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Modern Priscilla

No Other Magazine Like it in The World

20 Cents
And Worth It

March
1925





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On the floor is Pattern No. 544. In the 6x9 ft. size it costs only \$9.00

"And to complete my color scheme, I picked this pretty Congoleum Rug."

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Pattern No. 516




Pattern No. 548



Pattern No. 323



Pattern No. 398

Gold Seal
CONGOLEUM 
ART-RUGS

"Things Every Woman Should Know about Congoleum Rugs," an interesting booklet by Anne Lewis Pierce, shows all the Congoleum patterns in their actual full colors. Drop a line to our nearest office for your copy. It will gladly be sent to you free.

The Modern Priscilla

With which has been Combined
Home Needlework Magazine and Everyday Housekeeping

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MARCH—1925

VOL. XXXIX. NO. I

Loyalty

AS these words are written, only a few days have elapsed since one who long shared our daily tasks laid down her work and passed through that door which for each one of us swings only outward.

Miss Addie Alden was a lineal descendant of John Alden and his wife Priscilla, and well did she perpetuate the many virtues attributed to her famous ancestors.

But it is of her loyalty that we would speak more particularly, for loyalty as she displayed it is a quality none too common, and one that may well be said to embrace all the qualities of which the thing we call character is built.

Miss Alden entered the employ of THE MODERN PRISCILLA in 1896. She had recently completed 28 years of faithful and continued service. Her activities for a long time past were centered in the Pattern Service Department, of which she was for many years the head. To see that PRISCILLA readers were served promptly and well was with her a matter of never diminishing importance. Although the work of those under her ceased


with the end of the business day, many and many a time did she quietly slip a generous bundle of mail into her hand bag at night in order that the work of the following morning might be speeded up as a result of her evening's labor. She was ever loyal to the interests of PRISCILLA readers as well as to those of her employers.

Nothing was so irksome to this faithful worker as idleness. The busier she was, the happier she was. And those who knew her well could gauge the increasing activities of a busy season by her smiles. The heavier the morning mail, the brighter her countenance.

Miss Alden took her departure as she would have wished—without warning—in the middle of one of the busiest days of the year's busiest season. Her passing leaves a gap in our ranks of which we shall long be conscious. Her life was one that preached a silent sermon to all who knew her. Friendliness, loyalty, unswerving devotion to duty—these are qualities that make the world a better place to live in. —C. B. M.

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The Editors' Page

NOW and then the most delightful letter comes to me from some far away PRISCILLA reader, which takes me right into her home, and tells how she is making use of PRISCILLA ideas. At this moment I have before me a letter of this character from an "Aussie reader and admirer" who lives way down on the south coast among the coal fields. She says, "I have often dreamed dreams of actually writing you, but it was the Funnidoos of September that did it." (Bless the Funnidoos for sending me such a nice letter!) "They have got us all, and by all I mean my husband and three baby sons." Then she goes on to write that husband is going to make the whole family of Funnidoos for their own little chaps and perhaps some others, and I say to myself, "That's the right sort of husband to have. How the little chaps will adore seeing the Funnidoos grow!" Then I read a little further and find that my Australian friend is going to embroider the Peacock table runner (August, 1924) to use on a table like the one on which PRISCILLA's bride Betty served her first dinner to "his people" (July, 1924), which husband has copied for her, and I no sooner think, "Now this is an honest-to-goodness PRISCILLA family", when she caps the climax by adding that she is going to try her hand at decorating china and sends for the "Priscilla China Painting Instruction Book."

Evidently this family makes good use of PRISCILLA, and what I particularly like is the spirit of *comraderie* between husband and wife in working together in the building of the home. There is a joy in the possession of beautiful things, but there is a peculiar joy in the making of them which must be experienced to be appreciated, and this partnership in the building and furnishing of a home is to me something very beautiful and much to be desired. PRISCILLA isn't altogether a woman's magazine, you see. It is a highly specialized *home* magazine, with which, it may just happen, friend husband has not become acquainted. Try him with some of the decorative stencils in this issue and see if he does not respond like "a duck to the water".

One young girl of my acquaintance is engaged in filling a wedding chest which has been built for her by her fiancé. This is a delightful idea, isn't it? I am sure that man will make a good husband. In another home where there is a new babe, the adoring father has built a truly wonderful collection of nursery furniture, and many a man will, I am sure, be quite taken with the idea of "doing over" some old time furniture according to PRISCILLA directions, when once the idea has been brought to his attention.

To make the best possible use of PRISCILLA it is an excellent idea not only to keep the magazine on file, but to have a card index record of articles which especially appeal to you. Perhaps it is a wedding present you want to make, or a shower gift, or something for a bazaar. Jot down the idea before it escapes you, or your magazine is borrowed permanently. Then when you want to find a design or "brush up" a bit about the method of doing some particular kind of work you will have the information literally at your finger tips.

For example, you may perhaps want to make a braided rug. Instead of cudgeling your brains to remember in just what number there was an article on this subject, you could, if you had a card file, turn to "Rugs" and find "Braided Rag Rugs"—MODERN PRISCILLA, June, 1924", and have your problem solved for you in a jiffy.

Christina Terry

Needlework Editor.

IT isn't a very pleasant thing to turn visitors away from your door, is it? And yet you have all probably seen times when you would have been glad of a reasonable excuse for doing so. I know I have. I never could abide the "run-in-to-visit-in-the-morning" kind of neighbor. A housewife's morning hours are her business hours and should no more be interrupted by gossiping friends than should a bookkeeper's.

Morning hours at the Priscilla Proving Plant are business hours, and when guests come to the door outside of visiting hours we have to turn them away. We live, you see, in a private home—the home of the Housekeeping Editor. In this home are carried on all the usual activities of the average family. We have our breakfast to get, dishes to wash, floors to clean, beds to make, furniture to dust, rugs to clean, spots to wipe off the woodwork, lunch to prepare, and all the rest of the fifty-seven different varieties of household tasks that have to be done in any average home.

Naturally, while all this is going on we can't have visitors. In the first place, visitors would be in the way; in the second place, everybody is too busy to attend to visitors; and in the third place, we want visitors to see our house after the work is all done up, not while we are doing it. It looks, therefore, doesn't it, very much as if we didn't *want* visitors in the morning—which is pretty near the truth.

In the afternoon, however, when the work is all done up and we have our dresses changed (from gray uniforms with short sleeves to white uniforms with long ones), visitors are welcome. Miss Ethel A. Wright is our official hostess, and at two o'clock (unless for some good reason) the Priscilla Proving Plant is ready for visitors. There are, however, reasons why, even during the regular visiting hours, visitors have to be turned away. At least once a month, and sometimes twice, we have a photographer here for most of the day. And when the photographer comes there isn't room for visitors. You see, almost all the pictures that are shown in the Housekeeping Department of MODERN PRISCILLA are taken right here in our own house.

Then, there are club days. Once a week, from the first of October to the first of June, we entertain a woman's club from some of our neighboring towns. Many of the clubs in and around Boston make a visit to the Proving Plant a part of their regular yearly program. By the first of June of last year every day was taken up to the first of 1925, and by that time the entire season was filled and many clubs refused. We cannot take more than one club a week for the reason that on each club afternoon every member of the Staff (except secretaries) leaves her regular work and devotes her time to the entertainment of guests. Indeed, much of the morning of that day also is given to preparing the refreshments which will be served later.

Then again, there are always occasional unforeseen circumstances. Therefore, while the Priscilla Proving Plant is presumably open to visitors every afternoon between two o'clock and four (except Saturdays, Sundays, and holidays), it is always safe to telephone before coming if you can.

Subscribers to MODERN PRISCILLA visiting Boston always make a point of visiting the Proving Plant. Subscribers who live anywhere within driving distance, always bring their guests to visit the Proving Plant. So do plenty of people who are not subscribers to the magazine. It is a matter of satisfaction to us to know that people like to bring their friends to see us.

ADVERTISING GUARANTEE

"As Represented or Money Back"

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

Household appliances, food products and textiles that have been tested and approved by the PRISCILLA PROVING PLANT are marked with this seal of approval. You can purchase all such goods with a feeling of absolute security.

Every article advertised in PRISCILLA, which by its nature cannot be tested, or for any reason has not been tested, is guaranteed by us to be as represented. If you purchase goods as a result of an advertisement in MODERN PRISCILLA, and they do not prove to be true to the claims made for them, we guarantee that the advertiser shall adjust the matter or refund your money, or we obligate ourselves to do so for him.

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

ARTHUR J. CROCKETT
Advertising Director

Della Thompson Lutes

Housekeeping Editor.



“A SKIN YOU LOVE TO TOUCH”—Painted by Guy Hoff

Begin TODAY - to free your skin from complexion troubles

Each day your skin is *changing*—You can make the new skin what you will

A SMOOTH fine skin, free from black-heads, blemishes, conspicuous pores—you can gain it by the right care!

Each day your skin is changing—old skin dies and new takes its place. This new skin you can make what you will.

Begin today the right Woodbury treatment for your skin, and see what an improvement will follow. Day by day your

complexion will grow smoother, clearer, lovelier!

The famous Woodbury treatments for each type of skin and its needs are given in the booklet “*A Skin You Love to Touch*”, which is wrapped around every cake of Woodbury’s Facial Soap.

Get a cake of Woodbury’s today, at any drug store or toilet goods counter! A 25-cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments. Or for convenience—buy Woodbury’s in 3-cake boxes.



Begin, tonight, the special Woodbury treatment your skin needs, and see how quickly the whole tone of your complexion will improve.

To give your skin the charm of “*A Skin You Love to Touch*”

Use this famous treatment to free your skin from black-heads and to keep it smooth and clear:

Each night before retiring, apply hot cloths to the face until the skin is reddened. Then with a slightly rough washcloth work up a heavy lather of Woodbury’s Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear, hot water, then with cold—the colder the better. Whenever possible, rub your face for thirty seconds with a piece of ice. Dry the skin carefully.

FREE! A guest-size set of three Woodbury skin preparations, with new, large-size trial cake of Woodbury’s Facial Soap.

THE ANDREW JERGENS CO., 8103 Spring Grove Ave. Cincinnati, Ohio Please send me free The new, large-size trial cake of Woodbury’s Facial Soap, samples of Woodbury’s Facial Cream and Facial Powder, and the treatment booklet “*A Skin You Love to Touch*.” If you live in Canada, address The Andrew Jergens Co., Limited, 8103 Sherbrooke St., Perth, Ontario.

Name Street

City

State



SEND COUPON TODAY FOR THE NEW FREE GUEST-SIZE SET OF WOODBURY SKIN PREPARATIONS

To prevent "laundry and dishpan hands"

*Women who do their own work
find this method keeps the
skin soft and white*



How often have you asked yourself this question:

"Oh, isn't there some way I can do my washing and dishes and yet keep my hands looking nice?"

Millions of other women have answered "yes." Let them tell you how they do it.

One of them says:

"I never use anything but Ivory either in the laundry or kitchen work and for a very good reason. People have often said to me, 'Why do you always use Ivory Soap? Do you not think it extravagant?' And my answer is, 'I find it most beneficial to my skin'."

—MRS. A. J. L., Toronto

Another says:

"All these years I've been using Ivory, not having it used, and my hands are the constant source of envy from my friends. They've said to me, 'How on earth do you keep your hands so white and so soft?' My answer is 'Ivory'."

—MRS. G. M. B., Dallas

A man writes:

"This winter has been the first in many years that my mother's hands have not become painfully chapped from housework, and she attributes her good fortune entirely to the fact that she used Ivory Soap exclusively for all purposes—even for scrubbing."

—W. J. G., Philadelphia

Your personal laundry

BELOW are listed the washable articles in the wardrobe of the modern woman.

Every one of these garments requires the care and protection provided by Ivory (cake or flakes).

silk stockings*	scarves
silk lingerie*	dresses
silk nightgowns*	handkerchiefs
silk blouses*	ties
silk negligées	cuffs and collars
sweaters	sports skirts

* The garments indicated thus should be tubbed in Ivory suds as soon as possible after they are worn.

Ivory Flakes for Shampoo

IVORY has of course been used for shampooing ever since it was first made 46 years ago. Now many women have found that the instant, rich suds from Ivory Flakes does the work quicker and leaves the hair smooth and soft and fluffy.

Ivory Flakes

For a very special need—
a sample—FREE

IF you have a particularly precious garment that will stand the touch of pure water, let us send you a sample of Ivory Flakes to wash it with. With the sample will come also a beautifully illustrated booklet, "The Care of Lovely Garments," which is a veritable encyclopaedia of laundering information. Address a postcard or letter to Section 15-CF, Procter & Gamble, Cincinnati, Ohio.

IF you have thought of Ivory Soap and Ivory Flakes as made only for toilet, bath and *fine* laundry, perhaps you will be a little surprised at the suggestion to use them for the *general* laundry and other heavier household tasks.

But Ivory has the distinction of being so pure that it cannot injure even the most delicate skin, yet so wonderfully cleansing and so economical that it can be used for *everything*.

In any soap, it is the *suds* that cleanse, and you know what marvelous suds Ivory makes. So you can be sure it will cleanse perfectly and yet keep your hands and your clothes in excellent condition.

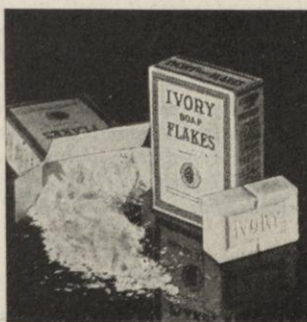
Just try it, and see.

Procter & Gamble

I V O R Y

Flakes

Cake



99¹/₁₀₀% PURE

IT FLOATS



STELLA M. BRADFORD
*In Charge of
Editorial
Makeup*

NEEDLEWORK AND HOMECRAFTS

CHRISTINE FERRY
*Needlework and
Homecrafts
Editor*

For Guest Dinners Cutwork on Ivory Linen

By E. MARION STEVENS



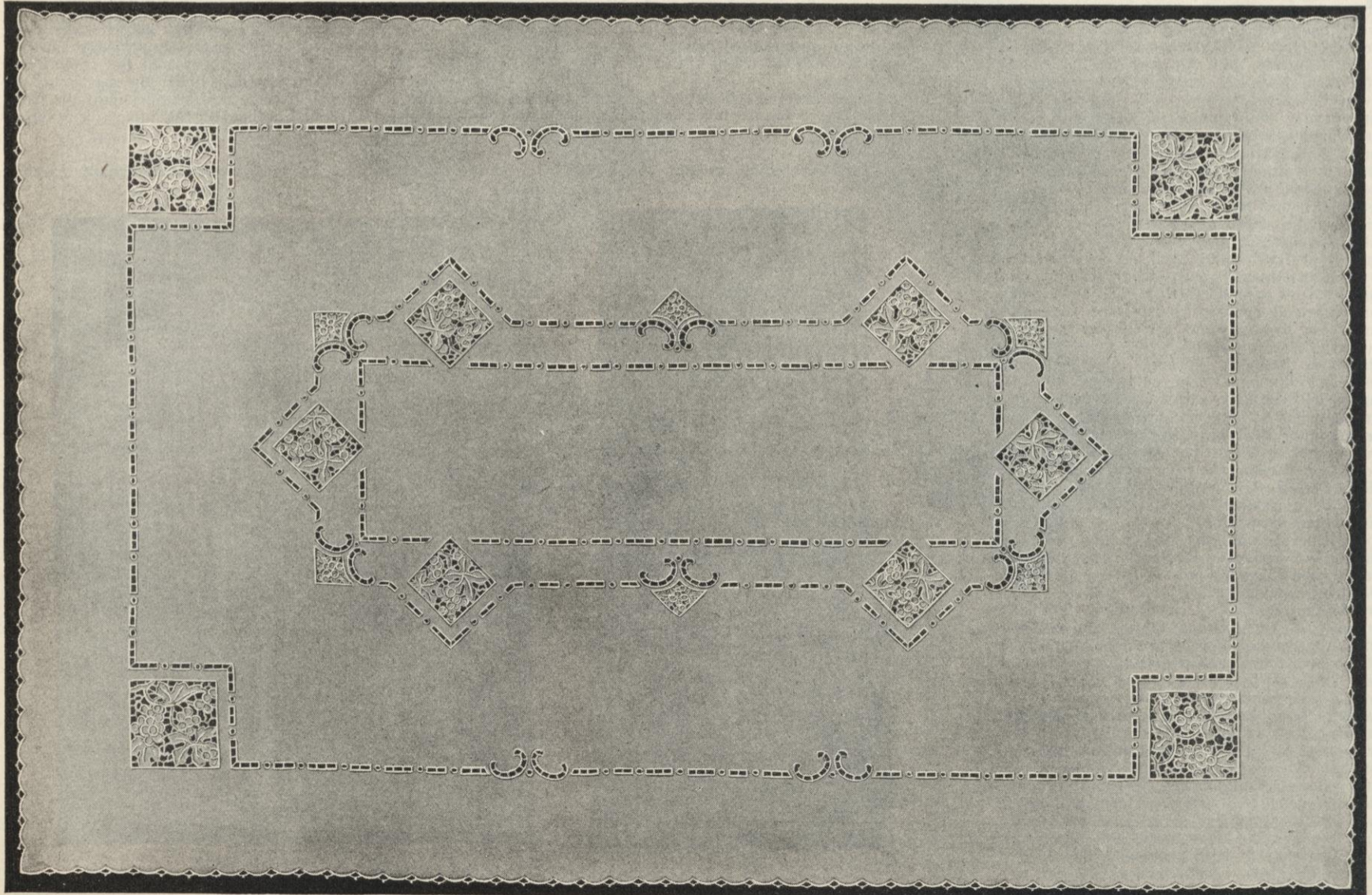
*One of the lovely little cutwork squares pictured two-thirds actual size, showing in detail the wrapped bars and buttonholed edges.
No. 25-3-54 (Below). The 72 x 108 inch Table Cloth.*

WHEN guests gather about our board, we provide for them our finest hospitality; and not the least expression of it is the care and thought we expend upon our table setting. Fine linen — that one expects; but exquisite, hand-decorated napery is a welcome in itself.

To "fair white linen" for our tables we are well accustomed, priding ourselves on its immaculate snowiness; but with linen that is not pure white we are less familiar. Yet, it is the very lack of toneless whiteness that makes this sumptuous table set so wonderfully lovely, the pale ivory of the linen showing soft and lustrous under either natural or artificial light, never offering a trying glare to the eyes, a fabric of beauty to find favor with every discriminating hostess.

The material is genuine Old Bleach linen — a fabric which needs no further description to attest its quality and its enduring charm.

The table cloth may be had in three sizes, and is adaptable to use on a variety of tables. There are two square cloths, 54 x 54 and 72 x 72, and a long one 72 x 108 inches. The 54-inch cloth may be used on a 45-inch or a 54-inch table; on the former, the design will fall on top, and the remainder of the cloth will form a drop, while the entire cloth will come on top of the 54-inch table. The 72-inch square may be used on a 54-inch table, with a drop. The long cloth, which is pictured in use, (Continued on page 60)





“Everything Seems to be Embroidered”

“Wools on Filet Lead in Favor”

Says Our Paris Envoy

PRISCILLA has recently added to her staff a wonderfully good envoy in Paris — not the ordinary type of correspondent who supplies a weekly grist of patter — but a skilled investigator who studies not only embroideries in relation to apparel but gives especial attention to household things, so rarely mentioned in Paris notes, though really the finest the continent has to offer our workers.

it seems almost impossible to put too much on some of the models! Doesn't that sound promising for all of us who have to make our clever fingers supply what our purses lack?

Embroidered Jackets

One big fashion feature, sure to come triumphantly across the seas for a long sojourn, is the stunning new sport jackets, jumpers, blouses worked entirely by hand with heavy woolen yarns on etamine, coarse canvas, net or filet mesh; sometimes done in cross stitch, sometimes woven into the mesh; sometimes with many patterns on the same garment, sometimes any colors and bright ones, sometimes two-tone effects, or beige backgrounds with gay patterns. No one seems to mind if the filet mesh does show, in fact, if it didn't, the secret of the *chic* garment would be too well hidden.

Girls who can't stop long enough to learn to knit or crochet are simply carried away with these new sport things which are like play to weave on the big filet mesh.

This month we are showing a jumper woven or darned on the large, hand-made linen filet mesh (measuring three meshes to the inch) which makes the garment as soft and flexible as any knitted thing.

The pattern is one of the favorite “all over” designs, with the beige background brightened by rust, orange, old blue, citron yellow, and given character by little squares of black.

Next month we promise the girls a straight little blouse done in the cross-stitch method.

Directions for Making the Jumper

As this jumper is a semi-fitted garment, the front and back are worked separately. Heavy tapestry wools are used for the work and the stitches are darned or woven over and under the meshes of the net as you see in the actual size detail of the work (Fig. III). The outline of the jumper is stamped

PARIS — the crystal mirror that reflects every mood, every movement, every saucy *moué*, every loveliness, every *grotesque* of the Goddess of Fashion, while the whole feminine world, agog with tingling curiosity, looks on over her shoulder. Will she cut off her curls, or “pug” them demurely, will she show her pretty ankles or hide them discreetly, will she bob her sleeves or grow them distractingly long, will her *mouchoir* be as snow or as the summer rainbow, will her *chapeau* sweep wide in plummy picturesqueness, or sit in bewitching littleness aslant her brows? Do what she will, she *influences* even those she does not enslave. She inspires, she initiates style tendencies that mark whole periods of sartorial history, she opens a treasure house of *ideas*, which are priceless to the deft-fingered woman interested in dressing well on limited means.

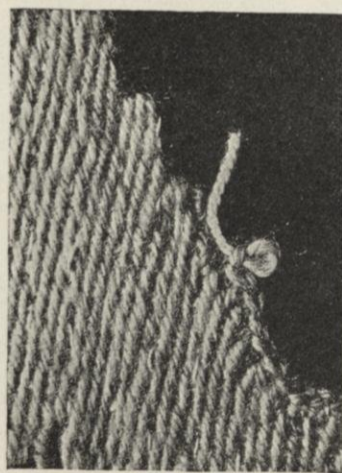
From north and south, from east and west come envoys who watch that Parisian mirror — some are all eyes for hats, some for frocks, some for coats, some for shoes, some for purses, some for sports wear, some for every phase of women's apparel, and among the throng is PRISCILLA's envoy. A woman who knows us over here, and Paris over there, who knows what will interest us, what fits into the program of our daily lives, and she devotes her attention to the big interest of PRISCILLA readers, namely, the use of embroidery on clothes, and the needlework which the continental housewives are lavishing upon linens and home decoration.

Once every month, and sometimes twice, comes our packet from Paris. How we wish there were pages enough to spread all the delectable contents before your eyes! — There are bulging portfolios of sketches, fascinating samples of stitchery and fabrics and colors — and sometimes there are wooden boxes (brought through the customs with due formalities) and with breathless interest we pry off the lid to discover hats for you to copy, woolly jumpers and blouses, dainty sachets, handkerchiefs, collars and cuffs, the dearest baby things, cushion covers (half finished with needles just waiting to be picked up by eager fingers), raffia embroideries, table linens, bedroom things — you can never tell what treasures will be unearthed, but sometimes it makes us wish magazines were made over night like newspapers, so that we could keep pace with the flood of fascinating ideas.

However, there are always things of *outstand-*

ing interest, choice things that only those who do embroider or sew (or those who can afford to buy hand-work) will be able to display, as well as those important trifles by which a woman becomes distinguished as “one who knows,” a person who always arrives at just the psychological moment before the popular craze has seized upon a clever idea and “done it to death.”

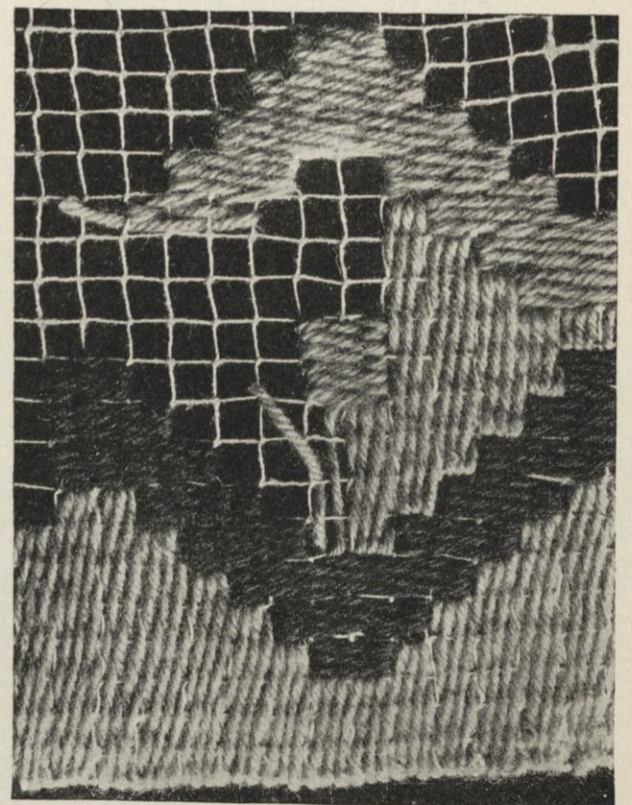
Almost every recent letter from our Paris envoy says, “Never has so much embroidery been used —



I



II



III

on heavy brown paper and you will find it a good plan to mount your net on this paper, tacking it down along the edges of the net to keep the darning smooth and prevent pulling or sagging. A color diagram is sent with the paper pattern. On this the pattern parts are indicated with blank spaces and the background by the cross section bars. The pattern parts are darned horizontally and the background is darned vertically, weaving under and over in alternate rows back and forth, six rows in all to fill each mesh. When going from one mesh to another be sure to follow the same sequence of alternate rows. The pattern parts should be done first, then the background filled in, as shown in Fig. III.

Begin the pattern from the lower centre front, and the centre back, so that if you require to add or decrease at the sides to fit your figure, the placement of the centre motif will not be changed.

Before beginning to darn, turn the lower edge two meshes under, having a thread line on the edge, overcast this flat hem and see that the meshes come exactly under each other. Then work the lines of vertical darning back and forth over the edge. This will give a neat finish and a flexible edge, as you can see in Fig. III.

If you prefer, however, you can use the edge finish shown in Fig. I. Trim the net about an inch from the darning, turn it under and with yarn of the background color, crochet a row of doubles, making a firm even edge as shown in Fig. I. This edge is especially good to use when finishing off the neck and armholes.

After you have finished darning the front and back sections of the jumper, slip it on and see if it fits satisfactorily. You will find it a simple matter to increase or decrease a few rows at the sides to make any adjustment necessary.

When you have made all necessary adjustments, you are ready to finish the side seams. Trim the net to within about an inch of the darning, turn back net on front section, turn up the outer edge of the net on the back section (this brings raw edge where it will be covered by lapping on of front); lap front section on to this net edge of the back section and baste in place. As the edges of your darning are somewhat irregular, you will now weave in a row or two of stitches through both thicknesses of net in same direction as the rest of your pattern, joining the edges and at the same time completing the pattern. If a few ends of the net happen to escape on the wrong side of the garment, trim them away close to the darning.

The shoulder seam presents a little different problem as it is not a straight joining, but the edges can be dovetailed together very nicely, as illustrated in Fig. II. After lapping the net edges, as you did at the sides, take short stitches in both directions with the background color yarn to make an inconspicuous joining as shown in the illustration.

Price of Materials for Jumper

No. 25-3-57. SLEEVELESS JUMPER. Size 36. Fillet net not stamped, working pattern stamped on paper and heavy yarn for darning, \$8.00.

The Smart Small Hat

"The small hat is still the smart hat" we are emphatically told — and this small hat lays claim to all the new style features, plus a modicum of French cleverness in the making. In the cloistered corners of our millinery establishments where only French importations are on sale, you would pay at least twenty-five dollars for this original model — but you can make its twin sister for \$4.95.

As for its modish features — there's the strapping, borrowed from the dressmakers who have had such a passion for strapping seams, moreover it gives a new view to the sectional crown; there is the white kid appliqué which Paris patches on everything just now; there are the inevitable French knots freely bestowed on everything from bed linens to *chapeaux*. Then there is the new flat sailor brim.

The whole scheme is in navy blue satin with dull



No. 25-3-58. Materials for hat (stamped navy blue satin, white kid, dull gold thread, sailor brim of buckram and crinoline for crown), \$4.95. Almost every one has a piece of outing flannel on hand to use for covering brim. Priscilla's Hat Making Lessons will give helpful hints for professional hat making.

gold embroidery and white kid appliqué — just the sort of thing for early spring wear and best of all it is a model that can be easily adjusted to different headsizes, and successfully put together even though you have no knowledge of professional millinery. A narrow buckram sailor brim wired on the outer edge is the only foundation needed. This comes in one size only — about 24-inch headsize, width of brim about 2 inches.

This buckram brim can be cut and lapped at the back to make it smaller if desired (you will need to rip off edge wire for a ways to do this), and it can

be slashed at the headsize on opposite sides and lapped a little to obtain a slight droop or poke effect if that becomes you better.

This brim should first be covered with a bias strip of outing flannel, preferably glued on with milliner's glue. This flannel as well as the bias strip of satin which covers the upper and under brim is cut just a little smaller than the brim. Being cut on the bias the material adjusts itself to the shape of the brim and leaves only a little fulness to be eased in at the headsize.

Baste the satin covering in place along outer and inner edges of upper side of brim, work the embroidery through the brim and sew satin covering of under side in place at headsize.

The crown sections can be readily adjusted to fit different headsizes, and this matter of size should be determined before putting the crown together.

The satin should be backed with crinoline before embroidering, and the stitches taken through the two fabrics.

The kid appliqué is held in place by sketchy stitches of gold thread taken to simulate mid-vein and ribs of the leaves. The edges of the strapping section are turned under, lapped over the crown sections and basted in place, then the long and short stitches are worked over the edges of the strapping to hold it in place. Turn up lower edge of crown and sew to brim. Cover joining with a band made of a fold of white kid set into a fold of navy satin — the completed band about 3/8 inch wide. Make a flat, tailored "knot" of a 1 1/2 inch piece of the band to cover joining.

Handkerchiefs in the Mode

Handkerchiefs may be reckoned among the "little things that count" — and if you happen to have an "April shower" on your list for contributions, don't fail to make an impression with a Paris hanky.

Colored handkerchief linen is now the great *chic* for so many articles, handkerchiefs naturally gravitate to color.

You will note that three designs declare the vogue for elaborately scalloped buttonholed edges, another speaks in no uncertain terms for a prevalent laciness with footing matching the linen, and one stands demurely by the infinitesimal rolled hem.

Three of the kerchiefs use smart appliqué in varied ways, each quite unlike the other.

No. 25-3-59, a deep violet linen, wears a pink rose with green leaves and brown stems. Applied sections are cut 1/4 inch beyond stamped line turned in and whipped down in one direction along the edges and then whipped in the opposite direction (twining into same holes) making the tiniest of cross stitches along the edge. No. 150 white sewing cotton is used for the work and a needle large enough for ordinary sewing thread, working with this opens the fabric along the edges of the patches like some fairy kind of hem-stitching. For stems a thread of brown cotton is couched down with the fine white sewing thread.

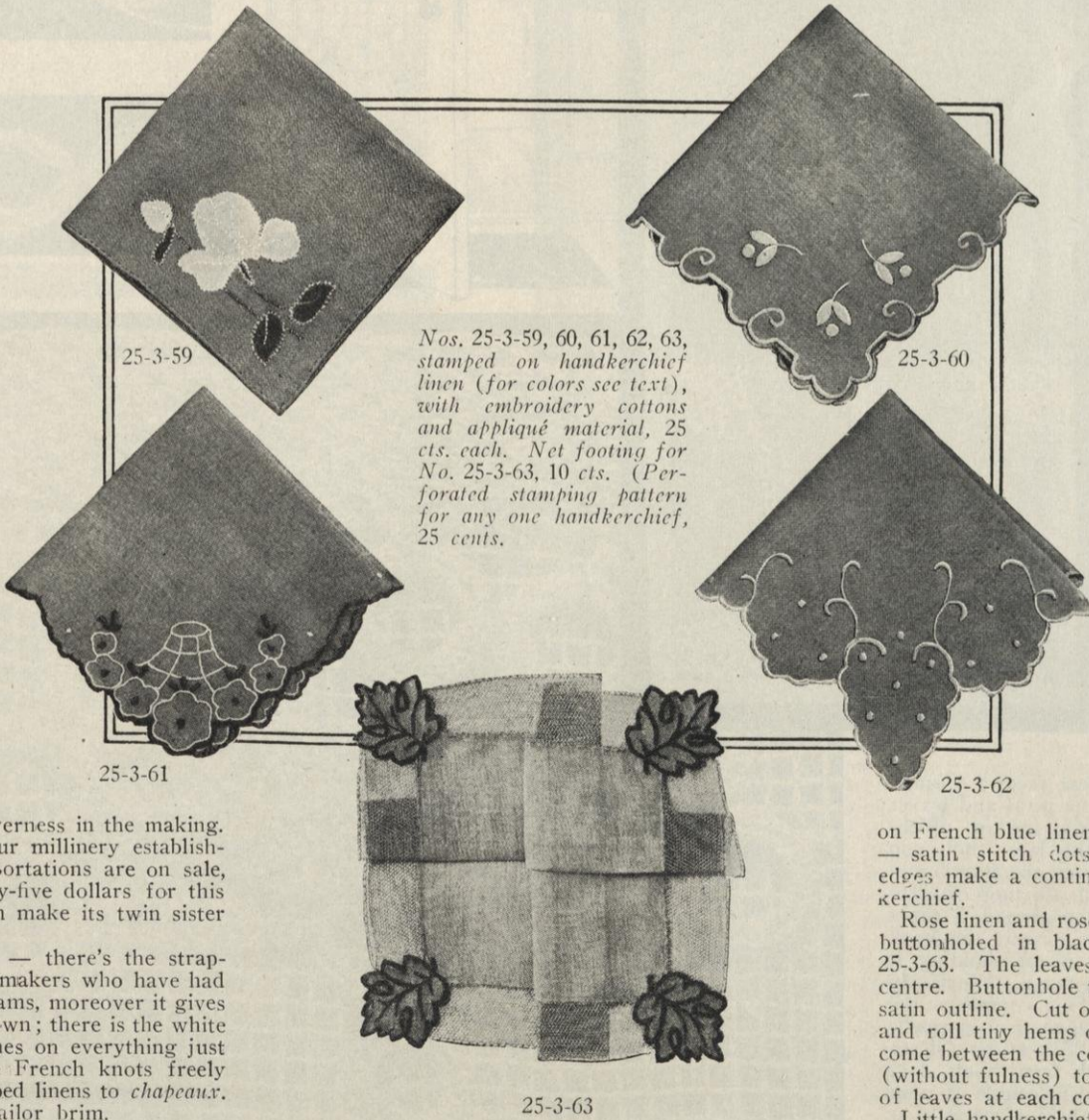
No. 25-3-60 whips the tiny white motifs to peach color linen with the fine white cotton and a large eyed needle.

No. 25-3-61 is smart in green with basket and flowers done in white satin outline, with edge buttonholed in black and flower centres and leaves satin stitched in black.

Gold color embroidery on French blue linen makes No. 25-3-62 noteworthy — satin stitch dots and scrolls, and buttonholed edges make a continuous pattern around this handkerchief.

Rose linen and rose net footing with leaves smartly buttonholed in black is the clever idea for No. 25-3-63. The leaves are part of the handkerchief centre. Buttonhole them first, work the mid-vein in satin outline. Cut out around outer edges of leaves and roll tiny hems on edges of handkerchief which come between the corners. Whip strips of footing (without fulness) to the side hems and under edges of leaves at each corner.

Little handkerchiefs like these express charmingly to your friends your wishes for their Easter happiness.



A Door Panel Richly Decorated with Simple Crochet

You Can Easily Adapt This Design to Suit the
Glass in Your Own Front Door

By JUANITA J. WOOD

HOW elaborate it looks, and how simple it is, this handsome and unusual panel! The crocheting develops with great rapidity because of the coarse cotton used, and it is a cheering fact, too, that much of it may be accomplished as pick-up work, giving you the "makings" of your panel almost before you know it.

The model, a 20 x 60 inch panel, required about sixteen 60-yard balls of No. 3 hard-twist cotton. Cream or ecru is to be preferred to white. The net should match the cotton and may be round or square mesh.

It is a good idea to cut a heavy brown paper pattern the exact size of your glass panel and plan your pattern before beginning to crochet.

Many adaptations of this design are possible for smaller panels. The central group of flowers can be used for a square, an oblong, or an oval panel; half-flowers may be grouped with whole ones, or used alone; smaller flowers can be made by working fewer picots for the petals, and by winding thread for rings around a pencil instead of your finger.

Find the exact centre of your pattern by folding it with edges together lengthwise and crosswise. Smooth out the pattern and mark the creases with pencil lines. This is the foundation upon which to build your design. After having made one of the flower-like rosettes to get the exact size, draw the circular and semi-circular shapes on the pattern and connect them with straight or curved lines to suit your individual pattern.

How the Crocheting Is Done

An explanation of crochet stitches will be found on page 59.

FLOWERS. — (Fig 1 shows first petal in process). — Start with ring in centre. Wind the thread 5 times around your left forefinger, insert your hook under this thread-ring and slip it off, holding it tightly between your thumb and forefinger so that the threads cannot slip. Work 2 doubles (d) in this ring. * Chain (ch) 5, d in 5th ch from hook to form picot (p), repeat from * 4 times. This completes the first half of the petal and leaves you in readiness to make the ring at the tip. Without removing the hook from the last stitch you made, hold it firmly in place between the thumb and forefinger of your left hand, and, starting close to the stitch on the hook, wind the thread 5 times around this left hand forefinger. Insert the hook under this thread-ring and slip it off, holding it firmly so that the threads cannot move. Work (16 d, p of 4 ch, 16 d) in ring. This completes the ring at the tip of the petal, and leaves you in readiness to complete the petal itself. Slip stitch (sl st) in d of next p, ch 5, d in 5th ch from hook, d in centre of same p, repeat (p and d in centre of next p) until there are 5 p for second half of petal, sl st in d (previously worked in centre ring), work 2 d in ring. Work first half of second petal; wind

thread 5 times around finger as before and work 8 d in this thread-ring, then remove hook, insert in 8th d of previous ring, draw dropped stitch through, work (8 d, p, 16 d) in ring and finish petal. Work 2 d in centre ring, and continue until there are 16 petals.

HALF FLOWERS. — Start as before and work 8 petals and rings, then fill remainder of centre ring

with 16 d. This will complete the half flower.

RING CHAINS. — (Fig. II shows work in process). If the directions given are carefully and exactly followed, you will find these chains of rings very simple to make, and if the first few seem a bit awkward, the "knack" will soon come to you, and the work grow easier as you proceed. Wind the thread 5 times around your finger as before and * work 16 d in the ring, filling half of it. Hold your hook in working position between thumb and forefinger of the left hand, just as you did when making the ring at the tip of the petals, then wind thread, close to last d made, 5 times around your left forefinger, insert hook under this thread-ring, slip it off as before and repeat from * for desired length, working 32 d in last ring of festoon, then sl st in last d made for next ring and fill remainder of ring with 16 d. Go on filling the remainders of the rings in the same fashion until the chain is complete. Make sure, by laying onto the pattern, that your chain is the required length before completing the end ring.

BORDER. — This is worked in a fancy stitch. Chain 14, thread over hook, skip 3, * insert hook in next, over and draw through, making 3 loops on hook, insert in next, over and draw through, over and draw through 3 loops, over and draw through 2 loops, ch 1, thread over hook and repeat from * 4 times, treble (t) in next st, turn. In each row — ch 4, over, insert hook in first space, * over and draw through,

(Continued on page 66)

Each flower, half flower and ring chain is made separately and afterward mounted on coarse net, bordered with bands of crochet. A detail of the panel, actual size, is pictured below.

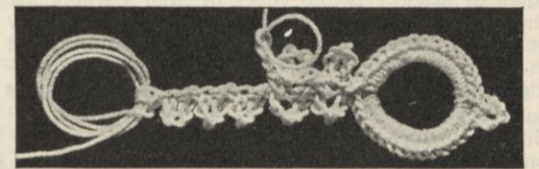
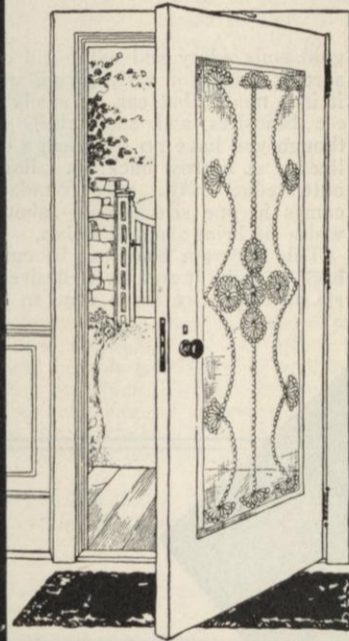


Fig. I.

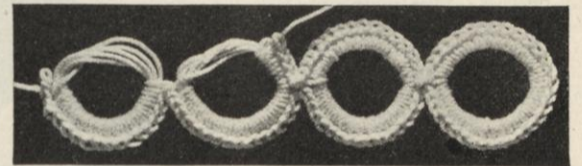
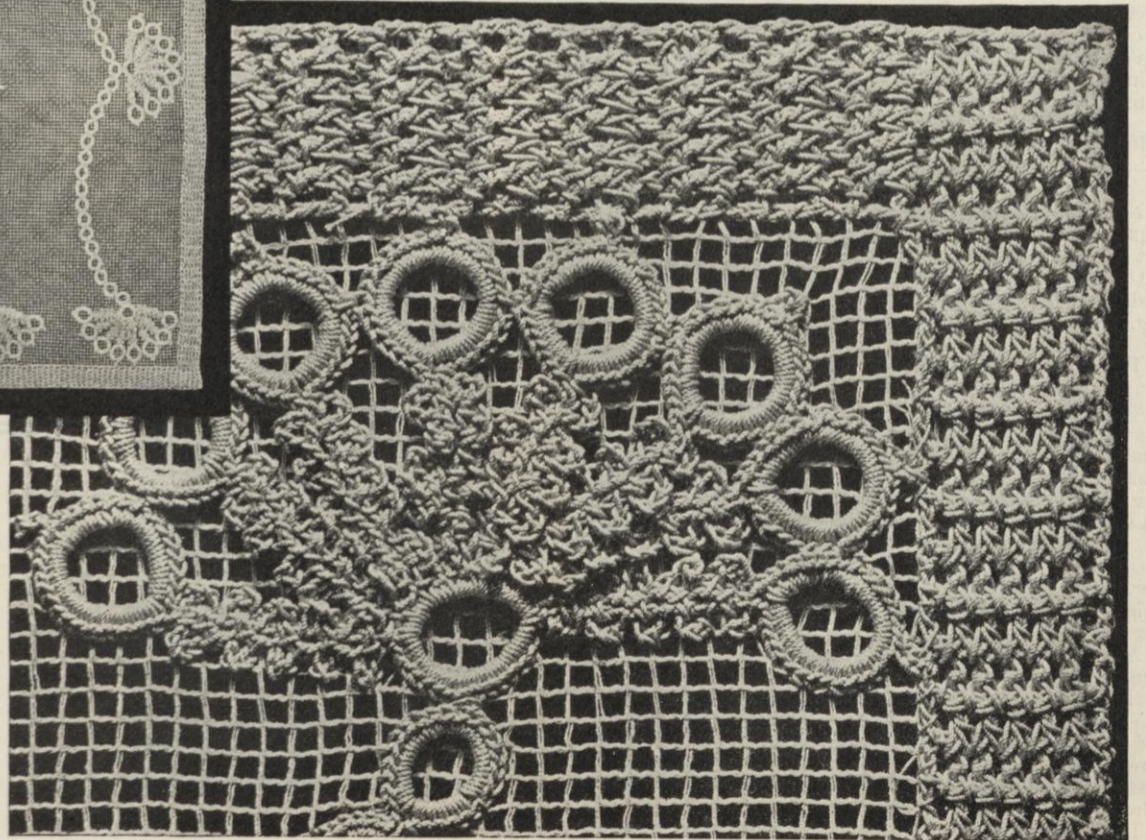


Fig. II.



Crocheted Laces of Varied Design for Household Use

An All-Lace Three-Piece Buffet Set in Spider-Web Pattern And Some Pretty Trims for Towels and Pillow Slips

By ETHEL A. WILSON

CROCHET cotton and steel hooks and crochet patterns are the "sugar and spice and everything nice" with which the crocheter "cooks up" her charming laces; and here is a variety of new "recipes" on which she will delight to try her skill.

First there is a buffet set worked in the ever-popular spider-web design which allows of so many graceful interpretations; then there is an edging of medium width which is very effective on plain pillow slips — a white lace edged with pink, though you can make it all white if you prefer. Last of all there is a trio of interesting trims — rather wide ones—for towels, each with a narrower companion trim (not pictured) for the opposite towel end. The middle trim of the group is all white; the top one is white edged with lavender, the lavender edged with yellow, and the bottom one is white edged with yellow.

An explanation of crochet stitches will be found on page 66.

A Three-Piece Buffet Set

Mere pictures cannot presume to do justice to this good-looking set, which consists of three square mats — one 10½-inch and two 7-inch ones. Spider-web lace is one of the most effective of all crocheted laces to use against polished wood, for the real beauty of the lace is at once apparent.

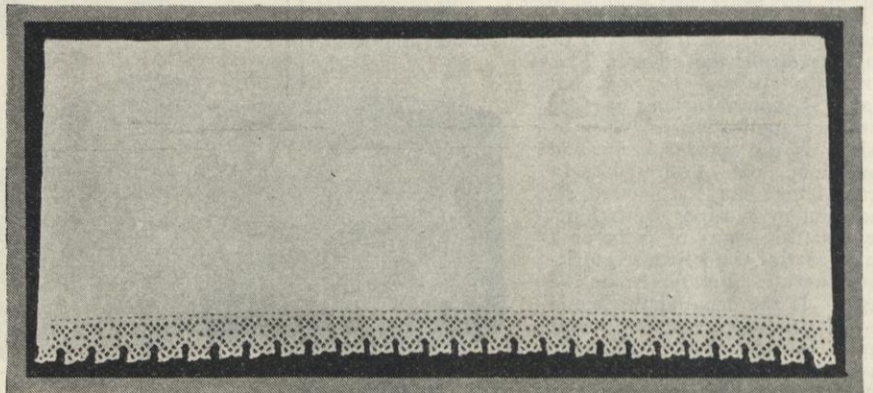
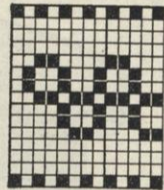
In making either of these mats, crochet the square and the spider border first. Start at a corner and add a space at beginning and end of each row, thus forming a regular triangle until half the mat is made, then decrease in each row until fourth corner is completed, and afterward add four rounds to make the edging.

You will need seven balls of white or écru hard-twist crochet cotton No. 60, and a No. 12 steel hook.

LARGE MAT. — Chain (ch) 8, join with sl st. 1st row — ch 6, block (bl) of 4 trebles (t) in ring, ch 2, double treble (dt) in ring, turn. 2d row — ch 6, 3 t in widening space (sp), t in first t of block, ch 3, t in 4th t, (3 t, 2 ch, dt) in sp, turn. Each row for half the mat begins and ends in this way. 3d row — ch 6, bl, ch 4, dt under 3 ch, ch 4, (bl, 2 ch, dt) in widening sp. 4th row — ch 6, bl, ch 5, 3 doubles (d), working the first d over ch, the next in dt, the 3rd over next ch, ch 5, bl, ch 2, dt in same sp. 5th row — ch 6, bl, ch 6, d under ch,

4, bl, ch 4, dt in 2nd d, ch 4, bl, ch 2, skip 2 *, bl. 12th row — sp, bl, ch 5, 3 d, ch 5, bl, ch 2, bl, ch 2, skip 2 *, 10 t. 13th row — sp, bl, ch 6, 5 d, ch 6, bl, ch 2, skip 2 *, 16 t. 14th row — Repeat 6th row to *, ch 2, skip 2, 22 t, ch 2, skip 2, repeat from * to beginning. 15th row — Like 11th row, working 28 t in centre. 16th row — Like 12th row, working (16 t, ch 2, skip 2, 16 t) in centre. 17th row — Like 13th row, (16 t, sp, 4 t, sp, 16 t) in centre. 18th row — Like 6th row to *, sp, 16 t, sp, bl *, ch 24, skip 2. 19th row — Like 11th row to *, 16 t, sp, bl, ch 12 *, d in loop. 20th row — Like 12th row to *, 16 t, sp, bl, ch 12 *, 3 d. 21st row — Like 13th row to *, 16 t, sp, bl, ch 12 *, 5 d. 22d row — Like 6th row to *, sp, 16 t, sp, bl, ch 12 *, 7 d. 23d to 26th rows — Repeat 19th, 20th and 21st rows, working 9 d, 11 d, 13 d in centre.

In next row start second half of first square and a new row of spiders on each side. Work widening space and spiders along edge as before. 26th row — sp, bl, ch 3, skip 2, bl, ch 5, 3 d, ch 5, bl, ch 3, skip 2, bl, sp 16 t, sp, bl (working 3 t over ch), ch 13 *, 11 d. 27th row — sp, bl, ch 4, dt under 3 ch, ch 4, bl, ch 4, dt in d,



d in each of 3 d, d under next ch, ch 6, bl, ch 2, dt in same sp. The block at each end forms the starting point for a new spider. 6th row — ch 6, bl, ch 3, bl working 1st t in 4th t of bl below and 3 t under ch, ch 5, 3 d over 5 d (skipping the first and last), ch 5, bl (working 3 t under ch, t in t) *, ch 3, bl, ch 2, dt. From now on the directions are given to the centre of each row; to continue, read backward from * to beginning; ch 6 for space at beginning and work (2 ch, dt) for space at end. 7th row — sp, bl, ch 4, dt under 3 ch, ch 4, bl, ch 4 *, dt in 2nd d. 8th row — sp, bl, ch 5, 3 d, ch 5, bl *, ch 2, skip dt. 9th row — sp, bl, ch 6, 5 d, ch 6 *, 4 t. The block at each end forms the starting point for a new spider as in 5th row. 10th row — Repeat 6th row from beginning to *, ch 2, skip 2 and repeat from * to beginning. 11th row — sp, bl, ch 4, dt under 3 ch, ch

4, bl, ch 4, dt under 3 ch, ch 4, bl, sp, 16 t, sp, bl, ch 13 *, 9 d. 28th to 32d rows — Work small spiders as in 8th, 9th, 10th, and 11th rows; (ch 13), 7 d, 5 d, 3 d, 1 d for large spider. 32d row — Work small spiders and beginning of squares as in 12th row; to finish large spider work block under 13 ch, ch 2, bl under next 13 ch. Continue working squares and spiders as before (repeating from 13th to 25th rows), continue 1st square thus: 33d row — Centre: 16 t, sp, bl, sp, 16 t. 34th row — Centre: 16 t, sp, 16 t. 35th row — 28 t in each square. Finish 1st square to correspond to beginning. 45th row — Work small spiders as in 13th row, 13 d for centre of large spiders, at end of row work (bl and long treble) into widening space of previous row. From now on decrease at beginning and end of each row as directed in next row. 46th row — ch 4, skip 3 t, t in t, 3 t under ch, ch 5, 3 d, ch 5, bl, ch 3, skip 2 t, bl, sp, 16 t, sp, bl over ch, ch 13, 11 d, ch 13, 3 t under ch, t in t, sp, 16 t, sp, bl, ch 3, skip 2 t, t in t, 3 t under ch, ch 5 *, 3 d, repeat from * to beginning, ending with 3 t under 6 ch, t in t, skip 3 t, lt in sp at end. 47th row — ch 4, skip 3 t, t in t, 3 t under ch, ch 4, dt in 2nd d, ch 4, 3 t under ch, t in t, ch 4, dt under 3 ch, ch 4, skip 3 t, bl, sp, 16 t, sp, bl, ch 13, 9 d, continue across, ending with 3 t under ch, t in t, skip 3 t, lt in sp at end. Finish square to correspond to beginning. When last block at point and lt is made, turn, ch 6, sl st in 4th t.

BORDER. — Sl st in each of 4 ch, sl st in next sp. (Continued on page 62)

Quaint Bonnet Boxes Are Both Useful and Decorative

*It's Fun to Paint Them and They Have Charming Possibilities
for Colonial Chambers, Small Apartments and Shops*

By LOIS BOUTELLE

EVER since an old Chinese hat box in Red Lacquer and gold came into our possession I have been fascinated by the decorative qualities of old bonnet boxes, particularly the quaint early American ones; and now the possibilities of new ones interest me tremendously. Where closet space is at a premium, for dwellers in small apartments or little bungalows, they are priceless "hidie holes" which can stand about without apology, adding their charm to the scheme of things, yet concealing hats for which there's no room on the shelf. In planning this article I had visions of having old shapes reproduced, and in fact, I was revelling in anticipation, when the Editor mentioned just casually that she assumed the boxes would be the usual hat box obtainable in the average town throughout the country. Persons living away from large centres were not to be forgotten by PRISCILLA!

Gone were the dreams of reproducing the beloved old boxes, but it now became a sporting proposition to hunt for new and interesting ready-made ones. We can truthfully say that all but one came from an ordinary town several miles from a large city—and the most hopeful material was found in shops for men!

The tall Peasant Box and that with Landscape were "stock" boxes, that is, boxes used by wholesalers for shipment of several hats together. The French Box was a tall one cut down. The little Drum shape is the latest thing for the wee bonnets we are all wearing, while the Silver Bird Box is a new cardboard copy of the popular traveling hat box of leather or enameled duck. The square Russian Coach Box did come from the city. But even in this day of bobs and pokes, the small-town milliners have large stock boxes, and though usually of thin cardboard, they can be stiffened with coats of shellac and coverings.

Few boxes are sufficiently sound and firm to handle directly, so first shellac the box inside and out, not forgetting the cover. This not only stiffens the box, but makes a non-absorbing surface for later application of paper or paint. If the surface is in good condition, the desired background tone may be painted directly upon it, after shellacking. Several thin coats of paint or a single coat of Gold Bronze quickly obliterates any figure in the paper. If the original surface is in bad condition, cover with paper or fabric, using a wall paper paste for large surfaces; for small spaces use any prepared library or artist's paste (cement gum), obtainable at stationer's or art stores.

Any paper or fabric which can be smoothly applied can be used for covering boxes. Water color and drawing papers are charming in texture and tone, but are expensive, come in sheets only, and cause extra seams on large surfaces. This is also true of the lovely tea chest papers.

A good cartridge wall paper by the roll in neutral gray or tan makes an excellent "stock." It applies nicely and takes paint beautifully. A smooth fine grained paper, perhaps the reverse side of varnished paper makes an excellent body for bronzing. Then there are the fabric papers, more easily applied than real fabrics, and most effective when decorated.

Commercial paper stick tapes are invaluable for finishing bands at top and bottom, rims of covers and the like. They come by the roll in various widths. We found 1½ and 1 inch widths most useful for stock. They can be cut narrower if desired. A narrow book mending tape of cloth is good for any needed reinforcing—to repair a broken bottom or strengthen a weak cover for instance.

If your box is to be lined, cut the material for the bottom about ¼ inch larger than actual

size; this extra will lap up on to the sides. Apply paste evenly and press firmly in place; smooth out all wrinkles and when perfectly laid, cut material for the sides, a little less than the height of box, and allowing an extra inch in width for a lap seam. Apply paste and place straight down to the bottom, covering well the turned up edge of paper used to cover the bottom. After this has been smoothed and dried, and the outside covering and tapes applied, finish inside top with paper tape. But note—if cover fits tightly caution must be used lest too many thicknesses pile up at the top outside, under rim of cover, so it is safer to keep the inside finish-

The designs used on these bonnet boxes are full of possibilities for decorating many pretty things for the household, such as fibre waste baskets, trays, lampshades, and screens.

ing tape within the box, and allow outside finishing tape to extend up over the edge, making a firm top.

Allow extra inch for outside covering. It may be cut to extend over on to the bottom, or it may stop short at the lower edge and be finished with tape which is carried over edge and underneath the bottom of the box. Then the whole is neatly finished by pasting over the bottom a paper which has been cut a little smaller than the base, but large enough to cover all edges of tape or coverings. Proceed with covers as with inside and outside of box itself.

Decorations on Boxes

For decorating the surfaces of boxes bronze powders mixed with a bronzing liquid, and tube oil colors mixed with a little white gloss household paint were used for these models. Mix thinly with turpentine. Prepare enough at one time for the several coats. For painting in the designs use only the tube oils mixed with turpentine.

With the paper tracing patterns of these designs (prices for which are given at the end of the "story"), diagrams are included which show where each color is used, and what color paints or combination of colors are used to gain the proper effects.

The black and silver box, No. 25-3-1, was in good condition so the sides were left with their original rough covering, but the top and bottom were covered with soft-toned drawing paper. Paper tapes were pasted at the top, carried over the edge on to the inside, and tapes were used on bottom and rim of cover. The original paper lining was left inside.

Two thin coats of Silver Bronze were first applied to the entire outside surface, and the inside was given two coats of coral pink paint. The tape around the inside edge was then given a thin coat of silver bronze.

A fine blue black for the decoration was made by mixing Ivory Black with Ultramarine Blue. A silver cord was used for the handle. This box is about 7½ inches deep and 16½ inches across the cover at the widest point.

The little French bandbox, No. 25-3-2, is cut down from a taller box and covered with a fabric wall paper, which makes a most attractive dull gold surface when painted with two thin coats of Gold Bronze mixed with just enough Silver to temper the Yellow Gold. Dear little old-fashioned bouquets of roses, bleeding heart, bluebells, pansies and daisies, with small posies of blue, violet, and dull orange tucked in, make charming decorative motifs. Bands of a clear bright green and a lining painted the same color give a smart touch to the dainty composition worthy of the Pompadour's boudoir.

The jolly round Drum Box, No. 25-3-3, I covered with cartridge paper and as the cover was very tight the paper was carried only to the rim of the cover and tape finished under-

neath. Paint outside with two thin coats of a soft gray yellow, adding bright blue bands with a yellow-green wavy line between. The flower bands on drum and cover are daintily gay in rose, blue, and green with touches of bright orange, deep rose, and lavender. This is the smallest of my box family, measuring 7 inches in height and 11½ in diameter.

The tall Peasant Box, No. 25-3-5, was in good condition when found, but undesirable in color, so three thin coats of a maple brown or honey color paint were applied to the original surface. The lining was good, too, so only finishing tapes cut

(Continued on page 61)



French Knot and Eyelet Embroidery for Your Bedroom

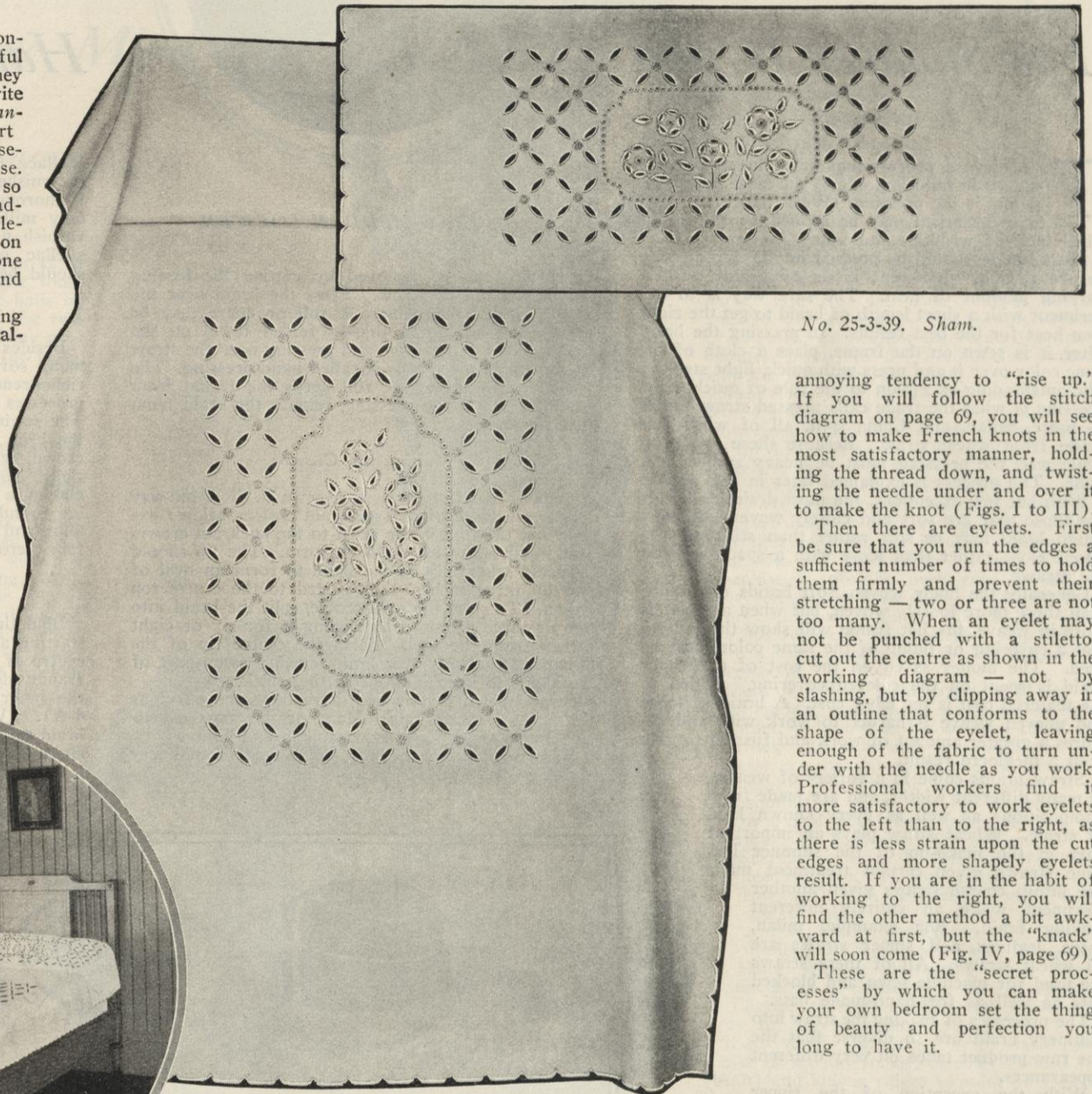
Paris Enthusiastically Sponsors the Mode for
This Charming Type of Decoration

By ELEANOR F. BLIEFLING

OVER in Paris, where they are constantly finding new and delightful uses for all sorts of embroidery, they are acclaiming their newest favorite — French knots combined with *broderie anglaise* (eyelet work). You find it on all sort of Parisian things, from baby clothes to household linens, very charmingly applied, of course. Nor is its appeal for Paris alone; it has so many possibilities for those of us who admire and enjoy doing worth-while needlework, that we do well to use it ourselves on linens that we cherish. A bedroom set done in French knots and eyelets is unusual and lovely, and a joy to possess.

Now don't protest that you abhor making eyelets and that your French knots are always "leggy." Perhaps you have not been making them, shall we say, scientifically — in the way professional needleworkers do.

The way to make a successful French knot is to use a heavy thread and to carry it around the needle just once. When you wrap a thread around a needle several times you make a coil, not a knot; and, to be exact, you should twist your needle around your thread as you hold it against the fabric, instead of holding the needle away from the linen and winding the thread around it. If you have been making your knots in this fashion, it will explain their



No. 25-3-39. Sham.

annoying tendency to "rise up." If you will follow the stitch diagram on page 69, you will see how to make French knots in the most satisfactory manner, holding the thread down, and twisting the needle under and over it to make the knot (Figs. I to III).

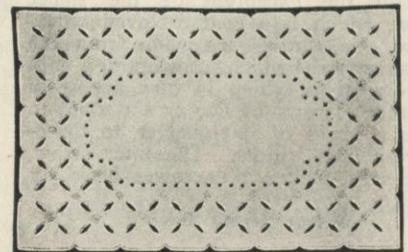
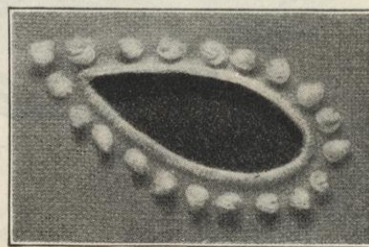
Then there are eyelets. First be sure that you run the edges a sufficient number of times to hold them firmly and prevent their stretching — two or three are not too many. When an eyelet may not be punched with a stiletto, cut out the centre as shown in the working diagram — not by slashing, but by clipping away in an outline that conforms to the shape of the eyelet, leaving enough of the fabric to turn under with the needle as you work. Professional workers find it more satisfactory to work eyelets to the left than to the right, as there is less strain upon the cut edges and more shapely eyelets result. If you are in the habit of working to the right, you will find the other method a bit awkward at first, but the "knack" will soon come (Fig. IV, page 69).

These are the "secret processes" by which you can make your own bedroom set the thing of beauty and perfection you long to have it.



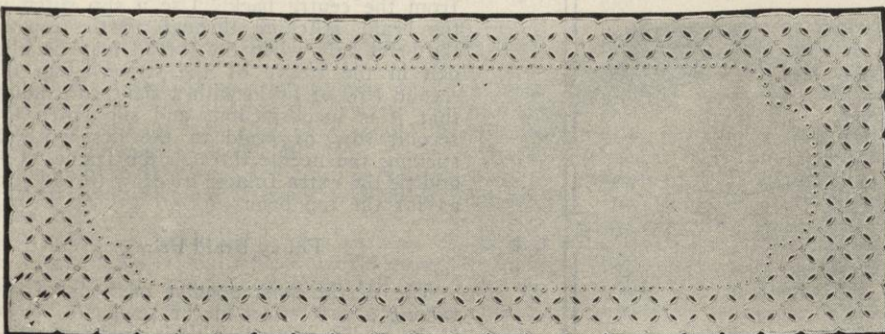
Just above you may see for yourself how charming a bedcovering this is. Make for it an underslip to match the color scheme of your room, so that the color may show through the eyelets. At the right is an actual size eyelet from the spread.

No. 25-3-38. Spread, in single and double bed sizes.



No. 25-3-41. Mat for vanity or table.

Now a word about the pieces themselves. Of course, the set is at its lovely best when made entirely of linen sheeting; but the bedspread and sham may be made of bleached cotton sheeting if you prefer. Very special prices have been made for the spread and sham of linen, and the fabric (Continued on page 69)



No. 25-3-40. A Bureau Scarf in two sizes.

Materials, Sizes, and Prices

No.	Article	Size	Linen Sheetting	Cotton Sheetting	Embroidery Cotton	Perforated Pattern
25-3-38	Bedspread	72 x 98 inches	\$10.85	\$3.25	\$1.90	\$1.50
		90 x 98 inches	13.50	3.85		
25-3-39	Sham	32 x 72 inches	3.75	1.10	1.30	.50
		32 x 90 inches	4.75	1.35		
25-3-40	Scarf	18 x 38 inches	1.25	—	.90	.45
		18 x 46 inches	1.45	—		
25-3-41	Mat	12 x 18 inches	.40	—	.35	.40



The Braid Hats For Summer Wear

Third of a Series of Hat Making Lessons

By JANE HEDDEN LOEWEN

TO achieve a professional finish in straw sewing, as in tailoring, one of the most important points is the pressing. Work which is otherwise beautiful may be spoiled by the unfinished look of wrinkles and unpressed seams.

Most braids should be pressed on the wrong side before sewing. Different kinds of braids need a varying amount of heat. The safe way is to experiment with a short length of braid to get the right iron heat for the best results. In pressing the braid after it is sewn on the frame, place a cloth of the same color over it and press with quick, light strokes. The outstanding exception to the rule of quick, light pressing is what the trade calls pressed straw braids — lisere, milan, and China split, all of which are made from wheat straw. Because these are sewn while wet, the pressing must be heavy rather than light. The process is explained later in this article.

With but few exceptions, the most desirable braids are those that are soft and closely woven. Even a rough braid may be soft rather than stiff and the weave close rather than loose with a space between the straws.

Generally the finely woven, soft braids cost more than those more loosely woven, but when a straw is loose in weave, the hat frame will show through so that a covering or lining of the same color must be used. The money saved on the cost of a cheaper braid is spent on the colored covering. Added to the material cost is the labor cost. A braid of loose and uneven weave is harder to work with and requires a greater amount of work and fussing to gain even a mediocre result.

Straw braids come in a variety of weaves, in many different widths, and are made from compositions as well as every known kind of straw. Wheat straw plays an important part in the make-up of the summer hat. Fine straws given certain treatment make one braid, coarse straws given another treatment make an entirely different looking braid. For example, milan, lisere, leghorn, and sipper straws are all wheat straws. All of these straws are used for machine sewn and blocked hats as well as for hand-made hats.

The processes of making the straw into millinery braid are so diverse that the one raw product takes on very different appearances.

With the exception of the sipper straw, which is a coarse woven wheat straw, these braids are made from fine wheat straws which are braided into narrow strips which in turn are sewn together in rows of five or six strips to form a braid of one-quarter to three-quarter inch widths. The finer straw, of course, makes a narrower braid.

Wheat Straw Sewing

All of these wheat straws need to be water soaked in order to sew them smoothly. Wet wheat straw is soft and pliable. As the braid dries it becomes stiff and firm. It will be readily seen that hat making is much simplified if the braid is molded and sewn into the desired shape and then allowed to dry.

Allow the straw to stand in hot water for five minutes. Then shake out all the water possible and wrap it in a folded newspaper. Leave the braid wrapped long enough for the water to drain off before starting to sew it.

Milan and lisere braid may be sewn over a buckram crown and frame as a mold and removed from the mold when dry. Baste the first row of braid to the frame edge. Lap and sew the second row of braid to the first and so continue to the headsize. If the stitches are taken through the braid and not the frame,

the braid may be removed by cutting the basting stitches of the first row. Press the braid over the frame before removing. A roll or curve may be pressed by holding a thickly folded towel on the wrong side of the frame and pressing over the straw on the right side. This is called hand pressing. The folded towel inside the roll keeps the frame from bending. After the pressing, remove the braid from the frame.

Making the Crowns

Crowns of wheat straws are sewn in the same way as other braid crowns (see braid crowns below) except that they are never sewn to the buckram crown. It is used only as a mold or form. The tip should be made separately in the hand to form an oval of two by three inches, then basted to the centre top crown. To start the oval centre, split the braid into two or three divisions by ripping it for six or eight inches from the end. Form the centre tip of the crown of the narrower braid, cutting away part of the strips to keep it from getting thick.

Straws sewn in this way have the same effect as the finest blocked hats. Many of the most expensive models are hand-sewn milan and lisere.

Before trimming the hat apply a coat of millinery

shellac. Any braid which has been wet needs to be revarnished or shellacked. Be very sure that the braid is thoroughly dry before applying the shellac. Use only millinery preparations, as ordinary shellac or varnish will not serve the purpose. A transparent shellac may be used for colors. Black shellac should be used on a black straw.

Soft Braids

Besides braids of straw and of straw composition, many softer braids of silk, silk fibre, chenille and ribbon are used for sport and street hats. The processes of sewing are the same for all soft braids. The sewing of soft braids may be merely covering the brim plainly and sewing braid onto a pressed crown, or it may be sewing braid in an elaborate design. Again, one of the most satisfactory ways of making a braid crown is to sew the braid on a covering foundation which is cut by pattern, and assembling and draping the braid in the same manner as a fabric crown is made.

To Make a Plain Braid Brim

Bind the edge of the frame with a row of braid, starting at the right side back two inches from the centre of the back. Fold the braid in half over the frame edge. Pull it smooth and tight and sew at the inner edge with long even stitches (see Fig. 4-A). When this binding is complete turn the braid up over the edge onto the top brim at an easy slant (see Fig. 4-B) so that the centre of the turn is at the centre back of the edge. Lap this row of braid over the binding only far enough to hide the first stitches. Sew with a very small stitch on top which may be hidden in the braid and a half-inch stitch on the under side. There is no wear or pull on the braid. The desired result is a smooth even surface where all stitches are hidden. Pull all threads up tightly. Do not use large knots. Fasten the ends of the thread well. Most soft braids have a draw-string in the selvage edge, as in Val. lace. In case the braid does not have this thread, it is always a wise procedure to run one in by hand through the entire piece of braid. Use fine stitches so that the braid will lie flat when finished.

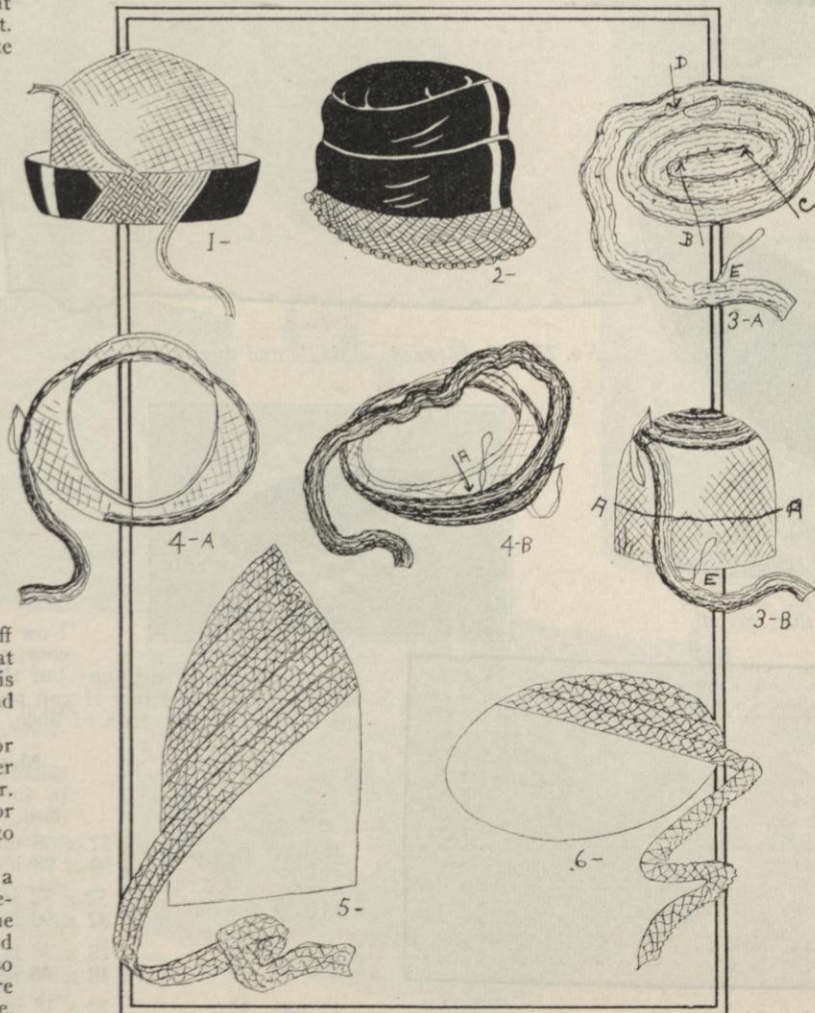
Before sewing the third row of braid, pull up this thread in the second row until the inner edge lies flat (see drawing 4-B, point A). Pull, cut and tie the loop of thread in each row of braid.

Sew the braid in even rows until the headsize is reached. When an irregularly shaped brim is used, add extra rows at the headsize to fill in evenly. Be sure not to cut the ends too short. The braid must come well up on the headsize so that the crown covers all raw edges.

If a braid under facing is used, start sewing the first row of braid to the binding at the right side back two inches from the centre back. Use a slip stitch in the braid, stitching through to the top of the brim only when the thread may be hidden in the weave of the straw. Lap the second row of braid with a slant so gradual that it is inconspicuous and slip stitch the second row of braid to the first without sticking the needle through the frame. Cut and tie the extra fulness of draw thread just as for the top brim.

Fancy Braid Brims

One of the most popular methods of obtaining a soft effect in the sewing of braid is the basket weave. This is used for rolled
(Continued on page 69)



Smart Knitted Sport Togs

That Will Appeal to the Masculine Mind

By ELSA BARSALOUX



"Some class!" said the youngster as he stepped off in his new outfit, for all the world like Dad's; sentiments echoed so admiringly by "big brother" that we cannot refrain from telling how easily the directions can be adapted to larger sizes.

TO make this outfit for a boy of from 12 to 14 years three 2-ounce balls of light four-fold hosiery yarn and two 2-ounce balls of a contrasting color will be needed. Use two No. 3½ bone knitting needles, and No. 3 bone needles for collar, four No. 13 steel needles for cuffs, and a No. 3 bone crochet hook.

Sweater

The sweater is knitted on the right side and purled on the wrong, the front only being done in double or pattern knitting, the back and sleeves in light color only.

In double knitting the color not in use is carried along on the back of the work. In the purled row it must always be carried to the side of the work toward you, care being taken when changing colors that the yarn is not drawn too snug, or it will pucker the work, nor yet too loose, or it will loosen in the first stitch and spoil the evenness of the work. The stitches should be pushed back on the right-hand needle frequently to insure the right tension. Some knitters suggest the use of heavier needles to prevent the contraction of the work which is so often caused by the weaving of the threads in cameo knitting.

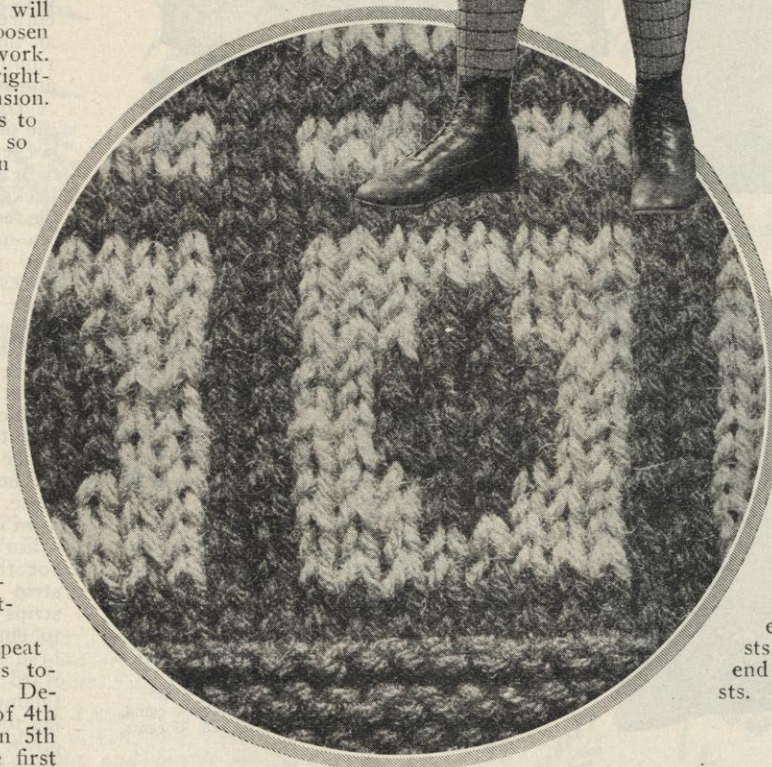
FRONT. — Starting border with dark color cast 52 sts on No. 3½ needles and knit (k) 20 rows or ten ridges. Purl (p) 1 row. *1st row of pattern* — Knit * 2 dark, 8 light, repeat from * ending with 2 dark. *2d row* — Like 1st row, purling the sts. *3d row* — k * 2 dark, 3 light, repeat from * ending with 2 dark. *4th row* — Like 3rd row purling the sts. *5th to 8th rows inclusive* — k on the right side and p on the wrong: 2 dark, * 2 light, 4 dark, 2 light, 2 dark, repeat from *. *9th and 10th rows* — Like 3rd and 4th rows. *11th and 12th rows* — Like 1st and 2nd rows. With dark k 1 row, p 1 row. *15th and 16th rows* — Like 3rd and 4th rows. With dark k 1 row, p 1 row. The work should be 8 inches wide. Repeat from 1st row 4 or 5 times (required length), finishing the repeat of the pattern.

TO SHAPE ARMHOLE. — For right front repeat 1st row of pattern and knit the last 2 sts together. In next row p the first 2 sts together. Decrease a stitch at end of 3rd and at beginning of 4th row and follow the order of the pattern. In 5th row begin to shape the neck edge. Knit the first 2 sts together. For armhole decrease 1 stitch in each row until 10 sts are decreased and at neck edge decrease at beginning of every knit row 12 times (30 sts on needle); then decrease 1 at beginning of every 4th row, 5 times. On 25 sts work 8 more rows to finish the repeat of the pattern. Slip the sts onto a spare needle and work left front to correspond.

BACK. — With light color k 25 sts across left shoulder, cast on 26 sts, k 25 sts across right shoulder. Purl 1 row, k 1 row until there are 28 rows. In next and every 4th row increase a stitch at beginning and at end of row by knitting first the front and then the back of first and last st. When 6 sts are increased on each end there should be 49 rows from beginning of back (88 sts). Now work the same number of rows as there are in front, then starting at right side knit 20 rows with dark color and bind off.

SLEEVES. — With light color cast on 72 sts and k 1 row, p 1 row until there are 16 rows. In next and every 6th row decrease by knitting 2 sts together on each end of needle. When there are 52 sts continue without decreasing until sleeve measures 13 inches (or desired length less 3½ inches for

From the detail below you will be able to count stitches and see exactly how your work should look.



cuff). Slip 14 sts on each of three steel needles and k 1, p 1 for 3 inches, making about 32 rounds of narrow ribbing. Then change to dark color and k 1 round, p 1 round until there are five ridges. Bind off. Press each piece on wrong side under damp cloth.

Sew up sleeve or slip stitch together with the crochet hook. Sew up side seams or join by crocheting together and sew sleeves in place.

BAND WITH ROLLING COLLAR. — With dark yarn cast 12 sts on No. 3 needles and knit in ridges to point of V-neck, then increase 1 st on each end of needle every 6th row until there are 44 sts. On these sts k 33 ridges, then decrease 1 stitch on each end of needle every 6th row until there are 12 sts. In next row make first buttonhole and others 14 ridges apart. For buttonhole k 4, bind off 4, k 4, in next row cast sts on again where they were bound off. Knit in ridges for required length and bind off. Sew or crochet band to sweater. With a steel needle pick up one stitch of each ridge on edge of band and collar and bind off.

MAN'S SWEATER. (Size 38 to 40.) You will need three 2-ounce balls light, and two dark. Use No. 4½ bone knitting needles and No. 3½ for collar. For youth's sweater of 16 to 18 years follow directions for man's sweater, using No. 3½ needles for sweater and No. 3 needles for collar.

FRONT. — With dark color cast 62 sts on No. 4½ needles (No. 3½ for youth) and work border and five repeats of the pattern as for boy's sweater. The work should be 10 inches wide (for youth 9¼). In 6th repeat work 13 rows, then decrease for armhole. At beginning of next row bind off 4 sts, then bind off 3 sts at beginning of 16th and 18th row (10 sts in all). At end of 18th row p 2 sts together to start V-neck. Decrease a stitch at neck edge at end of every other row until there are 36 sts, then every 4th row, 4 times. On 32 sts finish the 9th repeat of the pattern. Slip the sts onto a spare needle and work left front to correspond.

BACK. — With light color k 32 sts of left shoulder, cast on 30 sts, k across right shoulder, p 1 row, k 1 row until there are 34 rows. In next and every 4th row increase a stitch at each end of needle 6 times. There should be 55 rows from beginning of back. On 106 sts work 104 rows, and with dark color, starting on right side k 20 rows for border.

SLEEVES. — Cast 88 sts on No. 4½ needles (No. 3½ for youth) and k 1 row, p 1 row alternately until there are 16 rows. In next and every 6th row k 2 sts together on each end of needle until there are 60 sts. Then continue without decreasing until sleeve measures 17 inches (or desired length). Change to steel needles and work cuffs as for boy's sweater.

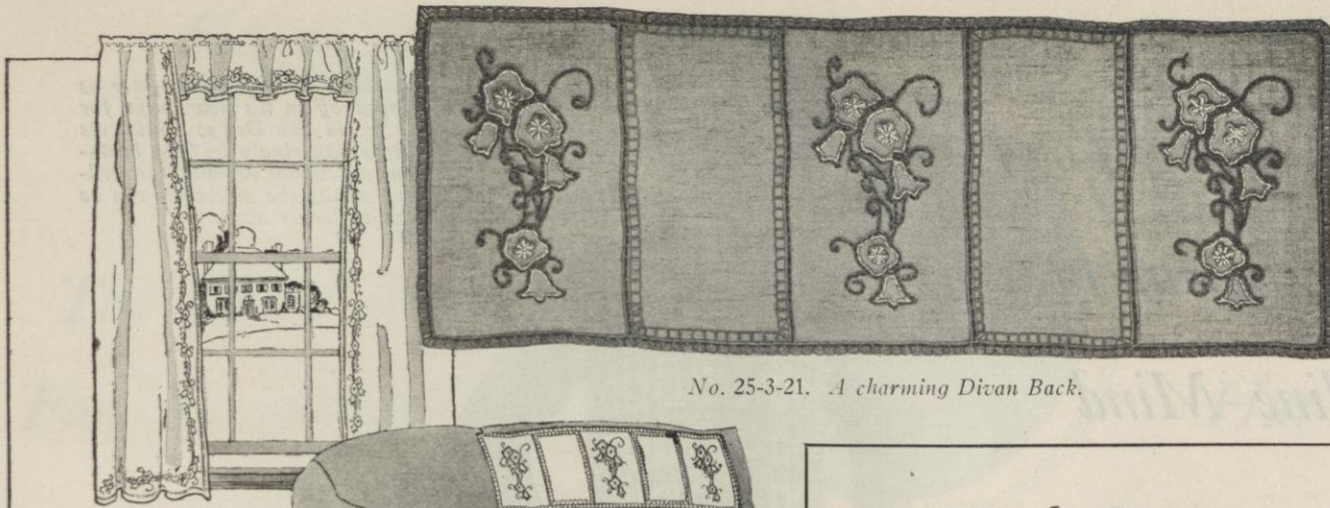
BAND WITH COLLAR. — With dark color cast 12 sts on No. 3½ needles (No. 3 for youth) and knit in ridges to point of V-neck. Then increase 1 stitch on each end of needle every 6th row until there are 46 sts. On these sts k 40 ridges, then increase 1 stitch on each end of needle every 6th row until there are 12 sts. Work buttonholes as for boy's sweater.

Stockings (Size 8½)

Use No. 13 steel needles.

CUFF. — With light color cast on 80 sts, 28 on each of two needles, 24 on the third. Knit 1, p 1 for 6 rounds. Knit 1 round, p 4 rounds. These purl rows will form the lower edge of the cuff and the 6 rounds of narrow ribbing are turned under when the stocking is finished. With dark color k 1 round, then k 1, p 1 for 3 rounds. With light k 1 round; then k 1, p 1, for 5 rounds. With dark k 2 rounds. Then start the cameo pattern. *1st round* — * k 2 dark, 3 light, repeat from * around. Work 3 more rounds in this way. With dark k 2 rounds. *7th and 8th rounds* — * k 2, dark, 8 light, repeat from * around. *9th and 10th rounds* — Like 1st round. *10th to 14th rounds inclusive* — * k 2 dark, 2 light, 4 dark, 2 light, repeat from * around. *15th and 16th rounds* — Like 1st round. Repeat 7th and 8th round. With dark k 2 rounds. Repeat 1st round 4 times. With dark k 2 rounds. With light k 1 round; then k 1, p 1 for 5 rounds. With dark k 1 round, then k 1, p 1 for 3 rounds. With light k 1 round, p 3 rounds. Turn cuff inside out and work now in opposite direction, so that right

(Continued on page 67)

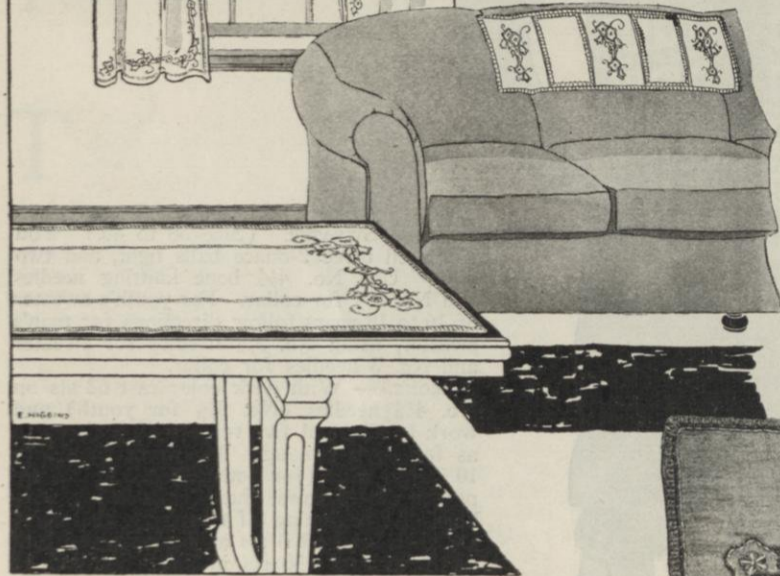


No. 25-3-21. A charming Divan Back.

Theatrical Gauze is such a sturdy and "usable" material, and so easily embroidered, that the home decorator who wishes to achieve a great deal of charm at slight cost will find it an unusually practical investment.

Wool Decorated Theatrical Gauze for the Living Room

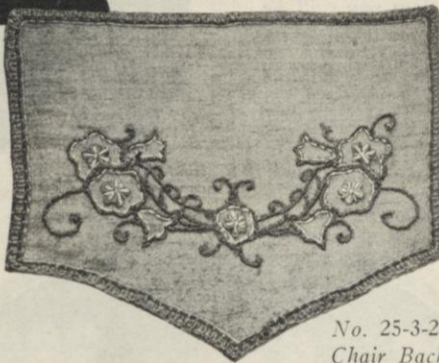
By EDNA SELENA CAVE



No. 25-3-22. Curtains and Valance.



No. 25-3-23. Lamp Shade.



No. 25-3-24. Chair Back.



No. 25-3-25. An Oblong Pillow.

FOR the living room or for our modern sun parlor that is so often a living room in itself, a more practical, durable, and inexpensive fabric than theatrical gauze would be hard to find. It is an all-linen material, of a coarse, open weave that permits of free circulation of air, light, and sunshine when the fabric is used for curtains; in color it is deep ecru, not readily showing soil, and therefore practical for summer use especially; it is impervious to atmospheric moisture, launders satisfactorily, is very easily and effectively decorated, and has the charming virtue of inexpensiveness—a very paragon of fabrics!

Wools are an embroidery medium most happily used on theatrical gauze, their somewhat fluffy

The prices below include stamped gauze and unstamped orange crepe for lining, except for curtains.

- No. 25-3-21. DIVAN BACK (13 x 33, finished).
Materials, 50 cents.
Embroidery yarns, \$1.15.
- No. 25-3-22. CURTAINS AND VALANCE. Two sides, each 36 x 72, and valance, 18 x 42.
Materials, \$2.00.
Embroidery yarns, \$6.25.
- No. 25-3-23. LAMP SHADE (6½ x 10¼ x 6½).
Materials, 30 cents.
Embroidery yarns, \$1.15.
Wire frame, \$1.65.
- No. 25-3-24. CHAIR BACK (16 x 13, finished).
Materials, 30 cents.
Embroidery yarns, 75 cents.
- No. 25-3-25. PILLOW (16 x 24, finished).
Materials, 85 cents.
Embroidery yarns, \$1.15.
- No. 25-3-26. TABLE SCARF (17 x 56, finished).
Materials, \$1.00.
Embroidery yarns, \$1.65.

Perforated Stamping Patterns

- No. 25-3-21, 40 cents.
- No. 25-3-23, 35 cents.
- No. 25-3-25, 35 cents.
- No. 25-3-22, \$1.00
- No. 25-3-24, 30 cents.
- No. 25-3-26, 45 cents.

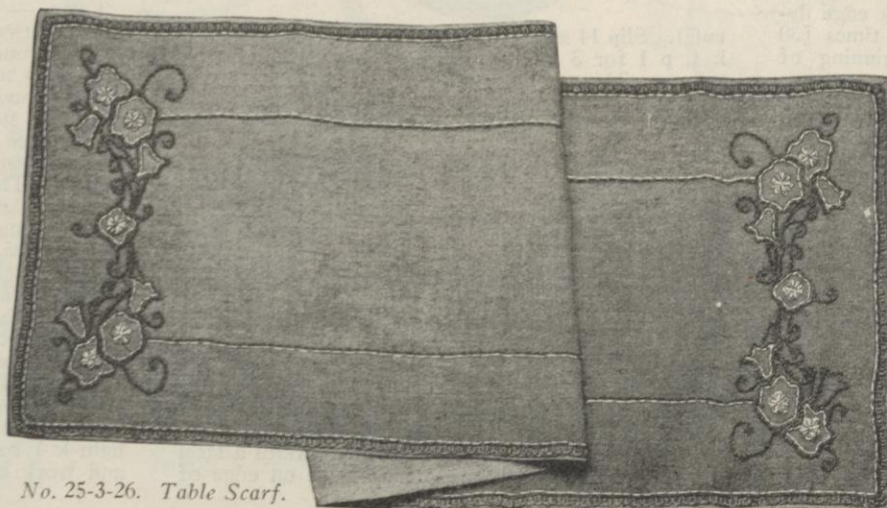
bulk filling well the open meshes of the fabric. You will enjoy doing the stitchery, not only because you can do it easily, but because the colors are so pretty and the effect so pleasing to your eye. The flower centres are yellow French knots from which radiate orange lazy daisies and single stitches of emerald green and yellow. Couching—two threads of blue yarn held down with one of emerald—forms a large part of the embroidery, being used for outlining the entire design. Flower forms are strengthened by an inside line of orange running stitches. Couching, running and blanket-stitching in emerald, orange and blue, are used on edges and for trimming bands. A color-and-stitch placing diagram, which includes the placing of colors and stitches for both design and borders or bands, is sent with each pattern.

Before embroidering the scarf, chair and divan backs, cut them out on the stamped outlines, and turn the edges back to the inner stamped lines to make one-quarter-inch hems. This will insure firm edges and prevent any fraying. Cut linings for these pieces from orange crepe, one-half inch wider on each edge than the piece to be lined. Turn in the edges of the crepe, so that the lining will extend about one-eighth inch beyond the gauze, and catch the two fabrics together invisibly. Ravelled threads of the gauze are excellent for this purpose. Lining in this fashion permits you to take the two fabrics apart at any time for laundering, or allows you to use the gauze unlined when you choose.

The pillow cover and its lining are each cut in one piece. Fold them together through the middle and seam on three sides. Cover seams with couching.

For the lampshade, cut a straight strip of crepe for the lining, one-half-inch wider than the gauze strip and the same length. Seam each of these strips separately. Seaming the gauze first allows you to embroider it without a break. Apply the lining first, holding it inside the frame with the seam toward you, and turn the edges over the wire, running them close to it. Fit the gauze over the frame, matching the seam to that of the lining, and turn the edges down on to the crepe on the inside, basting close to the wire. Follow the color-and-stitch diagram, doing the buttonholing on the edges over the wire, and placing the line of couching close to it.

The curtains, of which only a sketch is shown, are unlined, made in two parts with a valance set between. The sides are seventy-two inches long, which allows you four inches for turning hems and making a heading at the top. The valance is cut eighteen inches deep, with the same hem and heading allowance. Cut out the embroidered curtain parts and the valance on the outside stamped lines, and turn back to the inner stamped lines to form hems. Add the embroidered borders. Turn in the sides of the valance so they cannot ravel, and lap the curtain sections over the valance edges as far back as the line of couching at the top of the hems. Baste and stitch together invisibly. Stitch a casing at the top through which to run a rod.

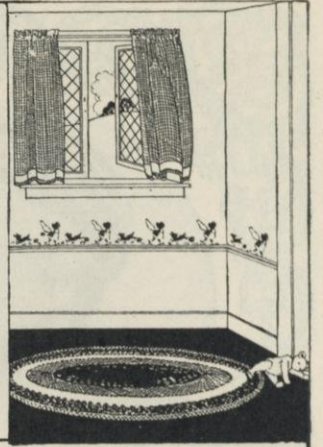


No. 25-3-26. Table Scarf.

Nos. 25-3-27 and 28 are nursery friezes, one for a boy's room and one for a girl's. The Goose-herd frieze is worked out in blue, yellow, cream, white, pink, green, gray, and brown, requiring five tubes of paint to make the needed shades. The Skipping Girl frieze is done in cream, pink, gray, green, red, and black, for which eight tubes of paint are needed. Both are three-part stencils.



No. 25-3-27. Stencil, 85 cents. Size of repeat, 8½ x 17 inches.



Decorate Your Home With These New Stencil Designs

By PAUL E. GOODRIDGE



No. 25-3-28. Stencil, 75 cents. Size of repeat, 7 x 11 inches.

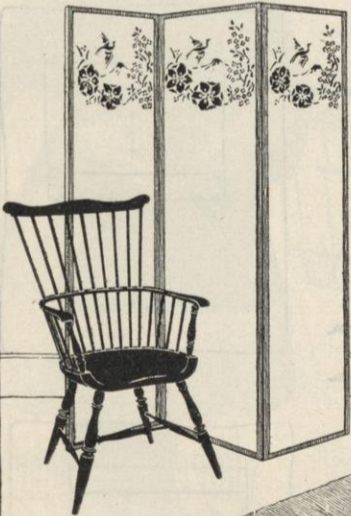


No. 25-3-29 (Left). Frieze or wall-hanging in brown, blue, gray, and green (six tubes of paint needed). Stencil (three parts), \$1.65. Size, 14 x 17½ inches. No. 25-3-30 (Right; also screen below). Chinese design in gold bronze for pillow or screen. Stencil, 85 cents. Size, 12 x 15 inches.



A Word About Stencils

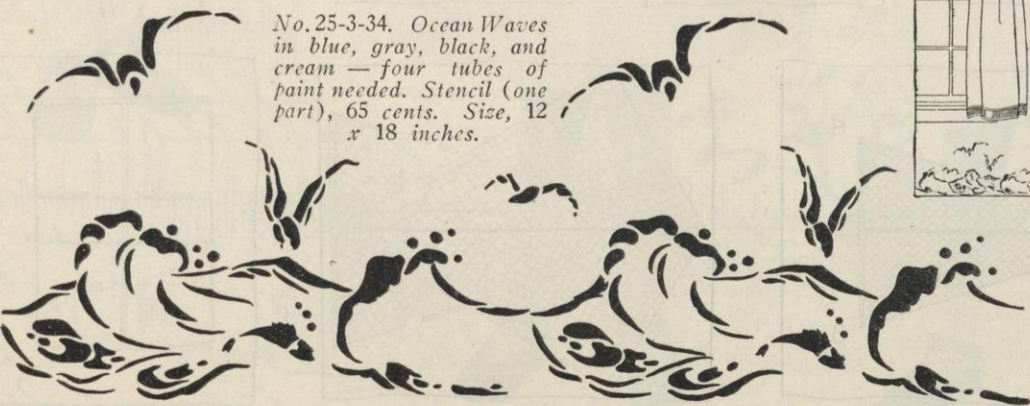
Very decorative color effects have been secured in many of these designs by the use of more than one stencil. In a one-part stencil the entire design is cut in one piece of stencil board. When a design is fine, or the parts are so closely related that cutting them all in one piece of board would tend to make a stencil that would be easily broken, or make it difficult to apply the different colors, the design is cut in parts, using two or more pieces of board, each part notched so that when one portion of the design has been painted in, the notches can be marked, the first part removed, and the second section of the stencil laid over it, notches of this second section matching the marked notches of the first, so that another portion of the design, to continue or complete the pattern, can be painted in. The secret lies in the exact matching of notches, which brings all portions of the design into their correct relations.



No. 25-3-31 (Upper). Furniture Motif in reds and green — five tubes of paints needed. Stencil (two parts), 40 cents. Size, 1½ x 5 inches.

No. 25-3-32 (Lower). Furniture Motif in gold bronze. Stencil (one part), 20 cents. Size, 1 x 4¾ inches.

No. 25-3-33 (Right). Floral Panel Decoration in red, blue, green, salmon, yellow, and purple — eight tubes of paint needed. Stencil (three parts), \$1.60. Size of repeat, 12½ x 16 inches.

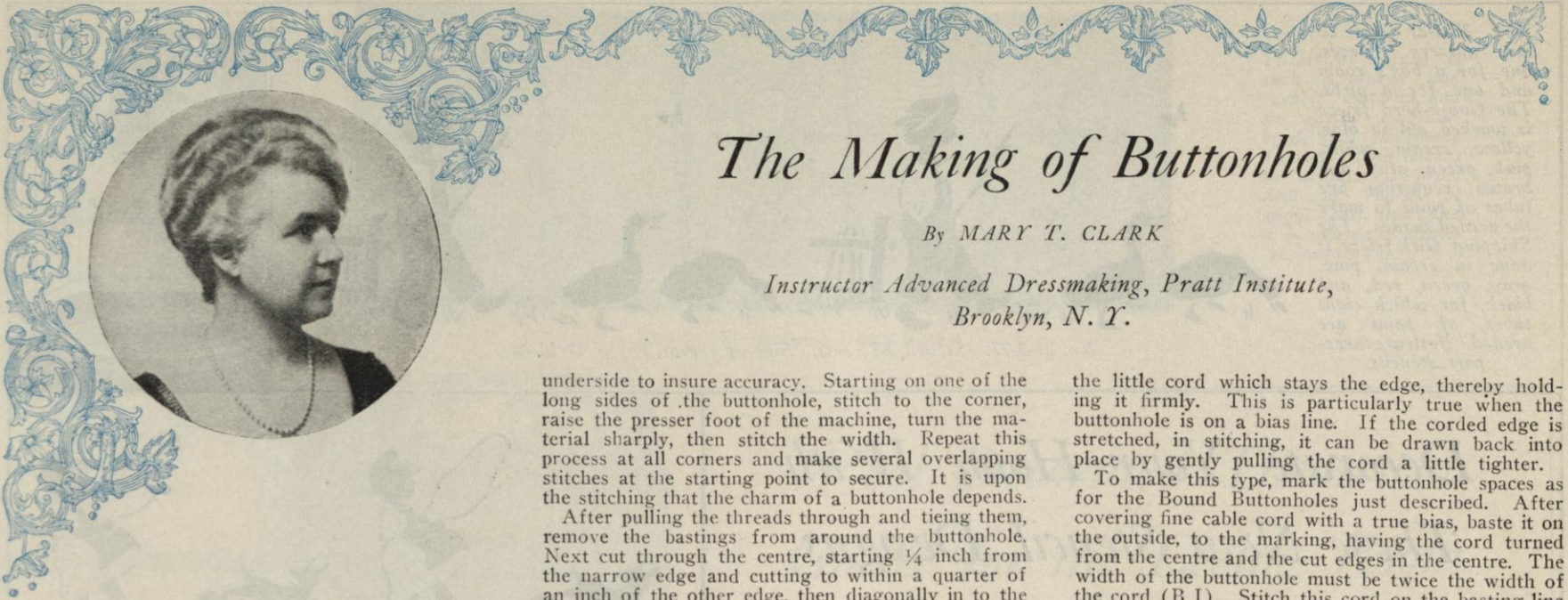


No. 25-3-34. Ocean Waves in blue, gray, black, and cream — four tubes of paint needed. Stencil (one part), 65 cents. Size, 12 x 18 inches.



Paint and Brushes

With each stencil is included a color-placing diagram, instructions for stenciling and for mixing paints. Tube oil paints are supplied at 15 cents a tube; quantities given are for one tube only of the various colors needed for the specified color schemes. If large areas are to be decorated more than this may be needed, but not more than two tubes of the principal color will be required for stenciling any of the wall designs on a room of average size. Gold bronze (powder), 1-ounce bottle, 40 cents; bronze liquid (thinning medium), 35 cts. a bottle. Brushes, 20 cents each.



The Making of Buttonholes

By MARY T. CLARK

Instructor Advanced Dressmaking, Pratt Institute,
Brooklyn, N. Y.

THE making of buttonholes is one of the details of dressmaking which deserves more than a little consideration. In this article we shall discuss buttonholes of a decorative sort, assuming that the reader is already familiar with the ordinary buttonhole done in what is known as the tailored buttonhole stitch.

Bound Buttonholes

Bound buttonholes, which are perhaps the most popular type at the present time, are very simple to make, provided care is taken with the first details. If they are to give service, the material should have a stay piece of cotton or linen basted on the underside. This should be cut wide enough to allow an extension of one inch on each side of the finished edge of the buttonhole. If used on wool, it should first be shrunk.

Carefully mark off with a colored basting thread the desired length of the buttonhole. This length is governed by the width of the button plus thickness (A I). Beginning $\frac{1}{2}$ inch in from the edge, baste a line parallel to it, then baste a second one, the distance between equalling the length of the buttonhole. Next, mark carefully the width of the buttonhole, which should be $\frac{1}{8}$ inch unless the material is a loosely woven one, in which case it must be wider to prevent fraying.

If there is plenty of material cut the binding in one strip, although small pieces usually suffice. These may be cut in either the straight, cross, or bias grain. However, this is governed by the material used, as loosely woven fabrics require a straight grain to give firmness while twills and diagonal weaves usually need a true bias.

Baste the bias or binding piece to the buttonhole marking (A II), then turn and stitch on the

underside to insure accuracy. Starting on one of the long sides of the buttonhole, stitch to the corner, raise the presser foot of the machine, turn the material sharply, then stitch the width. Repeat this process at all corners and make several overlapping stitches at the starting point to secure. It is upon the stitching that the charm of a buttonhole depends.

After pulling the threads through and tying them, remove the bastings from around the buttonhole. Next cut through the centre, starting $\frac{1}{4}$ inch from the narrow edge and cutting to within a quarter of an inch of the other edge, then diagonally in to the corner up to the stitching (A III). Great care should be taken here because if the stitching is cut it will be almost impossible to make this end of the buttonhole the same width as the others. When these little triangles have been cut, slip the material through the buttonhole and press back the points to the line of stitching. Sew firmly from the right hand side into the stitching (just under the binding) (A IV), but not so firmly as to draw the buttonhole. Press carefully, but not heavily, with the iron, this fastens the usually twisted or puckered edge of the binding (A V) shows the way the sewing stitches will look on the wrong side. The straight narrow edge may either be overhanded with close hemming stitches or hemmed back and carefully stitched from the underside.

Next carefully baste the facing around the buttonhole. Slit through the opening from the outside to within $\frac{1}{4}$ inch of each end, cut diagonally to the corner as before, then turn and hem with a slip stitch (A VI). This will give a neat underside and when buttonholes are used, as they are to-day, at the front and openings of skirts, both sides must be well made.

Cord Buttonholes

Cord buttonholes are perhaps the easiest to make and in many ways the most satisfactory because of

the little cord which stays the edge, thereby holding it firmly. This is particularly true when the buttonhole is on a bias line. If the corded edge is stretched, in stitching, it can be drawn back into place by gently pulling the cord a little tighter.

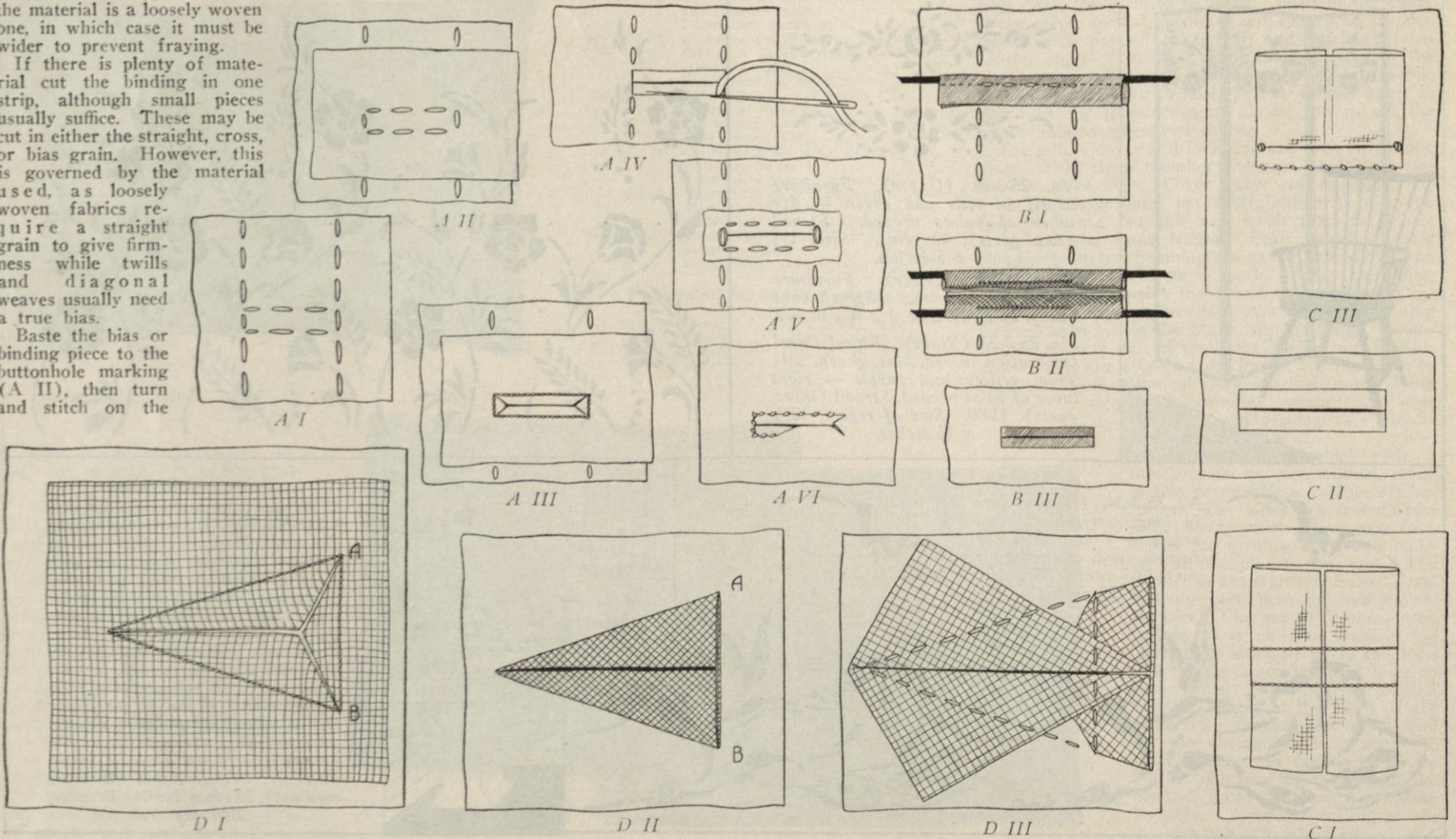
To make this type, mark the buttonhole spaces as for the Bound Buttonholes just described. After covering fine cable cord with a true bias, baste it on the outside, to the marking, having the cord turned from the centre and the cut edges in the centre. The width of the buttonhole must be twice the width of the cord (B I). Stitch this cord on the basting line from corner to corner lengthwise, pull the threads through and tie, or starting about $\frac{1}{4}$ of an inch from the corner, stitch to the corner, turn, leaving the needle in the corner of the material, and stitch back to the other corner, turn as before and stitch back to within $\frac{1}{4}$ of an inch of the corner (B II). Cut as in bound buttonholes. Draw the cut edges through, cut the little triangles and turn back sharply. Hold the cords together and baste with an over hand stitch, then backstitch close to the edge of the triangle and press. The process involved in facing is the same as in bound buttonholes. For the tailored garment, cord covering can be of silk Hercules braid.

When making cord buttonholes in cotton fabrics the cord may be covered with the same material.

Organdy Binding for Cotton Fabrics

Organdy, cut on the straight or bias, makes a dainty and practical binding for cottons. When using organdy, mark the spaces for the buttonhole as previously described, then cut a piece of organdy twice the desired length and width of the buttonhole. Fold this lengthwise with the cut edges to the centre of the buttonhole. Crease firmly. Make two rows of machining the full length of the buttonholing (C I). Pull threads through and tie. The

(Continued on page 65)



Where a Little Cross-Stitch Is a Wondrous Thing

It Turns These Simple Little Garments into the Smartest Things the Juvenile Mode Has to Offer

By HELEN PERRY CURTIS

CLOTHES of character for small girls are hard to buy, but easy to make. Lavishing a little loving thought, a small amount of money, and a liberal amount of cross-stitch on good materials cut on perfectly simple lines will give your child the privilege of wearing adorable things like these — appealing, childish, comfortable, and as smart as little Miss Fifth Avenue herself may ever hope to wear.

The dresses are especially planned with ample fullness, deep hems, and a certain type of sleeve so that they can be worn out before they are outgrown. The materials are selected with washtubs and sand piles in plain view.

There is not enough cross-stitch on any garment to weary one in well doing, but just enough to make the Lady-across-the-way say, "Where does she find such darling dresses for Jean!" All this cross-stitch is bold, and stamped on the materials, except that used on the blessed little voile dress. On such fine material we need the small crosses which cannot be stamped, so we send cross-stitch canvas and a color-placing diagram with the material, upon which cutting lines are stamped.

For early spring wear nothing in Juvenile apparel could be more devastatingly chic than this newest idea in coats (25-3-42) for a four-year-old—a slip-on model of fine powder blue flannel with gray brush

wool trims. It's easier to make than any youngster's coat you ever saw. It isn't even lined! The big crosses in the heavy wool are quickly done and wonderfully effective. Shoulders are cut long, the choker is simply a one and one-half inch binding at the neck fastened with two snaps, the front is slashed and bound with self material. A piece of firm linen is set under the material at the end of this opening and a tailor's arrowhead worked through to stay it. Hems are turned to depth of embroidered bands.

The hat fits snugly, and the embroidered band narrows toward the back. Crown and crown lining are cut in six sections, seamed, and stitched together (seam to seam) around lower edge. The embroidered brim is faced with self material and edge of crown is set between two lower edges of brim, which are turned in and whipped to crown. The two thicknesses of brim are then run together along lower edge of embroidery and the brim turned up at this point.

For a two-year-old tot nothing could be sweeter or neater than this soft white voile (25-3-43), cool and dainty, and as easy to launder as a pocket handkerchief. The brief little raglan sleeves are set in before gathering and binding the neck and sleeve edges with self material. Bindings are blanket stitched with bright red and Delft blue, and gay squares of cross-stitch are done alternately in red and Nile green, and blue and green with a bit of yellow. There is a buttonholed placket at the back and the hem is run with $\frac{1}{4}$ inch stitches of blue.

For a rollicking lass of three is this raglan sleeve model of unbleached cotton (25-3-44) cross-stitched in crewel wools, rust red and pumpkin yellow, and finished with neck and sleeve bands of gay orange linen. (The crewels will wash!) There's a bound placket at the back tied at the top with twisted cords

ending in tassels of pumpkin colored yarn. Of course one wears bloomers with such sport clothes!

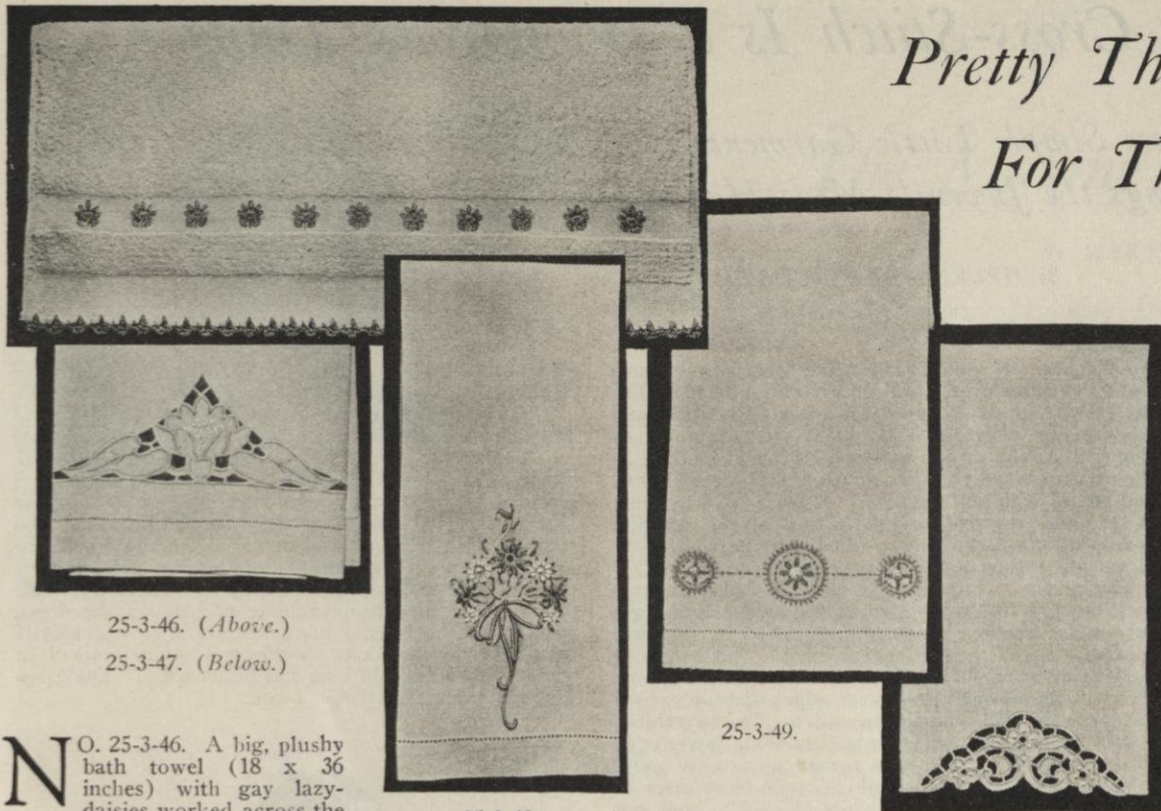
The green gingham bloomer gown (25-3-45) is on a pedestal of excellence — and deserves a place of honor. It is just two straight pieces of material, seamed at sides and shoulders, bound with unbleached cotton at the armholes and gathered into a collar of unbleached cotton at the neck, and slashed and bound with self material at the side front where the collar opens. The clever shoulder line gives the effect of sleeves, but they're really non-existent. Bands of unbleached cotton simulate pockets on the dress, and it will be an easy matter to set in two pockets if you like. Quaint cross-stitch motifs are worked in white, shades of old blue and peach color. The gingham is a fine, fast color fabric.



Cutting lines are stamped on materials.
 No. 25-3-42. Child's Coat and Hat. Size, 4 years. Stamped powder blue all-wool flannel for coat, \$4.25; for hat, headsize 21 inches, \$1.50. Wool for embroidery, 90 cents.
 No. 25-3-43. Child's Dress without Bloomers. Size, 2 years. Stamped fine white voile (cutting lines only), a symbol working diagram, and Penelope canvas all for \$1.25. Embroidery cotton, 32 cents.
 No. 25-3-44. Child's Dress with Bloomers. Size, 3 years. Stamped unbleached cotton with orange linen for bands, \$1.00. Crewels, 60 cents.
 No. 25-3-45. Child's Dress with Bloomers (4 years). Stamped green everfast gingham, with unbleached cotton for trimming, \$2.25. Emb. cotton, 28 cents. Color diagram sent with No. 25-3-43, No. 25-3-44, and No. 25-3-45.

Pretty Things at Little Cost For Thrifty Shoppers

Familiar Stitches, Quickly Worked—Small Pieces, Handy for Gifts or Home Use



25-3-46. (Above.)
25-3-47. (Below.)

NO. 25-3-46. A big, plushy bath towel (18 x 36 inches) with gay lazy-daisies worked across the border at one end. Daisies are blue, violet, and rose pink with green leaves and single stitch stems. Satin stitch centres are in contrasting colors. The blue edge is crocheted over a narrow hem. Fasten your thread into the edge and work a * treble (t) over hem, chain 4, t in t just made to form a picot, t in same place you made first t, double in edge, repeat from * across. Price of stamped towel, 40 cts. Embroidery cotton, 40 cts.

No. 25-3-47. The pond lily towel. Simple cut-work motif on a fine, white, hemstitched linen huck towel — lovely quality — 22 x 38 inches. A happy thought for a linen shower. Price of stamped towel, \$1.65. Embroidery cotton, 10 cts.

No. 25-3-48. Nosegay towel, guest size, 15 x 26 inches. Hemstitched and stamped on pink, lavender, or yellow linen. Embroidered with lazy-daisy flowers and leaves. Tips of petals and leaves are caught down with a stitch of black. The blue satin stitch bow, flowers of lavender and blue with black satin stitch centres make a charming color effect. Price of stamped towel, 75 cts. Embroidery cotton, 25 cts.

No. 25-3-49. "Ring-around-a-rosy" towel of cotton dry-well toweling embroidered in rose, blue, and green. Each rambler rose has a yellow centre and green lazy-daisy leaves. Blanket stitch, single stitches and French knots complete the familiar list of stitches. Price of stamped hemstitched towel, 18 x 32 inches, 50 cts. Embroidery cotton, 20 cts.

No. 25-3-50. Heavy, creamy white linen with a dainty touch

25-3-48.

25-3-49.

25-3-50.

of cut-work makes a towel to display with pride. Towel ends are finished with long button-holed scallops. Price of stamped linen, 18 x 30 inches, 65 cts. Embroidery cotton, 10 cts. (A splendid value.)

No. 25-3-51. A laundry bag pretty enough for a shower gift and practical enough for the particular housewife. It is simply seamed at the sides, finished at top with a 1½-inch hem and ¾-inch casing, and run with a white cord. Opening is bound with blue. The wreath is bright with blue, violet, and deep rose lazy-daisies which have yellow French knot centres. Leaves are also in lazy-daisy stitch with a single stitch of green taken in the centre of each. Letters are chain stitched and circle is outlined. Stamped heavy white art cotton for bag, 17 x 24 inches, 75 cts. Embroidery cotton, binding, and cord, 55 cts.

No. 25-3-52. Nasturtium cut-work luncheon set of ivory-white linen, sure to be a favorite because it has just enough work to make it a joy and not a chore. Edges are finished with buttonholing and little picots. (Making of picots explained on page 60.) Price of stamped linen for nine-piece set (one 17-inch centre, four 11 x 17 inch place mats, four 17-inch napkins), \$3.49. Embroidery cotton, \$1.30.

No. 25-3-53. Rec-



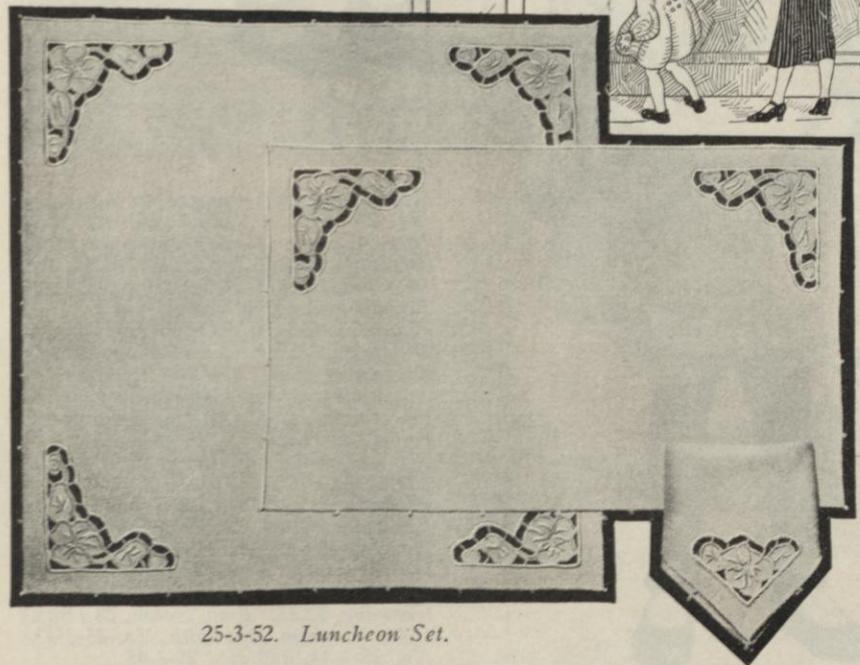
25-3-51. Laundry Bag.

ommended for cheery breakfast tables. You can have it stamped on red or blue checked linen toweling. The gay red, blue, and green embroidery is jolly and done in a jiffy, worked with six threads of stranded cotton. Flowers are blanket stitched (rather closely), leaves are lazy-daisy stitches, and cross-stitches, single stitches, and outlining complete the brief embroidery story. Edges are all finished with ¼-inch hems blanket stitched with four threads of bright blue. Price of stamped set of nine pieces (one 16-inch centre, four 11 x 16 inch place mats, and four 16-inch napkins), \$2.49. Embroidery cotton, \$1.75.

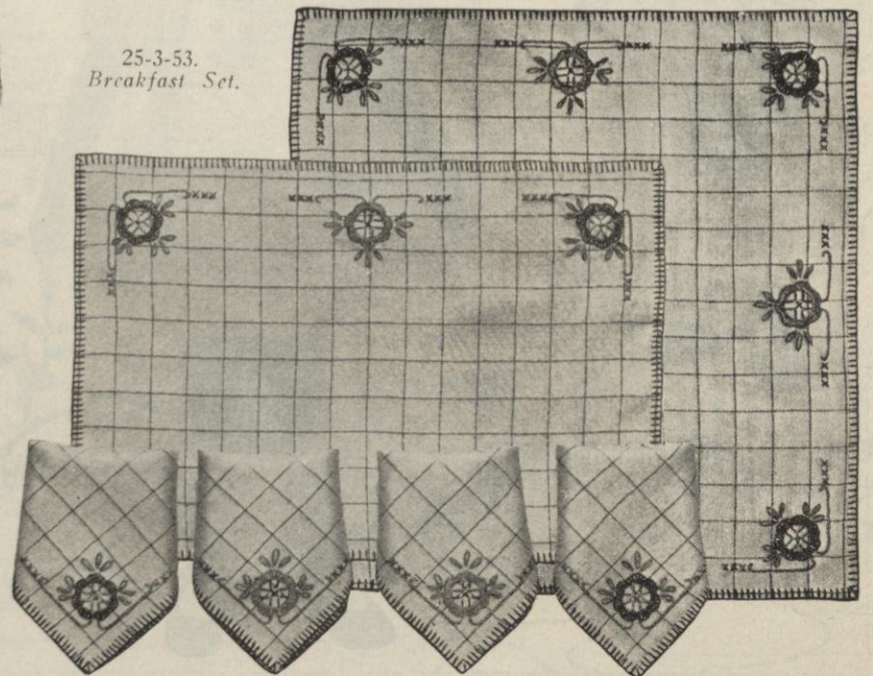
Whenever colored embroidery is used, a color diagram is sent with materials. Cut-work is explained on page 60; bars may be wrapped or buttonholed.



25-3-53. Breakfast Set.



25-3-52. Luncheon Set.



Staff Chemist: PROF. ALPHEUS G. WOODMAN
Mass. Institute of Technology

Staff Engineer: PROF. GORDON B. WILKES
Mass. Institute of Technology

EVERYDAY HOUSEKEEPING

At the Priscilla Proving Plant

MRS. DELLA THOMPSON LUTES
Housekeeping Editor

MRS. ELIZABETH STONE MACDONALD
Field Editor

The Food Budget and the Selection of Meats

By GUDRUN CARLSON

WHY is a budget? There are still many housewives who have never tried to find the answer. The plaint of one of these was, as she looked over the household magazines, "Budgets here, budgets there, budgets everywhere." She, like the other timid ones, exaggerated the difficulties of budget-making, and underestimated its comforts. Perhaps she had read of Uncle Sam's troubles with his budget of billions, and his innumerable loosely related departments and bureaus. She did not realize that in no business can budget making and executing be so simplified and so centralized as in that of household management — where the budget, the buying, the preparing, and the distributing are all centered in the one person. Surprising it is that in so many homes boasting of electric washing and cleaning machines, fireless cookers and a host of other modern devices, the best labor-saving device of them all, the budget, finds no place.

Of course, there are some difficulties. The first, and the worst, is that of every forward move, making up one's mind. Then there is always the first budget, and the first is the hardest. Often its estimates are little more than guesses. But all first budgets, no matter how trying, bear one good fruit: they show, in time, where the money is going. And it is that information that puts the second budget squarely on its feet. Naturally, budget-making on paper is easier than budget practice. But in the end the trial and error method wins out. In few other operations does a little practice bring so unexpectedly satisfactory results, as many a housewife with a well-adjusted budget will testify.

In starting a budget, food is a most important item. Once the total sum allotted food is decided upon — and that depends on the income — the next problem is that of the amounts to be apportioned to each type of food: meat, eggs, milk and cheese, fish and poultry, vegetables and fruit, cereals and starches, sugar and other sweets, condiments and flavorings. It is at this point that much well intentioned and detailed advice often dismays the beginner in budget-making. It is not necessary, indeed it is not possible for every housewife, at the first, to fix a percentage for each type of food and abide by it. Especially is it impracticable for the woman who buys unusual foods, out-of-season goods, and the choicest cuts of meat. She, moreover, is the very one to profit most by budget-making, for she is paying more now for

A Week's Meat Supply for a Family of Five As Planned without a Budget

Day	Meat	Weight	Cost
Monday	Sweetbreads	1½ lbs.	\$1.20
Tuesday	Sirloin Steak	2½ lbs.	1.05
Wednesday	Lamb Chops	2½ lbs.	1.13
Thursday	Veal Liver	1½ lbs.	1.10
Friday	Beef Rolls	2 lbs.	.70
Saturday	Ham Slice	2 lbs.	1.20
Sunday	Club Steaks	2½ lbs.	1.38
Bacon, belly piece For Whole Week	(used with other meats)	2 lbs.	.80
TOTAL FOR FIRST WEEK			\$8.56

As Planned with a Budget

Day	Meat	Weight	Cost
Monday	Lamb Kidneys	8 kidneys	\$0.40
Tuesday	Flank Steak	2 lbs.	.56
Wednesday	Lamb Neck	2½ lbs.	.45
Thursday	Beef Liver	1½ lbs.	.30
Friday	Skirt Steak Rolls	2 lbs.	.50
Saturday	Baked Ham Butt	3 lbs.	.75
Sunday	Rolled Steaks	2 lbs.	1.00
Bacon, jowl or brisket For Whole Week	(used with other meats)	2 lbs.	.40
TOTAL FOR SECOND WEEK			\$4.36

actual food value than the woman who selects with an eye to thrift and economy. How can she know beforehand what budget practice is going to teach her?

The best advice is: Make what estimate you can for each item — it may be only a guess — and then use the experience of the first budget in planning the next. Remember, too, that even after long experience, the budget must be left flexible, not too fixed, to meet the ups and downs that come from time to time to every woman managing a home.

The purpose of a budget is to help the housewife secure a better standard of living for her family on a given income. The "Why?" of the food item in particular is to secure more food value for the same money, or the same food value for less money, thus releasing good money for use elsewhere.

The meat problem is a good illustration of how this works. In the food budget, no item ordinarily shows greater variation in the average household than the meat item. This is due, primarily, to the

differences in the demands of the housewives themselves. Of any two families, one may be receiving, for the same outlay on meat, not only less variety, but far less food value than the other. The woman who complains of meat prices is generally the one who buys the choice cuts, and forgets that some one else is benefiting from the very low price on the remaining cuts. She does not realize that the food value of a steak from the chuck is as great, pound for pound of edible part, as that of a porterhouse. Besides, her variety is cramped. She does not know that it is possible to serve a different cut every day for several weeks. Every housewife can well afford to study meat cuts, and learn how to get greater returns for the money she spends.

Now comes the inquiring mind with questions:

"What cuts are most economical to buy?"
"Can they be made into appetizing dishes?"

"What is the best method of cooking them?"

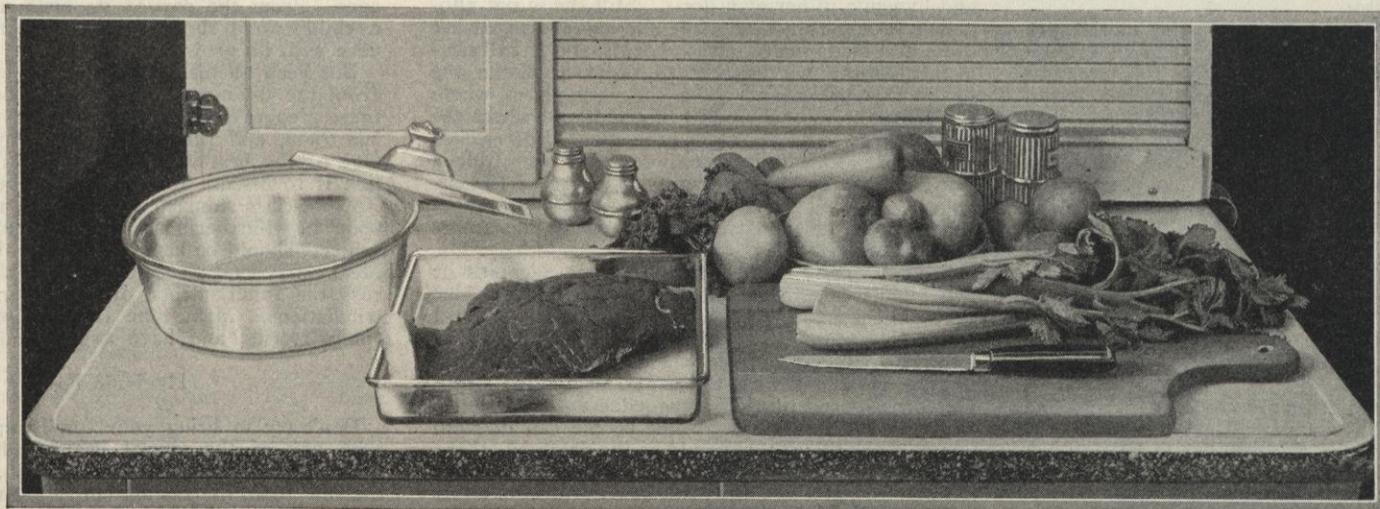
"Considering time, work, and fuel, how much is the real saving?"

To these questions the best answer is the experience of others. Those of us who shop carefully know that some cuts are considerably lower in price than others. As already mentioned, the relatively heavy demand for a few cuts is the principal reason for their higher cost. Other factors which enter in are cost of delivery, cost of carrying charge accounts, and overhead, such as rent, clerks' time, and other upkeep of the market. Owing to differences in the grades of meat carried, types of customers, seasons, and similar factors, prices are not the same at all markets, in all cities, and at all times.

A careful shopper must, therefore, become acquainted with her market and what it offers. With a few exceptions the low priced cuts are the same in all markets. A cut from the best grade of meat will, undoubtedly, cost more than the same cut from a poorer grade.

The woman who is a clever cook will at once give an emphatic "yes" to the question as to whether the less demanded cuts can be made into appetizing dishes. If we watch the menu cards of restaurants where a good chef prepares the food, we find excellent as well as unusual dishes made from every cut of meat from calf's head to pig's feet.

(Continued on page 49)



Ingredients for Flank Steak — Vegetable Style.



Woman's Biggest Job

Third Article in 1925 Series

The Health of Her Family

By WILLIAM S. SADLER, M. D.

Dr. William Sadler is a prominent physician of Chicago and attending surgeon in one of Chicago's largest hospitals. He is a lecturer and the author of several books on health subjects. You notice we say "health subjects" rather than "disease," because Dr. Sadler believes in keeping well as well as in getting well. He teaches the "science of living" as well as the art of recovering from illness. And he believes that good old-fashioned religion and faith in God goes a long way in keeping well.

Dr. Sadler is a man of repute and standing in his profession, being a member of the leading medical and surgical associations of this country.

SINCE the homemaker plays so important a rôle in the prevention of disease and the fostering of health, it behooves her to become familiar with the best methods of doing so in order that she may accomplish the greatest good in this direction with the least wear and tear upon herself.

Many women are victims of groundless fears respecting health and disease. A little study on their part, the exercise of a little common sense, would deliver them from much of this disease worry and health anxiety without in the least impairing their efficiency as guardians of the family health.

The health of the family is influenced by the environment of the home. In the case of city dwellers, the problems of pure water and milk supplies, sewage disposal, garbage handling, street dust, and other sanitary features of food supply are of great concern. The question of flies as disease carriers confronts city and country dwellers alike. In the country we have also the problems of pure water supply, sewage disposal, and the like. It is a fact that many cities at the present time are a safer place for children than the countryside, and this is largely due to the failure of country people to have clean milk and pure water, to be free from flies and dust, and to solve the problem of sewage disposal.

Sunlight and Fresh Air

There are few microbes that can live long in a direct ray of sunshine. Remember the story of the bedding that was shipped up north to a camp of soldiers. One commander had his bedding sunned and hung on a line all day before his men slept on it. His boys had no colds. The other fellows unrolled their bedding, slept on it, and nearly all came down with colds.

Raise the blinds every day and let the sunlight in, even if for but half an hour. Better let the carpet and the hangings fade a little than to see the bloom of health fade on the cheeks of your children. See to it that the younger members of your family get out of doors every day. If Johnny is a bookworm, and if Mary shows little disposition to get out and romp, push them out. Remember that catarrh, bronchitis, pneumonia, colds, tuberculosis, etc., are largely house diseases.

Study the question of moisture, as the humidity of the air and the movement of air seem to be, from a health standpoint, equally important to the freshness of the air. A good test for humidity is this: if you have single windows in your living rooms and they are clear in the winter time when it is freezing weather outside, it is evidence that the air inside is too dry. If your atmosphere is healthy from the standpoint of humidity, then your windows will be frosted in the winter time.

One of the best ways to ventilate is to open the windows or doors every hour or two and flush the whole place out with fresh air, while you engage in exercise.

Exercise

Every member of the family needs exercise. The mother ought to see that they all get it, and also to see that they get part of this exercise in helping her do the work and bear the household burdens. I know that some people who read this article probably have servants to do the work for them. Perhaps they are to be considered fortunate. I don't

know whether their children are or not. I doubt if it is the right thing to bring up any boy without giving him chores to do about the house, or any girl without having been taught the rudiments of domestic administration. I think every young woman ought to be a good cook and know how to do her own washing and make her own clothes.

City mothers, in order to provide home training for their children, have to be ingenious these days when we start fires by turning on the gas and lighting it; when we pump water by turning on a spigot over the kitchen sink; and the janitor keeps the fire in the basement. There is no wood to bring in; no horses and cows to care for; none of the chores that some of us did when we were boys. You simply can't have good health with idleness of body and indolence of mind. There must be action to promote health. We recognize the value of athletics, outdoor exercise, walking, running, rowing, swimming, tennis, etc. They all are good, but in no way better than the work which the boy can do on the farm, or the girl can do in the home. There is no better exercise in the world than bending over a washtub to turn out the family laundry. We must do something in this country to get people over the notion that it is not noble and dignified to labor. Work is noble; furthermore, it is healthful. Still more, it is absolutely essential to some folks who are sick that they do work in order to get well.

I don't approve of overdoing physical exercise. For vigorous athletics only over-develops the heart and makes trouble later on in life. Professional athletics is simply overwork on the part of a few, while all the good the others get out of it is to sit in the grandstand and cheer. I approve of games in which everybody has a chance to take part, but don't make a fad out of physical culture.

The reason some people have to exercise so much is because they eat too much. If they would eat less they would not have to do so much exercising.

Clothing

The mother has really earned the right to dictate to her family about clothing, during the last few years when she has become so much more sensible and hygienic in her own dress. Still she is not altogether sane yet, in that while she has shortened her dress and made many improvements, she is still neglecting in the winter time to properly clothe the lower extremities and arms, the very places where the circulation is exposed to the cold, and where the plumbing, so to speak, needs protection. Low-necked dresses are all right because there are plenty of blood vessels in the chest and face to take care of the circulation, but where we should look out for proper covering in the cold weather is around the ankles and on the arms.

Certain robust children who have no adenoids or bad tonsils can go around with bare legs and blue skin and seem to thrive on it, but the mother with a little child more delicate, with a tendency to colds, is flirting with pneumonia when she allows her darling to go about with the same fashion of dress. Heredity — constitutional ruggedness — has much to do with these things. Some people can do with impunity the things that would be the death of others.

I think it would be a good plan for the average boy and girl, at about ten years of age, to begin wearing the same kind of underclothing the year around; the difference between summer and winter to be

made in the outer garments. This is especially wise for adults who work indoors and children who are going to school in warm rooms. Wear heavier outer garments in the winter and make up for the temperature with heavier outer wraps.

The Use of Water Inside and Out

In every home where there is little physical work, where the members do not sweat freely, there is a tendency to drink too little water. They may drink plenty of other things, from tea and coffee down, but too little pure water; we do not seem to get thirsty unless we sweat, but we need water just the same. The mother ought to see that children are early taught to drink water regularly. When they play and romp they get thirsty, but as they grow older there is a tendency to drink less water, and regular water drinking should be encouraged. A safe general rule is eight glasses a day.

The question of bathing varies from the infant up to old age, and the mother must recognize the need for different rules to be applied at different ages and in accordance with the health of the different members of the family. Cold baths are always harmful if they are followed with general chilliness, especially a chilly feeling running up and down the spine.

The Question of Foods

It is a fact that most farmers know how to feed their cattle better than they know how to feed their children, but matters are improving in this respect. It will not be possible in this article to go fully into the question of calories, balanced meals, vitamins, etc. The question of food is going to receive more specific attention in other articles, but I want to emphasize the fact that every mother should know how to feed her family. She should know how to feed herself, too, at all times, including the period of pregnancy. She should know how to feed her husband and adapt his food to the kind of work he does — a laboring man should be fed differently from a sedentary man who gets little physical exercise. Children must be fed differently at different ages. From the day of its birth until adolescence a child's food should gradually change in accordance with its growth and age.

But keep all discussions of diet and health away from the dining room. Study food at the proper time, prepare it in the kitchen, serve it in the dining room, and then eat it with joy and gladness. One of the best ways in the world to get indigestion is to discuss foods while you are eating them. No first-class stomach will do good work if you spy upon it. Furthermore, all disagreeable, depressing subjects should be kept away from the dining room. Meal time is no place to discipline the children, discuss the family debts, or talk of other trials and tribulations. Meal time is the place to visit, tell funny stories, and have a good time.

Hygienic Fads

Don't try to bring your family up in accordance with any of the special health cults. No matter whether it is the no-breakfast plan, vegetarianism, the raw food, the fasting cult, Fletcherism, or what. Many of these health systems have good points in

(Continued on page 38)

Electricity Is Not Expensive to Use

Considering Economy of Time, of Labor and of Money To Say Nothing of the Convenience

By CHARLES H. HUNTLEY

THIS matter of the cost of using electricity in the home is very much misunderstood by some. There are nervous housewives who hear in the whirring of an electric fan or the burring of a hall light a great increase in their electric current bill. It may comfort them to be told — and it is a fact — that at ten cents a kilowatt hour for current a 12-inch electric fan may be run for ten hours at a cost of only five cents, and a 50-watt bulb may be burned an hour for half one cent.

That the electric washing machine, the vacuum cleaner, the electric iron and other household electrical devices save labor, will not be questioned by any one. Nor will it be questioned that they save time. Work may be done more quickly by their aid, and in saving time, they save money. Where the work is paid for by the hour, the economy is obvious.

But some one may argue that if a woman does her own housework, unassisted, there is no real saving. Is her time then worth nothing to herself or her family? Does it mean nothing that she has more hours left from housework for reading, sewing, for recreation or whatever she chooses to devote it to?

Moreover, a number of women, when they marry, give up work for which they receive a definite wage of salary. Their time before they were married had a recognized value. Has it any less because they relinquish it and do housekeeping, instead, after their marriage?

There are, too, some other direct savings, such as fuel, soap, and wear and tear, and there are numerous indirect economies, such as doctor's bills, not to mention great convenience, comfort and saving of disposition.

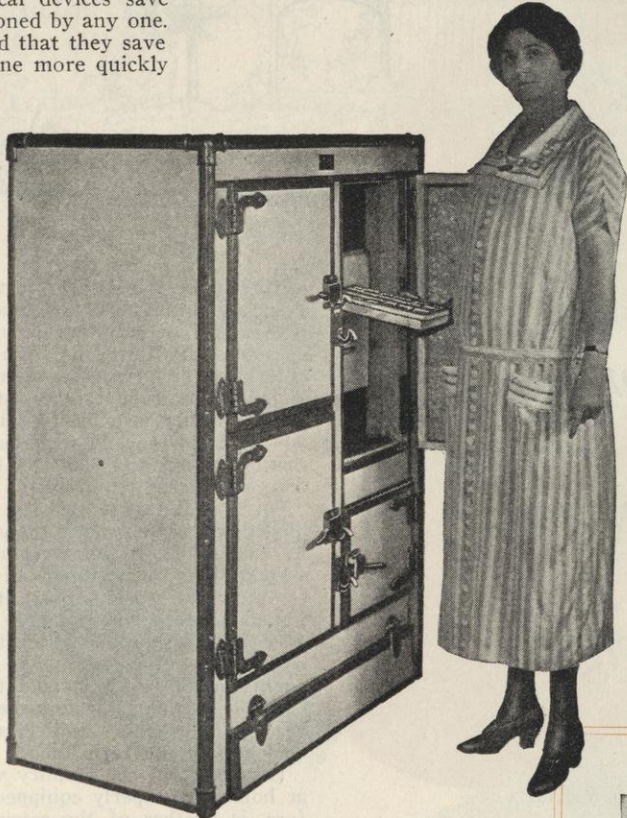
For the benefit of those who like statements of this kind reduced to figures, the tabulations printed on page 57, Table A, are given on the authority of a writer in *Electrical Retailing*.

It will be observed from this tabulation that the total cost of current for operating these four devices is (with \$1.74 added for gas in the case of the electric ironer as gas is more often used than electricity for heating them) only \$10.69 per year. The life of these machines is figured at ten years. Therefore, if one chooses, one-tenth of the total cost may be added to the year's expense. This total is \$49.00, which, added to the \$10.69 for current for operation, makes a grand total of \$59.69 for the year, or about five dollars per month. How much labor could be hired at thirty cents per hour — a most conservative figure — for five dollars per month?

We now come to the savings effected which, again quoting the same writer, are given in tabulation form on page 57, Table B. This brings us to the net gain which is given in Table C, page 57.

If any are inclined to question the figures given as to the amount of time and labor saved, the figures will at least serve as a basis from which each housewife can make her own estimates. Those given are explained by the writer quoted, as follows:

"Washing clothes the rub-a-dub way takes four hours a week; the electric way, two hours. This totals a saving of two hours a week for fifty-two weeks, a saving of \$23.20." Other time savings has been arrived at by allowing five hours for ironing, ten for sweeping and dusting, and fifteen for dish-washing in the applianceless home where the housewife does her own work. For one who employs a laundress, a cleaning woman, a maid or who sends her clothes to the laundry, the savings would be proportionately higher.



The hostess at the Priscilla Proving Plant, Miss Ethel A. Wright, shows the visitor how cubes of purest ice are always at hand for table use. Desserts are also frozen in these same trays.

The idea that electric cooking is too expensive is a fallacy; that is, where an electric cooking rate is available. This is a pertinent objection in the few places where there is no electric rate for cooking, but the fact is that a vast majority of electric light companies in this country do make a special rate for it, and it is estimated that there are probably two million electric ranges in use.

Some time ago, a survey of electric ranges in use in one hundred cities from Boston to San Francisco was made by the Society for Electrical Development. The average bill for current for operating these ranges was found to be only \$4.04 per month. Now, to be conservative, suppose that we estimated that the average electric cooking rate in cities other than those one hundred where the survey was made, is ten per cent higher. This will bring the average monthly bill to only \$4.44. This has been checked in various ways and always shows approximately the same result.

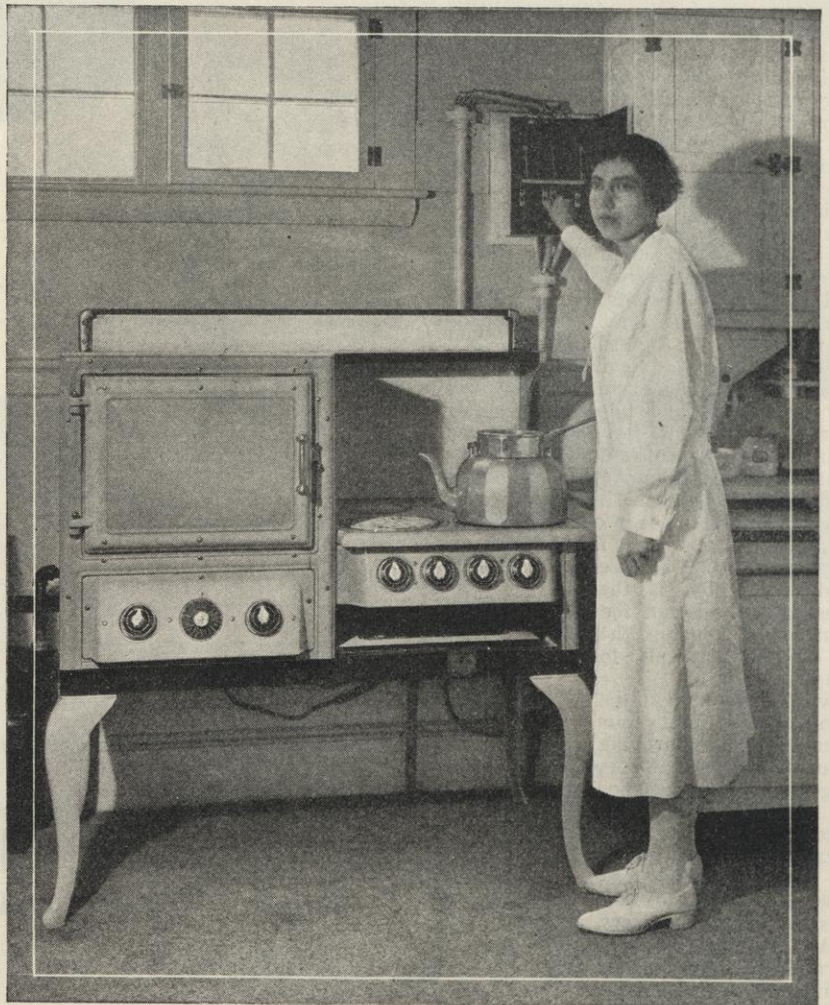
Nor is the question one of expense only. The resultant coolness of the kitchen, making for increased comfort; the greater degree of cleanliness, due to the absence of flame or fuel; the retention of the juicy and tender qualities of meat, without the loss from shrinkage in cooking by the older methods; all these things are to be considered.

It is true that the cost of installing a range is an item to be considered. The wires which carry the lighting circuit of the house are not heavy enough to carry the current for the electric range, and the electric cooking rate requires a separate service and meter. This installation cost may vary from \$30 to \$50. It does not inflict a burden, however. The expense is added to the first cost and is usually paid, if the buyer desires, in easy monthly installments.

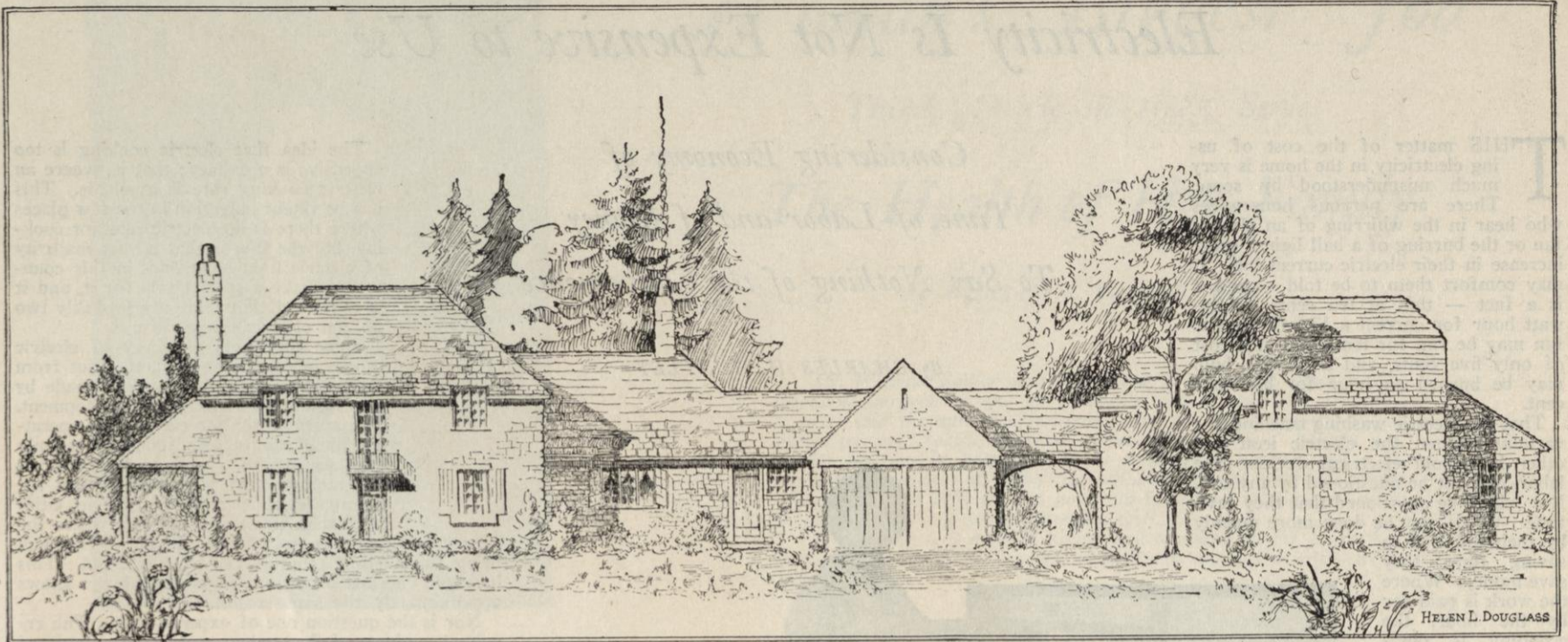
Furthermore, this wiring for the range is often so arranged that the washing machine, electric iron, toaster, and other devices of the kind may be operated from the same circuit as the range and at the same low rate as for cooking.

If the installation cost presents a handicap to the person who does not own his or her home and who

(Continued on page 57)



Miss Ruth Chalmers, food director for MODERN PRISCILLA, explains the use of the conveniently placed switch by which the electric current can be entirely cut off from the stove. It is a safety measure, preventing the possibility of any shock when you are cleaning around the units. Opening the main switch when the stove is not in use is a precaution against inadvertently leaving a unit turned on.



PART of my boyhood days were spent on a farm, for which reason, perhaps, any reference which contains the word "farm" or "farmhouse" always nails my attention.

In my reading lately, I came across some facts about farm life that made about the most interesting reading that has come my way for some time. It was a report of a survey of farm home conditions conducted by the United States Department of Agriculture during the summer of 1918.

One inference drawn from this survey was that city children enjoy better health than farm children. The popular idea — which was my own — is that the reverse is the case. What becomes of the belief in the health-giving properties of fresh air, fresh milk, fresh eggs, vegetables and everything? Or is it possible that farm children are the ones who don't get them?

Anyhow, that was one of the deductions in that report, so I decided it would be worth while to read the whole thing, which I did. And the summary, which I am giving here, contains food for thought for any one who lives on a farm, or elsewhere, for that matter, since farming (as the politicians declare at election time) is our "basic industry."

This report gives five outstanding problems of the farm home as follows: "1—To shorten the working day of the average farm woman. 2—To lessen the amount of heavy manual labor she now performs. 3—To safeguard the health of the farm family, and especially the health of the mother and the growing child. 4—To bring about higher standards of comfort and beauty for the farm home. 5—To develop and introduce money-yielding home industries where necessary in order to make needed home improvements."

The report goes on to say that these problems may speedily be solved by: 1—Introducing improved equipment, principal among which are running water and power machinery, and adopting generally more efficient methods, including the re-arrangement of the inconvenient kitchen and the installation of a modern heating system for the whole house. 2—Cultivating the idea that investment in comfort, beauty, health, and efficiency in farm home and rural community is a wise and legitimate expenditure, which is the greatest if perhaps not the only means of stopping the drift of young people to the city.

It will be noted that the solution of the first four problems lies in improving the farmhouse itself — its arrangement, design, equipment, and furnishing.

Accordingly, since the publication of that report, better design in farmhouses has been a subject of live interest in certain quarters, and Architectural Associations and the Divisions of Agriculture of State Universities have instituted "Farmhouse Competitions," in which high-class

Commonsense in Farmhouse Design

By ROSS CRANE

architectural talent has fortunately been enlisted.

In attempting to develop a successful farmhouse design, it must be borne in mind that the farmhouse combines the functions of a home and a business enterprise or industrial plant; and these different functions must be provided for in the plan.

The farmer is a business man, with help to hire and confer with, and with many and various activities to lay out and plan. A business office is therefore one of the requirements of a farmhouse.

On most farms, at least one hired man must be employed and taken care of the year around. He should be able to get to his sleeping room without going through the living rooms of the house.

At certain seasons four or five extra men must be employed. One of the chief requisites, therefore, is a wash room where the men may wash and where wet clothes and shoes may be changed. This room should be so located that the men may not be obliged to pass through the kitchen on the way to the dining room. And it should be closely connected with the farm office.

On the farm the laundry work is generally done at home; a properly equipped laundry room, therefore, is another of the essentials of farmhouse design. In this house the kitchen opens into the laundry porch, which is screened for summer use, and which can be glassed in for winter use.

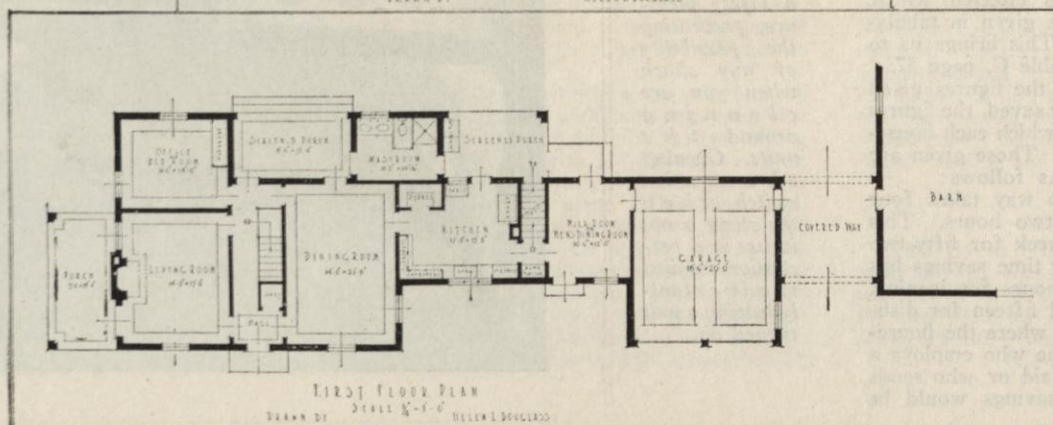
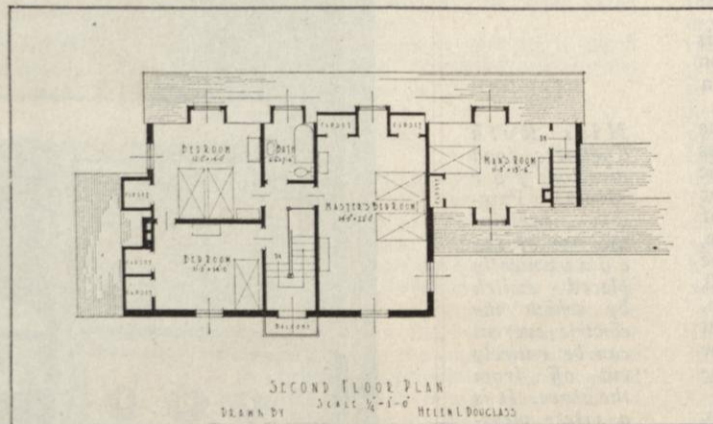
We come now to what might be called the G. H. Q. (Grand Head Quarters) of the farm, — the kitchen. It should be strategically located with reference to dining room, stores, laundry, milk room, and cellar door. Incidentally, a dumb waiter to the cellar will save much heavy manual labor. The disposition of the kitchen working units — refrigerator, work-tables, sink, cupboards, cabinets, storeroom, and range — should be so carefully studied as to eliminate lost motion and unnecessary steps.

The farmhouse kitchen should be larger than the kitchens in town houses of equal size — large enough to permit two or three persons to work to advantage in it at times when seasonal activities swell the numbers of the household; but not so large as to require unnecessary running about when the family dwindles, as so very often happens in winter.

On a winter morning when there are but two or three members of the household at home, where should breakfast be served except in the most cheerful, comfortable room in the house — the kitchen?

I am assuming that this farmhouse has running water and electric light and power; that the washing machine, meat grinder, egg beater, bread mixer, cream separator and churn are operated by electric power; and that all night labors are facilitated and illuminated by the white light of electricity.

I assume this for the same
(Continued on page 52)



~and Campbell's chefs make them taste even better than they look!

The pride of the finest gardens! The glory of nature's most perfect and tempting vegetable foods! Here they are, pictured just before they are made into Campbell's Vegetable Soup!

And it takes vegetables just this good to make such wonderful vegetable soup. It also takes more—the skill, the delicacy of touch, the enthusiasm of Campbell's famous soup chefs.

Taste this soup today. Let the children eat it freely—it's splendid for them. Fifteen vegetables. Invigorating beef broth. Hearty cereals. Herbs and seasoning. Thirty-two ingredients. And what delicious flavor!

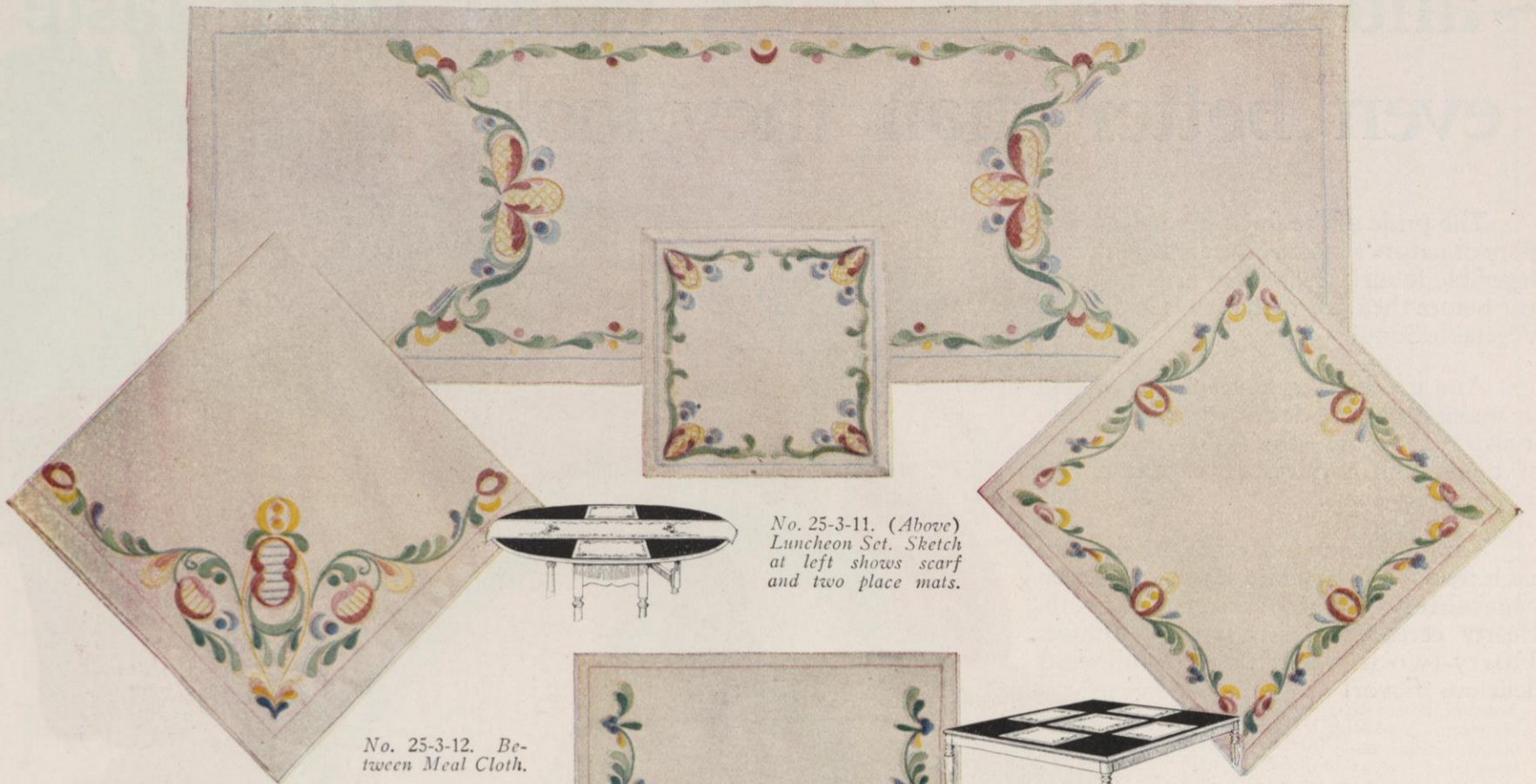
21 kinds
12 cents a can



If all the people Campbell's serve
With vigor, health and mirth,
Should stand in line, the mighty curve
Would reach around the earth!



LUNCHEON ~ DINNER ~ SUPPER



No. 25-3-11. (Above) Luncheon Set. Sketch at left shows scarf and two place mats.

No. 25-3-12. Between Meal Cloth.

No. 25-3-13. Luncheon Set. Centre shown above sketch, the place mat at the left.

THESE linens are among those chosen for exhibition and use at the Priscilla Proving Plant. They are favorites with the whole household and with the hundreds of women visitors who see them in the dining room there. *There's a reason.* Visitors like these linens because they can picture them as equally charming in their own homes. The PRISCILLA family likes them because they can live with them every day and never tire of the soft, but friendly warmth of the coloring, the pleasing informality of the design, and the fine creamy linen which looks better and better every time it is laundered. This is the kind of embroidery you can live with happily for as many years as the threads hang together.

Of course, there are other reasons why these linens are so popular with our guests. One is the stitchery. Every woman who ever did a stitch of embroidery knows she can work these pieces easily and well, for there is nothing to the whole story but plain, unpadding satin stitch and outlining. This satin stitch is slanted a bit as you work the leaf-like motifs, and the stitch direction is indicated on the color-placing diagram sent with each piece. As all the work is done with four threads of stranded cotton, the pattern promises to fill in with interesting rapidity. An added virtue in every woman's eyes is the simple edge finish, plain hems with the hemming stitches covered by outlining.

Yet another interesting reason for liking these linens lies in the charm of the Norwegian idea in design and color. Originally these old patterns were used on gaily

painted wooden things with which the Norwegian household abounded; but with a softening of color to conform to modern decorative ideas, they seem to naturally belong to household linens and to the china which graces the table. The colored illustration gives you only a hint of the richness of the values in our original pieces, the deep mahogany tints, lovely greens and old blues, the clear gradations of the yellows, and the soft lustre of the embroidery cottons, which are quite lost in their reproductions in ink. Something of the cheery hospitality, the beauty of homely things, the sweet spirit of cleanliness and order which belongs to the Norwegian household is manifest in the warmth of color, the simplicity, and practical qualities of these designs, and almost every woman is sensitive to this gentle message.

A very practical reason for special interest in these linens is the possibility of varied table arrangements. Almost every shape and size of table can be pleasingly dressed with them. Three distinctly different but equally good sets are shown, and one of them is sure to meet your problem. For those who prefer the long scarf arrangement there is No. 25-3-11 with accommodations for table service so deftly arranged at the scarf ends, bringing the embroidery "where it shows". Only two square place mats are used in this case. This arrangement is always pleasing on a round table. The square centre with the oblong place mats in set No. 25-3-13 is good for either round or square tables. A

(Continued (with prices) on page 58)



No. 25-3-14. Luncheon Set with narrow centre and six mats as shown above

Our Guests Admire These Norwegian Designs

By MAREN THORESEN

No. 25-3-16. Buffet Scarf.



No. 25-3-17. Design for Coffee Set.



“Mother says she wants FELS-NAPHTHA!”



Real Naptha! You can tell by the smell

Any woman who really knows Fels-Naptha will tell you why she uses it regularly—why nothing can take the place of Fels-Naptha.

She wants its *extra* helpfulness. Not only on wash day, but every day.

She wants, too, the deep, sweet cleanliness in her clothes that Fels-Naptha gives—a deep, thorough cleanliness she gets so easily and safely.

Many mothers say they wouldn't be without Fels-Naptha just for those little daily washings of children's clothes—that it cleans them so quickly and so gently.

There's a reason for this *extra* helpfulness of Fels-Naptha. There's a reason why it has an extra washing value that you cannot get in any other way.

Fels-Naptha is more than just “soap.” It is splendid soap and naphtha—**two great cleaners in one golden bar.** Naptha loosens the dirt. Soapy water flushes it out. Simple as A-B-C.

Give Fels-Naptha a trial in your home. Let it prove its *extra* helpfulness. Use it for everything—from sheets and shirts to your finest things. Order a bar or two from your grocer today!

What temperature for wash water?
Use water of any temperature with Fels-Naptha. Boil clothes with Fels-Naptha, if you wish. You are bound to get good results. The real naphtha in Fels-Naptha makes the dirt let go, no matter whether the water is cool, lukewarm or hot.



The original and genuine naphtha soap comes in the familiar red-and-green wrapper. Buy it in the convenient ten-bar carton.

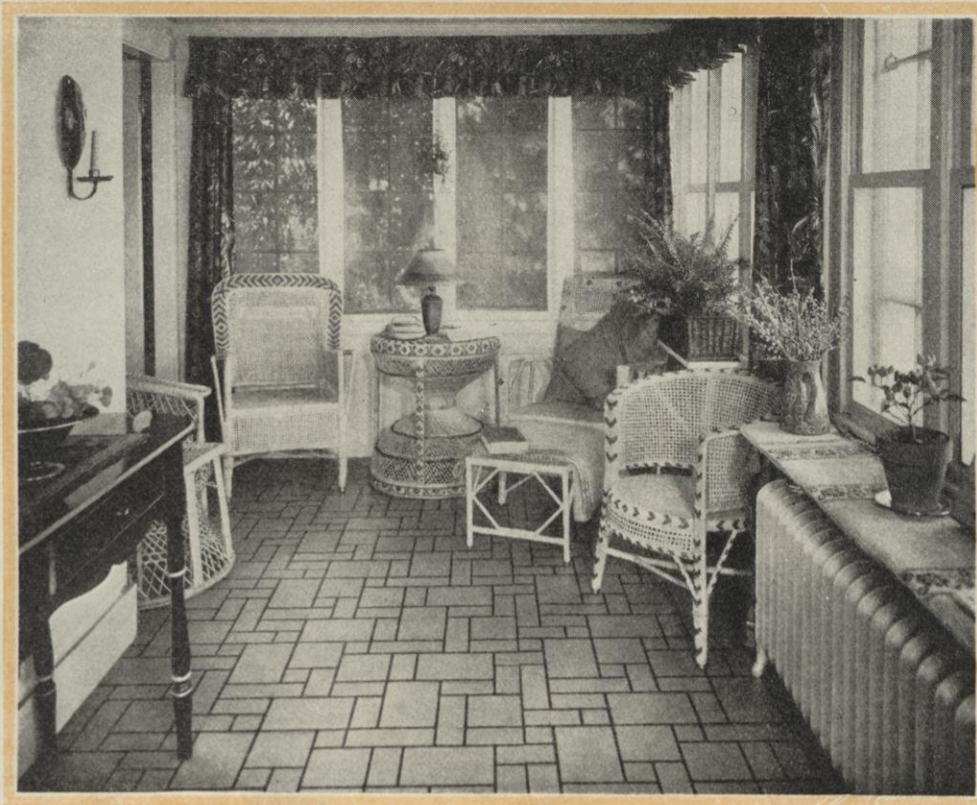
TEST Fels-Naptha's extra washing value. Send 2 cents in stamps for a sample bar. Address Fels-Naptha Soap, Philadelphia.

FELS-NAPHTHA



THE GOLDEN BAR WITH THE CLEAN NAPHTHA ODOR © Fels & Co. Philadelphia

*Floors
That Are
Lovely
Are*



*Floors
That Are
Easily
Cleaned*

THE pictures on this page show what we have been doing to some of the floors at the Priscilla Proving Plant. The one at the top of the page is the sun parlor and on it is a tile pattern of linoleum in gray and black. The one at the lower left is the bedroom of the Housekeeping Editor, and on this floor is a gray jaspé linoleum. The one at the right is the guest room, where there is a plain deep blue linoleum. The oval picture shows the felt lining being pasted down ready for the linoleum which goes over it.

Why did we have our floors — perfectly good hardwood floors — covered with linoleum? For the very good reason that we wanted to get better acquainted with it.

We have been having an increasing number of inquiries from our readers about the uses, the care and the cleaning of linoleum, and, in order to answer these questions with the greatest amount of intelligence, we had to know more about it at first hand. We have had a linoleum on our kitchen floor for

several years, and we knew pretty well what we thought of that, but we didn't know just what we would think of it for other rooms.

So, now we have it. It has been down six months and we feel qualified to tell you what we think of it, and how we care for it.

Let's take appearance first, because, with all due respect to economy of labor, time and money, we want our homes to present an attractive appearance.

Nothing could be more suitable or more satisfactory for a sun parlor floor covering than this tiled pattern of linoleum. There is just that amount of formality about it that separates such a room from the more intimate quality of a living room.

The gray jaspé in the Editor's bedroom is lovely.

A jaspé is two-toned — inlaid of course — with the design running quite through to the burlap foundation.

There are old-fashioned, hand-braided rugs before the bed and dressing table.

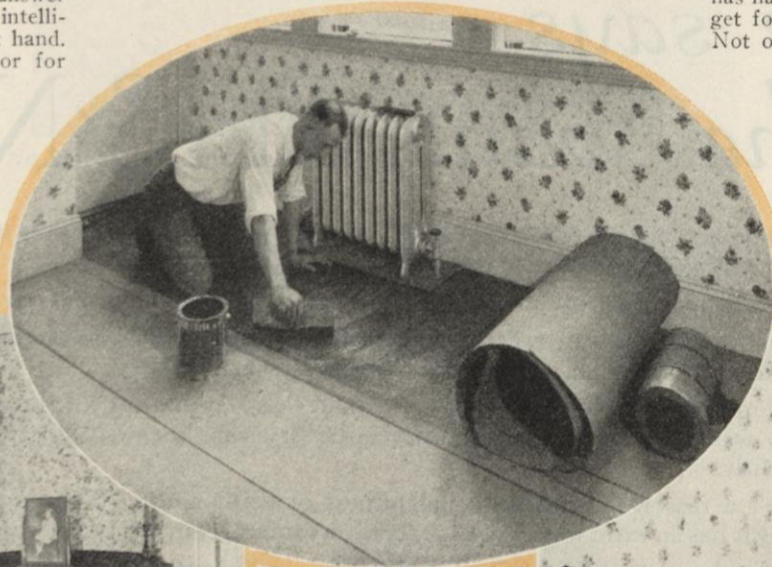
The blue in the guest room makes a soft and charming foundation for the walls of old-fashioned chintz paper, and Colonial furniture.

The appearance, then, is most satisfactory. Everyone who sees it exclaims over its beauty. Those who have been accustomed to think of linoleum as suitable only for kitchens, bathrooms and halls, are agreeably surprised and delighted.

Wearing quality. Of course we haven't had these particular linoleums down long enough to see how they are going to wear, but we feel that we know. The granite pattern that is on both our kitchen floors has had about as hard wear as a floor covering could get for six years, and it shows no signs of wear yet. Not only has it had the wear of innumerable feet

(Continued on page 52)

Gray jaspé linoleum on the floor of this room gives just the right background for black furniture, gaily stenciled, the wall paper in rose and lavender, and draperies of rose.



On the floor shown in the illustration below is a plain blue linoleum against which the braided rug in gray and rose and black makes a most attractive patch of color.



The picture above shows the method of laying the felt lining which is cemented to the floor. The linoleum is then cemented to the lining. This makes a pleasantly resilient walking surface, and one which is good for many years' wear. The linoleum should be laid with precision and care but it can be done by any one who will follow directions.



WARREN G. HARDING and the grateful Diplomat

PRINCESS YEDIGAROVA of Russia

Mrs. FRITZ KREISLER and her famous collection

PRESIDENT HARDING

"Official Washington was on its way to a formal White House reception. Motors drew up at the West Gate in rapid succession. Finally one of the proudest of the old world's ambassadors descended from his limousine, his military accoutrements shining, his creamy broadcloth uniform spotless.

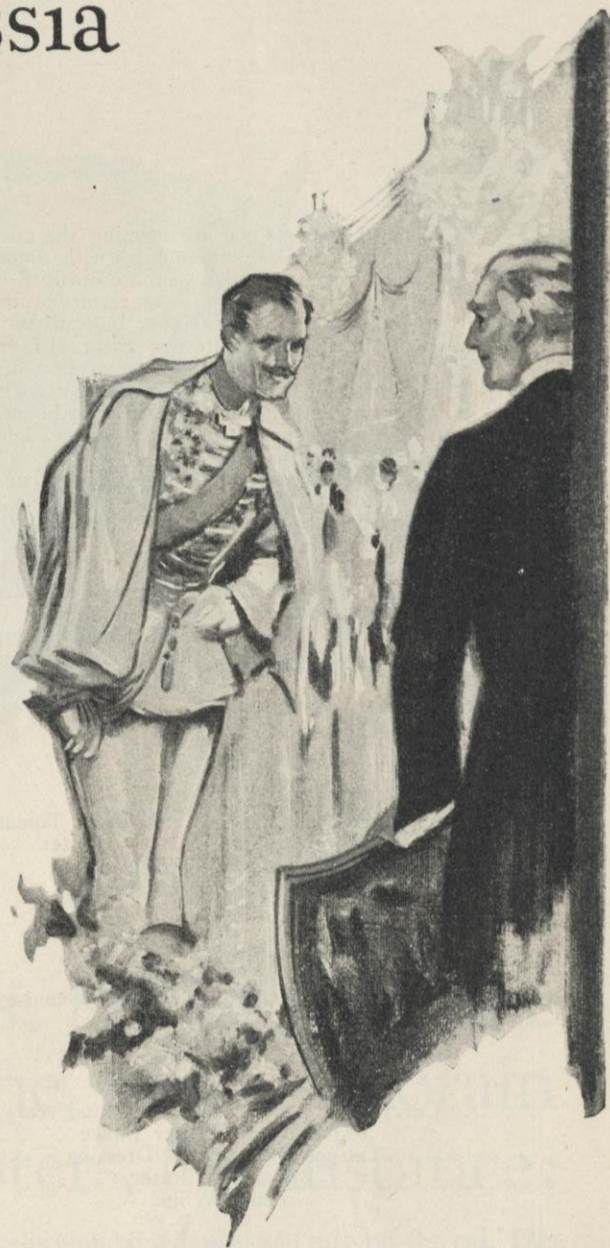
"Just then Laddie Boy, fresh from burying a bone, dashed past the diplomat and in a frenzy of high spirits leaped against him leaving the prints of two dirty paws. A footman hurried to the rescue and made matters worse by brushing. Embarrassed aides were escorting the unfortunate gentleman to a dressing room when President Harding passed along the corridor.

"Now, President Harding was one of the most correct and perfectly groomed of our Presidents. White flannels and linens were his joy.

"My dear sir, please let my valet repair the damage for you. I am sure he can take it out at once with Lux as he uses it successfully for me. I am sure we can make this right."

"The cordial sympathy of the President restored the somewhat ruffled diplomat to good humor and he appeared in the East Room later as spotless as before Laddie Boy's assault."

MARY MEADER, Massachusetts



PRINCESS YEDIGAROVA OF RUSSIA

PRINCESS MARIA YEDIGAROVA

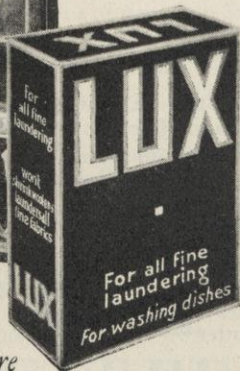
"Most of you in America have no conception of the intense, penetrating cold of my Russia. Winters are long—snow everywhere. We must wear woolens else we would suffer. It wasn't always easy to keep these garments soft—comfortable. That is why I feel we owe a debt of gratitude to your Lux. With it, all the woolens so important to our comfort are kept soft and elastic."

PRINCESS MARIA YEDIGAROVA

MRS. FRITZ KREISLER

"The number of uses that are found for Lux in my household—not only in New York but in Vienna! It keeps my collection of old Bohemian glass clean and sparkling. It is used, too, for the rare old pieces of Viennese porcelain that form part of my collection."

MRS. FRITZ KREISLER



Lux won't hurt anything that water alone won't injure

Lever Bros. Co., Cambridge, Mass.

Important Uses for Lux. In addition to the well-known uses—silks, woolens, fine cottons and linens—try Lux for Family Laundry, Dishes, Babies' Milk Bottles, Linoleum, Paint, Porcelain, Shampoo, Rugs

A Month of Low-Cost Dinners

*Simplified Meals Used Successfully in One Household
to Keep the Food Budget Within Bounds*

By LOUISE FULLER

IN our household we are meeting the advancing costs of food commodities with simplified dinner menus, similar to those outlined herewith. Our enthusiasm over results prompted us to pass on the idea to other housewives who might be struggling with that most disheartening of problems — how to serve a 1905 dinner at 1925 prices. Living conditions have changed. It is our conviction that the American household who would live *within* its means must adapt its eating habits to meet them.

By means of these simplified dinners, we are now able to feed five people, four adults and a child of three, at an average cost of \$10.50 per week — \$1.50 a day, or 30 cents per day per person.

Because of the fluctuation of prices in different communities and in the same community from week to week, it seems inadvisable to attempt a minute estimate of costs. But it can be definitely

stated, by reason of careful bookkeeping and a budget, that the weekly cost named is a truthful and accurate average. In our community, the dinners can be estimated at from 60 to 75 cents, the other two meals of the day being estimated at 75 cents together. The prices are those prevailing in a thriving city of the Northwest. Living costs at present are above rather than below the average of cities throughout the country.

Menus have been selected which can be served at any season of the year. Variety can be secured by substituting fruit and vegetables in season. Choice of beverages has also been left to the housewife.

While the menus have steered away from the expensive dinner meats of the conventional type — the roasts, steaks, and chops which make an item of astounding proportions on the monthly food bill — the quality and quantity of the food has not been stinted. There is sufficient variety

to satisfy the demands of the appetite and to give the proper balance of the various elements important to good nutrition. Even though only small amounts of meat have been used, due attention has been given to the proportion of proteins included in each meal. Eggs, cheese, fish, beans, and milk take the place of meat in many instances. The important vitamins appear in good amounts in the vegetables and fruits and also in the dairy products. Few dishes have been used that are not suitable for the children of the family as well as for the adults, simplifying the problem for the women who must provide for the needs of small children and growing boys and girls.

The menus not only reduce expenditure in dollars and cents but they also indicate economy of labor and fuel. The dishes are all simple and the recipes required are those familiar to every housewife.

I
Baked Lima Beans Scalloped Tomatoes
Graham Muffins Butter
Baked Apples, Top Milk
(An oven meal, saving in fuel)

II
Creamed Salmon on Toast
Green or Canned Beans
Shredded Leaf Lettuce with Mayonnaise
Bread and Butter
Stewed Pears

III
Curry of Veal with Rice (½ pound veal)
Carrots with Butter Sauce
Lettuce with French Dressing
Bread and Butter
Prune Whip

IV
Cream of Tomato Soup Corn Fritters
Mixed Vegetable Salad
Bread and Butter
Spanish Cream

V
Chopped Round Steak (Stewed with Onions
and Celery) on Graham Toast
Leaf Lettuce Chopped with Cabbage and
Green Pepper, Mayonnaise Dressing
Apple Pie

VI
Cream of Spinach Soup
Cream Cheese and Nuts on Lettuce
Bran Muffins with Raisins Butter
Lemon Rice Pudding

VII
Clear Vegetable Soup, Crackers
Stuffed Green Peppers (rice, tomatoes,
onions, bread crumbs)
Bread and Butter
Sliced Oranges Molasses Cookies

VIII
Flank Steak, Stuffed
Scalloped Potatoes Baked Cauliflower
Chopped Cabbage with French Dressing
Bread and Butter
Stewed Evaporated Peaches

IX
Spanish Omelet Creamed Potatoes
Vegetable Salad
Bread and Butter
Apple Sauce and Brown Bread

X
Codfish Cakes, Tomato Sauce
Spinach with Drawn Butter
Bread and Butter
Pineapple Salad Sugar Cookies

XI
Stuffed Baked Potatoes with Bacon
(1 slice to each)
Beet Greens with grated Hard-cooked Egg
Graham Muffins and Butter with Honey

XII
Creamed Eggs on Toast
Lettuce Tomato Salad, French Dressing
Stewed Peaches Cinnamon Toast Cocoa

XIII
Baked Beans, Brown Bread (homemade)
Spinach
Apple and Celery Salad
Coffee Jelly with Top Milk

XIV
Creamed Dried Beef on Toast
Carrots in Butter Sauce
Pineapple Salad Plain Cake

XV
Bran Muffins with Raisins Cottage Cheese
Lettuce with Mayonnaise Dressing
Apple Tapioca Pudding Cocoa

XVI
Casserole of Beef and Vegetables
Grapefruit Salad with French Dressing
Bread and Butter Rhubarb Pie

XVII
Vegetable Soup
Rice Croquettes Stewed Tomatoes
Bread and Butter
Fruit Jelly with Cream

XVIII
Tuna Fish Salad with Hard-cooked Eggs
Buttered Graham Toast
Canned Pears Cocoa

XIX
Pot Roast with Vegetables
Shredded Cabbage with French Dressing
Bread and Butter
Canned Pineapple

XX
Creamed Codfish Boiled Potatoes
Tomatoes Stuffed with Celery
Bread and Butter Lemon Jelly

XXI
Beef Loaf
Scalloped Tomatoes Baked Potatoes
Bread and Butter Sliced Oranges

XXII
Split Pea Soup
Creamed Carrots on Toast
Wax Beans with Butter
Bread and Butter
Brown Betty with Hard Sauce

XXIII
Scalloped Oysters
Egg and Lettuce Salad with Mayonnaise
Bread and Butter
Apple Pie Cheese

XXIV
Rice and Meat Mold Beet Salad
Bread and Butter Orange Jelly

XXV
Grapefruit Halves
Baked Bean Loaf Brown Bread Cold Slaw
Dried Peach Shortcake

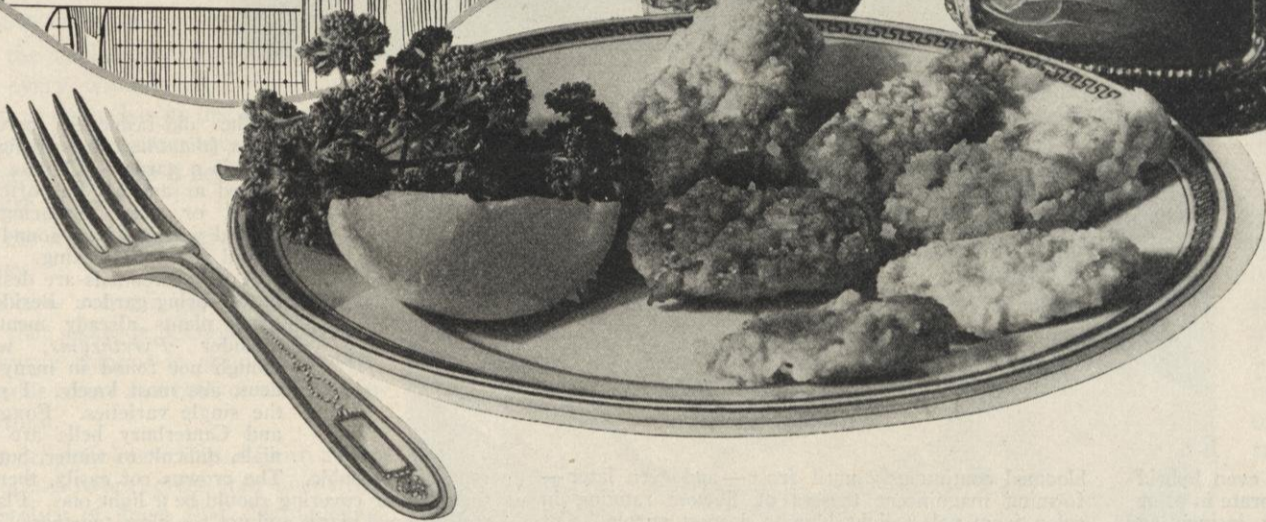
XXVI
Fricassee Chicken on Crusty Baking
Powder Biscuits
(Stewed Round Steak with Brown Gravy
may be substituted)
Lettuce with French Dressing
Snow Pudding, Custard Sauce

XXVII
Prune and Orange Cup
Cream of Potato Soup Soda Crackers
Lettuce and Peanut Butter Sandwiches
Tapioca Pudding

XXVIII
Creamed Codfish on Toast
Hashed Brown Potatoes Stewed Tomatoes
Baked Bananas with Lemon

XXIX
Beef Stew with Vegetables
Shredded Cabbage with Lemon Juice
and Olive Oil
Bread and Butter
Chocolate Pudding with Top Milk

XXX
Jellied Consommé
Toasted Crackers and Butter
Rice Croquettes with Honey or Jelly
Lettuce and Egg Salad
Bread and Butter Date Pudding



One easy turn of the Lorain Red Wheel gives you a choice of 44 measured and controlled oven heats for any kind of oven cooking or baking. Unless the Regulator has a Red Wheel it is NOT a LORAIN.

You can cook the most difficult dishes, perfectly, in the oven of any gas range equipped with the famous Lorain Oven Heat Regulator — take baked oysters, for instance:

BAKED OYSTERS have the appetizing appearance of fried oysters with none of the delicate oyster flavor lost in grease. Touched with lemon or topped with chili sauce, baked oysters make a delicious fish course, or in larger portions, a delectable main course.

Moreover, they're easy to bake, just right every time, if you own a gas range with Lorain (RED WHEEL) Self-Regulating Oven. Just follow the instructions for the simple preparation given in the recipe.* Then light the oven, turn the Red Wheel to 450 degrees and note the time. Twenty minutes later you will remove from the oven as succulent a dish as you ever ate.

Whole Meals, soup to dessert, can be cooked in this magic oven while you're miles away for hours at a time. And all your fruit-canning may be done in this self-regulated oven, easier, quicker, better.

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The Lorain Time and Temperature Cook Book contains 128 pages of recipes for oven-cooked foods, including Whole Meals and Oven Canning, also Time and Temperature Chart. Bound in cloth, attractively illustrated. Issued by the Research Kitchens of American Stove Company. Price fifty cents, post-paid, stamps accepted. Mark, sign and mail the coupon.

matically maintained until you turn off the gas. This means perfect cakes, perfect pies, perfect biscuits, perfect roasts—every day, every week, every month, every year.

Red Wheel Gas Ranges are sold by all leading gas companies, department stores, hardware-, furniture- and stove-dealers. Call soon on the nearest agent and ask for a demonstration of the advantages of "Lorain". Models, sizes and finishes to satisfy you. Prices that will please.

* Send the coupon for a free copy of the latest Time and Temperature Recipe issued by the Research Kitchens of American Stove Company—"Baked Oysters". Or, send fifty cents for our handsome, cloth-bound Time and Temperature Cook Book.

These famous Gas Stoves are equipped with the Lorain Regulator:
DIRECT ACTION . . . National Stove Company Div., Lorain, Ohio
NEW PROCESS . . . New Process Stove Co. Div., Cleveland, Ohio
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 Enclosed find 50c in _____ for Copy of Lorain Time and Temperature Cook Book. Note: Check which you wish and Print name and address plainly.

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M.P. 3-25

This well-planned and beautifully kept small home garden supplies enough vegetables (except corn and potatoes) for a family of six to use during the garden season, and to can for winter. Strawberry and asparagus beds are at the right of the path, bordered with various berry bushes and vines.



IN making suggestions as to yearly planting and care I assume that standard well-known favorites are already in possession of the field. I am noting a few less common varieties—or new forms of common kinds—that we have found especially satisfactory in our little garden. To start with perennials: Phloxes are in every garden, but it is advisable to pull out a plant or two occasionally and fill its place with one of the fine new hybrids, as phlox has a tendency to revert, and without division and resetting or other fresh propagation at intervals, even hybrid forms ("named varieties") tend to deteriorate in color or size. Seedlings also are constantly insinuating themselves, and these are seldom worth keeping. Cocquelicot, Peach Blossom, Europe, and W. C. Egan are very lovely varieties. Miss Lingard, a particularly fine and early white phlox (not of the common *paniculata* family, but of the less numerous one called *suffruticosa*) flowering in long, instead of flat heads, should be included in any selection. Always buy plants, as phloxes cannot be raised satisfactorily from seed. Keep close watch of the flowering plants, pinching out the centre heads when the blooms become shabby, and the laterals will later blossom freely. The lovely moss pink or creeping phlox (*phlox subulata*) should be included, as adding greatly to the beauty of the spring garden; and someone has said that "no garden is too large or too small to be made more beautiful by the annual Drummond's phlox."

Larkspurs (*delphinium*) are most lovely flowers, and are always satisfactory. A package of seed of the mixed hybrids planted last summer produced plants that blossomed sparsely the same season and this year

The Small Home Garden Of Vegetables and Flowers and How to Plant it Wisely and Well

By FLORENCE TAFT EATON

bloomed continuously until frost—and even later—forming magnificent trusses of flowers ranging in color from palest light blue to deepest purple. Cut larkspurs severely to the ground after their first blossoming, and they will produce a luxuriant second crop of flowers. Neighbor larkspurs occasionally with Madonna lilies. These are somewhat difficult to start if one doesn't have the knack. Tilt the bulbs sideways for drainage and set them in a little sand, as they rot easily. They should be planted in August, as they begin their growth then, several months earlier than most lilies.

Iris is found in most gardens; but plan to give this enchanting family a long season, from early May when the lovely dwarf variety, *Iris pumila*, (four to six inches high) delights us with its sheets of purple, yellow, or white bloom, followed by the "Intermediate" varieties, through the *Germanica* of every possible lovely color, the *Siberica*, and the *Orientalis*, to the magnificent Japanese irises, flowering in July. Don't forget a root of the midget *Iris cristata*, the daintiest, smallest dwarf imaginable, two to four inches high.

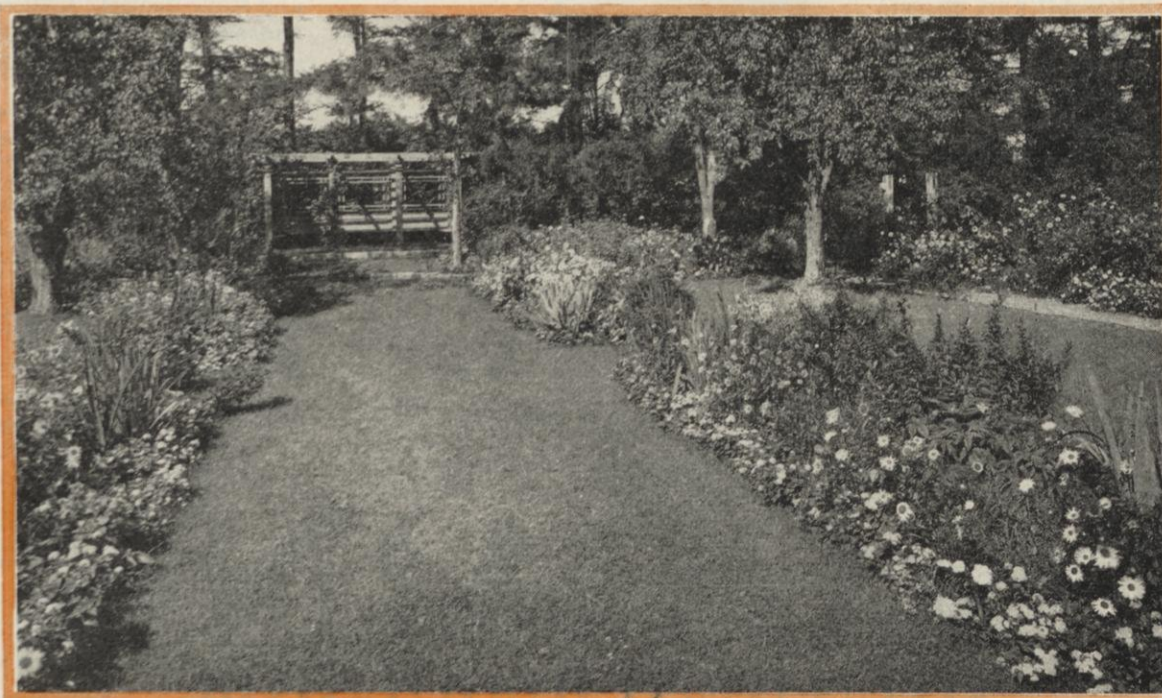
The old-fashioned perennial pinks (*dianthus*) are a delightful note in a garden. Chinese pinks (listed as annuals but often biennial or even appearing for several years) I have found most useful for free picking.

A few perennials are desirable in the spring garden. Besides the early plants already mentioned consider *Pyrethrums*, which, though not found in many gardens, are most lovely. I prefer the single varieties. Foxgloves and Canterbury bells are biennials, difficult to winter, but they repay any trouble. The crowns rot easily, therefore their winter covering should be a light one. Plant in well drained places and not too close together. There are few garden features more beautiful than tall white foxgloves in green shady corners, and all of the campanulas are likewise enchanting additions to the garden. Nearly all perennials are easily and successfully raised from seed. Plant in June or July, and transplant when well established. Set in groups for the best effect—never singly. Perennials give a second bloom if fading flowers are conscientiously picked off. Always buy the best seed procurable. This applies to all kinds of plants. Cheap seed is invariably a bad bargain.

Annuals

If one has little space and wishes to include both flowers and vegetables, why not plant them together, giving thought to the arrangement, and combining beauty and utility? Let a trellis lead into the central path which divides your garden plot, and cover it with Heavenly Blue morning glories (start them indoors in
(Continued on page 50)

First-year planting of a flower garden at the rear of a dwelling house, in a lot that before produced only witch grass. An inviting seat facing an attractive lily pond adds to the charm of



a lovely spot. Annuals were largely used this first season, and were kept to soft pastel shades. More perennials will be put in this fall. A sundial and gazing ball are at the left,

BARBOUR'S *Linen Thread* FOR ART NEEDLEWORK



provides for your needlework thread like that with which imported hemstitching is done

THEY are so lovely, the new linens with their rows and rows of Italian hemstitching, that you long to own them. And so practical! You never half appreciate them until you put them to use.

All the exclusive shops are showing them—every window on Fifth Avenue devoted to linens has its display—but oh, the cost! Just like other exquisite imported things, a fat purse is needed when one goes forth to buy.

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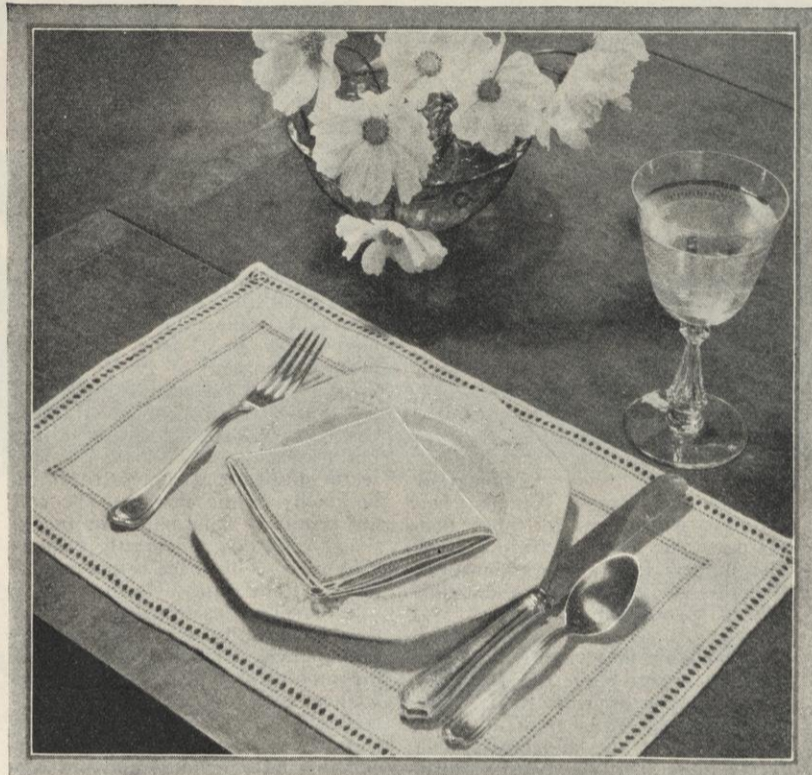
And now you can get the pure linen thread that makes it possible to duplicate these lovely things—in skeins of twelve fashionable colors and balls of white, ecru and natural.

This delightful new thread (with a few hours of handwork) gives your linens the same beauty of finish that distinguishes imported needlework.

Linen embroidered with Linen has a beauty that endures

Long flax fibers, strong and lustrous, chosen from the finest flax that grows, give this thread its lasting beauty.

There is a new pleasure in store for you in using it. Firm yet pliable, it does not spread as you work with it, and keeps its



Mellow creamy linen, neither too coarse nor too fine, with its open rows of Italian work through which you catch the gleam of polished wood is the last word for the correct table

clear-cut outline—the same effect so much admired in imported linens—through years of service. Matching in texture, the linen fibers of thread and fabric wear and wash alike.

Colors to last as long as the fabric itself

And its fast colors successfully withstand sunlight or boiling! For more than a year experts at the Barbour mills experimented with dyes until they established colors that are actually fast.

The Barbours who have perfected this new needlework thread are the same Barbours famous since the days of Washing-

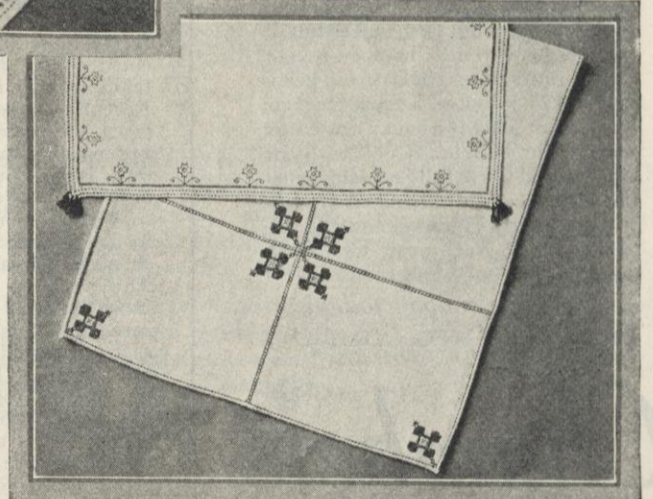
ton for their linen thread. Today they are the world's largest users of superior quality Belgian flax.

Be the first to do this new needlework

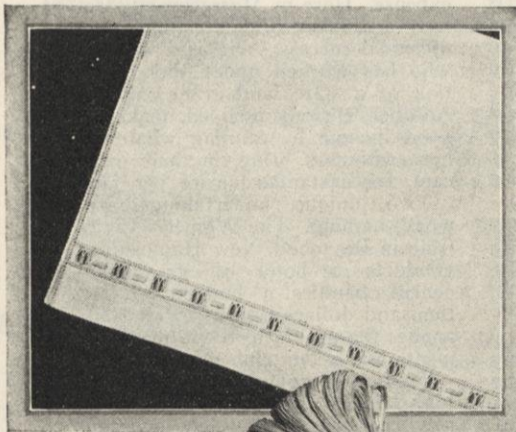
Here in this booklet are many illustrations in color, numerous simple diagrams, easy directions telling exactly how to do the new linen needlework.

Hemstitching from Italy, Russian cross-stitch, Armenian edge, as easy to do as it is effective, Swedish weaving used on some of the smartest new linens, new ideas in filet, household linens, children's clothes—all in this fascinating new book on needlework. Just published by the makers of Barbour's Linen Thread! Send 10c in stamps with the coupon below.

THE LINEN THREAD CO.
96 Franklin Street, New York, N. Y.



Color—the rich hues so often found in peasant art—plays its part in Italian work with unqualified success



A charming variation of Italian hemstitching combines flat embroidery with single wrapped clusters

Barbour's art needlework thread comes in skeins of black, white, coral, lavender, red, brown, copper, yellow, pink, willow-green, China-blue, and natural linen color, and in balls of white, ecru and natural



The latest ideas in needlework illustrated in color—pictures, diagrams, and directions in the new Barbour booklet make it all so easy.

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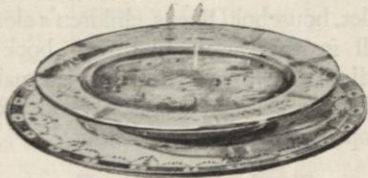
Please send me your new book on linen needlework so much in vogue, for which I am enclosing 10c in stamps.

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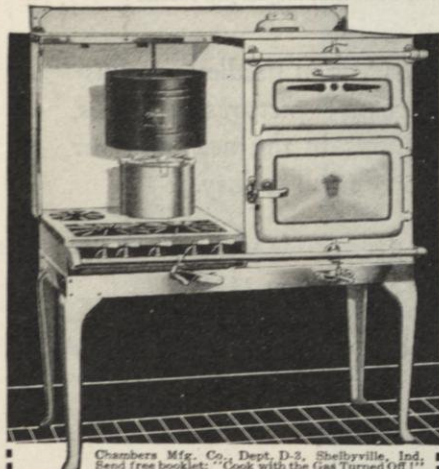
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Combining Business and Homemaking

By the FIELD EDITOR

LAST summer, at a conference of executives in the electrical industry, the presiding officer made the statement that in five more years merchandising would be chiefly in the hands of women, while men would confine their efforts to production and transportation. No surprise was expressed at the prediction. It was accepted as a fact, like the sequence of the letters in the alphabet. Under our new economic system, brought upon us by the machine, this arrangement is, after all, inevitable. Women have always been arranging for the use of things. Merchandising, buying and selling, is the modern way of getting commodities into use. In all previous periods of history woman received only the raw material. Under those conditions she had to transform it, by the work of her hands, into a usable commodity. Now that the machine gives her the finished product she has to shift her ground. She becomes a saleswoman instead of a craftswoman. Fundamentally, she has not changed her work. She has only altered the stage where she begins to deal with the product.

Her change of ground creates a group of problems that have still to be solved. How to combine business and homemaking is perhaps the toughest question that she must answer. The combination has, so far, largely confined her business enterprises to those that do not take her far afield. It is also natural that her first business thoughts should cluster about the sale of home commodities.

A woman's first venture in business, in almost eight cases out of ten, is concerned with food. The ninth woman turns to hand-work in the field of arts and crafts, and rarely more than the tenth woman enters other fields. Usually, this tenth woman inherits her business. Recently I met a charming PRISCILLA subscriber who runs a printing establishment as well as her own home, but the business was one which belonged to her father, so that it seemed natural for her to go on with it. Another woman supplies a large city with ice. This, too, is a business inherited from an able father. Here is a case about which, if there were space, it would be interesting to go into detail. The management of the business for a good many years has been wholly in the woman's hands. It is an example of what we should like to believe will come about quite commonly as women enter business. Some of the objectives realized have been a standard price for this household commodity maintained through good seasons and bad at the same level, establishment of a minimum wage scale on the basis of research into local living costs, and personal interest in employees, extending to hospital care of their wives and college education for their children.

Such big enterprises for women are still rare, however. This article is concerned with simpler undertakings which have been successfully carried on by home women.

On a main automobile thoroughfare in Massachusetts, a swinging sign attracts your eye from a distance because of the big scarlet feather that slants across its white background. A comfortable farmhouse smiles from behind the white sign, and still farther along is a great gray-shingled building set in a quaint garden. Here is made a

famous candy that is distributed all over the country. The story of how this successful business was built up is the old one of perseverance and the maintenance of high standards. A man and his wife had a farm which didn't pay particularly well. It has been said that farming is the only business in which a man and his wife can make a living, bring up a splendid family of children—and lose money every year. This farm was no exception, and the mother saw increasing expenses for the children looming ahead with no assurance of meeting them. She had taken home economics in college and thought of teaching. Then, almost by chance, a skill she had overlooked began to develop promise. She had always liked to make candy, and her product was in demand at church fairs and local club meetings. It occurred to her that she might regularly make a little and sell it in the neighborhood. From this modest beginning grew a large business which has entirely superseded the farm, occupies all the family and employs a number of men and women beside. Beyond a general foundation given by her college work, the woman who built up this business had no training for it. As she says, she and the business grew up together. Her secret of financial success seems to lie chiefly in the fact that she will not profiteer. She packs an exceptional candy at a perfectly reasonable price. This price is maintained wherever the candy is sold. If any sales agency tries to ask more than the standard price, she refuses to supply them. There has been also the infinite attention to detail that women so often give. Long experiment with blends of coating chocolate was necessary to produce one just bitter enough and not too bitter, smooth and rich, but not "salvy." Boxes had to be planned that would be distinctive but not so expensive as to increase her standard price for the best product.

The development was by no means all sunny weather. That, in the candy trade, by the way, has a double significance as anybody who has tried to dip chocolates on a damp day knows. Her success is stimulating because it was achieved with no advantages of capital to invest, no special friendly influence to ease the first struggles, no particularly favorable location and very little training. There was also no previous business experience. It is heartening to know that under average circumstances, with patience and perseverance, a staple product beautifully made and marketed with dignity and fairness can win its way quietly and surely to profitable national distribution.

Up in New Hampshire on my way from the Boston office to the mountain where the children were staying, I saw another phase of the merchandising problem. On a particularly dusty hill I overtook an elderly woman who was walking with difficulty. She accepted my invitation to ride and before long told me that she made rugs to sell. When we came to her house I went in to look at what she had. Braided, crocheted, and hooked, she had many examples of each kind. All were beautifully fashioned, firm in texture, faultless in design, and charming in color. I asked her how many she had sold. She said only a few to a woman who told her she was coming back to buy a lot more. I in-

quired her prices. She was evidently embarrassed to have to approach the money question. Finally she pointed to a gorgeous drawn-in rug with uncut loops—one that would wear a lifetime—and said she felt as if that ought to be worth ten or fifteen dollars. The rug was about seven feet long by three wide! The moral is clear. It is wrong, socially as well as individually, to enter on the most modest business transaction without informing one's self about the state of the market. Even innocent underselling has disastrous consequences. Supposing this woman was able to sell for such a price, other women are not, and the whole market is thrown out of joint. For generations women have had so little actual money to handle that now, when they suddenly begin to deal with it, the tendency is apt to be toward extremes. They ask emphatically too much or decidedly too little. The first thing the woman who attempts any business must do is to investigate the market, find out what are the price levels for her sort of merchandise, and then figure what she can consistently make and sell her product for, in fairness to herself and her customers.

On a sound basis of cost accounting, checked with current market prices, an astonishing number of women have developed profitable businesses. There is a woman in Maine who used to be a schoolteacher and who turned from that profession to producing exquisite hand-work. Before long she had orders for more than she could do herself. She began to employ assistants and has now about two hundred women working under her direction making knitted garments for gift shops all over the country. Here, success has been the reward of a rigid insistence on perfection of workmanship and distinction in design.

Many women have success with canning. This week in Connecticut I met a charming girl who, with her mother, was earning enough by canning in her summer vacation to go a long way toward her college expense. Here in Massachusetts we have a number of interesting cases of signal success. One is a woman who has worked under the direction of a state land grant college. Another, entirely unaided, makes a good income by canning whatever her customers bring, in their own cars, for a standard price per jar. Two unique undertakings are worth naming. The Women's Civic Club in Raymond, New Hampshire, conducts a hotel of irresistible charm, handles a budget of ten thousand dollars a year for it, and applies the profits to town improvements and a fine club program.

Two rare women have just left high-salaried positions to start a bewitching book-shop in one of New York's architectural canyons, where they put their sympathetic imaginations at the service of customers in person or by mail.

I have enough "case records" as the social workers say, to make another article longer than this. The records I should like to increase by the cases you know, too. Won't you write me and tell me of pioneers you know in this new era who are winning success by distinguishing workmanship, fair, standard price, and the personal, sympathetic interest in the customer that is to be, perhaps, woman's greatest contribution to merchandising?



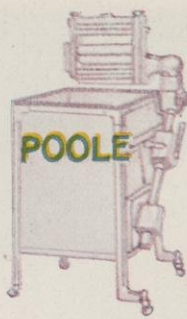
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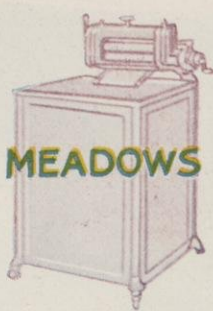
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MEADOWS



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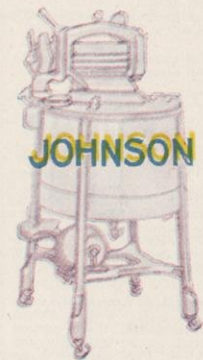
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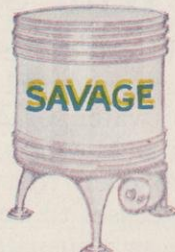
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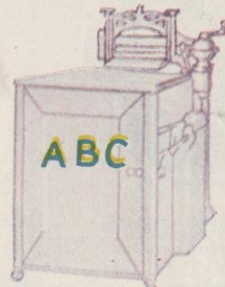
COFFIELD



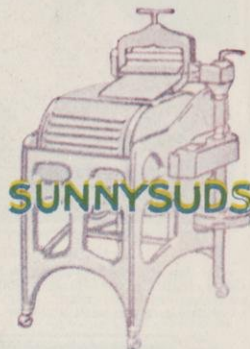
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LAUN-DRY-ETTE



WOODROW

A B C: "We have found Rinso very satisfactory to use in the A B C machine, as a little of it goes a long way. Clothes come out white and sweet-smelling with Rinso."

APEX: "Our conviction is that the best partner Apex could find is Rinso."

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GAINADAY: "Rinso suds stand up permanently. They penetrate the water so that every garment is saturated with Rinso solution."

GETZ: "After making several tests in actual washings with Rinso we are pleased to recommend it and find it to be quite a help for the quick cleaning of clothes."

LAUN-DRY-ETTE: "We found no little soapy particles floating around in the water in our tests with Rinso as we did with some of the other soaps."

"1900" CATARACT: "In solution it permeates the water so evenly that its cleansing action reaches every garment."

RING VAC: "We have just completed very thorough washing tests with Rinso, and are pleased to say that we have found it is exceptionally efficient for washing machines."

ROTAREX: "We have tried out Rinso and other soaps—many of them good—in our machine, but for all 'round satisfaction we recommend Rinso."

SAVAGE: "We have found that Rinso suds make the water soapy all through. They are rich in cleansing power and they last."

SUNBEAM SURF-ACTION: "Rinso gives a fine, clean white wash with no danger to the machine or clothes. In addition, its ready solubility is a great convenience."

RINSO, the new kind of laundry soap, is made by the largest soapmakers in the

world to get the best results out of your washing machine. Rinso will do your family wash as perfectly, as easily and as safely as Lux does your fine things.

Get a big new package or the regular size from your grocer today. Use it next time you wash. Lever Bros. Co., Cambridge, Mass.



Rinso the new kind of soap makes a new kind of washday

Time now on washday for things you want to do. Energy, too, to enjoy them, for Rinso brings you a new kind of washday.



Attractive Ways of Serving Swans Down Angel Food Cake



Angel Food Delight

Cut Angel Cake into slices for individual servings. On each slice place a large spoonful of flavored and sweetened whipped cream. Sprinkle grated cocoanut over this and top with a cherry.



Angel Food Nuggets

With two forks pull an Angel Food Cake apart into irregular chunks. Pour chocolate icing over each piece and let harden before serving.



Pineapple Dainty

Place a square piece of Angel Cake in a tall individual glass; above this set a slice of canned pineapple partially cut into pieces for eating, but still holding its shape. To the juice from the can of pineapple add a little sugar and 1 or 2 tablespoonfuls of lemon juice, and cook to a syrup. Add enough of the red liquid from a bottle of maraschino cherries to tint the syrup pink, or tint with red color paste. Pour this syrup over the pineapple and cake. Put a spoonful of whipped cream on the pineapple and garnish with a cherry.

Use Fewer Eggs— Have *Better* Angel Food With Swans Down Cake Flour!

YOU can make this most popular of all cakes—a snow-white, feathery Angel Food—and actually substitute 4 tablespoonfuls of cold water for 2 egg whites, by using Swans Down Cake Flour. Swans Down is so soft and delicate, it lends its own airy lightness to even the plainest cake. Angel Food made with Swans Down ceases to be merely cake. It becomes a snowy fluff of deliciousness unusually tender and delightful. No icing is required either for taste or appearance.

When you cut down the number of eggs in your Angel Food by using Swans Down you lose none of its light, feathery quality. Even with fewer eggs Swans Down actually *increases* the lightness and fineness of your cake, while it practically insures perfect results. Of course, as a thrifty housekeeper, you can always utilize the left-over egg yolks for a Gold Cake, Sponge Cake, creamy mayonnaise or soft custard.

The amount of Swans Down Cake Flour required for an Angel Food Cake costs only 1 $\frac{3}{4}$ c more than the same quantity of heavier, coarser flour. By making even the least expensive cake delicious, Swans Down saves the small difference in its cost many times over. Try it if you want really wonderful results in any kind of cake or pastry.

IGLEHEART BROTHERS, 2303 First Ave., Evansville, Ind.

Established 1856

Also Makers of Instant Swans Down and Swans Down Wheat Bran

Ask your grocer for Swans Down Cake Flour. If he does not have it, send us his name and we will see that you are supplied.

SWANS DOWN Prepared (Not Self-Rising) CAKE FLOUR

Preferred by Housewives for 30 years

You'll want this cake set!

Only \$1.00 (\$1.25 west of Denver, Colo., \$1.50 in Canada) for complete set of Swans Down Cake Making Utensils, such as we ourselves use. We buy in carload lots and sell to you for exactly what they cost us. Just send a dollar bill. Money refunded if not entirely satisfactory.

Set consists of:

- 8 $\frac{1}{2}$ in. patented Angel Food cake pan (tin)
- 8 in. square heavy cake pan (tin)
- Set aluminum measuring spoons
- Aluminum measuring cup
- 12 in. steel spatula (to remove and ice cake)
- Slotted wooden mixing spoon
- Copy of "Cake Secrets" (recipe book which usually costs 10c)
- Sample package Swans Down Cake Flour (enough for one cake)

Items in this Set not Sold Separately

No orders accepted for shipment outside United States or Canada.

Save Eggs with Swans Down ECONOMY ANGEL FOOD CAKE

All Level Measurements

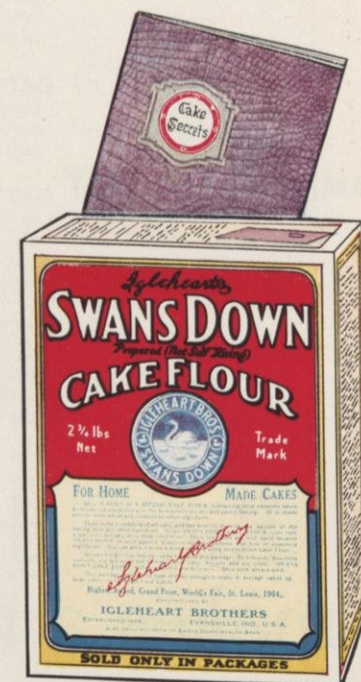
- $\frac{3}{4}$ cupful chilled egg whites (not less than 7 whites)
- $\frac{1}{4}$ cupful ice cold water
- $\frac{1}{4}$ teaspoonful salt
- $\frac{1}{4}$ teaspoonful cream of tartar
- 1 $\frac{1}{4}$ cupfuls fine granulated sugar (sifted)
- 1 cupful SWANS DOWN CAKE FLOUR
- $\frac{1}{4}$ teaspoonful vanilla extract
- $\frac{1}{4}$ teaspoonful almond extract

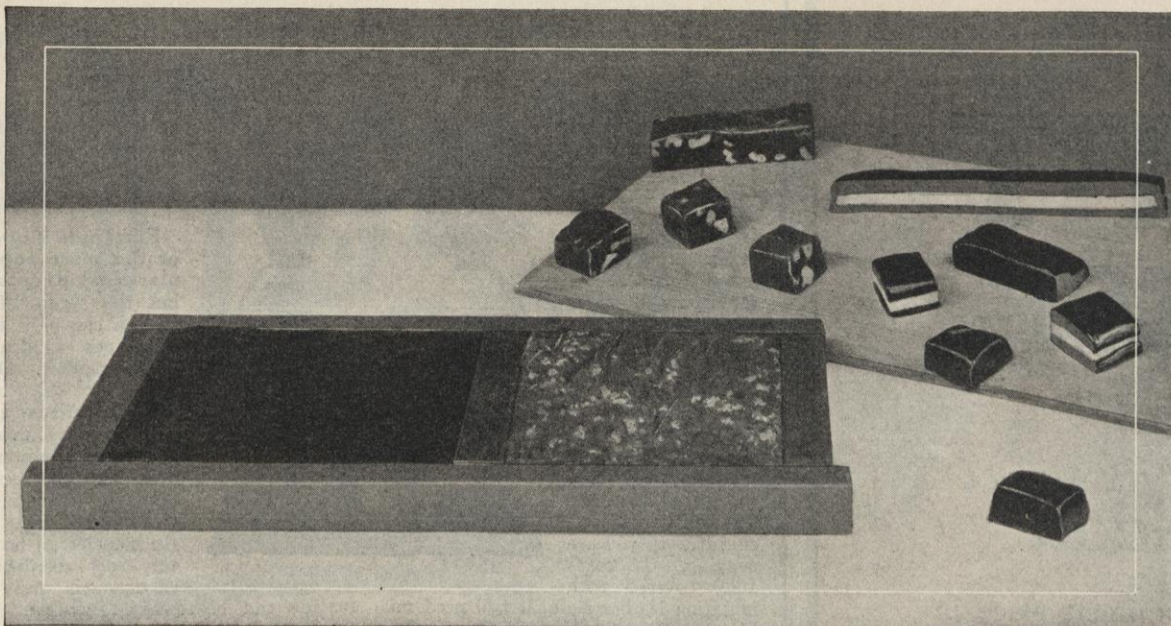
Break egg whites into a $\frac{1}{2}$ pint measuring cup until three-fourths full. Fill cup to level with cold water. Pour on a large platter, add salt, and beat with a flat wire egg beater until foamy. Add cream of tartar and beat egg whites until stiff but not dry. Fold in the sugar one tablespoonful at a time. Add flavoring. Have flour previously sifted, measured, and sifted again three times. Fold flour into the cake batter in same manner as sugar. Bake in a patent Angel Cake tin in a slow oven, 250-300° F. from 50 to 60 minutes. When done invert tin until cake is cold. Ice if desired.

Recipe for large Angel Food cake is given on every Swans Down Cake Flour carton. When saving eggs in that recipe (also the one on page 11 of "Cake Secrets") use 1 level cupful of egg whites and $\frac{1}{4}$ cupful of cold water.

To make a delicious sponge cake with the left-over egg yolks follow recipe given in Cake Secrets, page 11.

If you do not desire the complete cake making set (offered below) at this time, send 10c to Igleheart Brothers for "Cake Secrets"—a recipe book on cake and pastry making by Janet McKenzie Hill, formerly of the Boston Cooking School. In the last several years 600,000 copies of this authoritative book have been requested by housewives of America—a testimony to its uniqueness and great value.





Caramels—Plain, Ribbon and Nut, shown uncut and cut, also illustrating the use of bars for cooling two varieties at the same time.

The Making of Chewing Candies

The Second of a Series of Candy Lessons

By LILY HAXWORTH WALLACE

THIS group includes all the toffies—butterscotch, molasses kisses, caramels, nougat, etc.

The cooking of chewing candies varies somewhat from the cooking of fondant—discussed in the January MODERN PRISCILLA—in that they require constant stirring, because of the use of different ingredients which scorch very easily.

The candies in this group are also cooked to a considerably higher temperature than Fondant and for the most part require no manipulation after the cooking is completed, the hot candy being at once poured into an oiled pan or on to an oiled slab between oiled bars to cool. Molasses kisses and nougat, however, although belonging to this class are exceptions to the above rule, each requiring some handling as will be shown below.

The desirability of using the candy thermometer for testing is again emphasized because with its use the mixture may be removed from the fire immediately it reaches the exact required temperature, whereas if the testing is done merely by pouring a drop of the hot mixture into cold water the candy in the pan (unless removed from the stove) continues to cook and reaches a higher degree even during the brief time required for the testing portion to cool.

Remember that when the moisture in a cooking batch of candy has been evaporated and driven off in steam—which point is usually reached at about 260 degrees—the temperature rises very rapidly—therefore the thermometer must be closely watched.

The same general rules regarding highly concentrated flavoring apply here as to Fondant, both as to the quantity used and the time of adding it to the mixture. In using chocolate as a flavoring, however, the amount used must be at least double the amount called for of the highly concentrated flavorings, such as vanilla, lemon, mint, etc., and the chocolate is added to

the mixture during the cooking, instead of after it is cooked.

All fruits and nuts used in chewing candies should be added after completion of the cooking.

Chewing candies might be described as “weather candies”—both heat and dampness having a bad effect on them. In hot and in moist weather therefore it is wiser to cook them one or two degrees higher than the temperature normally specified.

Equipment

The only equipment required in the making of chewing candies other than that discussed in our last lesson consists of the candy bars which were illustrated, and a candy hook, this being a heavy steel hook made either to be permanently screwed on to the wall, or to fit into a socket, this in turn being screwed into place. The last named is slightly more expensive than the first but is greatly to be preferred as it can readily be removed from the socket for cleaning.

The Cooling of Chewing Candies

Have both slab and bars slightly oiled by pouring a few drops of oil on the slab and spreading it with the palm of the hand over that portion which is to be used for the candy, the bars being oiled in the same manner.

Form a box with the bars as shown in the illustration in the January issue. If one batch of candy is to be made into two or more varieties, as for instance, plain caramels and nut caramels—form a rectangular box with two long and two short bars; then divide this into two smaller sections by placing another short bar across the centre. Turn half the caramel mixture into one, stir the nuts into the remainder and turn this portion into the second section.

When cool, but before the candy has had time to harden thoroughly mark deeply into squares and at

these markings the candy can subsequently be cut or broken.

The Wrapping of Chewing Candies

Waxed paper for wrapping may be purchased in any desired size and should be only large enough to completely and easily cover each individual piece of candy. In making candy for sale, therefore, decide first on the size of your candies then order the papers cut to fit.

Butterscotch

- 4 cups sugar
- 1 1/3 cups dark corn syrup
- 1/2 cup water
- 1/2 cup cream
- 1/2 cup butter or margarine

Cook the sugar, syrup, water and cream to 260 degrees, stirring occasionally. Add the butter and continue the cooking, stirring constantly, to 288 degrees. Pour onto an oiled slab between oiled bars, having the butterscotch come about half way up the sides of the bars. Mark deeply into squares or rectangular shaped pieces and when cold cut or break apart. Wrap in waxed paper or heavy tinfoil.

English Toffy

- 4 cups brown sugar
- 1 cup dark corn syrup
- 1/4 cup water
- 2 tablespoons vinegar
- 1/4 teaspoon salt
- 1/2 cup butter or margarine

Cook together the sugar, syrup, water, vinegar, and salt to 246 degrees, stirring only until boiling-point is reached. Add the butter and continue to cook to 268 degrees, stirring constantly. Pour on to an oiled slab between oiled bars, and when cool mark into squares or bars, making the markings deep enough to allow of the toffy being easily broken when cold. One and

(Continued on page 42)



63 ways to use PREMIER

BEFORE you have your next party, send for the Premier book. It costs you nothing, and thousands of women have found it the most useful recipe book they ever had. Premier is the salad dressing that goes well with meats, vegetables, fruits, and many other delicacies, and can be used in cream sauces, rarebits, and egg dishes to improve their flavor. Always ready to use. You will like it. Get a bottle from your grocer today.



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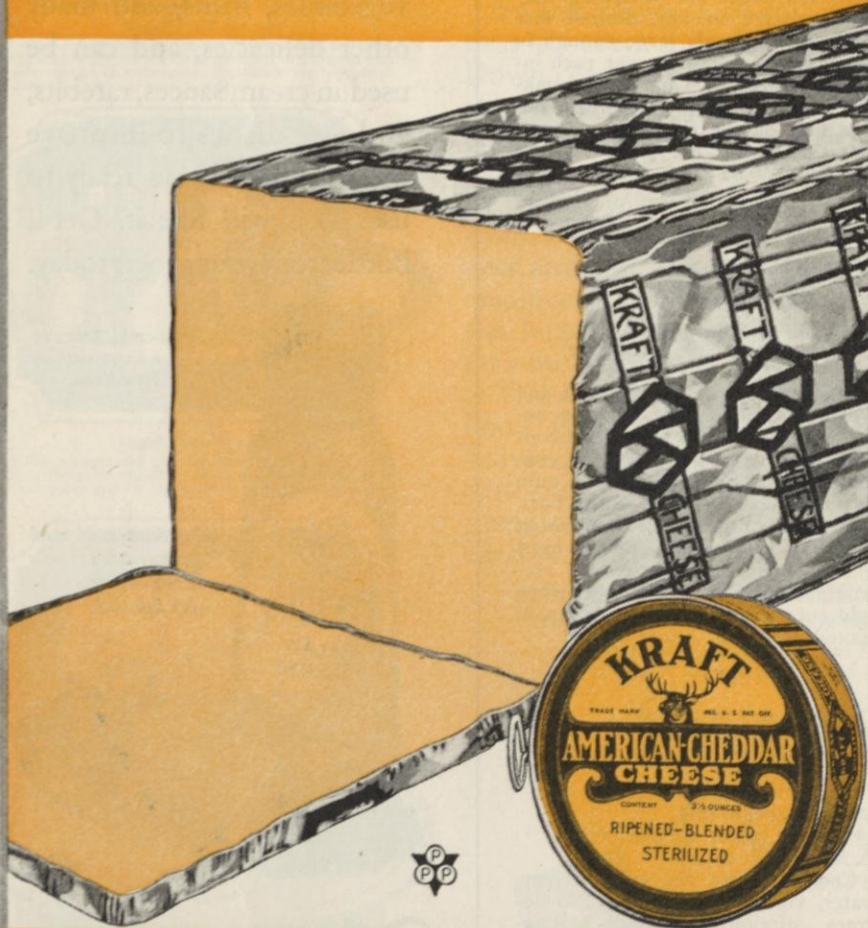
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Helps for Housekeepers

If one spends much time reading or writing, even the best lighted and conveniently equipped desk with its straight chair becomes tiring. Try a board laid across the arms of your comfortable cushioned chair. It will support the weight of a heavy book or two, or hold your writing materials. You will find it just the thing on which to spread out the embroidery or crochet pattern you are copying. If carefully covered with imitation leather cloth, it will need no blotter. When not in use it may be slipped away in a small space. — M. M., New York.



vegetables can be held firmly and will not slip through. Mrs. R. H., Manitoba.

Pineapple is one of the most popular of salad fruits, but the syrup left from a can of it is sometimes a drug on the market. Of course it can be used in puddings and sauces, as liquid in cake mixtures, and in beverages, but here is another outlet. By using the commercial pectin now available a delicious marmalade can be made.

This can be used as a spread for toast, or, combined with stiffly whipped cream, slightly sweetened, it makes a most delicious dessert. A few chopped nuts may be added to garnish each serving. A spoonful of this same marmalade poured over plain vanilla ice cream will prove a delightful novelty. — C. D. M., New Hampshire.

When I have an extra baked pie crust, instead of filling it with the usual lemon, chocolate, or custard filling I use a gelatine mixture. I take a prepared gelatine, or left-over fruit juices and turn the mixture into the crust when it has cooled and begun to thicken. It is delicious served with whipped cream. — C. E. J., New York.

If you would welcome a change from plain mashed potatoes, boil an onion with the potatoes. Put the onion through the ricer too and season the potatoes as usual. — N. E. M., New Hampshire.

When I have a little squash left from dinner, I make it into custards for my small boy who does not have pie. It gives him variety in desserts and incidentally saves an egg, as I make two cups of custard with one egg. — Mrs. J. W. R., Massachusetts.

When a caster in a chair or couch becomes loose, fill the hole with putty and insert the shank of the caster in it. When the putty hardens it will hold firmly. — Mrs. C. G. W., California.

In the snowy and rainy times of the year, it is often a problem to dispose of the rubbers and overshoes of the family. I found a solution by making a case like a shoe bag, using double-faced table oil cloth in place of the usual cretonne or linen. I made mine with three large pockets across the bottom and four smaller ones in a row above. It is tacked securely to a door in the back hall. If the footwear is put in damp or soiled, no harm is done, as the case is easily wiped out. — Mrs. A. C. W., Massachusetts.

After preparing baby's formula in the morning, instead of inserting the usual pieces of cotton in the necks of the bottles I cover them with rubber finger cots. I find them convenient and practical. They are easily sterilized, slip readily over the necks of the bottles, and are not expensive. Mrs. A. E. R., Connecticut.

When making angel food or sponge cakes in which the sugar and flour are to be added gradually and folded in carefully, try putting the sugar and flour in sieves and just dusting a little at a time over the whole mixture. It is easily done and the batter is kept smooth. — Mrs. W. E. E., Ohio.

To lengthen the life of a garbage can, heat it, when new, and pour melted paraffin over the inside, turning the can around and around so that every portion will be covered with the wax. This coating will last for months. If your can is already rusted, even if it has a leak or two, wash it thoroughly, dry, and proceed as above. The leaks will be stopped and the can good for considerable more service. — Mrs. H. M., California.

A discarded traveling or club bag is a convenient thing in which to keep the baby's blocks and toys. It can be easily carried from room to room and presents a better appearance than the boxes we sometimes use. Mrs. L. R. J., Vermont.

Half a rubber ball slipped over the handle of the paint brush will keep the paint from running down when you are working on an overhead space. — Mrs. R. C. G., California.

When draining vegetables, I use a cover a size smaller than that fitting the saucepan in which the vegetables are cooked. This gives enough space for the water to drain off, but the

If your bureau, or chest of drawers is too heavy to move easily, the problem of cleaning the floor under it and the baseboard behind it, is simplified by removing the bottom drawer. — C. L., Minnesota.

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

1. Helps manuscript will not be returned. Keep a copy therefore, and do not enclose stamps. Decisions will be made as soon as possible, but no acknowledgment will be made unless the manuscript is accepted.
2. To avoid confusion, the author's initials and the State in which she lives will be printed with each Help.

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Woman's Biggest Job

(Continued from page 20)

them, and possibly some single member of your family might be greatly benefited by adopting one of them for a time, or more or less permanently, but that does not make it a safe system by which you should try to raise each member of the family.

Avoid extremes of teaching. Don't be over-influenced by everything you read in the papers or be led away by everything that is taught you at the woman's club. Think for yourself and when in doubt about some of these matters have a frank talk with your family medical adviser.

System and Order

Nothing so much leads to useless worry, overwork, needless steps, and anxious thoughts, as failure to have system. Of course, I know one can overdo system. I had as a patient a young fellow who had no system, and his mother brought him to me and asked me to impress upon him the importance of system. He evidently took to heart what I said for in two or three weeks she brought him back and said he did nothing from morning to night except to keep his room in order, and she would rather have the light-hearted lad back again than to have him now a devotee of law and order.

But this question of system and order is one that is indispensable in getting along with nervous children, and it is surprising how many nervous children there are in this country. About half of the children in half of the homes are nervous. Not feeble-minded, not morons; in fact, as a rule, they are rather bright, above the average, but nervous. If they are not carefully raised, they have much trouble ahead for themselves, and they are going to make much trouble for the men and women they marry.

These nervous children want to be waked up early enough in the morning so they may have plenty of time to dress, eat their breakfast, attend to their toilet, and get ready for school, to be there on time or a little ahead. It is a good idea to have dress rehearsals for some of these children and time them. If they take forty minutes to dress, sometime when they want to do something very badly, just keep them in until they can do the thing in a reasonable time. A little practice in this way is a wonderful help with such children. Above all, don't make the mistake of doing too many things for your children because they are slow or awkward in doing for themselves. Be a good teacher and stick to it until the pupil learns how to do it for himself.

Some one may ask what have all these things to do with health? They have everything to do with health. If you knew how many people come to our offices nervous wrecks, breakdowns, and blowups, all because they did not learn at home how to work, study, and live, you would realize it. Health is a matter that is affected by everything we do. Not only our physical activities, but every thought we think has a health influence. Every thought of fear is a disease producer. On the other hand, every thought of faith, courage, hope, confidence, and optimism, is a health producer, a health seed. Not only that, but I am coming more and more to believe that even our religion has something to do with health.

Entertainment and Recreation

We believe that the mind has a great deal to do with health and that the happy homes, on the whole, are the healthy homes. Of course we appreciate that good health is also conducive to happiness. This thing works both ways. If you promote happiness you promote health. If you improve the health, you increase the happiness. But a mother should plan for the social and entertainment features of her home. Every woman should recognize that the house she lives in is not the home, neither are the furnishings; that the home consists in the people—her family. Don't be such a good housekeeper that you drive the children away from home to play in the barn or at the neighbors. Put washable covers on the beautiful furniture. Let the children muss up the house a little. You know where they are and what they are doing when they are playing in your house. Let your home be the rendezvous for the neighborhood. Don't be so fussy that you can't stand the noise of your own children, or can't bear to see the house upset. You ought to be happy when you see the youngsters having a good time.

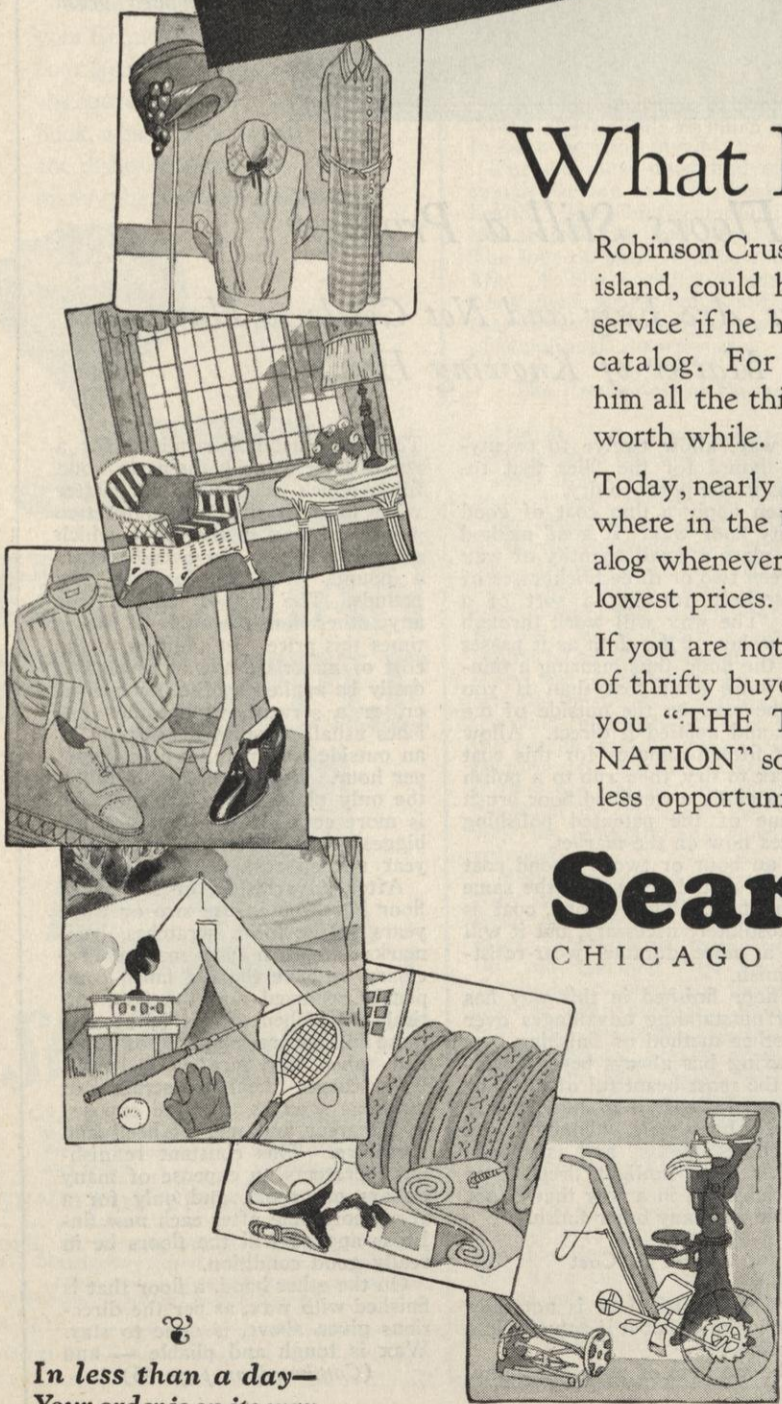
Not only the home recreation, but picnics, parties, the whole social round, if it is not overdone, is good for the health, but it is not good to send out pre-adolescent youngsters to sit up until after midnight at dances and other parties. I think it would be a good influence in every community where this practice has become established, if some of the mothers would sit down on it and serve notice that her children were going to leave the party at 10.30 or 11 o'clock, and if necessary, go to the party and bring them home. Children of tender years need to be in bed long before 1 o'clock in the morning. They require ten hours of sleep around the age of ten to fourteen, and while we recognize the value of play and recreation, we recognize the pernicious influence, physically, mentally, and morally, of allowing boys and girls to follow these night-life customs of the dissolute sets of our larger cities. See that the youngsters have no parties on school nights.

Sleep and Relaxation

The bedroom should have an abundance of fresh air. This does not mean that delicate individuals are to freeze themselves trying to follow some outdoor sleeping fad. The average individual can get just as much fresh air with the windows wide open in a properly situated bedroom as he can sleeping out of doors. A great deal of harm has been done by extreme practices of this sort. Open the windows wide, don't be afraid of night air; there is no other kind after sundown. Besides it is usually a little better than day air. Night air is more chilly; it is colder and you need more wraps after sundown—that is all.

See that you yourself relax once a day, even if you only sit down and let yourself go for five minutes in the middle of the afternoon. It is a wonderful health practice to let go of yourself, to let your muscles really rest. You know this is thought to be the real cause of sleep in modern times—muscle relaxation. We have had many theories of sleep, but this one is probably nearer the truth. Teach

(Continued on page 41)



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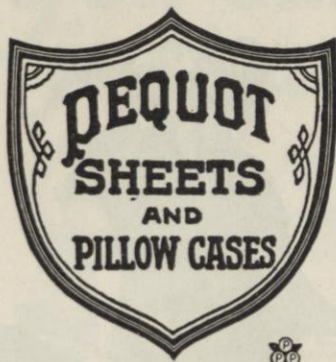
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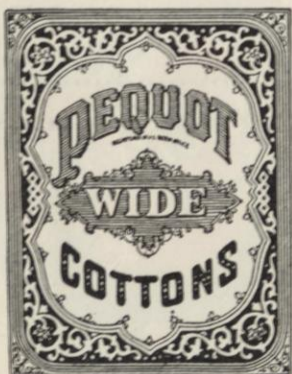
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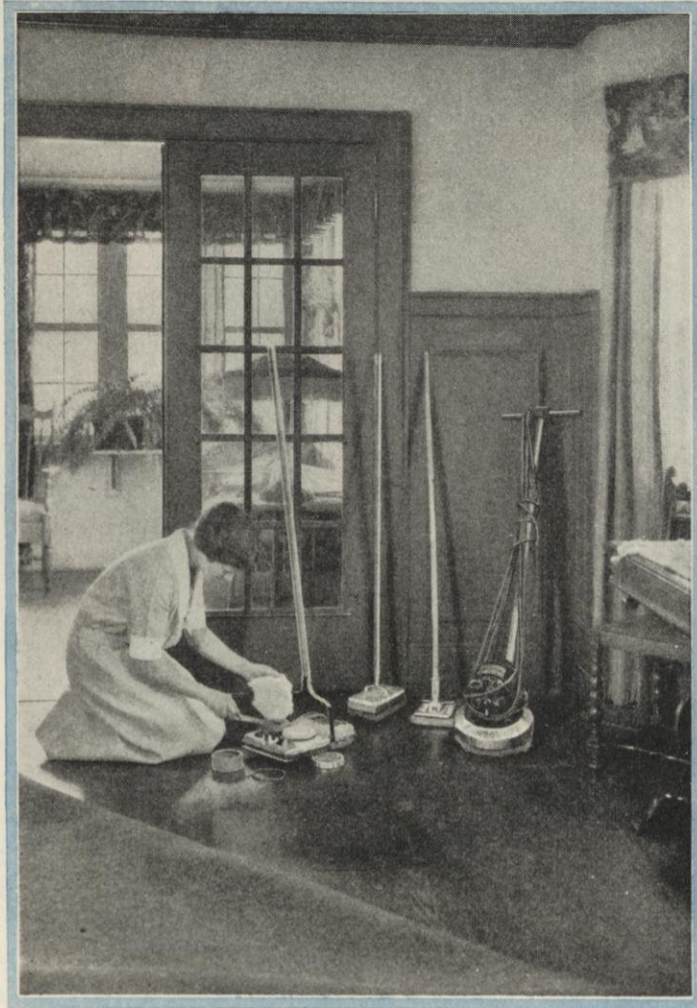
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Our floors look well polished and they should with such an array of weighted waxers and polishers to keep them so. The one in the foreground is a combination of the two. Wax is being spread on one of the padded surfaces and when each pad is covered with its cheesecloth cover, the device will be turned over and two polishing brushes will be exposed. When in operation the waxed pads "shuf-



fle" across the floor and evenly distribute a thin layer of wax on them. Later the device is turned over and when again pushed the brushes shuffle along and quickly and easily give the floors the desired fine polish. The waxer polisher at the extreme right has an electric motor that rapidly revolves a carpeted pad. Next to it stands a weighted felt pad and beside that is a weighted brush polisher.

Are Your Floors Still a Problem?

*Beautiful Waxed Floors Are Easy and Not Costly to Have—
It's Just a Matter of Knowing How!*

IT is probably safe to say that no other single item of the home has given the housewife so much trouble as the question of how to properly finish and take care of the floor. Not only has there been a lack of information on the subject, but even worse, there has been a great deal of misinformation.

The important thing to bear in mind is that the floor is primarily a thing of service — something to be walked on. Any finish used, therefore, must be capable of standing hard wear and usage.

To Finish a New Floor

After the floor has been properly scraped and sandpapered, so as to give it a perfectly smooth, even, clean surface, a coat of good paste wood filler must be applied. This is necessary in the finishing of all new wood to fill up the pores.

Thin the paste wood filler with turpentine or benzine to the consistency of cream. Apply to the surface with a brush, going over no more surface at a time than will admit of being cleaned off before hardening. As soon as the gloss has left the filler (which means that the liquids are drying out) rub off all filler left on the surface with excelsior or a dry cloth, being sure to rub across the grain of the wood. If you rub with the grain of the wood you will rub the filler out of the pores, which is the very place you want it to stay. After you have gone over the entire floor in

this way, allow twelve to twenty-four hours for the filler that remains in the pores to dry.

Then apply a thin coat of good quality floor wax. A good method is to place a small quantity of wax between two or three thicknesses of cheesecloth, forming a sort of a bag. The wax will work through the meshes of the cloth as it passes over the floor, thus insuring a thinner, more even coat than if you put the wax on the outside of the cloth and applied it direct. Allow about fifteen minutes for this coat of wax to dry, then rub to a polish with a cloth, a weighted floor brush or one of the patented polishing devices now on the market.

In an hour or two a second coat of wax should be applied the same as the first. This second coat is not absolutely necessary, but it will give a more durable, wear-resisting finish.

A floor finished in this way has many outstanding advantages over any other method of finishing.

Waxing has always been considered the most beautiful of all floor finishes. Instead of a shiny, glassy polish, it has a soft, subdued lustre. It reflects lights and shadows, whether from sunlight, fireplace or artificial light, in a way that is not possible with any other finish.

Lower in Cost

A waxed finish floor is not only richer looking, but it is actually less expensive.

Take the item of materials alone.

The only material required for a waxed floor (outside the paste wood filler which is needed no matter what finish is used) is about two pounds of wax to the room, which at most will not cost over 85 cents a pound, or \$1.70 for the two pounds. The cost of material for any other finish would be many times this price. In addition to the cost of materials, a wax finish can easily be applied by the home-owner, or a servant, while other finishes usually require the service of an outside workman, at a high cost per hour. But the first cost is not the only place where a wax finish is more economical — in fact, the biggest saving comes in the year to year upkeep cost.

After a varnished or shellacked floor has been in use two or three years at the most, scratches, heel-marks and worn spots make it necessary to have the old finish completely removed and the floor entirely refinished. This is because these finishes are composed of gums, and when dry, are very brittle. This causes them to scratch or mark as soon as they are exposed to the wear and tear of heels and furniture. This constant refinishing represents an expense of many dollars per room, and only for a very short time after each new finish is applied will the floors be in really good condition.

On the other hand, a floor that is finished with wax, as per the directions given above, is done to stay. Wax is tough and pliable — and

(Continued on page 45)

It's the DESSERT that they REMEMBER

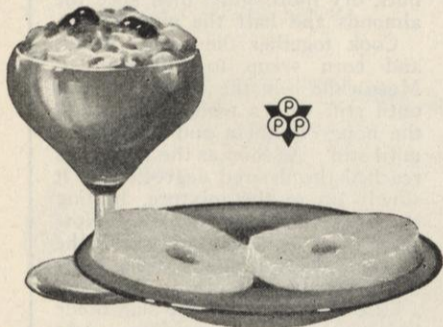


After all, grown-ups are just children all over again when meal-time comes.

They may enjoy the soup and the salad and the meat, but it's the dessert—the last course—that makes the lasting impression.

Particularly is this true if the dessert is an Hawaiian Pineapple creation.

Make Hawaiian Pineapple your frequent culinary aid. Keep both kinds on hand! And send the coupon below for free recipe book, which tells how to make the dishes illustrated here—and many others equally delicious.



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Woman's Biggest Job

(Continued from page 38)

your children when they are young how to relax, so they will know how when they grow up. Many a woman in later life has had a nervous breakdown simply because she could not relax.

Let the baby learn to go to bed in a dark room all by himself when he is very young. In this way he will learn how to enjoy good sleep without having a fuss made over him. You know, while it is a good plan to praise children, it is not a good plan to watch over them too closely. Neither is it a good plan unduly to nag and criticize them. That upsets their digestion and ruins their nervous system.

Many mothers make themselves sick, and their children too, through needless anxiety over their health. Let us remember that "mother's eyes are baby's skies." I remember a young mother several years ago, insisting on my coming to see her child. I tried to find out what the matter was, but all she would say was she was sure the child was sick. When I entered the room, the little fellow was on the floor playing in a very normal fashion with his blocks. The mother stooped down, picked him up, and looked into his eyes, saying, "Tell the doctor where it hurts you. You know you had a pain this morning." The little fellow insisted he was all right, and examination showed he was. It is a bad thing to be constantly watching a child, fretting over his ills, fussing over this and that. If the child has the least tendency toward introspection it starts him out early in life to be a nervous invalid.

The emotions must find expression if we are to have the best of health. The chief emotional outlets are: 1. The love of work. 2. The love of play. 3. The religious life. 4. The social and sex life. Look over your family and see if they are suffering from some sort of emotional suppression.

The Prevention of Disease

Mothers are going to learn that most croup is diphtheria; that rheumatism is not caused by moist climate or meat eating, that it comes from ulcerated teeth and diseased tonsils and adenoids as a rule, and that rheumatism is very dangerous in children for it often results in heart disease that cripples the child for life. Heart disease is best prevented by avoiding rheumatism, and it is best checkmated by looking into the tonsils and adenoids. When the child repeatedly has sore throat, the tonsils probably have ceased to perform any normal function, and if they can't be put in satisfactory condition by treatment they might well be promptly and thoroughly removed.

Mothers should do everything in their power to prevent exposing their children to contagious diseases. There is no justification for the old teaching that the child should be exposed, get the disease and be over with it. Remember that most of the diseases like diphtheria, measles, scarlet fever, may leave their mark upon the heart, kidneys, or nervous system, so that the child may be crippled for life. The older the child is, as a general rule, the more likely it will come through these diseases without harm, so that everything is to be gained by putting off as long as possible the time when any child will have any of these diseases.

But let's be sure you are not going to take whiskey and quinine.
(Continued on page 48)



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That waxed floors are the most beautiful is proved by the fact that interior decorators and architects everywhere prefer them. And they are available to everybody—for Old English Wax gives them to you with very little work and at low cost. Old English Wax produces the richest of lustres, the hardest of surfaces. It prevents scratches and heel-marks. It goes farther, lasts longer, and costs about a third of other finishes.

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kneeling. It is low in cost. It lasts a lifetime. Hundreds of thousands of women are using it.

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But whether you use the Old English Waxer-Polisher, or apply it with a cloth, you can be certain that Old English Wax will give your floors a depth of beauty that friends will remark upon. They will be the easiest floors in the world to take care of. They will never need to be refinished. Just an occasional rewaxing of the walk-spots—that's all. The time- and trouble-saving will be enormous and your floors will always be as evenly beautiful as the first day you waxed them.

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A MESSAGE FOR MOTHERS



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Advertising Department
CORN PRODUCTS REFINING COMPANY
17 Battery Place, New York City



Chewing Candies

(Continued from page 35)

one-half teaspoons of vanilla and one cup of broken walnuts, or plain or toasted almonds may be added if desired, after removing the toffy from the fire.

Caramels

2 cups granulated sugar
1½ cups corn syrup
¼ teaspoon salt 2 cups cream
¾ cup evaporated milk
4 tablespoons butter or margarine 2 teaspoons vanilla

Put together in a heavy saucepan the sugar, corn syrup, salt, and half the cream. Bring to boiling point, stirring occasionally, then add very gradually the remaining cream and the evaporated milk — so gradually that the mixture never ceases boiling. Cook to 238 degrees, then add the butter and continue to cook to 248 degrees for a soft caramel, to 252 degrees for a firm caramel, stirring gently but constantly as any mixture containing cream easily scorches. Remove from the fire, add the flavoring and pour between oiled bars on an oiled slab. Cool, cut into squares and wrap in waxed paper. Firm caramels are sometimes placed in glazed bonbon cups. Variations: For variously flavored caramels substitute for the vanilla an equal amount of any other flavoring. For Nut Caramels add two-thirds cup of chopped nuts after removing from the fire. For Ribbon Caramels pour a thin layer of plain caramel, any flavor, between oiled candy bars, cover with a layer of marshmallow (see note), covering this in turn with another layer of caramel. For Chocolate Caramels add two squares (ounces) of chocolate, while the mixture is cooking.

NOTE. — The marshmallow indicated is obtainable from any wholesale confectionery supply house and comes in large thin sheets. Ordinary marshmallows which can be purchased loose or in boxes may be substituted by cutting the marshmallows crosswise into halves and laying them close together on the first layer of caramel, then pouring the second layer over as suggested. The marshmallows should be cut beforehand ready for placing and the work done quickly before the caramel remaining in the pan has time to harden.

Molasses Kisses

1 cup molasses
3 cups granulated sugar
1 cup water
2 tablespoons vinegar
¼ teaspoon salt
½ teaspoon cream of tartar
½ cup butter or margarine
⅛ teaspoon soda
2 teaspoons vanilla flavoring
Cook the molasses, sugar, water,

vinegar, and salt together in a large pan, stirring gently, until the mixture boils. Add the cream of tartar dissolved in a teaspoon of water and cook to 250 degrees. Next add the butter and the soda and continue cooking, stirring constantly to 258 degrees F., or until a little dropped into cold water is brittle. Turn on to an oiled slab between oiled bars and let the mixture stand until cool enough to handle. Add the vanilla and when this is worked into the mixture oil the fingers and pull the candy until fluffy and light colored, or preferably pull on an oiled candy hook. Stretch into one long strip and cut into inch lengths with oiled scissors. Wrap each kiss in waxed paper as soon as cold.

Variations. — For Lemon Kisses substitute one and one-half teaspoons lemon extract for the vanilla. For Mint Kisses substitute twelve drops oil of mint for the vanilla. For Coffee Kisses substitute two teaspoons of coffee extract or three tablespoons of dry instantaneouse coffee for the vanilla. For Striped Kisses pull half the mixture as directed, keep the remainder slightly warm, then lay one portion over the other, press together, stretch, and cut as directed.

Honey Nougat

2 cups sugar 1 cup water
¼ cup white corn syrup
2 whites of eggs
1 cup honey 1 cup almonds
¼ cup pistachio nuts
¼ cup candied cherries, quartered
1 teaspoon vanilla

Blanch the almonds and pistachio nuts, dry thoroughly, then slice the almonds and half the pistachios.

Cook together the sugar, water, and corn syrup to 310 degrees. Meanwhile beat the whites of eggs until stiff with a whisk beater, add the honey to them and again beat until stiff. As soon as the syrup has reached the desired degree, pour it slowly on to the mixture, beating steadily with long strokes. Now place over boiling water, add the nuts and cherries and continue beating until the mixture is firm and a little dropped on to the slab holds its shape without spreading. Add the vanilla and pour on to an oiled slab between oiled bars, or place nougat wafers on the slab between the bars and pour the candy over this, having it the full height of the bars. Lay more wafers over the nougat and when cold cut into strips and wrap in waxed paper.

Nougatines are made by cutting into strips one and one-fourth inches long by one-half inch wide, these are subsequently dipped in melted sweet chocolate in which case the wafer paper is not used.

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



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Three unusual cakes from simple recipes

By *Caroline B. King*



NUMBER FIVE OF THE SERIES

CAROLINE B. KING, nutrition specialist and dietitian. Woman's Editor of THE COUNTRY GENTLEMAN; writer, lecturer, home economics teacher. Author: "Caroline King's Cook Book" and "Caroline King's Cake Book"

Most persons, I believe, when they think of a cake containing raisins, picture at once, one of those great plummy black loaves that are so very good and so popular at Christmas time. And because these cakes are so closely associated with snow and cold weather, the many other delicious and tempting raisin cakes, appropriate for all the year round serving, are often overlooked.

In my experiments in cake making, I have found that the addition of raisins to many of my formulas not only adds largely to the nutritive qualities of the finished cakes, but that they are wonderfully enhanced as to their palatability and attractiveness as well.

Raisins add interest and fuel value also to many of my fillings and icings, and often the combination of one of these delectable accessories with the simplest of cakes produces a very attractive finished product.

A cup of raisins added to the plain little Everyday cake that I can recommend because it is so easily put together and so very satisfactory in every way, increases its food value by 352 calories. I add raisins to a favorite gingerbread, bake the batter in layer cake pans, put the finished cakes together with a delicious raisin filling, and the result, I think you will agree, is a most unusual and delicate cake.

But the best of the raisin cakes, to my way of thinking, and one which should prove very popular with the housewife, for it will keep a long time, is the Golden Fruit Cake which in my own household has long since taken the place of the richer and less digestible fruit cake as it is generally known. Golden Fruit Cake is very delicate and dainty as to texture and flavor.

But it is also a substantial cake, a desirable one at any season of the year and for serving upon any occasion. — *Caroline B. King*

There IS a difference in raisins

There is a difference in flavor, sweetness, size, color and cleanliness. To make certain of the finest results, be sure that the raisins you use are Sun-Maids.

For Sun-Maids are made from the tenderest and sweetest grapes, grown where they reach perfection—in the beautiful San Joaquin and Sacramento Valleys of California.

They come to you in sanitary packages,—raisins large, plump, juicy, with an inimitable delicacy of flavor. Thoroughly cleaned and sterilized, they do not require washing before use.

You can use these perfect raisins freely, for they are inexpensive now—cheaper than they have been in years. Buy a package of Sun-Maid Raisins today and try them in the simple and interesting cake recipes which Mrs. Caroline B. King has given you on this page.



Golden Fruit Cake

- 3/4 cupful butter
- 1 cupful sugar
- 4 eggs
- 2 cupfuls flour
- 1 teaspoonful lemon extract
- 1 teaspoonful vanilla extract
- 1 cupful Sun-Maid Seedless Raisins
- 1/2 cupful blanched almonds
- 1/4 cupful shredded citron
- 1 tablespoonful orange juice
- 1 tablespoonful lemon juice

Chop the raisins and dredge them with a tablespoonful of the flour; shred the almonds and citron and marinate the latter in the orange and lemon juice for an hour. Cream the butter, adding the sugar gradually, also the extracts. Sift the flour and add to the butter and sugar alternately with the well beaten egg yolks. Whip vigorously, then add the raisins, nuts, and citron with the fruit juices. Fold in the stiffly beaten whites of eggs, pour into well buttered paper lined pan and bake in a moderate oven, 300 degrees, about an hour. When cool, ice with boiled or Royal icing as preferred. Garnish with halved raisins and blanched almonds

Boiled Frosting
Boil 2 cups sugar with 1/2 cup water until the syrup threads when poured from a spoon. Pour over 2 stiffly beaten egg whites and continue beating until the frosting will hold its shape. Spread over sides and top of the cake



Tutti Frutti Gingerbread

- 2 cupfuls flour
- 1/2 teaspoonful soda
- 1/2 teaspoonful ginger
- 1/2 teaspoonful cinnamon
- 1/2 teaspoonful baking powder
- 1/4 teaspoonful cloves
- 2 eggs
- 1/2 cupful softened shortening
- 1/2 cupful sour milk or buttermilk
- 1/2 cupful sugar
- 3/4 cupful molasses
- 1 cupful chopped Sun-Maid Seeded Raisins

Mix and sift all the dry ingredients together, mix the sour milk and molasses, combine the two mixtures, add the eggs without beating them, and stir in the chopped and slightly floured raisins. Finally beat in the partially melted shortening. Beat all well. Bake in two deep layer cake pans. When finished put the layers together and ice the top of the cake with the following:

- Tutti Frutti Filling**
- 1 1/2 cupfuls granulated sugar
 - 1 tablespoonful cocoa
 - 1 tablespoonful butter
 - 1/2 cupful milk
 - 1/4 cupful Sun-Maid Seeded Raisins
 - 1/4 cupful chopped nut meats
 - 1/2 teaspoonful vanilla

Mix together all the ingredients but the raisins and nuts and cook rapidly for five minutes, then add the nuts and raisins (chopped fine) and cook to the soft ball stage. Beat until thick enough to spread



Everyday Raisin Loaf Cake

- 2 tablespoonfuls butter
- 1 cupful sugar
- 2 eggs
- 1/2 cupful milk
- 1 1/2 cupfuls flour
- 1 teaspoonful baking powder
- 1/4 teaspoonful cinnamon
- 1 cupful chopped Sun-Maid Seeded Raisins

Slightly melt the butter and cream with the sugar, add the eggs beaten together. Sift the flour and baking powder together, and add alternately with the milk. Stir in the floured raisins and the cinnamon and bake in a loaf cake pan in a temperature of 350 degrees. When nearly finished, sprinkle the surface of the cake with granulated sugar and cinnamon, and return to oven to partially glaze

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Biscuit Dough

- Raisin biscuits
- Raisin roll (roll out, spread with raisins, sugar and cinnamon, roll and bake)
- Cinnamon twists
- Steamed Raisin Dumpling

Breakfast Breads

- Raisin muffins
- Raisin doughnuts
- Raisin cornbread
- Sally Lunn
- Cinnamon buns

Breakfast Cereals

- Oatmeal
- Cream of Wheat
- Cornmeal mush

Pies

- Apple, rhubarb, pumpkin, lemon, butterscotch, peach, cranberry, cocoanut

Simple Puddings

- Rice, custard, bread, tapioca, cornstarch, brown betty

Cakes

- Layer, tea, drop, spice, loaf. (Flour raisins slightly before adding to batter)

Candies

- Raisin and nut balls (ground raisins and nuts made into balls and rolled in sugar)
- Raisin fudge, penoche, caramels
- Raisins dipped in sweet chocolate

NOTE: Practical recipes for these and many other delightful foods can be had by mailing the coupon below

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Read the coupon carefully—then go to your grocer or druggist and buy three cakes of Fairy Soap for each towel you wish to order. Cut out the Trade-mark carton fronts—then fill in the coupon and mail with the necessary carton fronts, and price of towels selected.

Already thousands of women have written, expressing their delight with the exceptional value of these towels.

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Luxury Bath Towel, 20 x 38, thick, soft and absorbent. Choice of blue pink
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Luxury Bath Towel for the guest room, 25 x 45; Super quality. 65c with 3 Fairy Soap fronts. Worth \$1.25. Choice of all blue pink
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NOTE: For \$1.00 and 6 carton fronts you may select one each 35c and 65c towel.

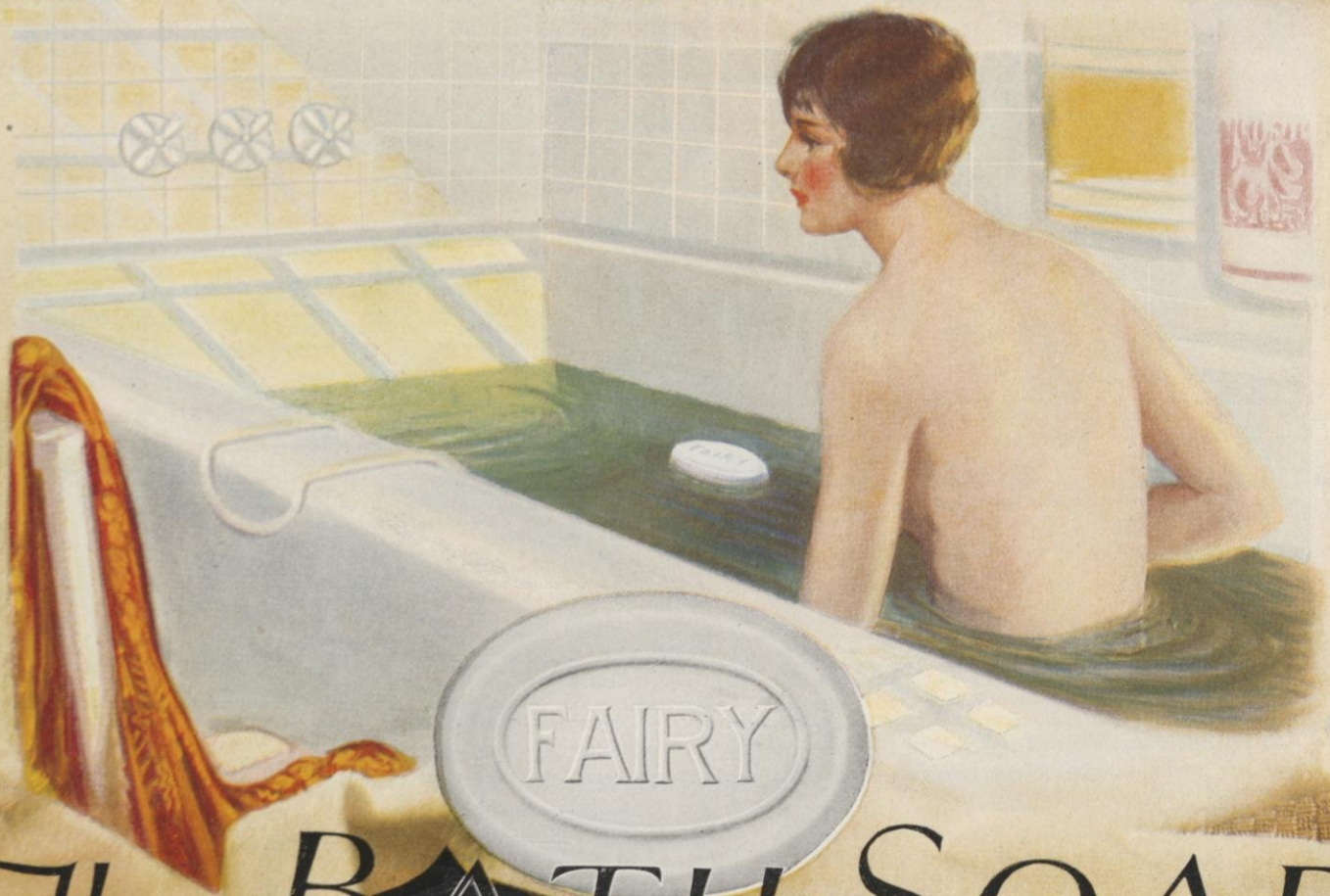
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FAIRY SOAP



The BATH SOAP

Are Your Floors Still a Problem?

(Continued from page 40)

therefore will not scratch or mar. It is possible to dent the wood of the floor, but it is not possible to scratch the wax on the surface. An occasional waxing of the spots most used, and an annual waxing of the entire floor, is all that is needed to keep a floor beautiful forever. At a cost of less than \$1.00 per room per year you can have floors that will be the envy of all who see them.

What Wax Is

There are two kinds of waxes used in making floor wax — a hard, durable wax imported from Brazil, and a softer, cheaper wax. It is the imported Carnauba Wax that makes possible the rich lustre and lasting finish, and in a good floor wax only enough of the other wax is added to make it soft enough to apply easily. The low cost of cheaper waxes is made possible by the small amount of Carnauba Wax which they contain.

In purchasing a floor wax, therefore, be sure to get one of good quality. It does not pay to buy a "cheap" wax.

Waxed Floors That Have Been Neglected

Many people make the serious mistake of cleaning a wood floor with soap and water, or water alone. If you will stop to think for a minute, you will realize how harmful water in any form, even a damp cloth, is to wood floors. The water gets into the pores of the wood, swells the boards, warps them, opens the seams, and in time gives the floor a dull appearance.

Benzine or gasoline are frequently used to clean waxed floors, and they will successfully clean the floor without injuring the wood. However, the disadvantage of these cleaners is that they also take off the previous wax finish.

The best way to clean the floor, therefore, is to purchase a liquid wax or similar product that has wax in solution. This will clean the floor without removing the wax — in fact, it will deposit a small amount of wax at the same time that it cleans.

Clean the floor with a cloth dampened with the liquid wax, being sure to use a clean cloth whenever the cloth becomes dirty. This is necessary to prevent rubbing the dirt back on to the floor. If the floor is extremely dirty a good plan is to pour a little of the liquid wax in a shallow pan and use it with an ordinary scrubbing brush, wiping the liquid up with a dry cloth after you have loosened the dirt with the brush. Then rub to a polish. After the floor has been thoroughly cleaned in this way, apply a coat of floor wax in the regular way.

Varnished or Shellacked Floors in Bad Condition

If you have a varnished or shellacked floor that is scratched, marred or worn off in spots, it is necessary first of all to remove the old finish. This can be done with a good varnish remover. Apply the varnish remover with an ordinary paint brush — allow a short time for it to soften the finish — then remove the varnish or shellac with a putty knife.

After the old finish is removed, sandpaper the floor perfectly clean and smooth, and if there are any cracks between the boards, fill them with a good crack filler, which you can obtain at any paint or hardware store.

The floor is then ready to be finished the same as a new floor, according to the directions given near the beginning of this article.

Varnished or Shellacked Floors in Fair Condition

If you have varnished floors that are in fair condition — that is, free from scratches, heel-marks, worn spots, etc., it will not be necessary to remove the finish, but the floor can be made much more attractive and serviceable by the following treatment: Clean the floor thoroughly with a liquid wax or similar preparation (following the same directions as given for cleaning waxed floors). Do not use water in any form as the varnish or shellac is not an absolute protection against warping and other ill effects of water on wood.

After the floor has been cleaned, allow about fifteen minutes for the wax from the liquid wax to dry, then rub to a polish. Then apply a thin coat of floor wax, and polish this in the regular way. This method will put a coating of wax over the varnish or shellac that will not only give the floor a beautiful, soft lustre, but will also act as a protecting film that preserves the varnish from scratches, heel-marks and wear. The only future care that will be necessary for a floor of this kind is to clean it occasionally with liquid wax, and once or twice a year re-wax it with a good floor wax. This will preserve the finish indefinitely.

Popular Misconceptions About Wax

Many people deprive themselves of the charm of waxed floors because of a false impression that a waxed floor requires constant waxing to keep it in good condition.

To keep a waxed floor in perfect condition it is not necessary to wax the entire floor oftener than twice a year. The places receiving hard wear, such as in doorways, at the foot of stairs, in front of the piano, etc., should be given a thin coat of wax about once a month. A good plan is to wax these most used spots once every two months, and clean them with a liquid wax the alternate months, as cleaning in this way also applies a light protecting film of wax.

Waxed floors are also very easy to keep dusted. A soft floor brush, or a cloth wrapped around the end of a broom, will quickly pick up all particles of dust from the smooth, dry surface of a waxed floor.

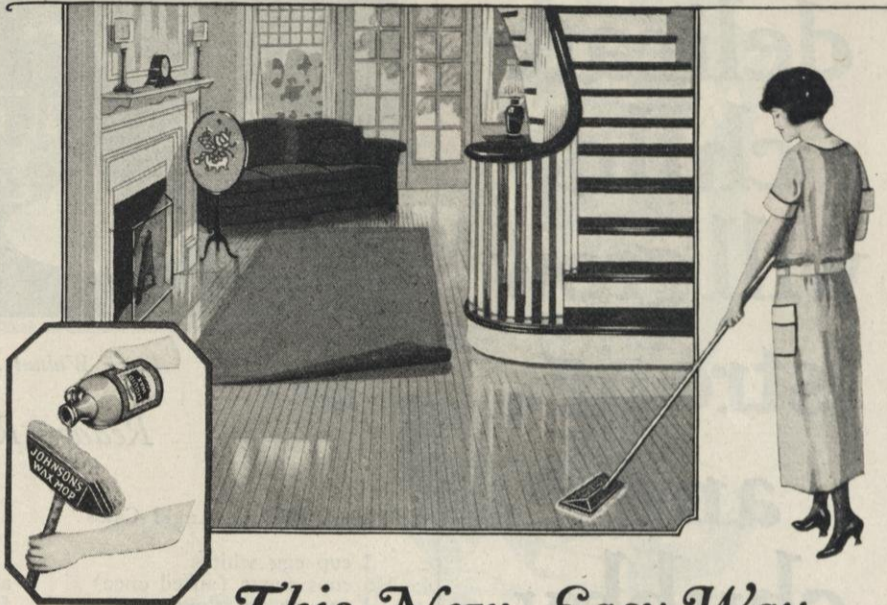
Another misconception which keeps some people from having waxed floors is the fear that waxed floors are slippery. A floor that is waxed according to the directions given in this article — that is, wax applied directly over the paste wood filler, with no other finish between, is no more slippery than a varnished floor.

Wax applied over varnish or shellac is slightly more slippery but not enough so to cause any serious objection.

Probably the best proof that there is no danger from slipperiness with waxed floors is the fact that the country's leading hospitals, where safety is the word, have waxed floors throughout.

By using wax as directed in this article, any home can have beautiful floors that will stay beautiful — and can have them at much less expense, and with a great deal less work than is now being expended on unsatisfactory finishes.

Beautiful Waxed Floors



This New, Easy Way

INTERIOR decorators agree that the beauty of a room depends largely on the beauty of its floor. For the floor is the natural background for rugs and furnishings. The finish of your floors then becomes a matter of prime importance.

There is a floor finish which has withstood the wear and ravage of centuries—the waxed finish in the beautiful castles and palaces of Europe. Perfectly preserved, this waxed wood mellows and glows with the years. You can easily have this same beautiful finish on your floors.

JOHNSON'S LIQUID WAX



Waxed floors, besides being beautiful and distinctive, have many practical advantages. They do not show scratches or heel-prints — are not slippery — and traffic spots can be easily re-waxed as they show wear, without going over the entire floor. Then too, waxed floors are economical — they eliminate costly refinishing every year or two.

The new easy way to wax floors and linoleum is with Johnson's Liquid Wax applied with a Johnson Wax Mop and polished with a Johnson Weighted Brush.

This new Johnson method makes the waxing of floors mere child's play. It takes only a few minutes — and requires no stooping. The Johnson Wax Mop has a removable lambs-wool swab which can be easily washed.

\$6.65 Floor Polishing Outfit, \$5.00

This Outfit Consists of:

- 1 Quart of Johnson's Liquid Wax \$1.40
- 1 Johnson's Lambs-wool Wax Mop 1.50
- 1 Johnson's Weighted Floor Polishing Brush 3.50
- 1 Johnson's Book on Home Beautifying25

A Saving of \$1.65! \$6.65

This offer is good at department, drug, grocery, hardware and paint stores. If your dealer cannot furnish the outfit, write us for the name of the nearest dealer who can. If you already have a mop — you can get the Weighted Brush, a quart of Johnson's Liquid Wax and the Book for \$3.50 — a saving of \$1.65. Or any of these articles may be purchased separately.



Look for This Sign



Ask for a FREE copy of the Johnson Book on Home Beautifying at your best paint or hardware store. Or mail us 10c to cover postage and wrapping.

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The delicate child will grow strong and chubby on the 23% extra food value from milk combined with

KNOX
SPARKLING
GELATINE

"The Highest Quality for Health"

How to add gelatine to cow's milk:

Soak for ten minutes one level tablespoonful of Knox Sparkling Gelatine in ½ cup of cold milk taken from a quart of milk; cover while soaking; then place the cup in boiling water, stirring until gelatine is fully dissolved; add this dissolved gelatine to the quart of cold milk from which it was taken. For smaller quantities of milk reduce gelatine in proportion.

In infant feeding, add the dissolved gelatine to the regular formula prescribed by the physician.

Every mother should read our new book—"The Health Value of Gelatine." Sent free for 4c postage and your grocer's name.

Health Department

Charles B. Knox Gelatine Co.
114 Knox Avenue, Johnstown, N. Y.

Both packages contain the same plain Sparkling Granulated Gelatine, but the "Acidulated" has an extra envelope containing lemon flavoring, but not mixed with the gelatine.



Black Walnut Angel Cake.

Reader Recipes

Black Walnut Angel Cake

1 cup egg whites
1½ cups sugar (sifted once)
1 cup pastry flour (measured after sifting five times)
1 teaspoon cream of tartar
¼ teaspoon salt
½ teaspoon baking powder
1 teaspoon vanilla
1 cup black walnut meats, lightly floured

Beat egg whites until light. Add sugar gradually and beat until stiff. Mix and sift dry ingredients and fold in. Fold in nut meats. Bake in a tube pan in a slow oven. Time in cooking, 1¼ hours. Temperature, 300 degrees.

Mrs. J. B. B., Nebraska.

Spinach Loaf

2 cups chopped cooked spinach
½ large onion, chopped
½ cup water
2 cups bread crumbs
¾ cup peanut butter
Salt and pepper

Cook spinach, onion, and water for twenty minutes. Add the bread crumbs, peanut butter, and seasoning. Turn into a greased pan and bake in a moderate oven.

Time in cooking, 15 minutes.

Temperature, 375 degrees.

Recipe makes six servings.

B. McK., California.

Pineapple Salad Piquant

½ cup diluted vinegar
¼ cup sugar
1 tablespoon gelatine
2 tablespoons cold water
1 cup crushed pineapple
2 cups sweet mixed pickles
¼ pound almonds

Boil vinegar and sugar together until the syrup will spin a thread. Soften gelatine in cold water and dissolve in the syrup. Cool. Add pineapple, the pickles, which have been put through a food grinder, and almonds blanched and chopped. Turn into molds and set away to become firm. Serve on lettuce with mayonnaise.

Recipe makes six servings.

Mrs. C. E. A., Alabama.

Cream Puffs with Gelatine

Make cream puff shells as usual, and when ready to serve fill half full with a tart fruit gelatine, finish filling with sweetened whipped cream. Serve immediately. The gelatine can be easily put in with a pastry bag or the shells may be filled with a spoon through a slit in the side of each.

Mrs. A. F. C., New York.

Pecan Divinity Cake

11 egg yolks
2 cups sugar
½ cup butter
1 cup milk
3 cups pastry flour
2 teaspoons baking powder
1 teaspoon vanilla

Beat egg yolks until very light, add sugar and beat well. Add butter, which has been softened, and beat well. Add milk, flour sifted three times with baking powder, and vanilla. Beat well and bake in three large layer cake pans.

Time in cooking, 25 minutes.

Temperature, 350 degrees.

Filling

2 cups sugar
¼ cup white corn syrup
½ cup water
2 egg whites
1 teaspoon vanilla
2 cups pecan meats, chopped

Put sugar, corn syrup and water in saucepan and let come to a boil. Have egg whites beaten stiff. As soon as syrup boils, dip up one tablespoonful and pour slowly over egg whites, beating all the time. Continue doing this until eight tablespoonfuls of the boiling syrup have been used. Let syrup continue boiling all the time. When syrup will form a firm ball in cold water (246 degrees by candy thermometer) pour it slowly over whites, beating constantly. Beat until thick. Add vanilla and pecan meats. Spread between layers and on top of cake. Do not cut for at least six hours. Walnuts or any other nut meats can be used in this filling; also coconut, raisins, and dates.

Mrs. J. T., Louisiana.

Every woman likes to know what other women have in their homes to eat, and we all enjoy exchanging recipes. If your family is particularly enthusiastic about some dish of your own concoction, or if your friends find something you make so specially good that they all want the recipe, why not send us the recipe too?

In writing out recipes level measurements should always be used. All submitted recipes are read, compared, and if new to us, tested at the Priscilla Proving Plant before decision is made with regard to publication. For every recipe accepted for publication, \$1.00 will be paid to the sender. The receipt of recipes can not be acknowledged, and unaccepted recipes are not returned unless accompanied by stamped, addressed envelope.



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full of
Vitamins**

**SERVED A HUNDRED
DIFFERENT WAYS**

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Sciencesays that Knox Sparkling Gelatine should be a part of the family daily menu. It is most economical because it goes four times further than the ready flavored kinds. One package of Knox Gelatine will make four different desserts or salads, each sufficient for six servings.

Orange Charlotte

½ envelope Knox Sparkling Gelatine
¼ cup cold water
1 cup orange juice and pulp
2 tablespoonfuls lemon juice
Lady Fingers
Whites of three eggs

Soak gelatine in cold water five minutes and dissolve in boiling water. Add sugar, and when dissolved add lemon juice. Strain, cool slightly, and add orange juice and pulp. When mixture begins to stiffen beat, using a wire whisk, until light; then add stiffly beaten egg whites and beat thoroughly. Turn into mold lined with lady fingers or stale cake. One pint whipped cream may be used in place of whites of eggs.

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GELATINE

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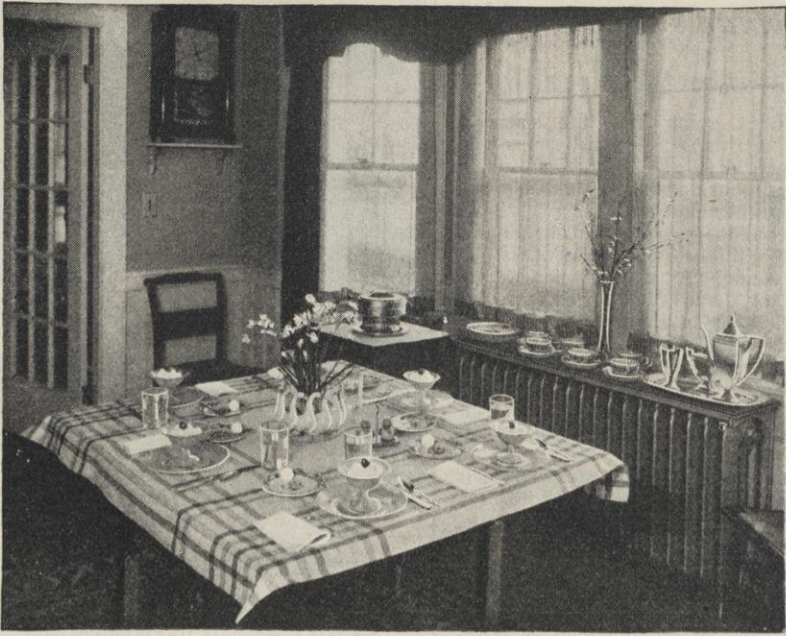
Helpful Books Free

We will mail Mrs. Knox's "Dainty Desserts" and "Food Economy"—two very useful books for the woman who wants to feed her family properly—if you will send your grocer's name and 4c for postage.

Charles B. Knox Gelatine Co.
114 Knox Avenue, Johnstown, N. Y.

Both packages contain the same plain Sparkling Granulated Gelatine, but the "Acidulated" has an extra envelope containing lemon flavoring, but not mixed with the gelatine.





Easter is a time for rejoicing. Flowers and color express in the home the same message that is given through music in the church.

An Easter Breakfast Party

At The PRISCILLA PROVING PLANT

MUCH of the charm of this Easter table was in the coloring, which is lost in the black and white picture. An old-fashioned drop-leaf cherry table was used, and the covering is a gay little linen cloth in écreu with bands of apple green and light tan. Napkins do not accompany this cloth, but they may be made of linen to match, with a narrow hemstitching either in apple green or tan. The centerpiece is most appropriate — a dozen little ducks marching round and round to form a bowl which holds narcissi.

The grapefruit is served in lovely pea-green glasses standing on plates of the same color and material. Two little ducklings in yellow, red, and black, squatting in a silver holder are, in reality, a salt and pepper shaker. The tumblers are opalescent Tiffany glass. The china is of Bristol ware — a beautiful creamy background decorated in yellow and green. The waffles were made at the table on the electric waffle iron which you see at the far corner of the table.

We shall be glad to tell you where you may purchase any of the articles shown on the table.

- Grapefruit Cup
- Fried Chicken with Cream Gravy
- Waffles
- Syrup
- Coffee

Grapefruit Cup

Remove the pulp from four large grapefruit and cut in pieces. Sweeten slightly with strained honey and chill thoroughly. Serve in fruit cocktail glasses, topping each serving with a green cherry.

Fried Chicken

Cut two young chickens in pieces for serving. Dip in cold water and drain. Sprinkle with salt and pepper and roll in flour. Heat about a quarter of a cup of cooking oil or fat in a frying pan until very hot. (Salt pork fat is particularly good for frying chicken.) Sear the pieces of chicken on both sides and then reduce the heat and cook slowly until the meat is tender and well browned, adding a little more fat if necessary.

To make the gravy, have two tablespoons fat in the frying pan.

Blend with it two tablespoons flour and add slowly one and one-half cups thin cream or top milk. Cook until thickened, stirring constantly. Season with salt and pepper and a little chopped parsley.

Waffles

This recipe has already been published in the MODERN PRISCILLA, but we consider it worth repeating for the benefit of new readers.

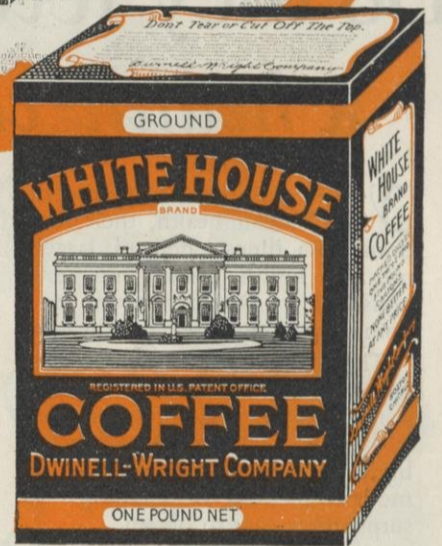
- 2 eggs
- 1½ cups milk
- 2 cups flour
- 1 tablespoon sugar
- 1½ teaspoon salt
- 4 teaspoons baking powder
- 4 teaspoons melted shortening

Beat eggs until very light. Add milk. Mix and sift dry ingredients and add to first mixture. Add shortening and beat well. The amount of flour necessary may vary slightly with different brands. The batter should be of a consistency to pour well. (Instead of using sweet milk and baking powder in this recipe, the same amount of sour milk may be used by allowing one-half teaspoon of soda to a cup of milk.)

Waffle molds should be thoroughly heated on both sides before the batter is poured in. Iron molds must be greased, but aluminum molds do not require greasing.

Other Menus Suitable for an Easter Breakfast Party

- Strawberries
- Molded Cereal, Cream
- Puffy Omelet
- Creamed Mushrooms on Toast
- Toasted English Muffins
- Guava Jelly
- Coffee
- Grapefruit
- Mixed Grill (Lamp Chop, Sausage, Kidney, Mushroom)
- Stuffed Baked Potato
- Corn Muffins
- Marmalade
- Coffee
- Iced Fresh Pineapple
- Broiled Bacon
- Eggs Baked in Cream in Ramekins
- Hashed Brown Potatoes
- Popovers
- Apricot Jam
- Coffee



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There is as much difference between health-cleanliness and mere soap-and-water cleanliness as there is between sunshine and electric light. Yet health-cleanliness—the modern method of cleaning—is surprisingly easy to obtain.

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A FEW drops of "Lysol" Disinfectant, put in your cleaning water every time you clean, go beyond the soap-and-water surface removal of dirt. They destroy the countless germs that lurk everywhere and which you must kill if you are to protect effectively your family's health.

Soap-and-water alone is not sufficient to destroy these menacing germs, but the few drops of "Lysol" in your cleaning water purify each surface and invade each tiny crevice where germs lurk.

"Lysol" is now used everywhere for modern cleaning because it has

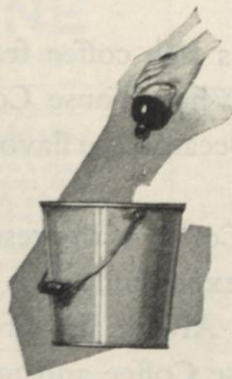
three wonderful properties. It *deodorizes*, it *purifies*, its soapy nature helps to *clean* as it disinfects.

Never be without this efficient disinfectant for your daily cleaning. Put a few drops in your cleaning water. In this solution dip your cloth, your broom, your mop. Continue to disinfect with a stronger "Lysol" solution the familiar germ-breeding places—garbage pail, toilet bowl, drain pipes. Every part of your home is then made health-clean to safeguard your family.

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Woman's Biggest Job

(Continued from page 41)

Without going into the scientific reason, this is the worst remedy in the world to give for a cold. The thing to use instead is a teaspoonful of common soda in a glass of lemonade — ordinary lemonade. Drink this down while it is effervescing. As a rule, when we are sick or have fever, we have too much acid in the system, and we need a little alkali; and the best and most pleasant form to give a little alkali is soda and lemonade. Again, without going into the scientific reasons, let us explain that lemonade serves the same purpose as the soda in the system — it is alkali and acid when it gets into the system. Give soda and lemonade, drink plenty of water, go to bed, keep the feet warm, the bowels open, the head cool if there is fever; and after you once get the cold there is not much to be done. A cold is like mumps or measles, self-limited — diseases that have to run their course. I think it was the late Dr. Osler who once said, when asked what he was going to give a man with a cold — "I guess, about ten days."

The Husband's Health

Everything a wife can do to enter into her husband's life work and to keep him happy, contributes to his good health. No matter whether we are considering the health of the husband or the wife, family troubles always mean loss of health. Both husband and wife should strive to get the other's viewpoint, and as I have often heard my wife advise her patients, if a woman must needs manage the family and assume the initiative, let her try to do it gracefully; that is, in such a way that her husband will not know he is being managed.

Both men and women pass a period of stress and strain to their nervous system when they are about forty-five, and each should endeavor to look out for the other's health and welfare at that time. Every wife should try to play some with her husband and not spend all her time with the family. Children are not sent to encourage wives to neglect their husbands. A child will grow up and leave you sooner or later, so that every wife should realize the necessity of keeping in close touch with, and on good terms with her husband, with whom she must live the remainder of her natural life.

Her Own Health

When the busy housewife is tempted to think she is tired and cross, let her just reverse it and say, "I am tired but happy." We never gain anything by indulging in self-pity. Every housewife must learn how to dodge the non-essentials of her day's work. Let us not wear ourselves out doing needless things, and to those women who are in business or the professions, don't make the mistake of working all day like a man, and then coming home at night and doing a woman's work. If a man works during the day and plays in the evening, let the woman follow the same program.

Whatever mistakes we make, let us not make the mistake of the mother safeguarding the health of the family at the expense of breaking down her own, for if mother is the watchful guardian of the health of the family, what will happen to the family if mother unwisely assumes too many burdens and breaks down at the task?



No Woman Should Suffer from Constipation

CONSTIPATION is inexcusable. To have it is to endanger your most precious possessions—good health and good looks. For constipation is a serious menace to both. Says a noted specialist of intestinal diseases: "As the poisons from a clogged intestine saturate the body, the defensive system becomes weakened. All the vital organs suffer and you become the prey to some serious disease."

The brain and nerves show evidences of this poisoning in neurasthenia, chronic headache, neuritis, etc. The skin becomes disfigured with pimples, blotches, eruptions and sallowness. The hair loses its sheen and lustre and the eyes assume a yellowish tinge.

You can overcome and prevent constipation as women all over the world are doing—through the Nujol lubrication method. Nujol is a lubricant, not a medicine or laxative, so does not gripe. Nujol simply lubricates and softens the food waste, and thus secures regular and thorough elimination.

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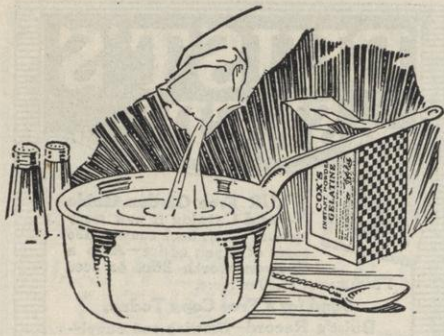
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The Food Budget and Selection of Meats

(Continued from page 19)

The third question mentioned concerns itself with the best methods for cooking each cut, particularly the lower priced cuts. This is most important, for how sad it is to see a fine piece of meat ruined by careless cooking. The tenderness of the meat determines to a great degree the method of cooking. However, the most effective way to learn the best methods of cooking is to study each cut and then follow good recipes until experience has taught which method is best: roasting, broiling, pot-roasting, braising, stewing, or variations of these. The following recipes indicate a few dishes with which the inexperienced can begin.

For the fourth question there is much to be said. If the proper utensil is used, however, it takes no longer in actual time to prepare the lower priced cuts of meat. A pot roast can be cooked with a low flame and the total gas used be less than when broiling a steak. The amount of work depends on whether a simple or elaborate dish is chosen. For the best meat cookery, proper pans, roasters, or other utensils are essential. There is a wide choice of broilers, roasters of different materials, fireless cookers, pressure cookers, Dutch ovens, and others constantly coming on the market. Whichever type is selected, it should be durable and one which will hold the heat.

After being convinced that it is possible to adjust our food budget so that the family need not skimp on meals, we can drive dull care away by getting directly at the problem, as one young housewife did. Her allowance for food was limited and she found that by the end of each week her family would have to eat bread and water, unless she found a solution to her marketing problem.

She tackled the meat problem first. To feed her family of five she had spent, for one week, exactly \$8.56. Her next step was to go over the week's menus and try to plan other dishes which the family would like. Then the thought came, why not teach them to like a greater variety of meats. Accordingly, she made a trip to market, asked her dealer several questions about the less known cuts, returned home and planned the meals for the week to come.

When the week was up her account came to \$4.36.

Flank Steak — Vegetable Style

- 1 flank steak weighing 1½ to 2 pounds
- 1 tablespoon grated onion
- 1 tablespoon lemon juice
- 1 teaspoon salt
- ¼ teaspoon pepper
- ½ tablespoon minced parsley
- Dash of nutmeg and cloves
- 1 tablespoon cooking oil or fat
- 1 medium onion, chopped
- 1 cup cubed carrots
- 2 cups cubed potatoes
- ½ cup cubed turnips
- ¼ cup diced celery
- 1 cup stock or tomato juice
- Bacon

Trim off the membrane and any extra suet from the flank steak. Wipe it with a damp cloth and score each side across the grain of the meat. Be careful not to cut too far through the meat. Mix the seasonings and rub these into the

(Continued on page 55)

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10c
Underwood
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Made now, as always, from nothing but the best tender whole ham, cooked en casserole, chopped fine and delicately seasoned.

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The scientifically correct way approved by Doctors and Nurses*

By ELLEN J. BUCKLAND, Graduate Nurse

If five million women adopt, practically overnight, a new way in personal hygiene, surely it is worth knowing about—at least worth giving a trial.

Today mothers everywhere are telling their daughters of this new way which has revolutionized woman's personal life. They give thanks their daughters need never know the old-fashioned makeshifts—unhygienic, dangerous to health—that this new way supplanted.

This new way is Kotex, widely urged by doctors and nurses. And it is as a nurse that I urge you to try it. Kotex is used in practically all hospitals today. And by eight women in ten in the better walks of life.

The advantages of Kotex

Many discomforts common to women, doctors say, are directly traceable to makeshift sanitary methods. Much of the loss of charm, of the feminine immaculacy expected at all times, is chiefly due to the same reason. Every woman knows this to be true.

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Today, get Kotex, deodorized. Learn what it has come to mean to the millions of women who have adopted it. Or if you will write to me, I will send you free, a sample of the new deodorized Kotex, and an interesting booklet, written by an eminent doctor on this important subject. Your letter will be treated confidentially, of course, and the sample will come in plain, unmarked wrapper. Just address me

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KOTEX

DEODORIZED

Small Home Garden

(Continued from page 30)

March), climbing roses (Dr. Van Fleet, Silver Moon, or any other of the ramblers provided they are hardy in your latitude), or even with running beans and common morning glories. Edge the front beds with dwarf sweet alyssum, backed with dwarf ageratum or pansies, and border the central path with zinnias or marigolds. Plant rows of compactly growing low annuals between the rows of lower vegetables, and set cosmos in the asparagus bed. This has been tremendously developed of late, and is one of the most valuable flowers for picking. We value the poppy family highly, from the enchanting Iceland poppy (biennial tending to perennialism), lovely as a dream and almost the earliest flower seen in the garden, through all the annuals, to the oriental, the salmon variety of the latter being preferable. Dip poppy stems in boiling water as soon as cut, and the flowers will then keep finely. Double annual larkspur is one of the most valuable annuals, but be sure to get a good strain of seed. This blooms luxuriantly until after frost, producing great trusses of double orchid-like flowers, of every shade of blue, lavender, pink, and rose. Salpiglossis and scabious (*scabiosa*) are two lovely annuals not often seen, blooming until late fall. Hunnemannia (tulip poppy) is rarely grown, but is a beautiful yellow poppy-like flower most attractive for picking. Verbenas are always included for late flowering.

Roses of all sorts are a joy, but try to include a few hybrid teas, which produce their fragrant lovely buds and blossoms through the entire season. In late autumn, bend them over, heap lightly with leaves, and cover with squares of bagging pinned down at the corners. This is a necessary winter protection.

The Vegetable Garden

A truly astonishing amount and variety of vegetables can be produced in a comparatively small space if here, as in the flower garden, one has knowledge of "green growing things"—and isn't afraid of work! The requisite knowledge is easily obtained by experience and with the help of the abundant and excellent garden literature. To get the full value of your land plan the garden carefully with reference to succession and rotation. Shift locations for the different vegetables each year—a very important matter. Be sure to use stakes and line in all planting—never trust only to your eye! A cold frame or two—easily homemade—is a very great aid in starting seedlings; or you may start your tomatoes, peppers, celery, in the house in March. If you haven't much room, at least find enough for one box of tomatoes—early and late varieties (John Baer, early, and Stone, all-season). These may be transplanted into the frame in April, together with all members of the cabbage family (cauliflower, Brussels sprouts, plain cabbage), and peppers, celery, and lettuce. Plants of all these vegetables may be purchased if one has no frame, but it is more fun to raise them.

Peas go in as soon as the ground is fertilized, plowed, and harrowed. In the vicinity of Boston, mid-April is a good time to plant them. Early spinach, also, may then be planted. Lime the garden—if you suspect that it needs lime—just before harrowing, and use all the wood ashes you have accumulated. To lighten heavy soil, dig in sifted coal ashes. This is also a good treatment for the place where the dahlias are to go. Have

(Continued on page 51)

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Japan EVERLASTING Straw flower (NEVER FADES) will keep indefinitely after being cut. It is an ornament when growing and especially prized for all kinds decoration; for Vases in Winter it cannot be beat (all mixed colors). Both pkgs. of Seed by mail, for 10c (coin) and 2c postage. Grow Anywhere. NOVELTY SEED CO., DEPT. 174, NORWALK, CONN.

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for \$2.00 VAUGHAN'S Gladioli are grown on our own farms in Michigan where soil, climate and cultural skill born of forty years' experience unite to produce the finest of flowers and bulbs. Our Rainbow Collection for \$2.00, postpaid anywhere in the United States, includes 50 bulbs of ten or more beautiful varieties, all 1-1 1/4 inch size. Vaughan's Gardening Illustrated, a seed catalog unlike others, containing 90 full color illustrations sent with each order, or mailed FREE on request.

A Vaughan Bulb means a Flower Certain.

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For Brilliant Display

For masses of bright colors, edgings and borders, Livingston's Annual Phlox is unequalled. Seed may be sown in open ground any time after danger of frost is past. Plants grow splendidly and bloom profusely until late frosts. Large, showy clusters of brilliant blooms. Colors are rose, scarlet, crimson, white and yellow. Per mixed pkt. 10c—Prize mixture pkt. 15c.

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3 Glorious ROSES

Everblooming. Guaranteed True to Name. All bloom this summer. Mailed postpaid for.....

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Mrs. E. R. Cant—Pink
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SPECIAL OFFERS

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Any 5 Collections for \$1.00, postpaid.

COMPLETE CATALOG FREE
Lists over 400 roses, all the newest and best. Dahlias, Ferns and everything for house and garden. Send for your copy now.

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New—different—beautiful

"Star Guide to Good Roses" lists America's 100 best roses—first time such a list was ever published. 100 pages, 18 in full color. The short-cut to rose selection and rose satisfaction. New "Star Guide" describes roses as never before. It's free; write today!

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Aristocrats of the garden. Beautiful new Blue hybrids Gladioli, 12 for \$1.00. Bargain mixture fine glads 60 for \$1.00. Exhibition set Dahlias worth up to \$5.00 each 7 for \$1.00. Unique catalog with Pkt your favorite flower seed free.

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Foy's big Book. Contains many colored plates, encyclopedia of poultry information. Low prices on fowls, eggs, baby chicks and incubators. Written by a man who knows. Mailed FREE.

FRANK FOY & SONS, Box 49, Clinton, Iowa

Small Home Garden

(Continued from page 50)

a general cleaning-up before plowing. Prune grapes, briars, bushes; rake up and burn useless debris; fork over the compost heap, for which you should save all vegetable and other organic refuse through the entire season. Spray the fruit trees before the buds start for San José scale. Top-dress and deeply spade the asparagus bed before the shoots sprout.

In mid-April, put in string beans (Bountiful and Wax), early beets and carrots (planting both liberally to give plenty of tiny vegetables early), Swiss chard (one row, thin for "greens," and allow only from six to twelve plants to develop), New Zealand spinach, onion seed and sets (plant the latter two or three times in succession), and parsley (soaking seeds of the last overnight). Potatoes should not be included in the small garden, and corn in quantity must be omitted, but room may perhaps be spared for a planting or two, as absolutely fresh corn is such a treat! Plant Golden Bantam exclusively, beginning in mid-May, and if space is ample, making successive plantings every week or so until early July.

In May, plant salsify and parsnips sparsely, and get in late carrots and beets, and successive plantings of early varieties (French Forcing and Danvers Half-long, for carrots). The so-called "tender vegetables" go in in mid-May; summer and ordinary squash, cucumbers (try the Japanese Climbing) and the remainder of the bean family. Set tomatoes in the open the last of May, or after all danger of frost is over. Fertilize and work the ground well, and surround the lower part of the stem with a collar of stiff paper to protect from the cut worm. It is much more satisfactory to trellis or stake tomatoes.

Cabbages have made a tremendous leap into favor of late because of their valuable food content, and should be included if possible. A few seeds of each variety will produce an abundance of sturdy plants for transplanting. Early Jersey Wakefield, Savoy, and Danish Ballhead make a good succession. Include Brussels sprouts if possible, as giving a very late crop. A row of celery, also, and remember that the banking takes lots of room! Two or three hills of summer squash, kept picked, will do for a small garden.

Beans are one of our main crops. I have a great weakness for growing pole beans, as they are so very ornamental in the garden, and the picking is so much easier. Six poles each of Kentucky Wonder and Wonder Wax will yield through the entire season, if kept religiously picked. Set your pole beans as a garden boundary, or as a pergola down the central path, both for beauty and to save space. Train the top sprays from pole to pole. The Bush Lima or Sieva is, to my mind, the most valuable of the whole family, and the beans are also delicious canned. I would omit all, rather than this! Two successive liberal plantings will yield a great abundance of superfine beans until hard frost. Plant all dwarf beans sparsely; the vines do better, blight and rot less, and bear more. Tomato plants and also string beans are often attacked by the flea beetle. Sprinkle tobacco dust over and under them. Cabbages are likewise damaged by the green cabbage worm. Look for the egg clusters (yellow patches easily seen and removed) under the leaves, as soon as the yellow butterflies appear.

The two points of highest importance in caring for a vegetable garden are frequent and general preventive cultivation, and frequent preventive summer spraying of the entire garden with Pyrox or Bordeaux.



The girl who was raised to be a beauty

by Carrie Blanchard

THE LOVELIEST GIRL IN AMERICA stood before me. She *was* beautiful! Slender, clear-eyed, smiling, with a complexion—a real complexion—that almost made me gasp. I had come to learn her "secrets of beauty." Her mother laughed when I asked the question.

"I am afraid Ruth's 'beauty secrets' are not very thrilling," Mrs. Malcomson said. "Fresh air, exercise, plenty of sleep, wholesome food—just the things which everyone recognizes as necessary."

Just the things which everyone recognizes! Simple rules, perhaps, but from my work I know how few, how very few, put these things into practice.

"And have you observed these rules?" I asked.

"Yes, always," she said. "You see, from the very first, I wanted Ruth to be beautiful. So we have not taken any chances. I think carelessness in apparently small details often means the difference between success and failure. Ruth has never tasted coffee or tea, for instance—because the best authorities condemned them. I haven't been an exacting mother, either—Ruth has had a mighty good time. But the things I have encouraged her to do have been so sensible that they have fallen in naturally."

It pleased me particularly that Mrs. Malcomson said this—for this is a point I have always made! There isn't a single thing necessary to attaining our best which is unnatural or "faddish." Of course, every girl cannot be a Ruth Mal-

comson, but every girl *can* make the most of her own possibilities—yet so few do! Beauty doesn't just happen! It is developed! And so much depends on what we eat and drink!

That is why I am proud of my work for the Postum Cereal Company—to help in turning thousands, every month, from caffein beverages to a wholesome, delicious drink like Postum. It is a decided step in the right direction—a "small" detail which often means the difference between nervousness, sleeplessness, headache, indigestion, and the buoyant health so necessary to beauty! And Postum, filled with the rich flavor of roasted wheat, is so good to drink!

Miss Malcomson drinks Postum, by the way. I wish you would do this for thirty days, just as a test. Will you accept my offer?

Carrie Blanchard's Offer!

I want you to try Postum for thirty days. I want to start you out on your test by giving you your first week's supply, free, and my own directions for preparing it in the most delicious way.

You will be glad to know, too, that Postum costs much less per cup.

Will you send me your name and address? Tell me which kind you prefer—Instant Postum or Postum Cereal (the kind you boil). I'll see that you get the first week's supply right away.

FREE—MAIL THIS COUPON NOW!

POSTUM CEREAL Co., Inc., Battle Creek, Mich. M. P. 3-25
I want to make a thirty-day test of Postum. Please send me, without cost or obligation, the first week's supply of

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Postum is one of the Post Health Products, which include also Grape-Nuts, Post Toasties (Double-thick Corn Flakes), and Post's Bran Flakes. Your grocer sells Postum in two forms. Instant Postum, made in the cup by adding boiling water, is one of the easiest drinks in the world to prepare. Postum Cereal is also easy to make, but should be boiled 20 minutes.



Delicious Waffles—quickly made

Golden waffles . . . crisp, melting, delicious . . . so simply prepared that you can have them any morning!

Make a creamy batter by adding milk or water to Pillsbury's Pancake Flour. Add an egg and a tablespoon of melted butter, and your batter is done. Pour it into your hot waffle iron. The heat crisps the waffles to a delicate brown and they're ready to serve.

Pillsbury's Pancake Flour contains flours of highest quality . . . every ingredient is selected with scrupulous care. And waffles made of Pillsbury's cook so quickly and digestibly because the ingredients are mixed and sifted to powder-fineness.

Have some of these tempting, delicately-crisped Pillsbury waffles for breakfast tomorrow morning.

Just a postcard request will bring "Better Pancakes and How to Make Them," a little book of helpful recipes.

And if you like pancakes with a real old-fashioned buckwheat flavor, get some Pillsbury's Buckwheat Pancake Flour

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Pillsbury's Best Flour Pancake Flour
Buckwheat Pancake Flour Health Bran Wheat Cereal
Rye Flour Graham Flour Farina

Make This Test Yourself

Pour a little Pillsbury's Pancake Flour into your hand. Note the creamy-white color due to Pillsbury's high-grade flours. Rub it with your finger—see how smooth it is—its fine, velvety texture. Now you know why Pillsbury's makes such perfect pancakes and waffles.



Pillsbury's Pancake Flour

One of the family

Floors That Are Lovely

(Continued from page 26)

treading over it constantly, but it has had to have — because of the number of people who track over it — frequent scrubbing. This is unusual and what the ordinary linoleum floor should not and need not have. Waxing and wiping is all the linoleum floor ordinarily needs, and all that our other floors ever get; but in spite of this cruel usage, the granite pattern is not at all worn nor the color faded. There are many years of good wear in it yet. So, judging by that, the wearing quality may not be questioned.

Care. Linoleum is extremely easy to care for. It is waxed when laid, and waxed afterwards whenever it needs to be, depending on the wear given it. We have a great many visitors going through these rooms, so we wax ours about once in six weeks or two months.

As for daily care — a dust mop or floor brush is all that is required. Once a week we go over these floors with the vacuum cleaner.

These linoleums are all cemented down. As you see in the illustration, a felt lining was first laid and that pasted to the floor. Then more paste was spread on the felt lining and the strips of linoleum were thus fastened to the lining to within a few inches of the butting edge. The strips can be so evenly and closely laid that — except in the plain color — you cannot possibly see where the joining is made.

When the strips of linoleum have been laid, a roller is run over them to secure the cementing. Then the edges are lifted and a waterproof cement applied underneath back to the pasted portion. This keeps any water from seeping through.

After the linoleum is laid it should be scrubbed with a warm sudsey water, using some good neutral soap, then dried thoroughly and waxed.

It is better to put a felt lining on the floor under the linoleum, as it makes the floor softer and more resilient and easier to walk on. It also prevents the linoleum from buckling if shrinkage or swelling should take place in the wood floor.

Never allow your linoleum to be bradded down. Have it cemented over a felt lining.

Put glass or rubber cups under the castors of beds or heavy furniture. And lift heavy furniture—don't drag it, no matter what your floor covering may be.

Varnish printed linoleums with a quick drying, transparent varnish, but wax inlaid linoleums.

By following the above directions for the laying and care of linoleum, and by choosing colors and designs that are suitable, you can be assured of the utmost satisfaction and pleasure in your floors, for linoleum is a very lovely floor covering, as well as a most satisfactory one.

Commonsense in Farmhouse Design

(Continued from page 22)

reason that I expect the farmer himself to demand the latest and most efficient labor-saving machinery to facilitate the operations of plowing, harrowing, and fertilizing the soil, and the sowing, cultivating, and harvesting of his crops.

There is a large dining room in this farmhouse, and if necessary the milk room, if not used as a dairy, can be converted into another dining room. This room can also be reached from the wash room without going through the kitchen.

And as to the bedrooms, no bedroom is properly designed for sleep and comfort unless it is well ventilated. You will notice the small bedroom on the front of this house has but one window, with a door opening into the adjoining room for cross ventilation, but there is the possibility of eliminating the closet next to the chimney and adding a dormer window.

Plenty of closets — that goes without saying nowadays, in American houses at least.

Easy stairs — which means a six and one-half inch riser and a twelve inch tread — provide another means for lightening the labors of the farm homemaker.

And a room on the ground floor that can be used as a bedroom when there is illness in the family is a godsend to the housewife and a labor and step-saving convenience out of the ordinary. Where there is no such extra bedroom it is quite possible temporarily to utilize the office for that purpose.

Some sort of central heating plant which shall adequately heat the entire house is nowadays almost universally regarded a necessity.

The farmhouse cellar or basement must needs be a much more spacious place than town houses re-

quire, particularly the space devoted to storage of food. Space must be provided not only for farm products but for canned fruits, vegetables and meats. The room used for food storage must be kept separate from the rest of the cellar, must be clean, dry, well ventilated, and of even temperature.

It seems superfluous at this date to recommend fireproof construction for farmhouses and farm buildings generally. Experience shows that no other sort is safe or economical.

With such construction it would be advisable to adopt the old-time New England custom of tying all the farm buildings together, as shown in the illustrations, and thus make it possible for the farmer in winter or stormy weather to visit every building on the place without going out of doors.

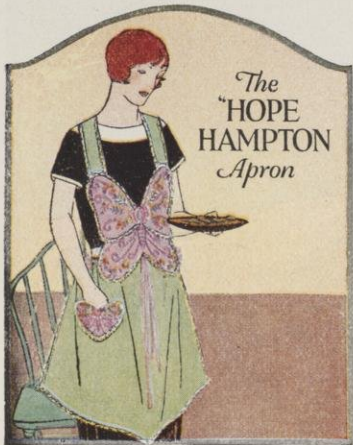
Aside from the added comfort, such an arrangement of farmhouse, garage, barn, etc., shows off the buildings to the greatest possible advantage, and never can the barn cut the house off from some lovely view, as so often happens when a big barn is placed directly across the street from the house.

The diagrams and sketches shown here illustrate all the above mentioned points more effectively than could be done by any number of words. In a house so arranged, and with the equipment outlined in the text, I believe the working day of the farm woman would be shortened, the amount of heavy manual labor reduced to a minimum, the health of the family safeguarded, and higher standards of comfort and beauty in the farm home brought about.

Which is what the writer started to elucidate, or as Euclid would have put it — Q. E. D.

Embroidery Packages **BUCILLA** Stamped Goods

Embroidery COTTONS



5264—"Hope Hampton" apron; Nile organdie, orchid trim, \$1.25.

BUCILLA EMBROIDERY STITCHES

BUCILLA LESSON CHART VANITY SET

Embroider in stitches and shades as indicated on chart. French knots are made with the No. 3 Bucilla Cotton twisted once around the needle. Use an eraser for the button and the stitches in the basket. Split the cotton and use three strands for the loop stitch. Trim with 1/2 inch of Bucilla Lace. Art. 263/10

Number Indicated On Working Chart	Bucilla Number	Quantity Required Per Set
1	Pink	1 lb.
2	Blue	1 lb.
3	Yellow	1 lb.
4	Lavender	1 lb.
5	White	1 lb.
6	Green	1 lb.
7	Black	1 lb.



5266—Stunning frock of new Shanton, white or sand, \$2.65.



The Conversion of Nancy

By Joan Seymour

Nancy followed Dorothy to the counter, with an air of resignation. "I wish Dot weren't so strong-minded," she thought. This idea of embroidering a dress for Mollie's little girl was absurd, but there was no explaining that to the insistent Dorothy.

As the saleslady asked if she might be of service, Nancy turned to her friend. "Honestly, Dot, it's not fair to waste her time and yours—I never could embroider a baby's dress in a thousand years!

"Have you ever tried to embroider?" Dorothy's tone was skeptical.

"Yes, my dear, that maple highboy in my room holds all my maiden efforts. Not one was ever more than half-finished before I ruined it. Some day I shall take a trip and stealthily drop them into the Grand Canyon."

"If you could stop being frivolous for a minute you might learn something," reproved Dorothy. "It's evident you've never seen a Bucilla Lesson Chart."

"Embroidery Lesson Chart?"

"Yes—you don't suppose those lovely pieces the girls embroider are accomplished by intuition, do you?"

"Well, I thought it was a gift like an ear for music or something. Do you mean to say they get instructions for each piece? Where do they go for them?"

Dorothy's patience was oozing. "May I see a Bucilla stamped dress for a four-year-old child?" she asked the salesgirl.

Receiving it, she spread it out on the counter before them.

"The first thing to remember, Nancy," she began, "is that the success of embroidery work depends largely on the cottons you use. If you use cottons not called for in the instructions, you can't expect a good-looking piece. You must insist upon the correct Bucilla Cottons."

Nancy was reading the chart now with eager interest. "Why, this tells you simply everything, Dot! Here's the exact kind and quantity of cottons needed; and look at this stitch—it isn't difficult a bit when you see it diagrammed and explained. But," her tone was anxious, "how can I sew it even if I do get it embroidered?"

"Well, in the first place, Bucilla articles are generally ready-made, if not, the Bucilla Lesson Chart explains how to sew the few simple seams."

"So they do—why I know I can make this! What are you getting?"

"Oh, a Bucilla table runner for Mother's birthday. I never dared to attempt colored embroidery until I discovered these enlightening Bucilla charts—they indicate the exact tones which none but an artist could blend."

Viewing Nancy's obvious delight at the prospect of starting her embroidering, Dorothy's air was repressed. "I told you so!"

WHY DO MORE AND MORE WOMEN INSIST UPON BUCILLA EMBROIDERY?

Greater beauty, less work

HOW unlike the old-time, complicated, laborious embroidery of a few years ago—is the new Bucilla needlework! Here is Parisian chic combined with such unbelievable simplicity—often an entire design may be completed in a few hours!

Even the beginner can achieve professional effects with Bucilla Stamped Goods, for to each piece is attached a detailed Lesson Chart that explains the exact colors and quantities of Bucilla flosses to use, where to apply each, as well as the actual embroidering and finishing.

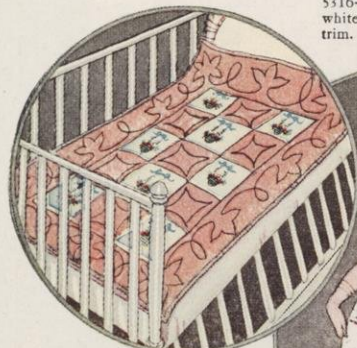
And, if one is certain to insist upon the Bucilla Cottons advised on the chart,

one's precious handwork will be of permanent beauty. More lustrous and gleaming than ever before, the new, improved Bucilla Cottons are guaranteed washfast.

Almost any article that lends itself to hand-embroidery may be found among the new designs in Bucilla Stamped Goods. Or, if you prefer, you may obtain many of the items in Bucilla Embroidery Packages. Each package is complete, containing stamped article, embroidery flosses, a needle of the proper size and a detailed Lesson Chart. You may see them all at your department store or needlework shop—or write for free descriptive circulars. Use coupon below.

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5278—Patchwork crib comforter, pink and white or blue and white, \$2.65.



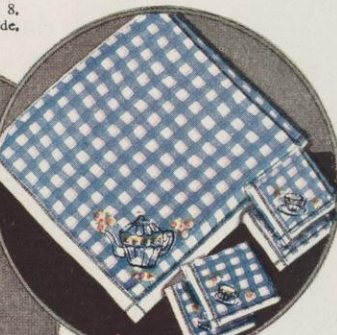
5311—"Clown" romper of blue "Colorweave," with white trim and lawn ruffling, 1 and 3 yrs., ready-made, \$1.65.



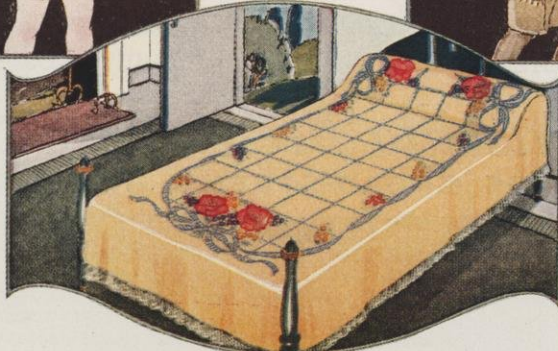
5318—Junior dress of washfast tan "Colorweave" 8, 10, and 12 yrs. Ready-made, \$1.50.



5272—5-piece blue or yellow checked gingham tea set (35" cover and 4 napkins) \$1.95 set.



5257—Ready-made, hemstitched gown; orchid, Nile or maize voile, sizes 36-38 and 40-42, \$1.75.



5298—Dainty bedspread and bolster, Pink, blue, or maize voile, \$4.75. 5295—Pillow to match, \$1; 5299—curtains and valance, \$3 pr.; 5296—Scarf and pin cushion, \$1.25; 5297—3-piece vanity set, 75c.



5261—"Printewise" boudoir sacque and bandeau, \$1.65 set.

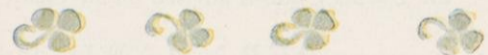
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Fine Linen Tea Napkins from Ireland



THE crispy, snow-white linen in these napkins is the sort that will please even the most fastidious housekeeper. They come in a dainty size, 13 inches square, nicely hemstitched. We stamp them with your initial, inside a charming little wreath design. The first time you use them you will hear your guests say: "Where did you ever find those adorable napkins!" Everyone admires them and seemingly everyone wants to buy them. If you haven't a set, order now while we can supply them at this low price. If you already have one set take advantage of this opportunity to round out your set to an even dozen. Choice of four different designs. State style wanted and be sure to mention initial letter wanted.

Thirty-six-inch hemstitched linen squares, stamped to match your tea napkins, specially priced at \$2.98 postpaid. Forty-five-inch linen squares, stamped, for only \$4.89

only
\$2.89
set of 6

Modern Priscilla Needlework Shop

85 BROAD STREET, BOSTON, MASS.



The recipe for the muffins shown above is in the Modern Priscilla Cook Book — the big, new 416-page book that provides over one thousand new and carefully selected recipes for tasty, appetizing dishes. Every recipe tested and approved by the Priscilla Proving Plant. This new volume sparkles with unusual features. Menus for every occasion. Pictures show correct table settings. Meat charts point out what to buy and why. Bound in glossy white oil-cloth — never becomes unsightly from use. Only \$2.00 postpaid. We want you to at least examine this new book. Send \$2.00 with your order if you wish, or send no money now. Simply ask us to send you this new book for 5 days free examination. If you like it, pay \$2.00 on receipt of bill, or return the book and you owe nothing.

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in the house*

HAVE you ever realized the endless uses to which the simple contents of a bottle of "Vaseline" Jelly can be put? For cuts, scalds, burns, bruises and wounds, it is a soothing and healing dressing, keeping out air and dirt and helping Nature to heal. Taken internally for coughs, colds and sore throats, it gives grateful relief and is pleasant to take, being tasteless and odorless. For baby's many needs—rashes, chafing, sores and snuffles—there is nothing safer.

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Please send first aid book,
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Address.....

*The Food Budget and
Selection of Meats*

(Continued from page 49)

surface of the meat. Roll the flank lengthwise with the grain and tie or skewer it into shape. Dredge the outside lightly with flour. Sear in hot fat. If possible, use the same pan or casserole in which the meat is to be baked. After the meat has been placed in the baking dish pour over it the prepared vegetables and stock (tomato juice can be used in place of the stock). Lay a strip or two of thin bacon over the top. Cover the dish and bake it in a moderate oven for one-half hour. Uncover and bake until done or for about one hour longer. This dish is especially delicious if prepared in the fireless cooker. Serve on a deep platter. Surround the meat with the vegetables and garnish with parsley.

Time in cooking, 1½ hours.
Temperature, 350 degrees.
Recipe makes six servings.

Beef Liver Baked

- 1½ pounds beef liver
- Flour
- Salt
- Pepper
- 1 small onion
- 4* or 5 slices bacon
- 1 cup stock

The liver is improved by soaking in skim milk for several hours.

Cut the liver into one-half inch slices. Dip each slice in flour, which has been sifted with salt and pepper. Sear in meat drippings or bacon fat. When all the liver has been browned, arrange the slices in layers in a shallow baking dish or casserole. Put a few slices of onion between the layers and cover the top with four or five pieces of thin bacon. Add the stock, cover and bake in a moderately hot oven until tender. Uncover the dish during the last twenty minutes of baking. The liver may be baked in one piece and carved before serving.

Time in cooking, 45 minutes.
Temperature, 400 degrees.
Recipe makes six servings.

Individual Small Steaks

Buy steaks about one-half inch thick, cut from a rib roll. This is a cut very much used by restaurants but not familiar to most housewives. It is best if aged a little. Since there is no waste, one pound will give at least three good servings.

Pan broil it as you would any steak, and serve with a hot butter sauce, seasoned with salt and pepper. If mushroom sauce is especially popular, it may be prepared at small expense by using dried mushrooms. These must, of course, be soaked in cold water first.

Neck Steaks of Lamb

Buy five to ten slices (about two pounds), cut from the neck of the lamb. Remove the membrane or skin on the outside, wash and bone each slice. Roll into round shape and fasten with small skewers or toothpicks. Wipe the meat dry and dip it in a beaten egg diluted with one tablespoon of cold water, then into flour or fine bread crumbs. Sauté in meat drippings until brown on both sides. Season with salt and pepper. Add one-fourth cup of water, cover the dish and allow it to simmer gently or bake in a moderate oven until tender.

(Continued on page 56)

ROPER

COMPLETE OVEN CONTROL

TRADE MARK



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In this Roper—the new member of the Roper family, pride is expressed, and reputation is protected. This is the real significance of each additional development of an old established company.

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Gentlemen: Please mail to me, FREE, your new book in colors, "Beauty and Harmony in the Home," and your Free Trial offer.

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Town..... State.....
P. O.....

NOTE: To those writing promptly we will include, Free, the wonderful new OLSON Color Guides for home decorating.

The Food Budget and Selection of Meats

(Continued from page 55)

If necessary, add a little more water. Remove the skewers and serve the steaks with mint sauce or with a gravy made from the liquid and fat in the pan.
Time in cooking, 1 hour.
Temperature, 325 degrees.
Recipe makes six servings.

Smothered Beef Rolls

- 1 skirt steak
- 1 tablespoon flour
- 1 tablespoon prepared mustard
- 1 teaspoon salt
- 1/4 teaspoon pepper
- Onion
- Celery
- 1 cup tomato juice

Select a skirt steak weighing over one pound. It may be necessary to buy more than one skirt steak if serving more than four or five persons.

Trim off the membrane and suet, leaving enough of the suet to give flavor and tenderness. Cut the steak into pieces large enough to make small rolls (about three or four inches square). Mix the flour and seasonings and rub into the upper surface of the meat. Roll each piece of meat and fasten with skewers or toothpicks. Sear the rolls in hot drippings and place them in a casserole or baking dish. Add a few slices of onion and celery, the tomato juice and salt and pepper, and bake in a moderately hot oven until tender. Baste every fifteen minutes. Add more tomato juice or water if necessary. Serve on a platter. Thicken the liquid in the dish with one tablespoon of flour and pour over the balls.

Time in cooking, 1 hour, 15 minutes.

Temperature, 400 degrees.
Recipe makes four servings.

Broiled Lamb Kidneys

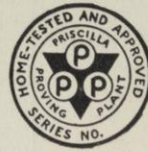
- 8 lamb kidneys
- 3 tablespoons vinegar
- 1 tablespoon salad oil
- 1 teaspoon salt
- 1/2 teaspoon pepper
- 1 or 2 slices onion
- 1 tablespoon minced parsley

Select eight fresh lamb kidneys (these come about five to a pound). Wash them in cold water and remove the skin. Slice each kidney through the centre the long way and cut away the veins and fat. Allow the halves to stand in cold water while preparing a dressing made of the other ingredients, mixed thoroughly. Wipe the kidneys with a dry cloth and pour the dressing over them. Allow them to marinate for one hour. Then arrange them on a broiler or in a shallow pan and broil for fifteen minutes. Turn while broiling. Serve on a small platter with a melted butter sauce. Garnish with mint leaves or mint jelly.
Recipe makes four servings.

Melted Butter Sauce

- 3 tablespoons butter
- 1 tablespoon parsley
- 1 tablespoon lemon juice
- Salt
- Pepper

Melt the butter, add parsley, finely chopped, and lemon juice. Season with salt and pepper. Serve at once.



"I Approve" Says Priscilla



The following goods, advertised in MODERN PRISCILLA during the past twelve months, have been approved by the PRISCILLA PROVING PLANT after careful and thorough tests which included actual home use. The P. P. P. seal of approval (P.P.P.) wherever you see it means excellent quality and proved satisfaction.

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- Del Monte Canned Fruits
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- Hires Household Extracts
- Instant Swansdown Cake Flour
- Jell-O
- Karo
- Knox Sparkling Gelatine
- Kraft Cheese
- Mapleine
- Minute Tapioca
- National Biscuits
- Nucoa
- Pet Evaporated Milk
- Pillsbury's Pancake Flour
- Postum
- Post Toasties
- Premier Salad Dressing
- Quaker Rolled Oats
- Roman Meal
- Rumford Baking Powder
- Sealdsweet Oranges and Grapefruit
- Stereo Bouillon Cubes
- Sun-Maid Raisins
- Underwood Pure Deviled Ham
- G. Washington's Prepared Coffee
- White House Coffee & Tea

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- Hoover Vacuum Cleaner
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- Bon Ami
- Chipso
- Fab
- Fairy Soap
- Fels Naptha Soap
- Gold Dust
- Ivory Soap
- Lux
- Lysol
- Old Dutch Cleanser
- P and G White Naphtha Soap
- Rinso
- Sani-Flush
- Sapolio

Paints, Polishes & Lubricants

- Alabastine
- Butcher's Boston Polish
- Johnson's Prepared Wax, Waxer & Polishing Brush
- Kyanize Products
- Liquid Veneer & Mop
- Nyol
- Old English Floor Wax & Waxer Polisher
- O'Cedar Polish & Polish Mop

Dyes

- Colorite Fabric Dyes
- Sunset Soap Dyes

Toilet

- Hinds Honey & Almond Cream
- Nestle Lanol Outfit

For The Baby

- Better Baby Crib
- Gordon Motor Crib

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- Barton's Bias Binding
- Indian Head Cloth
- Ipswich Hosiery
- Nashua Blankets
- Novelite Spreads
- Nufashond Products
- Peter Pan Gingham
- Pequot Sheets and Pillow Cases
- Wright's Bias Fold Tape

Miscellaneous

- Embro Adjusto Embroidery Hoops
- H. Heminway & Sons Textro Rope
- Kleinert Rubber Goods
- LePage's Glue
- Nujol
- Payson's Indelible Ink
- Wiss Shears & Scissors
- Safety Step Ladder
- Sentry Anti-Moth

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Electricity Is Not Expensive to Use

(Continued from page 21)

hesitates to make improvements for the landlord, it is no different from that incidental to making other improvements; they are always questions to be settled between tenant and owner.

In discussing electrical household appliances, no reference has been made, up to this point, to the electric iron. Nearly every electrically wired home has one. The total number in use in the United States is probably about seven or eight million. The cost of ironing where they are used may be set down for the average family at from 15 to 20 cents per week. Their advantages are too obvious and too well known to need pointing out, and they have established themselves as practically indispensable in homes where electricity is used.

The convenience of iceless refrigeration needs no emphasis.

The sanitary characteristics of the electric refrigerator make a strong appeal. Food is better kept in the low, even temperatures and there is no residue of dirt from melting ice. Small cakes of ice may be frozen in it from the same water that is used for drinking purposes.

As is generally understood, electric refrigerators are automatic in

operation, the temperature being maintained at the desired degree by thermostatic control; when it rises above this point the apparatus automatically starts and continues until the temperature is reduced to the proper degree.

The electric refrigerator may be bought as a complete unit — that is, the enclosing cabinet and the electrically driven refrigerating mechanism built together, or the refrigerating apparatus may be purchased separately and installed in the refrigerator one already has.

By having the iceless refrigerator wired on a special circuit, a low rate for electric power is practically always obtainable, a sufficient amount of power being used to make this possible. Assuming a rate of 4 cents per kw. hr. for this purpose, the cost of using 800 kw. hr. of power would be \$32 per year, or \$2.66 per month. At a 3-cent rate, it would be \$24, or \$2 per month.

The cost of ice and the quantity used by different families vary. The approximate figures given above will afford the housewife some basis for comparison. In any consideration of the matter convenience is a decidedly important factor in the service rendered.



A — Table of Costs

	Initial Cost	Pro-rated Cost per Year	Watts Used per Hr.	Current at 10c. a Kw. H.	Hours in Use per Week	Current Cost per Year.	Labor Cost for Supervision per Year	Total Cost per Year
Clothes Washer	\$150.00	\$15.00	200	2 cents	2	\$2.08	\$31.20	\$48.28
Ironer	155.00	15.50	200	2 cents 4c., gas	1	1.56 1.74 3.20	30.00	34.22
Dishwasher	125.00	12.50	200	2 cents	2	2.08	31.20	45.78
Cleaner and Attachments	60.00	6.00	160	1½c.	4	3.33	62.40	71.73

B — Table of Savings

	Time Saved, Hours per Week	Cost, Labor Saved, at 30c. per Hour	Fuel and Soap Saved	Saving in Wear and Tear of Clothes	Pressing Bills Saved	Gross Saving per Year
Clothes Washer	2	\$31.20	\$18.20	\$21.65		\$71.05
Ironer	4	62.40	8.32 (gas)		\$13.00	83.62
Dishwasher	13	210.00				210.00
Vacuum Cleaner	6	93.60				93.60

C — Table of Net Gain

	Economies per Year	Costs per Year	Net Savings
Clothes Washer	\$71.05	\$48.28	\$22.77
Ironer	83.62	34.22	49.40
Dishwasher	210.00	45.78	164.22
Vacuum Cleaner	93.60	71.73	21.87
	\$458.27	\$200.01	\$258.26

Quick Stimulation

—hot oats and milk

QUICK QUAKER—For quick energy and quick cooking. Ready in 3 to 5 minutes

HERE are quick oats with a flavor—rich, smooth and delicious—Quick Quaker, a new kind of Quaker Oats.

They provide the "oats and milk" breakfasts which authorities now are urging for children and grown-ups—cooked, ready to serve in 3 to 5 minutes. That's as quick as plain toast!

For quick stimulation and all-day vigor, no food surpasses; for savory lusciousness, none compares.

All that rich Quaker flavor is retained. The grains are cut before flaking and rolled very thin. They cook faster. That's the only difference. Try them—you will be delighted.

Your grocer now has two kinds of Quaker Oats—the kind you have always known and Quick Quaker.

Standard full size and weight packages—



Quaker Oats

The kind you have always known



Medium: 1¼ pounds;
Large: 3 pounds, 7 oz.



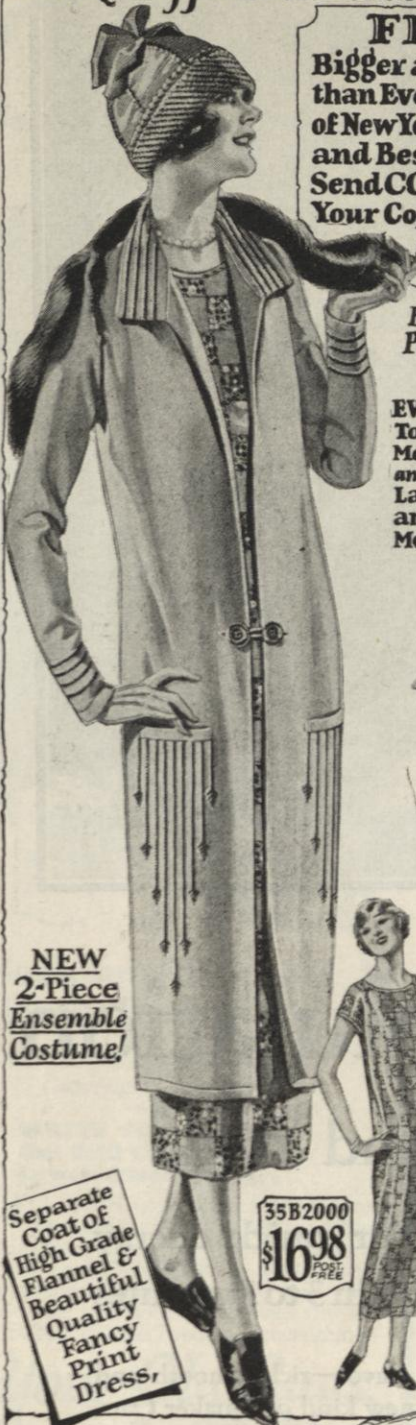
Quick Quaker

Cooks in 3 to 5 minutes



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Exquisitely
Embroidered

35 B 2000—Smartly illustrating the vogue of the Ensemble Costume is this charming two-piece model from the new Bellas Hess Spring Catalog, filled with the very latest New York styles. The chic straight-line three-quarter length coat is of fine quality soft, smooth All Wool Flannel, strikingly trimmed on collar, sleeves and pockets with novel contrasting color Silk braid embroidery. Fastens with handsome linked buttons.

Separate one-piece frock is of soft, lustrous Silk printed in stunning design in colors to harmonize with coat. Slim-line beltless model with becoming round neck and short kimono sleeves. Either dress or coat can be worn separately, if desired. Colors: Arab (the new and popular shade between ashes of roses and brick), powder blue or tan. Sizes: For women, 32 to 46 bust; also for misses and small women, 32 to 36 bust. Give bust, waist and hip measure; also length from neck to bottom of hem at center back. State height and weight. Priced astonishingly low for a costume of such style and quality.

\$16.98 postpaid



6B2002
\$3.98
 Post FREE

6B 2002—This fetching new Peter Pan Hat has a modish, close fitting brim of All Over Silk Straw and a six-piece crown of heavy-ribbed Bengaline Silk piped with Straw. Silk Grosgrain ribbon bow trims top of crown. Colors: Ashes of roses, fallow (new shade of tan), powder blue or black.

\$3.98 postpaid

35 B 2001—This beautiful two-piece Tunic Dress from the new Bellas Hess Spring Catalog will delight the most particular woman with its striking color combination, rich embroidery, chic up-to-the-minute style, and slender becoming lines. Material is a lovely, soft, lustrous, durable quality of All Silk Crepe Satin. The separate tunic has full length front panel, collar and cuffs of contrasting color Silk Crepe, handsomely embroidered with silk floss and metallic thread. Silk tie sash at back. Seeo Silk slip is finished with deep band of All Silk Crepe Satin and embroidered Crepe all around bottom.

Colors: Black-with-red trimming, black-with-blue, cocoa-with-tan or grey-with-blue. Sizes: For women, 32 to 46 bust; also for misses and small women, 32 to 36 bust. Give bust, waist and hip measure; also length from neck to bottom of hem at center back. State height and weight.

\$14.98 postpaid

Clip this Coupon!

M. P. 2-25

BELLAS HESS & Co.
New York, N.Y.

Gentlemen:

Please send me a Free Copy of your latest Spring and Summer Catalog No. 119, of New York's latest styles.

Name.....

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Town..... State.....



Our Guests Admire These
Norwegian Designs

(Continued from page 24)

somewhat newer arrangement, for the new oblong tables, is shown in Set. No. 25-3-14. We use the same place mats as for the set with the square centre, but replace the latter with a narrow scarf. This grouping will care for six people.

The between meal cloth, No. 25-3-12, may even be used as a small tea cloth if desired. With the buffet scarf, No. 25-3-16, and the between meal cloth you have a pleasing "all day" dress for your table.

Luncheon napkins, No. 25-3-15, are not illustrated but have a small motif in each corner and half-inch hems. You can purchase the number necessary to go with your set.

Linens and Prices

Prices quoted are for pieces stamped on exceptionally high grade, pure linen of a deep cream white. Perforated stamping patterns are for use with your own materials. Stamping paste with poncet, 25 cts. per box.

No. 25-3-11. LUNCHEON SET consisting of one runner 15 x 47 inches, and two 10½-inch doilies, \$1.65. Embroidery cotton, \$2.15. (Perforated pattern for runner, ½ length (reversible), and one doily, 60 cts.)

No. 25-3-12. BETWEEN MEAL CLOTH (32 x 32), \$1.75. Embroidery cotton, \$1.70. (Perforated pattern, ½ design (reversible), 40 cts.)

No. 25-3-13. LUNCHEON SET consisting of one 16-inch centre and four 13½ x 16 inch mats, \$2.00. Embroidery cotton, \$1.70. (Perforated pattern, 65 cents.)

No. 25-3-14. LUNCHEON SET consisting of one 7½ x 25 inch runner and six 12 x 14½ inch mats, \$2.50. Embroidery cotton, \$2.35. (Perforated pattern, 45 cents.)

No. 25-3-15. NAPKINS (not illustrated). 10½ inches finished, 25 cts. each. Embroidery cotton for two or four, 65 cts.; for six, 85 cts. (Perforated pattern, 20 cts.)

No. 25-3-16. BUFFET SCARF (15 x 52 inches finished, \$1.35. Embroidery cotton, \$1.90. (Perforated pattern, 60 cents.)

Decorating the China

Although this china is of the same origin in design and coloring as the linens, it is wonderfully interesting in itself.

The body color is gorgeous — a deep, glowing, mahogany red. Bandings of Royal Green, a delicate old ivory background for bands and motifs, and reds, blues, greens and yellows in the decoration make an unusual composition.

The regulation mineral colors are used in decorating these pieces.

Trace the designs on the china. Go over outlines with black using a pen or fine outline brush and a good outline mixture. Have this outlining fired.

To obtain the rich solid color of this background use the ground-laying method and Carnation paint. Clean the china thoroughly and paint over the entire surface to be decorated, with English grounding oil and turpentine in equal parts. Have ready a pad made of double thickness of silk and with it pad the oil until it is perfectly even. On this padding depends the success of your work. By mixing the smallest bit of black china paint with the oil before applying it, you may more readily make sure that it is even. The black will not affect any color used over it. When padded perfectly even, take out a quantity of the required color on a newspaper. Grind it with a clean dry palette knife until it is free from grains or grit. With the knife deposit some of the powdered color on the oiled surface, and using a clean dry brush or tuft of cotton, lightly push the color about over

the work until the entire oiled surface is covered. Always keep plenty of color between the brush or cotton and the oil, and do not rub hard enough to disturb the oil. The lightest touch is all that is needed to rub in the color. When finished the surface should appear dry and velvety. If it is glossy in spots, the oil has not been sufficiently padded and the color will not be even when fired. Finally, blow off any surplus powder and clean the edges with a toothpick and cotton and wipe large surfaces with a clean rag. Now dry your work thoroughly as it is very easily scratched or rubbed. Protect with cotton-batting when sending it to be fired. This process, if rightly done, will produce a highly glazed rich quality of color.

After firing this body color paint in the backgrounds of the decoration with Oriental Ivory and the narrow bands of Royal Green. Then paint in the decoration freely and delicately. You will use Yellow Red, Primrose Yellow, deep Blue Green in the composition, and a color diagram sent with the paper-tracing pattern. After this painting give the pieces their final firing.

Paper Tracing Patterns

Paper tracing patterns of Design No. 25-3-17 for Coffee Set and Design No. 25-3-18 for candlesticks and comport are 20 cents each, color diagram included.

Priscilla China Painting Book, 35 cents per copy.



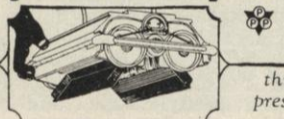
Clean Rugs and Carpets

WOMEN who take pride in keeping their homes immaculate are devoted users of Bissell sweepers. There is no substitute for a Bissell for the everyday sweeping. A few minutes' use and the rugs and carpets are speckless. Crumbs, lint, threads, litter that accumulates every day in the best kept house, vanish like magic before it.

The Bissell saves work and time. It does not rough the hands or strain the back. It runs quietly, efficiently on its perfected "Cyco" Ball Bearings. And it lasts. Ten to fifteen years is the average life of a Bissell. Often longer.

"Cyco" Ball Bearing Bissells at around \$6. Other grades for less. Play-size (toy) Bissells for a few dimes. At furniture, hardware, housefurnishing and department stores. Booklet on request.

BISSELL
CARPET SWEEPER CO., GRAND RAPIDS, MICH.
Carpet Sweeper



Empties with a

thumb pressure



Save Food, Space and Time

No slipping, no spilling or wasting of food. These dishes fit securely on top of one another. Have cut-outs for ventilation. Practically double the capacity of your ice box, pantry or kitchen cabinet.

SPASO SAVO DISHES
TRADE MARK REG.
Fully protected under patent applications

Made in Crystal Glass for storing or serving only or in Fry's famous Oven Glass for cooking, storing or serving. Fry's Oven Glass is guaranteed not to break from heat or cold. Price per set of four dishes, as shown on right above:

2 large size, 4 1/2 x 7 1/2 x 2 1/4	2 small size, 3 1/2 x 4 1/2 x 2 1/4
Set No. B-1—Crystal Glass.....\$1.00	
Set No. B-2—Fry's Oven Glass.....4.00	

Price per set of three dishes; two small and one 3-inch large, with cover, as shown at left above. Same cover fits all dishes.

Set No. B-3—Crystal Glass.....\$1.00
Set No. B-4—Fry's Oven Glass.....4.00

(Mailing charges for all sets 25 cents)

SPASO-SAVO Dishes are for sale at the best stores. If your dealer cannot supply you write us and we will mail you set direct, parcel post, collect on delivery.

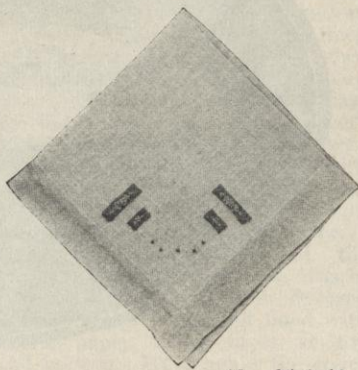
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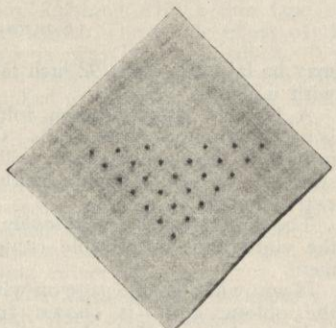
Wedding Invitations, Announcements, Etc. 100 in script lettering, including two sets of envelopes, \$3.50. 100 Visiting Cards, \$1.00. Write for samples.
M. OTT ENGRAVING CO., 1042 Chestnut St., Philadelphia, Pa.

Three Handkerchiefs of Checked Voile

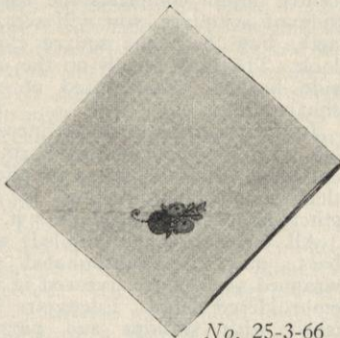
By HELENE GEBHART



No. 25-3-64



No. 25-3-65



No. 25-3-66

NO. 25-3-64, measures 11 inches finished, has a voile centre and applied hems of lavender, pink, or blue handkerchief linen, with patches of the same material and corresponding color, embroidered with bullion stitch roses, French knot forget-me-nots and lazy-daisy foliage. The embroidery colors are pink, blue, yellow and green, and a color-placing diagram is supplied. Follow pictured handkerchief for placement of patches against edges of checks. Satin dots between are same color as hems. Turn in edges of patches and hem down invisibly with thread drawn from edge of colored linen. Apply short hem strips on opposite sides of handkerchief, longer strips on other sides across ends of applied strips.

Voile, not stamped, for centre, colored linen for hems, and stamped colored linen for appliqué, with embroidery cotton, 30 cents.

No. 25-3-65 needs only satin dots, placed as pictured, and in any preferred color, for decoration, and requires no pattern. Finish with 3/8-inch hems. Voile, 12 x 12 inches, not stamped, and embroidery cotton, any color, 15 cents.

No. 25-3-66 boasts a cluster of applied posies — lavender, pink, and blue, with French knots, lazy-daisies, and single stitches to unify them. Buttonhole each flower closely around the edge, cut out and whip in place with self color. Embroidery colors include yellow, green, and black; a color-placing diagram is supplied. Finish with 1/4-inch hems. Stamped voile, 12 x 12 inches, colored linen for appliqué, and embroidery cotton, 30 cents.



"I was so proud of you tonight, Mary!"

"Everyone was talking about you—how pretty, how young you looked. I don't think they ever dreamed that you made that wonderful dress yourself."

"I was so proud of you tonight!" Wouldn't you like to have someone say that about you too?

Wouldn't you go out oftener—see more people—make more friends—be happier—if you always had something new and becoming to wear? Wouldn't you like to have prettier and more stylish clothes for a half or a third of what they now cost you?

We know you would! And we have a message for you today that will bring you more happiness than you ever dreamed possible.

From now on—you need never again pay high prices for your clothes.

From now on—you need never worry about not having all the pretty dresses your heart desires.

From now on—you can never say that sewing is hard or tedious or uninteresting.

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New plan now perfected

It was inevitable that some time a new fascinating way to make clothes would be found. And who could possibly have developed it as well as the Woman's Institute? For the Institute has taught more women to make their own clothes than any other school in the world. In eight years it has taught 200,000 women and girls to sew. And all the while it has been working on new plans, new methods to simplify dressmaking, new ways to make a joy out of what used to be a tedious task.

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"I just wish I could begin to tell you the happiness this course has brought me," writes one student from Detroit. "I am now making all the clothes for my mother, my baby and myself. And far from being a task, it is the pleasantest occupation I know of. I find it a positive joy."

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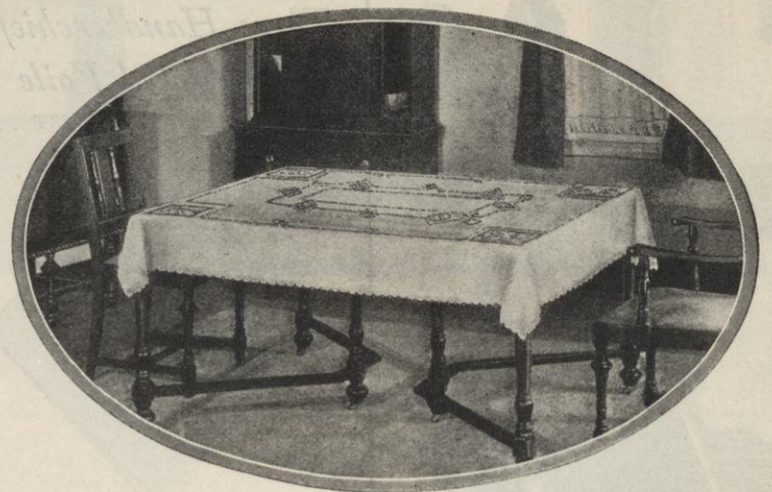
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For Guest Dinners

(Continued from page 5)

may be laid on a 56 x 92 inch table, with a drop.

A 17-inch napkin, shown folded, is used with any of the cloths. One initial, of the type pictured, will be stamped on each napkin without extra charge.

The buffet scarf is as lovely as the cloth and a desirable complement.

If you will fold the page on which the oblong cloth is shown from right to left so that the cutwork square at the extreme right of the centre design completes the fourth side of a square, you will see exactly how both the square cloths look. The little scrolls on the outside borders are omitted on the square cloths.

It always seems just a bit incredible, when we consider the charm of cutwork and its richness of effect, that simple buttonholing is the stitch mainly responsible for it.

All edges are buttonholed, and bars may be buttonholed or wrapped as they are pictured in the embroidered detail. Edges are finished with scallops and picoted loops.

Bars are made in the process of padding. Run the right-hand edge to a bar, lay a foundation thread across to the opposite side of the bar, picking up just a tiny bit of the material at the edge. Lay two more foundation threads in this way across the bar, and overcast or buttonhole closely back to the beginning, on the surface of the material. Run the edge to the next bar and proceed as before. All

the simple bars are made in this manner.

Branching or "Y" bars are handled a bit differently. Lay foundation threads for the main bar of the group as for simple bars and work this bar back to the point where the next bar branches. Lay foundation threads from the bar to the edge of the material as for a simple bar, and work back to the original bar. If there is more than one branch, work the main bar to the next branch, and continue as before. Complete the main bar.

Picot loops are made in the process of buttonholing the scallops. Buttonhole to the right-hand end of a loop, lay foundation threads for the loop as for simple bars, catching into the purl of the buttonholing, buttonhole the bar to the picot; take a buttonhole stitch back to the left into the second stitch from the needle, and a second buttonhole stitch into the stitch to the left of that one; this forms the loop on which the picot is made and starts it. Fill this loop with buttonhole stitches, pushing them close together to give the picot a pretty shape, and finish working the bar. Continue the scalloping until the next bar is reached and proceed as before.

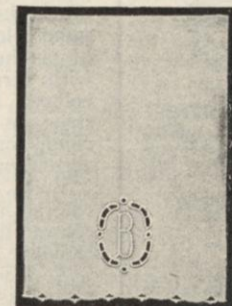
Round eyelets, too large to be punched with stiletto, should be well-run at the edges, the centres cut away, leaving enough material to turn under with the needle, and firmly overcast, working to the left, instead of to the right.

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54 x 54 inches, \$5.75
72 x 72 inches, 10.00
72 x 108 inches, 14.95

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No. 25-3-56. BUFFET SCARF
Finished size, 17 x 52 inches, \$1.95



No. 25-3-55. Napkin.

Embroidery Cottons

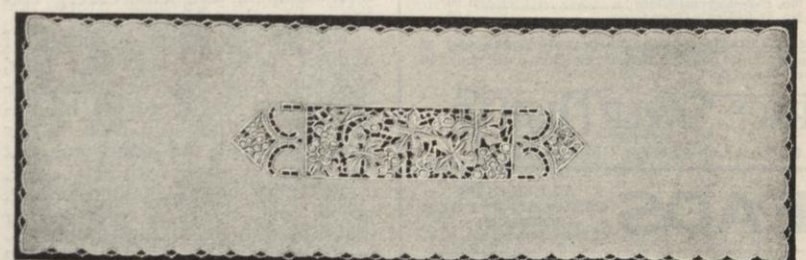
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54 x 54 inches, \$2.70
72 x 72 inches, 3.00
72 x 108 inches, 3.90

For No. 25-3-55. NAPKIN, 75 cts.
For No. 25-3-56. BUFFET SCARF
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For No. 25-3-56. SCARF, 65 cts.



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Quaint Bonnet Boxes

(Continued from page 10)

in pointed scallops were used at top and bottom and all were given three thin coats of green matching the leaves in the decoration.

This decoration is done in deep bright colors with strong touches of black. Bands are scarlet and black, and the stiff green blue basket holds scarlet and blue flowers with bright green foliage. The large motif appears on each side, with smaller motifs on each end and on cover. This box is 14½ inches high, and a 12 x 14 inch oval in shape.

The original surface of the Landscape Box, No. 25-3-4, was in bad condition, so it was covered with cartridge paper and lined with fabric paper, using tapes at top and bottom. Here again the cover fitted tightly so the paper was carried only up to the line of the cover rim, finishing with a thin tape underneath. The whole effect of this box is gray blue and silver. Two thin coats of gray blue were first applied to the entire surface. Bands at top and bottom were done in white gold (a mixture of Silver and Gold Bronze) with the pattern in blue. The lining of the box is a gold and silver clouded effect gained by painting first with Gold Bronze and while still wet, stippling Silver into it.

The landscape which appears on both sides of the box is very delicately painted in, a lovely violet-pink sky, slender silver and gold trees accented with blue, a silver lake with shadows of blue and distant trees of soft green flecked with purple shadows. Little handles of silver cord were made and slipped through them were ribbon ties of orchid pink with a blue and gray edge. This box is a very common size, 12 inches high, and an oval style, 11 x 13 inches.

The Russian Coach Box, No. 25-3-6, was in such good condition that no new covering or lining was needed. After shellacking, a coat of Gold Bronze was applied to quickly obliterate a sharply figured paper. Upon this foundation three thin coats of Emerald Green built up a brilliant smooth surface. This could have been done with paint alone, but more coats would have been needed without the bronze "filler."

On this vivid green background was painted a scarlet and gold coach with a prancing black steed. The two villainous servitors wear black fur coats with scarlet lining, and the terrified little princess, of course, wears purple and ermine. The coach appears on two sides of the box and the small black doggie comes pantingly along just around the corner on the opposite sides. The same entrancing pup appears in an oblong gold medallion on the cover. Gold and black bands are painted on rim and cover. The lining of the box is painted with the white gold. It is 13 inches high and 19¾ inches square.

All the boxes are improved by giving both inside and outside a coat of shellac for a final finish.

Price of Designs and Paints

Designs stamped on paper for tracing, color diagrams included: Nos. 25-3-1 or 25-3-3, 20 cts. each; No. 25-3-4, 25 cts.; Nos. 25-3-2, 25-3-5, or 25-3-6, 35 cts. each.

Blue impression paper, size 8 x 12 inches, 12 cts. a sheet.

Geranium Lake, 20 cents per tube. Ultramarine Blue, Scarlet Vermilion, Rose Madder, Verte Emerande (Viridian), 30 cents per tube. Silver Bronze and Gold Bronze (½ ounce), 25 cents per package. All other colors called for in description, 15 cents per tube.

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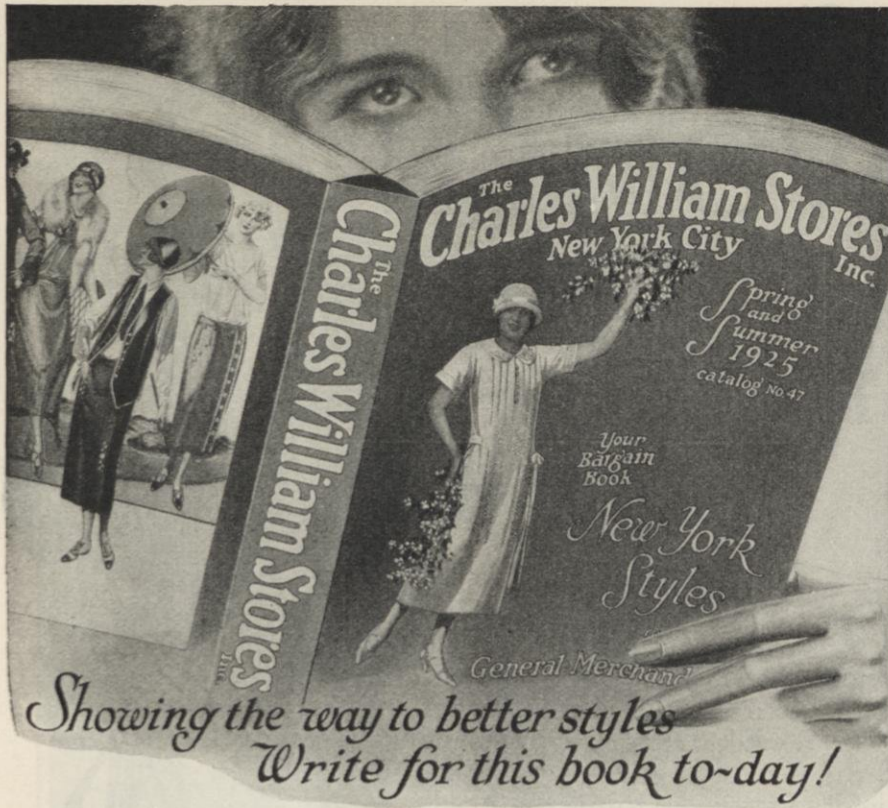
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Crocheted Laces

(Continued from page 9)

ch 3, 3 t in same sp, * ch 7, skip a sp, 4 t in next, repeat from * to centre of row, then ch 7, 4 t in next sp, repeat from * until corner is reached, work (4 t, ch 7, 4 t) in corner sp, continue around, sl st in 3rd ch. (In order to have the corner even, do not skip the space in the centre of row.) In 2nd and 3rd rounds sl st in each of 3 t, sl st in each of 3 ch, ch 3, 3 t under ch *, ch 7, 4 t in next loop, repeat from * working corners as in first round. 4th round — sl st to centre of next loop, ch 3, 3 t in loop, * ch 8, sl st in 5th st from hook, ch 3, 4 t in next loop. Repeat from * around without increasing at corners.

SMALL MAT.—Follow directions for large mat for 25 rows, working (bl and lt) at end of 25th row. Then decrease at beginning and end of each row as directed in 46th row. Finish mat to correspond to beginning and work border as for large mat.

Edging for Pillow Slips

For this pretty and unusual edging you will need three balls of white hard-twist crochet cotton No. 60 and one of pink for a pair of slips. Use a No. 12 steel hook.

With white chain (ch) 22, turn; work 4 trebles (t) in 6th ch from hook, ch 2, skip 2, t in each of 7 sts, (ch 2, skip 2, t in next) twice, turn. 2d row — ch 5 for 1st space, 1 block (bl), 1 sp, 1 bl, 2 sp, (3 t, ch 2, double treble) under chain, turn. 3d row — ch 5, 3 t in 1st sp, t in 1st t, 4 sp, 2 bl, 1 sp, turn. 4th row — 4 sp, 1 bl, 3 sp, (3 t, ch 2, dt) under chain, turn. 5th row — ch 5, 3 t in sp, t in t, 1 sp, 2 bl, 2 sp, turn. Repeat from 2nd row for required length. Whip ends together.

Fasten pink or any color between two points, work 3 doubles (d) in each of 4 sp, * ch 7, remove hook, insert in 6th d back and draw dropped st through, work 6 d, ch 5, 6 d in loop * 5 more d in point, 3 d in next space, repeat from * to *, 3 d in each of 2 sp. Repeat from beginning.

Edging for Towels

(UPPER.) — For the edging on the towel at the top of the picture you will need two balls of white hard-twist crochet cotton No. 60, and one each of lavender and yellow. Use a No. 12 hook.

A block pattern shows the filet crochet portion of this edging. With white ch 49 as foundation for 15 spaces and follow block pattern for desired length.

With lavender work a row of doubles (d) across end, then ch 5, and work into lower edge 4 t into next space, * ch 2, 4 t into next space. Repeat from * until corner is reached, ch 5, and work d across other end.

With yellow work * d in each of 4 d, picot (p) of 5 ch, repeat from * to corner. Work 3 d in corner space, ch 3, 3 t in same space, ch 7, sl st in 5th ch from hook, to form a picot, ch 2, 4 t in next space. Repeat along lower edge, and work d and p across end.

NARROW EDGING. — For other end, ch 28, t in 4th st from hook, t in each of 2 sts for bl, 6 sp, 1 bl, turn. 2d row — 3 sp, 1 bl, 4 sp. 3d row — 1 bl, 2 sp, 1 bl, 3 sp, 1 bl. Repeat 2nd and 3rd rows alternately for desired length ending with 1 bl, 6 sp, 1 bl.

With color work across ends and lower edge as for wide edging. (CENTRE.) — For the edging on

(Continued on page 72)

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*Hand-Woven
Material
for
A Sports Frock*

By MARY M. ATWATER

THE dress pattern illustrated is woven of a fine smooth two-ply woolen yarn, the warp sleyed 24 ends to the inch, woven about 22 picks to the inch. The main part of the fabric is in the plain or "tabby" weave, which can be woven on any two-harness loom. To weave the material exactly according to the threading draft a four-harness loom is required. The pattern squares are put in as described below.

Warping

The warp for this dress is in a dull old rose color, with two black threads at regular intervals, and with a series of broad stripes of various colors set closer to one side of the web than the other. The complete warping scheme is as follows:

- (1) Two threads black, 46 threads old rose — repeat four times.
- (2) Broad stripe, * 6 threads black, 4 rose, 2 black, 2 rose, 2 black, 10 blue, 2 green, 10 blue, 2 black, 2 rose, 2 black, 4 rose, — repeat from * three times, 6 threads black.
- (3) 46 threads rose, 2 black, — repeat 10 times.

This gives a warp of 822 threads — 34½ inches wide in the reed. The finished fabric after thorough washing and shrinking will measure 31¼ inches. If a

wider web is desired, put in one or two additional repeats of (3) — the "46 rose, 2 black" figure.

Threading

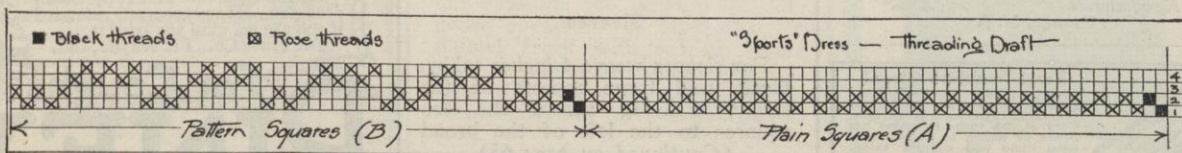
Threading this dress is extremely simple, as shown on the accompanying diagram. The entire warp except the three squares showing the bit of pattern weaving are threaded on the two front harnesses as for the plain, tabby weave — indicated on the draft at "Square (A)." The pattern squares are threaded as shown for "Square (B)."

The pattern squares may be arranged to occur at more frequent intervals than as illustrated if desired. In the dress pattern shown they are arranged as follows: Plain Square A, repeat twice; Pattern square B, once; plain square (A) once. The broad stripe in various colors is threaded all the way like the plain square. After the stripe, square (A), repeat twice; square (B) once; square (A) three times; square (B) once; square (A) three times.

Weaving

To weave as illustrated, weave six inches of plain tabby in black, — on the 1-3 and 2-4 sheds. If a deep hem is desired, weave 10 or 12 inches of plain black tabby.

(Continued on page 64)



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Hand-Woven Fabric For a Sports Frock

(Continued from page 63)

Stripes for bottom of dress: (*) 4 picks of old gold, 2 black, 2 old gold, 2 black, 10 blue, 2 green, 10 blue, 2 black, 2 old gold, 2 black, 4 old gold, 6 black, — repeat from (*) five times, ending, however, with 12 black instead of 6 black. Square (A), weave plain tabby, 46 picks old gold, 2 picks black. Repeat, twice.

Pattern square (B). Prepare three small shuttles with a double thread of green. Tatting shuttles, or a piece of cardboard will be satisfactory. Weave five plain tabby shots in old gold, then bring down the 1-2 shed which will raise groups of threads over the three pattern squares. Pass the small shuttles under these threads, — using one shuttle for each of the squares. Tabby once, old gold. Repeat the 1-2 pattern shot with the three small shuttles. In this way put in 7 pattern shots over the squares, with old gold tabby between; 5 shots tabby, old gold.

Repeat pattern: 7 shots pattern with old gold tabby between; 5 shots plain tabby, old gold; 7 shots pattern, with old gold tabby between; 5 shots plain tabby; 7 shots pattern, tabby between; 5 shots plain tabby, old gold; 2 shots tabby in black. This completes the pattern square.

By weaving in this manner the pattern is produced on the under side of the fabric. It could be woven on the upper side by bringing down the 3-4 shed instead of the 1-2 shed for the pattern shots, but as it is far easier to weave figures of this order "wrong side up" it is recommended that the procedure as described be followed.

Weave square (A) three times; weave pattern square (B) as above, once; square (A) three times; square (B), once; square (A) twice.

Stripes: 12 shots tabby, black, (*) 4 old gold, 2 black, 10 blue, 2 green, 10 blue, 2 black, 2 old gold, 2 black, 4 old gold, 6 black, — repeat from (*) six or seven times as desired for yoke of dress.

For front of dress weave square (A) twice — or once if it is desired to have the stripes come further down in front than in the back.

Pattern square (B) once; square (A) three times; square (B) once; square (A) three times; square (B) once; square (A) twice.

STRIPES.—12 shots plain tabby, black, (*) 4 old gold, 2 black, 2 old gold, 2 black, 10 blue, 2 green, 10 blue, 2 black, 2 old gold, 2 black, 4 old gold, 6 black, — repeat from (*) 5 times, ending with 6 inches black tabby, — or 10 or 12 inches, according to the hem allowed at the start.

Additional Length

For a tall person additional length may be provided by weaving square (A) three times instead of twice above the stripes at the bottom, and also if desired adding one more repeat of the stripe either at the top or at the bottom of the dress. In calculating length, measure after letting off the tension and allow about 3 inches per yard for shrinkage, in washing.

Sleeves

For sleeves weave 4 inches tabby, black, and three repeats of the stripe, weaving across the ten squares to the left of the broad

(Continued on page 65)

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Hand-Woven Fabric For a Sports Frock

(Continued from page 64)

stripe. Repeat this twice. The part of the warp including the stripe and the four squares on the right may be woven at the same time if desired and used as pockets, or perhaps as a hat top.

Scarf and Girdle
A narrow scarf and a broad girdle to use as trimming are attractive with this dress. Make a small warp, using the part of the wrapping scheme that corresponds to the stripes. Repeat the stripe as many times as desired for width. Make the warp 4½ or 5 yards long. Weave the scarf, — and the girdle too, if desired — with 4 inches black tabby, three or five repeats of the stripe, and the body of the strip in old gold, ending with the stripes and the plain black tabby.

Finishing
Before taking the woven fabric from the loom, overhand the end to prevent raveling. Next take off the loom and wash the fabric very thoroughly in warm water with a good mild soap, press it lightly through a cloth before it is quite dry.

The Making of Buttonholes

(Continued from page 16)

distance between these two rows is optional although it is usually ¾ of an inch. Next cut in the centre of these two lines the entire length of the buttonhole, but not diagonally into the corner. Turn the material over and through the opening. Crease firmly, being careful to keep both edges of the binding the same width (C II). Turn the raw edges under and hem to the stitching on the wrong side. The most important step in the making of this buttonhole is the tacking together firmly of the two edges of the binding. When doing this sew through all thicknesses of material (C III).

Triangular Buttonholes

There is still another kind of buttonhole which is easy to make and is very durable. This is the triangular shaped one. It may be made large or small depending on whether it is to give service or is simply for decoration.

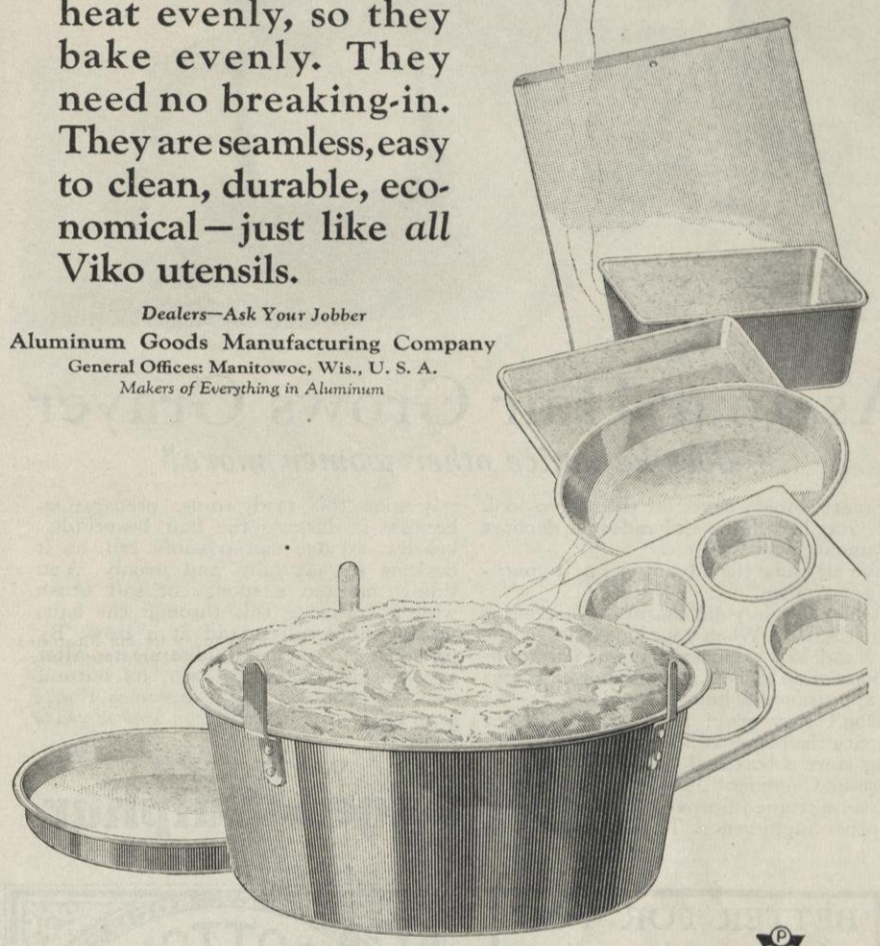
To make, mark off on the material a triangle one-third longer than the desired width of the buttonhole. (The base of the triangle is taken as the width.) Place the right side of the material which is to form the binding to the right side of the marked off triangle. Stitch around the triangle and cut as illustrated (D I). Draw the binding through and fold the sides from the apex or point to the centre of the line AB (D II) so that the fold will fall directly on the stitching at the base (D III), sew firmly. The wrong side is finished off in the same way as are the other types.

This buttonhole is particularly suited to the young. It is possible in this way to trim a dress without entailing too much extra expense or labor. A blue serge or flannel frock with red or henna satin or taffeta buttonholes and buttons will not only appeal to the school miss but to the small girl as well.

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A Door Panel

(Continued from page 8)

insert hook in next space, over and draw through, over and draw through 3 loops, over and draw through 2 loops; ch 1, over, insert hook in same space and repeat from * ending with ch 1, treble in next ch, turn. Continue for length of panel, then, without turning, work next row into edge to start band at top or bottom of panel, and continue as before.

Making Up the Panel

Lay the net on the paper pattern and baste in place through the centre lengthwise and crosswise to keep the meshes perfectly true, then along the edges and generously over the surface to keep the net from slipping. Colored basting threads are best as they are easily seen when you are ready to clip them away at the conclusion of the work.

Whip the border to the edge of the net, turning the edge of the net under the crocheted band. Whip the inner edge of the band to the net also. Baste on, in the positions indicated, each flower and half-flower, and tack them with firm sewing stitches at each available point. Baste on the ring chains, tack as before. Clip the bastings and remove the paper backing and there you are!

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.

HALF TREBLE (h t). Thread over, hook through work, over and draw through, giving 3 sts on hook, over and draw through all 3 sts at once.

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 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 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, thread over, draw through two loops twice, thread over again and draw through remaining three loops.

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Knitted Sport Togs

(Continued from page 13)

side of cuff is outside when turned over. With light k 2 together, k 2, p 3, * k 3, p 3, repeat from * around, purling the last 2 sts together (78 sts). Knit 3, p 3 for 19 rounds.

LEG. — * k 2, p 1 for 8 rounds. With dark k 1 round, with light k 1 round. Repeat from * 4 times. ** In next round k 2 together, p 1, then repeat (k 2, p 1) to within 3 sts from end, k 2 together, p 1. Knit 1, p 1, then k 2, p 1, ending with k 1, p 1. Work 6 more rounds in this way. With dark k 1 round, with light k 1 round. In next round k 2 together, k following the order of the pattern to within 3 sts from end, k 2 together, p 1. Work 7 rounds, following pattern. With dark k 1 round; with light k 1 round. In next round k 2 together, k following the order of the pattern to within 3 sts from end, k 2 together, p 1. Work 7 rounds, following pattern. With dark k 1 round, with light k 1 round. Repeat from ** twice, decreasing 18 sts. On 60 sts k, following pattern, for 3 inches or required length, ending with dark color.

HEEL.— Knit 14 sts on 1st needle (and slip remaining sts onto 2nd needle), turn, slip first st, p 13 sts, then p 15 sts on next (3rd) needle (and slip remaining sts onto 2nd needle for instep), turn. Slip 16 sts for instep on 2 needles (15 and 16 sts) and 29 sts for heel on one needle and k 1 row, p 1 row, all ways slipping the first st, until 22 rows are made, ending with purl row.

TO TURN HEEL.— Slip 1, k 18, slip 1, k 1, pass the slipped st over it, turn; slip 1, p 9, p 2 together, turn. Slip 1, k 10, slip 1, k 1, pass slipped st over it, turn; slip 1, p 11, p 2 together, turn. Decrease in this way 3 more times on each side, then slip 1, k 9 (centre heel).

Floor.— Slip 31 sts for instep onto one needle and pick up 11 sts (inner loops) with 1st and 3rd needle along side of heel, then slip 1st st from instep onto 1st needle and last st onto 3rd needle. You will now have 21 sts on 1st needle, 29 on 2nd, and 22 on 3rd needle.

TO SHAPE INSTEP. 1st needle — k to within 2 sts, k last 2 sts together. 2nd needle — k 2, p 1, continue pattern. 3rd needle — Slip 1, k 1, pass slipped st over, k to end of needle. Narrow in this way at the end of 1st needle and at beginning of 3rd needle in each alternate round 6 more times and k every 10th round with dark color as before. On 58 sts continue until foot (with heel) measures 7½ inches, knitting 2nd needle in pattern.

TOE.— * Knit 5, k 2 together, repeat from * around. Knit 5 rounds. Then * k 4, k 2 together, repeat from * around. Knit 4 rounds. * Knit 3, k 2 together, repeat from * around. Knit 3 rounds. Knit 2, k 2 together, repeat around; k 2 rounds. Knit 1, k 2 together, repeat around; k 1 round. Knit 2 together, repeat. Break yarn, leaving a short end, thread a bodkin, pass through remaining sts and fasten off on wrong side.

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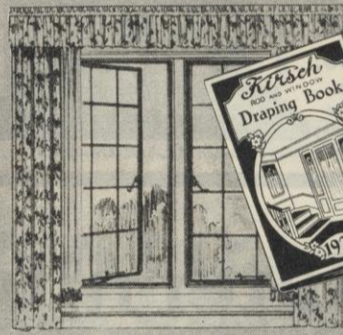
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No. 5091.

Hat Pattern No. 5094. Spring gardens and Easter flowers are epitomized in the gay flowers and colors of this charming model. The Easter bonnet is always lovely when it combines simplicity of design, pretty colors, and good proportions. The original for hat pattern No. 5094 is of orchid straw with a combination of natural colored fuchsias, and tinted gold, green, and lavender wheat and grasses. For the girl and younger woman this makes a hat which may be worn all summer.



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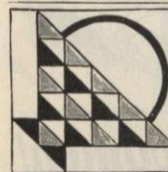


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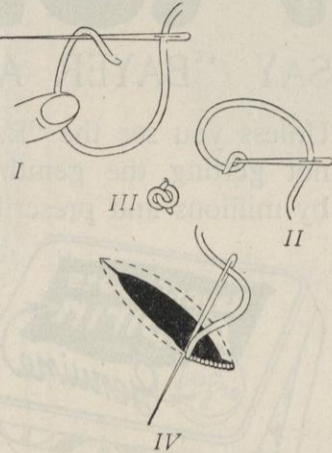
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(Continued from page 11)

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One of the mats may be used on a bedside table; two of them on a vanity dresser, particularly on the type having a narrow, curved lower shelf.

Braid Hats

(Continued from page 12)

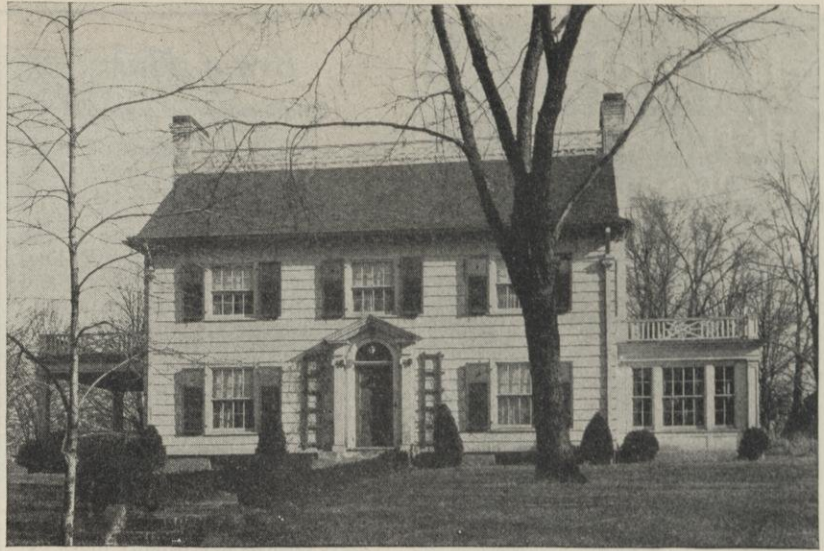
brims (see illustration I), for section crowns, and for small sailor or mushroom brims.

Narrow visca braid, visca tubing, hair braid, hair tubing and narrow silk braid are best suited for this kind of work. Braids one-quarter to three-quarter inch in width give the most satisfactory results.

First cover the frame with silk or fine cotton the same color as the braid, turning the silk over the frame edge and sewing it flat at the headsize. Pin one end of braid on the brim edge, slant it on a bias into the headsize and cut. Be careful to allow enough braid for turning over the edge and to come well up on the headsize. Do not cut more than is needed. It is easy to waste three or four yards of braid on a hat by allowing too much for seams. Care should be taken to keep each row on a slant. The same number of rows of braid that are on the large circle of the brim edge have to be fitted into the smaller circle of the headsize. When the facing is entirely covered with braid which runs on a bias slant, start weaving braid the opposite way. Start at the frame edge and lead each row of the braid over and under the first rows. Do not cut the braid at the frame edge until the headsize is reached. After the weaving is completed with pins at the headsize and edge, sew the headsize with a backstitch. Whip the brim edge down to the frame on the uncovered side. The other facing of the brim may be either of plain braid sewn flat or of fabric.

Many lovely hats may be made by using braid in fancy designs. Best results are obtained by pinning braid on the frame first be-

(Continued on page 70)



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Braid Hats

(Continued from page 69)

fore sewing. An edge of braid points, squares, or circles gives a softer effect than braid sewn on smoothly.

Drawing No. 2 illustrates a brim made of braid sewn in "V" lines on the brim. The braid is cut and lapped at the centre of the brim to form an angle. One and one-half inch lengths of braid are double-crossed to make short loops which outline the brim edge. An irregular edge of this type always adds a note of the becoming to a hat because of the broken line it gives.

Crowns

Soft crowns are usually more becoming than stiff crowns of hard lines. Braid may be sewn over a buckram crown for a mold without stitching through the crown. In sewing any crown the centre top can be given a nicer finish if made in the hand (see Fig. 3-A). Pull up the draw-string from one end of the braid until at least eighteen inches of the string is free from the braid. Turn the corners of one end of the braid back and under to form an oval end for the start (see point B in drawing 3-A). Curve the braid at two inches (see point C in drawing 3-A) for a one-inch braid and a relative length for wider or narrower braid. Bend the braid round at the curve and pin in place. Sew with a very small stitch hidden on top and half-inch stitch on the wrong side (see point D on drawing 3-A). It is now an easy matter to sew the braid in an oval shape. When the oval is almost as large as the top of the pressed crown, press it on the wrong side with a moderately hot iron and pin the oval or plateau onto the crown (see drawing 3-B). If the braid is to be sewn to the crown, the stitch may now be taken through the frame as shown in drawing 3-B. If the crown is to be soft, the top frame of the crown will be cut out after the hat is trimmed, leaving only a two and one-half inch cuff (see drawing 3-B, line A). In this case slant the stitch through the braid only, as in drawing 3-A.

Notice that the rows of braid underlap one another to show the finished edge and that the draw-string is used to regulate the fullness. See point E in both drawings 3-A and 3-B.

For other braid crowns the braid is sewn onto a cotton foundation which is cut by pattern as fabric crowns are cut. Both section crowns and cap crowns are made in this manner. See drawings No. 5 and No. 6. The section crowns are assembled with silk cords or pipings. A cap crown usually drapes better when made with a plain seam. The side of a cap crown is cut with a cotton foundation just like a fabric crown. The braid may be sewn on in straight rows, on a bias slant, or lengthwise. Notice that the braid on both cap top and section is sewn on a bias in the drawings. The braid may be sewn on in straight rows. A softer looking crown is obtained when the braid is sewn on a bias slant.

Braid sewing of this kind may be done by machine. Thread the color of the braid and a longer stitch than that used for cloth sewing is the only necessary machine adjustment.

Careful work and a good pattern are the two important items in making braid hats. Any MODERN PRISCILLA reader is capable of good work and has a pattern service at her command.



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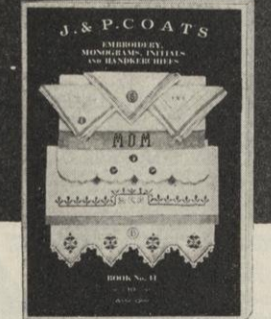
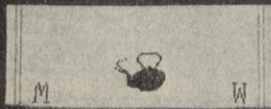
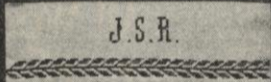
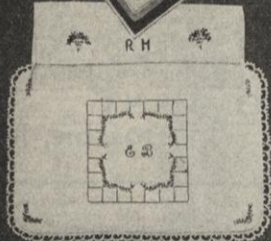
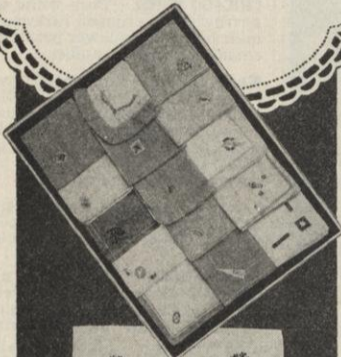
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By *MARY K. HOLMES*

NO. 25-3-7. LINEN AMICE. Stamped linen, to finish 16 x 36 inches, \$1.35. Embroidery cotton, 10 cents. Turn half-inch hems on bottom and ends and hemstitch by hand. Finish upper edge with narrow rolled hem.

No. 25-3-8. THE SACRED HEART. Stamped linen (12 x 14 inches), 35 cents; color and stitch placing diagram included. Embroidery silk, 88 cents. The Heart is shaded in long-and-short stitch and the Cross worked in satin stitch.

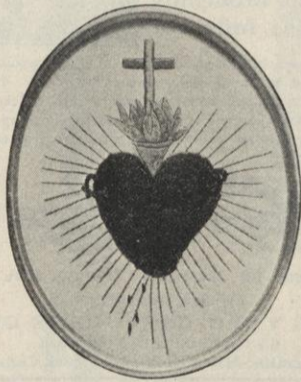
No. 25-3-9. BURSE. Size 8½ x 9 inches finished. Embroidery silks (purple, green, and gold), 95 cents. White moire gros grain silk was used for the front, crimson satin for back and sides, white linen for lining; white silk cord edged top.

Patterns only supplied for Burse. **No. 25-3-10. VISITATION SET.** Stamped linen for Cloth (24 inches square finished), Napkin (9 x 14 inches finished) and Finger Towel (8 x 11 inches finished), \$2.00 for all three. Embroidery cotton, 25 cents. The inscription is placed in the centre of cloth and napkin and centre of one end of towel. Hand hemstitch hems, mitring corners.

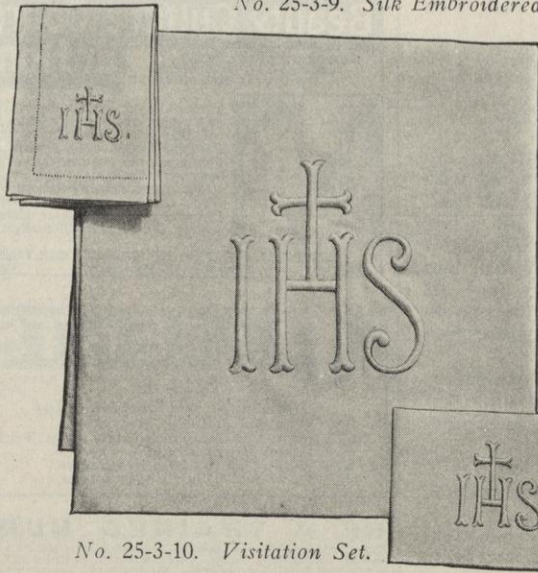
Stamping Patterns

Perforated. No. 25-3-7, 20 cts.; No. 25-3-8, 25 cts.; No. 25-3-9 (design and outlines for cutting cardboard), 50 cts.; No. 25-3-10, 30 cts. Transfer. Nos. 25-3-7 or 25-3-8, 15 cts. each; No. 25-3-9, 25 cts.; No. 25-3-10, 20 cts.

Embroidery commenced on any one piece for \$1.50.



No. 25-3-8. *The Sacred Heart.*
No. 25-3-9. *Silk Embroidered Burse.*



No. 25-3-10. *Visitation Set.*

The Visitation Set at the left is shown folded. Linen supplied for this set, as well as for Amice and Sacred Heart is of exceptionally fine quality, perfectly suited to the purposes for which the articles are intended.

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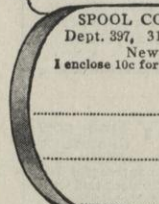
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NO. 2023-3. A one-piece slip-on dress having an inset of contrasting material at the left side of the front, and a box-plaited panel on the right. Long sleeves are slashed at the back and gathered to wrist bands of contrasting material. Designed for sizes 36 to 46. Requires $4\frac{3}{4}$ yards of material with $1\frac{1}{2}$ yards contrasting.

No. 2254-3. This model features a panel front and plaited side sections, and lends itself admirably to the use of two materials. Designed for sizes 16 years and 36 to 46. Requires $5\frac{1}{4}$ yards of one material.

No. 2301-3. This coat dress crosses in front in surplice style and has a shawl collar which may be made of contrasting material, as is the vestee. Designed for sizes 16 years and 36 to 44. Requires $3\frac{5}{8}$ yards of material with $\frac{1}{2}$ yard contrasting.

No. 2302-3. Simple and trig is this straight-line model, with fronts underfaced and rolled with the collar forming a lapel. There is a removable shield and patch pockets. Designed for sizes 16 years and 36 to 44. Requires $3\frac{3}{8}$ yards of material, $\frac{5}{8}$ yard contrasting.

No. 2303-3. A one-piece frock that has a round neck finished with a round collar and with a cape which may be omitted. A shirt bosom vestee is a feature. The skirt band is slightly circular. Designed for sizes 16 years and 36 to 46. Requires $4\frac{1}{4}$ yards of material.

No. 2308-3. A straight-line frock opening down the front to show a panel of contrasting material. Bound pockets, a round collar and turn-back cuffs make this a charming model. Designed for sizes 16 years and 36 to 42. Requires $3\frac{1}{2}$ yards of material with $\frac{3}{8}$ yard contrasting.

No. 2310-3. This is a tunic model, simply made, the blouse slashed up the front and at the neck where it is turned back to form a V-neck with the straight collar of contrasting material. The skirt is a slip made with a camisole top. Designed for sizes 16 years and 36 to 44. Requires 5 yards of material with $2\frac{1}{2}$ yards contrasting for slip.

Estimates are for medium sizes and 36-inch materials.

Cutting Patterns or Embroidery Transfer Patterns may be purchased by mail at 15 cents each, postage prepaid, if you address The Priscilla Company, 85 Broad Street, Boston, Mass.

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Earn money at home, this fascinating new way, in spare time—through membership in Fireside Industries, the national organization of artistic home-workers!

THIS is the most delightful work you could imagine; you will enjoy every minute you devote to it. Many people do it solely for the artistic pleasure they get in creating beautiful things. But it also pays surprisingly well, for there is an enormous demand for art novelties. Many of our members make \$20 to \$50 a week, and have built up profitable businesses from small beginnings. Think of decorating a pair of candlesticks, for example, requiring only an hour's work, and realizing a profit of \$2.00. What other work could be so interesting, and pay so well?

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The beautiful Book of Fireside Industries, illustrated in color, explains all about this new way to earn money at home. It will be sent you, absolutely FREE and without obligation. Just mail the coupon, or write, enclosing 2c stamp to help pay postage. But do this at once, while openings for new members are available.

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Imagine taking off eighty-five pounds in four months! But this big reduction is not imaginary—Marjorie Crawford, 6710 Merrill Ave., Chicago, did it. She used Wallace reducing records to play off this huge excess of weight, and this is what she has to say of Wallace's method.

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Thousands of women—men, too—have restored normal proportions in this way. Reducing 85 lbs. is unusual, but any number of women have played off thirty and forty pounds with these records. Many more have used them for lesser reductions. Such cases ordinarily take less than a month. If you weigh too much for comfort, health, or appearance's sake, you owe yourself this relief.

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Send name and address now and your first week's reducing lesson, record and all, will come by return mail, prepaid. Do not enclose any payment, don't promise to pay anything; this free trial means free.

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2120-3
2134-3
2037-3
2120-3
2037-3
2146-3
2121-3
2121-3
2134-3

NO. 2037-3. This is an excellent two-material model, having kimono sleeves seamed on the shoulders and a one-piece skirt attached to a long waist line. Designed for sizes 34 to 44. Requires 2 1/4 yards of material, with 1 1/2 yards contrasting.

No. 2120-3. Here we have a smart model which the young girl will like to wear with dropped shoulders and no sleeves, and to which her mother may prefer to add sleeve sections. It is a slip-on type with a becoming V-neck and turn-away collar. Designed for sizes 16 years and 36 to 42. Requires 3 1/4 yards of material.

No. 2121-3. For house wear this one-piece, slip-on dress is easily made and most attractive. Bindings of contrasting material, and a bit of bright cross-stitch and lazy-daisy embroidery are all the decoration needed. Designed for sizes

16 years and 36 to 42. Requires 3 1/4 yards of material, with 4 3/4 yards of binding.

No. 2134-3. Still another one-piece slip-on dress, having a slashed and bound front opening, and inset, bound pockets. The sash slips through slots at the front. The deep collar and turn-back cuffs are extremely pretty, and a touch of gay cross-stitch at the pockets is most effective. Designed for sizes 16 years and 36 to 42. Requires 4 yards of material.

No. 2146-3. Gay and youthful is this little dress, taking kindly to a two-material treatment. It has a side-closing panel front and kimono sleeves seamed on the shoulders. Designed for sizes 16 years and 36 to 42. Requires 3 yards of material with 1 1/2 yards contrasting.

Estimates are for medium sizes and 36-inch materials.

Cutting Patterns or Embroidery Transfer Patterns may be purchased by mail at 15 cents each, postage prepaid, if you address The Priscilla Company, 85 Broad Street, Boston, Mass.

Relieve sore throat

Your throat feels a little sore tonight. You hope it will be better in the morning—but hope may fail where prevention wins.

Gargle with Absorbine, Jr. before retiring! Give the muscles of your throat a rub with it—then wake up after sound sleep, with the danger past.

A daily gargle with dilute Absorbine, Jr. fights off germs, and keeps the mouth clean. It's health insurance against winter ills.

Absorbine, Jr. is a complete liniment and masterful antiseptic—stainless and agreeable. It is a tonic to tired, lazy muscles, a healing force for cuts, bruises, sprains.

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Positively everyone who sends us the names and addresses of eight girls with this ad. will receive the necklace as our FREE GIFT. We will also explain how you can get a handsome

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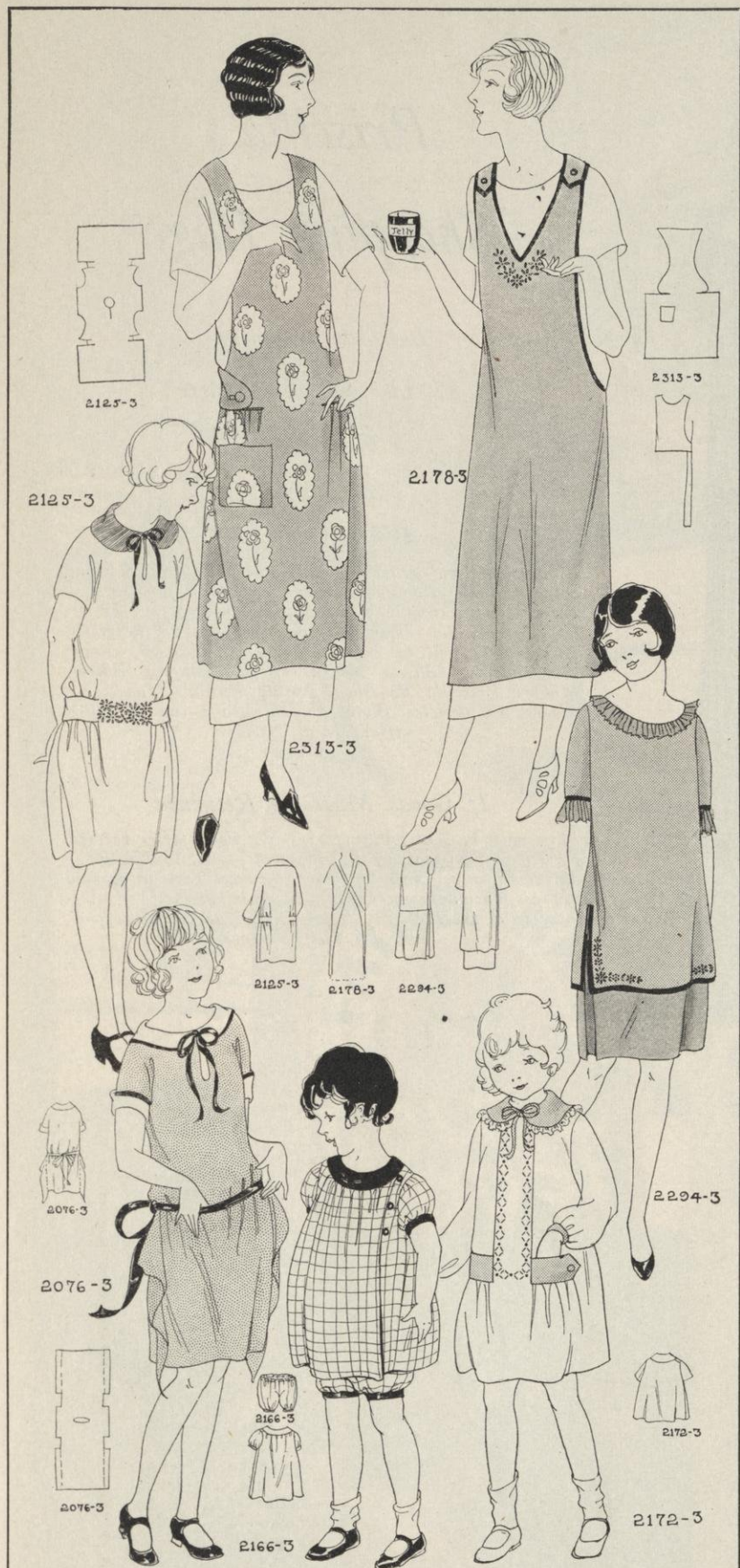
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No. 2076-3. This little dress is cut all in one piece, and the sides are stitched to form draperies. Designed for sizes 6 to 14 years. Requires 27/8 yards of material.

No. 2125-3. Another cut-in-one-piece dress has a simulated belt. A band of bright-hued lazy-daisies is a happy addition. Designed for sizes 2 to 12 years. Requires 1 3/4 yards of material.

No. 2166-3. A bloomer dress made with side closing and round yoke. Two-piece bloomers are finished with leg bands. Designed for sizes 2 to 8 years. Requires 1 3/4 yards of material for dress, 1 yard for bloomers.

No. 2172-3. This cunning frock has a panel from neck to waist. Straps are stitched on across the front, left unstitched at the top to simulate pockets. Single and satin

stitching on the panel is pretty. Designed for sizes 2 to 8 years. Requires 1 3/4 yards of material.

No. 2178-3. A practical apron made with straps crossing in back and fastening on the shoulders. Cut in one size only. Requires 1 5/8 yards of material.

No. 2294-3. A tunic frock has a simple, straight blouse slashed at the sides, and a side-plaited skirt attached to a sleeveless underbody. Bindings and satin stitch embroidery make satisfactory trims. Designed for sizes 8 to 16 years. Requires 3 1/2 yards of material.

No. 2313-3. One-piece apron, with back buttoning over onto the front. Designed for sizes small, medium and large. Requires 2 yards of material.

Estimates are for medium sizes and 36-inch materials.

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STELLA M. BRADFORD

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Write name and address plainly. Always give size and color desired. Remit preferably by Post Office or Express Money Order. If currency is sent register the letter. We are not responsible for money lost in the mails. Any article will be sent C. O. D. if desired, except to Canada. Address all orders to Shopping Editor, Modern Priscilla, 85 Broad Street, Boston, Mass. No orders for articles shown on this page can be filled after March 20th.

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No. 1. HOUSE DRESS. This smart model is made of good quality check gingham trimmed with white piqué. The four white piqué bias lines extending from the shoulder to the hem give a slenderizing effect which has a special appeal to the woman desiring the fashionable silhouette effect. The gathers at the side give ample fullness at the hips. The sleeves are set in and the back is plain. The colors are blue, orchid, green, or pink.

Size, 36 to 46. Price, \$1.85; or 3 for \$5.00. Buy three and save 55 cents.

No. 2. HOUSE DRESS. Made of good quality check gingham. This model is made in a wrap around effect with a surplice front, and is a very becoming model for either the stout or slender woman. Four large black and white crochet buttons trim the front. The collar and cuffs are of white Jap crépe. The sleeve is set in and the back is plain. Orchid, green, or blue.

Size, 36 to 46. Price, \$1.85; or 3 for \$5.00. Buy three and save 55 cents.

No. 3. HOUSE DRESS. Good quality check gingham. On each side of the front a group of five tiny tucks extends from shoulder to hem. The collar, cuffs, and front are of white piqué. Gathers at the side provide ample fullness over the hips. The sleeves are set in and the back is plain. Colors, blue, orchid, pink.

Sizes 36 to 46. Price, \$1.85; or 3 for \$5.00. Buy three and save 55 cents.

Notice. — On these three styles above, either all one style or one of each of the three styles may be selected in any size or color for 3 for \$5.00. If bought singly or less than three, the price is \$1.85 straight.

No. 4. COSTUME SLIP. Made of good quality tub silk. Especially suitable for use with straight line frocks. Fullness at hips gives necessary width and makes plain front and back. A deep hem of the same material makes the garment shadow proof. A line of hemstitching finishes the top and the shoulder straps are of self material. Colors, black, brown, navy, white, flesh.

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No. 5. APRON. This attractive model is of good quality gingham trimmed with white organdy. The sleeves are kimono style. There is ample fullness at the hips, while the front and back are straight. A wide belt extends across hips and ties in back. Two good sized pockets complete a good looking and comfortable garment. Colors, blue, green, brown, lavender.

Sizes, 36 to 44. Price, \$2.00.





H. HYMER-24

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SWIFTLY, but surely, a revolution is taking place in the way women are going about their household duties.

It is no longer necessary to have your hands in hot dishwater three times a day. No need for rough, red and unsightly hands.

Dish cloths are in the discard. Gold Dust and the dish mop have done away with them forever!

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All through the house you will find everyday use for Gold Dust. Under its golden touch everything sparkles like new.

More users and more uses than any other soap powder on earth—that's Gold Dust!



Just wash your silver bright!

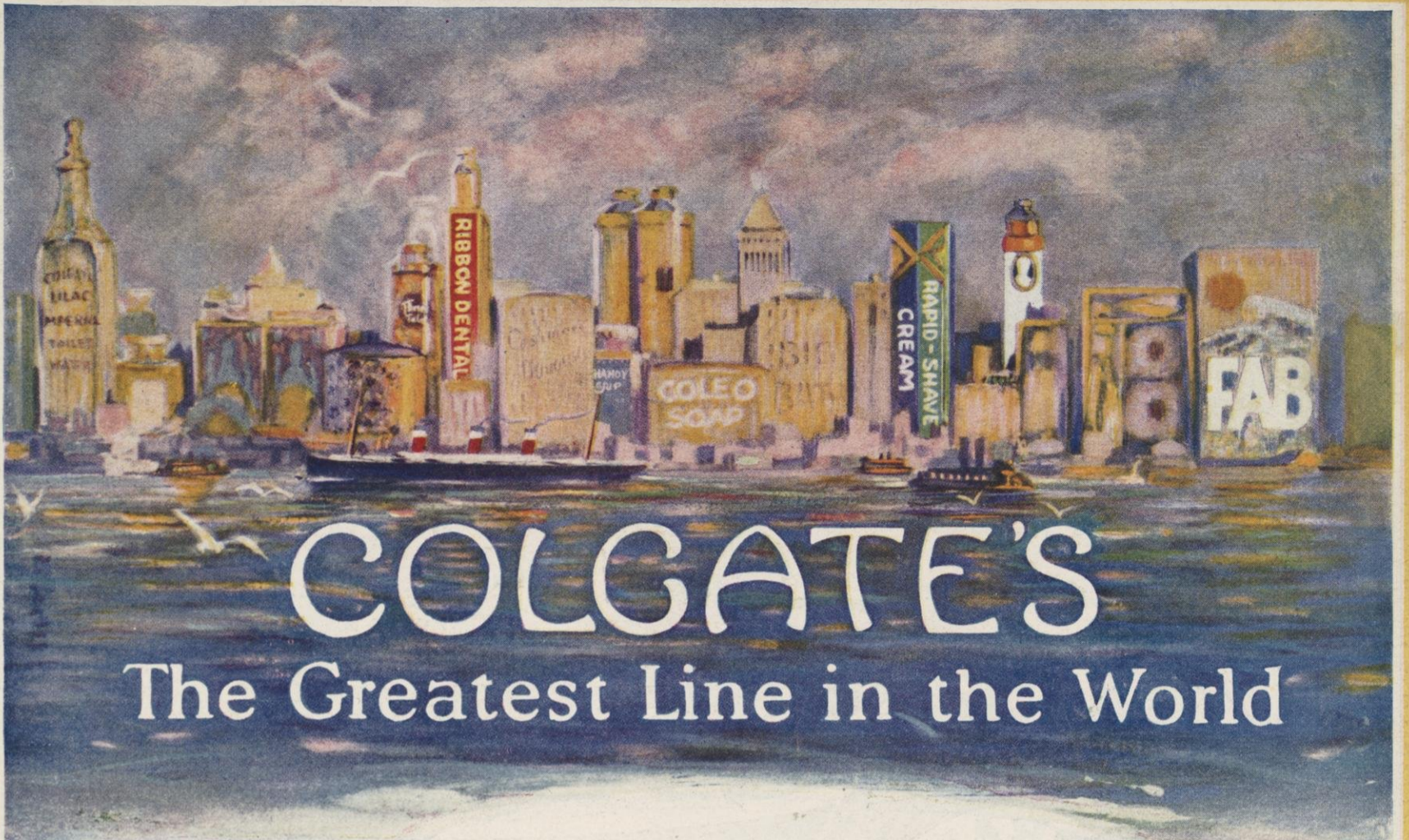
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GOLD DUST



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Can you name them?

HOW well do you know "The Greatest Line in the World"? If you can write the names of seven (7) of the Colgate Products illustrated above, and enclose four cents in stamps, we will send you a generous trial size tube of Charmis Cold Cream if you are a woman, or a trial size tube of Rapid-Shave Cream if you are a man.

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Write names of seven Colgate Products here.

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2 6

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