through all together, ch 6, lt (4) in next t, ch 6; repeat from *, ending with lt in last t; this completes a half motif at end of strip.

For next motif ch 8, join, sl st up last lt, turn. *1st row*—* ch 4, lt (4) in ring just made, 4 lt (3) in base of first lt, ch 4, lt (4) in ring, repeat from * once, turn. *2d row*—ch 3, 36 t, join to first t of previous motif, sl st


for length desired as foundation for a row of spaces. Repeat 3d, 4th, and 5th rows of edging and work a row of d and p over foundation chain.

Sew to band as illustrated.

DAISY DESIGN

For this yoke use hard-twist crochet cotton No. 30 and a steel crochet hook No. 9. Three balls of cotton are needed.

DAISY.—Chain (ch) 18, join with slip stitch (sl st). *1st round*—Fill ring with 36 doubles (d), join. *2d round* (Continued on page 39)



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Luncheon Cloth in Cobweb Crochet

(Continued from page 14)

the two drooping leaves and flower to lace sts and finish round as before. Make 21 p loops (skipping 4 t). Join last loop with sl st between 2 p, and then sl st back to middle of loop just made. *15th round* — Make 28 p loops, joining the second with a lt and p to t between ch for drooping leaf.

Make eight medallions in this way and eight more reversing the flower spray.

ROSETTE

Work with No. 40 and fine hook. Chain 8, join with sl st. *1st round* — ch 7, sk 3, d in next, ch 1, t in ring, * ch 4, d in first ch, ch 1, t in ring, repeat from * for 8 p, join with sl st to 3rd ch. *2d round* — Repeat 1st round, but make 15 t and 16 p (t over each ch). *3d round* — * ch 4, sk 2, d in next to form p, ch 7, sk 2, d in next, thread over 6 times, insert hook in next t, over, draw through, (over, draw through 2) 5 times, catch back in 2nd st of lt, d to form p, over and draw through 2 loops twice, ch 4, sk 3, d in next, ch 1, d in next t. Repeat from * for eight loops. Make two more rosettes like this and sew them together as illustrated. Make 16 groups of three rosettes, eight to be used between scallops and eight in outer border. If the rosettes are used wrong side up, they will show in effective contrast to the rest of the crochet.

BORDER. — To prepare the linen for the lace, machine-stitch with fine thread and loose tension 3 rows very close together along the marked line of scallops. Cut away the linen and with No. 40 make doubles close together into material, commencing at a point below the eyelets. *1st round* — ch 4, double treble (dt) in each of 3 sts (between two scallops), * ch 4, sk 3, d in first ch, ch 1, sk 3 sts (about 1/4 inch), dt in next; ch 4, sk 3, d in next, (ch 4, d in d just made) twice, finish group of p by sl st back in first ch after dt, ch 1, sk 3, dt in next; ch 4, sk 3, d in next, ch 1, sk 3 or 4 sts on edge, dt in each of 4 sts. Repeat from * around, making 24 groups around each scallop. Mark middle of scallop where 12th group should be finished and always make a block (bl) of 4 dt exactly in point between two scallops. Join with sl st. *2d round* — Make 1 d in next st of bl, * group of 3 p, d in 3rd st of bl, ch 10, d in 2nd p of next group, ch 10, d in 2nd st of next bl, repeat from * around. *3d round* — sl st to 2nd p, ch 8, t in next loop, * ch 3, t in next loop, ch 5, dt in 2nd p of group, ch 5, t in next loop, repeat from *, join to 4th ch. *4th round* — Change to No. 80 and large hook. Make 3 d over 5 ch and 2 d over 3 ch. *5th and 6th rounds* — d in each st. *7th round* — Change to No. 40 and fine hook. Fasten thread in 12th d at end of a scallop. Chain 10, sk 2 d, (insert hook in next st, over, draw through) 4 times, over and draw through all 5 sts, ch 10, sk 2 (insert hook in next st, over, draw through) 6 times, over and draw through all sts on hook (this st should be between two scallops), ch 10, sk 2, draw a loop through each of 4 sts and work off as before, * ch 10, sk 2, work off 2 sts as 1, repeat from * to within 12th d at end of scallop, then repeat from beginning of row. There should be 45 loops around each scallop. If necessary work off 3 sts as one near the point or skip 3 sts instead of 2 (never in middle of a scallop). *8th round* — With fine cotton and large hook make 4 d in each loop. *9th, 10th, and 11th rounds* — d in each st. *12th round* — Change to No. 40 and fine hook. Fasten thread between two scallops. Chain 4, t in next st, * (ch 1, t in next st) 4 times, ch 1, take up 2 sts when making 5th t. Repeat from *, making 150 sp for each scallop, join. *13th round* — * ch 4, sk 2 ch, d in next to form p, ch 7, sk 2, d in next, ch 2, sk 2 sp, d in t, p, d in next t. Repeat from *, making 50

p loops around each scallop. Join and break thread.

To shape points between scallops, fasten thread No. 40 in 3rd p loop at end of a scallop, ch 5, sk 3, d in next, ch 2, d in each of 4 loops (2 on each scallop), ch 2, p, ch 2, d in next loop. Fasten off.

JOINING ROSETTES TO BORDER

Sew a loop of rosettes (next to joining) to p just made and sew next 2 loops to 4th and 5th loops of 13th round. Join second rosette of this group to p first made and next 2 loops to 4th and 5th loops at end of scallop. When 8 groups of rosettes have been joined in this way (between scallops) there will remain 40 p loops between. *14th row* — Fasten No. 40 to next of the free loops on left side of rosette. Chain 4, d in 3rd ch from hook, ch 2, d in next p loop on scallop. Chain 4, sk 2, d in next, ch 7, sk 2, d in next, ch 1, d in next p loop. Make 39 p loops, then ch 4, sk 2, d in next, ch 2, d in next free loop of rosette, turn. *15th row* — Make 40 p loops and join to starting-point of 14th row. Repeat 14th and 15th rows for each scallop. *16th row* — Repeat 14th row but continue without turning 1 p loop, d in last free loop of rosette, 1 p loop, d in first free loop of third rosette, (1 p loop, d in next loop of rosette) 5 times, 1 p loop, d in loop of next rosette, 1 p loop, d in next loop of same rosette. Repeat from beginning of row, continue around and join to starting point. *17th row* — Make picot loops all around cloth (10 loops around rosettes, 38 over scallops).

JOINING OF WEBS AND SMALL MEDALLIONS

Make 1 row of 16 p loops around each web (two loops over each section). Sew two loops of web to middle of scallop to 19th and 20th loops. Arrange the medallions carefully, so that the flowers will lie as illustrated, matching with each other and with the three end leaves pointing downward. Sew 4 loops of medallions to 4 loops of 17th row, leaving 13 loops between the joinings (of web and med). *18th and 19th rows* — Fasten thread to next free loop on left side of web, join to 17th row with half a loop. Make 12 loops and join with half a loop to next loop on medallion. *20th row* — Fasten thread in same loop with last row. Make 11 p loops and join with half a loop to next loop of medallion.

JOINING OF LARGE MEDALLIONS

Arrange flowers as illustrated. Sew 3 loops to 3 loops of web (on each side) and 8 loops to 8 loops of 20th row.

To fill in space between large and small medallions, fasten thread to first free loop of large medallion, join with half a loop to next loop of 20th row, sl st back to starting-point and join again with half a loop to next loop of 20th row, 2 p loops over next 2 loops on 20th row, fasten off and sew loops just made to two loops of medallion. Join other side to correspond. The four remaining loops between large and small medallions will be joined when making 21st row.

JOINING OF ROSETTES

Sew two loops of rosettes to two loops of web as illustrated. Fasten thread to remaining loop on web, (join with half a loop to next loop of large medallion, with half a loop to next loop of rosette) twice, and fasten off. Join other side in same way. Sew first loop of next rosette to next loop of medallion. Then fasten thread to next loop of medallion, make * p loop, d in next loop of rosette, repeat from * 4 times, p loop, d in first loop of next rosette, 4 more p loops for same rosette, join with p loop to next loop of medallion. Fasten

(Continued on page 35)



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Aprons with Appliqué

By JOHN N. THEN

appliquéd with a delicate spray of lavender morning-glories and green leaves, finishes at the waist line in the back, where it is gathered into a band which buttons in front.

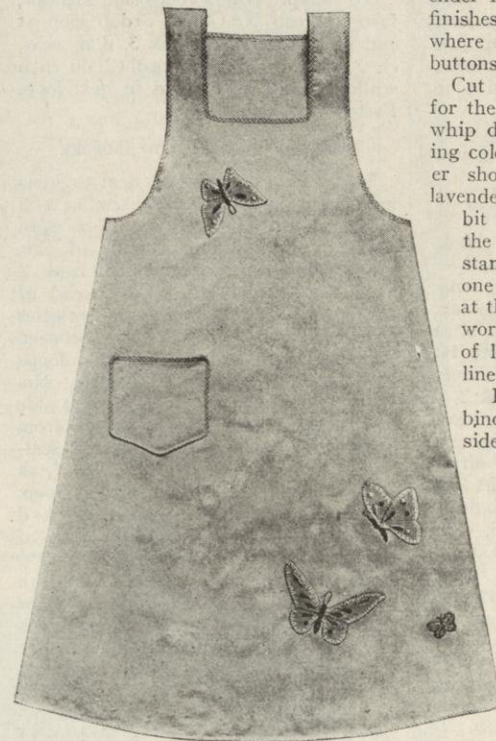
Cut and baste in place the materials for the appliqué, turn in the edges and whip down with thread of corresponding color. The white part of the flower should be placed first, then the lavender applied and folded over a wee bit at the centre to give depth to the flower. Embroider the white stamens in outline stitch and make one or two French knots of green at the centre. The calyxes should be worked in green satin stitch, veins of leaves and tendrils in green outline stitch.

Finish all around with the lavender binding, turn up the hem on the right side, and stitch below the binding.

The blue and white checked gingham apron, No. 22-3-58, is made of two breadths of material, one of which is cut in halves and seamed to each side of front breadth. It is gathered into waistband and has wide ties.

Cut out material for appliqué, baste and whip down. Outline the teacup and saucer in dark blue, lines on coffee-pot and in foreground in parallel rows of white and brown.

No. 22-3-56. Stamped unbleached cotton, with col-

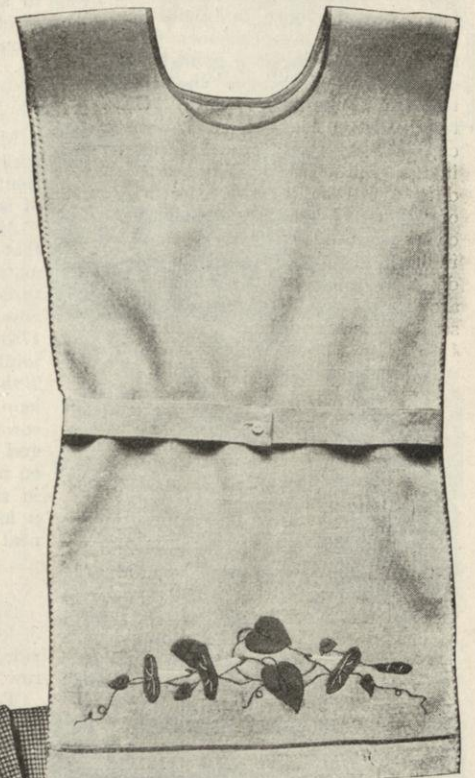
No. 22-3-56. *Gay with Butterflies*

HERE are three practical aprons made of durable, good-looking, washable materials, cut in simple lines, and trimmed with just enough of appliqué and embroidery to give them a touch of individuality.

The butterfly apron, No. 22-3-56, is made of unbleached cotton, appliqué with lavender, pink, and green butterflies. It is a one-piece slip-over-the-head apron, and the shaped front piece buttons to the short back.

Cut out material for appliqué a little beyond the lines of stamped pattern. Turn in edges, baste or whip down butterfly wings in place and embroider all around with cotton of corresponding color in spaced long and short buttonhole stitch. The bodies of the butterflies and the spots on the wings are embroidered in bright colors in solid satin stitch, while the feelers and the lines between the wings are in outline stitch. Bind all around apron and pocket with pink and white checked binding.

Fudge Apron, No. 22-3-57, made of cream-colored cotton crash, and

No. 22-3-57. *Fudge Apron*

ored material for appliqué, 98 cents. Embroidery cotton, 55 cents. Pink and white checked binding, 40 cents. Perforated pattern (cutting lines given), 40 cents. A color diagram sent with each pattern.

No. 22-3-57. Stamped cream cotton crash, with colored material for appliqué, 59 cents. Embroidery cotton, 15 cents. Binding, 23 cents. Perforated pattern (cutting lines), 30 cents.

No. 22-3-58. Stamped blue and white checked gingham with material for appliqué, 98 cents. Embroidery cotton, 15 cents. Perforated pattern, design only, 25 cents; transfer, 15 cents.

No. 22-3-58. *Of Sturdy Checked Gingham*

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By ALICE S. CHUNDELAH



Jacket with eyelet border

NOTES.—Cast on and bind off all stitches loosely to avoid tension. Join seams, holding the work flat. Once over and back is a ridge, known as garter stitch. Increase and decrease in the third stitch from end of needle. When work is completed lay between damp cloths. When the moisture has been absorbed, smooth the work into its proper shape and let it lay until dry.

EYELET-BORDERED JACKET
(Size 1 year)

MATERIALS.—One and one-half balls twofold Saxony; 2 bone knitting-needles No. 5.

BACK.—Cast on 68 sts. *1st row*—Knit. **2d row*—(o, k 2 tog) 34 times. *3d, 4th, and 5th rows*—Knit. Repeat from * 4 times. Knit 30 ridges (once across and back makes a ridge). Knit 1, k 2 tog, k to within 3 sts of the end, k 2 tog, k 1. Repeat this last row every other row 7 times (54 sts on needle). Knit 15 ridges. Knit 20 sts,

armhole edge every other row 6 times. Knit 30 ridges. Make border of open stitches as at beginning. Knit second front to correspond.

SLEEVE.—Pick up 46 sts. Knit 3 ridges. Knit 1, k 2 tog, k to within 3 sts of end, k 2 tog, k 1. Repeat last row every 4th ridge, 5 times. When there are 34 ridges, counting from where sts were picked up, k 4, k 2 tog. Repeat to end of row. Holding right side of work toward you, commence border of open stitches as at beginning.

COLLAR.—Starting at centre of neck in front, pick up 25 sts, add the 14 sts left on safety pin, pick up 24 sts on second side (63 sts on needle). Knit 2 rows. Mark the 32nd st with colored thread. ** Holding right side toward you, * o, k 2 tog. Repeat to end of row. Knit 1 row. Knit 2, k 2 in next st, k to within 1 st of marked st, k 2 in next st, k 1, k 2 in next st, k to within 3 sts of end, k 2 in next st, k 2. Knit 1 row **. Repeat from ** to ** 5 times. * Over, k 2 tog. Repeat to end of row. Knit 1 row. Bind off sts. Run ribbon through first row of holes of collar.

MIDDY
(Size 6 months)

MATERIALS.—One and one-half balls of twofold Saxony; 4 double-pointed bone needles No. 5.

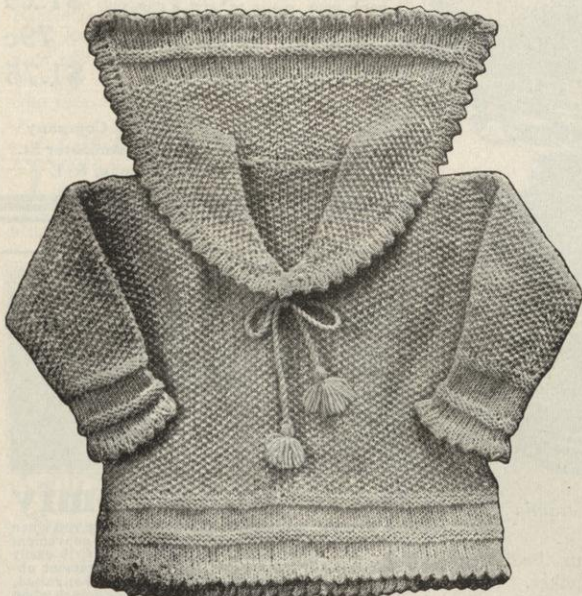
BACK.—Cast on 60 sts. Knit 1 row, p 1 row for 4 rows. *5th row*—k 1, (o, k 2 tog) 29 times, k 1. Purl 1 row, k 1 row alternately for 5 rows. With extra needle pick up 60 sts along edge where sts were cast on. *11th row*—Knit each st on needle together with corresponding st on extra needle. This forms a hem. Purl 1 row, k 1 row alternately for 6 rows. Knit 1 row, p 1 row, k 1 row. Knit 1 row, p 1 row alternately for 6 rows. Purl 1 row, k 1 row, p 1 row. This completes border.

slip on safety pin, k 14 sts, slip on safety pin, and on remaining 20 sts knit first front.

FRONT.—Knit 4 ridges, then increase 1 st at neck edge every other row 4 times. Cast on 15 sts at neck edge. Use the last 10 sts at neck edge to make a border down front corresponding to the 5 rows of holes at the beginning. Counting from neck edge, * (o, k 2 tog) 5 times. Knit 3 rows. Knit 11 ridges, then increase 1 st at

The jacket is knit in following pattern: * k 1, p 1. Repeat to end of row. * Purl 1, k 1. Repeat to end of row. Repeat last 2 rows 24 times. In this pattern be careful to have a purl st always come directly above a k st. Knit 2, k 2 tog. Follow

(Continued on page 37)



A basket weave midy



“Baby’s Clothes are the real test —

“Isn’t it lovely?” My friend held up a child’s sheer muslin dress, clean, fresh and sweet. “I have laundered it a dozen times, and I declare, it looks better after each washing.

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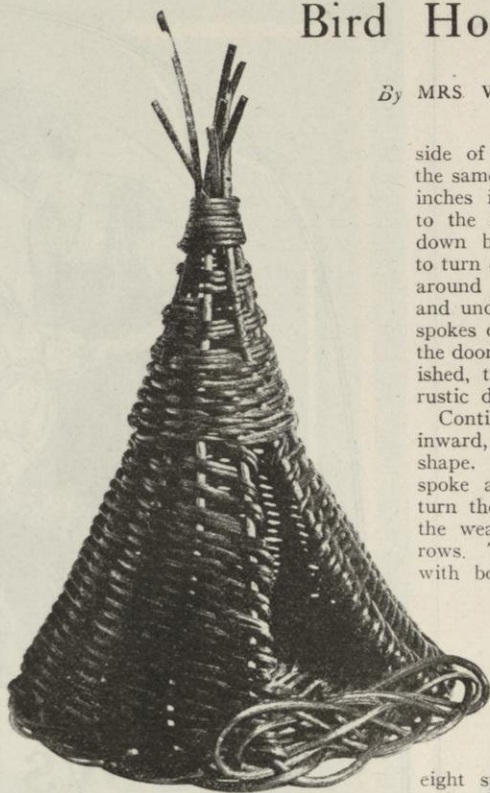


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Bird Houses of Reed

By MRS. WILLIAM A. DIBBLE



A Wigwam for a Bird-House

HAVE you ever made bird-houses and experienced the delight in seeing the little tenants choose, settle down, build their nests, and rear their young, and in return for your little labor, fill the air all spring and summer long with their cheery songs? If you have not, here is a new enjoyment in store for you, and now is the right time to make ready for it.

Bird-houses need cost little or nothing, and the few rules for making and putting them up are simple and interesting to learn.

The birds are the best judges as to what they want, since they will be the tenants, and we cannot do any better than let them be our teachers and be guided by their habits and wishes.

Bird-houses in basketry have great possibilities for imitating the real birds' nests. You need not hesitate to make one of these bird-houses, as they are most simple to do, and perfect work is not essential. For tools—a sharp knife and a pair of shears are all you need. The reed should be dyed in some rustic color—green, brown, or gray, depending upon where the bird-house will be placed.

WIGWAM BIRD-HOUSE

Take No. 4 reed for the ribs or spokes of the house, and cut eight 32-inch-long spokes. For the weavers, use No. 2 and 3 reed. Before using, place them in warm water for ten minutes or longer until they are pliable and use them while damp.

Take the eight spokes, place four of them on a bread-board, and with a knife pierce a slit about an inch long in the centre of each one. Take the remaining four spokes, and make a slanting cut at the end of each one. Push these four-pointed spokes one at a time through the centre slits of the other spokes, drawing them half way down. The eight spokes now form a cross. Take for your first weaver a long piece of No. 2 reed, place one end into the centre slit, and weave around from left to right very close and tight over 4, under 4; go around twice. Then, to reverse the order, go over 1, under 3, over 4, under 4, over 4; go all around twice. Now change to the Japanese weave, which is weaving in front of two and back of one, being careful to keep the spokes equal distances apart. After one weaver is used, run the end down on the right side of the last spoke. Place the end of the next weaver down on the left

side of the last spoke, and weave in the same way until you have a disk five inches in diameter. Bend each spoke to the right, and over next one, and down back. The disk is now ready to turn over for weaving the walls. Go around in the single weave (over one and under one) for 4 rows. Bend two spokes down to make an open space for the doorway, and when the house is finished, these ends can be woven into a rustic doorstep.

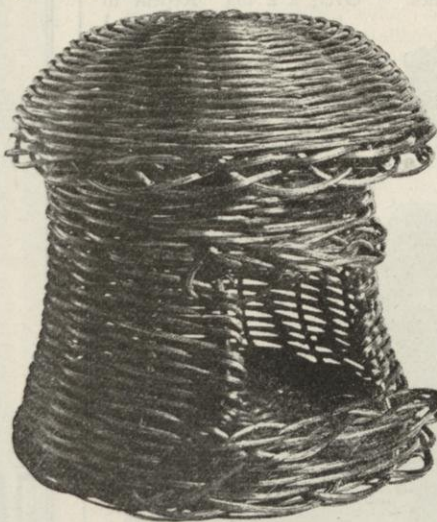
Continue the single weaving, rolling inward, in order to give a pointed shape. Each row must end on the spoke at either side of the doorway, turn the weaver around it, and reverse the weave. Weave in this way forty rows. Take another weaver and weave with both as one for six rows more.

Draw the top of doorway together, and weave seven rows of Japanese weave. Cut out a spoke now and then when the space gets too cramped and weave a few more rows of single weave. To finish, wind around the remaining eight spokes a few times, leaving the ends of the spokes projecting out wigwam fashion.

ROUND TOP BIRD-HOUSE

This is made like the bird-house just described until the top of the doorway is reached. Add two new spokes to replace the two spokes that were bent down under doorway. Make eight rows of Japanese weave. Bend the spokes out to make room for the roof, which is woven separately.

ROOF.—Take eight 14-inch spokes and weave disk as described for the first bird-house. Roll in as the weaving progresses, until an inverted bowl-shaped roof is made, measuring seven inches across. The roof should be larger than the sides of the house. Adjust roof on house with each spoke corresponding to its mate below. Bend each roof spoke to right under its mate from below, and back inside of basket. Bend each of the spokes from below to right over next roof spoke, and push it inside basket. The little hood over



A Round Roof and Wee Veranda

the door can be made from the lower ends of the two inverted spokes. Give a good coat of shellac to both houses.

The following points are well to remember when making bird-houses. Have the roof overhang the entrance far enough to prevent the rain getting in. Make the entrance hole just large enough for the bird to get in and no larger. This will tend to keep out larger birds as well as the bird's enemies. Place it high enough to be safe from cats and dogs, and be sure it does not face the wind.

Make your houses soon, so that they will have time to weather a bit before the tenants arrive from the Southland.



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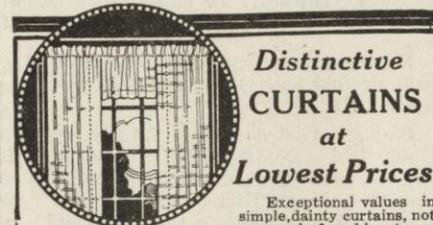
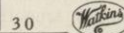
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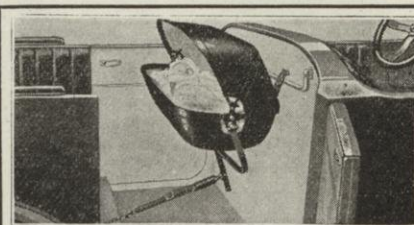
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Pillow Slip Variations

NO. 22-3-59 shows how easy it is to introduce a bit of color into bed furnishings by using it as a background for marking. Stamped cotton tubing, (21 x 38) and yellow, pink, blue, or green cotton crêpe for appliqué, \$1.75 a pair. Embroidery cotton, 45 cents. Perforated pattern (design and one letter), 40 cents; transfer, 25 cents. Work initial on crêpe, then apply medallion with white buttonholing. Dots and flower centres match medallion in color; other embroidery is white.

No. 22-3-60 is planned for conservative housekeepers who prefer all-white effects and hem edges. Stamped hemstitched cotton pillow slips (21 x 34), \$1.85 a pair. Embroidery cotton, 35 cents. Perforated pattern, 25 cents; transfer, 20 cents.

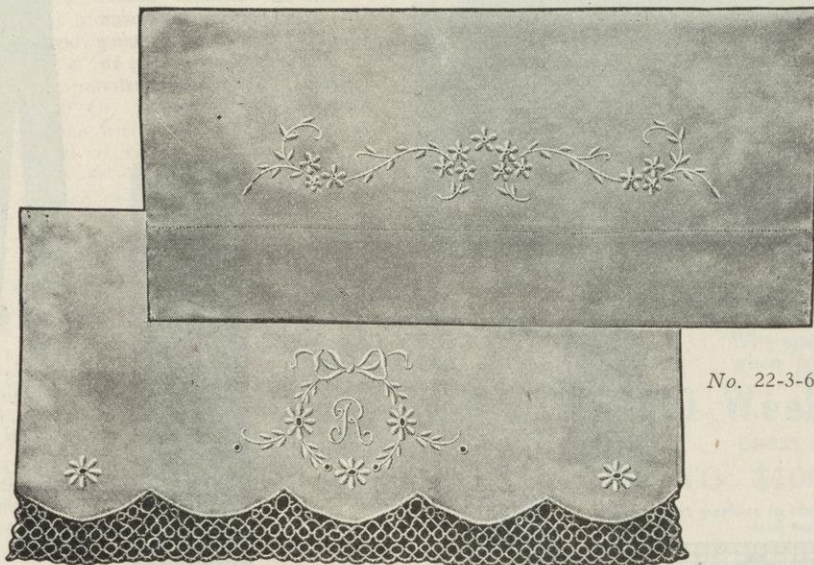
No. 22-3-61 shows an effective tatted edge attached to machine hemstitched scallops which should first be finished with a row of doubles crocheted into the hemstitched edge. Stamped, hemstitched cotton tubing (21 x 38), \$2.50 a pair. Embroidery cotton, 40 cents. Perforated pattern (design and one letter), 30 cents; transfer, 20 cents. Tatting cotton, 68 cents.

No. 22-3-62 introduces the popular appliqué—a basket of tan chambray and pink, blue, and lavender flowers buttonholed in place. French-knot flowers, lazy daisy leaves, and an out-



Appliqué Slip, No. 22-3-59

lined handle complete the design. Stamped cotton tubing (21 x 38) with scallops hemstitched for crochet, and chambray for appliqué, \$2.50 a pair. Embroidery cotton, 30 cents. Crochet cotton, 23 cents. Hook, 10 cents. Perforated pattern, 40 cents; transfer, 25 cents. A color diagram will be sent with each pattern.



No. 22-3-61, Edged with Tatting

TATTED EDGE FOR No. 22-3-61

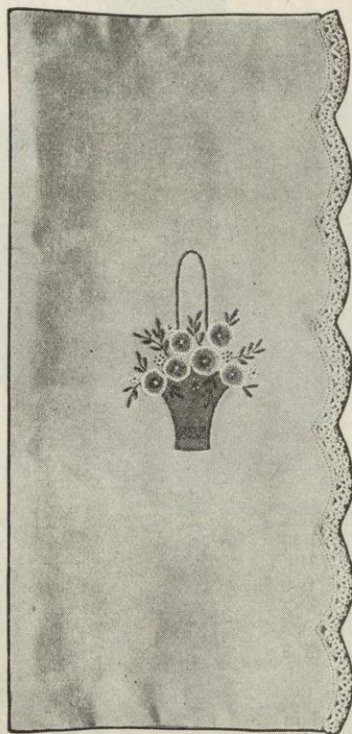
MATERIALS.—One ball hard-twist crochet cotton No. 50; 2 shuttles.

Start with the inside row in middle of a scallop. Make chain with second shuttle (not with ball thread), because the five rings which fill in the point between two scallops are made with second shuttle while working the chains.

Ring (r) 9 double stitches (ds), picot (p), 10 ds, p, 10 ds, p, 9 ds, close; chain (ch) 8 ds, p, 8 ds; r 9 ds, join, 10 ds, p, 10 ds, p, 9 ds, close; ch 12 ds, p, 12 ds; same r as before joined to last ring; ch 10 ds and with second shuttle ring 6 ds, p, 6 ds, p, 10 ds, close, finish ch with 10 ds. Repeat first ring; ch 10 ds and with second shuttle r 10 ds, join, 5 ds, p, 5 ds, p, 6 ds, p, 10 ds, close, finish chain with 10 ds. Repeat first ring; ch 10 ds, and with second shuttle r 10 ds, join, 6 ds, p, 5 ds, p, 5 ds, p, 10 ds, close, finish ch with 10 ds. Repeat first ring; ch 10 ds, with second shuttle r 10 ds, join, 6 ds, p, 6 ds, close, finish ch with 10 ds. Repeat first ring, ch 12 ds, p, 12 ds. Repeat first ring, ch 8 ds, p, 8 ds. Work should now reach middle of second scallop. If a person works looser or tighter, coarser or finer thread must be used accordingly.

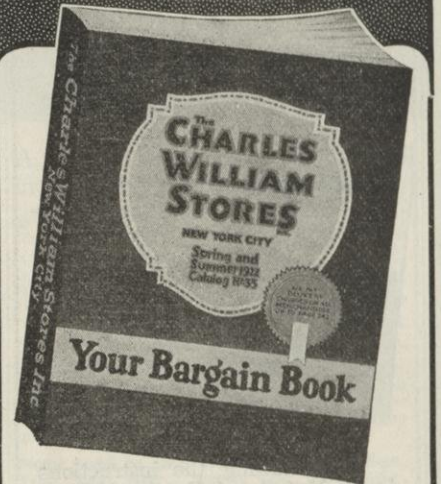
Repeat from beginning.

(Continued on page 37)



No. 22-3-62, With Appliqué

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Beaded Things for Easter Giving

THREE yards of half-inch grosgrain ribbon with a few iridescent metal beads — pink, blue, lavender, gold, and green — for embroidery, and cut crystal ones for pendants, unite to make an unusually effective necklace. One bunch of beads in each of the several colors will be enough for a number of necklaces. The beads are sewed to the ribbon one by one through the paper pattern, then the back of the work is covered with a second ribbon, neatly tacked along the embroidery and left free between, and the ends are crossed and held with a tiny buckle or fold of beaded ribbon.


Bead-embroidered black satin makes a handsome hand-bag. No. 22-3-66 shows a flower cluster of bright colored opaque beads against perpendicular rows of jet beads. Each side of the top may be gathered to a beaded satin-covered featherbone and closed with snap fasteners at the base of the double satin strap handle, or may be shaped to fit into a bag top. The bag is about six inches deep and may be finished without tassel, if desired.

Crocheted beaded coin purses make admirable little gifts. Each one requires but one spool of purse twist. The purse with bow-knot design is made of gray silk and dark green iridescent metal beads which will not tar-

push one bead up in place (just before completing the stitch), thread over and pull through both loops on hook.

Repeat from * 9 times. 17th round— Like 16th. Continue following block pattern, each black square representing a bead. Make six rounds of 1 d in each st between Vandyke and bowknot patterns and 10 rounds above last beads. Finish last row with 2 sl sts, taking up both loops of st.

BEADING. — Chain 6, long treble (lt) in 2nd stitch, * ch 1, skip 1, lt in next, repeat from * around, join to 5th ch. Make two rows of 1 d in



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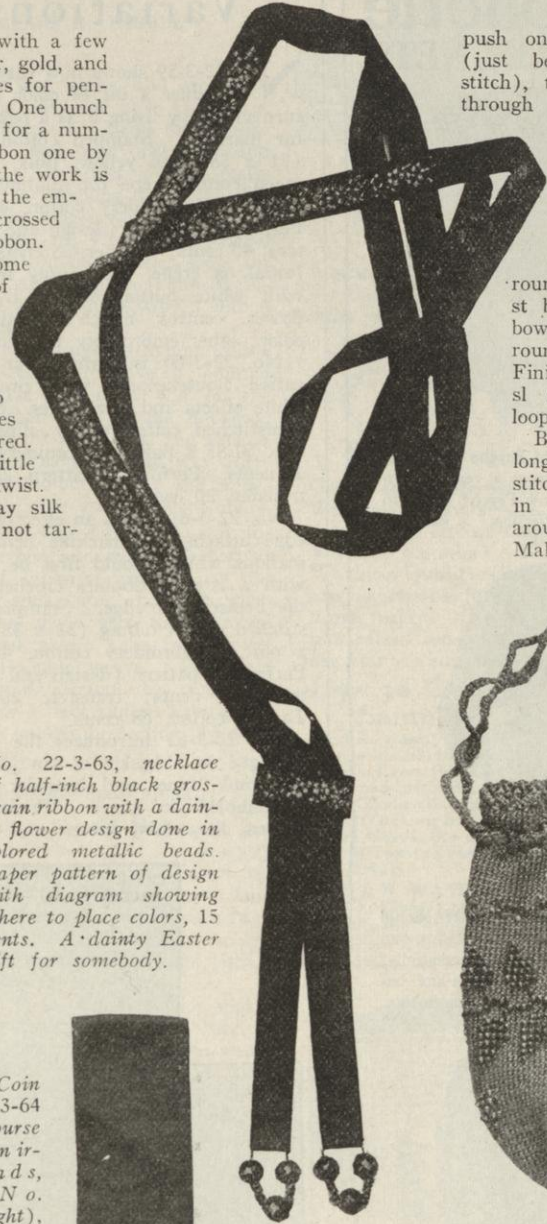
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No. 22-3-63, necklace of half-inch black grosgrain ribbon with a dainty flower design done in colored metallic beads. Paper pattern of design with diagram showing where to place colors, 15 cents. A dainty Easter gift for somebody.

Material for Coin Purse, No. 22-3-64 (left), gray purse twist and green iridescent beads, \$1.75; for No. 22-3-65 (right), blue purse twist and steel beads, \$1.75. Steel crochet hook No. 8, 10 cents.



No. 22-3-66. Hand Bag. Stamped black satin, 50 cents. Red, green, yellow, and black beads, \$1.00. Perforated pattern, 30 cents; transfer, 15 cents. Color diagram sent with each order.



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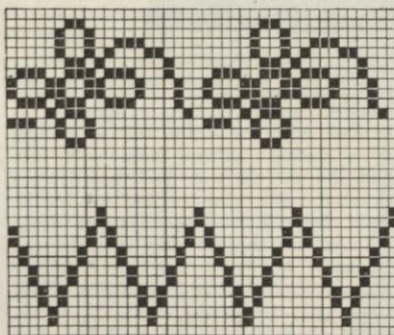
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nish. The steel beads on the blue silk purse are so pretty that one can risk the tarnishing for their beauty.

BOW-KNOT PURSE. — String half a bunch of beads on spool, leaving rest of bunch for tassel.

Start at point. Chain (ch) 3, skip 1, 7 doubles (d) in 2nd st. Continue without joining and put a pin at beginning of each round to mark starting-point. 2d round — Work from inside and take up back loop of each stitch. Two d in each st (14 sts). 3d round — * 2 d in first st, 1 d in next, repeat from * around (21). 4th round — * 2 d in first st, 1 d in each of two following sts, repeat from * around (28). 5th round — * 2 d in first st, 1 d in each of 3 following sts (35). Continue in this way, making 7 mitres of 2 sts and adding one more st between mitres in each round until there are (in the 14th round) 12 sts between — 98 sts in all. 15th round — 48 d, 2 d in next, 48 d, 2 d in last st. 16th round — * 9 d, insert hook in next st, thread over, draw through,



back loop of each st, join and turn (so as to work from outside).

EDGING. — * Chain 1, skip 2, t in next, ch 1, 2 d over t just made, repeat from * around.

CORD. — Make two chains, each about 15 inches long and work 1 d in each st.

TASSEL. — Make 5 loops of about 4 inches of beads, each loop twisted and joined at bottom of purse.

PURSE WITH VINE DESIGN. — Follow directions given for bow-knot purse for 14 rounds, and work in beads in same way. 15th round — Make 2 d in every other mitre, 1 d in mitre between, so as to have 102 sts in this round to fit the design. 16th round — * 14 d, 1 bead, 1 d, 1 bead. Repeat from * 5 times. Continue following block pattern.

In second round between snowflakes and vine add 2 d, so as to have 104 sts for next design. Make one more round of 104 sts, then start vine, following block pattern. Make 3 rows between vine and little upper border, and 8 rounds above border.

Weaving for Beginners

(Continued from page 4)

2 inches gray, 1 row green, 1 inch blue, 1 row rose, 1 inch blue, one row green, 2 inches gray, 1 row rose. Then weave 37 inches green, and repeat border backwards for other end.

TEXTURE.— Press first and last 4 rows of weft close together. Weave body in open mesh, each row of weft $\frac{1}{8}$ inch apart. This will make a soft and light scarf.

CAUTION.— Wool mats, so unless the fuzz is kept plucked off and out of holes in frame, it will be found impossible to get a shed.

After cutting off loom, press under damp cloth and knot ends into fringe.

COLLAR BAG

MATERIALS.— One and one-half large balls No. 3 black pearl cotton. Artificial rope silk,—2 skeins, each, henna and navy blue, 1 skein, each, apple-green, old blue, and tan.

Make warp of black cotton; length 36 inches, width 18 inches.

In weaving press weft as closely together as possible without straining heddle frame. For weft, use colored silk and 2 threads of black cotton wound on shuttle as one. The bag is made in two parts, strip and bottom.

For bag strip use weft in following color order. Two rows black, 1 tan, 2 green, 2 old blue, 5 henna, 2 navy, 5 henna, 2 old blue, 2 green, 1 tan, 1 inch black cotton, 1 row green, 2 old blue, 2 tan, 5 navy, 2 henna, 5 navy, 2 tan, 2 old blue, 1 green, $1\frac{1}{2}$ inches black cotton. This finished bag strip. Do not cut from loom.

Measure $5\frac{3}{4}$ inches in from each edge and cut warp, leaving $6\frac{1}{2}$ inches of warp still stretched on loom. Knot warp threads at sides of material as far as cut and let them hang. On $6\frac{1}{2}$ inches of warp remaining leave space and weave strip $6\frac{1}{2}$ inches long for bottom of bag, using black cotton. Cut material from loom, stitch across ends of strip and around square and cut the two pieces apart.

TO MAKE UP.— Cut a cardboard circle 6 inches in diameter, cover with woven square and line. Line and sew bag strip to this and make casing for draw string.

TABLE RUNNER

An effective table runner can be made of silk strips cut from remnants such as most women have laid away in their piece bag. This one was made of old rose striped with old blue, rose and

apricot on a warp of old rose mercerized cotton, 55 inches long, 18 inches wide.

BORDER.— Two and three-quarters inches old rose, 6 rows blue, 2 rose, 2 blue, 2 old rose, 2 blue, 2 apricot, 6 blue, 5 old rose, 1 apricot, 4 blue. Then weave 13 inches old rose and repeat border backward.

Press weft stripes closely together in weaving to get proper texture. Stitch ends so that material will not ravel, and hem or finish with warp fringe.

CHAIR BACK OR PILLOW

Strips of chambray or other cotton material cut $\frac{3}{4}$ inch wide are suggested for the making of a pad to tie to the back of a Windsor chair, or for a summer pillow cover. This one was made of lavender, pale green, tan, and orange or yellow on a warp of wisteria mercerized cotton 38 inches long, 14 inches wide, and introduces a slightly different method from that used in making the other articles.

Weave 3 inches of lavender strips, bringing material close together as in general directions. Then proceed as follows: (a) Weave 1 row green (gr). Keep same opening. Take 2 strips of lavender (lav) and lay one of them over gr strip at each end so that $2\frac{1}{2}$ inches of the gr weft strip is completely covered at each end. (All strips used for laying in should be cut long enough to allow $\frac{1}{2}$ inch to remain above material at each end, which is afterwards sewed down at back.) (b) Change shed and weave another row of gr. Do not put lav in this row. Repeat (a) and (b) alternately until 1 inch of gr has been woven. This can be measured at centre.

(c) Now weave another row of gr, cover each side as in (a) with a lavender strip but also cover 2 inches of the gr in the centre with a tan strip. Repeat (c), but omit lav at ends. (d) Weave row of gr, cover $4\frac{1}{2}$ inches at centre with tan and cover ends with lavender as in (a). Repeat (d), but without lav at ends. (e) Weave 1 row tan, placing lavender as in (a) and covering $2\frac{1}{2}$ inches of tan at centre with an orange strip. In the centre of this place a $\frac{1}{2}$ -inch strip of lavender. This forms centre of front. Weave backwards, beginning at (e). Then weave an equal number of rows of lavender weft for back. If preferred, make front only and sew to back of plain material.

Cut off loom and sew into pillow shape.

Cobweb Crochet

(Continued from page 29)

off. Repeat last row, joining thread to next loop of medallion and making a p loop for each loop of previous row. **21st row**— Make p loops all around cloth, 3 p loops for remaining loops on large medallion, turn and join with half a loop to small medallion, join with half a loop to large medallion, join 5 more times with half a loop and continue around. Fasten off.

EDGING

With No. 5 cotton and No. 12 hook. Fasten thread between small medallions and join last and first loops with (ch 2, group of 3 p, ch 2), d in first loop, (ch 7, skip 3, d in next, ch 3), d in next loop, (ch 5, d in 3rd ch, ch 2, group of 3 p, ch 5, d in 3rd ch, ch 2), d in next loop, (ch 3, p, ch 3, d in next loop) 3 times, (ch 2, p, ch 2, group of 3 p, ch 2, p, ch 2, d in next loop) for point. Make other side to correspond and repeat from beginning for large medallion. Omit the group of 3 p between large medallion and rosettes and at the point make (ch 2, p, ch 2, p, ch 2), d in loop, (ch 2, p, ch 2, group of 3 p, ch 2, p, ch 2), d in same loop at point, ch 2, p, ch 2,

p, ch 2, d in next loop. Continue around, making 3 long loops around each medallion and around rosettes.

NAPKIN

For crochet edge, use No. 60 cotton and No. 12 steel hook. Turn back and crease sharply a very narrow edge of the linen (3 or 4 threads), fasten thread 2 inches to the right of one corner, double (d) into material, chain (ch) 4 for picot (p), d closely along edge $\frac{1}{4}$ inch, p, d along edge $\frac{1}{4}$ inch. To make group of 3 p, ch 4, d in first ch, (ch 4, d in d just made) twice, sl st back in first ch to close group, d along edge $\frac{1}{4}$ inch, p, d as before, group of 3 p, 4 d, group of 3 p, 4 d, three-petal flower, made like those on medallions of luncheon cloth, 4 d, group of 3 p, d until corner is reached, four-petal flower, d in edge as before, group of 3 p. Make this side to correspond. Then make d closely together with picots one inch apart to within two inches of next corner and repeat from beginning.

Embroider web same as on luncheon cloth. Space is left below embroidery for an inch initial

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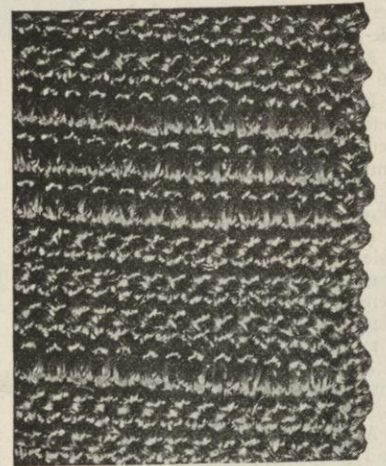
measures 15 inches from neckband
Finish with 7 rows of doubles.



We call this tie "The Algonquin." The detail at right shows a section of the pattern actual size.

THE SAMOSET

Chain (ch) 23. 1st row — Skip 1 st, double (d) in each of 22 sts. 2d, 3d, and 4th rows—ch 1, skip ch, 22 d. 5th row—ch 1, skip ch, d in first d, * for next st insert hook underneath next d in 2d row below, thread over, draw through, thread over, pull through 1 loop, thread over and pull through both loops on hook. This gives a satin stitch. Repeat from * 3 times more, 17 d. 6th row—Like 2nd row. 7th row — ch 1, skip ch, 5 d, 4 satin sts, 13 d. 8th and every following even row — Like 2d row. 9th row — 9 d, 4 satin sts, 9 d. 11th row — 13 d, 4 satin sts, 5 d. 13th row—17 d, 4 satin



sts, 1 d. 15th row—Like 5th row. Repeat this pattern until work measures 9 inches. Then decrease 1 st at either end by skipping second from beginning and next to last st on row. Decrease 2 sts in this way every 4th row until there are 8 sts. With 8 sts work neckband about 15 inches long (or length required). Then increase 2 sts by working 2 d into 2nd st and 2 d in second last st on row. Increase 2 sts every 4th row and at the same time start pattern. With 22 sts work until tie measures 15 inches from neckband. Finish with 3 rows of doubles.

THE ALGONQUIN

IT takes but one spool (250 yards) of hard-twist tie silk to make either of these ties. Use No. 9 steel hook and work closely. Do not make neckband too long, faced with satin it will slide under collar easily.

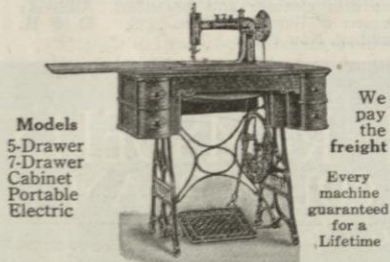
Chain (ch) 22 sts. 1st row — Skip 1 st, double (d) in each of 21 sts. 2d and 5 following rows — ch 1, skip ch, 21 d. 8th row — ch 1, skip ch, d in first d, * for next st insert hook underneath next d in 2d row below, thread over, draw through, thread over, pull through 1 loop, thread over and pull through both loops on hook. This gives a satin stitch. Make 19 satin stitches, always repeating from *, d in last d. 9th row — Repeat 2d row. 10th row — Like 8th row. 11th row — Like 2d row. 12th row—Like 8th row. Make 7 rows of 1 d in each st. 20th row—Like 8th row. Repeat from first to last row for 9 inches.



Then decrease 2 sts every 4th row by skipping second from beginning and next to last stitch on row until there remain 9 sts. Continue to work 9 d in each row until neckband measures about 15 inches or required length. Then increase 2 sts by working 2 d into 2nd st and 2 d in second last st on row. Increase 2 sts every 4th row until there are 21 sts and at the same time begin to make the rows of satin stitches. Then continue until work

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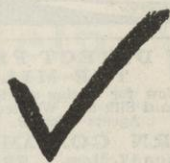
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Knitted Baby Jackets

(Continued from page 31)

pattern to within 4 sts of end, k 2 tog, k 2. Repeat this last row, always knitting the first and last 2 sts every other row, 5 times (50 sts on needle). Continue pattern until there are 44 rows, counting from where decreasing was begun. Knit 19, slip on safety-pin, bind off 12 sts, and on the remaining 19 sts, k first front.

FRONT.—Knit the last 2 sts at neck edge in every row, and continue pattern for 7 rows. Increase 1 st at neck edge in 3rd st from edge, every other row, 12 times; then increase 1 st at each end of needle every other row, 5 times (41 sts on needle). Knit to end at neck edge; break wool; slip sts on safety-pin.

Knit second front same length; put all sts on one needle. In next row, k the two centre sts together. Repeat this row once. Continue pattern for 46 rows, then make border to correspond with back.

SLEEVE.—Pick up 43 sts at armhole. Put on three needles and k in rounds. **1st round**—* k 1, p 1, repeat around. **2d round**—* p 1, k 1, repeat around. Repeat these 2 rows for 52 rounds. Mark centre st at under-arm and k 2 tog on each side of this st every 14th round, 4 times (35 sts on needles). Knit 52 rounds, counting from where sts were picked up. In next round, * k 4, k 2 tog. Repeat around (30 sts on needles). Make border same as on back. Bind off.

COLLAR.—Cast on 52 sts. Make border same as bottom of back. Knit 24 rows of pattern. Knit 20 sts, slip on safety pin. Bind off 12 sts. On the remaining 20 sts always k the 2 sts at neck edge and continue pattern on the remaining sts for 7 rows. Knit 2, k 2 tog at neck edge every other row until 4 sts are left. Bind off. Make other side of collar same way.

Pick up 46 sts along side of collar. Holding right side toward you, k 1 row, p 1 row for 4 rows. Knit 1, (o, k 2 tog) 22 times, k 1. Purl 1 row, k 1 row, p 1 row. Bind off sts. Sew collar to midly, holding it a bit tighter than neck edge of midly.

CORD AND TASSELS.—Make a twisted cord, using four strands of wool. Make small buttonholed loops under collar at back. Pass cord through these. Use fifteen strands of wool for tassels.

Pillow Slip Variations

(Continued from page 33)

For the outside row ball thread may be used for chains instead of the second shuttle. All rings are made like first ring and joined to each other and to rings of inside row. Between rings ch 6 ds, p, 4 ds, p, 4 ds, p, 6 ds.

CROCHETED EDGE FOR No. 22-3-62

With hard-twist crochet cotton No. 50 and steel hook No. 12 work 2 doubles (d) in each space of hemstitching, beginning in middle of a scallop, join.

2d row—Chain (ch) 4, * thread over twice, insert hook in next d, thread over, draw through (thread over, draw through 2 loops), twice, leaving 2 loops on hook; thread over twice, insert hook in same d, thread over, draw through, (thread over, draw through 2 loops) twice, over, draw through all 3 loops on hook, ch 5 and repeat from * twice, working all the double trebles into same d. Chain 1, skip 7 d and repeat from *. Arrange work, that you will have one flower in the middle and three on either side of the scallop. Skip 4 or 5 sts at end and at beginning of next scallop. Continue around and join with sl st.

3d row—sl st in 2 ch, ch 4 for p, d in loop, ch 5, (d, p, d) in next loop. * Chain 2, (d, p, d) in first loop, ch 5, (d, p, d) in next loop. Repeat from *. At point make d, p in second loop, d in first loop of next flower, ch 5, d, p, d in next loop. Continue around.

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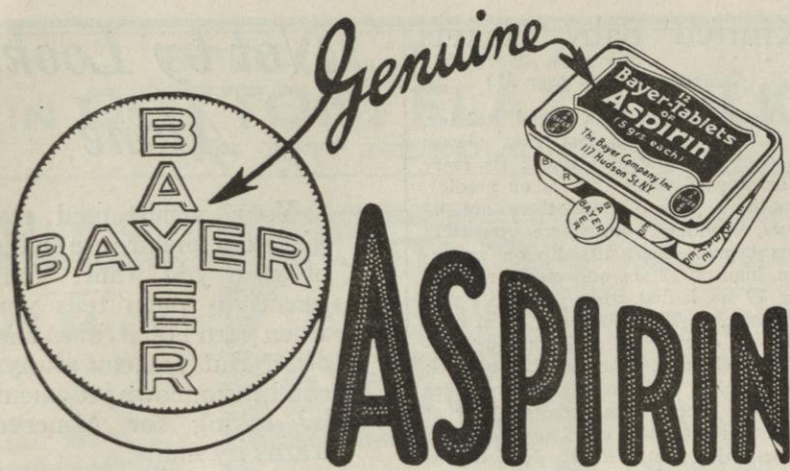
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The Priscilla Company, 85 Broad Street, Boston, Mass.

(Continued from page 11)

skip 3, d in next. Repeat from * around, join and break thread. Knot chain twice in centre to make two loops.

Sew collar to sweater as illustrated. Sew loop and one button to right front, 7 inches from shoulder, and sew other button to left front.

STRIPED SLIP-ON (right), (Size 36-38). MATERIALS.—Four balls Shetland floss, gray; 2 balls navy blue. One pair amber or bone knitting needles No. 4; one pair No. 2.

PATTERN.—Work lengthwise. With gray knit plain (k) 13 rows. With navy purl (p) 1 row. With gray k 3 rows, with navy p 1 row. At each change of color fasten off. (Change of color mentioned only in beginning.)

BACK.—With gray and No. 4 needles cast on 65 sts and k 4 rows. With navy p 1 row, with gray k 3 rows, with navy p 1 row. With gray k 13 rows, increasing 1 stitch every other row 6 times to form armhole (by knitting first the front and then the back of second last stitch). At end of 13th row (last row of gray stripe) cast on 28 sts. Work even 132 rows (8 gray stripes from beginning). In 2nd row of 9th stripe bind off 28 sts. Decrease 1 stitch every other row 6 times. Finish to correspond with beginning.

Pick up 94 sts across bottom and with navy k 66 rows. Bind off.

FRONT.—Follow directions for back, but in last row of 1st gray stripe cast on 20 sts instead of 28, then increase 1 stitch every 8th row 4 times and 1 stitch every other row 4 times to shape shoulder. When purling the 2d row with navy (after 2nd gray stripe of shoulder) bind off 8 sts for neck, then bind off 4 sts every other row 7 times. Work even for 23 rows. This makes the gray stripe with the rows in navy in middle of front.

If other half is made to correspond with first half, front will have exactly the same width as back. For larger size a stripe of gray should be added right here, and instead of working even for 23 rows, 41 rows should be made. To make other half of front, cast on 4 sts every other row 7 times and then 8 sts for neck. To shape shoulder, decrease 1 stitch every other row 4 times and 1 stitch every 8th row 4 times. When beginning gray stripe bind off 20 sts, decrease 1 st every other row 6 times and finish to correspond with beginning.

Pick up 94 sts across bottom (103 sts if a stripe has been added in middle of front) and with navy k 66 rows. Bind off.

SLEEVE.—Start with gray, k 4 rows, change to navy and repeat the same pattern as for body. Cast on 7 sts and k 1 row. At end of second and every other row cast on 7 sts, 6 times and 6 sts 4 times. At the same time increase at beginning of rows to shape top of sleeve. Increase 1 stitch at beginning of 6th and every following 4th row 6 times, then 1 stitch every other row 4 times. Knit without increasing for 60 rows. Begin to decrease on top of sleeve 1 stitch every other row 4 times and 1 stitch every 4th row 6 times. At the same time (3d row of 7th stripe, counting from beginning), bind off 6 sts at end of row, 4 times and 7 sts 7 times.

CUFFS.—With No. 2 needles pick up 42 sts and with navy knit plain for 4 inches. Bind off and turn 1 inch back. Seam up and sew in sleeves.

COLLAR.—With navy and No. 2 needles cast on 12 sts and knit plain for about 26 inches. This strip should go around neck, extending below the opening, 1½ inches on each side. Turn ends back to form point as illustrated and trim with tassels.

TASSEL.—With gray yarn wind 30 times around a 2-inch cardboard, cut one end and tie in centre. Wind yarn around tassel ½ inch from top, tie and sew to collar.

CORD.—Take 22 strands of navy 4½ yards long, double and twist, making a cord about 2 yards and 6 inches long. Trim with gray tassel made as before but winding wool 60 times over a 4-inch cardboard.

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Lace Embroidery

(Illustrated on page 9)

THE set, as shown, is made of pale pink poplin of very fine quality. Val. edging and Duchesse braid in attractive patterns combined with a soft twist embroidery floss complete the decoration. Design and cutting lines are stamped on the fabric, and when necessary instructions for making will be sent. The poplin can be supplied in blue if preferred.

No. 22-3-8. DRESSER COVER. 18 x 40 inches, without lace edge. Stamped, 75 cents. Lace, braid, and embroidery cotton, \$1.95. Perforated pattern, 50 cents.

No. 22-3-9. PNCUSHION. Stamped, 50 cents. Lace, braid, and embroidery cotton, 70 cts. Satin-covered mount (6-inch), 65 cts. Doll, \$2.25. Perforated pattern, 25 cts.; transfer, 15 cts.

No. 22-3-10. TELEPHONE DISGUISE. Stamped, \$1.35. Lace, braid, and embroidery cotton, 90 cents. Wire frame with attached bisque head, \$6.00. Perforated pattern, 35 cents.

No. 22-3-11. TALCUM CAN COVER. Stamped, 15 cents. Lace, braid, and embroidery cotton, 30 cents. Perforated pattern, 15 cts.; transfer, 10 cts.

No. 22-3-12. OVAL LAMP SHADE. Stamped, 60 cts. Lace, braid, and embroidery cotton, 50 cts. Wire frame, \$2.50. Perforated pattern, 15 cts.; transfer, 10 cts.

No. 22-3-13. SCREEN OR SCONCE SHADE. 5-inch. Stamped, 15 cents. Lace, braid, and embroidery cotton, 30 cents. Frame, \$1.35. Perforated pattern, 20 cents; transfer, 10 cents.

No. 22-3-14. FLAT BOLSTER. Stamped, valance included: 38-inch (single bed), \$2.35; 42-inch (twin bed), \$2.45; 56-inch (double bed), \$3.50. Lace, braid, and embroidery cotton, \$2.65 for each size.

No. 22-3-15. COUNTERPANE. Stamped: 70 x 90 (single bed), \$6.00; 74 x 90 (twin bed), \$6.50; 87 x 92 (double bed), \$8.75. Lace, braid, and embroidery cotton for single or twin bed size, \$4.99; for double bed size, \$5.15.

No. 22-3-16. CUSHION. 16-inch. Stamped (material for back given), 60 cents. Lace, braid, and embroidery cotton, \$1.10. Perforated pattern, 40 cts.; transfer, 20 cts.

Instructions for making sent with Nos. 22-3-9, 10, 12, and 13.

Work commenced on any one piece, \$1.50 additional.

(Continued from page 28)

—ch 4, (6 double trebles (dt), ch 5) 6 times, join. 3d round—ch 5, * cluster of 6 long trebles (lt), keeping last loop of each on hook, draw one loop through all together, ch 6, dt in space, ch 6 and repeat from *. Join to first cluster. 4th round—ch 1, 8 d over each chain, join. 5th round—ch 4, (dt, ch 3, 2 dt) in same stitch with sl st, ch 4, (2 dt, ch 3, 2 dt) in st on top of single lt, ch 4, repeat around, making 12 shells, join and break thread.

To join succeeding medallions, make 11 shells in 5th round, then join last shell to first daisy as follows: 2 dt, sl st in 2nd dt of a shell of first daisy, ch 3, sl st in 3rd dt of same shell, 2 dt, ch 4, join and break thread.

Make fourteen medallions for medium size yoke, leaving five free shells above and below joinings.

EDGE.—Fasten thread in shell above middle free petal, ch 10, * t in next shell, ch 9, thread over 6 times, insert hook in next shell and work off by twos, all but last two loops, thread over 6 times, insert hook in first free shell on next medallion, work off as before, drawing thread through last three loops on hook at once, ch 9, t in next shell, ch 9, d in next shell, ch 9 and repeat from * around. 2d row — ch 5, skip 2, * t in next, ch 2, skip 2, repeat from * around. 3d row — sl st to centre of first space, * ch 4, 3 lt with 2 ch between in second t, ch 4, d in second space; repeat from * around. Make edge on other side of medallion strip in the same way.

STRAP. — Turn a narrow hem on fabric or ribbon, work a row of spaces over it, then finish with edge as in last row of yoke.



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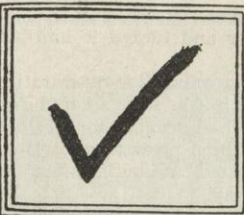
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Tatting Thread Colors: White, pink, blue and lavender. Size 70, small ball, 8 cents per ball, postpaid.

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.

Steel Knitting Needles Sizes: 8, 10, 11, 12, 13, 14, 15, 16 and 17—5 cents each, postpaid.

Tatting Shutles Bone, 20 cents each, postpaid. Steel, with pick, 25 cents each, postpaid. Rubber, 20 cents each, postpaid.

Wood Beads Round and Oval. Prices on request.

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White, soft twist. Sizes: 16, 20, 22, 30, 35, 40, 45, 50, 60, 70, 80 and 90—40 cents per ball, postpaid. Écreu, soft twist. Sizes: 30, 45 and 70—40 cents per ball, postpaid. White, hard twist. Sizes: 25, 30, 35, 40, 50, 60, 70, 80, 90, 100, 120 and 150—40 cents per spool, postpaid. Écreu, hard twist. Sizes: 35/3, 40/3 and 40/2—\$1.75 per reel (4 oz.)

Metal Crochet Hooks Sizes: 3, 6, 8, 10, 12, 13 and 14—10 cents each, postpaid.

Steel Netting Needles Sizes: 12, 14, 16, 18, 19, 20 and 21—20 cents each, postpaid.

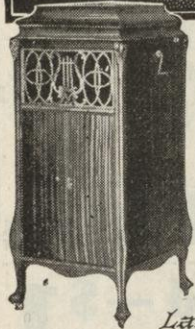
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It's a Long, Long Road

(Continued from page 17)

effectually conceal his true feelings. It must be a terrible ordeal!

In her own office, a short time later, she wondered if, in reality, parents would be as enthusiastic as Wilbur Talbot insisted they would be, and if there would be "quick turn-overs" in the stores.

This brought to mind a selling campaign that would have to be extended to territory outside of Inglewood and, incidentally, she felt that there was no one better fitted than Wilbur Talbot to take charge of that campaign.

The following day, there was a messenger from Henderson. She hastened to comply with his request to call. Instead of the number of questions she expected to have put to her, Henderson handed her a sheaf of papers to sign.

"I think you'll find everything in order," he said, dipping a pen for her. She affixed her signature to the various blanks, wondering how it had been possible for the busy man to absorb all the details of the schedules she had prepared in so short a time. It seemed almost too easy. She hastened back to her office, and a few moments later was busy with two clerks writing requisitions for machinery and supplies.

During June's first few days as a manufacturer she met difficulty in securing the right employees. There was the usual run of disgruntled, surly applicants who came with the spirit of demanding, rather than giving. But she was not to be discouraged. By persistent effort and judicious selection of her personnel, she managed in the course of three weeks to build a most desirable organization and production was well under way.

IT was then that she received a letter from Henderson. It was a carefully worded statement to the effect that the Edelman Bank of Commerce had found it necessary to exercise its option on her demand note. Slowly, dazedly, she folded the letter and tucked it into her bag.

It brought to mind the comparative ease with which she had secured the loan. How it had seemed to her that everything had been prearranged. How she had suspected Wilbur Talbot of paving the way. His quick, positive denial and subsequent warning.

She calmly reached for the telephone and called the Edelman Bank. "I have a Kov-o-slip check for five hundred dollars drawn on your bank," she lied deliberately, "is the check any good?"

As the affirmative answer came over the wire, she gripped the telephone instrument. It was just as she suspected. Milton Powers had transferred his account — at least a portion of it — and had contrived to influence the bank. Her mouth settled into a determined little line. Her eyes grew cold and hard. Her chin went up. She gathered a handful of papers from her desk, collected a few sheets from loose-leaf binders and ten minutes later she was in Henderson's office.

He motioned to a chair. It was evident that he was not quite prepared for this call. He pulled a stack of letters before him and held his pen poised. "There is something?" he asked, beginning to sign letters.

"If you're too busy; I might call later," said June, glancing at the letters, her face coloring.

The trace of a cynical smile came to Henderson as he laid down his pen. He folded his arms, turned full on June. "Those letters can wait, I guess."

"I'll come directly to the point," she said evenly. "I know that certain interests have caused you to write me that letter; that phase needs no argument."

Henderson looked over his glasses. It was evident that June's words surprised him. He shifted in his chair.

"I also know that you did not trouble yourself to look into my factory as a business proposition," she continued, "and I'm not here to express the contempt that I hold for Milton Powers or any one whose character is so weak as to become a tool in his shady practices. That is all presumed."

Henderson paled slightly under her steady accusing gaze.

"The reason I came, Mr. Henderson," she explained, "is to ask that in justice to your depositors, and to me, you look carefully into our concern. Purely as a business proposition. Afterwards, if you feel that your depositors' money is wrongly invested, we'll arrange to meet what we consider an unjust demand and not whimper. Will you come?"

"Really, Miss Seamans, I believe my letter was perfectly clear, and . . ."

"Yes, and the motive behind it," she snapped. "The question now is, will you or will you not, give us an impartial investigation? I'm sure you can be impartial if you choose," she added.

Henderson did not answer at once. His gaze shifted to the wall above her head and seemed held there for an instant, then it wandered to the papers on his desk and back to June—an unmistakable look of admiration for the girl. He scratched his chin meditatively and abruptly reached for his hat.

At the factory, June led the banker through the various stages of romper manufacturing, carefully explaining each step as they went along so that no detail would escape him. She began in the stock room where she explained the necessity for a varied assortment of colors. How mothers of some nationalities preferred certain color combinations. Here she dwelt at length on optional contracts she held for deliveries of materials as required.

In the cutting room, she explained the mysteries of the little motor-driven cutting machines, dwelling specifically on the safety devices, their various purposes, the amazing number of thicknesses of cloth that could be cut at one time.

Then they came to the assembling room, where dozens of contented women were busily joining the garments. It was here that Henderson manifested the greatest interest.

"If you don't mind, Miss Seamans," he said with marked enthusiasm. "I'd like more time in here, alone. An impartial investigation, you know." His face wrinkled into a smile. "I'll drop in your office on the way out."

He did stop in on the way out, but much later than June had anticipated. And it was a different Henderson that met her eyes across the desk.

"I've gone through your plant from A to Z," he confessed briskly, "and I have taken the liberty of talking with many of your people. It seems the most loyal personnel that I have encountered anywhere. Not a grumble. Not a word of dissent. In full accord. Seemingly with but one aim in life — I should say two aims: To make more rompers and to please June Seamans. How do you manage it?"

June smiled. "Simple enough. They understand that they are working with me, not for me. There's a vast difference."

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Henderson seemed perplexed. "But how do you do it?"

"By taking an interest in their individual problems; helping surmount them. By showing them many courtesies that are overlooked by some manufacturers. In short, Mr. Henderson, there is no boss in this establishment. I mean not in the sense that boss is usually employed."

"Then how do you maintain discipline?"

"No need for it. True, our plant is just starting. But if the need should ever become apparent, we'll ascertain the cause and remove it. We all want harmony."

"I must confess it is an interesting experiment. But can you maintain the pace? Will the demand for rompers in Inglewood warrant carrying on?"

"We have foreseen that by placing men in the field," she said, handing a bunch of orders to Henderson. "If you'll glance at these, you'll see that we must look for larger quarters."

Henderson glanced at the orders, took out a pencil and scrawled some figures, smiled and looked up. "How much will each garment net you?" he asked.

"At introductory prices; just twenty-four per cent," June answered. "Deducting an estimated amount of ten per cent for interest and trust fees, it will leave the company fourteen per cent. That amount will be applied directly on the loan."

"Would you mind letting me see your cost schedules again," he asked after a pause.

She handed him the papers in question and he scrutinized them carefully. "I see you have included industrial insurance and depreciation in your cost of production. That is all quite right." He stuffed the data in a brief-case which she held for him. "I'd like to take these again, and study them, Miss Seamans," he said, rising. "In the meantime, I wish you'd destroy the letter I wrote this morning. You'll hear from us in a day or so."

A FEW weeks later, Milton Powers got the idea of looking over his sales reports. He leaned back in his swivel chair, studied the top sheet, scowled; turned to the second page, scratched his head and squared his chin. Then he turned to the next sheet. His eyes shifted anxiously from the first to the third sheet as he made comparisons. Something was radically wrong! He shuffled the papers, rapidly scanned the totals. A second later, he summoned the sales manager.

"What's the matter, Davis? Losing your pep?" said Powers with something of his old bluster. He scooped the sales reports with a menacing gesture and threw them across the desk.

The little sales manager reached for the papers, gathered them meekly and held them in his hand.

"Are your men attending baseball or following movie queens?" demanded Powers. "This last report is the most measly sales sheet I've seen during the time you've been in charge. Selling has dropped thirty per cent in our best territory. What's your explanation?"

Davis stared at his employer. His gaze shifted to the papers in his hand, to Powers and back to the reports again. "The boys are strictly on the job, Mr. Powers. They're workin' harder'n ever," said Davis as if mustering courage to defend his men. "I suspected the city men of wastin' time and checked up. I find somebody's cuttin' in with a new brand. Kov-o-slips are simply not being bought."

"Somebody's cutting in?" boomed Powers. "Who's cutting in? The Builtwell people? Did they forget their agreement? Why should they infringe on our territory? Have your men given them cause?"

"It isn't the Builtwell boys, Mr. Powers. It's a new firm. An independent organization not in the association. They're makin' rompers."

"Rompers!" exclaimed Powers, a new light coming into his eyes. "Rompers," he repeated with rising inflection.

"New concern? What's rompers got to do with Kov-o-slips?"

"Lots more'n anybody thought. They're sellin' for about the same price, and from what I can find out, the buyers're simply nutty over 'em."

"Do you mean to tell me that Kov-o-slips are being shelved by an unknown product? What's the good of our expensive organization? What's the matter with our advertising department? Is it as weak as all that? Why didn't you call my attention to the drop?"

"I thought it was only local, Mr. Powers. It's only just a little while ago when I tabulated sales from the outside that I learned there might be a slump and I was comin' in to see you."

"Outside? More than local? What do you mean, Davis?"

"Somebody's been cuttin' right ahead of the boys up north. We're not sellin' enough to cover expenses. Nellis tells me a fellow named Talbot is leading the campaign for rompers and that he has eighteen men — live wires — under him. They're gettin' fistfuls of orders in every town and we can't even get a smell."

Powers reached for the sales reports and glanced at them hurriedly. The tallies for the state and the northern coast states were worse than the local figures. Slowly, a sickly smile spread over his lips. The fear that had come with the recurrent memories of the old almost forgotten pictures from his book of life had caused him to use more strategy and less force. He had thought June's endeavors purely local, had given what he considered rope to hang herself, but this broadening out, this big sales force — that was another matter! It threatened the very life of his factory. He must fight and fight hard; but he must use strategy.

"So you allowed sales to strike lowest ebb before you'd talk to me about it?" said Powers with biting sarcasm. He was back in his fighting mood. His eyebrows fairly bristled.

"I — er . . ."

"Don't try to explain," snapped Powers. "You're a dead one! You're a dead one! You've been asleep, letting the grass grow under your feet. I'll give you a chance to redeem yourself, though," he added, red of face. "I want an intensive campaign. Understand? Get orders! Don't stand there and wait for the plant to close down before you wake up. Get orders — put some ginger in your men!"

The door had scarcely closed behind the sales manager when Powers reached for the telephone and demanded to be connected with the Nick Pendleton Detective Agency. Pendleton himself answered the call.

"This is Milton Powers," the big man began in a strained, unnatural voice. "That little job I gave you some time ago; the Seamans girl. Did I understand you correctly when you reported that she was restricting herself to Inglewood?"

He paused a moment, gritting his teeth as he listened to Pendleton. "And you have nothing new to report?" he said jeeringly.

Again he paused, grimacing as he listened, then resumed: "Well you're a hell of an agency! That's all I have to say."

He smiled evilly as he slid the telephone away from him. The weasel-eyed Pendleton had failed him. Had failed to tell him that June Seamans had a crew of salesmen in the field and were bringing in big orders! Well, he'd do a little work himself. He'd teach the girl a thing or two!

In a twinkling, he had Henderson of the Edelman Bank of Commerce on the wire. "This is Milton," said Powers, striving to control his emotions. "It's lunch-time; how about a bite at the California Club?"

THE moment he saw Henderson approaching him in the lobby of the Club, Powers became apprehensive. There was a peculiar expression on the banker's face that was disquieting.

"Quite a while since I saw you, Hen-

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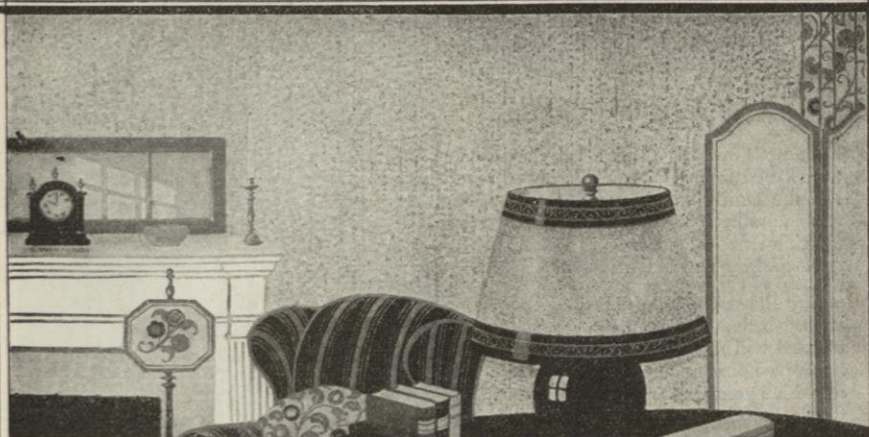
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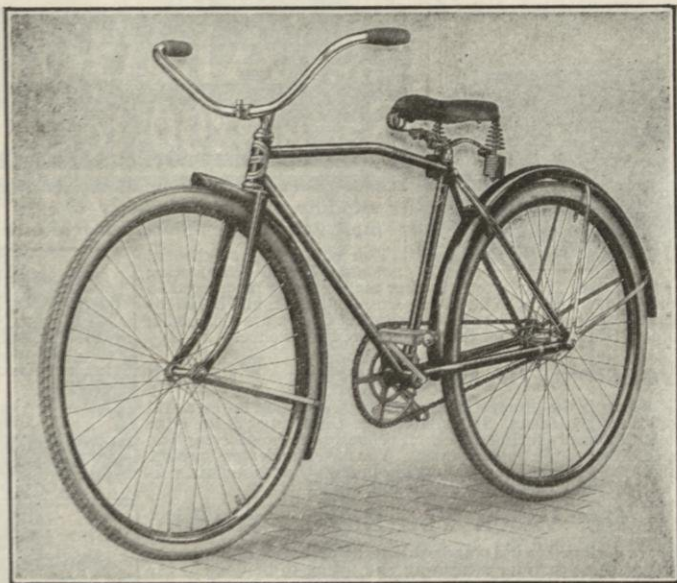
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der son," said Powers with an effort to appear at ease. "Thought we'd get together and kind of talk things over."

Henderson nodded, his face wrinkled into the semblance of a smile and the two men passed into the grill room.

For a time they ate in silence, then Powers plunged directly into the subject uppermost in his mind. "That Seamans loan, Henderson, did she manage to cover the note?"

Henderson looked up. A peculiar blend of cynicism, an inscrutable glint in his lusterless eyes. He shook his head negatively.

"Didn't you send her the letter I wrote on your stationery?" said Powers in alarm.

"Yet, but I recalled it," calmly announced the banker.

"What?" gasped Powers. "I thought it was understood that the loan was to be withdrawn when I saw you last."

"We've had a change of heart, Milton," said Henderson coolly, "fact is, we've doubled the amount and will back a new factory project."

"What?" bellowed the big man, the color leaving his face. "Double crossing me, Henderson, double crossing me?"

"Call it what you like, Milton," answered Henderson slowly. "I've done many things in my life that I considered smart. But it wouldn't be decent to overlook that little girl's pluck. For once, I'm going to do the right thing, Milton, I'm going to do the right thing by that little girl."

Powers slumped in his chair. Words failed him. He stared at the banker with bulging eyes.

"She's got a mighty good proposition. I'm convinced she has the right idea and that there's big money in it," continued the banker, "the best thing that's come to the bank in years."

"Right idea," echoed Powers with scorn. "I tell you it can't be done, Henderson. You'll lose your money. When any one runs a plant the way she does, it means bankruptcy — total loss. You can't run a factory like you would a woman's club. I tell you it can't be done."

He paused to note the effect of his words, but Henderson's expression remained unchanged. "Can't you see how production cost much reach alarming proportions?" continued Powers heatedly. "Can't you see that the girl has a warped idea of business?"

The banker glanced at his watch. "I'm afraid we're interested mostly in results, not methods, Milton," he said with exasperating coolness. "Still, as I said before, I'm convinced that she has the right idea — and there is not the least question about results."

Henderson pushed back his chair, but the big man made no move to follow. He stared blankly at the wall, a flood of conflicting thoughts clouding his mind. He stuffed a cigar between his lips, scowled at the retreating banker and mumbled: "Double - crossed. Double-crossed, eh? Well, we'll show you what experience and a little competition will do to you and June Seamans."

HE made his way through the grill-room and dazedly returned to his office, where he summoned his sales manager.

"See here, Davis, I told you this morning that I wanted your men to bring in orders. I want an intensive campaign. Put on more men — good men! Get rid of the dead timber and make a twenty per cent cut. Make it effective to-day!"

"But, Mr. Powers, can we afford the twenty per cent cut?" asked the astonished sales manager.

Powers glared at him. "I'm doing the thinking for this firm! It's your business to get orders," he yelled, bringing his fist to the desk. "Get busy!"

The little man tripped meekly out of the office and Powers sank ponderously into his chair. Like haunting shadows, the events of the past few weeks paraded mercilessly before his troubled mind. Seemed to point at him with mocking scorn and crystallize into the old question that had robbed him of

his peace of mind: "What if June learned?"

He shrugged his shoulders as if that would clear his mind. Like a captain clearing for action, he scooped the papers from the top of his desk and stuffed them into a drawer. He brushed the cigar ashes from the ledge of his desk, adjusted his waistcoat over his expansive stomach and began to pace the room. But those once forgotten pages from his old book of life kept recurring with maddening clarity. "What if June read them?"

There was a light tap at his door. It startled him. Vague premonitions of impending disaster chilled his heart and he stood there in the centre of the room, spindly legs wide apart, lips parted, eyes furtive, a pallid man in fear.

"Come in," he called, but his voice had lost its cadence of mastery.

The door was pushed open and a timid stenographer entered. "A young lady to see you, sir. A Miss Seamans."

His jaw dropped. He took a step toward his desk and leaned slightly on it. His steely eyes were fixed on the frightened girl. He gritted his teeth, squared his chin, his hands opened and closed. "Show her in! Show her in!" he snapped with a semblance of his old self.

Quickly, he stepped around his desk and slid into his chair. What did she want? What did she know? His hand nervously tapped the cool surface of his desk. Gradually, he steeled himself for the encounter. What else could she want but mercy? Wasn't she coming back to him just as the others had come — supplicating, begging. He straightened in his chair, a counterfeit of his old self, even to the florid countenance and the old fighting grin.

The door opened and June Seamans came briskly into the room. Those eyes that could be so limpid were cold and snappy.

"Ah, June," he gaped, "glad to see you; glad to see you."

"You'll probably change your mind before I'm through," she declared, ignoring the chair he offered.

His bushy brows went up. "Still bucking, eh? I thought you'd learned the folly of it."

"I'm still bucking, as you say, and I've come to tell you a little story. A story that will interest you," she said, her voice changing slightly.

He shifted in his chair. His eyes fixed on her face, wondering.

"Ten years ago," she began, lips trembling faintly, "when I was thirteen — before you began making Kov-o-slips and grew powerful — there was a little widow living with her daughter in the town of Barstow, about seventy miles over the mountains from here. It was necessary for that widow to do whatever she could to earn a living for herself and little girl.

"She was a home-loving woman. She hit on the plan of keeping a boarding-home for children. That meant hard work, early and late, but she struggled bravely."

"All very interesting," interrupted Powers, feeling the counterfeit floridness ebbing from his countenance, "but really, I —"

"You'll hear me through!" she exclaimed with rising intonation. Eyes snapping. Her hand hidden in her bag. "There were seven little children in that home. That meant that she had to spend a great deal of time at the washboard. It came to her then that if she could make something that would be an improvement on overalls, something that could be made in one piece and cover the whole body, it would take her from the washboard and give her more time for the children. . . ."

"Now, really . . ." he began, but checked himself as he saw a quick movement of her hand in her bag, a cylindrical object pointing menacingly.

"She made a number of these one-piece affairs, and they were a revelation to her and the mothers of Barstow. Some one suggested there ought to be a ready sale for such garments."

June's eyes were growing misty. Her voice wavering. On Powers' forehead drops of sweat began to bead.

(Continued on page 59)



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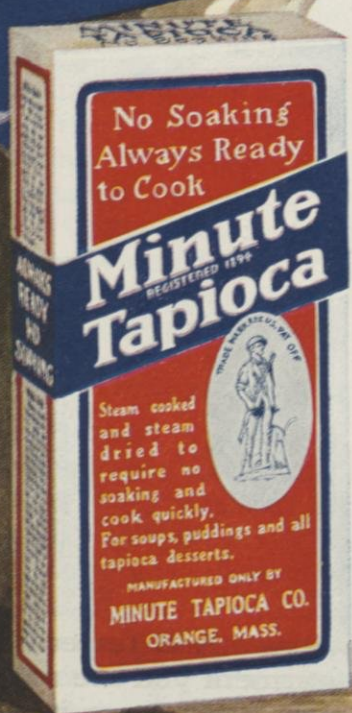
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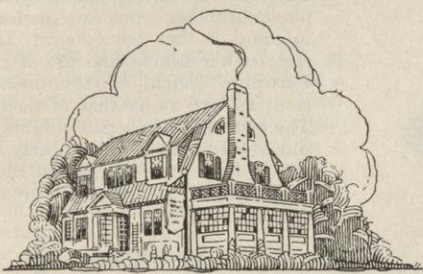
Boil in a double boiler 15 minutes, one quart of hot milk, 3 heaping tablespoons Minute Tapioca and a little salt, stirring frequently. Beat together the yolk of one egg, ½ cup of sugar, one tablespoon cold water, and at the end of 15 minutes stir into milk and tapioca. Boil until it begins to thicken like custard. Remove from fire and add any flavoring desired, then, while it is hot, fold in the white of the egg, which has been beaten until very stiff and dry. Put in oven to brown the meringue if desired. This is delicious poured when cold over oranges or any fruit or berries.



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Home Economics and the Club

Alci Ann Winter

IT is good occasionally to remind ourselves that the original meaning of the word "economy" is something larger than the mere pinching of the dollar. It means the "law of the household," and the law of the household includes all high and noble influences that are meant to surround the intimate phases of our lives in our homes as well as that administrative efficiency that gives body to the spirit.

This is one of the first things to remember in planning a Home Economics program.

A second is the deepening consciousness of the relation of the home to the great structures of society and government. The war helped to vivify this realization, for we women came to recognize that the way in which we spent our days and our strength, the way we fed our families, the vitality that we built into the bodies of our children, the healthy-mindedness that made them pure in heart, the nobility of home surroundings that determined whether they should be selfish or unselfish, heroes or cowards — all these were the very fundamentals upon which rest the might and glory of the nation. The home is the national unit. As are the homes, so will be the country. We always knew that our homes were private affairs. We see that they are also public affairs, not the less lovely and beloved because on the inner side they have their "silver silent lights and darks undreamed of," while the outer side faces the world of affairs.

Clubs are made up for the most part of home women who have lived the ordinary lives of wives, mothers, housewives, and who have the good common sense and balance of such experience to contribute to the communities in which they live. They have come together from the universal instinct that makes us enjoy contact and get inspiration out of each other, and also because they have discovered that ten people who unite have a strength equal to a hundred stragglers.

On these three premises, then, we base our program in Home Economics.

1. Economics means a weighing and balancing of values, spiritual and administrative.

2. The home is both a public and a private responsibility, the supreme and fundamental element of society.

3. When we work together we can get things done. There are two kinds of club programs which can be developed, the first of which is for the club membership itself, a study program, and the second is for the community, a working program.

The General Federation of Women's Clubs believes that "Nothing is more dangerous than ignorance at work." It urges clubs to base their activities on knowledge. Broadly the club program should include both the study of the great phases of home and its administration, always remembering that the administration is for the sake of the life which is to be led. The home exists for a definite purpose. Shelter and clothes and food are tools which serve that purpose.

It is well, therefore, to begin with a study of the evolution of the home — a deeply interesting and enlightening, even illuminating survey, as we see it develop from the primitive cave up to the highly complex comfort-bringing organism of to-day. We trace marriage from the wife-stealing or wife-buying methods of the savage up through the marriage of brute force, through the marriage based on legal bonds, and still higher to the marriage grounded on religious and spiritual compulsion. In spite of the disturbing and disheartening divorce conditions of to-day, we find that the marriages of nobler type, which have been evolved mainly in recent times, are the ideal toward which this long progress has been yearning, marriages in which the impulsion of love is strengthened by one-ness of mind and outlook, by mutual respect and understanding that can endure the test of years. The "50-50" marriage, with its delicate inter-related duties, its fair-play, its justice, its large-minded generosity of husband and wife, each for the other's part in the great task, is the

achievement of the ages. And having traced such a progress, we feel a sacred obligation to be promoters of the ideal and to fight with all our strength those spiritual poison gases of our times, those ugly brutalizing, degrading forces that besmirch the relations of men and women and soil the soul. "The consecration of the affections" becomes a duty that we owe both to the dead ages that have struggled toward it and the future that demands it as a right.

We need, too, to study the child's history — that wonderful transformation that has taken place in the public attitude toward the weakest element in society, and the development of our respect for his small individuality. We come to see the home as a brooding place for citizenship, a means of strengthening a young spirit by love and by self-reliance to face the complexities of later life. The writer believes that such study strengthens the conviction that we have shuffled too many responsibilities for childhood-training off on to other agencies and that we ought to increase our home energies. There is no other substitute "just as good" as that influence nature established when she made mothers. Our pendulum has swung too far in the direction of "socializing" the child. We need to swing it back into the realm of home obligation.

An examination of the relation of the home to old social orders and to the present structure might well supplement such a program, covering the spiritual phases of home life.

Home administration is the other half of the program. It begins with a weighing of values. The purpose of the home is to create as high a form of family life as possible, a smooth-running mechanism that serves this end. We are told that governments exist for the sake of life, liberty, and the pursuit of happiness. The same words might be used to describe the little state of the home. Club study is immensely valuable to this end because it brings out the varieties of experience and affords the stimulus given by the successes and experiments of those among whom we live and whose conditions and limitations are like our own. On all the following topics there are books in abundance, but club or cooperative study, using such printed helps, but supplementing them by the personal contact, the give and take of many minds, has a value all its own. In the first place it helps to lift the home task above the realm of drudgery. Things are fun when we do them together, and even when we view them together we begin to see small tasks and problems in the light of great laws. They grow

dignified and orderly. Clubs are made up of community groups. Each community has an individuality of its own. Its questions are not only general but local. Club members contribute their own experience to the common fund, and the result is both concrete and enlightening beyond book lore.

The primary needs are, of course, food, shelter, and clothing. Each involves both science and art. Each makes a program in itself and may be studied in detail or as a part of a sum-total view.

Under food, the program is capable of wide ramifications covering the laws of nutrition and their infinite variety of applications, in the preparation and cooking of materials. Not to be forgotten is the individual necessity (for although there are underlying rules, there are also many adaptations to conditions that forever vary) and also not to be forgotten are the methods of serving that may be attractive or unattractive and so bear a direct relation to appetite, and that may be either labor-saving or labor-wasting and so bear a direct relation to the vitality of the home-worker.

Under shelter we study the locality and kind of house, the questions of rent and ownership, the furnishings and how they can contribute to making a home a place of rest to body and soul, the surroundings of city or country, garden and lawn and back yard, tree and bush and landscape gardening, and the reaction of all these conditions upon life.

Under clothing we examine the essential needs, the fabrics that meet those needs, the qualities and reliability of cotton and wool and silk and of mixed and shoddy goods, dyes, making and mending and cleaning garments, service and beauty, caprice, fashion versus substantiality.

In no subject can a club program be made more directly serviceable than in consideration of the operating expense and the budget, for here local conditions play a big part. How do you, and you, and you, among whom I live, settle this question and that? How do you apportion your income and outgo?

Nothing contributes more to harmony at home than this understanding of financial conditions. It can be made a means of cooperation between husband and wife, parents and children, each spending the proper share of a common income according to plan instead of haphazard. Budgeting means that you get what you really want instead of the thing you only think you want at some given moment or on some sudden impulse. The difference between the wise housewife and the foolish one is the same as between the wise virgin and the foolish. One looks ahead.

If the study of food, shelter, and clothing provides us with the first requisite of the home — life — budgeting aims at the second — liberty. It means that, having reduced the necessities to a system, the rest of the income can be used for freedom of movement. We can turn our attention to the crown of life, the pursuit of happiness, when the grinding cares have been disposed of. Our books, our music, our recreation, our vacations, the opportunities for joyous life are as important to the spirit as food for the body. Every club ought to make an intensive study of its own community to see what facilities it offers along these lines. These opportunities are really a part of our incomes, and many a family goes stupidly upon a monotonous and dull daily round that might find glories right at hand if it knew how to look. At the top of the budget lie the gifts to church and friend and sacred human needs, which are the crown of human life and in which every child and grown-up should have some share.

Fellow club-members, how have you worked these things out?

We turn to the relation of the club to community life. The General Federation has certain definite suggestions as matters of importance to home economists.

It believes that, since education is a preparation for life,

(Continued on page 55)



Why We Chose this Furniture

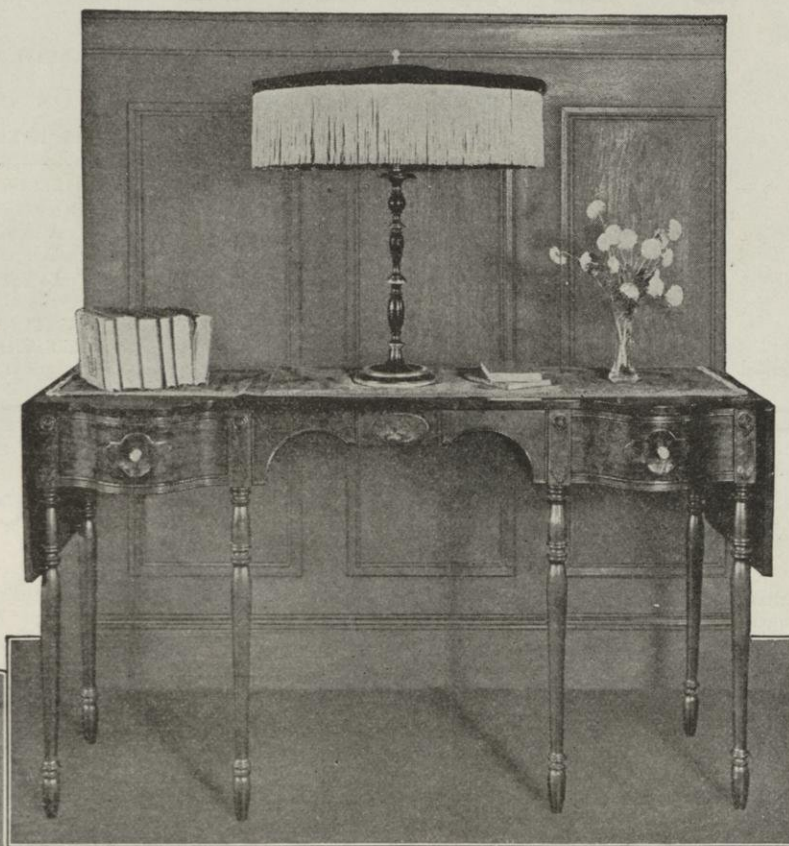
By ELIZABETH MACDONALD

LIVABLENESS is the keynote to which we composed our living-room furnishings at the Priscilla Proving Plant. Every piece had to satisfy these fundamental requisites before it was finally chosen:

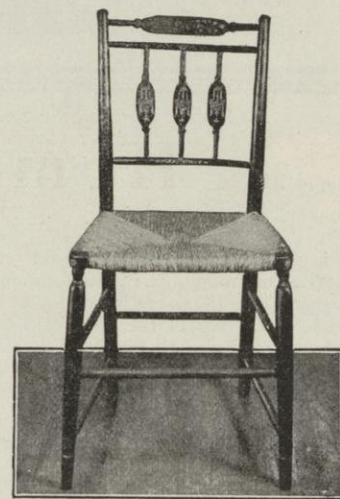
1. Is it really useful?
2. Is it suitable for its purpose?
3. Is it good in color and shape?
4. Is it well proportioned?
5. Is it durable?
6. Does it harmonize with the other furnishings in the room?

Perhaps you will notice that one or two usual points are omitted in this list. We did not ask, for instance, Is this the latest thing? or, Does this piece match others?

The furniture in a real home is bought for a long period of years. The fad of the moment all too often sacrifices true beauty to striking effect. The result is agreeable so long as popular use keeps it familiar, but its lack of real value in design becomes noticeable as soon as it grows "old-fashioned." The marble-topped black walnut pieces so many of us have struggled to conceal in obscure bedrooms prove this point.



Comfort was specially considered also, in relation to each piece. Durability is another important factor. A real home is designed to live in, not to look at. Furniture is for use primarily, not display. Another point we had to keep in mind is that homes exist, above all else, for the benefit and use of children. Furniture should be for their enjoyment as well as for that of their elders. The youngest members of a family group should learn respect for property through care of home furnishings, but their days ought not to be oppressed by a stockade of "don'ts."



This black and gold chair belonged to the Editor's great-grandmother. A skillful cabinet-maker mended it and restored the rush seat. We use it, not just because it is an heirloom, but because it is really well designed, harmonious with the rest of the furnishing, and just what we need in the corner where it stands beside a round mahogany tip-table.

This sofa table is rich warm walnut, fine in design and workmanship. Two drop leaves provide for space extension if members of the family want to sit in chairs at the ends of the sofa to read or write. Two drawers afford convenient storage for stationery and memoranda. Mrs. Editor appropriates one and Mr. Editor the other.

The lamp is of ebony and silver. The shade of black and pale, warm écru brocade and silk fringe echoes the horizontal line of the table top. This emphasis of the horizontal line plays an important part in establishing the restful effect.



Here is a real "man's chair" and a footstool to match. The covering is tapestry so durable that a generation of hard use could scarcely wear it out. The frame, too, was built to stand the strain of weight and wear. In this over-stuffed type of piece the pattern of the upholstery fabric is sufficient decoration. The construction lines of the cushions are merely emphasized by corded seams.

The tapestry has in the pattern a touch of lovely soft mulberry.

The frame of the footstool is of walnut to match the sofa table. The boxed cushion is made on the stool, and stuffed with the best quality of resilient hair filling.



"The most comfortable thing I ever sat on," is what all our visitors say. Covering, mulberry velvet. Cushions, down-filled, puff up like new after hardest use.



Here is an inviting group. The chair, though delicate in design, has an unusually strong walnut frame. The upholstery is of black and dull, rich orange brocade. We had our women guests especially in mind when we chose the proportion and covering of this chair. It is much lower and smaller than the one above, and the arms come at precisely the right height for comfortable arm support in reading or resting.

The chair arm table is also of walnut, made to come just to the right level to hold a small lamp and a book or a bit of sewing.

No period has been slavishly held to in the room as a whole, but it so happens that most of the pieces are much like the designs used by the great cabinet-makers in Queen Anne's time.

Biscuits at the Proving Plant

SOUR MILK BISCUITS

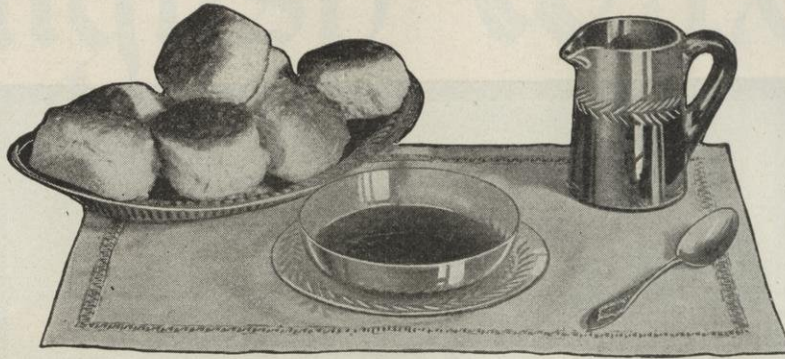
- 2 cups flour (bread)
- 1 teaspoon baking powder
- 1/2 teaspoon soda
- 1/2 teaspoon salt
- 2 tablespoons shortening
- About 7/8 cup sour milk (thick)

Mix and sift dry ingredients, work in shortening, add liquid gradually, making a dough as soft as can be handled. Turn onto a floured board, pat and roll to about one-half inch in thickness, cut, place in a greased pan, and bake in a hot oven.

Time in combining, 10 minutes.
Time in cooking, 15 minutes.
Temperature, 450 degrees.
Recipe makes 12 medium-sized biscuits.



ANOTHER STANDARDIZED RECIPE



Biscuits, freshly baked and light as a feather, make a delicious luncheon or supper dish, served with maple syrup and plenty of butter.

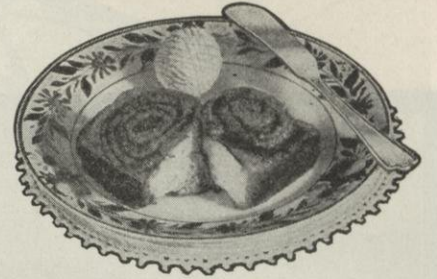
It is convenient to put the dry ingredients into the sifter as they are measured. Then mix and sift.

BAKING POWDER BISCUITS

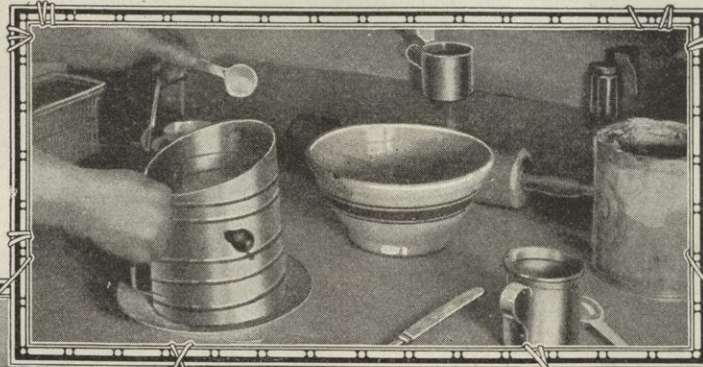
- 2 cups flour (bread)
- 4 teaspoons baking powder
- 1/2 teaspoon salt
- 2 tablespoons shortening
- About 3/4 cup milk and water, half in half

Mix and sift dry ingredients, work in shortening, add liquid gradually, making a dough as soft as can be handled. Turn onto a floured board, pat and roll to about one-half inch in thickness, cut, place in a greased pan, and bake in a hot oven.

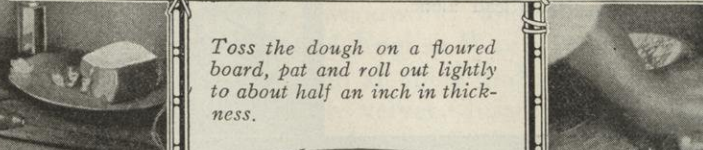
Time in combining, 10 minutes.
Time in cooking, 15 minutes.
Temperature 450 degrees.
Recipe makes 12 medium-sized biscuits.



PLAIN baking-powder biscuit crust made this tempting strawberry shortcake. To reproduce it, roll the dough to a third of an inch in thickness and cut in rounds the correct size for individual service. Put two rounds together with butter between. Bake, split, and spread generously with butter. Use a biscuit and a half for each shortcake, arranging it in three layers with crushed and stewed berries between and on top. Finish off with whipped cream. Any crushed or stewed fruit may be used.



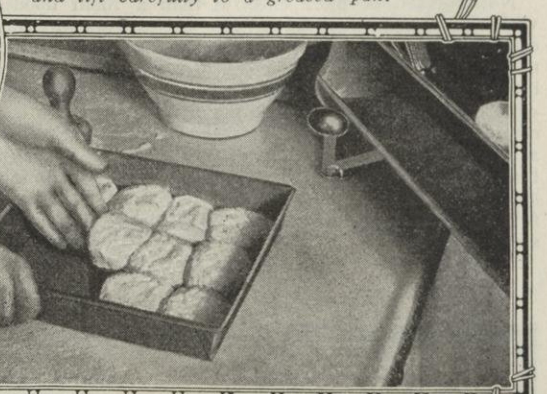
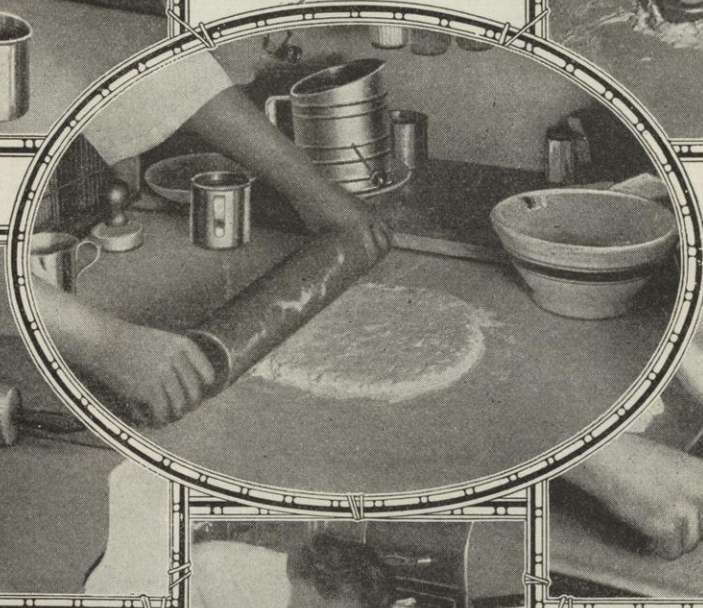
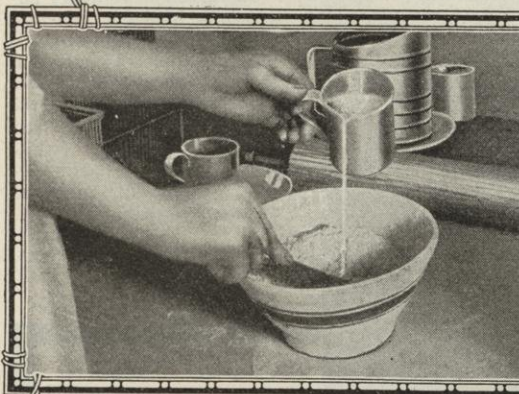
To make these luscious cinnamon rolls, roll baking-powder biscuit dough into a rectangular sheet not more than a third of an inch thick. Spread generously with softened butter or margarine, and sprinkle thickly with a mixture of four parts sugar to one cinnamon. Brown sugar is especially good. Roll up and cut off in inch slices. Place rolls in a well-greased pan with a cut surface down, brushing melted butter between the buns. Bake in a hot oven and serve with butter.



Toss the dough on a floured board, pat and roll out lightly to about half an inch in thickness.

Cut in the shortening, or work it in with the fingers, until the mixture is granular

Cut the biscuits with a floured cutter and lift carefully to a greased pan.



Add the liquid gradually, stirring the mixture constantly as it is poured in.

Press the biscuits closely together so they will be thick and puffy when baked.

The secret of light, fluffy biscuits lies in manipulation. The dough should be handled as little and as lightly as possible. When the dry ingredients and shortening are thoroughly blended, add the liquid gradually while stirring the mixture gently, so that when the last drop has been poured in, the dough will be a homogeneous mass which requires no further mixing. To get the dough in condition to roll, place it on a floured board and turn carefully with a spatula until it is entirely coated with flour. Then pat it out and roll lightly. Never knead it.

If one likes a sweetened biscuit, a tablespoon of sugar may be added to the recipe. More salt may also be used if the taste demands it.



Have the oven hot and put in the pan of biscuits as soon as it is ready.

The liquid may be varied from all milk to all water with scarcely perceptible differences in results. The exact amount of liquid will be determined by the flour.

If a richer biscuit is desired, more shortening may be added, but it will be at the expense of lightness.

Excellent biscuits may be made with a minimum of time by adding extra liquid and dropping the dough by spoonfuls into well-greased muffin pans.

Sour milk biscuits are never quite so light as those made with sweet milk, but they have a delightful flavor which cannot be produced in any other way.

A Home-Builder's Story

By CARL RAKEMAN

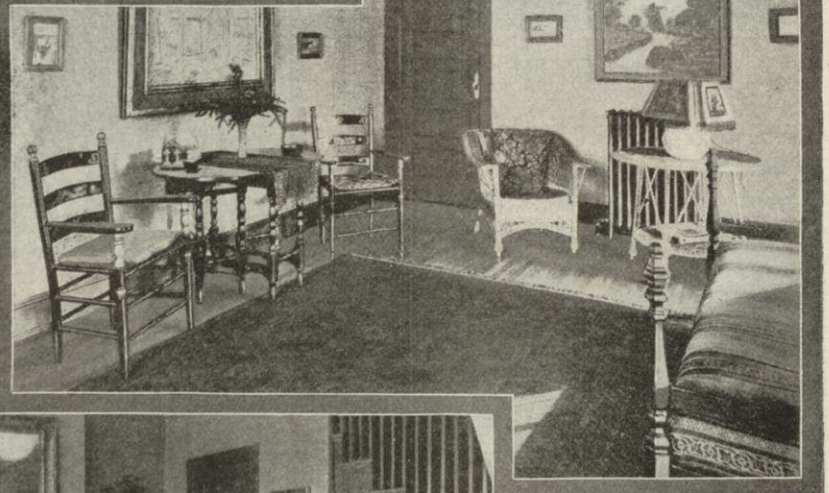
This house is a real home into which the whole interest of the man and woman who live in it has entered. What America needs to-day is more such homes, fashioned by the combined exercise of heart, head, and hand, the full expression of the homemakers' devotion.



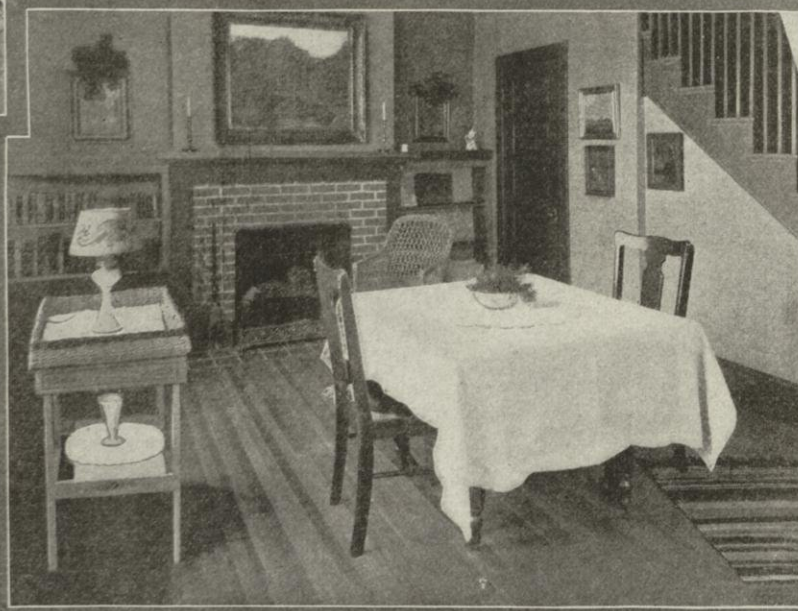
We went to see the builder first, instead of an architect, as I was anxious to know how much of a house I could get for my money before I gave the orders. Never, at any time, did I expect to let the builder build a house for me without first going over his plans and making the changes I had in mind. Several architect friends of mine told me afterwards that I had made a clever move. The point is that the builder was figuring from his own set of plans, which were greatly changed and improved by us.



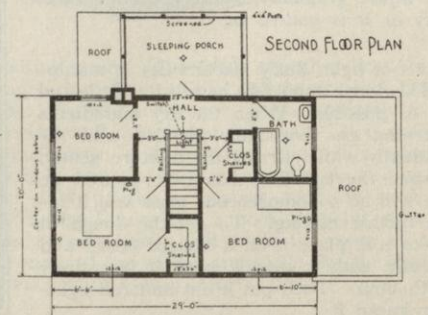
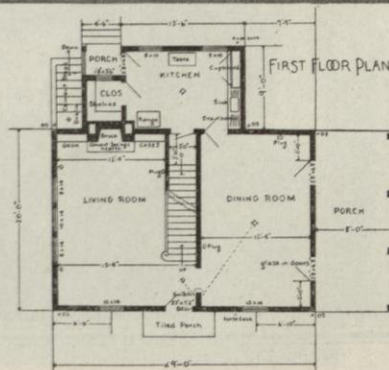
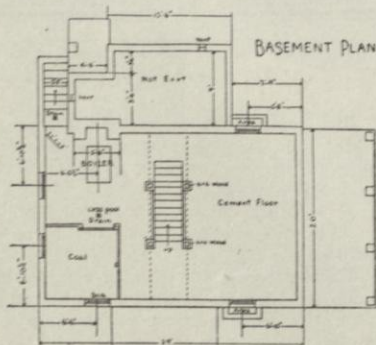
Much of the interior painting was done with a mixture of white lead and zinc, as this combination gave better results than lead alone.



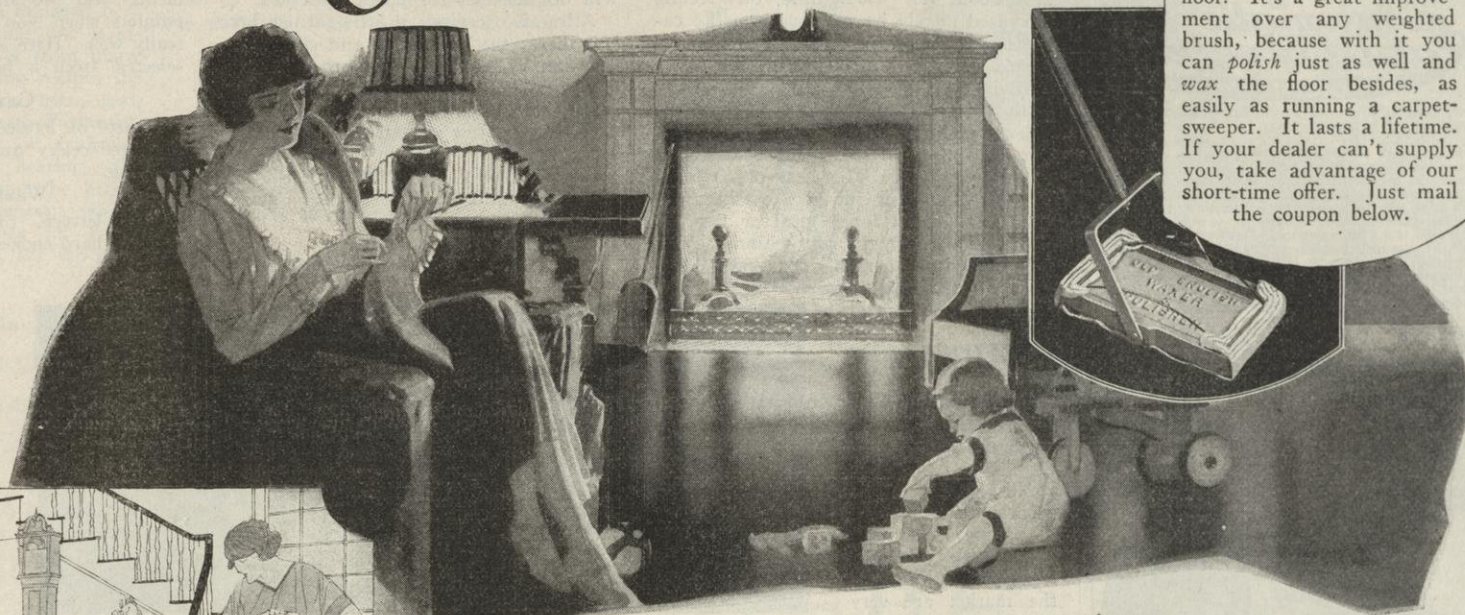
Nothing can be more cheerful than a room flooded with the morning sunshine. For this reason we conceived the idea of fitting a table against the wall between the windows in our kitchen to be used as a breakfast room. Two straight-back chairs, painted white, which may be pushed close to the table when not in use, completed the furnishings. The table is constructed from a drawing board neatly covered with white oilcloth, hinged to supports next to the wall. In order to fold snugly against the wall when desired, the front legs have folding brackets, obtained in any hardware store at a small outlay.



In those rooms where paper was hung, no attempt was made to paper the ceilings, for the reason that it is both difficult and unsatisfactory. When once the ceilings were sized, one coat of cold-water paint (whiting and glue with tint desired) generally produced an even, smooth job.



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A can of Old English Wax will be given away with every Old English Waxer-Polisher. This new time- and labor-saving device both applies the wax and polishes the floor. It's a great improvement over any weighted brush, because with it you can polish just as well and wax the floor besides, as easily as running a carpet-sweeper. It lasts a lifetime. If your dealer can't supply you, take advantage of our short-time offer. Just mail the coupon below.



Wax and polish all your floors with the Old English Waxer-Polisher. Easy as running a carpet-sweeper.



Beautiful your woodwork and furniture with Old English Wax; bring out the beauty of the wood; protect the surface.



Old English Powdered Wax makes a perfect dancing surface.

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You are judged as a housekeeper largely by the appearance of your floors, woodwork, and furniture. With Old English Wax it's easy to keep them all spick and span, with that soft, velvety lustre which reflects good taste.

Once waxed, the finish lasts a lifetime, with an occasional "touching up" where most used. Waxed floors will not show heel-marks and scratches. You needn't wait days to use the room; you can walk on a waxed floor at once.

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Anyone who can run a carpet-sweeper can both wax and polish floors with the Old English Waxer-Polisher. It's the new, easy way. A soft cloth will do. But the Waxer-Polisher is much easier and quicker. It saves wax, too.

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Old English Wax costs about one-third of most other finishes. It contains a large proportion of hard, high-grade, imported wax. That's why Old English goes farther and lasts longer. It is the ideal finish for any home, however simple or magnificent.

Wax just one floor

Try it. See for yourself the permanent beauty that Old English Wax gives all your floors—whether they're unfinished hardwood or softwood, varnished or shellaced—and your woodwork and furniture.

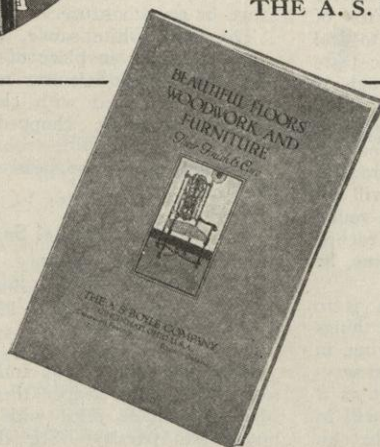
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Sprinkle Old English Powdered Wax lightly over the floor—the feet of the dancers put on the polish.

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Jaded Appetites

By DOROTHY KNIGHT

A JADED appetite! Are you familiar with the feeling, when everything you have to eat has a *same-ness* about it? Sometimes, this feeling is caused merely by personal appetite caprice; sometimes, the feeling really is warranted—everything is tasting the same.

It is probable that the cook suffers from this malady more often than the other members of the family. She becomes so tired of her own cooking day in and day out. The best prescription in such a case, is for her to run away from her family for a meal or two, or induce the family to run with her, and eat some other person's cooking. Then she will be able to come home and sit at her own table with a sigh of relief, saying, "My, doesn't home-cooking taste good, again." It will not take us long to find the cause for jaded appetites which occur with the advent of spring. In most communities, the fresh green things on the market are very scarce; we are tired of the usual hearty winter foods, and the winter vegetables have lost all attraction for us. The one thing we are sure of, is that we want *something*, but we do not know what that something is—a factor that makes it doubly hard for the housewife to remedy the trouble. She is probably feeling the same way herself, and the family will offer no suggestions.

Now what are some of the bad effects resulting from jaded appetites? To say the least, the members of the family will be likely to lose their amiable dispositions. Little Johnnie will forget to wash his hands before coming to the table, and will try to gulp his food in gluttonous mouthfuls. Young daughter will mince her food, and forgetting to be her usual sweet self, will begin to make comparisons between the meals her mother serves and the lunches she orders at

the tea-room down-town, to the great detriment of the former. Father will dutifully eat what is set before him, but his thoughts will be bent on getting through as soon as possible, rather than on making the meal one of pleasant family intercourse.

Now, let us discuss some preventives and cures for jaded appetites. First of all you must realize that you have to deal mostly with your family's aesthetic taste at this time. Perhaps you will laugh at the idea of Johnnie having such a thing as an aesthetic taste; but if you do laugh, it will merely go to show that you are taking your family too much for granted. Of course, Johnnie's aestheticism will not show itself in the same way that young daughter's will; neither can it be reached in the same way, but just the same, he has it.

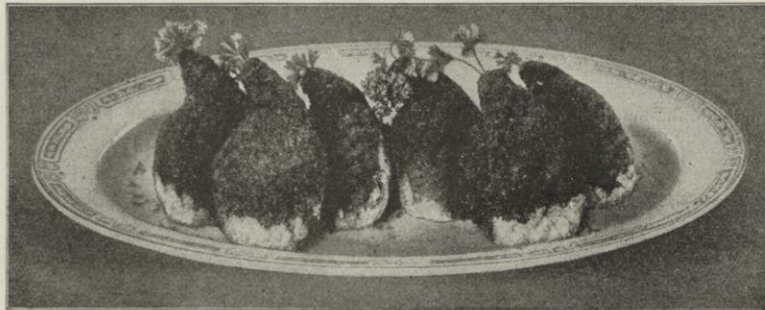
One of the first remedies, then, is to cater to this fact, and try to serve things that you are unaccustomed to serving, in a way that you are unaccustomed to serving them. This is not as difficult as it may sound. If your pocketbook will in any way permit, you will find that an occasional purchase of an out-of-season fruit or vegetable will work wonders and

really not be so extravagant in the end. A gay little bunch of early spring radishes served on your dinner table some night will do miracles for jaded appetites.

Attractive servings, a little garnish here and there; the best china and silverware, occasionally—even when there is no company present; a bright salad or a re-relish, are all points worth remembering. Now for a few suggestions.

Meat Croquettes

- 1 cup milk
- 2 tablespoons fat
- 4 tablespoons flour
- 1 tablespoon chopped onion



Meat Croquettes in their crisp, brown jackets are always tempting. The recipe given in the text may be varied to suit the material you have in your ice-box.

- 1 cup cold chopped meat
- Seasoning to taste
- Bread crumbs, rice, or potatoes (as filler)

Put fat in frying pan, add chopped onion and cook to light brown. Remove from fire, rub flour into fat, then gradu-



The same old food served in a different way are appetite teasers. Prepare creamed tuna or salmon in your usual way and add one-half cup chopped ripe olives to the cream sauce. Garnish with toast points and parsley.

ally add milk, stirring constantly, over the fire, until it thickens. Season to taste, add the chopped meat. Cool, then add enough bread crumbs, cooked rice, or potato to enable the mixture to be molded in form of croquettes. Egg and bread crumb the molds, and fry until brown in hot fat. Serve with cream sauce or tomato sauce.

The thick white sauce will make an excellent binder in place of eggs for the croquettes. Any left-over meat may be used and seasoned with chopped green peppers, pimiento, chopped olives, or celery.

Did you ever serve peas with a sauce like this:

Maitre d'Hotel Sauce

- 3 tablespoons butter
- 1 tablespoon lemon juice
- 1 tablespoon chopped parsley
- 1 teaspoon sugar

Heat one can of peas and drain, season with salt and pepper, then add sugar. Mix the lemon juice with the melted butter and parsley. Stir this into the peas, reheat, and serve at once.

Attractive salads are not necessarily

expensive, nor troublesome to make. If you were to go to a hotel for dinner, and order the most fancy named salad on the menu, you would probably be disappointed when you found how simple it really was. Here are two such examples, selected from a hotel menu:

Garibaldi

Hearts of lettuce, sliced oranges, with chopped celery and a few nuts, salad dressing.

Washington

Leaf lettuce, pickled beets, chopped onion, hard-cooked eggs, and salad dressing.

Something fancy in the dessert line never fails to arouse the laggard appetite. Gelatine desserts are usually prime favorites, for they are always good to look at and good to eat, as well. They are light and therefore make an excellent finish for a heavy meal. One housewife I know, has a pleasant habit of serving a plain lemon gelatine right with the meat course, just as one would ordinarily serve a sauce

or jelly. It is easy to make, and especially easy to eat.

Here is a jam which is welcomed and which may be made before fruit or berries come into the market.

Fig Jam

- 3 cups dried figs
- 4 cups water
- 1 1/2 cups sugar
- 1/2 cup lemon juice

Put figs through food-chopper, add water and cook one-hour. Add sugar and lemon juice and cook one hour longer.

And here are two more suggestions.

Beet Salad

- 1 cup beet juice
- 1 cup chopped cooked beets
- 1 cup diced apples
- 1/4 cup chopped walnuts
- 2 tablespoons sugar
- 1 tablespoon gelatine
- 1 teaspoon salt
- Pepper

1 tablespoon vinegar
Soften gelatine in vinegar and dissolve in hot beet liquor. Cool, add seasonings and beets, apples, and nuts. Mold and chill. Serve on lettuce with mayonnaise.

Escalloped Asparagus with Chicken

- 1 1/2 cups diced canned asparagus
- 1 1/2 cups diced cooked chicken
- 2 cups chopped hard-cooked eggs
- 1 1/2 cups white sauce
- 1/2 cup dried bread crumbs
- 1 tablespoon butter or margarine, melted

The white sauce may be made entirely of milk, equal parts of chicken stock, or gravy and milk, or equal parts of asparagus liquor left from boiled asparagus and milk.

Oil a baking-dish, put in a layer of the chicken, followed by one of asparagus, and sprinkle on a little of the egg, then add some of the sauce. Continue in this way until all are used, topping with the buttered crumbs. Bake in a moderate oven until brown.

Time in combining, 20 minutes.

Time in cooking, 30 minutes.

Temperature, 350 degrees.

Recipe makes six servings.

American Cheese Recipes

By MARY K. STONE

SO few people there are but that like cheese, and so many dainty and appetizing luncheon dishes can be made to substitute for meat, that I, personally, try never to be without some in the larder.

Most of the foreign varieties of cheese are so successfully imitated here in America, that in cooking, one is almost always able to select from many varieties. Of the following recipes the more common cheeses have been used, our American dairy cheese, Parmesan, Dutch cheese, Neuchatel, or a similar pimiento cheese. For heating, the American dairy cheese and the highly flavored Italian, or a Parmesan, which, made in America, comes all ready grated in bottles or tins, are the most favored.

Cheese Blanc Mange

- 2 tablespoons cornstarch
- 1 cup milk
- ½ cup grated American dairy cheese
- ½ teaspoon salt
- ½ teaspoon Worcestershire

Wet the cornstarch and stir smooth with a little milk, add the remainder of the milk, and stir over blaze till beginning to thicken. Add the cheese, salt, and Worcestershire, stirring constantly till the cheese is well melted and the blanc-mange thick enough for molds. Have ready four small wetted molds, and pour in the mixture. When cold serve on a lettuce leaf with mayonnaise and a dash of paprika, or use alone with any dish with which one likes cheese.

Savory Pie-crust

Add to the crust for apple or pumpkin pie, about ½ cup of grated American cheese, reserving 1 tablespoon of cheese for sprinkling over the top. Fold and roll the cheese into the crust, as for cheese sticks. Make and bake the pie as usual, sprinkle the extra cheese over the top when ready for the oven.

Zephyr Potato Squares

- 1 cup mashed and seasoned potatoes
- ½ cup flour
- ½ teaspoon baking powder
- ½ teaspoon salt
- ¼ cup milk
- ½ cup grated American cheese

Stir the potato, cheese, milk, and salt together. Add the flour and baking powder mixed.

Flour the board well, and, keeping the mixture as square as possible, roll to one-quarter inch, sprinkling the top with flour as needed. Cut with a knife in one and one-half inch squares, lift each square with a knife or spatula, and fry in a hot sauté pan with enough lard to keep the zephyrs from sticking. When nicely brown on both sides, sprinkle lightly with salt and serve immediately. Very nice for luncheon.

Red Cap Potato Cones

One cup mashed potatoes seasoned with salt, pepper, and cream or milk. Add ½ cup grated American cheese, and form the mixture into cones 2 inches high and 1½ inches at base. Roll the cones carefully in grated cheese, sprinkle the tops with paprika, and bake till light brown in the oven.

Holland Cheese Dressing (For Green Salad)

- 4 tablespoons salad oil
- 1 teaspoon salt
- ½ teaspoon pepper
- 2 tablespoons vinegar
- 1 teaspoon Worcestershire
- ½ cup grated American cheese

Mix in order, stir thoroughly and pour over a mixture of cabbage, onion, and tomato, or shredded lettuce, onion, and tomato.

Fried Savory Potatoes

Slice boiled potatoes and fry each slice a delicate brown in a larded sauté pan. When all are ready and seasoned with salt and pepper sprinkle over the panful grated American cheese. Allow to stand over the fire long enough to melt the cheese, and serve at once.

Stuffed Celery

Separate a stalk of celery for serving, and, with a paring knife, press into the hollow fresh cream pimiento cheese. Smooth off with the knife. Celery thus served never fails to appeal to even those who care little for it.

Stuffed Dates or Prunes

Remove the pits from dates or well sweetened prunes. Roll up a little cream cheese and fill the hollow, pressing a nut into the top. May be rolled in sugar or left plain. Serve with salad.

Miniature Carrots

- Parsley
- 1 pimiento cheese (red)

Take about one teaspoonful of cheese and roll in the hands till about one-half inch at one end and one and one-half inches long, and pointed at the other. Insert a tiny sprig of parsley at the large end and serve with salad.

Corinthian Cheese Balls

Roll fresh, well-seasoned Dutch (Cottage cheese) into balls, one or one-half inch in diameter. Then stud well with dried currants, and serve with salad.

Cheese Wafers

Cover the tops of salted crackers with grated American cheese and top each cracker with a teaspoonful of tomato ketchup. Add a dash of salt and paprika. Bake in a quick oven until the crackers are crisp and the cheese melted. Serve at once.

Mock Rarebit

- 2 tablespoons butter
- 2 tablespoons flour
- 1 cup milk
- ½ pound grated American cheese
- ½ teaspoon salt
- Dash of cayenne
- 1 teaspoon Worcestershire or 1 teaspoon grated horseradish
- Yolks of two eggs

Rub the butter and flour together. Add the one cup milk, stir until boiling. Remove and stir in the cheese. Reheat, beating all the while, and add the cayenne and Worcestershire. Hastily stir in the yolks of eggs, and pour over crisp brown toast. Each piece may be capped with a poached egg dusted with salt and pepper. Serve at once. This rarebit is very easily digested.

Toasted Luncheon Sandwiches

Spread slices of bread with butter and prepared mustard or the mustard alone. Place between two slices thin strips of American cheese. Cut in half either as triangles or oblongs, toast on both sides and serve at once. Splendid for a quick luncheon.

Holland Cheese Filling for Sandwiches

- 2 tablespoons of soft American cheese
- 6 tablespoons sour cream
- 2 tablespoons vinegar
- 1 teaspoon onion juice
- Speck of salt
- Dust of pepper
- 1 teaspoon Worcestershire

Rub the cheese together with the sour cream, add vinegar, onion juice, salt, pepper, and Worcestershire. Mix and spread on sandwiches, or mix with shredded cabbage for salad.



HEBE made these delicious sweet muffins

- ¼ cup butter
- ½ cup syrup or honey
- 1 egg, beaten
- ¾ cup HEBE diluted with 1 tablespoonful water
- 2 cups flour
- 3 teaspoons baking powder
- ¼ teaspoon salt

Mix butter and syrup or honey together and add beaten egg. Sift flour, baking powder and salt together and add to first mixture alternately with diluted HEBE. Place 2 raisins or a date on top of each muffin and bake in greased and floured gem pans about 25 minutes, in a moderate oven. This makes 12 muffins.

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2 envelopes Cox's Gelatine
2 cups (1 pint) water
1 cup (½ lb.) sugar
3 cups (1½ pints) grapefruit juice and pulp
½ cup (1 gill) orange juice

Pour water into saucepan, add Gelatine, sugar, grapefruit juice, pulp and orange juice; stir over fire until ingredients almost boil. Strain and cool. Pour into small wet molds. Turn out when set.

This jelly is delicious when served with whipped and sweetened cream or marshmallow whip. Cox's Gelatine is pure, unflavored and unsweetened. Use it in salads, soups, and savories, as well as desserts and jellies. If you have not a copy of Cox's Gelatine Recipes, we shall be glad to send you one, without charge.

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Pie-crust, Flaky and Tender and Made with Hot Water

By FLORA G. ORR

Hot Water Pie-crust No. 1

1½ cups pastry flour
⅓ teaspoon baking powder
1 teaspoon salt
6 tablespoons fat
4 tablespoons boiling water

Sift flour, baking powder, and salt. Mix in fat with fork or finger tips, and stir in the boiling water. Cool before rolling.

Hot Water Pie-crust No. 2

4 tablespoons boiling water
½ cup fat
1½ cups pastry flour
1 teaspoon salt
⅓ teaspoon baking powder

Pour the boiling water over the fat, and beat with a fork until it becomes a smooth liquid. Sift the flour, baking powder, and salt into this mixture. Stir together, chill, and roll out. This mixture keeps well in the ice-box.

Cornstarch Pie-crust

¾ cup cornstarch
1¼ cups flour
1 tablespoon sugar
1½ teaspoons salt
1 teaspoon baking powder
6 tablespoons fat
1 egg yolk
Water

Mix and sift all the dry ingredients. Rub in fat with a fork (or finger tips), and add beaten egg yolk. Add enough water to hold paste together. Roll and bake as usual.

Almond Pie-crust

1½ cups pastry flour
3 tablespoons ground almonds
3 tablespoons sugar
1 teaspoon salt
½ cup fat
1 egg
Water

Mix dry ingredients and rub in fat. Add beaten egg, and water to hold paste together. Roll and bake as usual. Almond paste may be used for custard pies, lemon pies, fresh or dried fruit pies, or for tarts to be filled with jelly, marmalade, fruit, or whipped cream mixtures.

Flaky Pastry

To make a good flaky pie-crust, more pains must be taken than when making crumbly crust. A hard fat should be used, and the finger tips must not be used for mixing the fat with the flour. It should be cut in with a knife, rather quickly. Do not mix it very thoroughly. Leave the fat in lumps. These roll out to make layers or flakes.

I consider bread flour better for flaky pastry than pastry flour. In that respect, it differs from the crumbly pastry, where pastry flour is much to be preferred.

There are three methods for making flaky crust. The third one is particularly desirable when one wishes, for any reason, to cut down the amount of fat used. I found in my work with this recipe that the fat could be cut down as much as one-half the proportion given, if desirable. The dough was harder to mix, and it naturally did not seem as rich as the crust in which a larger amount of fat was used, but it was not tough.

One should always have a hot oven for baking pie-crust. Especially is this important with a flaky crust. Layers of cold air have been incorporated into the crust, and the hot oven makes this air expand quickly, making the crust light.

It is well to prick flaky crust before it is baked. Otherwise it may puff too much in one place. I do not believe it

would be advisable to prick the lower crust of a filled pie; but the upper crust in a pie of this kind, as well as a pastry shell baked by itself, should be pricked.

Flaky Pie-crust No. 1

1½ cups flour
1 teaspoon salt
6 level tablespoons fat
Water

Sift flour and salt. Mix in fat with fork, or cut in with two knives. Do not mix as thoroughly as for crumbly pie-crust, but leave fat in small lumps. These lumps roll out to make layers, or flakes. Roll lightly, and bake quickly.

Flaky Pie-crust No. 2

Mix as above, reserving one and one-half tablespoons of the fat. Roll out, spread with half the fat, roll up like a jelly roll, roll out, spread with remaining fat, and roll out again. If necessary, sprinkle with a little flour to keep paste from sticking.

Flaky Pie-crust No. 3 (Cheap Flaky Pie-crust)

Mix flour, salt, and fat as before. The amount of fat may be cut down. Before adding the water take out one-half of the dry fat and flour mixture. Add water to the remainder until it just cleans the bowl. Roll out in circular form. Place one-third of the dry part in a row across the centre of the dough, and fold over from each side to make three layers. Turn half way round, roll out, and repeat twice more, until all of the dry mixture is used. Bake as usual.

Always handle the dough as little as possible. If you are making a flaky pastry and roll it out a number of times, considerable air will escape, and that is not desirable. Moreover working with the dough tends to soften the fat, and then you may have to add more flour to keep it from sticking. That may mean that you will get a tough pie-crust instead of the tender kind that you are fondly hoping for. You will not get a flaky crust if you soften the fat in any way.

You will find that my recipes call for more salt than is usual, but I am tired of seeing pie-eaters salting their dessert before they eat it. Few recipes call for enough salt. I consider about three-fourths of a teaspoon of salt the right proportion for one cup of flour.

Bake your pies in a hot oven. Large pies should start at a temperature of 500 degrees Fahrenheit, cooled to 400 degrees Fahrenheit when a light color appears. Tarts and small pies require an oven heated to 550 degrees Fahrenheit, cooled to 450 degrees Fahrenheit after a light brown color appears. The time for baking tarts and small pies will be about twelve minutes.

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Mrs. Blanche E. Hyde has joined our Editorial Staff. Mrs. Hyde is a textile specialist and she will be glad to answer any inquiry about fabrics. She will be glad to advise you about purchasing cloth suitable for various purposes, or about the care of fabrics. Enclose a stamped, self-addressed envelope and address your inquiry to Mrs. Blanche E. Hyde, 85 Broad Street, Boston 9.

THE BABY DEPARTMENT

This Department for mothers is personally conducted by Mrs. Macdonald, who will be glad to answer any letters on Mother Problems addressed to her. Send a self-addressed, stamped envelope.

FOR some time I have been longing to take a shot at the old directions for pie-crust, which emphasize so carefully the necessity for cold ingredients, but which fail somehow to tell the young and inexperienced cook the real secret of it all, the necessity for using just the right amount of water.

Moreover, I have been wondering what women mean when they speak of good pie-crust. For some like flaky crust, and some like crumbly crust. They are not the same thing, but either can be very good.

Whichever kind you are making, however, remember that the choicest secret of all is not to use any more water than is absolutely necessary. Add water slowly and cautiously, and wait long enough between additions to be sure the flour and fat mixture really needs more liquid. As the water is slowly added, you will see that it will collect the flour and fat mixture into little separate balls. When you press these, and they stick together, also collecting the rest of the flour about them, thus cleaning the bowl, you will know that you have added just the right amount of water.

Dough made according to these directions will roll beautifully, slipping on the board rather than sticking. Only a very light dusting of flour should be necessary to make the dough roll correctly.

But, if, even after all these precautions, you find that you have used too much water, do not make the mistake of hastily adding more flour to take it up. That way of doing will give you too much flour and water in proportion to the amount of fat used. Flour and water without enough fat will give you a tough crust "as sure as you're born." In most cases the weight of the shortening used should be one-half the weight of flour, or one-fourth the amount by measure. What you can do, if you make the mistake of adding too much water, is to add a mixture of flour and fat — one tablespoon of fat cut into four tablespoons of flour.

Soft and melted fats, vegetable oils, and so forth can all be used to make good pie-crust. They do not make a flaky crust, they make a tender crumbly crust. Hot water may be used to make this kind of a pie-crust.

Plain Crumbly Pie-crust

1½ cups pastry flour
1 teaspoon salt
6 level tablespoons fat
Water

Sift flour and salt. Mix in fat with fork (or finger tips if desired), until the mixture has about the consistency of cornmeal. Add water gradually, tossing the moistened lumps of dough aside, so that the water reaches the dry material. When the dough clings together so that the bowl is clean, remove two-thirds of it to a slightly floured board, and roll lightly, lifting the pin at the end of the stroke, and keeping the paste loose from the board. Keep as nearly circular as possible. Place in pie pan and bake quickly. For the top crust of a two-crust pie, use the remaining paste, with the trimmings of the lower crust.

If the crust is to be baked before the filling is added, place on the bottom of an inverted tin, and prick to allow the air to escape without pushing up the crust.

Pie-crust with Vegetable Oil

Use the proportions for plain pie-crust given above. Mix the fat into the sifted flour and salt, with a fork. Less water is necessary to make the dough cling together. Only one-third as much as usual need be used. Otherwise the method is the same.

A Trousseau Tea and Luncheon

By ELIZABETH CLAUSEN WILLIAMS

ALL her friends are anxious to see the beautiful things that the bride-to-be has stored away in her hope chest, and no one is more happy to show them than the girl herself. It is no wonder she wishes to share her joy with her girl friends, for they may have discussed the coming event together many times, may have offered valuable suggestions as to the things that she should have, and may have, from time to time, contributed to the collection during her engagement. Different groups of her friends may have given showers for her, her grandmother may have presented her with a beautiful hand-made quilt that had been part of her own trousseau, her fond aunts may have embroidered her linen, and her mother and herself added a hundred and one little things that are so dear to the heart of every girl bride. She is proud of her beautiful things, and well she might be, and no wonder she is glad when her friends express a wish to see them.

Some time before the all-eventful day everything is in readiness. Her dainty afternoon and evening dresses are finished, she has her traveling outfit, and the pretty little bungalow dresses and aprons in which, in fancy, she has already prepared the meals in their cozy little home. All of the linen has been laundered and packed away.

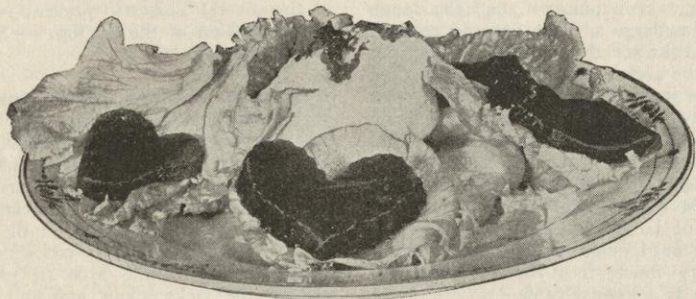
- Trousseau Luncheon Menu**
- Heart-shaped Caviare Canapés
 - Mock Bouillon Crackers Soufflés
 - Palmettes of Halibut
 - Hollandaise Sauce
 - Savory Potatoes Tomato Heart Salad
 - Toasted Cheese Layers
 - Strawberry Ice Cream in
 - Heart-shaped Molds
 - Cocoanut Angel Cake
 - Salted Pecans
 - Rose Mint Bonbons

- Trousseau Tea Menu**
- Green Pepper Sandwiches
 - Rolled Cambridge Sandwiches
 - Marshmallow Teas
 - Cocoanut Meringues
 - Five O'Clock Tea
 - Hot Chocolate with Whipped Cream
 - Creamed Walnuts

RECIPES FOR THE MENU

Heart-shaped Caviare Canapes

Cut bread into slices one-quarter of an inch thick. Shape them with a cutter into hearts. Spread thinly on both sides with butter and put in the oven to brown; or else sauté them in butter. Let cool. Spread with a thin covering of caviare moistened with a little oil and lemon juice. Place around the edges of each heart a border of chopped white



Tomato Heart Salad

One by one her friends come and each in turn has to see everything. By the time the third or fourth one has looked the pretty things begin to look mused.

It takes a great deal of time as well to show her trousseau to friends individually, — time which is much needed in these last few days.

The trousseau tea or luncheon comes as a saving grace. To either one all of her girl friends can be invited and all shown the trousseau at one time. It can be a very happy and informal gathering. The all-important feature of the occasion will take up most of the time, and then immediately afterward tea may be served. Perhaps the guests may be invited

of hard-boiled eggs, and just at the upper point of the heart a little yolk that has been pressed through a sieve. Serve on individual plate with a small piece of parsley at the rounded end.

Palmettes of Halibut (Illustrated)

Cut out heart-shaped fillets from halibut. Season with salt, pepper, and the juice of half a lemon. Put under a press for half an hour. Cook in clarified butter for ten minutes until a delicate brown. Take a third of a pound of raw fish; mortar it well and put it through a purée sieve. To half cupful of fish pulp add a thickening made as follows:



Palmettes of Halibut

for luncheon and the trousseau shown afterward. This depends upon the wish of the hostess.

In the decoration for luncheon the centerpiece may be a heart-shaped basket filled with pink roses and asparagus fern. In place of the usual candle-shades, heart-shaped screens, prettily decorated with cupids, may be used. Little heart-shaped baskets made of pink tulle filled with bonbons are pretty at the head of each cover. For favors, a long-stemmed pink rose tied with ribbons may be put at each place.

- 1½ teaspoons butter
- 1½ teaspoons flour
- 3 tablespoons milk or cream
- ½ teaspoon salt
- Speck of pepper

Melt the butter, add the flour, and cook for about a minute; add the milk or cream, salt and pepper, and cook until thick. Remove from the fire, stir in the half cup of fish pulp and one beaten egg; beat the whole mixture until light, and spread the palmettes of fish with this mixture one-quarter inch thick; smooth it carefully on the top.



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2. To avoid confusion, the author's name and the State in which she lives will be printed with each Help.

An inexpensive cake decoration.—Ice your cake in the usual way. Pop some corn and choose the prettiest flower-shaped ones, and with a little brush tint them with pink food coloring, place as desired around the edges of cake and at intervals put tiny candy leaves. The effect is surprising. — Mrs. N. E. S., Pasadena, Calif.

When mailing a package to a foreign country wrap it in several wrappers, each one separately tied and clearly addressed. Then, if the outer wrapping is torn off in the mail, the directions on the inner one will enable it to reach its destination.—Mrs. W. H. C., Wollaston, Mass.

Good little cakes can be made in the following manner. When you are baking, take a lump of the light dough about as large as your fist and roll out a little thicker than pie dough and cut in strips about one-half inch wide, then cut the strips up into dice. Have a pan of hot lard ready and drop them in. Stir with a fork; when a nice brown, skim out with a wire skimmer into a dish and sprinkle fine salt over them. These are nice for a light lunch. In place of lard I have used meat skimmings or fryings which collect when you fry much meat or fat pork. — M. J. H., Pennsylvania.

Save the water in which potatoes have been boiled. Used with only part milk it will take the place of whole milk when making muffins, griddle cakes, omelets, and also bread. — Mrs. S. A. M., Massachusetts.

Of large dinner napkins that I very seldom used, I took four, joined them with one-inch-wide linen insertion, then put the insertion around the outside and crocheted a little edge on it. Now I have a very pretty and durable lunch-cloth.—Mrs. N. B. M., New York.

When my scrim curtains get too soiled and borders fade, I dye them with soap dye a darker color, old blue or any shade that matches the color scheme of the room, and get twice the wear out of them. — F. B., Vermont.

"What to have for the next meal" I have solved for myself, by the use of twelve envelopes, one for each month. Last year, after each meal I considered good and well balanced, I entered the menu on a small card and placed it in the envelope for that month. This year much time has been saved by a glance into my envelopes, where I can readily find a menu which suits our tastes and is in season. — Mrs. W. C., California.

When serving egg on toast to a sick person, cut the toast in small squares before placing the egg on top. It is much more easily disposed of by the patient. — Mrs. J. W. S., Ohio.

In my coffee container I always keep a tablespoon and likewise a teaspoon in the container for tea. This simple provision has saved me many steps. The spoons used may be very inexpensive ones or old "kitchen spoons" discarded on account of worn edges, will be accurate enough for measuring coffee and tea. — Mrs. E. D. T., Massachusetts.

My oven sometimes fails me and pies and biscuits will not always brown on the bottom. I take off a hot front lid and set it underneath the pan I am baking in the oven and that will brown it sufficiently. My tea-kettle covers the hole while the lid is in the oven. — E. L. M., New York.

Before having our house painted in the spring, we coated all the windows with a window-cleaning powder. When the painters left, we easily removed paint and powder from the panes in one operation, with none of the tedious scraping of glass we had always thought necessary in the past. — L. H., Oregon.

To keep salad dressing in jelly-jars, pour melted paraffin on the inside of the cover. This will prevent rust or discolorization of the tin top. — S. M., Washington, D. C.

Take some firm cotton material without any nap, something like linen or ramie linen, either are good. Cut it just the size of your kitchen-table top plus two and one-half inches, turn under one-half inch of the material and stretch it tightly over the table top. With brass-headed carpet-tacks tack it under the edge of the table all around, placing the tacks about one and one-half inches apart. After tacking is finished, with a good paint-brush give the material two coats of flat white paint, then a coat of white enamel, waiting for each coat to dry before adding the next. When perfectly dry you have a kitchen table that is easily cleaned and attractive. — Miss J. C., Florida.

EDITOR'S NOTE.—(A coat of painter's sizing and one of paint also makes a good foundation for the coat of enamel.)

When mending undergarments, or anything in that line, I use as a lap-board a magazine, large or small, as required. Just slip it under the spot to be patched and it forms a perfect background, stiff enough, yet nicely following the exact line of the needed patch. It is not only more effective than a lap-board, because it can be curved and adjusted at will, but saves the trouble of getting out the heavier board. — F. S., New York.

To fill your vinegar cruet, oil cruet, salt and pepper shakers, etc., borrow your little girl's toy funnel. I found a toy funnel so convenient that my little daughter leaves hers in my cabinet for me to use whenever I wish. — Mrs. D. L., California.

In making curtains for my little girl's room, I desired to appliqué a nursery design. Being very busy and short of time I could not spend the time it takes to appliqué a design, so I took a can of glue and brushed a tiny place on each point of the design and glued it to its place on the curtain. The result is really more pleasing than if appliquéd and may be changed when monotonous. It certainly is a time-saver. Of course it will have to be renewed with washings but is practical even then, as the appliquéd material often runs into the white. — Mrs. G. H., Oklahoma.

A Home-Builder's Story

(Continued from page 48)

AN honest and intelligent builder, to whom I briefly stated the type of house I wanted, the amount available for that purpose and its location, was the first stepping-stone toward building a home. He promised to prepare sketch plans, obtain estimates, and let me know how much of a house I might expect for the sum involved.

When this information was obtained, with his plans before me, I came to the conclusion that there was much room for improvement in the treatment of space and general arrangement. After careful consideration of the plans before us, an architect friend and I proceeded to draw a new set of plans which would better indicate what I really wanted, yet keeping strictly within the original dimensions. The results proved satisfactory in that we included certain features and refinements not shown in the original plans.

I returned to the builder both sets of plans for comparison, explaining that I would be better pleased if the revised plans could be used without necessitating a greater outlay than shown in his estimate. Upon this point he satisfied himself, informing me after a few days that he was ready to begin work.

The following week the excavating was completed. It looked to me as though a very tiny house would rise from this hole in the ground. This illusion was later quickly dispelled when returning after a few weeks I saw the framework of my home, which seemed to loom up like a skyscraper.

Various ways were suggested to cut down the cost, which required some careful deliberation. There appeared to me no economy in a poor heating plant, so a hot-water system was specified. At an extra outlay a slate roof was added to the list, while a cemented cellar floor with wash trays made another item of "extras," which I never regretted.

From August until December the building progressed with many tantalizing delays of various duration. At times it was the lack of lumber or mill work that caused delays, often lack of labor or something else needed to construct a house. It seemed I had been ages watching and waiting for the sash and doors which would really protect the interior from the weather. When these longed for things arrived I heaved a sigh of relief.

I greatly reduced expenses by taking over all the painting, both inside and outside. The exterior had been given two coats of paint, including the blinds. Inside there was not much for me to do as yet until the heating and plumbing had been installed. When this was well on the way I took a two weeks' vacation.

Snow was falling the night we returned to the house. Unlocking the door of our future home, an odor of shavings, new wood and fresh plaster filled every corner of the place. Thanks to the heating men, the radiators

were warm and the rooms comfortable.

With the exception of a few wicker chairs and the furniture for one bedroom, there was nothing else in the house in the way of household goods. The electrical connections had not been completed and we were left in total darkness at sunset. Had it not been for the big open fireplace, before whose cheerful glow the next day's work was planned, I am afraid the whole task would have been most discouraging.

Heaps of shavings were swept from the newly scraped floors. A wood filler was applied, after which a coat of shellac was put on and lightly sand-papered when dry. Next came the wax, to be followed by a floor polisher. In the meantime I had mixed a warm-toned stain for the woodwork and trim and this was waxed and rubbed.

With the exception of the two bedrooms, kitchen, and bath, where the woodwork was given three coats of ivory tinted oil color, the other rooms (dining-room, living-room, halls and sewing-room) were stained. It was decided to paint the kitchen a light buff color; the bathroom walls a faint sea-green, which made the white enamel fixtures sparkle.

To this was added a fifteen-inch painted border of Viking ships sailing bravely through deep blue waters.

It was impossible to make anything look right until the white walls in the remaining rooms were covered. So we selected for the living-room, dining-room and halls a wall-paper suggesting Japanese grass cloth of a sage green hue. The plastered surfaces were sized and the ceilings tinted cream color with cold-water paint. Paperhanging looks easier than it really is. After a few trials we got the hang of it, so to speak, and accomplished this job in a creditable manner. From a stock border was cut a narrow band that suited our purpose exactly.

Springtime arrived with a few odd jobs awaiting us out-of-doors. The lawn had to be leveled around the house; trees and bushes transplanted and screens made. Not the least of these jobs was a cement walk four feet wide and forty-five feet long. For this work an experienced man was hired while I acted as helper.

Neighboring woods and fields were explored for cedars with which to carry out the landscape features so much needed to make a new place attractive. Frequently the trees and bushes failed to thrive after they had been transplanted with seeming care. Our mistakes were soon rectified when we learned that the roots must retain a large ball of earth around them secured with burlap during the transplanting.

Planning the garden was a delightful occupation. Flowers and vines were as important as potatoes and other vegetables. But even this did not seem right until a garden gate and seat formed part of the scheme.

Home Economics and the Club

(Continued from page 45)

our girls ought to be given a training in home economics, the major occupation for women, and to this end it begs clubs everywhere to adopt as a working program "an increase in number and efficiency of Home Economics Departments in schools, and a closer cooperation with State and Federal agencies providing larger opportunities for home-making training for the girl and the woman in the home."

This means two things, first the pushing legislation such as the Fess Bill for the training of teachers, not half prepared teachers, nor yet purely academic women who think of life in terms of calories, but real women who know how to bring conditions and efficiency together; and, second, the push all over the country to get such well-prepared women into the work of county Home Demonstration agents, by that combination of support from the Federal government and the local communities

which is provided for in the Smith-Lever act, supplemented by additional appropriations, since the major part of the original appropriation has been used for men's interests only.

Community kitchens, community canning or drying plants, community classes are an excellent beginning, but we suggest further development.

Begin with a county or district conference, called by your club president and including members of all other women's organizations, churches, societies, clubs, to discuss how you can cooperate for the general good. Get a chairman in every county. Be sure to include your Home Demonstrator, if you have one, your school superintendent, and Federal or State specialists. Let this group make a permanent organization, selecting chairman for various activities on the basis of fitness alone. Get the best trained women to start training helpers along all lines.

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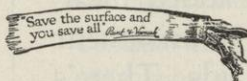
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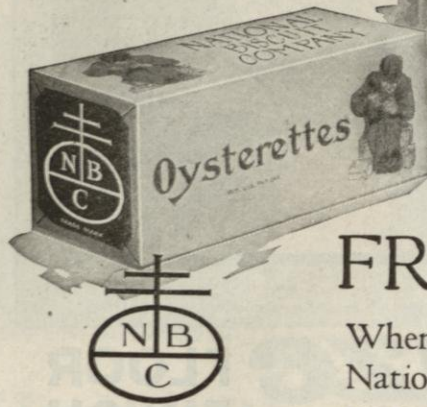
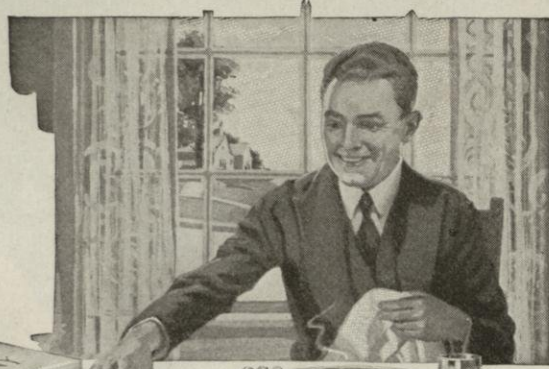
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Menus for One Week

By GRACE VIALL GRAY



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TO DESSERT

At dinner, for instance, serve Oysterettes with the soup. With later courses, Uneda Biscuit, N. B. C. Graham Crackers, Lorna Doone Shortbread, and flaky, slightly salt Premium Soda Crackers. Then for dessert, or as dessert, serve Ramona, Anola or Nabisco Sugar Wafers, or all three on the same dish. Not forgetting tempting Fig Newtons, those golden cake surprises with their inner layer of luscious fig jam. Mealtime never goes wrong with these tempting foods at your ready call.

NATIONAL BISCUIT COMPANY

Sunday		
<i>Breakfast</i>	<i>Dinner</i>	<i>Supper</i>
Oranges Waffles	Eggs Butter and Syrup Coffee	Baked Chicken Stuffed Potatoes Giblet Gravy Baking Powder Biscuit Lettuce Salad Milk Sherbet
		Cinnamon Oyster Stew Toast Grapes
		Tea
Monday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Prunes Toast	Omelet Coffee	Creamed Tuna Fish on Toast Cornmeal Muffins Cocoa
		Chicken à la King on Toast Waldorf Salad Custard Pie
Tuesday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Grapefruit Toast	Cornmeal Mush Soft-cooked Eggs Coffee	Baked Bananas and Bacon Bran Muffins Cocoa
		Swiss Steak Duchesse Potatoes Relish Spinach Bread and Butter Snow Pudding with Custard Sauce
Wednesday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Baked Apples Cream of Barley Coffee	Popovers Fried Mush Fruit Gelatine with Cream	Maple Syrup Chop Suey Rice Prune Salad Bread and Butter Dried Apricot and Pearl Tapioca Pudding
Thursday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Grapefruit Sausages Buckwheat Cakes Coffee	Dried Bean Soup Bread Sticks Hot Gingerbread Apple Sauce	Mock Duck Celery Salad Bread and Butter Brown Betty
Friday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Oatmeal with Dates French Toast Coffee	Macaroni and Cheese Fruit Salad Bran Bread	Salmon Timbales, Amber Sauce Baked Squash Tomato Jelly with Boiled Dressing Bread and Butter Cottage Pudding
Saturday		
<i>Breakfast</i>	<i>Lunch</i>	<i>Dinner</i>
Oranges Whole Wheat Cereal Finnan Haddie Graham Gems Marmalade	Potato Soup Peanut Cookies Pineapple Sauce CROUTONS	Vegetable Soup Hot-Pot Brussels Sprouts, Chow-chow Pineapple Salad served with Honey Salad Dressing (thus answering for both salad and dessert)

Chop Suey

- 1 pound chicken (or veal)
- 1 pound pork tenderloin
- 1 cup Spanish onion
- 2 cups celery stalks
- 1 can mushrooms
- 1/2 cup salted peanuts
- 2 tablespoons kitchen bouquet
- 1 cup water and liquor from mushrooms

Cut veal or chicken, celery, and onions into one-half-inch pieces. Combine with four tablespoons melted butter. Cut tenderloin and fry separately. Add to the first mixture. Add the other ingredients and cook slowly. Thicken with two tablespoons flour. Serve on rice.

Mock Duck

Cut very thin meat into roughly rectangular pieces of a sufficient size for individual servings. Place on each a stuffing of bread crumbs, seasoned with chopped onions and other flavoring, vegetables, and herbs. Fold or roll up the meat and skewer in place with toothpicks. Brown the rolls in fat, remove and make gravy from the fat, flour, and stock, if available. Place the rolls in the gravy and cook slowly until tender in a covered baking dish, a steamer, or a fireless cooker.

Potato Puff

- 4 cups hot mashed potatoes
- 4 tablespoons milk
- 1 teaspoon salt
- 2 eggs
- 2 tablespoons butter
- 1/4 teaspoon paprika

Cook, drain, dry, and mash potatoes. Then add seasonings, milk and butter. Separate eggs and add well-beaten yolks and beat well. Then add whites of eggs which have been beaten stiff. Turn into a buttered dish and bake in a quick oven until brown.

NOTE. — About six medium-sized potatoes for above amount. If cold potatoes are used, heat in double boiler before using. Have hot when put into oven.

Milk Sherbet

- 1/2 cup lemon juice
- 2 cups sugar
- 1 quart milk

Mix juice and sugar, stirring constantly while slowly adding milk. Put at once into a freezer and freeze as for ice cream.

Prune Salad

Soak prunes and cook until soft. Remove stones and fill prunes with nuts or cream cheese or both. Serve on lettuce with mayonnaise, cooked or French dressing.

PRISCILLA'S House-keeping 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



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Cutting the Grocery Bill

By FLORENCE SPRING

I HAVE always found the grocery bill the hardest one to cut!

At the market, if we want beef, and can't afford a sirloin steak, we can get just as much nourishment and—if well cooked—almost as much enjoyment from a hamburger. (Don't put in onion, pepper and salt, and fry; but add a finger of pork or suet, broil delicately, then season and butter liberally, and serve hot. I couldn't restrain myself from this short digression, as there is such a difference in this often reviled article of food.)

If we want fish, and halibut is way up in the clouds, we can get delicious haddock — and so many delectable ways to cook it! — for 9-11 cents a pound.

And at the vegetable man's we can shut our eyes to 60-cent cauliflower or 45-cent bunch of celery, and serve a dish of "delicate cabbage" (shredded finely and boiled until tender in just enough milk to cover — yes, I mean exactly this!), or a bit of that same cabbage, ribboned and mixed with a diced apple or two and a little dressing.

But when the sugar gives out, or the butter, or the oatmeal; and if you never allow yourself "fancy" groceries — easy to save on if you usually do use them — what is there to do, I pray you, but to get more? Your family's opinion of you as a housekeeper and "provider" will rapidly lower, if these things are minus, and you meekly but unfruitfully say, "There is no more."

How, then, shall we cut down these same rapidly and constantly rising bills? How bring this part of the budget into the right and proper perspective?

A friend of mine told me, the other day, that her month's grocery bill was \$75.00.

She has a family — all told — of seven, lives simply, entertains — at present — almost none. In this bill was a barrel of flour and a box of soap, it is true; but that leaves fifty-odd dollars; too large a proportion, surely, of the cost of living.

The first method which a careful survey of the situation has suggested is to buy, increasingly and frankly, at the cheapest good groceries.

Cooperative stores, those offering "specials" on certain days, "cash and carry" stores, the little Italian groceries where you can get certain stock in quantity, department stores where various "attractions" are offered — with a little forethought we can avail ourselves of the advantages of all these, at least to a certain extent, and "pick up" a part of our supplies much more reasonably than when ordered by telephone of the best — and most expensive — grocery in the town. I am not unmindful of the fact that the purchasing suggested above must be — necessarily — more costly in regard to time; but after all, housekeeping is our "job" and we are now trying to reduce our grocery bill. I am also sure, that with planning and forethought, the extra time taken will not be too prohibitive.

Observe that in the above suggestions I say "best quality" and "good" groceries. No others should be considered. Judgment and knowledge enabling the housekeeper to judge and know adequately, are a part of her business.

In the winter, if you have storage-room, buy in quantity. Everything, without exception, may be more reasonably purchased thus. Oatmeal (I used always to buy it by the half barrel!), macaroni and spaghetti — bought by the twelve-pound box — canned goods by the dozen (or case, if you use that amount in a year — for canned products will keep). Of course you will can at home your own garden surplus, if you are fortunate enough to possess a garden. When purchasing potatoes, get "seconds" (perfect small ones) from a farmer for at least part of your stock. Buy onions and carrots by the peck or bushel and not by the pound, if you have the necessary safe storage space.

I have found cooperative buying with a neighbor or two advantageous. But choose your neighbor! If you include one who carelessly forgets to pay her share, there go all your advantages and profits — and more!

Often you can hear of a place where a specialty, as to both quality and price, is made of certain articles — as butter, margarine, eggs, and parcel post brings such economically and quickly to your reach. Here, also try teamwork with a neighbor or two and reduce cost of parcel post.

Keep watch of special chances of purchasing bargains in groceries, having, however, a correct idea of what constitutes bargains. Last year we chanced upon an opportunity of buying quantities of "damaged" goods of the best makes, for a very great reduction. The only "damage" was a slight wetting and smearing of the colored paper-can wrappings, the contents being absolutely intact.

Soap should always be kept ahead, as nearly every one knows; but how often we "forget" and get low, and have to begin at once on a box of soft, green soap. Ask the grocer to remove the wrappings before delivering; cut the bars in halves, and pile, semi-log cabin, with a little space between pieces in a dry place.

SUBSTITUTIONS AND EXTENSIONS

As to the first, there are substitutions which make no disadvantageous difference. Buy small prunes for jelly soufflé, or even to stew, if economy is an object. Keep run of prices and if potatoes are expensive and rice is not, use the latter frequently to take the place of the former. Or use hominy or samp often, if cheaper than either. If wheat cereal products are inordinately high, substitute corn, rye, or barley preparations.

Dried legumes — as Lima, sieva, horticultural, and kidney beans; peas — the "split" and green variety, are all nutritious and economical articles of food, and should be considered and utilized, in the grocery-saving scheme. They are all rich in healthful food elements. Buy them in quantity (proportionate to family requirements) at the beginning of the winter, if you have store-room, and keep in emptied fruit jars or tin cans. Both sorts of peas make delicious purées or thick soups, which, with milk added, and served with buttered croutons (possibly gilded with a bit of whipped cream!) will amply and deliciously form the main course of lunch or supper, followed by a substantial dessert, or salad and dessert.

The beans, soaked and boiled until tender and carefully seasoned, constitute cheap but delicious winter vegetables; or a delectable and "hearty" main dish may be prepared by adding to either variety of the cooked beans an equal amount of macaroni or spaghetti, and moistening with a sauce made by frying a minced onion in the fat from six slices of bacon and cooking with that half a quart can of tomatoes. Season to taste with salt, pepper, and sugar, garnish with the crisped bacon, and serve all very hot. Or, shred a green pepper or two with the required quantity of cooked beans, and melt with them one-fourth to one-half pound of "mouse" cheese; season highly and serve on hot buttered toast.

Buy peanut butter by the pound — not in tumblers — and use it a part of the time — if the family like it, instead of ordinary butter on bread or rolls. Added to thin, highly seasoned cream sauce, it makes a delicious and nutritious soup. Accompany with croutons. Or, spread it on bread to make sandwiches, dip in egg and milk, and brown richly on both sides in margarine in a frying-pan; serve with a simple green, or cabbage salad for a main lunch or supper dish.

Butter is one of the most serious "extenders" of the grocery bill.

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I Go Afield in the Spring

By FLORENCE TAFT EATON

HOW delightful to us are the first exclusive invitations of spring! The drip, drip from the roof in the sun; the shrilling music of the peeping hylas as twilight falls; the indescribable thrill in the air; the "feel" of the spring sunshine — so different from that of any other season; the stirring — everywhere — of new life. Home occupations suddenly become less interesting; the outdoors tempts us irresistibly.

In sunny corners and on warm, rocky slopes, almost before we know it, small wintered plants begin to stretch up into the sunshine, minute leaves unfold and tiny buds swell. I am going afield, today, to search for the spring growths wherewith to make a "moss garden" — one of the very loveliest gardens, of any size or description whatever, that can be planned and executed.

Let us take basket and trowel, some warm, inviting day, and see what we can find. Exquisite, soft, deep moss is obtainable, always, after the spring rains; let us select the thickest, greenest clump that we can find. We will, indeed, take up pieces of different varieties, for, when making the "gardens," I am sure you can't refrain — I never can! — from making more than one. Some sick friend will delight in its unfolding beauty. The tiny blue violet is among the very earliest flowers to bloom. Take the budded or blossoming plants up carefully, that the roots may not be disturbed. A white violet or two is a charming addition. Houstonia is the prettiest thing in the world for these fairy gardens, but if very early in the season, we must search carefully for the inconspicuous tufts of the greenish brown, minute leaves and tiny buds. Select as large a clump as you can find — one beginning to blossom if possible. Cinquefoil is also lovely, and what prettier, for the "garden," than the combination of blue, white, and yellow? A root or two of saxifrage may be added — we shall find it growing with the violets in some sunny sheltered corner; it seems to love best establishing itself on bare, rocky ledges. Bits of wintered yarrow closely resemble ferns, and rapidly unfold their delicate leaves when brought into the warmth of some sunny window; even the fuzzy "pussy-toes" are an effective addition.

Make the gardens in shallow glass or china dishes — or even saucers, for they are prettier not too large — and arrange them carefully, including a good large clump of the houstonia and as many blossoming violets as possible, and surround all with the brilliant green moss. Set it in a sunny window and keep it well watered — using a hand-spraying bulb if you have one. Transfer it to the centre of the dining table at meal-times; you have no idea what enjoyment and interest it will afford the family. Before you have discarded the garden all sorts of tiny wild growths will appear, and even the smallest buds will expand and open, under the favorable forcing conditions.

Possibly you did not get about cutting branches of forsythia and other flowering trees and shrubs in the winter, for spring window blossoming? You can still anticipate their outdoor appearance. Last year I saw some exquisite branches of apple blossoms and delicate green leaves, massed in a sunny window, before a green leaf-bud had showed itself outdoors; and forsythia requires the hot sun of only a few spring days to develop sprays of its golden bells. Pussy-willows and all sorts of catkins develop rapidly and are interesting spring house-mates. These can be acquired on the earliest spring — or even winter — tramp.

As the season advances, keep track of the dates of the blossoming time of your favorite spring flowers. I know a home where a calendar of all the choice early varieties of wild-flowers is expressed by their regular appearance in it.

You know that the first cowslips are just goldening the green, lush meadows by seeing a great bowl of them on the dining-room table. You realize that arethusa time has come again by finding a glass of them decorating the living-room. All of the early favorites are greeted as they appear, and toll taken of their abundant bloom to adorn and beautify the house. Note, however, that you will see a spray or two only, of rare, sparsely growing varieties. The true nature lover never runs the risk of exterminating or lessening the growth of choice specimens.

Many are the delightful, health-giving tramps afield to which this love for nature tempts us. Let us see to it that we train our children into a love for such durable satisfactions. A love for the open and the treasures it contains is an asset and a delight all through life.

The home planting should also be in process of being accomplished.

Our tramps afield may also be to the enrichment of our shrubberies and general planting. Wild roses are enchanting massed or in hedges; clethra, both beautiful and of delicious fragrance, is most easily domesticated. The foliage is also lovely throughout a long season. Shad bush, laurel, azalia, both pink and white, wild hawthorn, all transplant well. Don't forget a wild alder bush, to beautify some corner with its brilliant red berries, or a bush of witch hazel to supply the very latest fall bloom. The acquiring of these will supply an excuse for many delightful spring tramps; or we will not even disdain the assistance of our trusty automobile when on a quest for some far-off shrub.

Lots of the wild vines furnish beautiful decoration for piazza or trellis. Woodbine — ampelopsis and wild clematis, are among the most beautiful and decorative vines; and wild smilax and bittersweet — *solanum dulcamara* — almost equally desirable. All of these may most ornamentally hide common wire or board boundary fences, making them things of beauty. All these varieties of wild vines are easily obtainable in nearly every countryside.

Bulbs of the various wild lilies are easily found and transplanted, and the plants springing from them increase in size and loveliness each year. Canadianis — the common yellow nodding lily — Turk's cap, and the red wood lily, are equally beautiful and desirable. When taking them up, cut out the square of earth containing each, digging deeply; the slender stems snap easily.

In taking trips afield in the spring for the purpose of acquiring any or all of the treasures above mentioned, as well as for the great pleasure of the quest also, increase your ease and consequent enjoyment by sensible dressing and convenient equipment. Common-sense, comfortable stout shoes, and substantial stockings — rubbers if necessary, short woolen skirt or knickers if your tramp leads you through swamps or thick woods, a sweater chosen with reference to the temperature, is the sensible costume which present-day custom, and even fashion dictates for tramping and excursions afield. A light but strong basket and stout trowel (I pray you avoid the miserable cheap ones often offered for sale; always select and own a mason's trowel), will enable you to easily acquire whatever desired treasure, of not prohibitive size, which either catches your eye or is the object of the expedition.

If walking, don't be avaricious and try to take home too much at a time. Perhaps you can tramp to simply locate more cumbrous plants or shrubs, with the view of later acquisition by car or carriage. Perhaps, on some, sunny advance-season days, the lure of the open will tempt you to pack sandwiches and bacon, and extend the trip into a real picnic on the sunny hill.



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(Continued from page 42)

"She had been buying overalls from a small factory in Inglewood, and when she showed the new garment to the foreman — she thought she knew him because he had lived in Barstow — he volunteered to help her. There was some correspondence. She was methodical. She kept copies of the letters she wrote that foreman. She didn't have the money to get a patent. The foreman volunteered to loan her the money. She kept those letters too."

Powers' face was growing livid. His eyes closed and then opened to narrow slits. His pudgy hand slid along the edge of the desk — toward a push button.

"I've cut the wires," she said, seeing his move. Then she resumed: "That trustful, hardworking little mother met with an accident and died without recovering consciousness. The child was left without a thing save the kindness of her mother's friends. And the foreman took out the patent in his own name."

"What?" roared Powers, rising to his feet, brandishing a shaking fist. "Do you mean to infer that I stole the Kovoslip patent?"

Her lips tightened over her teeth. Her hand in her bag was rigid. The suggestion of tears had disappeared and she held him with her eyes.

"I have your own letters to my mother. All the proof necessary. I discovered them by accident rummaging in an old trunk — and I came back from Barstow this morning."

"Wha — What do you propose doing?" he quavered, shifting his glance to the menacing bag. Had she come to kill him?

She looked at her wrist watch. He took advantage of her seeming laxity in watchfulness and thrust his hand in the middle drawer of his desk.

"I anticipated that move too," she announced with disquieting ease. "I had your gun removed while you lunched with Henderson."

There was a knock at the door. Powers seemed abruptly relieved. He glanced toward the door, and June called to come in.

The stenographer discreetly opened the door and a tall, officious-looking individual came in. He looked at June; she nodded toward Powers. The stranger handed a packet of papers to Powers and left the room without speaking.

"Those are the copies of my writs of attachment," she said coolly. "They'll show that everything you own, or claim to own, was tied up ten minutes ago."

"Have you dared . . ."

"Yes, I've dared! You thought I'd come cringing back to you. Just as I have seen many men come to this very room. You thought that if you could force me to marry your son you'd be safe from scandal if I should ever chance to learn the truth. You've planned to ruin me in business, thinking it would make matters easier for you, but you've made a sad mistake. It's a long, long road that has no turning, Milton Powers."

He sank back in his chair. His lips twitched. He spread the writs of attachment on the desk before him. He tried to speak, but no sound came from his dry lips.

June calmly walked toward the door, hesitated. "Doctor Hastings can say it was overwork," she suggested. "The sun is brightest on the coast just now. If you should decide to travel, we can manage expenses until the accounting is over. I'm not asking for more than is justly due."

Powers groaned. His ponderous frame reeled and fell across the corner of his desk. A big, broken, helpless thing, shaking with remorse, writhing under conflicting emotions.

June's eyes grew limpid, misty. She stepped noiselessly to the desk, gathered the writs of attachment, tore them and dropped them into the waste-basket. Her lips twisted into a smile of pity. She walked lightly to the door and opened it. Wilbur Talbot had been waiting just outside.

How I Earn \$2⁰⁰ to \$3⁰⁰ a Day At Home in Spare Time

A Pleasant, Profitable Occupation That Helps Us Make Both Ends Meet

By Mrs. Emile Vancoillie

Now that I am actually earning from two to three dollars a day, right at home, in my spare time, our trials and troubles back in the Fall of 1919 seem like a dream — a nightmare that I am glad to forget.

But I can tell you there was nothing imaginary about those days, while we were struggling along trying to make both ends meet — and never quite succeeding.

My husband worked in a mill, and made good wages, but it seemed like he couldn't earn enough money to keep up with expenses. With our two little children to clothe and care for it seemed like we were always paying bills, or planning how we could lay aside the money to pay them.

Often my husband and I would talk things over, trying to find some way out of our troubles. I was eager to help, but I couldn't leave my home and children and go to work in a factory. I didn't know any sort of work that I could do at home, to make money. It began to look like there was no answer to our problem.



I do the knitting without neglecting my children or household duties

AND so things went along until one day late in December, the expressman drove up to our house and left a wooden box, addressed to Mr. Vancoillie. That night when my husband came home from work I showed him the box and asked what was in it.

"Oh, we'll call it a Christmas present for you," he laughed, and began taking the boards off the top. Pretty soon he lifted out some sort of a machine and set it on the floor.

"What in the world do you call that?" I asked. "It is an Auto Knitter," he replied, "a machine to knit wool socks. I heard about it and sent for some of their literature. It looked so good that I decided to try out their plan. So I sent for one of their machines to surprise you."

Now it isn't like my husband to make wild, reckless decisions. But for the life of me, I couldn't see the idea back of this purchase. I made up my mind that he sure had slipped up this time.

"A knitting machine!" I exclaimed. "Why, I never knit a sock in my life. I don't know the first thing about knitting."

"Of course you don't," replied that exasperating man of mine. "And you don't need to. See, we have an Instruction Book that tells just how to knit standard wool socks on the Auto Knitter. You can learn from this."

"But after the socks are knit — what then? What will we do with them?"

"Oh, that's the best part of it," my husband explained. "The Auto Knitter Hosiery Company agrees to buy every standard sock turned out on the machine. We simply bundle up the socks and send the package to them. They pay us a fixed price per dozen pairs. Also they send us yarn to take the place of that used in knitting the socks. So, you see, we always have yarn to knit more socks."

WELL, I must say I felt a lot better about the Auto Knitter after he explained it that way. If I could knit socks right at home, and sell them for real money, it sure would be fine. Why it was as good as going out and working for wages — and I could do the knitting in spare time without neglecting my children or household duties.

But I still had my doubts about the Auto Knitter. I was afraid I would never learn to run it. However, when I read over the Instruction Book I found it wasn't nearly as hard as I had imagined. Then I sat down to the machine and began practicing. The machine was shipped with a piece of work already started on it, and that was a big help. It took a little time, of course, but in three days I had the machine working fine, and was making one sock after another.

Of course the neighbors soon learned about the Auto Knitter. I showed them samples of the socks, and they all wanted some right away, when they saw the fine work. So I began taking orders right away, and didn't have time, at first, to knit any for the company. I found there was a good sale for ladies' stockings, too, so I knit them as well as the socks.

ON March 12, 1920, I balanced up my little account book, and found that, after taking out the money to pay for the machine, I had a clear profit of \$33.00 — all earned in spare moments between my regular work.

I kept right on with my knitter during that Spring and Summer. When I didn't have any home trade, I sent the standard socks in to the Auto Knitter people, and I always got good treatment from them. I could plan every time on getting a check from them by return mail. And they always sent along the replacement yarn, just like they agreed to do.

But the real test of the Auto Knitter came late in the Fall. From November to January the mill where my husband was employed was closed down a good part of the time, and he didn't have regular work. There was nothing else he could find to do in a mill town like this, so as last he turned to the Auto Knitter. "I'm going to see what I can do to make money at home," he said.

Well, we both worked at the little Auto Knitter, and kept it busy during those "lean" months. And as a result they proved to be "fat" months for us. We never had to worry about "no work at the mill," as so many others were doing. If we didn't have home orders, we kept right on knitting, because we knew we could sell every standard sock to the company.

MRS. VANCOILLIE

made out without the machine, and the checks that it brought us so regularly.

After my husband went back to work at the mill full time, I kept right on knitting in my spare moments. In February, 1921, I made \$59.99, and in March, \$64.30. All of this was for home trade. The socks were sold to friends and neighbors without a bit of trouble.

My trade has kept growing steadily, and now I can count on making from \$2.00 to \$3.00 regularly every day, besides doing all my housework.

Making Money Right At Home Knitting Socks on the Auto Knitter

You have read here what Mrs. Vancoillie says about the Auto Knitter. Here are actual facts, put on paper. The old problem of making both ends meet set the Vancoillies to thinking. Then came the Auto Knitter to help. And now, in her spare time, Mrs. Vancoillie is making from \$2.00 to \$3.00 a day. Just imagine \$50.00 to \$75.00 a month "extra" money!

We stand ready to make you the very same offer we made Mrs. Vancoillie. Our Home Work Plan is for you, too. You make standard wool socks in your own home in spare time, with the Auto Knitter. And we pay you for making them. That's the plan in a nutshell.

A Ready Market for Every Standard Sock

But, much as we like to receive shipments of standard socks from Auto Knitter owners, there is nothing at all in our Work Contract to force you to send your output to us. We agree to buy every standard sock sent in to us, the year around, and to pay a fixed price. We will also send replacement yarn for each lot of standard socks sent in. But you are at perfect liberty to sell these wool socks wherever you please. Local stores often are glad to get these fine wool socks and pay good prices for them. It is very likely, too, that your friends and neighbors may want a supply.

The machine itself is thoroughly substantial. Many Auto Knitters have been operated for years with perfect satisfaction. The machine weighs about 20 pounds and may be clamped to any ordinary table. It makes a sock — top, body, heel and toe — without removing the work from the machine.

Previous experience with machinery is not necessary. Nor do you need to know how to knit by hand. The Instruction Book makes everything plain. With the Auto Knitter you can learn to turn out standard wool socks that have all of the strength, warmth and quality of hand-knitted ones.

Write for Full Information About Our Home Work Plan

If you have been seeking some way to turn spare moments into money, then take this chance to get the facts about the Auto Knitter. Will you spend just two minutes now to find out all about a new, pleasant occupation that can be conducted right at home? You aren't obligating yourself at all when you sign and mail the coupon. The Auto Knitter Hosiery Co., Inc., Dept. 143, 630-32 Genesee Street, Buffalo, N. Y.

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**Helpful Hints from
Home Folks**

A Real Convenience

When one lives in a small apartment, there is never room for anything. To dispose of our shoes, I turned a good-sized packing box on its side in front of the window. Shelves made from the lid were put in at the proper height. The box was covered with 'cretonne' to match the curtains. A gathered curtain of the same material was hung over the open side, which was of course turned towards the room. This made an attractive window box as well as a most convenient place to keep our shoes, shoe brush, polish, and so on. — H. S. Trecartin, Mass.

Decorative Baskets

You will often find straw hats in the five-and-ten-cent stores that can be turned into unique and beautiful baskets. Choose a black hat, or color a natural straw. Line the rim and inside the crown with apple-green silk or ribbon. Cover a stiff piece of cardboard the size of the top of the crown. This will slightly stretch the top of the crown and make a firm, flat bottom for the basket. Make an artistic knot of a heavy silk cord in a henna shade, tying it through one side of the brim, and adding tassels to the ends. Sew several bunches of artificial nasturtiums outside the brim, touching up the buds and leaves with bronze paint. You will then have a fruit basket stunning enough to be the central point of color in breakfast, dining, or informal living room. — Mrs. RALPH A. HOPKINS, Cal.

Edge for Marquisette Curtains

Curtains of coarse marquisette, or fine filet net are attractively finished with a narrow crocheted edge done in No. 5 Perle cotton with a No. 7 hook and made as follows: Work edge on right side of curtain into material. Chain (ch) 6, leave space of 3 ch, treble (t) into material, * ch 4, 3 t in top of t just made, leave space of t, t into material; (ch 3, leave space of 3 ch, t into material) twice, repeat from * across. — Mrs. F. S. GRUBB, Wisc.

For Beadwork

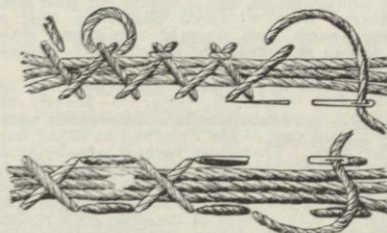
Now that the crocheted beaded bags are again in favor, it will save time and patience if you will loosen one end of a strand, which will be about an inch long, wax with paraffin, split, then place the end of your crochet silk (also waxed) between the parts of the strand and twist, making long smooth splice over which the beads will run easily. In this manner an entire skein of twelve strands can be strung in a short time. — MARY MORGAN, N. Y.

Blouse Decoration

(Shown on page 12)

In making these simple decorative bands for blouses, collar, and cuff sets and frocks use wools in the tweed suit shades with a bit of contrasting color, the blue under threads with orange crosses and tiny black side stitches, or rust and gray, or camel and henna.

In making the first band make the catch stitches first, then the little short side stitches that hold the crosses down. Then thread a large needle with three or four strands of wool and draw



through underneath. In the second band make the cross stitches and the single stitches between them, then run the yarn strands underneath.



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to last year's hat**

Don't discard last year's straw — you can have all the joy of a new hat for a few minutes' jolly work and a few cents in money.

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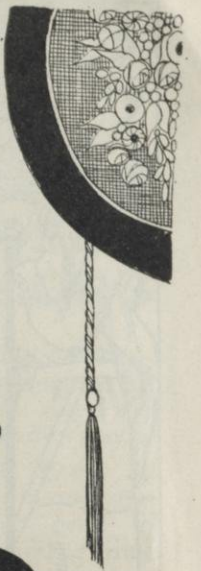
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Priscilla Models for Spring Featuring the Cape Costumes



THE cape is the thing! That has a familiar sound even now, hasn't it? And a familiar look if you have passed the shop windows with their opening displays very often of late. Fashion is so enamored of this cape idea that she tacks the graceful things on our indoor as well as outdoor apparel. But perchance this cape idea is just another expression of the lovely simplicity of line which continues to characterize the clothes we wear.

No. 1289-3 is about as simple in construction as a gown can well be, of course it asks you to interpret it in soft fabrics, crêpe faille, crêpe Romana, or Canton, and give it personality by a clever bit of bright embroidery and a festive sash. This model offers you a choice of the bateau neck or square neck, the fitted or flowing sleeve, or the short sleeve. It may be either bloused or worn straight hanging, in the latter case use a more tailored girdle or narrow leather belt, and select tweed, spongene, or jersey cloth, thus turning the model to sports purposes. The frock is a one-piece, slip-on model closing on the shoulders and requires about 3½ yards of material. Designed for sizes 16 year and 36 to 42 inch bust measure.

No. 1294-3 is one of the smartest spring fancies utilizing side panels and the new capes. It offers a wonderful suggestion for any of the satin-faced crêpes. In using the latter, line the cape with the satin side of the material out,

the two thicknesses of the material being needed to give weight enough for the proper sweep of the cape. Black satin and jade with tiny crystal beads like raindrops, black embroidery, and a cape faced with that glorious green shade would be emphatically good-looking. And the foundation of all this elegance is but a one-piece slip-on, closing at the shoulders and finished with the elastic at the waist line. The elastic finish at the waist for all these blouses is very desirable, for it gives an ease of line that is necessary. Requires about 5 yards of material. Designed for sizes 36 to 42.

No. 1313-3 offers all the charm of youth and simplicity, and adds the shoulder cape for sophistication. The Peter Pan collar is sure to endear it to the school-going clan. The new foulards and crêpes take to these lines kindly. This frock requires 3¼ yards of dress material and 1½ yards of contrasting material for decoration. Designed for sizes 16 year, 36, 38, 40, and 42.

No. 1314-3. The newest of the cape costumes that have captured the fancy of Miss and Madam for the summer season. One wears the simple straight-line frock, girdled in with elastic at the waist, then adds a cape of the same material brilliantly lined or made of double-faced material. Of course, the tweeds and homespuns are much liked for these costumes and we have seen a stunning model in vivid green jersey piped with white and a cape

lined with white. No costume could be easier for the home dressmaker and nothing could be smarter for the vacation outfit. The costume requires 5¼ yards of material and is designed in sizes 36, 38, 40, and 42.

No. 1318-3. The youngsters are adorable in the cape costumes. A model in scarlet flannel or jersey lined with navy blue, with pipings of navy and a black patent leather belt is very gay for spring. The little peasant frock is a straight up and down affair with long shoulders. It can be left with the short sleeve or a full under sleeve of self or contrasting color can be added. Tweeds are ever so popular for the children's things, too, and their colors are so gay that delightful effects can be gained by using one shade and trimming with another. This costume requires 3½ yards of material with ⅞ yard of 44-inch material for lining cape. Designed for sizes 6, 8, 10, 12, and 14 years.

All estimates are for 36-inch materials and medium sizes. The favored fabrics for spring are the new crêpe silk effects which are appearing on the market under an amazing variety of names, but in all versions very lovely and practical, for most of them do not crush easily, and fall in graceful lines. Foulards, pongee, shantung are to be unusually good as the season progresses.

In wools and cottons the rough fabrics that have a suggestion of hand-woven materials are favored.



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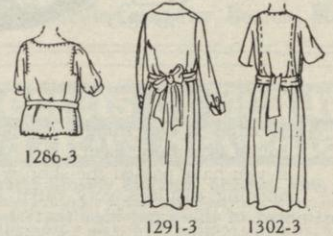
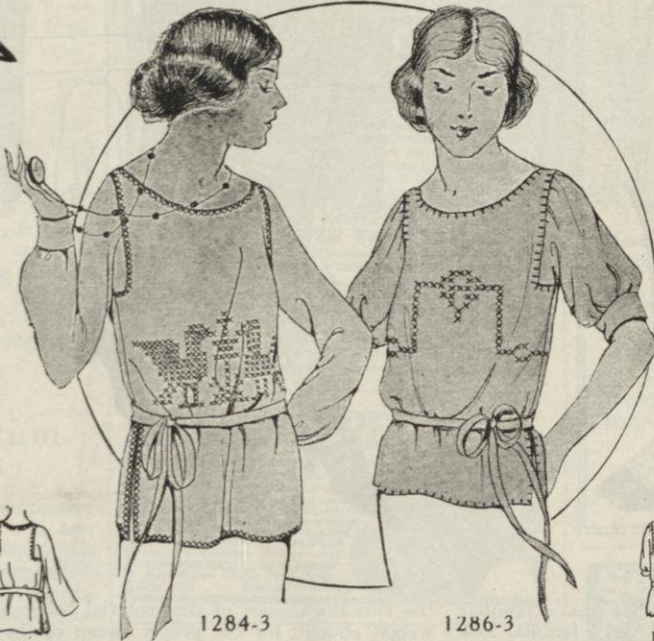
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Two Charming Peasant Blouse Models



Cross-stitch Designs Are Quite In Keeping



If you haven't a peasant blouse in your spring wardrobe, it just isn't a spring wardrobe this year — for the quaint, comfortable, becoming things have taken Fashiondom by storm and they certainly are easy to make! The two blouses above are true to type and very interesting. No. 1284-3 has front and back cut in one piece; No. 1286-3 is seamed at the shoulder. Narrow string girdles of self material are used in both cases. The cross stitch is a characteristic accompaniment of this type of blouse, the curious Ukrainian figures being very popular. Models are designed for sizes, 16 years; 36, 40, and 44 bust measure, and can be made from 2 yards of material.

No. 1291-3. A convertible, double front house dress designed for sizes 36 to 44 bust measure. Sleeves may be either

long or short. Requires 5½ yards material.

No. 1295-3. A practical but good looking one-piece apron equally serviceable in gingham or chambray. Shoulder straps are cut in one piece with apron. A pretty finish of rick-rack braid, or a colored bias binding adds immeasurably to its smartness. For a Lenten bazaar this apron model will prove a good seller. Requires 2¾ yards material; designed for sizes 36, 40, 44, and 48 bust measure.

No. 1301-3. It is one difficult task to distinguish the house dress from the morning frock now-a-days, especially when they take on the smart lines of this model. Front and back are cut in one with the short length sleeve. An attractive feature is the separate front section with tie-back sash. The clever way in

which the cuffs and pockets are treated affords a decorative finish. Requires 4¼ yards material with ½ yard contrasting material for collar, cuffs, and pocket laps. The width at lower edge is about 1¾ yards. Designed for sizes 36, 40, and 44.

No. 1302-3. This attractive house dress of the slip-on type has the centre front and centre back of body in one piece; side of body in one with short sleeve. It is a much favored long-waisted model with a one-piece gathered skirt. The sashes are attached at underarm seams and tie at back. Rick-rack braid sewed on flat is an effective trimming either in white or the color of the dress fabric. Designed for sizes 36, 40, and 44 inches bust measure; requires 3¾ yards material.

All estimates given for medium sizes and 36-inch materials.



1293-3

1070-3



1299-3



1164-3

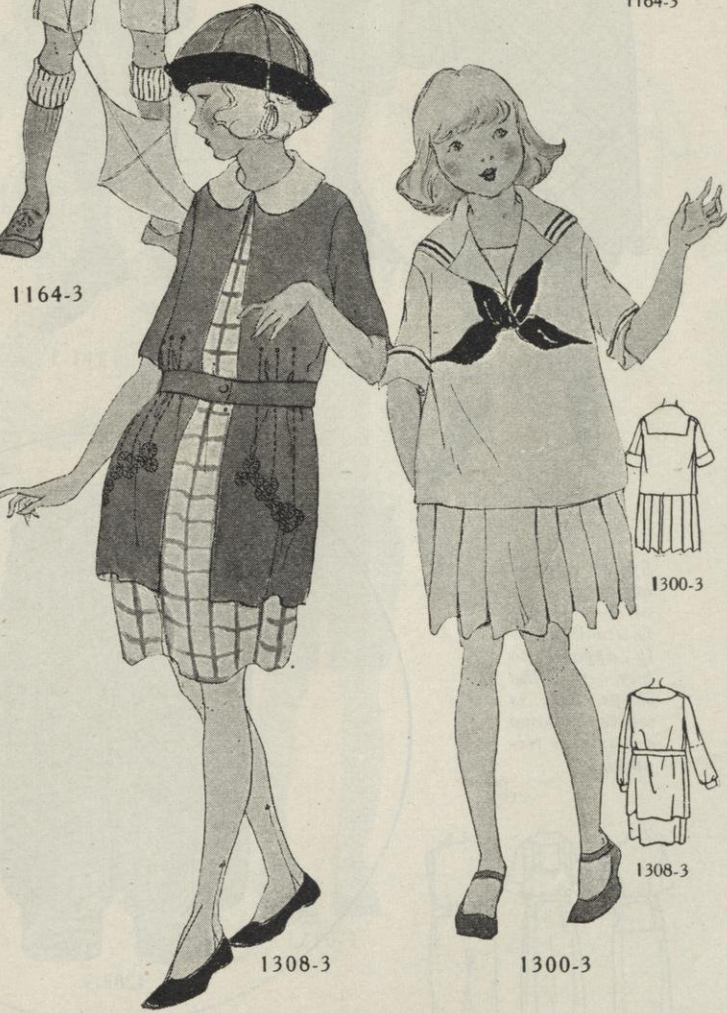


1070-3

1293-3



1307-3



1164-3

1300-3



1308-3

1308-3

1300-3

NO. 1070-3. The cape of Fashion has descended upon the shoulders of the little mademoiselle and it becomes her greatly. This small affair has an adjustable collar which can be fastened snugly under a dimpled chin on stormy, blowy days. Homespuns, tweeds, and serges will stand the wear and tear of kiddyhood, bright colored linings and pipings are to be favored. Requires 2½ yards material. Designed for 2 to 14 year sizes.

No. 1164-3. A middy suit a young man would favor. The blouse slips on over the head, has a shield and a tailored inset pocket. The cunning way the straight trousers button on at back and front is noticeable. For the complete suit, 1½ yards of material will be needed. Designed for sizes 2 to 8 years.

No. 1293-3. Middy suit for a small Miss made with a separate slip-on blouse with the favored band at the waist line. The smart little box-plaited skirt is in one

piece and joined to an underwaist closing in front. By binding collar and cuffs with bias folds of contrasting material a pretty variation is gained with very little extra labor or expense. Requires 3½ yards of one material for the suit. Designed for 6 to 14 year sizes.

No. 1299-3. Boy's blouse which can be made with or without the back yoke, with attached or separate collar and regulation or French cuffs. Requires 1¾ yards of material. Designed for 4 to 14 year sizes.

No. 1300-3. Regulation middy dress which can be cut with long or short sleeves and with a plaited or full gathered one-piece skirt. The latter is joined to an underwaist with back closing and neck in square or round outline. Requires 3¾ yards of material. Designed for 4 to 14 year sizes.

No. 1307-3. The small girl may also borrow the peasant blouse idea, but hers has leanings toward Russian effects. This model closes at the left side front and

has a very clever little collar. The one-piece plaited or gathered skirt is joined to an underwaist closing at the back. Two yards of material are needed for the skirt and two for the blouse. It is designed for 6 to 14 year sizes.

No. 1308-3 offers a suggestion for making over last summer's frock that one has grown out of amazingly. The overdress may have any one of three types of sleeves. The two-piece underslip closes at the back. Requires 2¼ yards for underslip and 2¾ for the overdress. Designed for 8 to 14 year sizes.

All these garments make a virtue of the necessary simplicity and lose nothing in smartness thereby. There are no intricate details, no artistic drapings to tax the home sewers' ingenuity in these little models, but there is no lack of character. In bits of embroidery and color lies the individuality and interest.

All estimates based on medium sizes and 36-inch materials.



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1304-3

1290-3

1311-3

1305-3

1312-3

Sports apparel although severely simple is usually costly apparel to buy in the shops, here is where the home dressmaker triumphs.

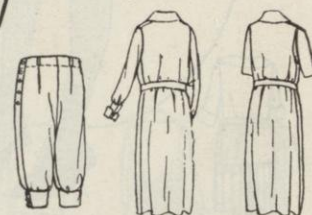


1283-3

Out-of-door life claims more and more of us every summer and to be clad for play smartly is quite as essential as for formal affairs.



1304-3 1290-3 1311-3



1283-3 1305-3 1312-3

THE younger set are emphatic in their demands for a wardrobe that has a large share of sport clothes, comfortable, rough-and-ready togs of tweeds, homespuns, jerseys, with gingham, ratiné, and cotton homespuns for their tub things. With the sleeveless frocks the wash silk blouses with Peter Pan collars seem to be quite in keeping, although voile, batiste, and pongee are always good. Some of the fine gingham silks in suit shades are very attractive.

Knickerbockers will be worn more than ever this season. Not a camping kit can be without them and, just between us, many a housewife will borrow that sleeveless knicker dress to help make play of summer cottage-keeping.

No. 1290-3 is a snappy new version of the beloved sleeveless frock, a suspender effect. Requires 2½ yards material for frock; 1¼ yards for guimpe. It is

designed for misses 16 to 20 year sizes.

No. 1283-3. Regulation knickerbockers with inset pocket at right front. Designed for sizes 16 years; 28 to 36 waist measure; requires 2¼ yards material. Wool tweeds, matching the suit are used often for these, but corduroy and khaki are both satisfactory for those who are really roughing it.

No. 1304-3. A long-waisted model with straight skirt in one piece. Requires 4 yards of one material; designed for sizes 36 to 46 bust measure. A pretty morning frock if interpreted in plain and plaided gingham, or if made up in tweed and pongee, as many of the newest frocks are, it will be decidedly smart.

No. 1305-3. Another sleeveless model with smartly slashed front and patch pockets. Jersey, tweed, homespun, or heavy linen or cotton fabrics bound with contrasting color are excellent materials

for this slip-on. Requires 3 yards for dress; 2 yards for guimpe; designed for sizes, 16 years; 36 to 44 bust measure.

No. 1311-3. Sleeveless Knicker Dress, the newest of the sports models and sure to be hailed with joy by the hikers and campers. It closes at front and has drop seat. Requires 3¼ yards material; designed for sizes 36 to 44 bust measure.

Here again the popular wool fabrics come into use, and braid bindings give a tailored finish. One of the new capes would be a smart addition to the costume.

No. 1312-3. One-piece dress, giving the sleeveless effect by the use of two fabrics. The lines of embroidery are length giving. The skirt is gathered to slightly long waist line at each side. Material for dress, 3 yards; for guimpe, 2 yards; designed for sizes 36 to 44 bust measure.

Estimates are for 36-inch material, and medium size.



It costs no more to make the right type of clothes for the little people than it does the wrong. These models demonstrate that simplicity and freedom for active young muscles can be had with minimum labor and expense.

NO. 1123-3. Trouser suit for a little lad that mother can make of left-overs from her linen dress, her spongene suit, or from the spoils of a remnant counter. It takes but $1\frac{1}{8}$ yards of material for the blouse and $\frac{7}{8}$ of a yard for the straight trousers. A fine quilting around collar and cuffs will add much to the smartness of the blouse, and if closely plaited and narrow, will launder perfectly. Designed for 2, 4, and 6 year sizes.

No. 1218-3. A manly little suit with a double-breasted blouse. This would be adorable made up in wash silk or pongee with very grown-up, navy blue serge trousers. Requires $1\frac{1}{8}$ yards of material for blouse and $\frac{3}{4}$ of a yard for trousers. Designed for 2, 4, and 6 years.

No. 1287-3. A most dear frock all scalloped round about. It is a simple little affair, but if a bit of bright embroidery follows the scallops, and gay bias

tape finishes the edges, and smart young sashes gather in the fulness at the sides, and last, but not least, cunning bloomers peep out between those scallops, you have a costume to delight any kiddy heart in the wearing and any grown-up in the contemplating. Dress and bloomers requires $2\frac{3}{4}$ yards of material. Designed for 2 to 8 year sizes.

No. 1298-3. Dainty frock which might well be made of colored dotted Swiss with a surplice sash collar of organdy embroidered in the body color. The dress fastens in the back, may have long or short set-in sleeves and requires but $2\frac{1}{2}$ yards of material. Designed for 2 to 8 year sizes.

No. 1309-3. Little girlhood enjoys crispy gingham with organdy collars and cuffs or trim piqué built after this fashion. The dress closes in the back and the collar extends around the neck to the waist line. Sleeves may be either long or short, and the skirt is a one-piece gath-

ered model. Designed for 4 to 10 year sizes. Requires $2\frac{1}{4}$ yards material.

No. 9873-3 is one of the most favored models for evening wear when one entertains the Sand-man. Made up in figured plissé crêpe with a white collar and perhaps a bit of tatting for the edges, it is very practical and likewise very adorable. The pajamas open at the front and have a drop seat. Of course, the garment can be made long or short sleeve, with or without collar, and bloomer style or hemmed. Pajamas require about $2\frac{3}{4}$ yards of 36-inch material. It is designed for little maids of from 4 to 14 years.

No. 9414-3. Kiddies' Underwaist and Drawers. Requiring $1\frac{3}{4}$ yards material. Designed for 2 to 14 year sizes.

These very cunning undies may be lace trimmed and adorned with a bit of embroidery if for dressed-up occasions.

All estimates based on medium sizes and 36-inch materials.



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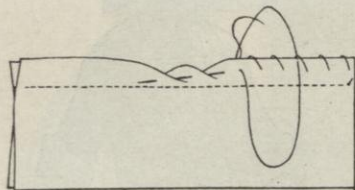
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More Sewing Stitches for Beginners

By FLORENCE I. BURCHARD

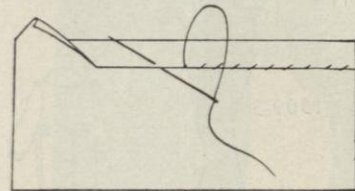
THIS lesson is supplementary to one appearing in the January issue of PRISCILLA, and with it explains the making of the more elementary sewing stitches which come into play whenever there is any sewing to be done. The appearance and life of a garment often depend on the stitches used in the finishing of seams and edges, such as are here described and illustrated.



**Fig. 8
Overcasting
Stitch**

THIS is a very simple, though important stitch. It is used to stay the raw edges of buttonholes before they are worked, as a finish for seam edges to prevent them from fraying, to stay the edges of a rent and prevent it from fraying while a patch is being applied, and for various other similar purposes. The stitch is slanting, as shown in Fig. 8.

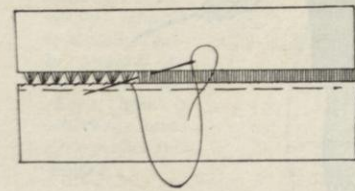
The beginner should practice this stitch in the following way; hold the material over the first finger of the left hand and make the stitches, one at a time, with the needle pointing toward the left shoulder. When quite familiar with the stitch, several stitches may be taken on the needle at once. (See Fig. 8.)



**Fig. 9
Hemming or
Whipping
Stitch**

THE regulation hemming stitch is a stitch which is necessary to all who sew. It is used as a finish for garments, to prevent edges from fraying, and often for ornamental sewing.

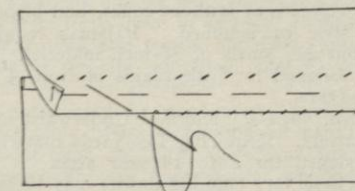
As with all hand-sewing, it is advisable to use a thread of medium length. A fine needle and fine thread should be used for hemming. The hem is turned up the depth desired, the raw edge turned in about an eighth of an inch, and the hem basted to position. Hold the turned-in edge of the hem towards you, slip the knot of the thread under the end of the turned-in edge to conceal it, take up a thread or two of the cloth, and then pass the needle through the edge of the hem. Proceed in this way, working towards the left on the wrong side of the garment, taking very small stitches on the right side, and small even stitches on the wrong side. Do not draw the stitches very tight or leave them too loose. For appearance of stitch and position of needle, see Fig. 9.



**Fig. 10
The Hand-made
Hemstitch**

AMORE or less ornamental stitch, which is effectively used at the present time for the decoration of the hand-made frocks and blouses.

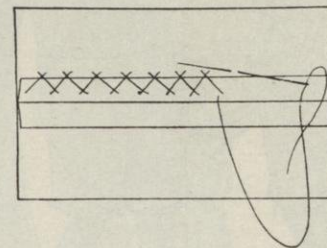
The hemstitched hem is made as follows: Decide upon the width desired for the hem and measure in from the edge twice this width, including the first turn, which is usually from an eighth to a quarter of an inch. Mark this measurement, and beginning at the line marked, draw as many threads of the material as desired—from four to eight are generally drawn, depending upon the coarseness or fineness of the goods. Baste the turned-in edge of the hem down exactly along the line of pulled threads. (See Fig. 10.) Hold the hem over the left forefinger with the hem turned side next to you, slip the knot of the thread under the hem edge to conceal it, and take up from three to six of the threads, bringing the needle in around the threads from the right. Then take a very short stitch in the turned edge of the hem and proceed in this way until the hem is completed. If the threads of the material are very coarse, three or four threads are enough for a stitch, if very fine, as many as six may be taken. (See Fig. 10.)



**Fig. 11
Hand-Felling for
Seams**

THE hand-felled seam is used for garments where a flat seam is desired, such as baby garments, flannels, and garments which have no right or wrong side. This seam is

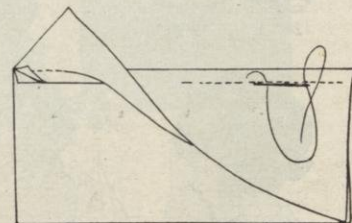
made as follows: Lap the seam edges one over the other with the sewing lines meeting, and baste the two edges together along the sewing line, or exactly through the centre. Turn in the raw edges about an eighth of an inch, baste them down and sew to position with the hemming stitch. (See Fig. 11.)



**Fig. 12
Catch Stitching
for Seam**

ALSO known as herringbone stitch. This is used for holding selvage seam edges flat, for catching down the raw edge of a flannel hem, or the selvage edge of a facing on a heavy broadcloth skirt, where the upper edge of the hem or facing is often not turned in but left with raw or selvage edge and catch-stitched to position.

The catch-stitch, illustrated in Fig. 12, is shown as a seam finish. The selvage edges of the seam are pressed open and catch-stitched down. The seam is held over the first finger of the left hand, the knot is concealed under the seam edge and a short stitch is taken in the material just outside the selvage edge, the needle is brought back and another short stitch taken in the seam edge, and so on to the end of the seam. The sewer works away instead of towards her, that is, the needle points towards the left and the sewing is done from left to right, instead of from right to left, as with hemming and the other stitches.

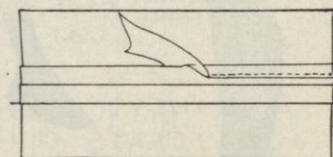


**Fig. 13
Hand-made
French Seam**

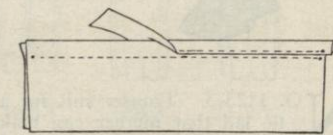
THIS is one of the most useful of seams. It is used in sheer garments, soft silks and wools, underwear, baby frocks, undergarments, and the like.

To make the French seam, baste up the seam edges on the right side of the garment and stitch on the right side, about an eighth of an inch outside the line of basting. Remove the basting thread, cut away the seam edges close to the line of stitching, turn the garment on the wrong side, crease the seams and stitch them again on the wrong side, taking up a seam deep enough to neatly cover the first one. This seam may be made by hand or machine. By hand, of course, for baby garments, underwear, and similar purposes. (See Fig. 13.)

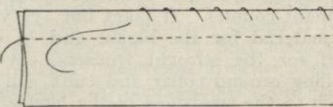
Practical Seam Finishes



**Fig. 14
Seam Pressed and
Bound**



**Fig. 15
Skirt Seam Cut
and Bound**



**Fig. 16
The Overcast
Seam**

FOR heavy garments of serge, broadcloth, tweed, and the like, seam edges are pressed open and bound with silk seam binding or strips of cambric. (Fig. 14.)

Skirt seams are often cut away to within a quarter of an inch from the sewing line, and the two edges bound together. (Fig. 15.)

In the overcast seam (Fig. 16) the two edges are overcast together to prevent them from fraying. On very heavy materials with a tendency to ravel, the seam edges are pressed open and both edges are overcast in the same way.

If you save these lessons, either by marking your magazines, or by cutting out the lesson pages and pasting them in a scrapbook, you will have an excellent text book to help you in teaching plain sewing to classes of young people.

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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, over and draw through both.

TREBLE (t). Thread over, hook through work, over and draw through, giving 3 sts on hook, (over and draw through two) twice.

DOUBLE TREBLE (d t). 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 (l t). Over three times, hook through work, thread over and draw through, over and work off by twos.

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 first t of previous row; to add several spaces, ch 3 times the number of sp plus 5, t in 9th st for 1st sp.

TO ADD SPACES at the end of a row, ch 2, a lt in same st where last t was made, * ch 2, lt in middle of last lt, repeat from *.

TO ADD A BLOCK at beginning of a row, ch 6, skip 3, t in each of 3 ch, t in 1st t of previous row; to add more blocks, ch 3 times the number of blocks plus 3, skip 3, t in 4th ch, t in following sts.

TO ADD A BLOCK at the end of a row, make t in last st of previous row thus: thread over, insert hook in st, thread over, draw through, ch 1, thread over, draw through two loops on needle, twice, * next t, thread over, insert hook in ch at base of last t, thread over hook, draw through, ch 1, draw through two loops twice and repeat from *.

TO DROP A SPACE OR BLOCK at beginning of a row, ch 3 instead of ch 5, t in next t. To drop a number of spaces or blocks, slip st in each stitch to sp or bl preceding beginning of next row, ch 3, t in t.

TO DROP SPACES OR BLOCKS at end of a row, keep two loops of last t on hook, thread over twice, skip 2 stitches (2 t or 2 ch), insert hook in t, thread over, draw through two loops twice, thread over again and draw through remaining three loops.

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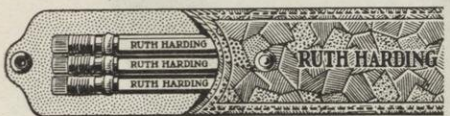
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Something for Priscilla Juniors to Do

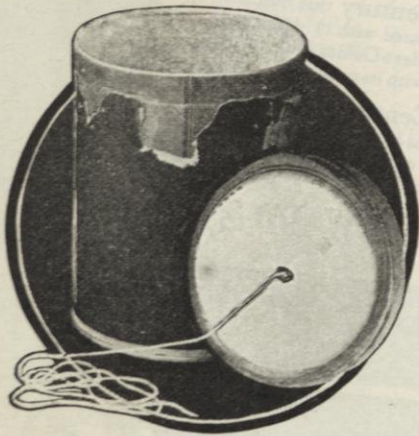
DEAR JUNIORS: Here is the March lion roaring out-of-doors. Doesn't the wind sound like it? It is good to be in beside the fire even though spring is so very near! And I wonder if you would not all enjoy this month of stormy indoor days better if you Juniors could play together? So this month, as Aunt Priscilla can't bring all you Juniors close to her fireside to play, she is going to tell you about some of the playthings and plays that other Juniors have sent in to her so that you can make toys and then make believe you are all playing together. You will like these toys, I feel sure, because they are "really Junior toys," that belong to children who have found them interesting. First of all, Aunt Priscilla takes up a letter and opens it. You can pretend that all you Juniors who live far away and near by are sitting with her around a big cozy fireplace — it would need to be a pretty big open fire, but that doesn't matter so long as it is just pretend!

Now Aunt Priscilla takes up a letter and it reads:

COLUMBIA, Mo.

DEAR AUNT PRISCILLA:

I have been making tiny stationery and putting it in a small candy-box. It was interesting and I thought maybe some of the other Juniors would like to make some.



A Jolly String-a-Thing

First I take a sheet of large writing-paper and draw a pattern (like the one below) for an envelope.

Fold on dotted lines. Then paste B on A and C on A and B, putting paste on the edges neatly. Cut out a little sheet of paper that will fit the envelope exactly with two foldings. Make twelve sheets of paper and twelve envelopes and you will have a fine little box of note-paper.

Yours,

LOIS E. PEELER.

There is one good suggestion for "something to do," Juniors! Suppose you try it! And those of you who have stencil outfits can decorate your note-paper. You can cut little stencils out of heavy paper that will do for this work.

Because it takes rather long to copy many letters, Aunt Priscilla will tell you about the other toys herself. There is a baby-doll pincushion; a boat that has a paddle-wheel; and a funny string-a-thing toy.

Where shall we begin? I can hear all the Juniors say at once, "What is a string-a-thing?"

THE STRING-A-THING

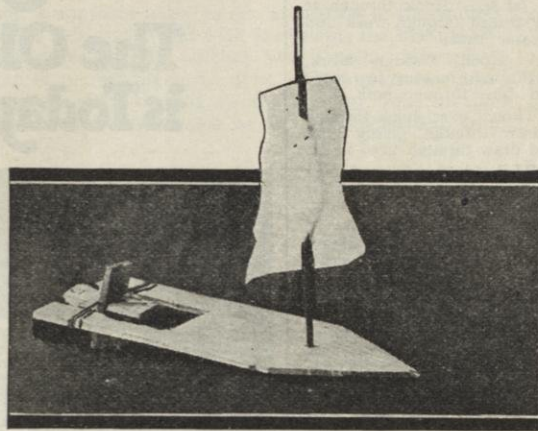
A string-a-thing is a toy that is made from a half-pound baking-powder tin. All you will need will be a piece of long stout string and the cover of the baking-powder box.

Take a nail, hammer on the cover of the box from outside in. When you have made a hole, take the string and tie a large knot at the end and string the cord through the box-lid toward the inside.

Now, take the toy where there is a smooth long floor — the hall will do. Place it on its rim so that it stands and draw it along by the string — see how long you can keep the string-a-thing rolling! It will require practise to keep it running and you will find that it is great fun. When the days are lamblike outdoors, take your string-a-things outside upon the pavement and have races. I'm pretty sure you'll like this as much as the children who gave the play to you all.

PADDLE-WHEEL PUDDLE-BOAT

Here is the dandiest boat to try out in the brook or the big pond holes in the meadow that spring arranges to give little folk a good time. Come on, boys, get out your jack-knives! Cigar-box wood is good whittling material, a shingle will do for this purpose, however. Point



Paddle-Wheel Puddle-Boat

off your piece of wood and cut a notch at the back as the diagram below shows you. Next cut out two pieces for the paddle wheel, like the small diagram. These must be narrow enough to swing easily in the notch cut in the boat.

Gauge the width of your notches by the thickness of the wood, because when you fit the two pieces together you want them to wedge, or lock tightly. This makes the paddle wheel.

Hold the paddle wheel in the notch in the boat and snap rubber bands around the boat and between the "fans" of your "propeller." Make a mast of a piece of dowel rod or a long meat "skewer" which the butcher will give you, I'm sure, if you ask him nicely. You can use a paper sail, or make a real cloth sail, and rig your boat brig or sloop fashion, but really it is the propeller or paddle wheel that most interests us, isn't it? Twist the propeller round and round (not so tightly that you break the elastics, however). Hold it fast, then set your boat in the water, let go quickly and it will shoot away like a racer. It is great fun to have races with these queer little craft!

THE DOLLY PINCUSHION

Now for the little girls who like to make pretty little things, perhaps for Easter gifts, there is the plump baby doll hanging pincushion. You will need one of those chubby, ten-cent celluloid dolls (some of the Kewpie ones are very cunning), a quarter of a yard of three-inch ribbon, a yard of baby ribbon, and some cotton batting.



A Dolly Pincushion for your dresser

Made of a bit of ribbon and a ten-cent doll.

Make Her for Easter

There you are, Juniors! Maybe you will think of some interesting things that you would like to share with the Juniors yourself! If so, just write Aunt Priscilla all about it. Make the diagrams or send a picture of the plaything and we will all share it and enjoy it together some other indoor day when the wind roars outdoors and there is a cozy fire indoors to work beside!

THE MARCH CONTEST

Fill in all words properly, placing the right letters in place of the X wherever it appears. Write your story carefully upon a sheet of paper. Place your name, age, and address at the upper right-hand corner.

Arrange your story in as attractive a way as you can devise.

Send your story to Aunt Priscilla, 85 Broad Street, Boston, Massachusetts, before March 15th.

Aunt Priscilla will give prizes to the Juniors who send in the ten best answers. Try to be one of the winners!

THE PUZZLE STORY

Once upon x timx, therx livex a boy wxsx name xas Slowasapoke. Hx had a broxhex wxsx naxe xas Quickasawink.

Nox, whxle Quickasawink did things quixcly, hx dxd not axwayx do them wxll. But whxle Slowasapoke took x loxg txmx to do hix wxrk, he oftxn dxd it wexx.

Everybody txouxht Quickasawink was clewex and everybody thought Slowasapoke duxx.

Bux one day therx caxe a little dwarx to the brotxer's home. "I xill give to the clewextx one of you twx a box of golx," he said. "Untie fox mx thxs knoxxed string."

"Let me try," cried Quickasawink. "I can do axx things clewerty and quxckly!" So he toox the strinx. He was so sure of himself thax he felx surx hx could dx it. He tried to shox how clewex he wax by doing it verx faxx — but the more quixcly hx triex tx worx, the worse the string knotted. It was dreaxful.

So, at lasx, the dwarf took the string from hix and gave it tx Slowasapoke.

Slowasapoke toox great painx tx worx slowx anx well. He did not trx tx be clewex. And because he tried hard and worked slxwly, he unraxelx the knoxs of string at last.

"Clewex and slox," said the dwarx, "it is bexxer to go slowx and succex thax tx gx fast and faix." And he gave the bag of gold to Slowasapoke.

Frox this, you max leax that it payx to take painx.

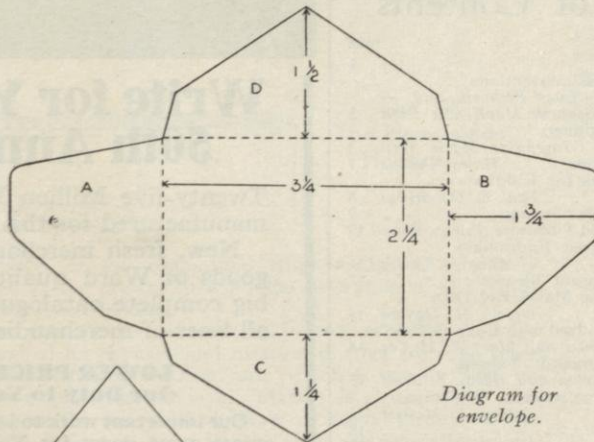
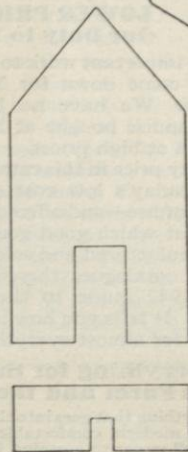


Diagram for envelope.

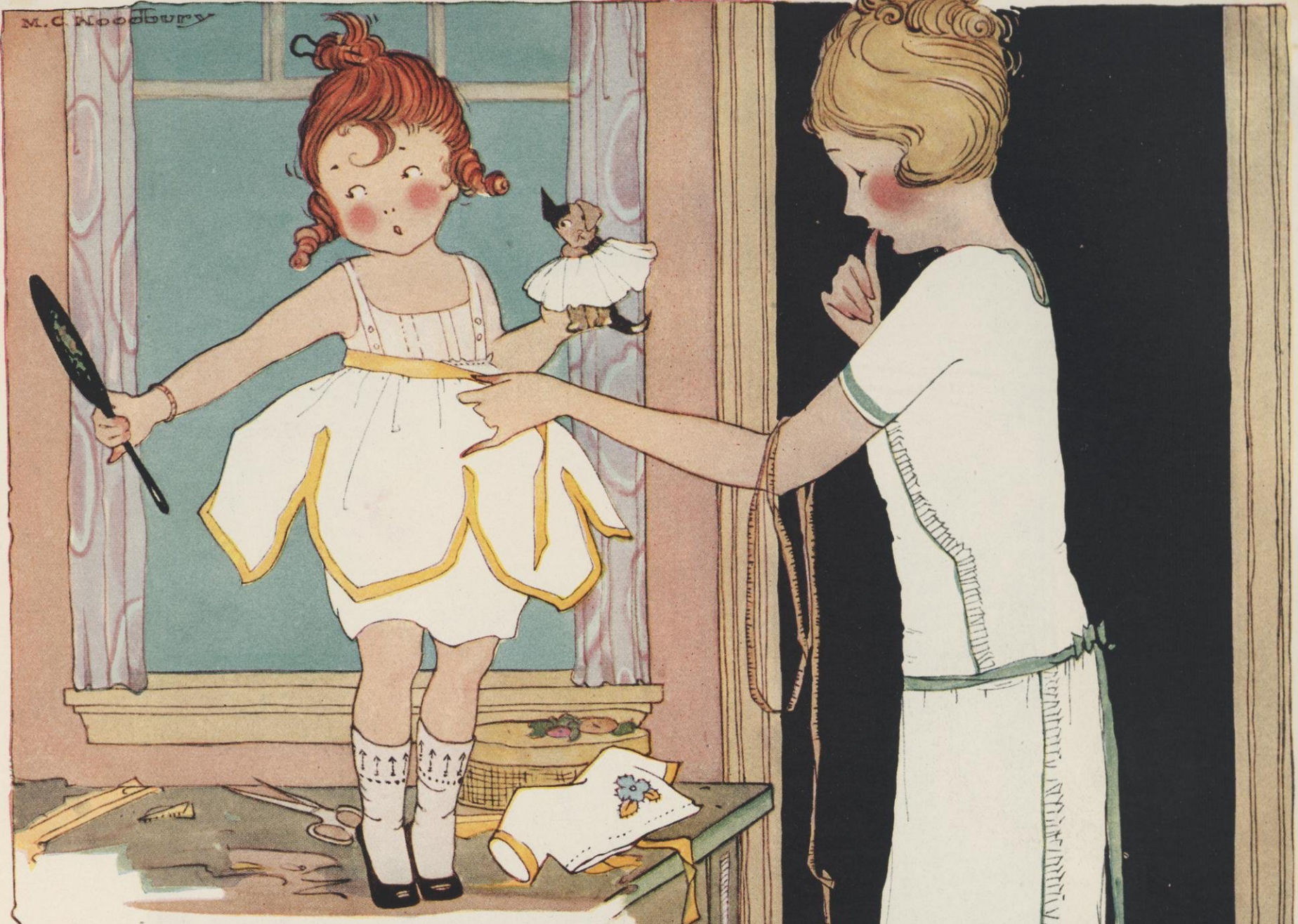


(Above) Box of Stationery
(Left) Diagram for Boat

DECEMBER CONTEST WINNERS

- Howard E. Menzer New Jersey
- Charlotte Bennett Quebec, Canada
- Hazel W. Barnum Connecticut
- Matilda Schirmer Illinois
- Sara K. Usdansky New York
- Junieta Gesell Michigan
- William J. Mathias, Jr. Pennsylvania
- Laura Hulse Alabama
- Mildred Fliedner New Jersey
- Helen Osborn Oregon

M.C. Woodbury



The Sub-Deb Wears It

SO DOES her mother. For they both know that crisp Indian Head is the ideal fabric for tub dresses, middies, bloomers, and suits. It has a fashionable air, for it tailors well and does not muss even in damp weather. It wears long and well. It embroiders easily.

White Indian Head is woven in five widths, 33 to 63 inches, price 25 to 69 cents a yard.

Fast-color Indian Head comes in twelve leading colors, 36 inches wide, price 59 cents a yard. Both white and fast-color Indian Head are fully guaranteed and are always to be identified by "Indian Head" on the selvage.

"The Girl Who Loved Pink" is a booklet showing sample of the material and complete color range. It is free upon request.

Amory, Browne & Co., Department 411, Box 1206, Boston, Mass.

Nashua Blankets Gilbrae Gingham Parkhill Fine Gingham Lancaster Kalburnie Gingham

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INDIAN HEAD CLOTH

Reg. U.S. Pat. Off.

Always on the Selvage

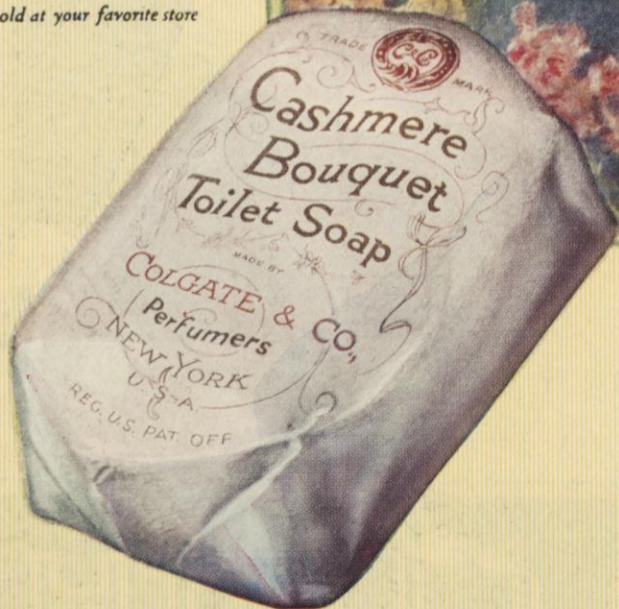
Cashmere Bouquet



Medium size, 10c

Large size, 25c

Sold at your favorite store



She was a discriminating person, the girl of long ago who made Cashmere Bouquet Soap her choice, and so set this fragrant soap apart—as the favored toilet soap for women.

Many types of girls have come and gone since Grandmother's courtship days. But Cashmere Bouquet Soap has remained the choice of each succeeding generation, with its fragrance of sweet flowers, its soft refreshing lather, and a lasting quality that makes it an economical toilet soap.

COLGATE & CO.

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