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# Modern Priscilla

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Needlework - Fashions - Fiction - Housekeeping



Christmas  
and  
Pilgrim  
Tercentenary  
Number

*Brendak  
Brink*

December, 1920

20 Cents

**O** la Santa knows  
what's good to eat  
He always chooses  
**Cream of Wheat**

*Drawn by E. B. Bird for Cream of Wheat Co.*

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# THE MODERN PRISCILLA

Combined with Home Needlework Magazine and Everyday Housekeeping

EDITORS  
CHRISTINE A. FERRY — Needlework  
FORRESTER and ELIZABETH  
MACDONALD — Housekeeping



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VOL. XXXV

DECEMBER — 1920

NO. X

## The Days of Priscilla the Spinner

### The Tercentennial Year

ON the tide of Christmas festivity comes the opening of the Pilgrim Tercentennial Year. On the three hundredth anniversary of the rolling up of the punchon logs for that first "common dwelling" a nation of a hundred million souls makes holiday with song and ceremony borrowed from every land under the sun. Yet in the midst of this gaiety and giving there will well up in every American heart a prayer of gratitude for the gift of freedom borne to these shores and held for us by the heroic self-sacrifice of a handful of faithful men and women.

This Tercentennial Year will find us reliving our colonial history. While elaborate pageants and stately memorials, bronze tablets and "landscaped" parks, the hum of aircraft and the parade of a mighty fleet, humble postage stamps and coveted silver coins, not to mention avalanches of literature and floods of oratory, will all quicken us to our heritage from our Pilgrim fathers, we find it in our hearts to turn from statecraft to homecraft, to pay tribute to those whose names appear not on compact or covenant, but whose love, labor, steadfast courage, and rare faith made home possible in a wilderness — the pioneer women of America.

### Priscilla's Gentle Reminders

Because we bear the name of a Pilgrim maid who has been celebrated in song and story, because the whole aim of our magazine is to encourage, instruct, and create delight in all that pertains to the fine stitchery, good cookery, and the homemaking genius that is ours by heritage, you will find on many pages of the December PRISCILLA gentle reminders of these wonderful women of long ago — some contrast perhaps of the old and the new — some lovely adaptation of their intricate embroideries and unique designs to modern versions of apparel or linens — old stitchery that is amazingly up-to-date.

All through the needlework pages you will be very conscious of the present-day "take back" to the old arts, the renewed interest in the artistic possibilities of hand-woven fabrics, the quilting and "patching" that crops out on everything from counterpanes to hats and "hankies," the thrifty return to home dyeing, the ultra-smart crewel-work and tapestry embroidery, the cross-stitch and gay yarn affairs, the war-revived knitting.

The housekeeping pages will make you thankful for the electric genie that carry so many burdens for the housewife of to-day, and show how far we have traveled in "kitchen efficiency." Yet modern homes are copying the fine lines of colonial architecture, furniture, silver, and secreting tiny wires in graceful old candlesticks. We are cooking goodies by great-great-grandmother's recipes, although we eschew the iron pots and swinging crane. We still have the cheery joy of their fireplaces and added thereunto the comfort of modern heating systems.

Fashion was not so fickle a dame before this era of machine-made fabrics. The vast amount of work that preceded the shears and needle made clothes valued property, to be willed and inventoried, and planned for years (instead of months) of service. Yet how we do steal back to the old Elizabethan period for fashion hints!

### Picturesque, Toilsome Days

Three hundred years hence our historian will have but to turn to accurate files of old newspapers and periodicals, to run an ancient film or two on his parlor-cinema, and he will have spread out before him a detailed picture of the home life of to-day. But there were no newspapers, no women's magazines, no cinemas to record

those picturesque, as well as toilsome days, of the early colonial women. What we know of the intimate side of their lives, we glean from yellowed letters in precise phrases, from neatly kept diaries, from old bills of sale and wills, from precious household heirlooms. But when we have put together our mosaic from these bits picked up here and there, the completed picture reveals the colonial woman as a tremendous economic factor in the life of her time. If ever the distaff side of the house was entitled to equal rights with the spear side, 'twas in the pioneering days!



What wonderful women they were! Splendid physically, for only the strongest could survive the rigors of those early years; splendid mentally, as the long line of their lineal descendants, statesmen, scientists, scholars, poets, merchants, and mariners of note will testify. From the Pilgrim mothers, as strongly as from the fathers, has come our "Yankee ingenuity," the courage to try the untried. Their love of home, their skill in all the complicated domestic arts of the day, they brought with them from England, but in this land, without even the crude conveniences of their time, they developed the sturdy resourcefulness which enabled them to create the "paradise" of home in the hillside log cabins of New England. Capable hands wrought homely magic, they not only achieved cleanliness and comfort, but found expression for the beauty in their hearts in simple materials.

But the labor involved in that homely magic of the olden days! How fond we are of saying, "These are the busy days!" Read this from the diary of a colonial maid, and blush for our boasting: "Fix'd gown for Prude. — Mend Mother's Riding-hood. — Spun short thread. — Fix'd two gowns for Welch's girls. — Carded tow. — Spun linen. — Worked on cheese-basket. — Hatchel'd flax with Hannah, we did 51 lbs. apiece. — Pleated and ironed. — Read a sermon of Dodridge's. — Spooled a piece. — Milked the cows. — Spun linen, did 50 knots. — Made a broom of Guinea wheat straw, —

Spun thread to whiten. — Set a red dye. — Had two Scholars from Mrs. Taylor's. — I carded two pounds of whole wool and felt Nationly. — Spun harness twine. — Scoured the pewter."

The modern maid feels virtuous when she has made her own frock, or embroidered monograms diligently on everything from damask cloth to cup-towel — but had she carded the wool, spun the yarn, woven and dyed the cloth for that very frock, she would not discard it for a whimsey — had she shared the year-long process that prepared the flax for her loom, woven her linen, spun the thread to embroider it, she would find the fabric part of the very "stuff of life."

### An Age of Fine Needlework

Maids and matrons not only made their own clothing and that of fathers, husbands, and brothers from yarn to garment, and all household linens, from candle wick and sacking to damask, but wove rugs and carpets, made candles and soap, dried and preserved foods for winter use, managed the dairy, plucked geese, gathered herbs, did all the baking and brewing, and the thousand and one other duties that meant keeping house in the "homespun days." To this must be added the calls for nursing the sick which came to every woman, for then the word "neighbor" had still its fine significance. Yet they found time to embroider quaint counterpanes and kerchiefs, to do the most elaborate quilting, for this was an age of fine needlework. Plain sewing was almost an art in itself; hemming, tucking, gathering, overcasting, running, felling, all were in every woman's repertory. To make a perfect buttonhole was an accomplishment, while the ability to execute simple stitches like chain-stitch, feather-stitch, cross-stitch, were as much a part of a girl's training as music or dancing is to-day. Their embroidery stitches, though simple, gained elaborateness from mass effects. Crewel-work, drawn-work, and cross-stitch were used to adorn clothing, bed-flangings, cushions, and chair-backs. The threads used were chiefly the homespun, worsteds and linen.

Although Pilgrims and Puritans condemned extravagance in court dress and adopted severely plain attire, nevertheless, as the prosperity of the colony increased it found expression in fine outward apparel elaborately embroidered, puffed, slashed, and frilled. Edicts were passed to curb this unseemly extravagance in dress, but Fashion snapped her fingers in the face of courts centuries ago, even as she does to-day. And hark ye, 'tis said that Brother Goodspeed, who frowned sternly upon his neighbor's pockets bedight with golden threads, did allow his good wife to embroider Scripture text upon his shirt of snowy linen. Yea, verily, Vanity is a subtle jade!

In Bradford's history there is a line which reads: "As one small candle may light a thousand, so the light here kindled hath shone to many — yea, in some sort to our whole nation —"

We need that light kept bright in the world to-day, we need the thrift, the industry, the fine sense of duty, the loyalty, the faith, the courage to define right and wrong. "The true life of a nation is in its personal morality, and no excellence of constitution and laws can avail much if the people lack purity and integrity."

Kindle one small candle this Christmas eve and set it on thy window ledge. It will light a thousand memories and reveal anew our precious heritage.

"Not for their hearths and homes alone,  
But for the world their work was done,  
On all the winds their thought has flown  
Through all the circuits of the sun."

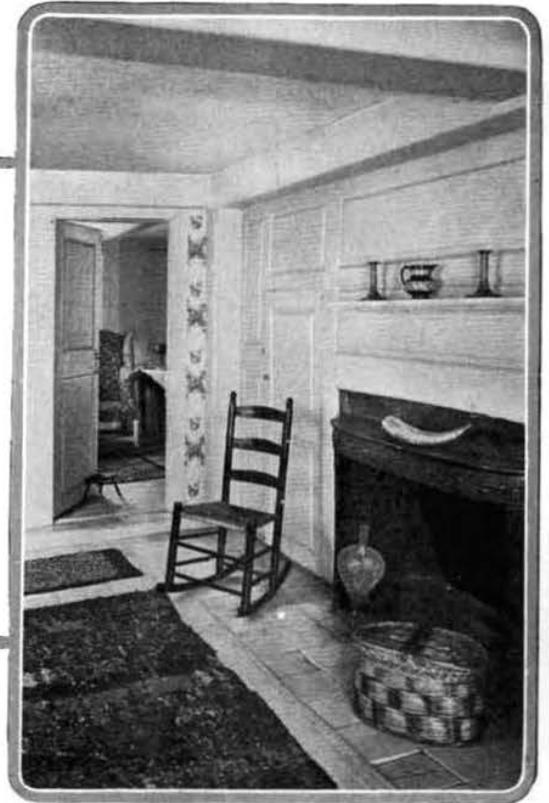
# The John Alden House

**T**HE "household history" of the colonial days is beautifully preserved in the John Alden House at Duxbury. Built in 1653 by Jonathan Alden, third son of Priscilla and John, close by the home of his parents, from Alden to Alden it has come down the generations. To-day it is the property of the Alden Kindred of America, thus assuring the permanent safeguarding of this fine early-colonial structure.

Wandering from rooms to room in the old house, you feel that the treasures here gathered might have been left as they stand by the passing generations. Priscilla herself might have woven a piece of that rug by the fireside. Who knows but she sat in that chair with her knitting, rocking Jonathan's youngest in grandmotherly fashion? Some prosaic person will tell you she didn't — because "this was bought thusly from so and so." The art of the whole re-creation lies in the true relation of the antique assemblage that lets the dreamer dream on and the characters fit into the picture.



The hospitable door stands wide and Memory awaits on the threshold



Come and sit by our fireside



Two glimpses of the bed-chamber Showing old four-poster and cradle



Sturdily the homestead stands. They builded well who laid the foundations of a nation.



The big living-room and a peep into its corner cupboard



Tea for two



# Victrola

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Christmas day and any other day through all the years to come, the best or the newest of all the world's music may be yours to enjoy.

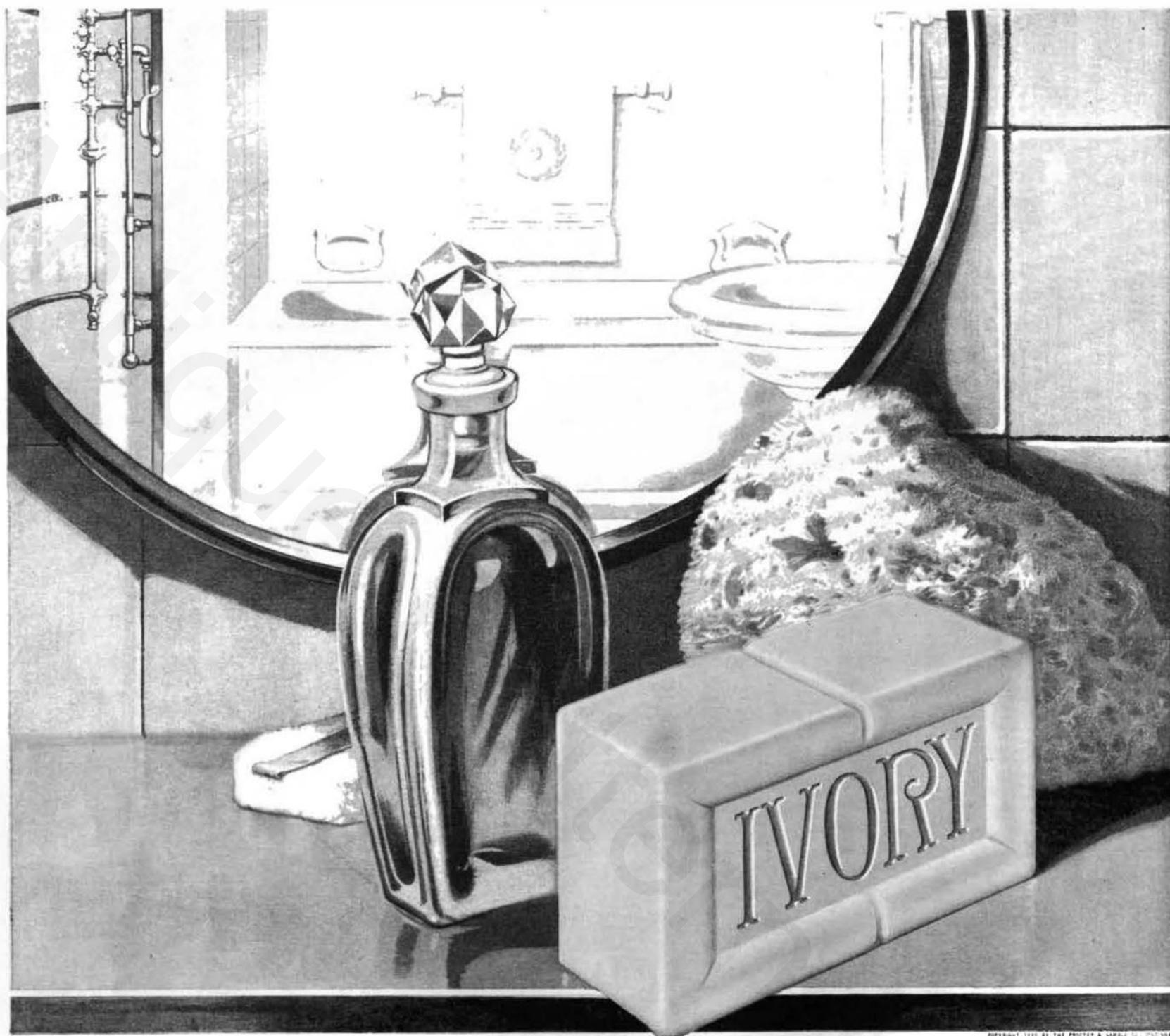
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*Norman Price*



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# The Modern



# Priscilla

## Ye Quainte Olde Tyme Coverlette

*Reminiscent of colonial days are the knot-stitch embroidered coverlets of unbleached cotton edged with netted fringe. The Snowball design pictured (No. 20-12-1) comes to us from the Carolina mountains, and there is a pillow-scarf, dresser-cover, pincushion, and stand-cover to match. Information about materials will be found on page 55.*



**"A BOWL OF SNOWBALLS"**

*Old-time knotted coverlets were embroidered over a twig. Modern ones are done in French knots made by wrapping thread twice around the needle. Bird in Tree, Blue Bell, Magnolia, and Sweet Brier designs have been arranged for same articles as Snowball. All are pictured on Special Service Sheet No 16, which, together with full information as to materials, will be sent for two 2-cent stamps. Directions for making netted fringes will be found on page 14.*



## When the Clock-Reel Ticked

By AMY V. RICHARDS

FATHER slipped his keen knife into its leathern sheath, laid aside the bobbin grown so magically since sundown under his deft fingers. He brought the Good Book within the circle of the light, and spread it across his knees. One by one the sounds in the busy room fell silent. The scratching of Hannah's cards did cease, the thwack of the loom was stilled, the buzz of the flax-wheel hushed as Prudence's foot left the treadle, the hum of the spinning-wheel died like an autumn wind at sundown, and Mother drew near to the fireside. The click of flying needles in Grandma's chimney corner was the last sound that pricked into the waiting silence. Then into the peace of that hour came the familiar words of the Scripture. Father, wholly intent, sounded the phrases sonorously. Mother was sweetly devout, yet her mind skipped thus through the Proverb—

"Who can find a virtuous woman? for her price is far above rubies."

I do pray that Jonathan may find favor with Constance. 'Tis a wondrous fair night for her quilting. She is tender with children, I hear, and hath much laid by for her wedding.

"She seeketh wool and flax, and worketh willingly with her hands."

To-morrow there's the big kettle of yarn to attend upon and David must drag in the water. Our flax makes a fairer thread than the Beckwiths'.

"Her candle goeth not out by night."

Hannah must fill the candle-box each morning, not wait until nightfall. Shall look to that last lot we dipped, the cold of these nights may have cracked them.

"She layeth her hands to the spindle, and her hands hold the distaff."

If 'tis fair come midweek, I shall take my spinning over the hill to Martha's. I have much news for her and some trimming.

"She is not afraid of the snow for her household; for all her household are clothed with scarlet."

David hath twice lost his mittens, they shall be tied with a tape like an infant's. Jonathan's coat is thrice lined, 'twould almost turn an arrow for thickness. 'Tis indeed a credit to Prudence. I must set me a red dye on the morrow.

"She maketh fine linen—"

I have sinful pride in my damask. "She looketh well to the ways of her household."

There be goose feathers enough for the new tick. Prudence shall see to it, for I must be at cheese-making by sun-up.

"And let her own works praise her

in the gates," came the last words of the reading, and ere we knelt, Mother gently extinguished the candle, as was ever her frugal custom. The pungent fragrance of bayberry stole into the room like incense and mingled with the evening prayer.

### Hands Across the Centuries

To touch with your fingers a web of old linen or a bit of homespun stuff, woven by the pioneer women of America, is to touch hands across the centuries. This fabric is a magic tapestry wherein we find woven our memory pictures, the dear, intimate, human pictures of home life, of living, loving, and working in the days when this land was young. "Homespun days" they were in very truth, and they wove the spirit of independence into the warp and woof of our being.

In 1921, my dear, John may marry you for your own decorative, adorable self and trust to the "accommodator," the delicatessen, and the department store to "see it through"; but in 1621, he would have thee comely by choice, but capable by necessity. If thou could'st not spin and weave, sew and knit, make soap and candles, brew simples, and set a dye, or care for a house and dairy right handily, he would have none of thee! A man's house was not only his castle, but literally the "butcher's, the baker's, the candlestick-maker's," not to mention bleachery, dye shop, woolen mill, tailor's, and the apothecary. From field and forest he drew his raw material, and with the aid of his women folk converted that material into his every need for shelter, food, clothing, light, and heat.

The story of "shelter" in the early days of New England takes us from the rude log dwellings with clay-filled chinks that straggled along old Leyden Street, to the comfortable solidity of the first farmhouses, reminiscent of old England, with sloping roofs, hand-cut shingles, and great central chimneys, then graduates to the stately dignity of the colonial mansion.

We should borrow the pen of Dickens to tell of the food of the old days, to give you a sniff of venison on the spit, and hard by plover in a pot with corn dumplings, or to translate golden goodies to be made from the pumpkin. What a host of pictures cling to the old colonial kitchen! From its beams hung the golden ears, and the savories; its great fireplace was the heart of the household; here was performed the most of the work and much of the play -- for work and play were close neighbors, duties were lightened with laughter at "buskin's," quiltings, and the "sugaring-off." Even autumn candle-dipping or the sewing of carpet rags could be made a festivity, if the board was spread with goodies and the men folk came in for the evening.

### Candle-light and Firelight

"For I light my candle from their torches"

Light in the early days would make a long and picturesque story. There was the "candlewood" torch, pitch-pine knots set in the hollow stone on the hearth, flaring and flickering brightly; the smoky, choky Betty lamps that swung from a peg or the rafters, burning whale oil or tallow; the clear green bayberry dips, beeswax tapers, and tall tallow candles. How they scrimped and saved every precious scrap for that tallow! Candle-making was an art in itself. Rows of chairs were set well back in shed or kitchen and laid across with long poles. Wicks of loosely

spun tow were hung from the "rods." The great kettles must be swung on and off the coals to keep the tallow at just the right temperature for dipping. Two to a rod made easier and quicker dipping, two hundred done in a day was the stint for skilful workers. Candle molds were also used for small quantities.

But chief of all arts in the household was that of spinning and weaving, taking more of the housewife's skill and time than all her other manifold duties together.

"Good flax and good hemp to have of her own,

In May a good huswife will see it be sown.

And afterwards trim it to serve in a need;

The fible to spin, the card for her seed."

Yes, 'twas almost a year from the time the blue-flowered flax bent its graceful head in the June sunshine till it was ready for the loom of the weaver.

There was the "rotting," the "taking the hexe from the rind" in "clear sunshining weather," later the swinging and heckling. Then the "driving a buck of yarn," and beating, rinsing, drying, which consumed many weeks of hard labor before the yarn was ready for the weaver. After the weaving came the bleaching or "bucking and belting" and "grassing," and more weeks elapsed before the linen reached the desired shining white demanded by the housewife.

No wonder the Colonial housewife was proud of her linen press; and no wonder her table and bed linen were family "wealth" to be willed to succeeding generations. (Linen is truly a wondrous fabric — as old as civilization, yet ever new; soft enough for the swaddling clothes of an infant, fine enough to adorn a princess on her wedding day, beautiful enough to satisfy the soul of an artist, strong enough for the pinions of giant aircraft.)

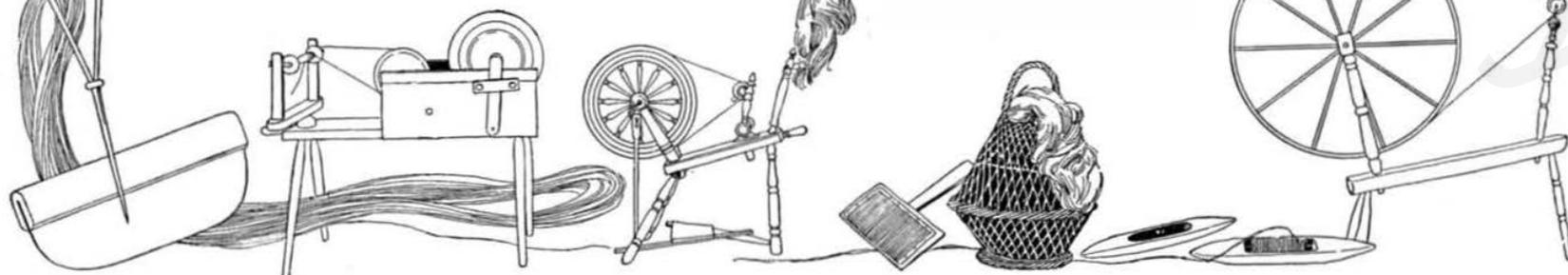
The preparation of wool for the "spinsters" was not so tedious a process. Fleeces must be opened with care and white wool carefully sorted, tag locks and feltings cut out and saved for the coarse work. The wool was heavily greased and then carefully carded, the worker sitting close to fireside, for one of the cards must be constantly warmed in the process. Combing must then be done for all hard-twisted spinning.

"Spin daughter, Mary, spin

Twirl your wheel with silver din"

Ah, but spinning was a graceful art! Whether the maid sat at the low flax-wheel, deft hands held daintily, a slippered foot tapping the treadle — or whether she stepped lightly to and fro at her wool-wheel, her fine shoulders erect, making that deft twist with firm wrist held high — she made a picture that put two arrows in Cupid's quiver, one tipped with her grace that pierced the heart of the lad, one tipped with her skill that went straight to his reason. Can't you see Lydia still, the firelight on her shining hair, as she sits at her clock-reel ticking off each fortieth thread, making the "knot" of good homespun? Can you capture that curious trick of Polly's strong left arm as she winds on her "niddy-noddy"? The pretty "swifts," you can see to-day, for war brought them back to modern acquaintance.

Lovers' gifts frequently took the form of elaborately carved swifts, niddy-noddys, wheel pegs, sheaths for knitting-needles, little tape or braid looms, even bands for the spinning-wheels, bobbins and parts for the loom, for full well the donor knew that scarcely a day



could pass by without his handiwork recalling his devotion to the lady, if his gift had aught to do with her spinning, weaving, and knitting. The quilling-wheel was another interesting "tool" in the history of cloth-making, and little children soon learned to use it to wind bobbins.

It required the work of four spinners to supply one loom, so every girl was taught at an early age to spin both flax and wool. As the colony grew the quantity of cloth needed increased, and at the same time, owing to the jealousy of English weavers, the importation of wool and yarn was prohibited. Spurred by this act the independent souls of the colony increased the raising of sheep and spinning of yarn until the loss was more than made up. To accomplish this, spinning schools were established which children six and over attended. Spinning festivals and bees were held that had a highly patriotic flavor. Wouldn't you have loved to see five hundred of the belles of Boston town displaying skill and dimpled elbows in a spinning contest right here on old Boston Common? What havoc they must have wrought under the embroidered vests of the dandies, those artful and designing spinsters!

Weaving was a real profession practiced by both men and women, and fortunately for the little Pilgrim colony there were many among them with the knowledge of every phase of cloth-making. During the twelve years of their sojourn in Holland several of the men were employed daily in such work. William Bradford was a fustian-maker, Robert Cushman and William White were wool carders, Samuel Fuller and Stephen Tracey were silk-makers, and Degory Priest was a hatter. Perhaps no other knowledge could have been so useful to them. From the sea, the forest and fields they could obtain food and shelter, but without the ability to build looms and to weave, to turn wool and flax into clothing, with England not less than three months away, and with little money to purchase even had opportunity offered, it is doubtful if the colony could have survived had it not been for its "homespun" talent.

**The Fine Art of Weaving**

The hand-weaver's task was a fascinating one, demanding both patience and skill. The work of threading the loom was far more complicated than the actual weaving, and many could weave who could not prepare and lay the warp threads, so it was the custom for men and women who understood the art to go from house to house in neighborly fashion, putting the loom in readiness for the housewife who could ply the shuttle. Once the loom was threaded, the weaving of the pattern could go on indefinitely, for it was a simple matter to tie on new warp threads. This undoubtedly explains why the same weaving pattern was used in both linen and woolen cloth. With the warp threads arranged for a desired pattern, linen for board-cloths, napkins, sheets, and apparel, woolen cloth for clothing and coverlets could be woven with no further change than the simple one of tying on new warp threads as needed. The illustration shows the "bird's-eye" pattern commonly used for linen toweling, worked out in woolen homespun. The weaving of linen and wool together make a splendid fabric, the wonderful old counterpanes were made with a warp of linen filled with wool, and many may be seen to-day, still strong and beautiful after centuries of service.

All this work was done slowly and carefully. An average weaver required one week to weave a coverlet three yards long and two and a half yards wide. One yard of fine velveteen was a good day's work for an expert. Certain patterns were family favorites, often repeated for several generations, becoming as closely identified with that family, as the Tartan with the clan of the Scotchman. One of the interesting features of modern hand-weaving is the revival of these old patterns by the families fortunate enough to possess them. The number of patterns in the early days probably did not exceed fifty, these were simple geometrical designs, quaintly named at the whim of the weaver.

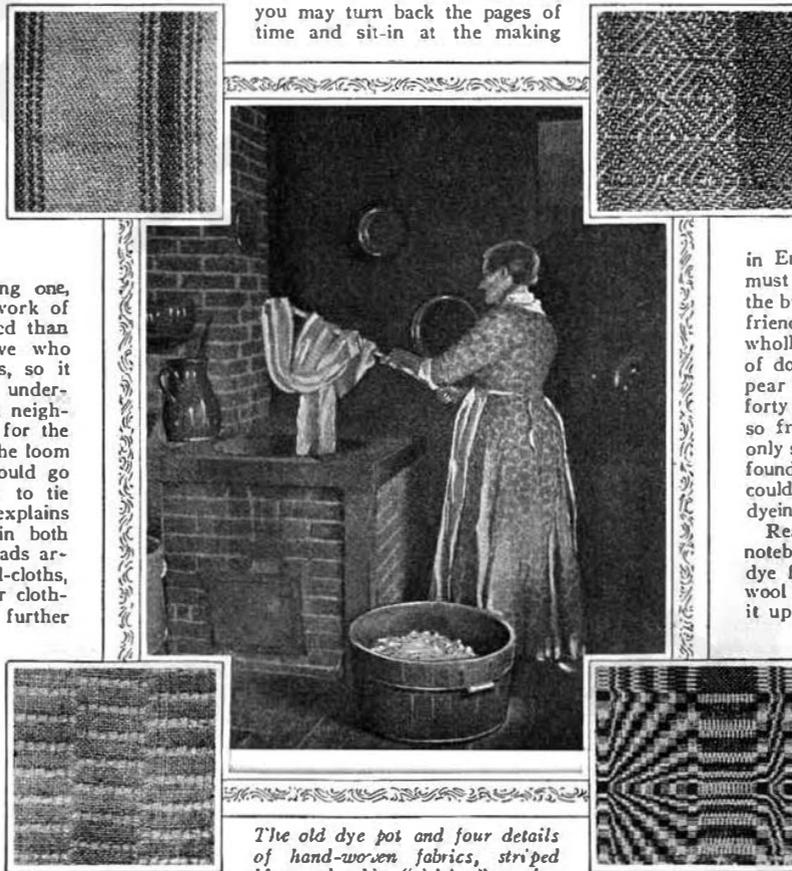
One of the most loved and fascinating characters of the early days was the professional weaver. He journeyed throughout the colony, a bearer of news and choice

gossip, his coming was hailed with joy in the isolated farmsteads. The weaver not only prepared the warp and threaded the loom, but often designed the patterns as he wove. Thus his work gained the dignity of creative art, and seated on his high bench before this clumsy instrument of which he was master, he worked out his theme with his threads, varied it, made it lovelier as he saw a new vision, even as the musician varies the theme of his music. True, the less skilful weaver followed diagrams worked out on paper with dots and dashes, that marched up and down like a score of old music. Have you ever seen an old draft, a long slender ribbon of paper, perhaps caught together with a bit of red yarn where it had worn in the handling? Weaving was indeed a dignified calling and developed a peculiar genius lasting for generations. Not infrequently the traveling weaver was also a preacher, a man of keen intelligence, wise, from much meditation; understanding, from his wide acquaintance with human nature.

Had you listened closely you might sometime have heard the weaver's song.

"Lo! here 'twixt Heaven and Earth I swing,  
And whilst the Shuttle swiftly flies,  
With cheerful heart I work and sing  
And envy none beneath the skies."

In the southland to-day, in the mountain regions of North Carolina, Kentucky, Tennessee, and Georgia, you will still find the weaver at her loom, you will hear the spinning-wheel as of old, you will see home-made dye "set" as our ancestors did it — here you may turn back the pages of time and sit-in at the making



The old dye pot and four details of hand-woven fabrics, striped blue and white "ticking," woolen homespun in the "bird's-eye" pattern, pure linen damask, a brown and white coverlet, wool on a linen warp.

of "homespun." Here you will still find priceless hand-woven "kiverlets," quilts that are masterpieces, knotted and tufted counterpanes, prized and preserved as they were before sentiment yielded to the temptation of dollars. Here among the everlasting hills you will find early America still extant, all the narrowness, if you will, but all the self-reliance, independence, hospitality, and home-craft of three hundred years ago. If, like so many of us, you are seized with a desire to have your coverlet "just like the old ones," perhaps you will ask Aunt Genevieve how she dyes that rich cream-color.

"Jest take a few pieces of bark and throw in and —" she will answer.

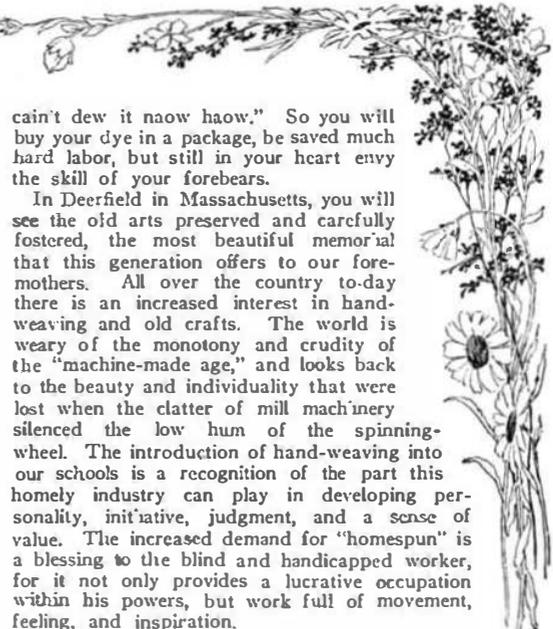
"Yes, but how much bark?" you will interrupt her.

"Jest a few pieces and you —"

"But how much?" you persist.

"My Gawd, you can't dew it naow haow," promptly closes the interview.

You might as well ask the painter how he mixes his colors, or Grandmother how she makes pie crust, artists cannot tell you in rules, and without the instinct, experience, inspiration, genius, "you



cain't dew it naow haow." So you will buy your dye in a package, be saved much hard labor, but still in your heart envy the skill of your forebears.

In Deerfield in Massachusetts, you will see the old arts preserved and carefully fostered, the most beautiful memorial that this generation offers to our foremothers. All over the country to-day there is an increased interest in hand-weaving and old crafts. The world is weary of the monotony and crudity of the "machine-made age," and looks back to the beauty and individuality that were lost when the clatter of mill machinery silenced the low hum of the spinning-wheel. The introduction of hand-weaving into our schools is a recognition of the part this homely industry can play in developing personality, initiative, judgment, and a sense of value. The increased demand for "homespun" is a blessing to the blind and handicapped worker, for it not only provides a lucrative occupation within his powers, but work full of movement, feeling, and inspiration.

**Dyes of Pleasant Colors**

No picture of the colonial home would be complete without the dye-pot of metal which either hung over from the lug-pole, or was built in at the side of the vast fireplace. Every member of the family was familiar with the long processes of dyeing upon which they depended for "pleasant colored" raiment. The Pilgrim housewives brought with them the knowledge and skill in dyeing acquired

in England and Holland. With what interest they must have watched that first spring bring the leaf, the bud, and the blossom! Would they find any "old friends" for their dye-pots or must they experiment wholly? Walnut shells would give them brown, "root of dock, bark of ash tree, leaves of almond, peach or pear tree," all would give good yellow, as would forty other plants; indigo would give the favorite blue, so frequently seen in our counterpanes; madder, the only satisfactory red; and logwood, black. Experiment found many new sources of color and a skilful dyer could obtain many shades. So, despite the labor of dyeing, the old colony was quite rich in color.

Read this worthy recipe culled from an old-time notebook, and learn how one made a nice brown dye from the humble onion skin — "Mordant the wool with alum and a little cayenne pepper. Boil it up lightly and keep warm for six days (and no coal stoves at that!). Drying two or three times in between makes the color more durable. Dry. Boil a quantity of onion skins and cool; then put in wool and boil lightly for one-half to one hour; then keep warm for a while. Wring out and wash."

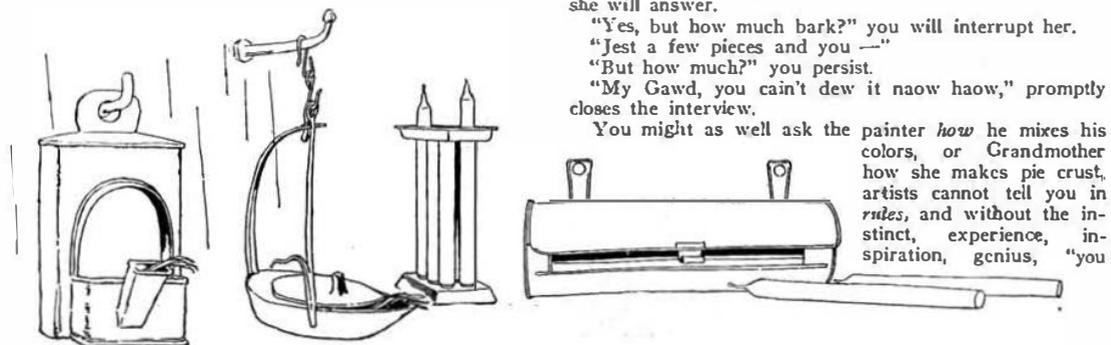
All fibres had to be "mordanted" (a more complicated process than dyeing itself) before going into the dye bath; this prepared them to receive the dye. In the early days roots and leaves of plants were used, later alum, iron, and tin filings and copperas. Linen did not take dye as readily as wool and was generally boiled first with an astringent.

"Puritan Flowers," he said, "and the type of Puritan maidens, Modest and simple and sweet, the very type of Priscilla."

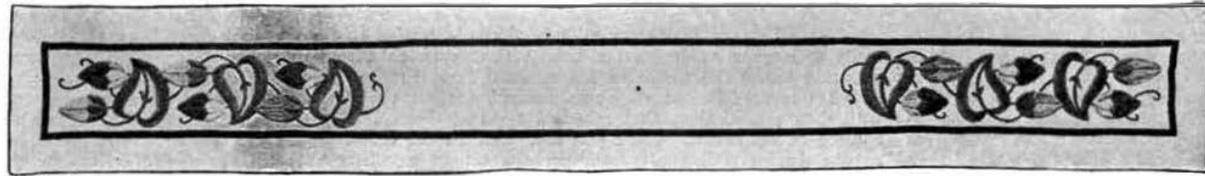
But dyes were not the only treasure which the Pilgrim housewife obtained from flowers and shrubs. Her well stocked and carefully tended garden and her brilliantly colored flower-beds produced spices, conserves, syrups, perfumes, beauty lotions, medicines, salves, ointments, powders and tonics, and she took a "sinful" pride in her "still room." But the dear lady of the olden day loved her gay garden, not only for the store of simples that it offered her, but for its color and fragrance, for the memories it awakened of other gardens in old England where friends still walked at eventide. Austere our Pilgrim mothers were, but their gardens betrayed them into poetry.

History has played a loving jest upon these iron-hearted ancestors of ours, perhaps to remind us that under their cloak of stern self-repression dwelt hearts most loving and tender — for, thanks to the name of their little ship, to think of the Pilgrims to-day is to think not of wars, of prayers or of fasting, but to vision the flushed pink buds of New England's fairest of blossoms, the Mayflower —

"But O, the Mayflower's not a ship  
Though Heaven in one great hour let slip  
Its bloom on one great ship's renown  
That sailed three hundred years ago  
From Plymouth Town to Plymouth Town."



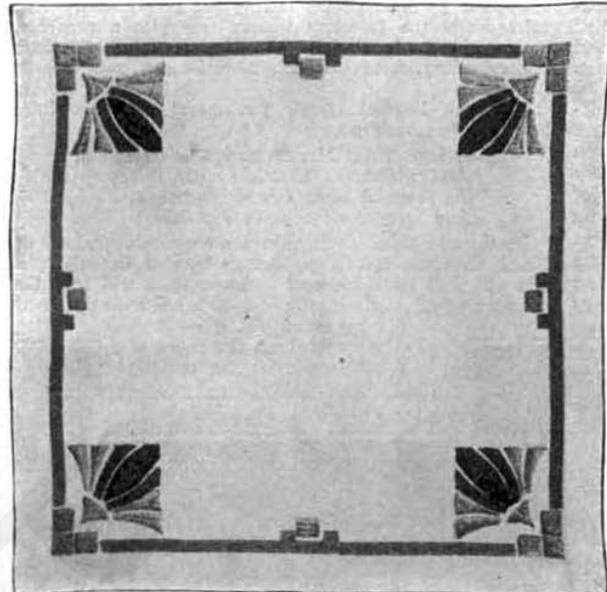
# An Olden Stitch for Patterns New



No. 20-12-40

Information about materials  
on page 20

Designs by  
MARION E. STEVENS



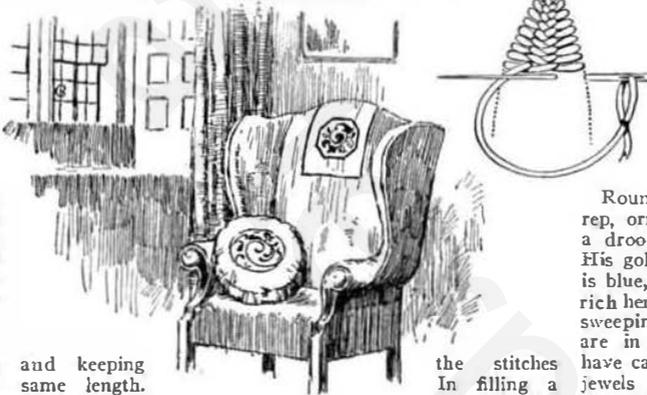
No. 20-12-42



No. 20-12-43



No. 20-12-41



**A**S the embroideries of the Elizabethan period were almost wholly done in colored silks and crewels on coarse hand-woven fabrics, it was quite natural that the needlework of our early Colonial ancestors, as exemplified by some fine old hangings and bed coverings yet preserved to us, should reflect that of the mother country.

The Crean stitch, extensively used for the embroideries of this period, has been known under various names, but as it is a most economical stitch, very little of the thread showing on the under side of the material, thus typifying the thrift which was a cardinal virtue of the early days, it has been most fittingly re-christened the New England stitch. Technically it belongs to the buttonhole family and is particularly adapted to filling broad spaces and straight borders quickly and effectively. It is done in the hand and progresses toward the worker in a vertical direction, the thread being carried below the needle as in the detail, which shows clearly the method of working.

Bring thread through material at tip of space to be filled, put needle in right outline and bring out a little below and near centre, keeping thread under needle. Repeat process on left side, inserting needle on left outline and bringing out a little to left of centre. Continue alternately right and left, keeping needle pointed toward centre each time in a horizontal position.

Different effects are obtained by letting the central plait remain the same width and taking stitches longer or shorter as leaf widens or narrows, or varying width of central plait

and keeping same length. In filling a curved surface, take the stitches on the shorter side of the curve very close together and those on the outer curve a little farther apart. If the space to be filled is too wide to be covered by a single band of stitching, two or more rows can be placed side by side, letting the stitches of each new row interlace slightly with those of the previous row, setting each new stitch between two stitches of the last row.

This new-old stitch with its interesting braided surface has been chosen for these bold designs for the living-room. The patterns being worked with coarse soft cotton or silk floss on firm, creamy linen resembling its homespun, hand-woven ancestor.

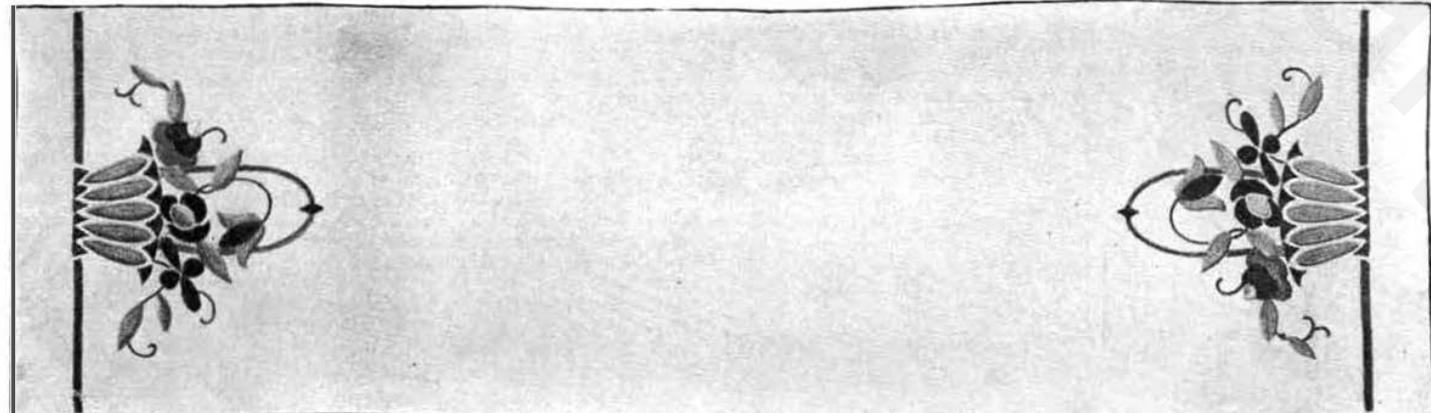
Two of the narrow scarfs, No. 20-12-40, may be used across the ends of a library-table, or a single scarf may serve for a runner. Inside the prim border of mahogany-color "old" shades of blue, green, lavender, tan, and light mahogany are blended in the Japanese Lantern vine. The work is all in New England stitch except the tendrils, which are worked in the familiar outline-stitch.

Round pillow No. 20-12-41 is of dark blue mercerized rep, ornamented with a brilliant Jazz-bird. Perched on a drooping fuchsia tree, he stares with unblinking eye. His golden head flaunts a gold and henna crest; his back is blue, the stitches curving to resemble feathers; he has rich henna-colored wings and breast of lighter shade, with sweeping tail of the three body colors. Stems and leaves are in two shades of olive-green. Three fuchsia bells have canopies of pale gold and warm gray, with hanging jewels of rose-color. Front and back are joined by a plain strip of material, the seams corded.

A square table-cover like No. 20-12-42 should find many uses in library or living-room. Severely conventional, this design needs to be visualized in color to appreciate its beauty. A border of blue with green corners is spaced from the edge, which hems under the embroidery. Corner motifs are shaded mahogany with golden tan at the base. Two rows of New England stitch are used to fill centre of motif, base, and green squares.

Shades of mahogany, blue, lavender, and green combine to form the artistic design which ornaments chair-back No. 20-12-43. The border is a single row of stitchery, but the wider spaces require two rows to fill. The edges are turned and finished with green blanket-stitch.

The basket design is so very charming that we used it for a scarf, No. 20-12-44, and a matching oblong pillow, No. 20-12-44A, not illustrated, which is like a single end of the scarf. The unique handled basket of tan and brown is filled with garden flowers, blue and terra cotta, a blue four-o'clock, and a graceful lavender fuchsia.



No. 20-12-44

# The Ever-Popular White Embroidery

Designs by  
ETHELYN J. MORRIS



Gown No. 20-12-34

Cap No. 20-12-33



**T**HE small sample with vandyke edges pictured just above is a section of flounce embroidered more than a century ago by an ancestor of the Editor, when a girl of fifteen, and worn by her on her wedding day. Flowers and scroll figures are inset with net, and the petals of the daisy-like flowers are done in the roll-stitch which we know best as bullion or wheat stitch. But it is, after all, the vandykes which associated this bit of old needlework most closely with that of to-day, for practically the same finish is now being used on our flounced taffeta dresses. As you may remember, it is made by cutting hem or tuck at regular intervals into squares, turning the edges inside to form points and securing them with fine stitches.

The embroidery pattern in a modified form has been arranged for use on a nightdress, and a cap which can be adjusted to come well down over the head, just the sort of cap that can be used whenever it is desirable to protect the hair from dampness or from dust or cooking odors. The face band is double and neck edge gathered onto an elastic band.

The nightgown is in the popular kimono style, so simple to make up, and the most practical for general use, but how our great-grandmothers would have exclaimed and held up their hands when comparing its modest cut of sleeve and neck with those worn in their day, high as to neck and long as to sleeve, but, oh, how abbreviated as to length!

Another very beautiful colonial design appears on dresser-cover and pincushion. A small section shows the beauty of the flat satin-stitch flowers with large eyelet centres and a yet larger flower with a spider-wheel centre, made by first button-holing the space to be cut,

into this edge working a series of buttonhole loops, or lace-net stitches, and then a spider in the centre on five or more crossing threads. A line of chain-stitch arranged in geometric fashion connects the centre and corner spots. It is a rarely beautiful design of which one will not tire, and done on fine linen in choice stitchery is worthy of being treasured in the years to come, even as we of to-day value the needlework of the past.

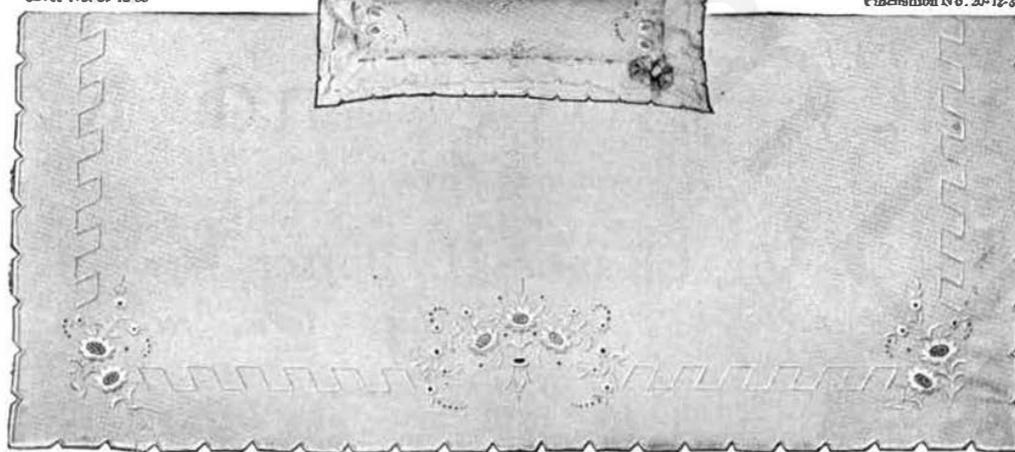
To complete this charming group of white embroideries for the sleeping-chamber are pillow-slips in two very different designs, one in simple cut-work with crocheted scalloped edges, the other a delightful combination of satin-

stitch flowers with open centres filled with lace stitches and brier-stitch scrolls. Then there is a towel in a delightful bird design to be done in satin-stitch.

The crocheted edge of No. 20-12-37, made with No. 50 hard-twist crochet cotton and No. 13 hook, is worked into a line of hemstitching, the material being cut away close to it on the outer edge, and is done as follows: Start at centre of point and work 2 d in each hole of hemstitching down side of point and 6 d up side of 2nd point, ch 5, and, without turning the work, take hook from loop, insert in 7th d on side of 1st point, draw dropped stitch through and make 10 d over the 5 ch, 6 d in edge of 2nd point (always making 2 d in each hole), ch 5, sl st as before, by drawing dropped stitch through, in centre of 10 d, ch 5, sl st m 7th d on 1st point, 10 d over 1st ch, 5 d over 2nd ch, ch 5, sl st back in centre of 10 d, 10 d over last 5 ch, 5 d to complete unfinished loop below, 6 d on edge of 2nd point, ch 7, sl st in centre of 10 d, ch 7, sl st in 7th d on 1st point, 14 d over 1st ch, 7 d over next ch, ch 7, sl st in centre of 14 d, 13 d over 7 ch, 7 d to complete unfinished loop, 6 d in edge of 2nd point, turn, \* dt (thread over twice) in d, ch 1; repeat from \* until there are 13 ct. omit 1 ch, sl st in 7th d on 1st point, turn, \*\* 2 d under 1 ch, picot of 4 ch; repeat from \*\* to 2nd point, work d around 2nd point, 6 d up side of 3rd point and repeat.

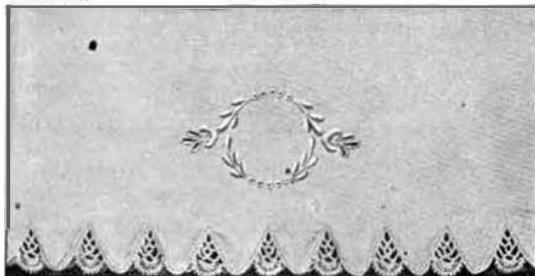
Towel, No. 20-12-39, exemplifies a new wrinkle in towel fashions, the use of plain linen in place of huck for toweling. Many charming importations from the Philippines and the continent are done on the plain linen, which can frequently be bought to better advantage than the huck. This idea gives us a wider and more interesting range in our towel designing.

Cover No. 20-12-35

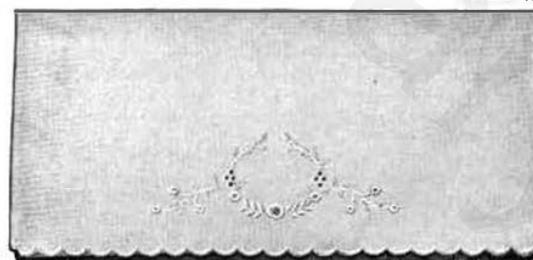


Pincushion No. 20-12-36

No. 20-12-37



No. 20-1-38



To make the crocheted fans fit the spaces between the scallops on the pillow-slip just above for which they are designed, it is necessary to use size of thread and hook specified and work closely. (Explanation of crochet stitches on page 29.)

Both of the pillow-slip designs have been planned to allow for marking with your initial. If you are planning your trousseau lines remember it is the initial of your maiden name which should be used. Further information about materials on page 24

No. 20-12-39





John Newcomb saw the girl's face turn pale in the moonlight, and his heart ached for her.

# Money, Love and Kate

*A Romance of To-day*

By Eleanor H. Porter

Author of "Pollyanna," "Mary Marie," etc.

Illustrated by W. K. STARRETT

## CHAPTER VII

ANOTHER FENCE, BUT DOWN IT GOES!

**W**EDNESDAY noon Mrs. Polly Wheelock went home; it was not until the same afternoon that Cora Dean found a chance to speak to Helen concerning their meeting with Kate in the Art Museum.

"Do you think Kate suspected—anything?" demanded Cora, fearfully.

"Why, no, of course not! Why should she? There wasn't anything she could suspect," answered Helen. "We just fixed it up so she didn't stay there long, that's all. But she didn't know we were doing it. I'm only afraid Cousin Polly minded it—she wanted to see more. But she's coming down again pretty soon, and we'll take her there then."

"Well, the man didn't show up, anyhow," declared Cora. "At least not while we were there. I know that. There wasn't a soul anywhere that looked one bit like him. And I'm glad."

"Glad! I should say so," breathed Helen fervently. "It would have been perfectly awful if he had!"

"But, really, it was funny, the way the thing came about—that Kate *did* go there in white with a pink rose that day."

"It was very terrible," corrected Helen with severe emphasis, as Cora Dean danced merrily from the room. Cora Dean, now that her prank had apparently resulted in nothing serious, was inclined to look at it all as a huge joke. Not so, Helen.

That evening Dodge called. The Bennetts had known Herbert Dodge for some years—ever since, in fact, he had yielded to Kate's pleadings to keep fourteen-year-old Harold's name out of the papers in connection with some boyish prank. They had known him then as "that kind young reporter"; but very soon they had discovered he was the son of an old school friend of Mrs. Bennett's.

The acquaintance between the young people quickly ripened into friendship. The neighbors, noting the frequent visits of the good-looking young man to a home where there were two charming girls, scented a romance; but as Dodge was devoted to both, it became the unsettled wager of the street—which girl he would marry. That he would marry one of them was taken for granted.

To-night, after he had been in to see Mrs. Bennett, Dodge chatted for a while on the porch with Kate, Helen, and Harold. Then, a little abruptly, he presented a request.

"I've a friend I'd like to bring out some time, if you'll let me," he said. "He's a forlorn chap, and alone in the world, except for Tommy, a young nephew—at least the boy calls him 'Uncle,' so I suppose he's his nephew."

"Why, of course! Bring him, by all means," smiled Kate.

"Thanks, I thought you'd let me," nodded Dodge. "He's a good fellow, and I'd like to infuse some fun into his life—some of this," he finished with a wave of his hands sweeping enough to include the homey little veranda, the table, the magazines, the pitcher of lemonade, the two bright-faced girls, the boy strumming his banjo, and the purring cat on his own knee.

"What's his name?" asked Harold, picking more lightly at the strings of his instrument.

"Newcomb—John Newcomb." As he said the words Dodge threw a keen glance into the face of each in turn, then relaxed a little as he met no start or question indicating that the name was other than strange to them all.

"What is he like?" asked Helen.

"He's like—well, he's like a fellow who has met with more hard knocks than soft hands in the world; so I thought I'd like to show him a little of the latter, if I could; yours, for instance."

"Mine!" laughed Helen. "You'll have to show him Kate's, not mine, if it's soft hands you're looking for. Dishes and dusting aren't half so softening as bonnet-building, you know."

"As if he, or any other man living, wouldn't prefer one of your pies to six of my bonnets!" flashed Kate, merrily.

"Well, I reckon pies *would* taste better," chuckled Harold. "And of course a fellow has to eat."

"You see," challenged Kate; "the way to a man's heart is through his stomach, even at Harold's age."

Dodge laughed.

"Maybe. But, judging from what I've seen, the way to this man's heart is marked 'no thoroughfare.'"

"Well, really, bow inhospitable of him!" gurgled a new voice. "Who is this you're talking about? My! But isn't it hot?" And Cora Dean tripped up the steps and dropped her dainty little white-clad person into the nearest chair. "Now who did you say this diverting creature was?"

"A friend of Mr. Dodge's, whom he's going to bring to call some night," explained Helen.

"A man for whom Mr. Dodge is trying to find a pair of soft white hands," grinned Harold mischievously. "How are yours?"

Cora sighed in mock dismay, and spread the fingers of two small, pretty hands.

"Not for me! There are two hard spots on the palms, and the backs are as brown as an Indian's."

"Never mind," chuckled Harold. "You won't stand much chance, anyhow. You see, Kate's going to offer hers with a bonnet in them, and Helen's going to present hers with a pie."

"Harold, be still," remonstrated Kate, though she joined in the laugh that greeted his nonsense.

"I'm sorry my luckless reference to soft hands should have caused such a commotion," said Dodge. "And I didn't mean he was looking for them, either. He isn't."

"Is his heart really marked 'no thoroughfare?'" demanded Cora Dean.

Dodge laughed and rose to go.

"As to that — I'll have to let you find out for yourself," he retorted merrily. "I'll bring him along next week, anyhow, then you can answer your own questions. Good night, everybody," he finished, as he bowed himself off.

On his way home the newspaper man chuckled softly to himself.

"Well, they don't know who he is, nor about that bothersome will," he declared under his breath, as he stood waiting for his car. "I've made sure of that." Nor did he remember that it was before, and not after, Cora Dean's arrival that the name, John Newcomb, had been spoken.

On a beautiful moonlit evening less than a week later Dodge piloted his friend to the Bennett porch.

As Kate Bennett, the only occupant of the porch at the moment, rose to greet them, John Newcomb gave an involuntary start, which was not seen, however, by either of the others.

Was she the girl at the Museum?

With an awkwardly muttered something John Newcomb seated himself and tried to look politely interested while he listened to the girl's talk with Dodge. He wished that her voice did not sound so much like the girl's at the Museum. He fancied, too, that she had a little nervous way with her hands that savored of embarrassment. He could not help fearing that it came from the fact that his name, John Newcomb, was familiar to her — as familiar as it must be if she really were the girl in white with a pink rose at the Museum who had sent him a silly little message on the back of a photograph. Still, after all, it could not be she, he thought, as he watched her. As if this charming, unmistakably well-bred, well-poised, *sensible* young woman could be guilty of a thing like that! Of course not!

Thoroughly reassured in his mind, he was setting back to enjoy the conversation, when Miss Bennett turned with a smiling question.

"Didn't I see you, Mr. Newcomb, a week or two ago at the Art Museum?"

"At the — the Art Museum?" stammered John Newcomb, miserably.

"Yes, I'm sure I remember seeing you," murmured Miss Bennett. "I dropped my handkerchief, and you very kindly picked it up. Of course I may be mistaken, but I thought you looked like that man."

"D — did he? D — do I?" floundered John Newcomb, with the desperation of one who feels the last prop break beneath him. The next instant he caught a glimpse of Dodge's bewildered, annoyed face, and with a valiant effort tried to collect his wits. He was not succeeding so well, however, that he was not ready to welcome any sort of diversion; so he rose with manifest alacrity when a light step sounded behind him, and Miss Bennett cried: "Ob, here are Helen and Cora."

The diversion, as it befell, however, was not so worthy of a welcome, after all; for "Helen and Cora" proved to be another shock, as unmistakably he recognized them as the two girls who had met the girl in white at the Museum that Saturday. In some way, however, he went through with the introductions, and resumed his seat. A little later a youth, whom they introduced as "Harold," came out of the house with his banjo, and thrummed little soft tunes on its strings.

With a long breath then, John Newcomb began to look more freely about him. One by one his scattered wits returned.

It was such a happy, charming group, and certainly the most winsome and delightful member of it was the one called "Kate." The more he thought of it, the more nearly convinced he became

### What Happened in the Previous Chapters of MONEY, LOVE AND KATE

*IN order to inherit thirty thousand dollars by his uncle's will, it is stipulated that John Newcomb must be married before his thirtieth birthday. At twenty-nine, Newcomb is in Boston, without a job and a lonely-five dollar bill in his pocket. While feeding the squirrels in the Common, hunger drives a small boy to approach Newcomb and beg for a few peanuts. The youngster proves to be a runaway. Newcomb gains Tommy's confidence and later takes him to his boarding-house and the relation of "nephew" and "uncle" is established. Failing in his search for work next day, Newcomb gravitates to his usual spot in the Common. A reporter for "The Clarion," named Dodge, is also an occupant of the bench and they drift into conversation. Dodge is soon in possession of the unusual terms of the will. Next day he uses the "story" as sensational copy for "The Clarion." Newcomb is deluged with letters and photographs from women of all ages, stating their willingness to marry him. One photograph is that of a little girl; on the back is written, "If you want to know how I look now, come to the Art Museum next Saturday afternoon, and watch for a girl in white with a pink rose." Forgetting all about the photograph, Newcomb, quite by accident, goes to the Art Museum accompanied by Tommy, to whom he explains, as best he can, all he knows about the "mouset-warriors." But Tommy has caught sight of a little woman in black, and suddenly disappears, while Newcomb, unaware of the boy's adroit leave-taking, turns to address him and finds himself looking into the eyes of a girl, dressed in white with a pink rose in her hat.*

that not by any possible chance could she have been guilty of so silly a performance as the sending of that photograph. True, she was at the Art Museum that Saturday, and in white with a pink rose. But, after all, white with a pink rose was not an unusual costume for a June day. Doubtless there had been many others like it there, if he had but noticed them. As for her resemblance to the photograph — that probably was a mere matter of his own fancy. At all events, this charming, altogether delightful Kate Bennett could not have been guilty of scribbling that unseemly message on the back of her photograph and sending it to a strange man — object, meeting and matrimony!

It was when he had reached this point in his silent argument that John Newcomb began to be more like himself. Little by little he felt his way into the conversation, even venturing on a jest once or twice, which met with prompt appreciation and response. To Harold he found himself giving an account of a skirmish with the natives in the Philippines; and when he became aware that the others were listening, he realized at the same instant that he was talking well, and with apparent ease. This gave him confidence; the tension somewhere within him snapped, left him relaxed and relieved. He even, at Harold's importunity, accepted the



The man had grown white, had caught her arm with agitated fingers. Then, with a fearful look over his shoulder, he demanded: "Do they know — the Bennetts?"

banjo, and sang a gay little Spanish song learned in Manila.

"Well, Newcomb," cried Dodge, when the song was ended, "why didn't you tell me you could sing like that?"

He did not see Cora Dean in the corner sit suddenly erect at the name. Neither did John Newcomb see it. For that matter, no one noticed that the girl was looking from Dodge to Newcomb and back again to Dodge with wide-open, startled eyes.

"Really, I don't know. Why should I tell you?" laughed Newcomb. "I reckon I didn't think there was anything to tell, anyway," he finished, dashing into a lively "tum-tummy-tum-hum" on the banjo.

Over in her corner Cora Dean fell slowly back in her chair. Her eyes were on Newcomb's face now, unswervingly. In them dwelt questioning, a little terror, growing excitement. By and by Kate and Helen slipped into the house to prepare lemonade, and to make sure that the little mother was not wanting something out of her reach. She had but to speak or to touch her bell, as they knew, and she could easily be heard from the porch. But the little mother saved their steps, when she could, and the girls knew it. So to-night Kate went directly to her mother's side, while Helen went to the kitchen.

"Do we disturb you with our chatter, dear?" Kate asked.

"Not a bit. You never do. I like his voice, too — that friend of Herbert's. Is he nice? Do you like him?"

"Yes he's very pleasant." Both women were speaking softly, that their words might not be heard on the porch outside.

"How old is he?"

"Why, I don't know; twenty-five or thirty, perhaps."

"What's his name, did you say?"

"John Newcomb."

"That's a good name. I like it — sounds solid. Tell him from me that I hope he'll sing again before he goes."

"I will. And isn't there anything else that you want?"

"Not a thing. If I do I'll ring or speak. Run along, dearie."

"All right. We're going to make some lemonade and some sandwiches," smiled Kate, as she sped through the doorway. In the hall she met Harold and Newcomb.

"I'm going to show him my stamps," explained Harold. "He says maybe he's got some for me, too. He's been everywhere, pretty near, I guess."

Outside, on the porch, Cora Dean, left alone with Dodge, had sprung suddenly to her feet. With a quick beckoning of her hand she summoned the newspaper man to the extreme corner of the porch, the one farthest from Mrs. Bennett's window.

"Mr. Dodge, who's that man?" she asked peremptorily, but softly.

"Why, he's my friend, Mr. Newcomb." If Dodge was disconcerted by the question he did not show it.

"Mr. John Newcomb?"

"Certainly. The one we were talking about the other evening. Surely you've not forgotten that, Miss Cora?"

With an impatient gesture the girl brushed this aside.

"How long have you known him?"

Dodge stirred a little restlessly.

"Why, I don't know. Not so very long. You don't have to know Newcomb long to find out he's a first-rate fellow. Don't you like him? You seemed to. I thought you two were getting on famously."

"This, too, the girl waved aside.

"There are some things you know that you aren't telling, Mr. Dodge, about this man."

Dodge stirred restlessly. In spite of his apparent nonchalance, he had thrown a keen, swift glance into Cora's face.

"Things that I don't tell?" he bantered. The girl interrupted him.

"Listen," she flashed triumphantly. "That man is John Newcomb, the one with the queer legacy, and his picture in *The Clarion* a month ago. I know he is. He's got to get married by next year some time to get his fortune of thirty thousand dollars. Now, do you think I know what I'm talking about?"

For a wretched moment Dodge struggled to save the day.

"Why, Miss Cora, I — he — you —" But she interrupted him again.

"He is — he is — I know he is," she chanted softly, lightly dancing up and down on her toes. "It's the same name, and he looks like him, even if he has shaved off his beard. I know he's the one." Then daringly she challenged: "If you don't tell me, I'll ask him!"

"Heavens, Miss Cora, don't you dare!" The man had grown white, had caught her arm with agitated fingers. Then, with a fearful look over his shoulder, he demanded: "Do they know — the Bennetts?"

"No — not who he is."

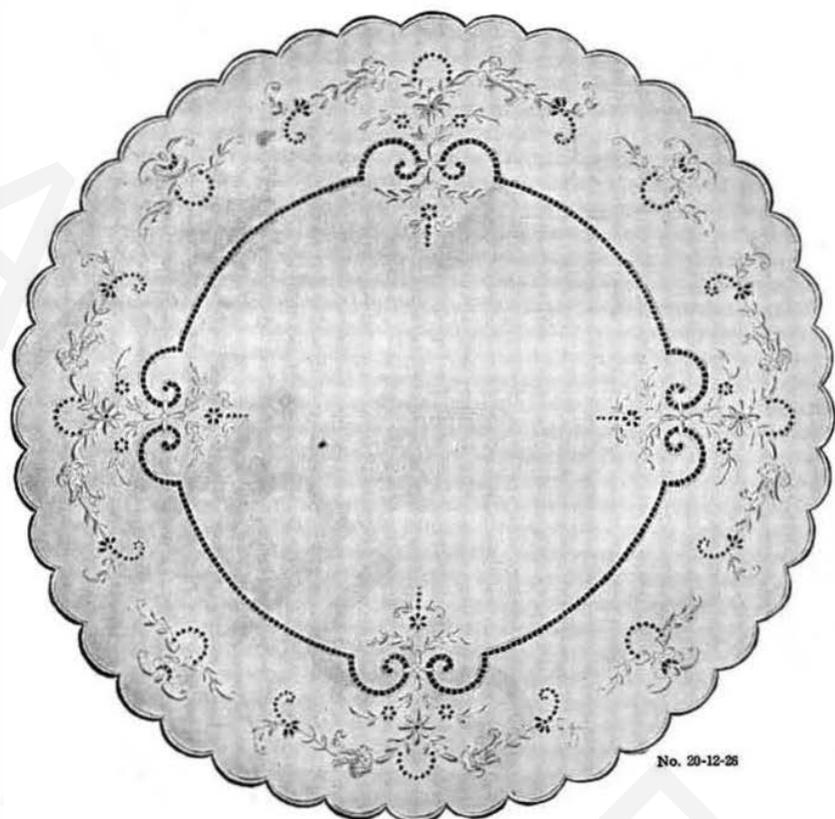
"Then for heaven's sake don't tell them! You little midget of mischief, you! Can you keep a secret?" he implored. "Newcomb is clean crazy on that subject. He simply won't have anything to do with a girl who knows that — about the fortune."

"Oh, won't he, indeed," bridled Miss Cora.

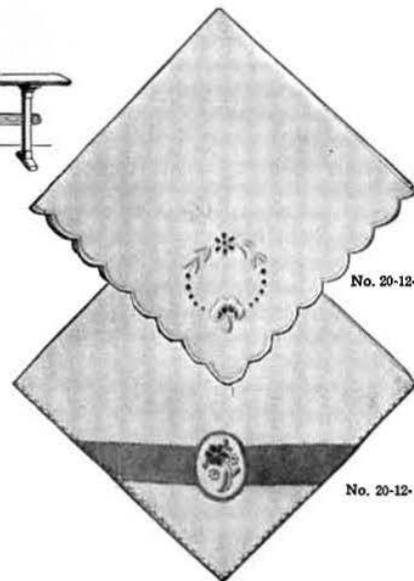
"No. Please keep the secret. I can promise you right off, if you do tell, you've seen the last of him," threatened Dodge, reading aright the look of eager excitement.

(Continued on page 50)

# From Board Cloths to Luncheon Sets



No. 20-12-26



No. 20-12-27

No. 20-12-28

**T**HE table manners, table dress, and table service of the seventeenth century differed widely from those of the twentieth, but the housewife's pride in her table linen was the same three centuries ago as it is to-day. From the long "table-board" mounted on trestles with its board-cloth of hand-woven damask, we have come to our social round tables with their groups of dainty doilies.

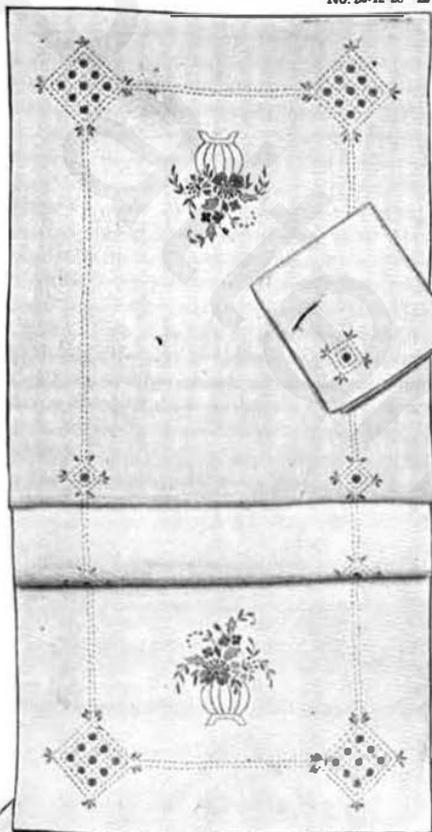
Some of the finest old board-cloths were trimmed with rare bobbin lace or netting, but usually they were quite untrimmed, and not embroidered, depending solely upon the lustrous white of the heavy, homespun linen itself for their beauty. However, many cloths were made of the coarser, ivory-toned lincens, not so well bleached, and woven from yarns that were not so fine. In many homes the board, scoured to snowy white, was left bare; but if the housewife had no cloth, you may be sure she had an abundance of napkins — for "fingers were made before forks," and used before forks, such "tools" being unknown in the old colony. Can you see the feast spread in the old days — the long board draped with glistening damask, the smooth, white wood of the trenchers, great, food-laden chargers of pewter, the wee one's shining mug and porringer, Father's big silver tankard, rows of "propped" pewter spoons partnered by broad-tipped knives — all bright in the glory of candlelight?

Can you see this December bride's table, wearing a rare cut-work cloth against its dark walnut, a soft glow from the electric dome lending sparkle to glass and much silver?

The round linen cloth, No. 20-12-26, for our December bride is an unusually lovely pattern, and may be had in four sizes, as large as seventy-inch if desired. Satin-stitch, satin outline, eyelet, and seed-stitch are employed in the embroidery.

The ladder-stitch band in the centre is most effective and yet it is the simplest form of cut-work, just a series of buttonholed bars, made as follows: Outline all the edges with two or three rows of running-stitch, buttonhole the edge to a bar, carry the thread across to the opposite side and back three times, then wind back over the three threads closely, and buttonhole to the next bar, which is made in the same way. Scalloped linen luncheon napkins, No. 20-12-27, are designed to accompany the cloth. A slender initial within the wreath adds individuality.

Creamy white linen is used for the very modern luncheon-set with the very adorable old-fashioned motifs, colors, and stitchery. The quaint motifs were adapted from museum pieces, the colors are time-softened effects, but have character; apricot, sage-green, tones of tan and yellow, touches of terra-cotta, old blue, and lavender.



No. 20-12-29-30

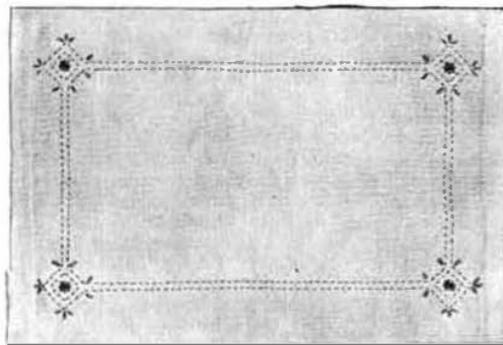
A color guide will show you their placing. For the stitchery there is running-stitch, chain-stitch, a bit of lazy-daisy and outline, satin-stitch, and the old-fashioned Kensington. Kensington stitch is used for filling in the petals of the larger flowers. It is simply overlapping rows of long-and-short stitches. The tiny flower petals in the corners are worked in satin-stitch from base to tip, after the style of the so-called Appenzell embroidery. The small flowers in the baskets are worked in the usual satin-stitch from side to side, and for the small leaves a slanting satin-stitch is employed. Large leaves are outlined and filled in with seed-stitch. Chain-stitch makes the "ribs" of the basket. Pad all this work very slightly, or not at all, for the old embroideries are flat in effect. An enlarged detail below gives you an excellent idea of the work. Scarf No. 20-12-28, and place-mats No. 20-12-30, are finished with one-inch invisible hems, the napkins, No. 20-12-29, with half-inch hems.

The long scarf suggests the refectory table found in many modern homes of elegance, but which dates back to the monasteries of the Middle Ages and is closely related to the "board" of the seventeenth century.

We have a special penchant to-day for the ivory-white fabrics, perhaps because much of our chemically bleached cloth has a chalky dead-white finish that has not the beauty of the "grassed," or "crofted," linen bleached by nature's own processes, and these just-off-the-white linens are less harsh, more nearly approximating the old fabrics.

Tea-cloth, No. 20-12-31, and napkins, No. 20-12-32, were inspired by some rare old china, gaily banded with pink and gold and decked with vivid little medallions. We use a pretty cotton fabric for these tea things, and make the pink band of linen. In making, turn in the edge of the band, and, using a gold-colored thread, buttonhole it down with slightly spaced, short buttonhole-stitches. Buttonhole the medallions with gold; and work the bachelor's buttons and rosebuds in Kensington stitch. The detail above shows the stitchery. Overcast hems of both napkins and cloth in two directions, giving the cross-stitch effect. Use a pink embroidery cotton for this over-casting.

This set could be used charmingly in the breakfast-room, or for any informal service. There are many interesting modern reproductions of old china in these banded and medallion patterns, both in breakfast and tea sets. With their bright colors and quaint flowers they are very happy selections, and doubly attractive when the small linens are in keeping. Attention to such dainty details gives distinction to the table service.



No. 20-12-30

Information  
about materials  
on page 55

Detail of  
the old-fashioned  
flowers



No. 20-12-31



"Yes, Mr. Grocer, they're coming in troops  
They're here for the holiday feast  
And all of them love Campbell's wonderful soups  
So send me a dozen at least"



## "Yes. Send a dozen Tomato!"

That is a wise buy, Mrs. Housewife.

You could not do a more sensible thing, especially in the season of holiday cheer.

A supply of Campbell's wholesome and economical Tomato Soup on your pantry shelf is a wonderful aid to real hospitality.

It insures you a delicious appetizing meal-course ready any time at three minutes notice.

Made from juicy vine-ripened tomatoes and other nourishing ingredients, it is a soup which everybody enjoys and which makes any family feast even more delightful and satisfying.

Write for "Helps for the Hostess," the attractive little book which gives many original menus and recipes which every housewife will appreciate. Free on request.

**21 kinds**

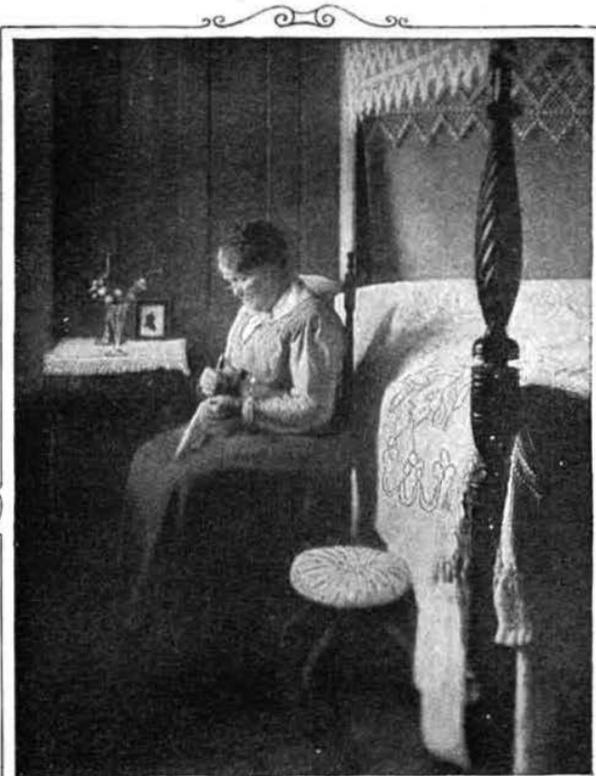
**15c a can**



# Campbell's SOUPS

LOOK FOR THE RED AND WHITE LABEL

# Netting Outlives the Centuries



The Artist and Her Work

The tester, edges, and pincushion top are Mrs. Henry's work and her instructions for making them follow.

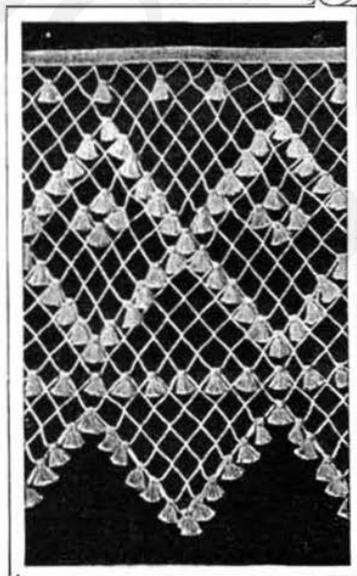
So many of the new homes are following colonial lines of architecture and interior decoration, that netting for spreads, scarfs, testers, and curtain edges has unusual interest. Following the old idea, window hangings are being made of the same material as the counterpane, and edged with simple netting, such as shown at the lower right of the page.

**BOSTON TESTER.** — White cotton tape is used for foundation. Measure the tape from post to post (size of bedstead frame) and allow five inches for shrinkage of tape and netting, which should be washed before tassels are put on.

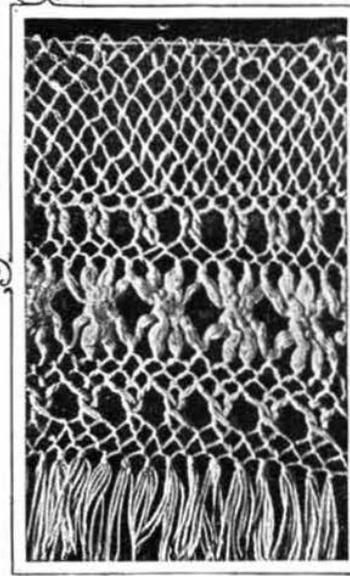
With No. 6 or 8 knitting cotton and half-inch mesh-stick, make first row from left to right over mesh-stick, fastening into tape with a sewing-needle large enough to hold the cotton. This first row must be carefully spaced, as the effect of the entire border depends upon it. In the illustration there are twenty rows. Points are added in loops of 5 and narrowed to 1.

**TASSELS.** — Take 10 threads from 10 balls of No. 10 knitting cotton. Thread a big needle from another ball and use double in tying tassels. Place the twelve threads together in the left hand, needle in right. Push the twelve threads through from back of knot to front, folding right for length of tassel; with needle make a loop around the head of tassel, draw up tight, then push the needle down.

Embroidery "cotton" there was none for Prudence of Provincetown, but how we envy her the beautiful hand-spun flax that not only wore her dimity and damask, but embroidered her tufted counterpane, and offered the soft warp-threads for her first "trimming," the netted "lace." In priceless old collections we can still see a damask board-cloth with a tasseled and pointed netting edge, and several dainty canopies.



The Boston Tester



Moonshine and Matrimony

**W**HEN the log cabin of the Pilgrim days gave way to the colonial mansion, when heavy hangings were no longer needed to shut out the wintry blast, then the carved oak of the Tudors gave way to the slender mahogany of the Georgian high poster, and the mistress of the mesh-sticks and netting-needles wrought lacy testers and feathery fringe for her counterpanes. She found that her hand-spun thread from which she wove her household linens would also serve the purpose of decoration, either for embroidery or netting. The soft knitting cottons of to-day are the nearest approach to the old, hand-spun warp-threads of the colonial days, but lack that lovely, light, almost silken texture. However, the old-time effects can be charmingly reproduced with modern cottons and by modern fingers that have mastered the netting art.

In the little town of Deerfield, Massachusetts, that harbors so many treasures of the colonial days, and does so much to foster the early American handicrafts, you will find a recognized authority on the beautiful netting of the colonial period, Lucy E. Henry. To her came Miss Alice Longfellow and entrusted her skilled fingers with the loving task of reproducing a netted tester for a high poster in the Massachusetts Room at Mt. Vernon. To make netting worthy of Mt. Vernon is a special virtue, for Martha Washington herself was an expert in the art, which was her greatest delight. If her gentle spirit looks down upon this re-creation of her favorite handiwork, will she not rejoice that one of this day and generation has kept the quaintly beautiful, old art alive, and true to the spirit of the time?

through the tassel and cut all threads the right length.

**DANCING GIRLS COVERLET BORDER.**—Designed to match the Boston Tester and so named because of the similarity of the line of tassels to a string of cut-paper dolls. Make a long piece of netting 6 loops in width, same material as tester. Gather on a strong cord. Make the points in groups of 5 loops, leaving one loop between to hold the large tassel between the points. Tie tassels of No. 10 knitting cotton, as in tester, arranging the line of Dancing Girls and diamonds, as in the illustration.

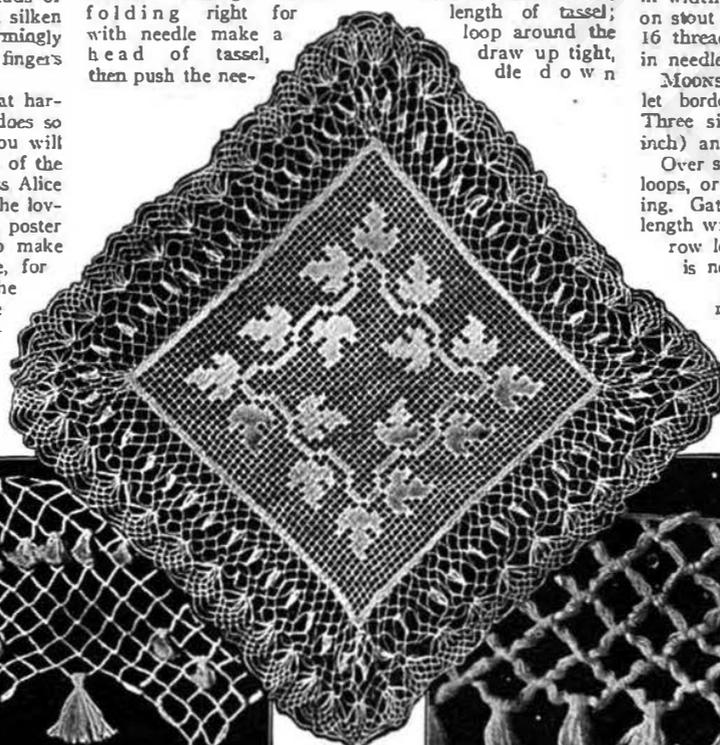
**WARP YARN BORDER.** — Make a strip of netting 3 loops in width over one-inch mesh-stick (or smaller). Gather on stout cord and after washing put in the tassels, using 16 threads of No. 8 knitting cotton and double thread in needle.

**MOONSHINE AND MATRIMONY.** — Still another coverlet border introduces these two fancy netting stitches. Three sizes of mesh-sticks are needed ( $\frac{1}{2}$ , 1, and  $1\frac{1}{2}$  inch) and No. 6 or 8 knitting cotton.

Over small mesh-stick ( $\frac{1}{2}$  inch) make a strip of three loops, or more, the required length of border for a heading. Gather on a stout cord and make one row the whole length with same mesh-stick and cotton. At end of each row leave thread long enough to tie to if more length is needed.

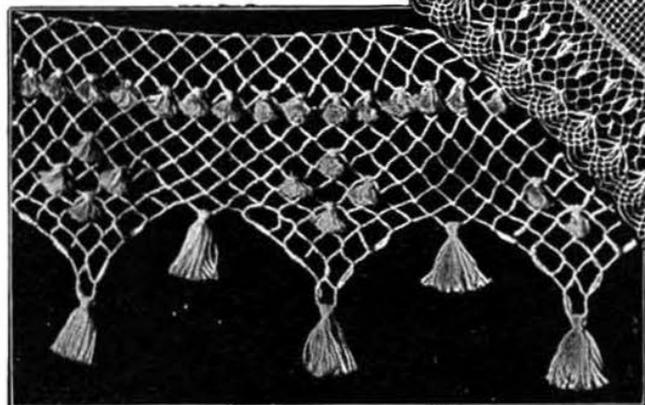
**1st row (Matrimony Stitch)** — Use a one-inch mesh-stick and double thread and net plain.

**2d row**—Use single thread and small mesh-stick. \* Draw the 1st long loop through the 2nd and net it. Then draw the 2nd long loop through the 1st and net it. Repeat from \* across row. Begin at the same  
(Continued on page 28)

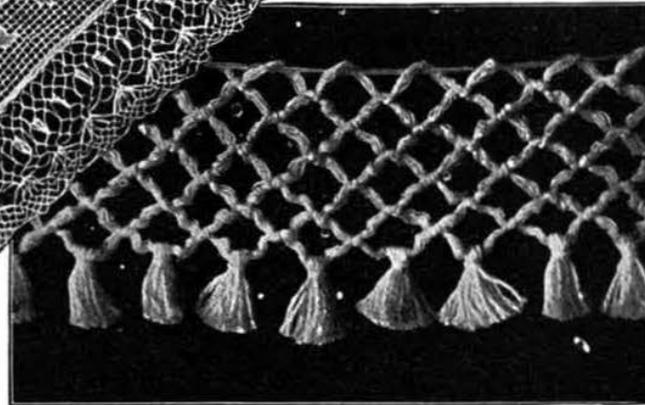


Pincushion Top

No. 20-12-64



"Dancing Girls" to Match Tester



Coverlet Edge in Warp Yarn

# What color for soap?

Judge soap by what it will *do*. Color has little to do with either its purity or its cleansing value.

There are good soaps variously yellow, green, white and brown.

Some pure tar soaps are *black!* Yet who ever made her head black by shampooing with tar soap?

Regardless of color, you want a laundry soap that will *make clothes snowy white*—and do it the *safest*, the *quickest*, the *easiest* way.

**Flakes containing naphtha!**

The real naphtha in Fels-Naptha is a great help in washing finery. Just shave off some chips or curls of Fels-Naptha, *dissolve promptly* and work up bubbly suds. The naphtha dissolves the dirt, and the soap washes clean. So much more economical, too!

**How many uses in your home?**

Besides being a wonderful laundry soap Fels-Naptha takes spots out of rugs, carpets, cloth, draperies. Brightens woodwork instantly. Cleans enamel of bath tub, washstand, sink. Safely cleans anything cleanable.

Fels-Naptha is golden because of the natural color of its good materials that help to retain the naphtha till the last bit of the bar is used up.

Fels-Naptha is golden, yet it makes the whitest, cleanest clothes that ever came out of suds.

Real naphtha (a product somewhat similar to gasoline) is so skillfully combined with good soap by the Fels-Naptha exclusive process that it is soluble in

water. Thus it penetrates to every fibre of the fabric, soaks the dirt loose without the effort of hard rubbing or boiling, and makes a Fels-Naptha wash thoroughly sweet and hygienically clean.

It is always worth your while to get the soap that makes clothes whitest with the least effort.

Three things identify the genuine Fels-Naptha—the golden bar, the clean naphtha odor, and the red-and-green wrapper. Order it of your grocer today.

FELS & CO. PHILADELPHIA



**Fels-Naptha is the ideal soap for washing-machines**

because its real naphtha churns its way through the clothes and loosens all the dirt.

# FELS-NAPHTHA

THE GOLDEN BAR WITH THE CLEAN NAPHTHA ODOR

© 1920, Fels & Co.



**An Appetizing Meat Loaf**  
and made the new Cox way! Try this—  
**MEAT LOAF**

1 envelope Cox's Gelatine, 3 cups (3 1/2 pints) water, 1 teaspoon beef extract or bouillon cube, 1 cup (1/2 pint) chopped celery, 4 tablespoons chopped sweet red peppers, 1 teaspoon salt, 1/2 teaspoon pepper, 3 cups (3/4 lb.) chopped cooked meat, parsley.

Four water into a saucepan, sprinkle in Gelatine, and dissolve over fire; add beef extract or bouillon cube and cool; then add celery, red peppers, seasoning and meat. Pour into a wet mold and leave in a cool place over night. Turn out at serving time, cut in slices and garnish with parsley.

Any kind of left-over meat may be used in this way.

There are any number of other ways in which to use Cox Gelatine to make your cooking better. The underlying secret of many a dainty and unusual salad and rich, delicious dessert is one of the little checkerboard packages of Cox's Gelatine.

The new Cox Book of Gelatine Recipes shows you the surprisingly varied ways in which Cox's Gelatine, pure, unflavored and unsweetened, will improve your cooking.

Write for a free copy.

**Cox's**  
Instant Powdered  
**GELATINE**

THE COX GELATINE CO.  
Dept. O, 100 Hudson St., New York



**ARTEMIS**  
**PLAYER-PIANO**

Good music has an appeal that touches the heart of young and old alike. The lifelike expression and beautiful tone of the wonderful ARTEMIS make such music a treat indeed. It is always ready to entertain you with dances, songs, operas and favorite melodies. The ARTEMIS can be used as a Player-Piano or played by hand.

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100 in script lettering, including two sets of envelopes, \$3.50, 100 Visiting Cards, 75c. Write for samples.  
M. OTT ENGRAVING CO., 1027 Chestnut St., Philadelphia, Pa.

**New Patterns for Hand-Knit Socks**



Photograph by the Misses Allen

Prudence learns a new stitch

**H**OME knitting was a domestic art well known to the Pilgrims, having been a profitable home employment in England for at least a century. The girls of New England knitted their stockings by hand for nearly two hundred years, as knitting-machines were not introduced into America until early in the 19th century. Little children could knit before they could read. Numerous "fancy" stitches, wholly unknown to us, were used in stockings, caps, and mittens. To knit into the garment the name of the owner was a favorite custom and one enterprising young lady knitted the entire alphabet into the top of her stockings. Since that time knitting-machines have come so largely into use, that, until the World War, knitting socks by hand became more of a pastime than a necessity. But the needs of our men at the front brought the knitting-needles again into action, and the making of socks for our "boys" has led to the popular "fad," if we may so call it, of knitting these woollens for general use. The masculine element very properly appreciates the comfort of the woolen sock for golfing and other outdoor sports, while the feminine world chooses them both for comfort and smartness when worn with a low shoe.

**MEN'S SOCKS (Size 9 1/2)**

**MATERIALS.** — Two balls (2-ounce) heather mixture Spanish knitting yarn; 4 steel needles No. 13.

Cast on 24 sts on each of three needles. Knit 1, p 1, for 4 inches; k 3, p 1, for 3 1/2 inches. In next round, take the last st on the third needle as the seam st, k 2 tog on each side of this st every 13th round 4 times, (64 sts on needle); k 3, p 1, for 4 inches.

(A) Take 16 sts on each side of the seam st. Put these 33 sts on one needle. Knit 1 row, p 1 row for 28 rows (always slip first st). § Commencing on the purled side, sl 1, p 18, p 2 tog, p 1, turn.

- Sl 1, k 6, sl 1, k 1, pass slipped st over (sl st o), k 1, turn.
- Sl 1, p 7, p 2 tog, p 1, turn.
- Sl 1, k 8, sl 1, k 1, sl st o, k 1, turn.
- Sl 1, p 9, p 2 tog, p 1, turn.
- Sl 1, k 10, sl 1, k 1, sl st o, k 1, turn.
- Sl 1, p 11, p 2 tog, p 1, turn.
- Sl 1, k 12, sl 1, k 1, sl st o, k 1, turn.
- Sl 1, p 13, p 2 tog, p 1, turn.
- Sl 1, k 14, sl 1, k 1, sl st o, k 1, turn.

Sl 1, p 15, p 2 tog, turn.  
Sl 1, k 15, sl 1, k 1, sl st o, turn, §.  
Repeat last two rows until all sts are narrowed off (17 sts on needle).  
Pick up 15 sts on side of heel. Add 8 sts of the 17 sts at top of heel, and

4 sts from second or instep needle, k to within 1 st of end, p 1 (27 sts on needle). *Second needle*—\* (k 3, p 1) 6 times, 3 sts are left which are added to the third needle, also the 9 sts left at top of heel. Pick up 15 sts on second side of heel (27 sts on needle), k to end of needle. *Next round*—k to within 5 sts of end, k 2 tog, k 2, p 1. *Second needle* — \* (k 3, p 1) 6 times. *Third needle* — k 2, sl 1, k 1, sl st o, k to end of needle (B). \*\* *First needle*—k to within 1 st of end, p 1. *Second needle*—\* k 3, p 1, 6 times. *Third needle* — Knit. \*\* Repeat last 2 rounds 7 times (64 sts on needles). Repeat from \*\* to \*\* until foot measures 8 inches from middle of heel (or more if a longer foot is required). Add to the second needle 4 sts from the first and 4 sts from the third needle. There are now 32 sts on second needle, and 16 sts on the first and third needles.

(C) Commencing on second needle, k 1, k 2 tog, k to within 3 sts of the end, sl 1, k 1, sl st o, k 1. *Third needle*—k 1, k 2 tog, k to end of needle. *First needle*—k to within 3 sts of the end, sl 1, k 1, sl st o, k 1. *Next round* — Knit. Repeat these two rounds until 10 sts are left on second needle, and 5 on first and 5 on second needle; break wool, leaving six inches.

**WEAVING.**—Thread a darning-needle with this six-inch length, slip sts on first and third needles on one needle and weave the sts together, beginning at right-hand side. \* Put darning-needle in st nearest you, as if knitting, draw through, take st off. Put darning-needle in next st on same needle, as if purling. Draw through, do not take off. Put darning-needle in first st on back needle, as if purling, draw through, take off. Put darning-needle into next st on same needle, as if knitting, draw through, do not take off. \* Repeat from \* to \* until all sts are woven together. Fasten thread securely by darning back and forth in the stocking.

**LADIES' STOCKINGS IN RIBBED KNITTING (Size 9)**

**MATERIALS.** — Three balls (2 ounce) heather mixture Spanish knitting yarn; 4 steel needles No. 13.

Cast on 28 sts on each of two needles, 32 sts on third needle (88 sts); k 3, p 1 for 12 inches. In next round, take the last st of the third needle for the seam st and k 2 tog on each side of this seam st every 7th round 12 times. Knit 3, p 1 for 5 inches. Repeat directions for Men's Socks from (A) to (B).

Repeat these two rounds 7 times (64 sts on needle). When foot measures 7 1/2 inches from the middle of the heel (or the desired length) less 2 inches for narrowing off the toe, put 32 sts on the second needle, adding 4 sts from first and third needles (16 sts on first and third needles). Repeat directions for Men's Socks from (C) to the end. (Continued on page 30)



Cable-Stitch  
Stockings  
to the right  
by  
Alice McKay

Other Models  
Designed  
and  
Worked by  
Laura C. Betts



## Ye Goodwife's Dainty Badge

By MARION E. STEVENS



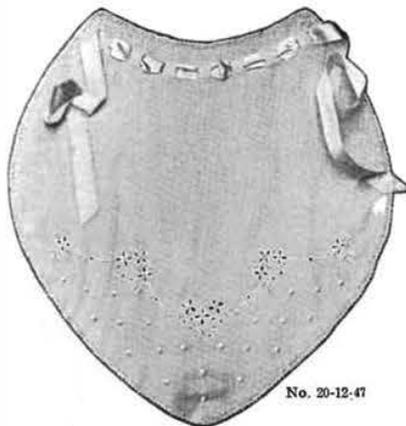
"Her cap, far whiter than the driven snow, emblem right meet of decency"

Information about materials on page 33



No. 20-12-46

**PRISCILLA CAP** No. 20-12-45 has embroidery to match the apron. Gathers at the back are held with a casing which ends in narrow ties.  
Tea apron No. 20-12-47 has a garland of eyelet flowers and satin-stitch spots. A ribbon threads through picoted buttonholes and a crocheted edge is worked into machine hemstitching. Trim lawn close to hemstitching, fasten thread in edge. 1st row—ch 5, \* t in next stitched space, ch 2 \*. 2d row—\* 2 d over 2 ch, d in next space, ch 3, d in same space \*.



No. 20-12-47

At afternoon tea a pretty apron adds a homey touch to the dainty service of friendly hospitality.

OF sheer fabric, elaborately embroidered, and fragile as a bit of real lace, were the "best" aprons of the long-ago homemaker. No costume was complete without its apron and accompanying cap, and these charming bits of feminine art did much to relieve the severe gowns of Pilgrim maid and matron.

The apron at the top of the page, worn when brave women were making real homes in this cheerless new land, shows the delicate stitchery placed by ever-busy hands. In similar style, No. 20-12-46 is made of fine lawn, embroidered in French and eyelet quaint flowers and leaves above the three-inch hem. It is "set into" a binding and finished with long ties which become a sash bow.

This practical apron and its dainty matching cap may complete a young matron's morning toilette. They also suggest a charming uniform for waitresses at a church supper, club tea, or lodge banquet.

## A set of "Mother Goose"

To Tuck Into Christmas Stockings with a Tube of Colgate's

THE youngsters will love the Colgate Mother Goose Books—nearly all the dear old rhymes are there in the set of 12 books. The pretty colored covers, all different, are by Jessie Willcox Smith, the famous artist of child life.

The full set of 12 books with a trial size of Colgate's Ribbon Dental Cream sent for 20c. Get the large size tube in its cherry red carton at your dealer's—send to us for the books.

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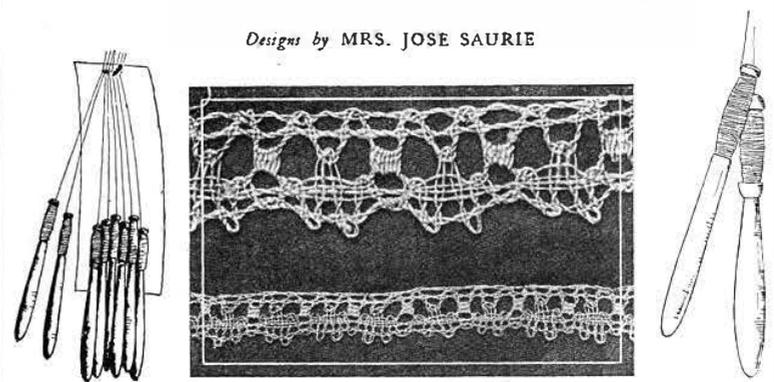
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**A Lace of the Early Days**

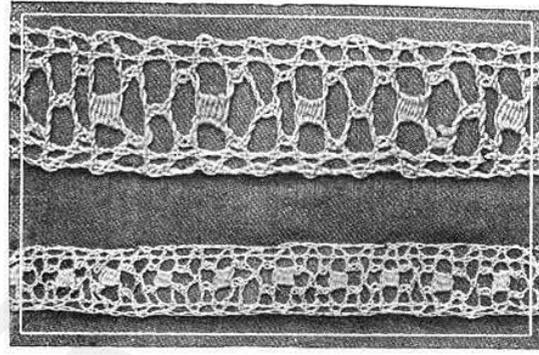
Designs by MRS. JOSE SAURIE



**T** WAS to learn bobbin lace stitches such as these that a class of gentlewomen and goodwives did meet in the early days of the colony under the instruction of a teacher who had paid a guinea a lesson to learn the art from Flemish refugees in London town. The illustrations show a simple edge and insertion done in both coarse and fine threads. Blue-print No. 20-12-48 has patterns for both widths of insertion and edge.

The simple scalloped edge requires seven pair of bobbins. Use No. 35 linen thread for the coarse edge and No. 120 for the finer. Hang one pair each at B and D, two pair at A and three pair at C. Wt 2nd and 3rd, ctc 5th and 6th, 4th and 5th; tw 3rd and 4th, wt 3rd and 4th, pin in 1, close with ctc; \* tw 2nd and 3rd, wt 2nd and 3rd, tw

1st, wt 1st and 2nd, pin in 2, close with ctc; wt 2nd and 3rd, ctc 4th and 5th, 5th and 6th, wt 6th and 7th, pin in 3 between 6th and 7th, tw 7th, wt 6th and 7th, tw 6th, ctc 5th and 6th, 4th and 5th, pin in 4 between 4th and 5th, close; ctc 5th and 6th, wt 6th and 7th, pin in 5 between 6th and 7th, tw 7th, wt 6th and 7th, 5th and 6th; tw twice 3rd and 4th and make a block of 5 leaf stitches; tw 2nd and 3rd, wt 2nd and 3rd, tw 1st, wt 1st and 2nd, pin in 6, close with ctc; wt 2nd and 3rd, tw 4th twice, ctc 4th and 5th, pin in 7, close; ctc 5th and 6th, wt 6th and 7th, pin in 8 between 6th and 7th; tw 7th, wt 6th and 7th, tw 6th, ctc 5th and 6th, 4th and 5th, tw 3rd twice, ctc 3rd and 4th, pin in 9, close; repeat from \* with pins 10 to 16 inclusive, then repeat from beginning.



**I** F one needs either a wide or narrow insertion which may be quickly made with a few bobbins, this one will answer the purpose very nicely.

Eight pair of bobbins are required, No. 35 linen thread for the wide insertion, and No. 100 for the narrow. Hang one pair each at B and D, two pair each at A, C, and E. Cross 1st and 2nd, wt 2nd and 3rd; cross 4th and 5th, tw 4th, wt 3rd and 4th, pin in 1, close; (A) wt 2nd and 3rd, tw 1st, wt 1st and 2nd, pin in 2, close (A);

tw 3rd, wt 2nd and 3rd, cross 7th and 8th, wt 6th and 7th, tw 5th, wt 5th and 6th, pin in 3, close; (B) wt 6th and 7th, tw 8th, wt 7th and 8th, pin in 4, close (B); tw 6th, wt 6th and 7th; tw 4th and 5th, make 8 leaf stitches with 4th and 5th, wt 5th and 6th, pin in 5, close; wt 3rd and 4th, pin in 6, close; tw 4th and 5th, wt 4th and 5th, pin in 7, close; repeat (A) to (A), pin in 8; repeat (B) to (B), pin in 9; then repeat from beginning for required length.

ILLUSTRATED ABOVE

No. 20-12-48. **BOBBIN LACE.** Blue-print pattern of both designs (two widths). 20c. Linen thread, Nos. 35, 100, or 120, 50c. a spool. Wooden bobbins, 5c. each; six for 25c. Paper pattern for cutting pillow, 10c. Bank pins No. 3, 10c. ounce; No. 7, 15c. ounce.

**About Embroideries**

ILLUSTRATED ON PAGE 8

No. 20-12-40. **NARROW SCARF.** Size, 8 x 58 inches. Stamped cream linen. 75c. each. Embroidery cotton, \$1.89; or silk, \$2.70. Perforated pattern, one-half length (reversible), 30c.

No. 20-12-41. **ROUND PILLOW.** Size, 20-inch. Stamped blue rep, with rep not stamped, to complete pillow, \$2.00. Embroidery cotton, 66c.; or silk, \$1.60. Perforated pattern, 35c.; transfer, 20c.

No. 20-12-42. **TABLE COVER.** Size, 19-inch. Stamped cream linen, \$1.15. Embroidery cotton, \$1.19; or silk, \$1.70. Perforated pattern, 30c.; transfer, 15c.

No. 20-12-43. **CHAIR BACK.** Size, 12 x 22 inches. Stamped cream linen, 65c. Embroidery cotton, \$1.05; or silk, \$1.50. Perforated pattern, 25c.; transfer, 15c.

No. 20-12-44. **SCARF.** Size, 18 x 58 inches. Stamped cream linen, \$2.85. Embroidery cotton, \$1.61; or silk, \$2.30. Perforated pattern, 30c.; transfer, 20c.

No. 20-12-44A. **PILLOW** (not illustrated) to match scarf. Size, 17 x 23 inches. Stamped cream linen, \$2.00. Embroidery cotton, 98c.; or silk, \$1.40. Perforated pattern, 30c.; transfer, 15c.

A color diagram will be sent with each pattern of the designs shown on this page.

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Minor skin troubles—itching patches, bits of rash or redness—so easily develop into serious, stubborn affections, that every home-maker should have Resinol Ointment on hand to check them before they get the upper hand. We recommend Resinol for this with the utmost confidence because of its harmless ingredients and its success in healing eczema and similar serious skin diseases.

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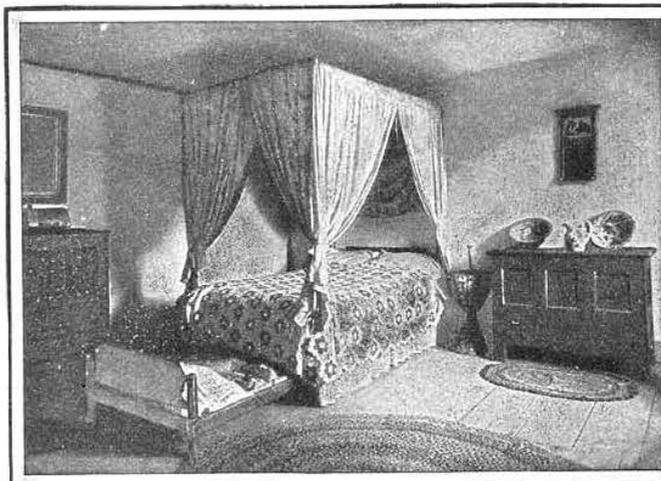
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Weight is right, yet light enough for easy washing and heavy enough to stand the wear. Used by many railroads and some of the largest hotels because PEPPERELL SHEETING is hard to tear. Look for the Pepperell label on the goods. Standard family sheeting for over 60 years.

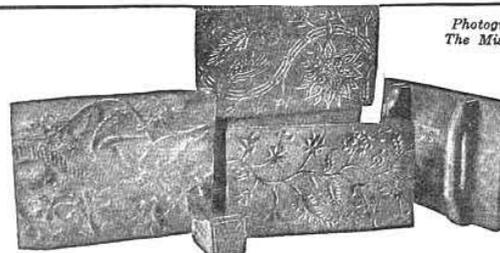
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CHRISTMAS CARDS Insist on **RUST CRAFT** At Best Stores Bargain Assortment Sent for \$1 **RUST CRAFT** 60 INDIA ST., BOSTON, MASS.

## The Pride of the Housewife



Photographs by The Missea Allen



In Memorial Hall in Old Deerfield, Massachusetts

**P**ATCHWORK quilts, tufted counterpanes, hand-woven coverlets — history, romance and art done in scraps of cloth, in homespun flax and fine stitches, in the warp and woof of a fabric.

The beauty which grew into the souls of our architects, artists, and poets was born of these humble crafts in the hands of colonial mothers.

Quilts are like voices of the past saying: "Do you remember?" — "There's Althea's wedding gown, a bit of Bobby's first breeches — see the striped piece in the corner, my first bit of blue and white ticking, woven when I was a slip of a girl at Aunt Nancy's—that yellow came over from Holland."

The big piece boxes up under the eaves contained treasure of no mean value. When you consider the labor that went into cloth-making, no wonder the waste of a scrap was unthinkable, criminal, even!

On what could one lavish her art where it would do her more "credit" than on her counterpane? All through these early days the big bed sat in the kitchen, or across the hall in the "parlor," close by the great fireplace. Even if one possessed a "vanishing bed," that pulled close up to the wall or fitted into a cupboard in the daytime, one adorned it with care just the same, if she took rightful pride in her household. (By the way, our modern flat dweller's "disappearing bed" had fine colonial ancestry!) The trundle bed, too, shared the glory, often wearing the "piecing" of the small occupant's first squares.

"Seeing Nelly Home" from quilting parties was in the old days the social equivalent of seeing Molly home from the dinner dance of this season, and productive of quite as much joy, if we're to believe the tales of our grandmas. It is our custom to speak in

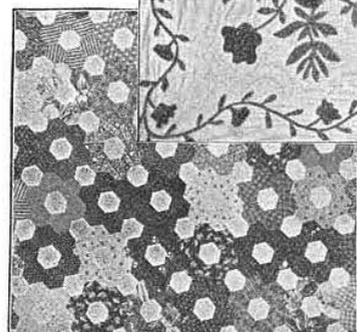
general terms of *patchwork*, referring to both "pieced" and "patched" quilts, but there is a nice distinction; the "pieced" quilts are made of scraps, but the "patched," "sewed on," or "laid" quilts are a more artistic creation, using geometric figures sometimes, but usually flowers and foliage, cut out and appliquéd to a linen (or present-

day, cotton) background. The quilting itself is the stitchery pattern forming the background and holding the wadding, or filling, firm and even.

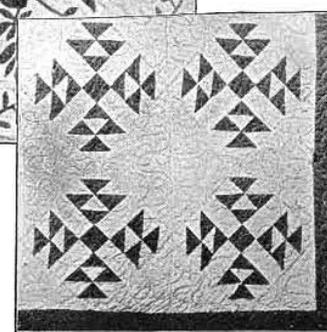
The old appliqué quilts were frequently made in squares and set together, as they were thus much easier to handle, and we follow this plan in the Nodding Poppy quilt, No. 20-12-49, we have illustrated. Each square of unbleached cotton is stamped with an outline to guide in placing the appliquéd pieces, and there is also a paper pattern of the quilting design. The flowers and foliage are stamped on chambray and should be carefully cut out on the outlines, as all material has been allowed for turning in edges, and also for seaming.

Both the appliqué quilts and diagrams for pieced quilts will (Continued on page 23)

Patchwork from an old collection



A modern version of an old pattern



The quilt of Nodding Poppies, No. 20-12-49, is done in pink and green appliqué on unbleached sheeting. The quilting pattern is simple. Information about materials will be found on page 33.



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New York

(Continued from page 22)  
be found in the new Priscilla Patchwork Book (thirty-five cents the copy), which offers many new-old quilt ideas.

Here we must say a word of the great bed-hangings, heavily quilted at first to shut out the cold, then later made of "block printed" fabric, using the home-made dyes and hand-carved wooden blocks for the printing, such as are shown in the picture.

Carved wooden blocks were also used for "quilling markers"; these, heavily chalked and pressed against the quilt, faintly outlined the intricate pattern. But had you no marker or chalk, the greased edge of a pan or saucer would give you a primitive pattern of pretty scallops and circles.

**KNOT-STITCH AND TUFTED COUNTERPANES.**—The beautiful tufted counterpanes of firm hand-woven linen were found in the first bed chambers that the colonies boasted. The patterns, quaint as the names they bore, were used for generations.

The tufting was simply done. With six or eight strands of the warp of the cloth, or candlewick doubled, the worker threaded her needle, then whipped her stitches over a small smooth twig, keeping them about a quarter of an inch apart and as short as possible. She would sometimes cut her loop and let the soft thread fluff out in the handling, or leave her looped stitches as they were taken. To-day we are gaining a similar effect to the work of our great-grandmothers by using French knots on the old patterns which we have copied or adapted. A creamy white unbleached sheeting is our nearest approach to the old fabrics, and a soft knitting cotton approximates the homespun threads. The counterpane, No. 20-12-1, shown on page 5, is "The Bowl of Snowballs," and with its pretty netted edge is a splendid example of a reproduction of a fine old pattern.

**HAND-WOVEN COVERLETS.**—"The Colonial Coverlet is to American art what the prose works of Increase Mather and the verses of Ann Bradstreet are to American literature," says Eliza Calvert Hall in her fascinating "Book of Hand-woven Coverlets." Here again we have the quaint names and patterns cherished for generations; Flowers of Lebanon, Hickory Leaf, Gentleman's Fancy, Roses and Pines in the Wilderness, Orange Peeling, Chariot Wheels, and scores of others, humorous, poetical, descriptive.

Blue and white were the colors most favored because the indigo dye was so satisfactory. Variations of shade could be gained in the weaving, as well as the dyeing, so after all, there was much variety. We find black and white and dull crimson; gray, tan, and rose; creamy white, red, soft green and deep blue; and others employing the three favorite colors, blue, brown, and white.

Woven on a warp of handspun flax, with homespun wool for filling, the old coverlets have outworn the centuries. Cotton has been used now for years in the South, but homespun wool and the old dyes still preserve the glory of the covers.

Our present-day weaving enthusiasts cherish some inherited ambition to achieve wonderful coverlets. They are seeking out the old drafts, and begging their Southern sisters to give them the secrets of their prized, almost sacred "kivers." Once again, "history repeats itself"—the trite and true saying is as applicable to handicrafts, as to wars and national embroilings, for we find maidens again at their "patching"; they're making counterpanes, too, for the newest colonial bedsteads; they're taking expensive lessons in the old arts of spinning and weaving. So it seems John Alden the lover spake with prophetic vision, for he said, in the words of the poet, "When the spinning-wheel shall no longer

Hum in the house of the farmer, and fill its chambers with music, Then shall the mothers, reproving, relate how it was in their childhood, Praising the good old times, and the days of Priscilla, the spinner!"

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Dental science, after years of searching, has found ways to combat film. High authorities have proved them by clinical and laboratory tests.

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## Vanity in Purses Will Always Be Pardoned



The modern fad for unique and fanciful bags is sponsored by our Colonial forbears, for then men as well as women carried gayly ornamented bags and pockets. They were often made to match wedding gowns, and knitted purses were a favorite token from fair hands to husband or lover.

THAT many of the old-time bags were handsomely decorated is shown by the one pictured in the centre of one group, a capacious bag of the pocket type designed to be tied about the waist. This bag is shown in Memorial Hall, old Deerfield, Mass. It is elaborately embroidered in color and was one of the sources of inspiration for the early embroideries of the widely known Blue and White Society, which is one of the village industries. We spend less time and stitchery upon our modern bags, but attain the decorative effect with bolder designs and rich hues.

It is needless to state that nice costuming demands a special handbag for the time o' day or the occasion, so bag No. 20-12-51 is a street bag to carry with your soft, warm suit or new fur coat. The model of dull brown suede-fin-



No. 20-12-50



No. 20-12-51

Dark blue taffeta, silk cord, and a slim gold tassel proclaim bag No. 20-12-50 a companion to your afternoon frock or restaurant gown. This bag is cleverly shaped with small side gores and has embroidery on front and back. The cord slips through little folded straps of taffeta inserted at the top between the silk and the golden-hued silk lining. The rose is worked in long-and-short stitch in two shades of henna, the stitches of the second row, in the darker shade, interlacing the other and producing a smooth satiny texture. Green French knots packed closely together form the centre. Fine gold tinsel thread is darned into the taffeta for a background, and a coarser gold thread is couched with green to outline leaves, stems, centre of rose, and lines about the design. Information about materials will be found on page 33.

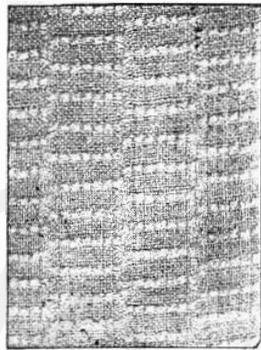
ished cloth is mounted on a shell top which reflects the green of the silk-and-wool yarn leaves, or the bag may be finished with a heading run with cords. Orange wool, with a touch of blue and yellow, makes the centre flower of the design, while yellow outline and orange French knots form buds or berries. New England stitch (page 8) and buttonholing fill the broad spaces of the spot, and a fold of material makes a handle.

## About Embroideries

ILLUSTRATED ON PAGE 9

- No. 20-12-33. CAP. Stamped lawn, and net for insets, 50c. Embroidery cotton, 12c. Perforated pattern, 30c.; transfer, 20c.
- No. 20-12-34. GOWN. Stamped white nainsook, and net for insets, \$3.50. Embroidery cotton, 48c. Perforated pattern, 40c.
- No. 20-12-35. DRESSER COVER. Size, 20 x 42 inches. Stamped white linen, \$2.75. Embroidery thread, 64c. Perforated pattern, 50c.
- No. 20-12-36. PILLOWSLIP. Stamped white linen, \$1.85. Embroidery cotton, 42c. White muslin-covered mount, size 5½ x 22 inches, 70c. Perforated pattern, 40c.; transfer, 20c.
- No. 20-12-37. PILLOW SLIPS. Size, 21 x 38 inches. Stamped cotton tubing, with scalloped edge hemstitched for crochet work, \$3.00 a pair. Embroidery cotton, 12c. Crochet cotton No. 50, 28c. a ball. Hook No. 13, 10c. Perforated pattern of design and one Script or Old English letter, 25c.; transfer, 20c.
- No. 20-12-38. PILLOW SLIP. Size, 21 x 38 inches. Stamped cotton tubing, \$2.25 a pair. Embroidery cotton, 36c. Perforated pattern, 30c.; transfer, 20c.
- No. 20-12-39. TOWEL. Size, 18 x 34 inches. Stamped union linen huckaback, \$1.50; ivory-white linen, \$2.35. Embroidery cotton, 12c. Perforated pattern, 25c.; transfer, 15c.

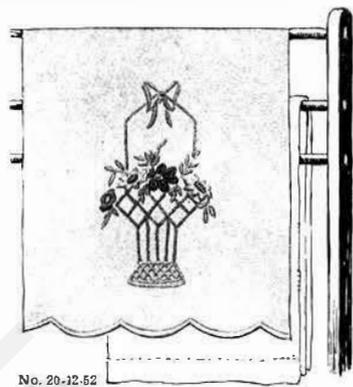
Prices on this page guaranteed for sixty days only



## Reminiscent of Old-Time Gardens

Selected by AMY GAY

When Great-aunt Lucilia became the "Cap'n's" wife, her mother spun and wove chest linens of home-grown flax. The damask towel above was her wedding present to my mother and now a modern Lucilia has it for her Chest o' Dreams.



No. 20-12-52

**M**AIDS of old New England started their chest linens when they were small girls, helping to cure the flax, then learning to spin and weave the linen yarn. The happy Hope Chest maid of to-day does not weave the dainty fabric she embroiders. Mid all the busy excitement of her "trunking" days she can be thankful for fine linen and durable cotton fabrics, all stamped with dainty designs ready for embroidery.

Scarcity of linen is one of the aftermaths of war which confronts to-day's housekeeper. Linen huckaback continues to be very expensive and difficult to secure at any price. Because of this the part linen and cotton fabrics have come into quite general use and we have found that they are really not so objectionable after all, are very durable, and cost much less money.

Experience has also taught us that towels do not need to be so large as we have considered it was right and proper they should be. Two inches or more from the width of a towel is no serious handicap, reduces the expense and lessens the laundry burden. So to-day we use the 18 x 34 or 20 x 36 inch sizes instead of the 22 x 38 and think nothing of it.

The unusual motifs and mellow colors of these towel designs have been

adapted from the needlework of Puritan maids. No. 20-12-52 has a blue-ribbed basket outlined in tan with satin-stitched flowers, yellow, blue, and rose, and green leaves. No. 20-12-53 is likewise scalloped, but has a conventional lily design. Flowers with smoothly laid white petals have yellow centres and new green leaves like a breath of spring. Isn't this a refreshing pattern for your guest-room?

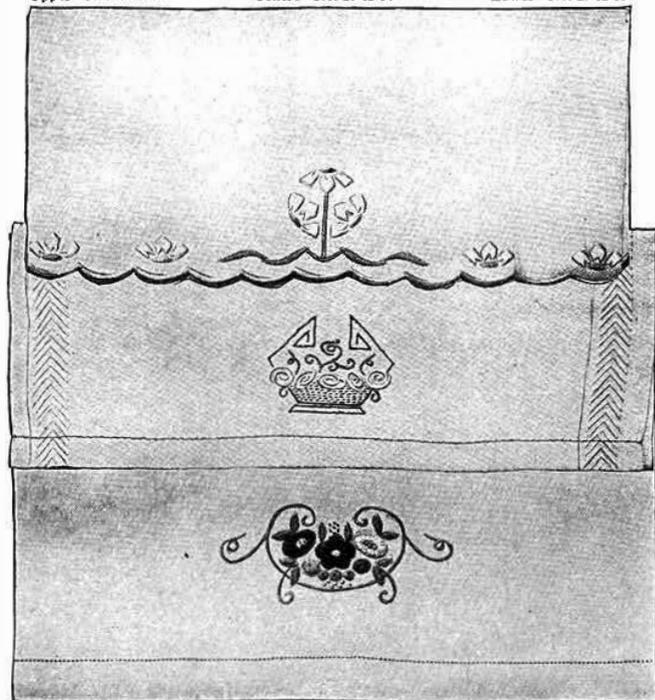
Soft, thick cotton of a special texture, warranted to absorb moisture, is used for No. 20-12-54. All in outline-stitch, blue flowers and green vines spread from a mahogany basket. This towel is hemmed with a thread of the old brownish red.

Real old needlecraft is employed in No. 20-12-55. Leaves and tendrils are in the familiar satin and outline stitches, but the flowers of old blue, lavender, and rose, are done in the New England stitch described on page 8. Little buds are buttonholed, all stitches radiating from the centre and a few satin dots in lavender and rose give the design a dainty touch. Machine hemstitching holds the hem.

The soft stranded floss used for all these embroideries produces a subtle suggestion of old-time delicacy, and lends itself nicely to this unpadding style of needlework.

Further information about materials on page 33

Upper—No. 20-12-58      Centre—No. 20-12-54      Lower—No. 20-12-55



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Elastic Ribbed, Fleece-Lined

# UNDERWEAR

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### SERVICE TABLE WAGON

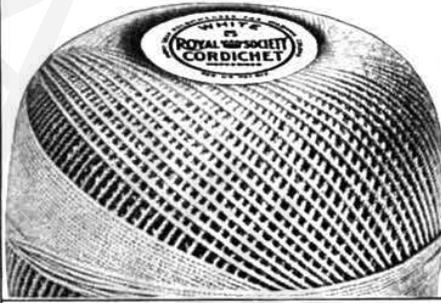
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The articles illustrated give but a few suggestions and directions for crocheting them are in the new book, just out.

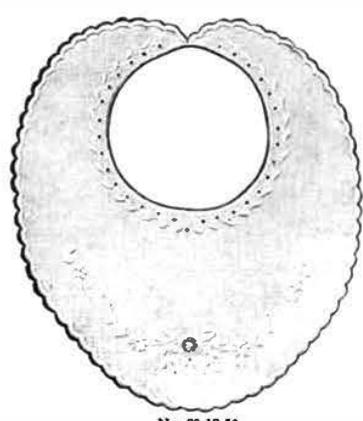
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## Fairy Stitches and Old-Time Patterns



No. 20-12-56



panel of dress No. 20-12-57 has a quaint old-fashioned design worked out in simple stitchery, as shown in the accompanying detail. The small leaves, like those of the other articles on the page, are in satin-stitch, while seeding is used to fill in the broad spaces. Fine lace makes ruffles at neck and wrists and the skirt edge is plainly hemmed. The panel of the wee christening robe from which these lovely motifs were adapted was a marvel of exquisite stitchery, patterned so closely that you could hardly find a pin-point of plain linen.

DESIGNS on this page are adaptations from the baby-wear of early days preserved in the Boston Museum of Fine Arts. All reflect the type of design then prevalent and introduce some bit of old-time stitchery. On linen bib No. 20-12-56 it is the solid and eyelet work vine traced about the hemmed neck and large shadow eyelet filled in with a "spider," or woven wheel, which give it distinction. Five bars are carried from side to side of the eyelet, caught together at the centre and held with a few rows of weaving over and under the bars.

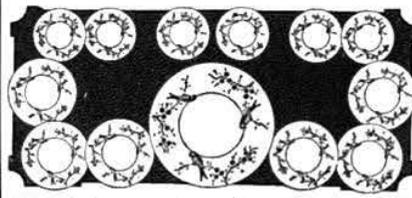
Cap No. 20-12-58, simply made of fine batiste, introduces a bit of the Compass work (virtually four long eyelets arranged in a circle) which was much used in early New England embroideries. The cap is cut in one piece with a scalloped band turned back from the face.

Cap No. 20-12-59, of fine handkerchief linen, is a bit of "real" needlework. It is seamed to a small embroidered crown with the finest of beading, and the front has a grounding of spider wheels. The dainty rosebuds are satin outlined with cut-work centres, and seeding fills the large leaves in the centre of the pattern. The edges of the cap are buttonholed and ornamented with groups of picots or buttonholed loops after the manner of needlepoint. To make, carry the thread back a tiny space and catch into the purl of a buttonhole-stitch; keeping needle over thread, make another loop, buttonhole back over looped thread to middle of first loop, lay another loop to centre of second loop, fill with buttonhole-stitches, finish first loop back to edge, and continue, making the pyramid loops at regular intervals.

The richly embroidered princess

A single thread of soft stranded cotton is used for the work on these designs. Many of the stitches used are illustrated and described on our Special Service Sheet No. 13, which is mailed on receipt of two 2-cent stamps.

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Further information about materials on page 33

No. 20-12-57

No. 20-12-58

No. 20-12-59

INSIST ON BEING SHOWN THE GENUINE

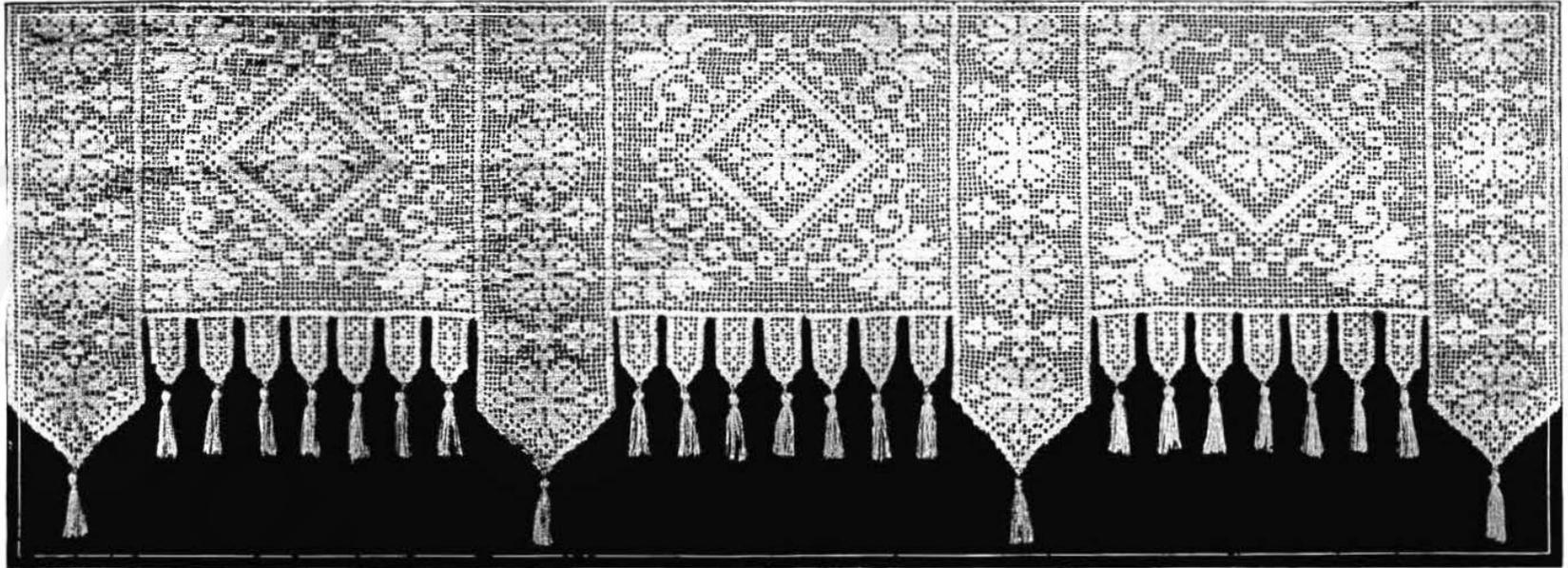
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No. 20-12-60

## Once Again the Antimacassar

Designs by MARY E. FITCH

**T**“IDIES” or chair-backs of filet crochet, the antimacassars of our grandmothers' day, reappear on davenport backs and fireside chairs, and seem not at all out of place where one would least expect to find them—in our limousines. Designs of a conventional character are best suited to the larger pieces, but for the smaller chair-backs quaint urns and naturalistic motifs may be used successfully, and the lower edges shaped in scallops or points to suit the designs. The work is commenced on the straight upper edge, and each point or scallop on the lower edge worked separately, joining a new thread each time to start.

Tassels made of the same crochet thread add a finishing touch, and in their simplest form are made as follows: wind thread around a three or four inch cardboard; then run a double thread under the loops on one edge of the board and tie, leaving a sufficient length to fasten. Slip loops from card, and with another thread tie about half an inch from top to form a head. Trim lower edge and tassel is complete. It is best not to make them too “fat,” or they will be uncomfortable when leaned

against, for it is utility as well as beauty that is expected of a chair-back. Further information about materials and patterns for these chair-backs will be found on page 33. They are unfortunately so large that it is not possible to show them in the magazine.

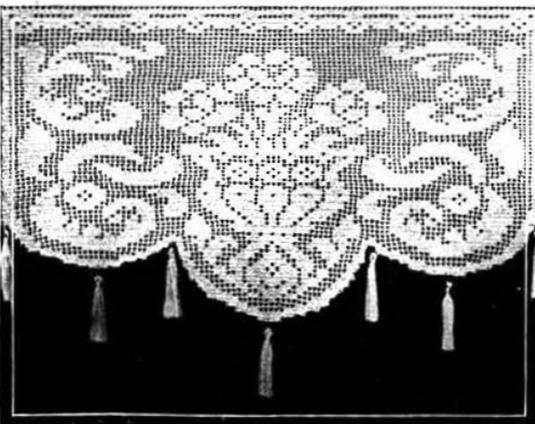
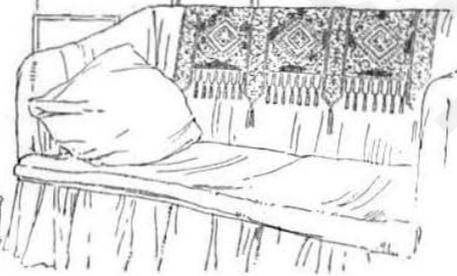
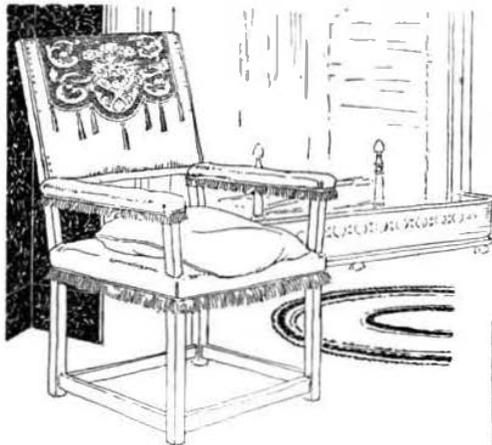
Thread was spun so fine that it often took a skilful worker a whole year to make a pair of lace sleeve ruffles to adorn the wrists of a man of the Court of Queen Elizabeth. Men fostered the lace-making arts by demanding real Point and Reticelli lace upon their hats, boot tops, and the pillows upon which they rested their heads at night, and although our early ancestors frowned upon all elegance of dress, which savored to them of the extravagances of the English Court, no sooner did prosperous days come upon them than did our Colonial gentlemen bedeck themselves with laces and embroideries after the fashion then prevalent in Europe.

The darning of figures or portrayal of scenes upon square-mesh netting was one of the earliest forms of lace-making, later followed by the needlepoint and bobbin laces, and in the early days of the nineteenth century by machine-made laces, made possible by machines invented

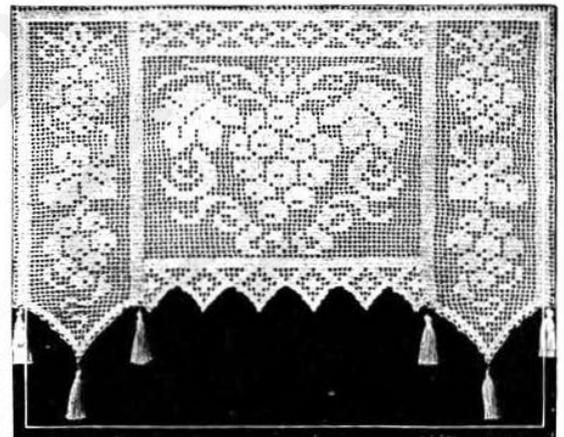
loops built around the English rose and Irish shamrock.

To the nuns of the Convent of Mercy, near Rouen, France, is accredited the earliest known piece of Filet Crochet, a copy of Leonardo de Vinci's picture of The Last Supper, said to have been made about 1840. Although claimed to have been made in an effort to duplicate the machine-made Nottingham laces which were then at their zenith, it seemed much more reasonable to regard it as a copy of the darned netting or lacies of a much earlier period. The name *filet*, however, which seems to have been adopted about this time for all sorts of square mesh laces, is from the French, meaning a thread or a net. Lacies is now best known as filet, which is the name also applied to the popular crochet of this type.

Devotees of the crochet needle, or hook, as it is generally called, have found it a ready medium for the reproduction of other types of lace — Venetian, Maltese, Cluny, and Reticelli, but all are more difficult of execution than Filet and are not suited to such a range of uses. Pictorially it offers unlimited scope for the designer. Our American Picture Lace Contest (Filet Crochet) was a great success. Hundreds of entries were made, and



No. 20-12-61



No. 20-12-62

Although crochet is a comparatively modern form of needlework, and cannot be numbered among the accomplishments of the women of the colonial period, an issue of PRISCILLA would hardly be complete without some reference to this popular form of needlework, which derives its name from the *croce* or hooked needle with which it is made. The process consists of a series of interlaced loops which may be built into a closely woven fabric, or be open and lacy in effect.

Lace-making has been the artistic pastime of gentlewomen for centuries, and nearly all of the countries of Europe are distinguished for lace of some sort. Queens and wealthy women of leisure were proud professors of the lace-making art, which flourished through wars and persecutions down the years when palaces and convents were the only quiet spots for the pursuit of this peaceful art. First came the ecclesiastical laces, then the use of rare laces for royal weddings, christenings and coronations until in the days of the Renaissance women who could produce it at all were unable to supply the growing demand.

in England and France, and now developed until the lace industry stands second to none in the field of textiles.

Perhaps the earliest known use of the crochet-needle for the purposes of lace-making was by the nuns of a convent in Ireland, in an endeavor to establish a lace-making industry which should be less tedious in process than the Venetian Needlepoint. From this has developed the beautiful Irish crochet laces, many of which are Venetian in character, and introduce the needlepoint stitches, while others consist of a groundwork of picot

many of the articles were so excellent in design, execution, and suitability for the purpose for which they were intended that it was an exceedingly difficult matter for the judges to agree upon the prize awards. The story of the contest will be given in the coming February issue, and we shall show some of the prize pieces at that time. Others will appear during the year.

Both linen and hard-twist cotton threads make beautiful filet crochet. The linen threads are a little softer in texture than the cotton, and in color more closely resemble the old laces, but many crocheters prefer the cotton threads which can be had in both white and *écru*.

If you are making one of these antimacassars to fit a particular piece of furniture, first take the measurement of the space to be covered, count the number of squares across your block pattern, and then use the right size of thread and hook to make your work run the required number of meshes to the inch. If you crochet loosely it will be necessary to use a finer thread than if the tendency is to work tightly. If your crochet does not run square, that is, if it does not measure the same number of spaces one way as it does the other, it is because the tension of the chains and the trebles is not the same.



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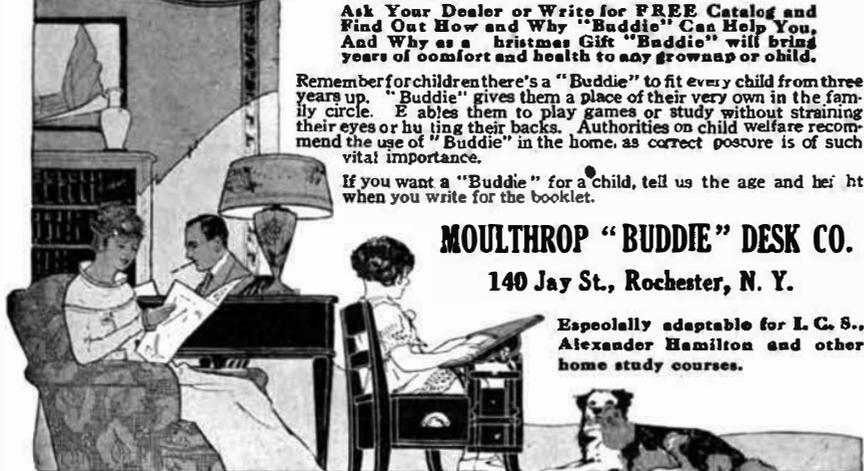
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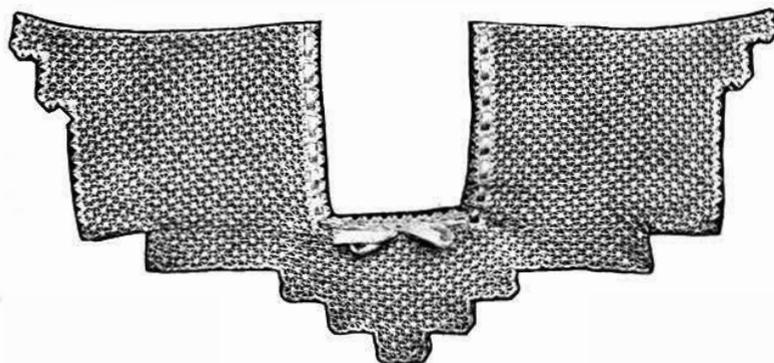
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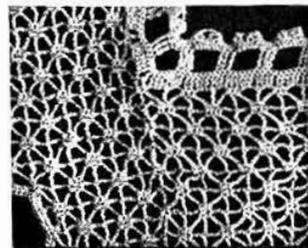


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## Crochet Makes Pretty Yokes



Gown Yoke with Sleeves by Helen P. Metzger



Explanation of crochet stitches on page 29

**MATERIALS.** — Four balls No. 60 crochet cotton, No. 11 hook.

The yoke is started under the arm. *1st row* — ch 31, d in 2d st from hook, \* ch 5, skip 4, dt (thread over twice) in next st, ch 5, skip 4, 3 d; repeat from \* to end of ch, ending with one d. *2d row* — ch 9, \* d under 5 ch, d in dt, d under next 5 ch, ch 4, dt in 2nd d, ch 4; repeat from \*, ending with dt in d. *3d row* — ch 9, \* 3 d, ch 5, dt in dt, ch 5; repeat from \* ending with dt in 4th st of 9 ch. *4th row* — \* ch 4, dt in 2nd d, ch 4, d under 5 ch, d in dt, d under next 5 ch; repeat from \*, ending with a d in 4th st of 9 ch. This completes one row of "webs." Make nine rows of webs. When beginning the 10th row, add 21 sts on which to make the two added webs. Make three rows each containing 5 webs, 3 rows of 7 webs each; 3 rows of 9 webs each, then slip st over 2 webs to decrease; 3 rows 7 webs each; 3 rows 5 webs each. Decrease to three webs and work on this length for 18 rows. This brings the work to the increase in the back, which is made exactly like the

front. Finish back with 9 rows of 3 webs each and join to front with needle and thread.

Find the centre of underarm and fasten thread to top edge. Work over 12 webs for the shoulders, turn and work back and forth on this strip for 29 rows; break thread and join to back of yoke with needle; make other shoulder piece to correspond. Around the arm edge make 5 or 6 rows of webs (the sleeves may be made longer or shorter as desired). Slip st over 10 webs from centre of underarm, and work over next 9 webs, turn, 2 rows of 9 webs each, slip st over 3 webs and make 2 rows of 3 webs each for point on sleeve.

**BEADING.** — Work a row of t around neck edge, making 3 t in each space and one t in each dt. *2d row* — 3 lt (thread over 3 times) in 3 t, ch 5, skip 5, 3 lt in next 3 st; repeat around, joining groups of dt at corners with no chains between. *3d row* — 3 d in 3 dt, (one t, 2 dt, one lt, ch 5, one lt, 2 dt, one t) all under 5 ch; repeat.

Use last row to edge sleeves, and 4 d under each ch for lower edge of yoke.

## Netting Outlives the Centuries

(Continued from page 14)

end for each row in order to keep the fancy stitches right side out. *3d row* — Plain with single thread and small mesh-stick. *4th row* — Plain with double thread and large mesh-stick.

*5th row* — \* Net three loops together, then a loop between 1 and 2, then one between 2 and 3, as in illustration, which will make the same number of loops as before. Repeat from \* to end. This completes the "Moonshine Stitch."

*6th and 7th rows* — Plain with single thread and small mesh.

*8th and 9th rows* — Like 1st and 2d (Matrimony Stitch).

*10th row* — Plain with small mesh.

Fringe is put in after washing, and is made by putting four threads of No. 8 on large knitting-needle and using 1½-inch mesh-stick.

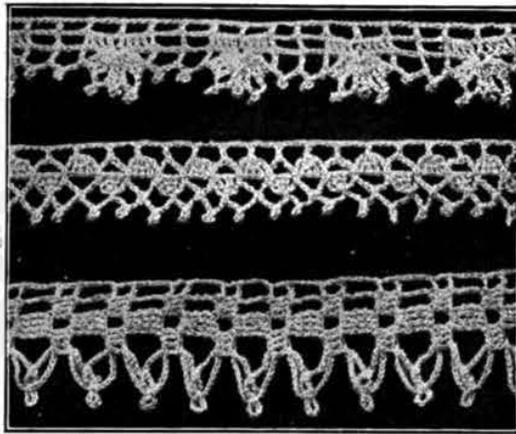
**PINCUSHION COVER.** — Centre is a square of filet netting made over a No. 12 steel knitting-needle, with a vine pattern darned in. Border introduces two fancy netting-stitches and is made over ¼ and ½ inch mesh-sticks and No. 12 steel needle. Use No. 30 crochet cotton or fine linen thread and floss for darning.

**BORDER.** *1st row* — Over small mesh-stick (¼-inch) net in every other mesh, 3 stitches in one mesh to make corners. *2d row* — Net plain. *3d row* — Net plain. *4th row* — Over medium mesh-stick (½-inch) \* net 5 times in one stitch, net 1 in next stitch, repeat from \*. *5th row* — Over small mesh-stick net the \*

5 stitches as one, to make a cluster, net 1 in next stitch, repeat from \*. *6th row* — Over small mesh-stick net plain. *7th row* — Over medium mesh-stick net 5 stitches in one, miss \* 2 stitches, 5 stitches in next stitch, repeat from \*. *8th row* — Over steel knitting-needle (No. 12) net each stitch plain. *9th row* — Net 4 stitches plain, \* thread over needle (No. 12) once, miss one, 4 stitches plain, repeat from \*. *10th row* — Net 3 stitches plain, \* thread over needle (No. 12) twice, 3 stitches plain, repeat from \*. *11th row* — Net 2 stitches plain, \* thread over needle (No. 12) three times, 2 stitches plain, repeat from \*. *12th row* — Net 1 stitch plain, \* thread over needle (No. 12) four times, 1 stitch plain, repeat from \*.

Directions for square mesh netting (for pincushion top) are given in Priscilla Special Service Sheet No. 10, which will be sent for four cents in stamps. No. 20-12-64. PINCUSHION TOP. Block pattern of design, 15c.

**MATERIALS FOR NETTING TESTER, EDGES, AND PINCUSHION TOP.** Knitting cotton, white or cream, 18c. a ball. Linen thread, 50c. a spool. No. 30 crochet cotton, 28c. a ball. Stranded cotton for darning, 6c. a skein. Mesh-sticks: ¼-inch, 10c. each; ½-inch, 12c. each; 1-inch, 15c. each; 1½-inch, 20c. each. Netting-needles, 20c. each. Steel knitting-needles, 5c. each. Ribbon-wound frame, size 7½-inch, 50c. each.



When  
Edges are  
Needed

**N**ARROW edges which may be used to meet the endless needs for a simple trimming are ever in demand. Here are three on that order in crochet, to be made in any desired size thread, according to the article needing this finishing touch.

**EDGE No. 1 (Upper)**

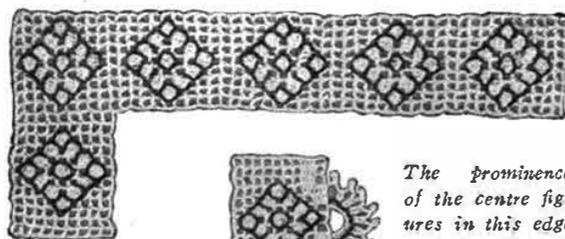
Make a foundation ch length desired, turn. *1st row*—t in 10th st, \* ch 3, skip 3, t in next; repeat from \*. *2d row*—ch 6, t in t, ch 3, \* (t in t, 3 t in space) twice, (t in t, ch 3) twice; repeat from \*. *3d row*—\* ch 6, catch back in 4th st for picot, ch 2, t in t) twice, 3 dt in 4th t, (ch 6, p, ch 2, 3 dt in same st) twice, t in 4th t or last of group; repeat from \*

**EDGE No. 2 (Centre)**

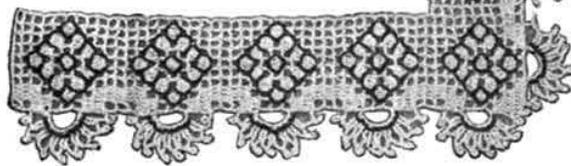
Make a foundation chain of desired length and work on both sides of it. **INNER EDGE.**—\* Chain 7, skip 3, sl st in 4th, ch 3, one t in each of next 3 ch sts, keeping last loop of each t on hook and taking all off at once with sl st, ch 3, sl st in next ch st; repeat from \*. *2d row*—sl st to centre of group, ch 6, \* t in loop, ch 3, t in centre of group, ch 3; repeat from \*. **OUTER EDGE.**—Turn work and repeat as for 1st row above, making a loop over each group and a group in each space. *2d row*—sl st to centre of loop, \* ch 7, catch back in 4th st for p, ch 3, sl st in top of group, ch 7, p, ch 3, sl st in loop; repeat from \*

**EDGE No. 3 (Lower)**

Chain 15, t in 4th, 5th, and 6th sts from hook, ch 2, skip 2, 4 t, ch 2, t in last ch st. *2d row*—ch 6, dt in first t of block, ch 2, skip 2, dt in t, 2 dt in space, dt in t, ch 16, catch back in 9th st for p, ch 5, sl st in 1st t of block, turn. *3d row*—ch 8, sl st in p, ch 7 for p, ch 8, skip 5 ch, sl st in next. *4th row*—ch 3, 2 t in ch, t in dt, ch 2, 1 block, 1 space; repeat from 2d row.



The prominence of the centre figures in this edge and insertion is made by outlining in backstitch with color. In border take a backstitch around each group of 2 dt.



**CROCHET STITCHES**

**Slip Stitch (sl st).**—Hook through at st indicated; draw thread through work and loop on hook at same time.  
**Double (d).**—Hook through work, thread over, draw through, making two loops on hook, over and draw through both.  
**Treble (t).**—Thread over, hook through work, over and draw through, giving 3 sts on hook, (over and draw through two) twice.  
**Double Treble (dt).**—Thread over twice, hook through work, over and draw through (4 sts on hook), \* over and draw through 2 sts, repeat from \* twice.  
**Long Treble (lt).**—Over 3 times, hook through work, thread over and

draw through, over and work off by twos.  
**Picot (p)**—Chain 3 or 4 sts and catch back with sl st in 1st ch.  
**Filet Crochet** consists of open meshes called spaces (sp) and solid meshes called blocks (bl). A sp consists of 2 t with 2 ch between. A bl consists of 4 t; two or more bl have 3 times the number of bl plus 1 t. When over a sp, work t in t, 2 t in sp, t in t. A foundation ch must be 3 times the number of meshes in 1st row plus 6 ch when starting with a sp, or plus 4 ch when starting with a bl; t in 9th st from hook for 1st sp, or 4th st from hook for 1st t of 1st bl. Chain 5 to turn and form sp in succeeding rows.

**INSERTION WITH CORNER**

Chain 33, t in 9th st from hook for first space (sp), eight more spaces. \* Two more rows of 9 sp. *4th row*—4 sp, 1 bl, 4 sp. *5th row*—3 sp, 1 bl, 1 sp, 1 bl, 3 sp. *6th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp. *7th row*—1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. *8th row*—Like 6th. *9th row*—Like 5th. *10th row*—Like 4th. *11th row*—9 sp. Repeat from \* for length.

**TO TURN CORNER.**—After completing 11th row, work into side of strip just made, counting the first nine spaces as 1st row; repeat from \*.

**EDGE TO MATCH INSERTION**

Chain 33. *1st row*—7 sp, 1 bl, 1 sp. *2d row*—1 sp, 1 bl, 7 sp. *3d row*—4 sp, 1 bl, 2 sp, 2 bl. *4th row*—1 bl, 2 sp, 1 bl, 1 sp, 1 bl, 3 sp. *5th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp. *6th row*—1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. *7th row*—2 sp, 1 bl, 3 sp, 1 bl, 2 sp, ch 12, skip 3 sp along side, slip st across 2 bl, turn, \* ch 8, catch back in 6th st to form picot (p), ch 2, 2 dt under 12 ch; repeat from \* 6 times, ch 8, p, ch 5. *8th row*—1 bl, 2 sp, 1 bl, 1 sp, 1 bl, 3 sp. *9th row*—4 sp, 1 bl, 2 sp, 2 bl (making sl st in 3rd st of 5 ch for last t of bl). *10th row*—1 sp, 1 bl, 7 sp. Repeat from beginning for length.

**TO TURN CORNER.**—Work to end of 8th row. *9th row*—2 bl, 2 sp, 1 bl, 2 sp, 2 bl. *10th row*—3 bl, 3 sp, 2 bl, 1 sp, turn, slip st back over 1 sp and 2 bl, then ch 12 for scallop, made as on side of strip; break thread at completion of scallop. Join on inner side of strip at 9th sp from edge and make other side as before.

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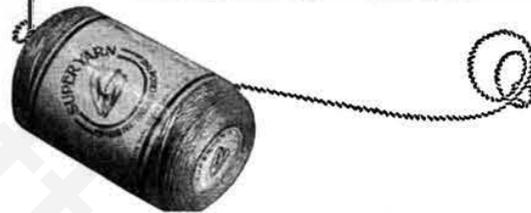
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## Hand-Knit Socks

(Continued from page 16)

CHILD'S STOCKING WITH FANCY CUFF (Size 8 to 9 years)

**MATERIALS.**—Two balls (2-oz) gray Spanish knitting yarn; 1 ball green; 4 steel needles No. 13.  
With gray, cast on 24 sts on each of two needles, 32 sts on third needle. Knit 2, p 2, for 3 rounds. With green wool, k 1 round, p 1 round. With gray, k 2 rounds. With green, k 1 round, p 1 round. With gray, k 4 rounds.

Use both colors for the pattern. Do not draw the wool too tight, and when changing colors hold the last used color straight down at the back of the work. Bring the other color along at the back of the needle so that it passes over the previous color. Be careful not to get the wools much twisted. Carefully untwist them at the end of each needle.

**1st round**—k 3 sts with gray, \* 2 sts green, 3 gray, 1 green, 3 gray, 2 green, 5 gray. Repeat from \*. At the end of the round there will only be 2 gray instead of 5. There are 3 sts which were made at the beginning. **2d round**—k 2 sts with gray, \* 3 green, 2 gray, 3 green, 2 gray, 3 green, 3 gray. Repeat from \*, finishing round with 1 gray instead of 3. **3d round**—\* k 1 gray, 3 green, 2 gray, 2 green, 1 gray, 2 green, 2 gray, 3 green. Repeat from \* around. **4th round**—k 3 green, \* 2 gray, 2 green, 3 gray, 2 green, 2 gray, 2 green, 2 gray, 3 green. Repeat from \* and finish round with only 2 green. **5th round**—k 2 green, \* 2 gray, 2 green, 2 gray, 1 green, 2 gray, 2 green, 2 gray, 3 green. Repeat from \* and finish with only 1 green instead of 3. **6th round**—\* k 1 green, 2 gray, 2 green, 2 gray, 3 green, 2 gray, 2 green, 1 gray. Repeat from \* around. **7th round**—\* k 1 green, 1 gray, 2 green, 2 gray, 5 green. Repeat from \* around. **8th round**—\* k 3 green, 2 gray, 3 green, 1 gray, 3 green, 2 gray, 2 green. Repeat from \* around. **9th round** like 7th; **10th** like 6th; **11th** like 5th; **12th** like 4th; **13th** like 3d; **14th** like 2d; **15th** like 1st; break off green wool.

Knit 4 plain rounds, with gray wool, With green wool, k 1 round, p 1 round. Knit 2 plain rounds, with gray. With green, k 1 round, p 1 round. Break off green wool. With gray, k 2, p 2 for 4 rounds. Knit 1 round plain. Turn cuff inside out. Knit 3, p 1 for 6½ inches. In next round, take the last st on third needle as the seam st. Knit 2 sts together on each side of this st every 8th round, 8 times. Knit 3, p 1 for 4 inches. Take 16 sts on each side of seam st. Put these 33 sts on one needle. Knit 1 row, p 1 row for 24 rows. Repeat directions for Men's Socks from § to §. Repeat last two rows until all sts are narrowed off (17 sts on needle). Pick up 13 sts along side of heel. Add 4 sts from second needle and 8 sts of the 17 left at top of heel (25 sts on needle). Knit to within 1 st of end, p 1. **Second needle**, \* k 3, p 1, 6 times. **Third needle**, pick up 13 sts on second side of heel, add 3 sts left on second needle and the 9 sts at top of heel. Knit to end of needle (25 sts on needle). **Next round**, k to within 5 sts of end of first needle, k 2 tog, k 2, p 1. **Second needle**, \* k 3, p 1, 6 times. **Third needle**, k 2, sl 1, k 1, pass slipped st over, k to end of needle. Repeat the last 2 rounds 7 times, 58 sts on needles. Knit until foot measures 6½ inches from middle of heel. Slip 3 sts from first needle to second needle, and 4 sts from third needle to second needle. There should be 29 sts on second needle, and the combined number of sts on the other two needles should be 29. Repeat directions for Men's Socks from (C) to the end.

Directions for the cable stitch stockings appear in the new Priscilla Sweater Book No. 2 (price, 35 cents). Because of lack of space these stocking directions cannot be printed in this issue. If you wish them, send two 2-cent stamps for Service Sheet No. 17.

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# For Misses

and

Small

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3-9813  
3-9817

**A** HIGH scarf collar and embroidery in gray silk-and-wool yarn complete a charming suit of blue duvetyn Nos. 3-9813 and 3-9817. An interesting arrangement of pockets in the skirt is shown in the small illustration. Perforated embroidery pattern (3-9813), 60c. Embroidery silk-and-wool yarn, \$2.00; or silk, \$1.80. Coat requires 3 $\frac{3}{8}$  yards of 44-inch fabric, skirt 2 $\frac{5}{8}$  yards.

No. 3-9796 of black satin trimmed and embroidered in King's blue is a delightful afternoon dress for any young miss. Buff or gray and black is a fashionable combination for her elders. Perforated embroidery pattern, 60c. Embroidery silk, \$4.10.

Blouse No. 3-9820 can be made from 2 yards of 36-inch material, the front portion extending with a belt

across the back gives a very becoming *chic* effect. So simple a blouse may well join forces with a plaited, paneled, and embroidered skirt. Embroidery is dark blue on taupe fabric. Perforated embroidery pattern for waist (3-9820), 35c; skirt (3-9818), 45c. Transfer for waist, 15c; skirt, 20c. Embroidery silk for waist, 50c.; for skirt, \$2.00.

Adaptable to cotton, silk, or worsted is No. 3-9819. The embroidery is all satin-stitch. Perforated embroidery pattern, 50c.; transfer, 20c. Embroidery silk, \$1.40; or cotton, 98c. Dress requires 3 $\frac{3}{8}$  yards 36-inch material.

No. 3-9815, an interesting dress of buff-colored satin crêpe, embroidered in black with guimpe of cream georgette. Dress requires 4 $\frac{5}{8}$  yards of 36-inch material; guimpe, 1 $\frac{3}{4}$  yards. Perforated pattern, 50c. Silk, \$1.60.

Cutting patterns of Nos. 3-9819, 3-9796, and 3-9820 cut in sizes 36 to 42; No. 3-9813, sizes 16 years and 36 to 44 bust measure; No. 3-9815, sizes 16 to 20 years. Skirt, Nos. 3-9818 and 3-9817, sizes 26 to 32 inches waist measure. Price, 15 cents each. Address THE MODERN PRISCILLA, Boston 9, Mass.



3-9820  
1-9818



3-9815

3-9819



3-9819

# Ways and Means of Fashion

Address all orders  
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Boston 9, Mass.



3-5583  
3-5584

3-5581

3-5359  
3-5360



3-5572

**L**OW waist lines and frilled edges are conspicuous on afternoon frocks for winter, and everything is embroidered. Lines of the garment are usually simplified to provide an effective foil for these elaborate trimmings. Narrow frilling running down the sides of the skirt in Nos. 3-5583-84 is just a gentle reminder of the bouffante hips of yesterday. Embroidery is all in satin-stitch, but if the fabric is firm enough a good effect can be gained by making the dots eyelets. Perforated embroidery pattern (No. 3-5583), 25c. Embroidery silk, 20c. Perforated embroidery pattern (No. 3-5584), 45c. Embroidery silk, \$1.80. Dress requires 3 $\frac{3}{4}$  yards.

Narrow bands of embroidery alternating with strips of braid give a very chic effect in No. 3-5581. Perforated repeating embroidery pattern, 1 inch wide, 20c. Embroidery silk for 1 yard, 50c.; or cotton, 35c. The work in satin and outline stitch is in two shades or spots of color and a line of dull metal thread. Dress requires 3 $\frac{3}{4}$  yards.

Quaint and effective for the young and slender is Nos. 3-5359-60. The embroidery, quaint in design as the dress, is a darker tone in satin and outline stitch, over a lighter or contrasting fabric. Perforated embroidery pattern (No. 3-5359), 35c.; transfer, 20c. Embroidery silk, \$1.10. Perforated embroidery pattern (No. 3-5360), 35c.; transfer, 20c. Embroidery silk, \$1.20; or cotton, 84c. Dress requires 4 $\frac{1}{2}$  yards.

Fine braid and outline-stitch or all chain-stitch can be used for the design on No. 3-5572. This is one of the most pleasing of the low-waisted type. Long sleeves are provided with cutting patterns for garments on this page. Perforated embroidery pattern, 75c. Silk braid, black or white, and embroidery silk, \$4.20. Embroidery silk, for chain-stitch, \$4.70.

The popular crêpe de Chine appears at its best in Nos. 3-5586-87. Embroidery is black on gray crêpe de Chine. Perforated embroidery pattern (No. 3-5586), 50c.; transfer, 20c. Embroidery silk, \$1.20. Perforated embroidery pattern (No. 3-5587), 35c.; transfer, 15c. Embroidery silk, \$1.00. Dress requires 4 $\frac{3}{8}$  yards, not including ruffles. All estimates of material are for medium size and 40-inch material.

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To offer you a few of the best styles from among the very newest, we have made arrangements with one of the best-known fashion houses in New York to supply designs on this page. Patterns supplied in sizes 34 to 40. Skirts 24 to 30. Price, 65 cents each for waist or skirt; \$1.00 for complete costume, when one number only is given.



3-5586  
3-5587

Clay Matthews  
Studios



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### About Embroideries

ILLUSTRATED ON PAGE 19

- No. 20-12-45. CAP. Stamped white lawn, 60c. Embroidery cotton, 18c. Perforated pattern, 30c.
- No. 20-12-46. APRON. Stamped white lawn, \$1.15. Embroidery cotton, 42c. Perforated pattern, 35c.
- No. 20-12-47. TEA APRON. Stamped white lawn and eyelets and edge hemstitched for crocheting, 60c. Embroidery cotton, 18c. Crochet cotton, 35c. Hook, 10c. Perforated pattern, 30c.; transfer, 15c.

ILLUSTRATED ON PAGE 22

- No. 20-12-49. QUILT OR COVERLET. Size, 66 inches square. Nine squares and border of quilt stamped on unbleached cotton sheeting, motifs for appliqué stamped on pink or blue and green chambray, and a tracing pattern of the quilting design, \$7.00.

ILLUSTRATED ON PAGE 24

- No. 20-12-50. BAG. Stamped navy blue taffeta silk, \$1.00. Embroidery silk and gold thread, \$1.30. Perforated pattern, 35c.
- No. 20-12-51. BAG. Stamped tan suede-finished cloth, 50c. Silk and wool embroidery yarn, 75c. Perforated pattern, 30c.; transfer, 15c.

A color diagram will be sent with each pattern.

ILLUSTRATED ON PAGE 25

- Nos. 20-12-52 and 20-12-53. 18 x 34. Stamped union linen huckaback, \$1.50 each; cotton buckaback, 85c. each. Embroidery cotton for No. 20-12-52, 42c.; for No. 20-12-53, 24c. Perforated patterns, 25c. each; transfers, 15c. each.
  - No. 20-12-54. 19 x 34. Stamped cotton toweling, 50c. Embroidery cotton, 18c. Perforated pattern, 15c; transfer, 10c.
  - No. 20-12-55. Stamped hemstitched union linen huckaback, 20 x 36, \$2.00 each; size, 15 x 22, \$1.25 each. Embroidery cotton, 30c.; or silk, 50c. Perforated pattern, 15c.; transfer, 10c.
- Color diagrams will be sent with No. 20-12-52 and No. 20-12-55.

ILLUSTRATED ON PAGE 26

- No. 20-12-56. BIB. Stamped handkerchief linen, 40c. Embroidery cotton, 12c. Perforated pattern, 25c.
- No. 20-12-57. INFANTS' DRESS. Stamped batiste (yoke and panel only) material to complete dress and a paper cutting pattern, \$2.85. Embroidery cotton, 36c. Perforated pattern of design only, 40c. Cutting pattern No. 3-9547, 15c.
- No. 20-12-58. BONNET. Face measure, 14 inches. Stamped batiste, 35c. Embroidery cotton, 12c. Perforated pattern, 25c.; transfer pattern, 15c.
- No. 20-12-59. INFANTS' CAP. Face measure, 14 inches. Stamped handkerchief linen, 75c. Embroidery cotton, 18c. Perforated pattern, 30c.

ILLUSTRATED ON PAGE 27

- Nos. 20-12-60 to 20-12-62, INCLUSIVE. FIFTEEN PATTERNS for CHAIR AND DAVENPORT BOOKS. Black and white block pattern of the three designs and directions, 25c. Crochet cotton: Sixteen balls No. 30 for No. 20-12-60, \$4.40; five balls No. 20 for No. 20-12-61, \$1.13; five balls No. 20 for No. 20-12-62, \$1.13. Steel crochet-hooks No. 10 and No. 11, 10c. each.

ILLUSTRATED ON PAGE 56

- No. 20-12-63. TOYS. Transfer pattern of all the designs shown on page, with cutting lines, 20c.

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Nujol has been found by many women to be an invaluable aid to a clear, radiant complexion. It encourages the bowels to daily evacuations, thus keeping the body free of those toxins that mar the skin and endanger health.

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# ELECTRICAL HOUSEKEEPING

A department for homemakers  
 Edited by Mrs. June Strickland  
 Published and copyrighted by Western Electric Company

## What three women did with the money saved by a Western Electric Washing Machine

I have been calling at homes where Western Electric appliances are used, to get for you first hand information on just what a woman gains by letting electricity do the housework. Added comfort, convenience and leisure is the verdict everywhere. Money saved, too—as with the Western Electric Clothes Washer which does the hardest work a housewife must face. Then with the washing out of the way, most women will choose to do the ironing themselves in order to save the \$2.00 to \$4.00 a week in laundress's wages.

Here are the results of three typical interviews.

\* \* \*

*The 1st Woman used to depend on a laundress, but now she does the work herself—electrically.*

"It was seven and a half years ago that I bought a Western Electric Clothes Washer in preference to all others, because it is the wooden cylinder type which is so easy on the clothes.

"During the first year, with wages at \$1.75 a day, I saved \$91. Then wages went up and during the next 48 weeks I saved \$2.10 a week or a total of \$100.80. Wages went up again and during two years and four weeks I saved \$2.60 per week—that is, \$280.80. During the next 104 weeks, \$3.10 per week, or a total of \$322.40. During the next year and a half I saved \$280.00. This made a total saving, after paying for the machine, of \$984.80. I have just applied this amount to a first payment of one thousand dollars on our little home. The monthly payment on the ten year mortgage exceeds what we would pay in rent by \$15.00 per month, but this difference will be paid from the savings made possible by our washing machine. Of course I now do all the ironing, but with my electric iron I don't take more time than I used



to, helping the laundress when we depended on the stove to heat our irons."

\* \* \*

*The 2nd Woman does all her own housework, including the laundry.*

"I wanted the Western Electric Clothes Washer first because the machinery is entirely covered and there is no danger from it when the children are playing around.

"As to what I did with the money saved, since I always did my own laundry work I cannot say that I saved any specific sum each week. But I have saved \$30.00 or \$40.00 a year from washing my blankets, bedspreads and small rugs which I used to send to a public laundry. I have certainly saved my time and strength too, and in doing so have been able to make most of the clothes for the family. And they don't cost a third as much as when I bought them ready-made, and wear fully three times as long.

"With the money saved from making our clothes, I bought a Western Electric Sewing Machine and a Dishwasher, and now I am saving for an Electric Ironer. I already have a Western Electric Iron."



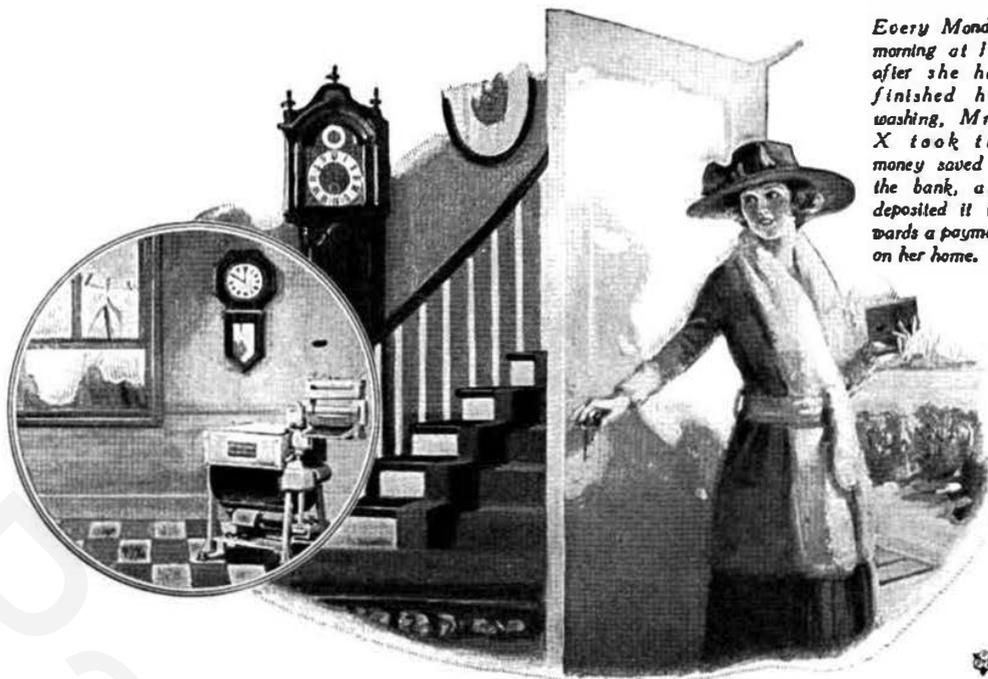
*The 3rd Woman employs one maid and formerly had a laundress one day each week.*

"You've come in time to get an enthusiastic response from me," she said, "for we have just returned from a trip to New York, and every cent was saved during the past three years through my purchasing a Western Electric Clothes Washer. Now I don't need a laundress any more, because my maid runs the Washer quite willingly, and I help her with the ironing.

"Tell your friends," she added, "to be sure to get a Western Electric Washer. It is well made and easy to operate, and my husband says we can always depend on that name—Western Electric."

\* \* \*

At \$3.10 a day, the present average rate of wage for a laundress, it will take less than a year for the Western Electric Washing Machine to pay for itself. And indeed, with wages constantly going up, through not needing a laundress you will save more and more each week. At the end of five or six years it is safe to say that a thousand dollars will have accumulated to your credit—and a thousand dollars to spare will go a long way toward satisfying some longings you may have cherished for years.



*Every Monday morning at 10, after she had finished her washing, Mrs. X took the money saved to the bank, and deposited it towards a payment on her home.*

The Western Electric Dishwasher and Kitchen Table is useful always.

The Western Electric Sewing Machine makes sewing a pleasure.

Let me send you this book on how to do your work more easily and quickly.

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The light weight of the Western Electric Vacuum Sweeper makes it easy to handle.

In electric irons, women are beginning to find there's a difference.

# H O U S E K E E P I N G

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



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

## Baking in a Brick Oven

(Pilgrim Cookery. Article II)

By MARY J. LINCOLN

**T**HE old brick oven was usually at one side of the fireplace connected with the kitchen chimney. It had an iron door opening directly to the floor of the oven, which was about three feet from the hearth. A door of wood like the casing of the hearth and mantel screened the oven when not in use.

Among the new occupants of old country houses there may be some who would like to open this long-closed door,—in many places effectively hidden by the new wainscot,—and test the merits of this long-used form of cooking. The iron cook-stove for burning wood, with its top surface divided into round openings for kettles used in boiling and its tightly enclosed oven for baking, was invented about a century and a half ago.

Many persons who have pleasant remembrances of Grandmother's cooking have included this feature of colonial architecture in building their modern summer homes, and may like to know just how to heat their new brick oven.

Use dry pine wood that will give a quick, intense heat. It should be cut in four-foot sticks, cut in two parts and split if very thick. It will take three or four good armfuls for each heating. Let it burn about two hours. The roof of the oven is first blackened from the smoke and later the soot burns off and the top of the oven is white. It is then about the right heat for baking.

With a long-handled iron poker spread the hot coals into a pile toward the front of the oven, and take them out with an iron shovel into a coal-hod or iron pail and put them into the fireplace or the range. Wet an old corn or husk broom and brush the ashes and soot from all over the oven into a pile and brush them out with a turkey's wing, that the bricks may all be clean.

Close the draft leading to the chimney and the slide in the iron door,—then the oven is ready for the food which you have been preparing while the fire was burning.

A wooden shovel, called a peel, with a long handle and thin square blade, is used in putting the food into the oven.

This blade is covered with flour or meal, the loaves of brown bread or "rye and injin," as it was called, are laid on the blade, shaped with many dexterous turns of the hand into half-domes and sprinkled with flour. Then, with a skillful tilt, acquired by long practice, and a shove, the loaf is slid off onto the further edge of the oven floor. No pan is used.

The Indian meal pudding, the plum pudding, the pot of beans, and any other dishes that need long cooking are all put in, the beans where they may be drawn forward easily for the refilling.

Chicken pies come next, then other pies in the middle, and the cakes in front.

Then the door is closed, and with the utmost confidence you may wait until the time has completed your work, just as the modern cook waits for the result of her fireless cooker.



*Our kitchen at the Priscilla Proving Plant is a different affair from the one John Alden's bride cooked in, but the work done there is performed in the same spirit of sincerity and the love of home life for which the first settlers in New England are our models.*



*Not many miles from our kitchen is this one in the Hancock-Clarke House in Lexington. What a contrast there is between the cumbersome ways of that day and the labor-saving devices of this.*

Pies and cakes may be removed in about an hour, chicken pies take three hours, plum pudding and brown bread about four, and the beans and Indian pudding you may leave in overnight and find them in prime condition for breakfast.

### Baked Indian Meal Pudding

Puddings made of corn-meal formed a valuable part of the dietary of our forefathers and they have always been held in high favor in the older part of the country. They were often the chief dish at the Sunday morning breakfast, or at the Thanksgiving breakfast, and sometimes were served at the dinner on that day.

There is a kind of corn-meal, greatly prized by some, which is made from corn grown in Rhode Island, and ground by the power obtained from windmills. This is more like crushed meal, it has every part of the grain in it, and is soft and smooth rather than granulated. It is excellent for the hasty pudding which was the favorite breakfast dish in our childhood.

If this meal be used for this recipe the flavor of the pudding will be quite like those made by Grandmother. As there is only a small supply of this meal you may have to use the modern granulated yellow corn-meal. You will need for this recipe:

- 1 tablespoon butter
- 2 quarts milk
- 1 pint yellow corn-meal
- 1 teaspoon salt
- 1 cup New Orleans molasses

Rub a tablespoon of butter around the bottom and sides of a smooth iron

kettle—granite or porcelain will do; when melted, add half a cup of boiling water. This will prevent the milk from burning. Add one quart of milk. Let it boil up and almost over the kettle; then sift in one pint of fine yellow granulated corn-meal, sifting with the left hand, and holding the meal high, that every grain may be thoroughly scalded. Stir constantly; add a level

(Continued on page 46)

# The Priscilla Cooking Course

## Lesson No. XII. Entrées

By MARY A. WILSON

**T**HE term entree covers a surprisingly large variety of attractive dishes. No matter how humble it may be, when nicely seasoned and attractively served, it not only gives zest to the meal but is the real feature in piecing out a menu that would otherwise be insufficient.

At the same time it reduces the amount for expensive meats in the food budget.

The real beauty about an entree is that it may be as inexpensive as the little housewife in modest circumstances may wish and give the *cachet* to her meal, or it may be as elaborate and costly as the chef can conceive. Surely this elastic range should bring the entree to a prominent position in the scheme of menu-making and cooking.

The chef, the caterer, and the steward realize that the value of this dish lies in the utilization of left-overs. Now that the high cost of living has made the food budget a vital thing to every housewife, it behooves the wise woman to become thoroughly acquainted with entree economy.

### WHEN TO SERVE AN ENTREE

We no longer serve dinners of seven to fourteen courses with three or sometimes four entrees, but we have a sensible combination for the most formal meals which is so planned as to read: appetizer, oysters or clams, soup, fish, entree, roast — vegetables, ice or sweet entree, salad, dessert, and coffee.

Entrées are also admirably suited for the main dish at luncheon, supper, or high tea.

Success in serving the entree at any time depends first upon the appearance of the dish itself, second on its flavoring and seasoning, which must be suitable and delicate, and finally upon the garnish. On this last point the finicky eater and his brother, the epicure, depend to convince themselves of the real merit of the dish.

### THREE CLASSES OF ENTREES

We have

- I. Those served in a sauce.
- II. Those sautéed or fried in deep fat.
- III. Those baked or broiled.

The first class includes fish, poultry, game, meats, sweetbreads, and vegetables served à la poulet, au gratin, à la creole, à la king, à la Newburg, and financière.

The second class includes the same food materials, deviled or sautéed, or made into croquettes, cutlets, rissoles, and the like.

The third class contains the soufflés, custards, mousses, puddings and grills, such as cheese and other soufflés, chicken and cheese and corn custards, ham, chicken, and other mousses, corn, ham, and chicken puddings, and grilled lobsters, oysters, clams, and fish.

### HOW TO PREPARE SAUCES FOR ENTREES

Sauces play an important part in the making and serving of all delectable dishes.

The sauces most frequently used for entrees are of four varieties — cream or velouté, brown or espagnole, béchamel, and poulette (a cream sauce thickened with eggs).

There are in addition certain auxiliary sauces, such as tomato, soubis, mushroom, and financière.

Before starting to prepare any of these sauces we will pause and consider the foundations from which they are made, butter, flour for thickening, and milk or stock for liquid.

Science tells us that butter has a low burning point and that when it burns decomposition sets in, thus making it indigestible.

Insurance against scorched butter in a sauce is very easy, — do not add the butter, if the butter flavor is demanded, until the sauce is cooked.

"What," you say, "no butter to make cream sauce? How can that be? — we always used to put



The real success of an entree lies in the attractive and dainty manner in which it is served. The little china ramekins, glass custard cups, bread

and cracker croustades, vegetable patty shells, Swedish timbales, and pastry patty cases, and shells for sea foods give almost an endless variety

2 tablespoons lemon juice  
Pinch of nutmeg

¼ tablespoon of celery extract

Heat slowly to the boiling-point and then serve. (Truffles may be omitted.)  
*Sauce à la Poulet.* — To the velouté sauce add two well-beaten eggs and then serve.

### WHAT TO SERVE ENTREES IN

The real success of an entree lies in attractive and dainty service.

These are of two kinds: dishes of pottery or metal, and vegetable or pastry cases which form a part of the entree and are eaten with it.

The shops show a fascinating variety of little china ramekins, glass and pottery custard cups and aluminum and silver molds. These should be rubbed lightly with a high-grade salad oil or rendered and filtered chicken fat.

Delightful cases may be made of pastry, toast, or well-cooked vegetables. Here are directions for some of these delectable cases.

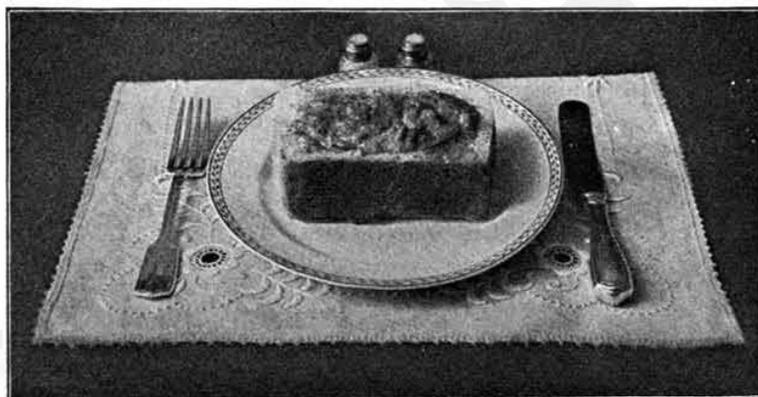
*Bread croustades.* — Cut three-inch slices from two-day-old bread. Trim off the crusts and then, with a spoon, scoop out the soft crumb to make a well. Have the wall one-half inch thick, taking care not to break the bread, then toast. Fill with entree mixture separately cooked.

*Vegetable croustades* can be made from sweet and white potatoes, large carrots, turnips, beets, tomatoes, and peppers by scooping out the entire centre and leaving just a thin wall. Cook until nearly tender and then drain and season. Dip in flour, then brush well with a mixture of egg and milk, roll in fine crumbs, and fry quickly in smoking hot fat. Turn upside down on a paper napkin to drain.

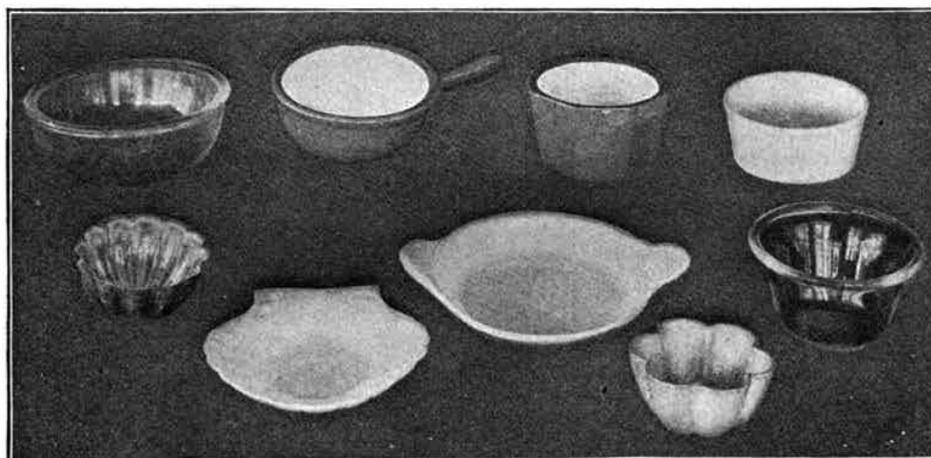
*Patty shells* may be made from semi-puff pastry, biscuit dough, or the fried Swedish shells, made by dipping heated timbale irons in the batter and then frying in smoking hot vegetable oil.

*The cracker patty case* is made as follows: Prepare a thin sheet of plain pastry and then cut out three-inch squares. Set a box made of saltine crackers on each square of pastry, binding the corners with half-inch strips of pastry. Brush the strips with water to make them adhere. Lift, using a griddle-cake turner, to the baking sheet. Brush with egg and milk mixture and bake until light and delicate brown.

(Continued on page 44)



A Bread Croustade all ready to serve. The directions for making it are given in the text



Some of the varieties of dishes in which entrees are both prepared and served at the Priscilla Proving Plant

Mrs. Wilson, whose picture appears at the head of this article, has earned distinction in her profession in England, France, and America. She was Queen Victoria's Cuisinière for five years and also served as chef in many of the famous resorts and cities in Europe. During the war she was Instructor of Cooking for the United States Navy. Her own cook-book has recently come from the press.

the butter so,—” Then try it my way and see how delicious and creamy this *velouté* sauce will be.

Place in a saucepan:

1¼ cups of cold milk

6 level tablespoons of flour

Use a wire whip and blend the flour and milk until perfectly smooth. Place on the stove, bring to a boil, and stir all the time. Cook for three minutes, then lift and season. Now add one teaspoon of butter if you wish it, although this sauce really does not require butter.

*Espagnole Sauce* is a rich brown sauce that originally came from Spain. It may be made from browned flour, well-seasoned stock, or as follows: Place in a saucepan

1½ cups of water

2 bouillon cubes

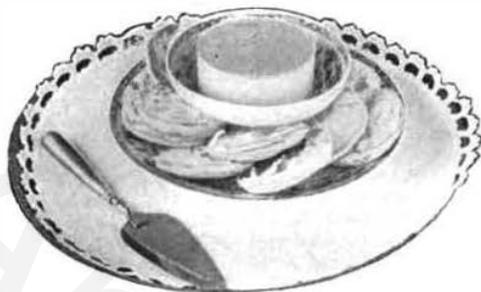
3 level tablespoons of corn-starch

1 teaspoon of kitchen bouquet or essence of herbs

Stir to blend the starch and liquid, then bring to a boil and cook slowly for five minutes. Season to taste.

*Béchamel Sauce.* — Blend equal parts of velouté and espagnole sauce and add

1 tablespoon of finely minced truffles  
½ tablespoon of onion extract



Service for crackers and cheese. A double dish holding both cheese and crackers is an inexpensive convenience which every housekeeper adds to her equipment. A specially designed silver knife accompanies this dish on a small tray. Any preferred cheese may be used. The kind which comes packed in small round cans makes a convenient and most attractive shape for service. If you do not know the preferences of your guests, a mild-flavored cheese like Cheddar is perhaps the safest choice.



Illustration of the centerpiece does not convey its charm because the beautiful color does not sing to you in its rich tones of red and green as the actual flowers will. A mound of cotton "powdered with snow" is surrounded by poinsettias, easily made from crêpe paper. Beneath the flowers are hidden little gift boxes for each guest, and from the boxes to each place run broad red ribbons by which the boxes are drawn out at the end of the meal.



The poinsettia canapé gives the finishing touch to the table as the guests first come into the room. Each canapé is formed from two slices of toast with sardine paste between. The poinsettia effect is made by cutting petal-shaped pieces of sweet red peppers and arranging them in the form of a flower with a centre of hard-boiled egg yolk put through a strainer. The poinsettia leaves are made from sections of olive meats.

## A Poinsettia Dinner at the Proving Plant

We know that this dinner is good because we have actually cooked it and eaten it. The guests that we invited for the occasion were hearty in their approval by words, and in that other approval that every housekeeper knows speaks louder than words, the fact that no dishes except empty ones went back to the kitchen.

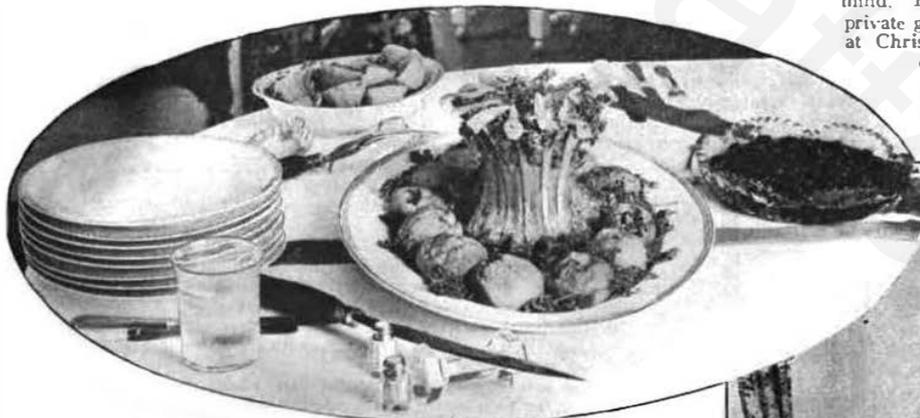
OUR aim in planning this dinner was to make a Christmas menu which was appropriate to the season but different from the hackneyed roast goose. We tried also to make it as economical as a true festive meal can be in these days when we still keep pre-war prices as only a memory.

Full details about time of preparation, the shopping list and the costs at the prices we paid are given. You will notice that the cost of the pudding is figured separately. This is because we made it long before Christmas. The recipe was printed in the October magazine. A pudding which is delicious but not so rich, and

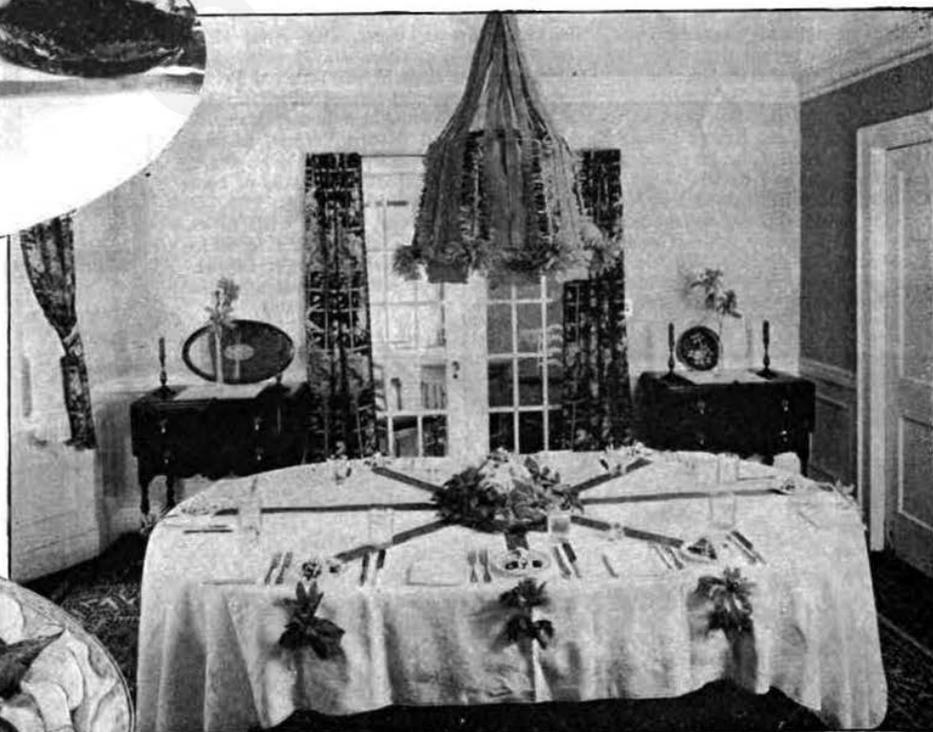
might be substituted for it, is St. James Pudding on page 46. This one, like the other, and in fact like any self-respecting plum pudding, improves with keeping. The St. James Pudding may be made a shorter time before the meal at which it is served than the pudding referred to above.

We made our decorations from crêpe paper with the same idea of economy in mind. Flowers, unless one has access to a private greenhouse, are ruinously expensive at Christmas time. Crêpe paper, in the delightful colors and textures in which it is now manufactured, makes a perfectly acceptable substitute.

The decoration over the table was made over an old lamp-shade frame, and then hung to the electric-light fixture. The strips of paper are alternately red and green, and the fringe strips are red. A poinsettia flower was fastened to the rim of the frame at the end of each of the fringe strips. Four extra flowers were made and a pair put in the bud vases on each of the silver chests behind the table. This harmonized the whole room with the scheme so that the table looked as if it belonged in its place. A touch like this is just the simple thing useful to complete our effect and distinguish it from any ordinary arrangement. (Concluded on page 47)



The host's place as it appeared just before he served the main course. This picture shows plainly how crown roast actually looks in its bed of filmy, green parsley, surrounded by a ring of apples. The spots on top of the roast over each bone are pieces of pimiento. Sweet potatoes are at the left and cranberry sauce may be placed either where it is in the illustration, or given to the hostess at the other end of the table to serve on individual dishes.



Here is the table just before we all sat down for the Christmas dinner. The peculiar angle which you may have noticed in the room looks that way because the photographer climbed up on a step ladder to get a view straight enough down so that you might see the whole table. The simplicity and attractiveness of the decorations are evident even without the help of their beautiful color. The table is not overloaded and yet the effect is exceedingly rich. The red ribbons from the centerpiece go under each plate and the ends are covered with poinsettias to match those of the centerpiece. These are pinned on to the tablecloth with big florist's pins, and the guests remove the flowers when they sit down and wear them through the meal. The material for the flowers may be bought already to use, in boxes which include directions for making, or they may be made from crêpe paper purchased in the regular packages. Red, green, and yellow are the three colors necessary. We need also heavy and light wire for stems and for the ribs of the leaves. The flowers are more effective if prepared centres are bought for them.



Merrie Christmas Salad. Here again we have the poinsettia idea. This time the green is furnished by tender lettuce leaves, and red flower petals simulated by pieces of small beets cut as the illustration clearly shows. The centre of the flower is made by chopped egg. Mayonnaise is not added to the salad but passed about the table so that each guest may use the preferred amount.

### MENU

December 25, 1920

Poinsettia Canapé

Crown Roast of Pork, Swedish Stuffing

Baked Red Apples

Creamed Onions Cranberry Jelly

Steamed Sweet Potatoes Celery

Merrie Christmas Salad

Thousand Island Dressing

Bread and Butter Sandwiches

Plum Pudding, Hard Sauce

Black Coffee

Water Crackers Camembert Cheese

Bonbons Salted Nuts

# The Colonial Note in Modern Furnishing

By BETH RUSSELL

**M**ISS EVE certainly sums up in her diary the aim we all have in furnishing our homes. The habitation of Happiness, — how we all want it, both in outward expression and inward reality. The inward reality is a moral problem, but outward expression is a matter of esthetics. Such expression, in order to be successful, must have



February 10— We slept into Mrs. Parish's for a moment and then went to Mrs. Stretch's. We were much pleased with our visit and her new house; the neatness and proportion of the furniture corresponding so well with the size of the house, that here one may see elegance in miniature. I don't mean the elegance of a palace, but of simplicity which is preferable. The one pleases the eye but flatters the vanity, the other pleases the judgment and cherishes nature. As I walked through this house I could not help saying this surely might be taken for the habitation of Happiness.

From the diary of Miss Sarah Eve, 1773



The clock on the mantel is the only incongruous note in this lovely Beacon Hill bedroom. The rich oriental rug, splendid canopy bed with its dress of knotted counterpane and richly fringed canopy and valance, chairs upholstered like the hangings, and gilt-framed mirror above the chest of drawers are all properly selected and disposed. The gate-leg, or thousand-legged table appeared early in Colonial inventories. It is today one of the most useful pieces of furniture for those who wish to combine bedroom and study or living and dining rooms in one.



An ideal dressing-table on cabriole legs. A mirror of the period should be hung above it.

certain recognized characteristics. Simplicity, fitness, order, and style, all of them implied by the discriminating Miss Eve, are necessities, and nowhere have they all been gathered together for Americans better than in our Colonial Period.

If every bride could make a tour of the fine colonial houses which are still kept for our delectation, the Fairbanks house, the John Alden house, Hancock-Clark house, Paul Revere house, Royall mansion, and Mount Vernon, to mention only a few of the long and splendid list, what a race there would be among manufacturers and dealers to get for them the new and charming details of home environment which these new home-makers would demand.

Of course no vigorous-minded person, not a collector, would wish to exactly reproduce any colonial interior, but a revival of the same spirit in which these rooms were assembled, the vivid loveliness of their hand-wrought furnishings, and their sturdy conservatism of style certainly merit universal adoption.

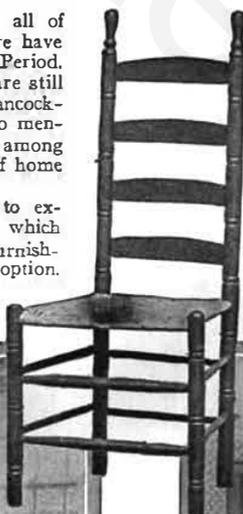
Fortunately the colonial atmosphere is quite in vogue at present, and

for those who are desirous of reproducing its spirit to surround either some inherited treasures or else some good modern pieces done in the colonial manner this summary of characteristic features may be of service in working out the proper effect.

**BACKGROUNDS.** — The wall finish is the most important thing to have right at first. Without a correct background the whole effect is out of key.

In the earliest period the walls were plain, smooth plaster tinted white, ivory, or pale warm green. Later wood paneling was used part way up the wall and this was painted white.

Still later imported wall-papers were used. Two distinct styles of (Concluded on page 48)



Dining-room in the King-Hooper mansion in Marblehead, Mass. Each piece merits separate study for sincerity of design, fitness to the purpose for which it was designed, strong workmanship, and durable comfort.



A good modern piece in the Colonial manner. Such chairs are delightful for the breakfast alcove when gaily painted and cushioned or for the simple Colonial entrance hall.

Living-room in the King-Hooper mansion. Here the gate-leg table is seen in its original setting. The symmetrically placed wall tables can be fastened together by special metal clasps to form one round table.

## Helps for Housekeepers

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

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

To separate honey from the comb, cut the honey from wooden frame, place in slow oven. When melted the wax will rise to the top and when cold can be lifted off in a cake like paraffin, leaving the honey clear as crystal. — E. R., Marshfield, Oregon.

When making light rolls place three tiny balls of dough in each muffin-pan. When baked they form delicious little clover-leaf biscuits to serve at afternoon teas.—E. R., Marshfield, Oregon.

If your soft-boiled egg is not hard enough when broken in the egg-cup, set the cup and egg in hot water and the egg will soon harden.—Mrs. I. G., Ipswich, So. Dak.

When I empty a jar of fruit I wash and dry the jar thoroughly, put in a cup or cup and a half of sugar, cover tightly and put the jar back in the cellar. Then when canning season comes again I have no added expense for the sugar.—Mrs. H. P. S., Eau Claire, Wis.

Before putting raisins or other sticky substance through the food chopper, squeeze a few drops of lemon juice in the chopper. The fruit will not stick to the chopper.—Mrs. H. P. F., Worcester, Mass.

Try paring potatoes around the length once, then cooking with the remainder of the skin left on. It is an economical method, and they will peel more quickly after cooking than when the whole paring has to be removed.—Mrs. H. P. F., Worcester, Mass.

I have learned to look over beans after they have soaked all night. In the morning I am less tired and the beans have swelled so that it is much easier to distinguish bad or discolored ones. — B. B. S., Detroit, Mich.

The next time you bake beans, try using a small strip of bacon instead of pork. You will like the change. — Mrs. H. P. F., Worcester, Mass.

Save the bottom parts of grape-baskets. They are very handy about the kitchen, used as stands for hot dishes and kettles, or as boards on which to cut bread and vegetables, or even to polish the silver and kitchen knives. — Mrs. H. P. F., Worcester, Mass.

Corn-meal mush will brown very quickly, when fried, if a little sugar is put in the water while boiling. — Mrs. E. R. E., Raven Rock, N. J.

Prune pies are improved by adding one teaspoonful of vinegar or lemon juice to each pie. Prunes are rather flat tasting so the acid cuts the sweetness.—Mrs. E. R. E., Raven Rock, N. J.

By adding a bit of butter, say the size of a hickory nut, to your icing it will have a better flavor. Will also prevent it from becoming hard too soon.—Mrs. E. R. E., Raven Rock, N. J.

Crochet cotton makes the finest possible thread for buttonholes. Whenever I have any odds and ends of cotton left from a piece of crocheting, I wind them on a small cardboard and write on it the number of the thread and put in my button-box, and never buy any thread for the above purpose.—Mrs. J. C. N., So. Dak.

When making berry pies, cut the lower crust half an inch larger than the top and fold over like a hem. You will find that the juice never leaks out. — L. T. H., Skowhegan, Me

### The Salt of the Earth

I wonder how many housewives realize the almost innumerable uses for just common salt.

When grease is spattered on the stove, salt will absorb it and save the disagreeable smoke. Clean the salt off thoroughly after this use, since it gathers moisture and may bring about rust on the metal.

Salt sprinkled on icy steps and walks will melt the ice so that it can be easily removed.

Salt and boiling water will draw a frozen sink drain.

When a pie runs out in the oven, salt sprinkled over the juice will keep it from filling the oven with smoke.

Salted water will remove insects from green vegetables.

Salt in the starch gives an added gloss to the clothes and prevents the iron from sticking.

Salt removes tea stains from china.

Salt in the water in which eggs are boiled will keep the contents from boiling out, should the shell become cracked.

Salt and water will remove the sizing in new cottons and make them easier to launder.

Salt and water will set the color in cotton fabrics.

Salt sprinkled in the spider will prevent fish from sticking.

Salt, slightly dampened, will remove some of the stains on marble.

Salt sprinkled in the oven will prevent the cake from burning on the bottom.

A paste made of salt, soda, and water is good for bee stings.

A paste made of salt, soap, lemon juice and starch, put on mildew and allowed to remain for twenty-four hours, will bleach out all but the worst spots. Repeat the application if necessary.

Instead of greasing an aluminum griddle rub it with a tablespoon of salt tied up in a little piece of cotton cloth.

Mrs. B. M. W., Windsor, Vt.

Table linen must never be put through a wringer, but wrung by hand, for the wringer makes wrinkles which are difficult to press out. Allow the linen to dry thoroughly, then sprinkle it with hot water, roll and let stand for an hour or longer. Iron with a very hot iron, first with the warp, then with the woof. Iron rapidly. Your linen will be glossy and have the crispness it had when first purchased.—M. M. R., Chippewa Falls, Wis.

When washing windows add a small quantity of bluing to the water and the windows will be improved in appearance.—M. C. B., Oxford, Iowa.

Wooden spoons and boards should be well scrubbed with bath brick or sand, in preference to soap. This treatment will effectually whiten the wood and make it smooth and glossy. If surface is stained by grease, wash in hot soda water before scrubbing with sand.—M. C. R., Lynn, Mass.

Before I start off on a trip or a few weeks' vacation I plan to address and stamp envelopes to all those with whom I wish to correspond while away. It saves so much time and one would often write a letter if the envelope were only ready. I have found this plan very helpful when wishing to send a fine home every day.—M. E. L., Mass.

When cutting paper, silk, or any delicate material, hold the cardboard guide under the material, keeping the scissors close to it, and you will have a perfectly straight edge.—Mrs. N. J. P., Sherman, Calif.

To clean wall-paper.—Get a rubber sponge from the ten-cent store and go over the paper with it dry. If there are any grease spots get an ounce of pipe clay from any drug-store. Make a thick paste and apply to the spots. Let it remain overnight, rub off with a clean cloth or brush. I used it on the paper in my kitchenette and it looks like new. — L. B. H., Albany, N. Y.

When we were house-cleaning my mother insisted on saving a number of small, transparent cold cream jars which had accumulated. These she uses to keep buttons in, putting white, colored, shoe, and fancy ones in separate jars; and as the buttons show through the glass, she sees at a glance what she wants, and says it is much handier and easier than stringing them.—M. A. C., Portsmouth, N. H.

Use wooden or pasteboard plates when crowded for room in the refrigerator. They are inexpensive and can be bent to make more room.—G. E. W., West Concord, N. H.

A closet convenience is a wide padded cushion fastened securely to the wall to which dress skirts and other articles can be pinned. It should be a foot wide, about three inches thick, and just long enough to fit in back of the closet.—G. E. W., West Concord, N. H.

Apple pies made at the beginning of the apple season should be sweetened with white granulated sugar, that nothing may detract from their natural flavor. But in winter and spring, when apples begin to lose their flavor, the pies are improved when sweetened with brown sugar.—R. A. F., Worcester, Mass.

A good way to serve cold biscuits, muffins, and broken slices of light bread is to run them through the food-chopper with a generous slice of onion. Season with a little salt, black pepper, thyme or parsley, and a large spoonful of butter. Moisten with warm water, using a fork for mixing. Now add several hard-boiled eggs, chopped fine. Make into cakes the size of biscuit, place in well-greased baking-pan, greased over top with butter and brown in the oven. — J. W., Norwood, Ga

Little brass or fancy clocks, which were very popular a while back, but which have lost their "going" powers and stay stopped, the face indicating a time that is wholly wrong all the time, — can be saved for a new purpose by taking out the glass crystal with ease, inserting a picture, and pressing it back in. Thus the little clock will be transformed into a picture-frame and its prettiness will still adorn the mantel shelf. — A. L. H., East Orange, N. J.

When my white skirts become out of style, and are still good, I sew them across the bottom, stitch along the bottom of the belting, run a strong tape through and I have a durable laundry-bag.—Mrs. B. F. O., Louisville, Ky.

An excellent pie-crust crimper may be made by pushing a stick of the right size (I use an old paring knife) through the hole in the centre of the medium-size attachment of a food-chopper, so that it may be easily rolled round the edge of the pie.—Mrs. G. L. C., West Swanzy, N. H.

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WINDOW shades in kitchen, dining and living rooms often "grow dingy" quickly. A housekeeper has solved the problem of keeping them always fresh and new-looking. She says: "I put a tablespoonful of Gold Dust in two quarts of warm water. I thoroughly free the shades from dust. Next I place them on a flat surface and sponge a little space at a time with a woolen cloth wrung out of this soapy Gold Dust water. Too much moisture will remove the stiffness. I use Gold Dust, because Gold Dust cleans with the least amount of rubbing."

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We collect and prepare a wide variety of the choicest ingredients that must be used if Mince Pie is to be real Mince Pie. Only the finishing touches remain for the housewife to add.

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*You add no sugar to None Such—the sugar is in it*

*Thursday is None Such Mince Pie Day,  
and as such is observed nationally*

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## Menus and Recipes for December

All the recipes printed on this page have been sent in by our readers. Each one has been tested by experts in the Priscilla Proving Plant under Mrs. Macdonald's personal supervision. Furthermore, they have all been tasted at the Editors' Home Table. We want these columns to be an exchange of good recipes among our readers. One dollar will be paid for each recipe which we print.

<b>Breakfast</b>		<b>Sunday</b>		<b>Supper</b>	
Puffed Rice	Milk	Stuffed Flank	Chutney Sauce	Creamed Tuna	
Hot Corn Muffins	Fried Apples	Baked Potatoes		Toasted Crackers	
Bacon	Coffee	Baked Squash		Date Tarts	Cocoa
		Perfection Salad			
		Fruit Cup			
<b>Monday</b>		<b>Monday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
French Toast	Coffee	Boiled Macaroni with		Codfish Pie	
Currant Jelly	Oranges	Spiced White Sauce		Steamed Spinach	Cole Slaw
		Celery and Cheese Salad		Banana Meringue	
		Prune Sauce	Crisp Cookies		
<b>Tuesday</b>		<b>Tuesday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
Oatmeal	Top Milk	Baked Cabbage and Apple		Cold Sliced Flank	
Hot Graham Muffins	Cocoa	Hot Johnny-cake		Creamed Potatoes	Lettuce
Carrot Marmalade		Hermits	Hot Cocoa	Celery	Cranberry Tapioca
<b>Wednesday</b>		<b>Wednesday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
Creamed Fish on Reheated		Bacon Toast		Oyster Scallop	
Johnny-cake	Coffee	Creamed Cauliflower		Jellied Tomato Salad	
Oranges		Baked Apples		Peach Cobbler	
<b>Thursday</b>		<b>Thursday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
Egg Cakes	Toast	Baked Celery and Cheese		Scotch Broth	
Hot Cocoa	Grapefruit	Toasted Muffins		Apricot Betty, Caramel Sauce	
		Orange Salad			
<b>Friday</b>		<b>Friday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
Hominy with Dates	Coffee	Scalloped Sturmp		Baked Sausage Meat	
Cinnamon Toast		Vegetable Salad		Baked Apple and	
Raw Apples		Canned Peaches	Cake	Sweet Potatoes	
				Lettuce with French Dressing	
				Coffee Pudding	
<b>Saturday</b>		<b>Saturday</b>		<b>Dinner</b>	
<b>Breakfast</b>		<b>Luncheon</b>		<b>Dinner</b>	
Cornmeal Toast	Mush with Raisins	Scalloped Carrots and Onions		Cooked Liver and Olives	
	Cocoa	Apple Fritters, Syrup		in a Round of Mashed Potato	
		Milk		Two Brothers Salad	

### Cocoanut Cake

- 2 eggs
- 1 cup sugar
- 1/4 cup butter or butter substitute
- 1 cup sweet milk
- 1 cup cocoanut
- 2 1/4 cups flour
- 2 teaspoons baking-powder
- 1/4 teaspoon salt
- 1 teaspoon lemon extract
- Red coloring

Cream butter, add sugar, beaten eggs. Sift dry ingredients, add alternately with milk. Add flavoring, beat well. Cocoanut is improved if allowed to soak in the milk one-half hour before using. Add red coloring to a small amount of the batter, put in pan alternately, sprinkle with sugar and dry cocoanut, bake.

Time in combining, 12 minutes.  
Time in cooking, 50 minutes.  
Temperature, 350-375 degrees.  
Recipe makes cake 9 inches by 9 inches by 2 1/2 inches.

### Green Peppers Stuffed with Rice

- 6 small green peppers
- 1/2 cup uncooked rice
- 1 egg
- 2 tablespoons butter
- 1/4 teaspoon poultry dressing
- 1/4 teaspoon salt
- 4 slices bacon or 1/4 cup bacon fat

Cut green peppers in halves lengthwise, wash well to remove all seeds, scald with boiling water and let boil three minutes, drain. Boil rice in salted water until tender, drain, add butter and seasonings, stir till well mixed, then add egg and beat well, fill pepper shells. Put bacon or fat in baking-pan, lay in filled peppers, bake until firm and lightly browned, using bacon fat for basting. Serve with lamb fricassee.

Time in combining, 20 minutes.  
Time in cooking, 20 and 45 minutes.  
Temperature, 350 degrees.  
Recipe makes six servings.

### Buttermilk Custard Pie

- 1 cup sugar
- 1 tablespoon butter
- 3 egg yolks
- 1 cup buttermilk
- 1/2 teaspoon vanilla
- 3 egg whites
- Pastry

Cream butter, add sugar and beaten egg yolks, stir in fresh thick buttermilk, flavoring, and lastly fold in stiffly beaten whites of eggs. Line a deep plate with pastry and fill with mixture. Bake slowly.

Time in combining, 20 minutes.  
Time in cooking, 60 minutes.  
Temperature, 300-325 degrees.  
Recipe makes one 9-inch pie.

### Vegetable Chowder

- 2 tablespoons barley
- 1/4 cup hulled corn
- 1/4 cup Lima beans
- 1 cup sliced onion
- 2 cups diced turnip
- 1 cup diced carrot
- 4 cups ham stock or water
- 2 cups chopped cabbage

Put corn, barley, beans, and onion in covered kettle with stock. (Cooked in automatic oven with boiled cod dinner one and one-half hours.) Add other vegetables and cook one and one-half hours longer in oven while cooking steamed pudding. Add any more desired seasonings and serve.

Time in combining, 25 minutes.  
Time in cooking, 3 hours.  
Recipe makes six servings.

### Apples Stuffed with Mincemeat

Remove the cores from the apples and fill the centres with mincemeat. Bake until the apples are tender. Serve hot with cream.

Time in combining, 10 minutes.  
Time in cooking, 40 minutes.  
Temperature, 350 degrees.

Any recipe not given here will be sent on receipt of stamped, self-addressed envelope.

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## Holiday Party Menus

### Home-from-College Luncheons

<p><b>I</b></p> <p>Tomato-Clam Bisque Chicken Pie Mother's Mustard Pickles Glazed Sweet Potatoes Alma Mater Salad Peach Mousse Small Chocolate Cakes</p>	<p><b>II</b></p> <p>Scalloped Oysters Mixed Sweet Pickles Frozen Tomato Salad Hot Mince Pie Coffee</p> <p>Hot Rolls Saltines Cheese</p>
<p><b>III</b></p> <p>Iced Grapefruit with Loganberry Syrup Lamb Croquettes, Mushroom or Celery Sauce Cabbage and Celery Salad Finger Rolls Cocoanut Custard Pie Coffee</p>	

### Aunt Dinah's Quilting Party or Supper at End of Sleighing Party

Baked Sugar Ham	Creamed Potatoes
Rye Bread and Butter	Cheese
Apple Turnovers	Coffee

### Skating or Toboggan Party

<p><b>I</b></p> <p>Frankforts or Bacon (Cooked over the bonfire) Hot Baked Beans (Served from the fireless) Cucumber Pickles Buttered Rolls Coffee</p>	<p><b>II</b></p> <p>Ham Sandwiches Cheese Sandwiches (Toast over the fire) Baked Apple Roasted Chestnuts Brambles Coffee or Cocoa</p>
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### Neighborhood Tea Table

<p><b>English</b></p> <p>Buttered Bread (cut wafer thin) Rich Preserves Seed or Currant Bread* Tea</p>	<p><b>Scotch</b></p> <p>Oat Crisps Shortbread*</p>	<p>Orange Marmalade Tea</p>
<p><b>Modern</b></p> <p>Nutbread and Cream Cheese Sandwich Ryebread with Lettuce and Mayonnaise Tiny Assorted Cakes Tea, Coffee, or Punch</p>		

### Fruit Cake

- 1 cup sugar
- 1 cup molasses
- 1 cup butter or substitute
- 3 cups flour
- 1 teaspoon soda
- 3 eggs
- 2 teaspoons cinnamon
- 1 teaspoon cloves
- 1 teaspoon nutmeg
- 1 pound raisins
- 1 pound citron
- 1 pound currants or small raisins
- 1 cup strong coffee

Cream butter and sugar, add beaten eggs and molasses. Sift dry ingredients and add. Beat thoroughly, add chopped fruits and beat again. Any combination of dried candied fruits may be used. Bake very slowly in a moderate oven. Keep in a cool but not too moist place, as age improves this cake. The coffee should be poured or sprinkled carefully over the cake as it is taken from the oven. If baked in a covered roasting-pan with the cover on until the last half hour no coffee will be needed to soften the cake.

Time in combining, 40 minutes.  
Time in cooking, 2½ hours.  
Temperature, 300-350 degrees.  
Recipe makes four-pound cake.

### Cracklings

- ¼ cup butter
- ¼ cup milk
- 1 cup flour
- 1 teaspoon sugar
- ½ teaspoon salt

Sift sugar, salt, and flour together, then rub in the butter with tips of fingers. Add milk to make a dough like pastry. Roll very thin, cut in rounds, prick with a fork, bake in a moderate oven until straw-colored. Serve buttered at tea-time.

Time in combining, 15 minutes.  
Time in cooking, 15 minutes.  
Temperature, 325 degrees.  
Recipe makes twenty-four.

### Scotch Shortbread

- 1 cup butter
- ¾ cup sugar
- 2 cups flour
- 1 teaspoon salt
- ½ teaspoon almond extract

Cream butter, add sugar, then flavoring. Sift flour and salt and work into butter mixture. Press mixture firmly into a round or square shallow pan. Cut into squares and bake until straw-color.

Time in combining, 15 minutes.  
Time in cooking, 40 minutes.  
Temperature, 300 degrees.  
Recipe makes eighteen squares.

### Seed or Currant Bread

- 2 cups bread sponge
- ½ cup sugar
- ½ cup butter or substitute
- 1 cup currants or 2 tablespoons caraway seeds

Take light bread sponge and work in the butter and sugar which have been creamed together. Add currants or seeds. Let rise in loaf tin until light, then bake in a moderate oven. This is really like cake and is served as such.

### Circus Punch

- 1 orange
- 2 lemons
- ½ cup apricot juice
- ¼ cup prune juice
- ¼ cup cherry juice
- 1 cup sugar } for syrup
- 1 cup water }
- Pink coloring
- 2 quarts water

Make syrup of sugar and water, cool, add fruit juices to make one pint, any combination may be used with the favorite ones predominating. Chill, serve with cracked ice and cherries. A pretty pink color may be obtained by using vegetable coloring.

Time in combining, 10 minutes.  
Recipe makes two and one-half quarts.



# Ask Men What Pie They Like

See How Many Vote the Raisin

**T**AKE a vote on pies in your home and you'll make mostly raisin pies. For raisins make a food-dessert that quickly revives spent energies.

Raisins furnish 1560 units of energizing nutriment per pound. They are 75 per cent pure fruit-sugar in practically pre-digested form.

So the nutriment of raisin pie is almost immediately assimilated.

Men like the flavor and they feel the strength that this fine dessert imparts.

Try one tonight. You'll never have to ask men what pie they like thereafter. Here's the tested recipe for the chief of pies:

### The Juice Forms a Luscious Sauce

- |                         |                            |
|-------------------------|----------------------------|
| 2 cups SUN-MAID Raisins | Juice 2 lemons             |
| 1½ cups boiling water   | 1 tbsp. grated lemon rind  |
| 1 cup sugar             | Juice 1 orange             |
| 4 tbsps. cornstarch     | 1 tbsp. grated orange rind |
|                         | 1 cup chopped walnuts      |

Cook raisins in boiling water for five minutes; pour into sugar and cornstarch which have been mixed. Cook until thick; remove from fire and add other ingredients. Bake between two crusts. Walnuts may be omitted if desired. Be sure to use

# SUN-MAID RAISINS

Use these raisins for home cooking, for they are the finest raisins grown.

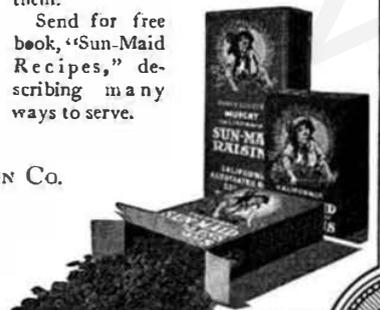
Made from choicest California table grapes, tender, meaty, juicy and thin-skinned.

Three varieties: Sun-Maid Seeded (seeds removed); Sun-

Maid Seedless (grown without seeds); Sun-Maid Clusters (on the stem). All dealers sell them.

Send for free book, "Sun-Maid Recipes," describing many ways to serve.

CALIFORNIA ASSOCIATED RAISIN CO.  
Membership 10,000 Growers  
FRESNO, CALIFORNIA





## PYREX — Gift Set

Useful and Always Welcome

HERE is the gift which ideally fulfills the three requirements of the Perfect Gift. Pyrex Transparent Oven Dishes are beautiful. They are useful. They are constant reminders of the giver.

Like all perfect gifts, Pyrex in sets or single pieces—plain or decorated—combine usefulness and beauty. Pyrex saves extra pan washing. Pyrex is guaranteed not to break with oven heat—never chips nor wears out—lasts a lifetime.

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Pyrex is the original transparent ovenware. Always look for the Pyrex label and the name "Pyrex" stamped on each piece.

The Pyrex booklet, "New Facts About Cooking," is packed in every set, or send your name and address and we will post it to you—free.

Pyrex Sales Division

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610 Tioga Avenue, Corning, New York

World's largest makers of Technical Glass



## Entrée Recipes

(Continued from page 56)

### Oysters à la Poulet

Prepare a sauce à la poulet as directed and then add:

- 1½ dozen panned oysters (or 1 pint)
- ½ cup mushrooms parboiled (or ½ cup celery cut into half-inch pieces and steamed until tender)
- 1 pimento, chopped fine
- 1 hard-boiled egg, cut in pieces, size of a pea
- 2 tablespoons melted butter

Season and serve in bread croustades, and sprinkle the top with paprika.

To pan oysters: place the well-drained oysters in a hot pan, toss gently over the fire until the edges curl, then drain and use.

### Custards

Place in a bowl:

- 1 cup milk
- 1 cup finely chopped chicken, crushed corn, salmon, or sweetbreads, which have been rubbed through a sieve
- 3 well beaten eggs
- 1 teaspoon salt
- ½ teaspoon white pepper

Beat to thoroughly mix and then bake in individual custard cups or in a large baking-dish as for soufflés.

MOUSSES. — Prepare as for soufflé, rubbing one cup of the finely chopped meat through a fine sieve and then adding one-half cup of stiffly whipped cream before folding in the beaten white of egg. Bake in the same manner.

Puddings are prepared in individual molds and then turned on a slice of toast and masked with a sauce and garnished with parsley.

### Pudding

Prepare a velouté sauce as directed and then add:

- 1 cup finely chopped meat or vegetables of choice
- ⅔ cup bread crumbs
- 1 teaspoon salt
- 1 teaspoon onion extract
- ½ teaspoon pepper
- ¼ teaspoon thyme
- 2 well-beaten eggs

Mix and then turn into well-greased custard cups and set the cups in a baking-pan and fill the pan with water to within one inch of the top of the cups. Cover with another pan so as to form a close-fitting lid and then steam in the oven for forty-five minutes.

The matter of the cost that enters largely in these recipes may induce the woman who must count each and every penny, to omit the eggs, mushrooms, and truffles. Replace the mushrooms by using celery, which has been cut in one-half-inch pieces and then steamed until tender. Replace the truffles with capers, and alas, there can be no substitute for the elusive and expensive eggs, but from one-half to three-fourths teaspoon of paprika will give coloring needed to the dish without hurting its distinctive flavor, for it is very well known that paprika has a milky sweet flavor.

### Cheese Soufflé

Prepare a velouté sauce. Cool it, place in a mixing-bowl and add:

- ½ cup fine grated cheese
- 3 egg yolks
- 1 teaspoon salt
- ½ teaspoon paprika
- ½ teaspoon onion extract

Mix carefully and then fold in the stiffly beaten whites of three eggs. Turn in a well-oiled soufflé or baking dish. Set this dish in a pan of warm water and bake in a moderate oven until firm in the centre. The size and the depth of the dish alone controls the time for cooking.

Almost every variety of meat or vegetable may be used in place of the cheese.

### Financière

Prepare a béchamel sauce and add:

- ½ cup of mushrooms, cut in pieces and parboiled
- ¼ teaspoon onion extract
- 1 pimento, chopped fine
- 2 tablespoons tomato purée
- 2 tablespoons melted butter

Season to taste. Heat to the boiling-point and then serve on broiled chicken, fish, sweetbreads, grilled oysters, lobster, or cuts of broiled salmon.

In preparing dishes à la financière, always use a slice of toast for each person, lay the entrée on the toast and then mask with the sauce.

Deviled clams, oysters, and fish make delicious entrées. For this dish, prepare a sauce as follows:

- 1½ cups milk
- ½ cup flour

Dissolve the flour in the milk and then bring to a boil and cook for three minutes. Now add:

- 6 large clams, minced fine and parboiled, or
- 15 oysters, minced fine and parboiled, and
- 1 teaspoon grated onion
- 2 tablespoons of finely minced parsley
- ¼ teaspoon mustard
- 1 teaspoon salt
- ½ teaspoon paprika
- 4 tablespoons fine bread crumbs

Fill into the shells, rounding up, and then dust lightly with flour, and brush with well-beaten egg. Dust with fine crumbs and then fry until golden brown in hot fat.

The deviled clams may be covered with buttered crumbs and baked if desired.

To prepare the crumbs: Place one-fourth cup of vegetable salad oil in a frying-pan and add one cup of coarse bread crumbs. Toss until the crumbs are well coated and then cook until the crumbs just begin to color. Then use to cover the deviled clams. Bake in a hot oven for eighteen minutes.

NOTE. — Drain the oysters and dry on a cloth before chopping fine.

Croquettes and cutlets may be prepared as for deviled clams, using the proportions as follows:

- 1¼ cups milk
- ½ cup flour

Blend the flour and milk, then bring to a boil and cook for five minutes. Add:

- 1 cup of prepared meat, fish, oysters, or vegetables
- 1 grated onion
- 4 tablespoons finely chopped parsley
- ⅛ teaspoon thyme
- 1 teaspoon salt
- ½ teaspoon paprika
- ½ cup coarse bread crumbs

Mix and then turn on a platter to cool. Mold into croquettes and then roll first in beaten egg and then in fine crumbs. Fry until golden brown in smoking hot fat.

The success of the croquettes or cutlets depends entirely upon careful and accurate measurements.

### Oysters au Gratin

Prepare as for oysters à la poulet and then divide into ramekins or glass custard cups. Sprinkle the top with fine bread crumbs and a little grated cheese. Place on a baking sheet and bake in a moderate oven for twenty minutes. Remove from the oven and pour one teaspoon of melted butter over each one. Garnish with finely minced parsley. Lift to a plate which has been covered with a paper doily and serve.

Shrimp, lobster, salmon, and cold cooked chicken, cut in inch pieces; lobster, fish, and sweetbreads, parboiled and then cut in inch blocks — all these may be used to replace the oysters in both the poulet and au gratin recipes.

*The Hoover lifts the rug from the floor, like this — flutters it upon a cushion of air, gently "beats" out its embedded grit, and so prolongs its life*



Give her a Hoover and you give her a lifetime of pride in an immaculate home. You give her an electric carpet-beater that flutters out all injurious embedded grit; an electric carpet-sweeper that brightens colors, straightens nap and collects all stubborn, clinging litter; and an electric suction cleaner that removes surface dirt. Only The Hoover combines these three essential devices in one. And it is the largest-selling electric cleaner in the world.

# *The* HOOVER

*It Beats — as it Sweeps — as it Cleans*

For operation on farm lighting or private electric plants The Hoover is equipped with special low voltage motors at no extra cost. Write for booklet, "How to Judge an Electric Cleaner."

THE HOOVER SUCTION SWEEPER COMPANY, NORTH CANTON, OHIO

*The oldest makers of electric cleaners*

Also made in Canada, at Hamilton, Ontario



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MEANS HOME TESTED AND APPROVED BY THE PRISCILLA PROVING PLANT

## Entrée Recipes

(Concluded from page 36)

### Oysters à la Poulet

Prepare a sauce à la poulet as directed and then add:

- 1 1/2 dozen panned oysters (or 1 pint)
- 1/2 cup mushrooms parboiled (or 1/2 cup celery cut into half-inch pieces and steamed until tender)
- 1 pimiento chopped fine
- 1 hard-boiled egg, cut in pieces, size of a pea
- 2 tablespoons melted butter

Season and serve in bread croustades, and sprinkle the top with paprika.

To put oysters: place the well-drained oysters in a hot pan, toss gently over the fire until the edges curl, then drain and use.

### Custards

Place in a bowl:

- 1 cup milk
- 1 cup finely chopped chicken, crushed corn, salmon, or sweetbreads, which have been rubbed through a sieve
- 3 well beaten eggs
- 1 teaspoon salt
- 1/2 teaspoon white pepper

Beat to thoroughly mix and then bake in individual custard cups or in a large baking-dish as for soufflés.

NOTES. — Prepare as for soufflé, rubbing one cup of the finely chopped meat through a fine sieve and then adding one-half cup of stiffly whipped cream before folding in the beaten white of egg. Bake in the same manner.

Puddings are prepared in individual molds and then turned on a slice of toast and masked with a sauce and garnished with parsley.

### Pudding

Prepare a velouté sauce as directed and then add:

- 1 cup finely chopped meat or vegetables of choice
- 3/8 cup bread crumbs
- 1 teaspoon salt
- 1 teaspoon onion extract
- 1/2 teaspoon pepper
- 1/2 teaspoon thyme
- 2 well-beaten eggs

Mix and then turn into well-greased custard cups and set the cups in a baking-pan and fill the pan with water to within one inch of the top of the cups. Cover with another pan so as to form a close-fitting lid and then steam in the oven for forty-five minutes.

The matter of the cost that enters largely in these recipes may induce the woman who must count each and every penny, to omit the eggs, mushrooms, and truffles. Replace the mushrooms by using celery, which has been cut in one-half-inch pieces and then steamed until tender. Replace the truffles with capers, and alas, there can be no substitute for the elusive and expensive eggs, but from one-half to three-fourths teaspoon of paprika will give coloring needed to the dish without hurting its distinctive flavor, for it is very well known that paprika has a milky sweet flavor.

### Cheese Soufflé

Prepare a velouté sauce. Cool it, place in a mixing-bowl and add:

- 1/2 cup fine grated cheese
- 3 egg yolks
- 1 teaspoon salt
- 1/2 teaspoon paprika
- 1/2 teaspoon onion extract

Mix carefully and then fold in the stiffly beaten whites of three eggs. Turn in a well-oiled soufflé or baking dish. Set this dish in a pan of warm water and bake in a moderate oven until firm in the centre. The size and the depth of the dish alone controls the time for cooking.

Almost every variety of meat or vegetable may be used in place of the cheese.

### Financière

Prepare a béchamel sauce and add

- 1/2 cup of mushrooms, cut in pieces and parboiled
- 1/4 teaspoon onion extract
- 1 pimiento, chopped fine
- 2 tablespoons tomato purée
- 2 tablespoons melted butter

Season to taste. Heat to the boiling-point and then serve on broiled chicken, fish, sweetbreads, grilled oysters, lobster, or cuts of broiled salmon.

In preparing dishes à la financière, always use a slice of toast for each person, lay the entrée on the toast and then mask with the sauce.

Deviled clams, oysters, and fish make delicious entrées. For this dish, prepare a sauce as follows:

- 1 1/2 cups milk
- 1/2 cup flour

Dissolve the flour in the milk and then bring to a boil and cook for three minutes. Now add:

- 6 large clams, minced fine and parboiled, or
- 15 oysters, minced fine and parboiled, and
- 1 teaspoon grated onion
- 2 tablespoons of finely minced parsley
- 1/4 teaspoon mustard
- 1 teaspoon salt
- 1/2 teaspoon paprika
- 4 tablespoons fine bread crumbs

Fill into the shells, rounding up, and then dust lightly with flour, and brush with well-beaten egg. Dust with fine crumbs and then fry until golden brown in hot fat.

The deviled clams may be covered with buttered crumbs and baked if desired.

To prepare the crumbs: Place one-fourth cup of vegetable salad oil in a frying-pan and add one cup of coarse bread crumbs. Toss until the crumbs are well coated and then cook until the crumbs just begin to color. Then use to cover the deviled clams. Bake in a hot oven for eighteen minutes.

NOTE. — Drain the oysters and dry on a cloth before chopping fine.

Croquettes and cutlets may be prepared as for deviled clams, using the proportions as follows:

- 1 1/4 cups milk
- 1/2 cup flour

Blend the flour and milk, then bring to a boil and cook for five minutes. Add:

- 1 cup of prepared meat, fish, oysters, or vegetables
- 1 grated onion
- 4 tablespoons finely chopped parsley
- 1/8 teaspoon thyme
- 1 teaspoon salt
- 1/2 teaspoon paprika
- 1/2 cup coarse bread crumbs

Mix and then turn on a platter to cool. Mold into croquettes and then roll first in beaten egg and then in fine crumbs. Fry until golden brown in smoking hot fat.

The success of the croquettes or cutlets depends entirely upon careful and accurate measurements.

### Oysters au Gratin

Prepare as for oysters à la poulet and then divide into ramekins or glass custard cups. Sprinkle the top with fine bread crumbs and a little grated cheese. Place on a baking sheet and bake in a moderate oven for twenty minutes. Remove from the oven and pour one teaspoon of melted butter over each one. Garnish with finely minced parsley. Lift to a plate which has been covered with a paper doily and serve.

Shrimp, lobster, salmon, and cold cooked chicken, cut in inch pieces; lobster, fish, and sweetbreads, parboiled and then cut in inch blocks — all these may be used to replace the oysters in both the poulet and au gratin recipes.

# Mrs. Knox's Corner

## A Christmas Dessert and Candy

AFTER eating a hearty Christmas dinner have you ever felt that the Plum Pudding was just a little too much? I have, and began experimenting on a recipe that would avoid the heaviness of the meal and yet be so palatable and attractive that it would add just the finishing touch to it.

I have found that this fruited Plum Pudding, which requires so little time and trouble to make, and saves standing over a hot stove, is the very thing that appeals to all members of the family. Decorated with a bit of holly, it carries out the spirit of Christmas, and while I call it a Christmas Plum Pudding, you will find it suitable for any dinner.

I am also giving you a recipe for Christmas candy that I am sure you will find dainty, delicious, and which will add pleasure to your day.



### CHRISTMAS PLUM PUDDING

- 1 envelope Knox Sparkling Gelatine
- 1/2 cup cold water
- 1/2 cup sugar
- 1/2 teaspoonful vanilla
- 1/2 cup seeded raisins
- 1/2 cup dates or figs
- 1/2 cup sliced citron or nuts
- 1/2 cup currants
- 1/2 square chocolate or 5 to 10 peppercorns
- Pinch of salt
- 1 pint of milk

Soak the gelatine in cold water for five minutes. Put milk in double boiler, add melted chocolate or cocoa which has been stirred to a paste in a little water, and when scalding point is reached add sugar, salt and soaked gelatine. Remove from fire and when mixture begins to thicken add vanilla, fruit and nuts. Turn into mold, first dipped in cold water, and chill. Remove to serving dish and garnish with holly. Serve with whipped cream, sweetened and flavored

### CHRISTMAS CANDY

- 2 envelopes Knox Sparkling Gelatine
- 4 cups granulated sugar
- 1 1/2 cups boiling water
- 1 cup cold water

Soak the gelatine in the cold water five minutes. Add the boiling water. When dissolved add the sugar and boil slowly for fifteen minutes. Divide into two equal parts. When somewhat cooled add to one part one teaspoonful extract of cinnamon. To the other part add one-half teaspoonful extract of cloves. Pour into shallow tins that have been dipped in cold water. Let stand overnight; turn out and cut into squares. Roll in fine granulated or powdered sugar and let stand to crystallize. Vary by using different flavors such as lemon, orange, peppermint, wintergreen, etc., and different colors, adding chopped nuts, dates or figs.

### OTHER CHRISTMAS SUGGESTIONS

If you would like suggestions for a MARSHMALLOW ROAST and other delicious candy recipes, write for special Christmas suggestions. Our booklets "Dainty Desserts" and "Food Economy" containing recipes for Desserts, Salads, Ice Creams, etc., will also be sent free, if you enclose a two-cent stamp to cover postage and mention your grocer's name.

MRS. CHARLES B. KNOX  
KNOX GELATINE  
114 Knox Avenue, Johnstown, N.Y.



"Wherever a recipe calls for Gelatine—it means KNOX"

This package contains an envelope of pure Lemon Flavor for the convenience of the busy housewife

## Eggless Recipes

By S. E. GREY

### St. James Pudding

- 3 tablespoons shortening
- 1/2 cup molasses
- 1/2 cup milk
- 1 1/2 cups flour
- 1/2 pound dates
- 1/2 teaspoon soda
- 1/4 teaspoon salt
- 1/4 teaspoon, each, cloves, allspice, nutmeg

Mix and sift dry ingredients, add milk, molasses, melted shortening, and dates or figs, cut in pieces. Serve with Arrowroot Sauce.

- Time in combining, 15 minutes.
- Time in cooking, 2 1/2 hours.
- Temperature, 400 degrees.
- Makes one loaf.

### ARROWROOT SAUCE

- 1 tablespoon arrowroot
- 1/2 cup sugar
- 3 tablespoons lemon juice
- 1 cup water
- Grated nutmeg
- Salt

Mix arrowroot and sugar, add cold water and stir over the fire until it thickens. Add lemon juice, nutmeg, and salt.

- Time in combining, 5 minutes.
- Time in cooking, 5 minutes.
- Recipe makes one cupful.

### Eggless Salad Dressing

- 3/4 cup vinegar
- 1/2 cup water
- 1/2 cup sugar
- 1 tablespoon butter
- 1 tablespoon flour
- 1/2 teaspoon white pepper
- 1 teaspoon mustard
- 1 teaspoon salt

Mix all ingredients and cook over fire until thick. When using, add two tablespoons of dressing to one-half cup of sweet cream. Or it may all be mixed with slightly sour cream and sealed in small jars.

- Time in combining, 8 minutes.
- Time in cooking, 5 minutes.
- Recipe makes one and one-half quarts dressing.

### Prune and Orange Whip

- 3/4 cup chopped prunes
- 1/2 cup orange pulp
- 2 tablespoons lemon juice
- 3/4 cup sugar
- 2 tablespoons gelatine
- 1/4 cup cold water
- 1 cup boiling water
- 1 cup prune juice

teaspoon of salt, and set away till cold. Then add half a pint of New Orleans molasses and one quart of cold milk. Put into a well-buttered deep pudding-dish, cover with a plate, and bake very slowly ten or twelve hours. Put it in a "Saturday afternoon oven," where the fire will keep low nearly all night, or in a fireless cooker. Let remain overnight, and serve for a Sunday breakfast.

### Baked Indian Meal Pudding

This is a colonial recipe adapted to a gas range and for the fine bolted white corn-meal, known as Creole or Baltimore meal.

- 1 cup meal
- 3 quarts milk
- 1 teaspoon salt
- 1/4 cup butter
- 1 cup dark molasses

You may use ginger or some other spice if you like, but to my taste it destroys the real flavor of the meal and is no improvement. Put one quart of the milk in the double boiler, over boiling water, and when full of bubbles, sift in slowly the cup of meal and stir as

Softened gelatine in cold water, dissolve in boiling water, add prune juice and sugar. When cool add prunes, orange pulp and lemon juice. If oranges are not tart more lemon juice may be added to suit taste. When thick and syrupy, beat until foamy, pile into serving-dish and chill. Serve with soft custard sauce.

- Time in combining, 45 minutes.
- Recipe makes eight servings.

### Graham Gems

- 2 cups buttermilk
- 1 teaspoon soda
- 1 teaspoon salt
- 2 cups graham flour
- 1 cup white flour
- 1/2 cup sugar

Dissolve soda in sour milk or buttermilk. Add flours and salt, beat well. Bake in gem pans.

- Time in combining, 10 minutes.
- Time in cooking, 25 minutes.
- Temperature, 300 degrees.
- Recipe makes eight gems.

### Devil's Food, Caramel Frosting

- 2 cups brown sugar
- 1/2 cup shortening
- 1/2 cup cocoa
- 1 cup sour milk
- 2 1/2 cups flour
- 1 teaspoon salt
- 1 teaspoon soda
- 1/2 cup hot water

### FROSTING

- 2 cups brown sugar
- 2 teaspoons flour
- 1/2 cup milk
- 2 tablespoons butter
- 1 teaspoon vanilla
- 2 tablespoons marshmallow whip

Mix cocoa and sugar and cream with shortening. Add sour milk, salt, and flour. Dissolve soda in hot water and add last; beat well and bake in layers.

Frosting. Mix sugar and flour, add butter and milk, cook until it forms a firm ball in cold water. Beat until thick, add flavoring and marshmallow. Beat smooth and put between layers and on top of cake. Marshmallow may be omitted.

- Time in combining, 10 minutes.
- Time in cooking, 25 minutes.
- Temperature, 350 degrees.
- Makes one eight-and-one-half-inch cake.

### Quick Chocolate Pudding

- 1 cup sugar (1/2 white, 1/2 brown)
- 3/4 cup flour
- 2 tablespoons cocoa
- 2 cups boiling water
- 1 teaspoon vanilla
- 1/4 teaspoon salt

Mix sugar, flour, and cocoa, then add water. Cook in double boiler until it thickens, then add salt and vanilla. Serve cold with whipped cream, or in pie crust topped with meringue or whipped cream.

- Time in combining, 7 minutes.
- Time in cooking, 8 minutes.
- Recipe makes four servings.

### Raisin Brown Bread

- 3 cups yellow cornmeal
- 1 1/2 cups graham flour
- 1 1/2 cups white flour
- 1 cup molasses
- 1 1/2 teaspoons soda
- 1/2 cup hot water
- 1 teaspoon salt
- 3 cups sour milk
- 1 1/2 cups raisins

Mix dry ingredients, dissolving soda in hot water and adding with molasses and sour milk. Add raisins last and beat well. Fill molds half full and steam three hours.

- Time in combining, 10 minutes.
- Time in cooking, 3 hours.
- Temperature, 400 degrees.
- Recipe makes two loaves.

### Apple Gelatine

- 1/2 cup cold water
- 2 tablespoons gelatine
- 6 tart apples
- Water or sweet cider
- Rind of 1/2 lemon
- 1 cup sugar (colored if desired)
- 1 lemon (juice)

Soak gelatine in cold water. Cook quartered apples with lemon rind and water to cover. Press through a sieve, add sugar and lemon juice. Add gelatine and when dissolved pour into mold. Serve with plain or whipped cream.

- Time in combining, 20 minutes.
- Time in cooking, 15 minutes.
- Recipe makes six servings.

## Pilgrim Cookery

(Continued from page 35)

you pour, that it may be smooth. When the meal is all swollen and the mixture is a smooth mush, cover the kettle and let it cook at least two hours, stirring it occasionally. Then stir in the salt, butter, and spice, if you use any, and turn it out into a dish large enough to hold the extra milk. When cool add one quart of the cold milk and the molasses and mix well. Have a deep earthen pudding-dish well buttered with cold butter, turn in the pudding and set it in a moderate oven where it will bake slowly. Cover it with a granite plate, and at the end of an hour turn in, without stirring it, one cup of the remaining quart of milk. Repeat this at intervals of half an hour, until you have added the whole of the milk. Let it bake from three to five hours. Turn the gas flame as low as possible, and if it bakes too fast open the door. It should be a deep, rich red when done, with a goodly amount of whey. Eat it hot with butter or cold with cream. Flavor the cream with shaved maple sugar.

Modern housekeepers prefer to use eggs in their Indian Meal Pudding, as it is a saving of time in the baking,

Our grandmothers secured the desired mingling of solid and liquid by the addition of cold milk during the baking, or by the long cooking at a moderate heat.

A stiff pudding is not to be desired. There should be enough of the juice or whey to form a delicious sauce.

Grandmother's delicious baked foods did not depend entirely upon the uniform moderate heat of the brick oven, and our inability to enjoy some modern attempts to bring out the old-time flavor cannot be ascribed to lack of the zest of a child's appetite, or lack of the exercise which developed it. Many foods have been greatly changed from those of Pilgrim days, either by the elimination of some qualities in their preparation, as in grains, — wheat, corn, etc., or by blending of varieties in the process of cultivation. It is doubtful if many of the old varieties of corn, squash, beans, potatoes, and apples can be found at present.

The recipe now used, which gives a result nearest to that known in childhood, is this for Grandmother's Pound Cake. But this has been varied from (Concluded on page 47)

## Home Money Making



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mend leaks instantly in all utensils, hot water bags, etc. Insert and tighten. 10c and 25c package postpaid. **AGENTS WANTED.**  
Collette Mfg. Co., Box 5035, Amsterdam, N. Y.

## Pilgrim Cookery

(Concluded from page 46)

the original by giving exact measurements, instead of a "handful of this or that," and it is now never served on the corner of the breakfast table, accompanied by pies on the opposite corners.

### Grandmother's Pound Cake

Grandmother's recipe for pound cake was as definite as most of the old-style formulas. One and one-half tea-cups butter, two blue cups sugar, five unbeaten eggs, added one at a time, and five handfuls of unsifted flour.

The recipe as it stands, after a careful weighing and measurement by our standard half-pint cup, reads thus: One cup butter packed solid, one and two-thirds cups granulated sugar, one-half teaspoon mace, five unbeaten eggs, two cups sifted pastry flour. Have a round pan, greased and floured, the oven ready and ingredients measured, as the mixing must all be done by the hand. Cream the butter, add sugar and work until very light, add spice and one egg at a time and stir with the hand until you do not see any of the egg yolk, then another egg, and so on until all are used. Then mix the flour, and turn at once into the pan and bake slowly, about an hour. The grain of the cake should be fine and close, with not a suspicion of any toughness or heaviness, not porous, like a cake made light with gas from soda and cream of tartar or by long beating, and yet soft, light, and velvety. This texture is obtained by thoroughly blending the butter and sugar, and not overheating the eggs.

### An Old-Time Supper Dish

Hasty Pudding, very hot, smooth and just stiff enough not to dissolve in the cold milk, brown bread and milk, or berries and milk were the usual supper dishes for children, but in New Hampshire, and possibly elsewhere, the children sometimes ate the bowl as well as the milk. Small sugar pumpkins were cut in halves, the inside seeds and stringy parts were removed, and the pumpkins stewed until very tender. They were drained, the inside sprinkled with salt and sugar, then half filled with cold milk and the pumpkin scooped out with each spoonful of milk.

## Christmas Dinner

(Concluded from page 37)

TIME IN PREPARATION.	TIME IN COOKING	
	Minutes	Hours Minutes
Polonetta Cenaps		
Crown Roast of Pork	40	3
Baked Red Apples	10	1
Crushed Corn	15	1
Steamed Sweet Potatoes	15	20
Cranberry Jelly	10	23
Celery (au Naturel)	10	
Merric Christmas Salad	30	1
Thousand Island Dressing	10	20
Egg and Butter Sandwiches	10	
Plum Pudding (Prepared 2 or more months before)		
Hard Sauce	10	
Coffee	10	10
Crackers (toasted)		
Cheese	5	
Bon-Bons		
Salted Nuts	15	15
Setting Table	45	
	3 hr.	9 hr.
	55 min.	

Cooked in steam oven over one gas flame. 4 hrs. preparation - 3 hrs. cooking.

### MARKET ORDER FOR CHRISTMAS DINNER

1 can sardines	\$.15	
1 can tomatoes	\$.33	
1 loaf bread	\$.18	
1 pt. mayonnaise	\$.30	
3 eggs	\$.10	
1 lb. loin of pork at .40	2.40	
2 lbs. sweet potatoes	.40	
10 lb. e red apples	.66	
3 lbs. white potatoes	.20	
2 lbs. beets	.30	
1 green pepper	.03	
1/2 lb. lettuce	.10	
1 bunch celery	.25	
1 pkg. raisins	.35	
1 lb. corn sugar	.23	
1 bottle marschino cherries	.20	
2 lemons	.06	
1 can cheese	.35	
1/2 lb. coffee	.07	
1/2 lb. pecan meats	.24	
1/2 lb. walnut meats	.24	
1/2 lb. crackers	.10	
1/2 lb. salt pork	.08	
1/2 lb. butter at .80	.20	
1 can cranberries	.26	
	\$8.17	

Cost of dinner \$8.17  
Approx. cost per person . . . 1.25

\$8.17 cost of dinner  
1.02  
.22 cost pudding per person.  
\$1.25 per person for meal.

\$1.25 cost of pudding.  
.23 cost per person.  
\$1.25

Decorations, favors, candy, etc., additional.

## Home-made Bread Is Improved by Using Argo Corn Starch Because It Gives a Finer Texture

**Y**OUR pastry flour, with Argo Corn Starch, will make lighter bread and biscuits, flakier piecrust, and more appetizing muffins.

Gravies and sauces will be smoother with dessertspoonful of Argo instead of a tablespoonful of wheat flour.

And such delicious Floating Island, Blanc Mange, Fig Whip, and Ice Cream can be prepared with Argo Corn Starch.

### WHITE BREAD

6 cups Flour	1/2 Yeast Cake
2 cups Argo Cornstarch	1/2 cup Lukewarm Water
2 teaspoons Salt	1 pint Milk
2 teaspoons Mazola	

**S**CALD the milk and cook till lukewarm. Sift the flour, cornstarch and salt together; rub in the Mazola. Dissolve the yeast in the lukewarm water; add it to the milk and stir in the dry ingredients. Knead on a floured board for twenty-five minutes. Place in an oiled bowl, rub the top very lightly with Mazola, cover loosely with a soft cloth, and rise over night. In the morning mould quickly into loaves and put into oiled pans. Rise till double in bulk and bake in a medium oven. Lukewarm water may be substituted for all, or part, of the milk, and one tablespoon of Karo (Crystal White) may be added to the milk when mixing.

### BROWN BREAD

2 1/2 cups Yellow Cornmeal	2 teaspoons Baking Powder
1/2 cup Argo Cornstarch	1 teaspoon Salt
1/2 cup Flour	1 cup Karo
1/2 cup Rye Meal	3 1/2 cups Sour Milk

**S**IFT the dry ingredients together till thoroughly mixed. Add the Karo and stir in the sour milk. Mix well and steam four hours.

### PARKER HOUSE ROLLS

2 cups Milk	2 Yeast Cakes
1/2 cup Karo (Crystal White)	1/2 cup Lukewarm Water
1 tablespoon Mazola	3 cups Flour, including 3
1 1/2 teaspoons Salt	tablespoons of Argo
2 Egg Whites	Cornstarch

**S**CALD the milk. Pour into the mixing bowl, and add the Karo (Crystal White), salt and Mazola. When lukewarm add the beaten whites of the eggs, the yeast dissolved in the warm water, and enough flour to make a thin batter. Beat thoroughly, cover, and let rise till about double in bulk. Add enough flour to make a dough just as soft as can be handled. Turn onto floured board and knead until it is spongy and elastic. Let it rise till triple in bulk. Turn onto a well-floured board and roll out lightly about half an inch thick. Cut with a biscuit cutter previously dipped in flour. Dip the handle of a case knife in flour, and with it make a crease through the middle of each piece. Brush over half of the top of each piece with Mazola and press the edges together lightly. Place in a pan one inch apart. Cover, and let rise till light. Bake in a hot oven twelve to fifteen minutes.



Whenever your recipe calls for Corn Starch you know it means ARGO

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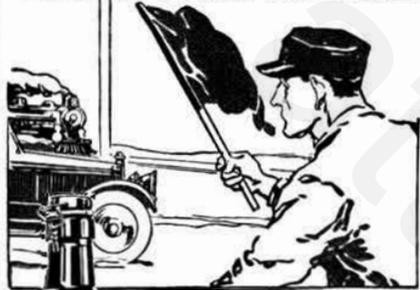
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## The Colonial Note in Modern Furnishing

(Concluded from page 38)

paper were common, the big landscape effects in two tones of the same color and the oriental flowered patterns in strong hues against either a white or quite dark background.

For modern adaptation the ivory-tinted wall is excellent and the wood paneling delightful. There is a special wood veneer, applied like wall-paper, which makes a really lovely effect when combined with wood moldings. The expense is comparatively slight for a rich and durable result.

If the rooms are large some of the modern reproductions of the fine two-toned papers in panel effect are stately and dignified. These papers are all the decoration a room needs. No pictures should be hung against them, since, properly applied, the panels are all pictures in themselves, and all different. If some decoration in the room beside the paper is craved, provide a plain panel over the mantel, against which a mirror may be hung, chosen of suitable proportion and framed in gilt in the colonial manner.

The strong-colored oriental effects are also sufficient decoration in themselves and no pictures should be hung against them. They may be used above a paneled effect on the lower part of a wall or over the whole surface from baseboard to ceiling.

FURNITURE. — Oak, walnut, and mahogany are the woods especially associated with the Colonial period. No brief summary would be an adequate guide to design. This is a matter worth the study of an English-speaking home-maker as a matter of pride, if not of interest. The Windsor type of chair is fairly familiar, and we have a vague notion of the Georgian and Queen Anne styles. A further search into the work of great English cabinet-makers, Heppelwhite, Sheraton, and Chippendale will reward journeys to even far-away libraries and museums.

Furniture during this period was finished either in the natural wood or else painted. It was frequently ornamented with judicious carving or delicate inlay.

RUGS AND HANGINGS. — Oriental rugs are in harmony with the colonial effect. These may be either the actual oriental knotted rugs or some of the excellent modern reproductions of oriental colorings and patterns. Rag rugs are also suitable. Large room sizes as well as small bedroom sizes are available. They may be either woven or braided. Specially beautiful rugs of both these sorts are now made by the blind under the skilled direction of artists who can see to direct the selection of colors and their disposition in effective patterns.

Chintz and brocade were the two materials most used for hangings. In the dining-room, overdraperies of brocade match the chair seats; and in the bedroom, bed-hangings, window-hangings, and ruffled cushions were all made of the same chintz.

### MINOR ORNAMENTS

MIRRORS, framed in gilt, black, or natural wood, of all shapes, proportions, and sizes, were copiously used.

CLOCKS. — The "grandfather" and the "banjo" are perhaps the two best known types. Modern reproductions of both are now easily found. Beware of using a grandfather in a space of less than generous proportions, lest it dwarf everything else and throw the whole house out of scale.

CANDLESTICKS of brass, silver, and wood were omnipresent. We shall find place for a few still, since the beauty of a meal by candle-light will outlive any form of light which we have yet discovered.

PICTURES. — Here lies the greatest danger of introducing a false note. Good old prints in simple frames, Japanese prints, silhouettes, and quaint portraits are safe, as are reproductions of paintings of the period.



### The "Ovale" Seldom Breaks

IT can be laid down anywhere; the oval shape prevents rolling. Conveniently grasped and easily cleaned (no corners).

Withstands boiling, which is necessary for proper sterilization; graduated; six and eight ounce sizes; popular prices.

### "Tip Top" Nipples Correctly Designed

They don't collapse because the "Tip Top" expands quickly when pressure is removed; smooth inside; easily cleaned; best rubber; two in package; popular price. The tip on the top is your guarantee.

Obtainable at all first-class drug stores.

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## 50 Hens Laid 3 Eggs A Day. Now Lay 36

Tells How to Make Idle Hens Produce Money in Winter.

"When I began using Don Sung in December, I was getting only 2 or 3 eggs a day from 50 hens. Within three weeks I was getting from 8 to 4 dozen a day. I shall never be without Don Sung."—Jermima Hedges, R. F. D. 1, Shumway, Ill.

This 3 or 4 dozen eggs a day, at winter prices, was almost clear profit. Your hens should do as well. It's no trouble to use Don Sung and you risk nothing by trying it under this offer.

Give your hens Don Sung and watch results for one month. If you don't find that it pays for itself and pays you a good profit besides, simply tell us and your money will be cheerfully refunded.

Don Sung (Chinese for egg-laying) is a scientific tonic and conditioner. It is easily given in the feed, improves the hen's health and makes her stronger and more active. It tones up the egg-laying organs, and gets the eggs, no matter how cold or wet the weather.

Don Sung can be obtained promptly from your druggist or poultry remedy dealer, or send \$1.04 (includes war tax) for a package by mail prepaid. Burrell-Dugger Co., 214 Columbia Bldg., Indianapolis, Ind.

## DON SUNG Chinese for Egg-Laying

## Our Babies

### XIV. What Shall the Playthings Be?

**N**OBODY who has watched a child's consciousness develop will fail to agree that first impressions do make a difference. The unfolding of mental life in a baby's growth is startlingly like one of those movies in which a flower is seen to burst into bloom. Growth comes so fast. A child in the house is worse than a conscience. Our every trick and mannerism is copied, frequently to our chagrin.

When we have made sure of a proper routine in eating, sleeping, bathing, and exercise, the next question is the proper selection of playthings.

Good playthings have three characteristics. They are safe, sane, and sanitary.

#### SAFE TOYS

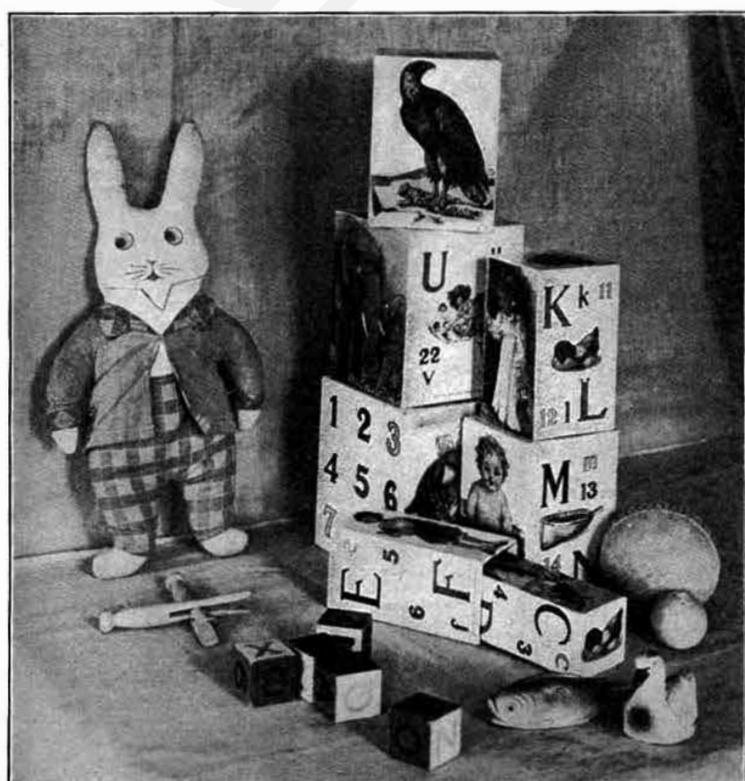
We shall make sure that nothing Baby has is coated with paint or dye which can be sucked off. There are joyous

colors to give the tiny awakening senses a chance to explore the hard and soft, smooth and rough, big and little, red, yellow, and blue surfaces.

Let us be sure, also, in our choice of toys, not to stifle the child's imagination. Of all the precious mental qualities which should be our national inheritance, this is one which we are in danger of losing. Machines have made every process in life almost fatally easy and obvious. Put off mechanical toys therefore as long as possible so that the child may have the precious privilege of creating for himself a world of fancy.

Spools, pieces of doweling, blocks, and clothespins (the old-fashioned sort, not the spring variety) are worth many dollars' worth of elaborate stuff.

Stuffed cloth toys made of washable material are excellent provided they are



Some of the Wee Editor's playthings of which he is particularly fond. The Peter Rabbit is of cloth stuffed with cotton. Fish and Duck are bathtub delights of celluloid. The small blocks are wood, enameled a different color on each side, and the large blocks of cardboard form a nest of boxes

colors, perfectly fast, if we insist on them (let's insist, too, on Nationally made dyes) to delight baby's eyes without endangering his stomach.

Another important thing to look out for is that no toy has small parts like rubber toys that produce a squeak for every squeeze. The tin arrangement which produces the squeak works out and may get into Baby's throat and choke him.

#### SIMPLE TOYS

Froebel's first "gift" to the child was a ball, and ours may well be also, — balls of differing textures, sizes, and

not ugly and that they are of stout cloth strongly sewed. Any toys which come to pieces in a day or two are bad from several perfectly obvious stand-points.

#### SANITARY TOYS

By the time a baby really needs toys he is old enough to collect a startling amount of dirt in the best-cleaned house. Where he gets it is a mystery, but acquire it he does and holds it fast on his moist, pink hands and face. Inevitably toys get soiled too, and need a tubbing worse than their young owner. Select playthings on the ground of whether they will stand washing.

This Department for mothers is personally conducted by Mrs. Macdonald, who will be glad to answer any letters on Mother Problems addressed to her. We have the following leaflets for distribution:

A Layette List  
How to Bathe the Baby

Send a self-addressed envelope and two 2-cent stamps for either of these. Any three of the following Children's Bureau Leaflets will be sent on receipt of a stamped, addressed envelope:

- Bottle Feeding
- Breast Feeding
- Milk
- What do Growing Children Need?
- The Preparation of Artificial Food
- A List of Good Books on the Care of Children
- The Care of the Baby
- The Care of the Mother
- Feeding the Child



## She Says "It's Better Than a Mustard Plaster"

Many is the time that Grandma mixed a mustard plaster in days gone by. For well she knew the virtues of this old-fashioned remedy. But now she relies on Musterole.

No fuss or bother, no stinging, messy plaster. Just a clean white ointment which is always ready to use.

For coughs, colds, aching muscles and twinging joints, there is nothing quite like Musterole. Rub a little on the aching or congested spot. It penetrates way down under the skin and generates a peculiar heat which soon dissipates congestion, and sends the pain away.

Musterole does not blister. Keep a jar on the bathroom shelf, where it is always handy in case of colds or other minor ills. For children as well as for older folks. At all drug stores, 35c and 65c jars. Hospital size \$3.00.



**GREAT CHRISTMAS GIFT—Price \$1.65**

**Dancing Doll for your Phonograph**

Does 100 different steps to music of any standard phonograph. *Does not require special disc, but extra.*

Most amusing novelty. Delights young and old. Does not injure or mar machine or records.

**ALSO BOXING DARKIES, \$1.75 COMBINATION both toys, \$2.00**  
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**Guaranteed One Year** Must Wear 12 Months or replaced free

Often take orders for dozen pairs in one family. Big profits. Pleasant work. Repeat orders make you steady income.

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Whether you devote spare time or full time, it will pay any man or woman to handle this guaranteed line. No experience necessary. Get started at once. This is the best season of the year. Write for agency, territory and samples.

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by physicians for over eighteen years. Always buy an unbroken package of "Bayer Tablets of Aspirin" which contains proper directions.

## Bayer-Tablets of Aspirin

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## Money, Love and Kate

(Continued from page 11)

ment on the girl's pretty, if childish, face.

"Sure, I'll keep the secret — maybe," she pouted.

"You see, I promised not to give it away — that legacy business — else he wouldn't have come here at all," explained Dodge, feverishly.

"Indeed! He didn't sound like that—in the paper."

Dodge colored faintly.

"Well, that was my fault, though he gave me permission to make 'copy' of him. He didn't realize I was a newspaper man, I suspect, and he didn't suppose it was going to be like that. He was crazy when he saw it, and when the letters and truck began to come in."

"T-truck? What do you mean?"

"Oh, hatbands and crocheted ties, to say nothing of locks of hair and photographs."

"Photographs!" Cora Dean gave a start; then with studied carelessness, she dissembled. "Why, what an ideal! As if any girl could be so silly as that — and — and hair, too!"

"Well, there were, plenty of them."

"Why, how? — how do you know that?"

"Because I saw them."

"You saw them!" Cora Dean had difficulty in hiding her agitation this time. "Do you mean he showed them to you?"

"Sure — quantities of 'em after I'd promised not to use them in the paper."

"Why, what an idea," chattered the girl, with dry lips. "What — what sort of girls did — did they look like?"

"All kinds — thin, fat, tall, short, homely, pretty; you pays your money and takes your choice."

Cora Dean laughed nervously. Her next question was lightly spoken; but as she asked it, her eyes furtively studied his face.

"But big girls, of course; there weren't any — little girls?"

"You mean, children?"

"Y-yes." Her voice shook.

Dodge frowned impatiently.

"Yes — no — I don't know. I don't remember any; but we're off the track, Miss Cora. What I want is your promise not to give it away — about that confounded will."

The girl laughed joyously. She was suddenly herself again. There was nothing in her face now but mischief.

"Give it away? How?" she asked.

"To the Bennetts — anybody. He was very angry, as I said, when he found I'd put the story in the paper, and since then the silly letters he has received have made him morbid on the subject. He's afraid some girl will marry him because of the money; or, if he does fall in love and ask a girl to marry him, she'll think he's after the money, and asking her to marry him just to save the day for him. He won't look twice at a girl if he knows she knows — much less if she knows he knows she knows. There, is that clear?"

"So clear," murmured Cora; "like the — er — nose on your face."

The emphasis was unmistakable, and Dodge sniffed his disgust.

"That's about what I expected of you," he groaned, laughing in spite of himself. "Really, child, can't you be serious? I tell you this is serious."

"I should think it might be — to Mr. Newcomb."

"It is to me, too. I've given my word of honor not to tell anybody any more; and I supposed I was honest in it. I am honest, I'm not to blame because you found it out. But, please, please, don't tell the Bennetts; then they'll just go on and get acquainted naturally, and it will put some wholesome fun into Newcomb's life. He needs it badly enough, poor chap, and — hush, here they are," he broke off as Harold and Newcomb came through the doorway bearing a pitcher of lemonade and a tray with plates and glasses.

"We've been helping," announced Harold. "The girls are coming in a

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minute with the sandwiches." Almost as he finished speaking the girls appeared, each with a well-laden plate.

John Newcomb, breaking his third dainty triangle of bread and chopped ham, wished Tommy could have one, too. Perhaps the strength of his wish made his eyes wistful. At all events, Kate, sitting next to him, said:

"Mr. Dodge tells us you have a young nephew with you, Mr. Newcomb."

"Nephew?"

"Yes, 'Tommy,' I think he called him."

"Oh, Tommy," smiled Newcomb. "Well, Tommy isn't exactly a nephew, though perhaps I think as much of him as if he were, Miss Bennett. You see, I had no brothers or sisters."

"Oh, that's too bad," murmured the girl, feeling suddenly sorry for this big, lonely-looking fellow at her side, who had, apparently, no one nearer than a possible cousin to love; that Tommy was some distant relative she had concluded at once.

Just how Tommy had come to him, John Newcomb had no notion of telling. It seemed too much like parading the little good he was doing, to talk about it.

"You must bring him out here to see us some time," suggested Kate; then she marveled at the light that leaped into the man's sombre eyes.

"Would you let me bring him, really?" he questioned. "You see, Tommy needs — this." He swept the scene with his eyes.

Kate Bennett, watching him, remembered Dodge's words a few evenings before, and came promptly to the opinion that John Newcomb, fully as much as the unknown Tommy, needed "this." She made up her mind, too, that he should have it.

"We shall be glad to see you both," she said cordially.

"Thank you," smiled the man, his eyes showing his gratitude. He hesitated, then went on a little whimsically: "Maybe I'd better prepare you for Tommy. You see, Tommy hasn't had much of — this, and he may not quite know how to act when he gets it. You may think he's a little rough, but — well, it's just this that's needed to smooth him down; and — I'm not able to give him much of that sort of thing in a ten-by-twelve boarding-house bedroom!"

"Just bring him out, then, as soon as you wish," said the girl cordially, conscious of a genuine liking for this big, strong young man who yet had a heart tender enough to harbor a Tommy who was "a little rough," but needed "this."

Half an hour later, after another song from Newcomb, the two men said good-night. Still later Tommy awoke to find Newcomb writing something in a little red notebook.

"What you doin'?" he queried drowsily.

"I'm jotting down the name and address of what I'm pretty sure are some good friends of ours, Tommy."

"Who are they?" Tommy was sitting up in bed now.

"The Bennetts. They live in Dorchester."

"I don't know 'em."

"No, but you will some day, I hope."

"Do you like 'em?"

"Very much."

"Will I like 'em?"

"I hope so."

"Why do you hope so?" This with obvious distrust and suspicion.

"Oh, just — because," answered the man lightly. "It's time you were asleep, Tommy."

"Are they nice folks?"

"They certainly are."

"Humph! I thought so," vouchsafed Tommy, falling back on his pillow.

"Well, I ain't so sure I'll like 'em. I ain't got much use for nice folks."

Newcomb smiled. He made no direct reply; but after a moment he observed impersonally:

"They had some fine sandwiches, and lemonade that was just right, out there to-night. There's a boy there, too, a little bigger than you. He plays the banjo, and has a big collection of postage stamps."

"There is?" Tommy was sitting up in bed again.

"Yes."

There was a moment's silence, then, a little slowly came the question:

"When, maybe, be you a-goin' there again?"

"Oh, I don't know."

"Perhaps — next week?" This was Saturday.

"Perhaps."

There was another silence. Tommy lay back on his pillow.

"Oh, of course, maybe I'll like 'em," he said casually.

John Newcomb, for some reason, thought best not to reply; he turned his back to hide a smile.

*And the Fates? They turned their backs, also, to hide a smile.*

CHAPTER VIII

A BIT MORE SLOWLY NOW IT ROLLS

IT was Helen's turn to go to church the Sunday morning after John Newcomb's call. Kate and Helen always took turns in going to church; even when their little mother was well enough to sit up in her wheel-chair; they did not like to leave her alone. To be sure, there was Harold — but Harold had been left once with his mother. After that one of the girls always stayed behind.

Harold was fond of his mother — he said. Certainly he kissed her affectionately, and inquired blithely: "Well, how's the little mother to-day?" It was Kate or Helen, however, who changed the pillows, brought the foot-stool, or went after fresh water. Even on the one Sunday he had been left with her, after an affectionate kiss and his usual cheery question, he had taken his book to the veranda, and promptly forgotten all about her. At least, when a school friend sauntered by and suggested a walk, Harold went off with him.

An hour later, Kate and Helen, coming home from church, found the invalid alone, her medicine untouched (she was in bed that day), no water in the glass on the little stand, and not even a magazine within reach.

"Why, where's Harold?" demanded the girls.

"Oh, he — he just went for a little walk, I guess," answered the devoted mother cheerfully. "I heard Fred Leonard speak to him and ask him to go."

"But you!" cried Kate.

"Oh, I'm all right," insisted the invalid.

"Yes, you look it!" exclaimed Kate, glancing at the clock and reaching for the delayed medicine at the same time. "Harold is so thoughtless," sighed Helen, picking up the empty water-glass hurriedly.

"But he's such a dear, affectionate boy," cried his mother.

"Oh, yes, he's affectionate," sighed Kate.

Half an hour later Harold came in and gave his mother a kiss. He said it was a shame, that he had forgotten her medicine; but he wouldn't again. No, indeed! And he didn't. Kate and Helen saw to it he had no opportunity.

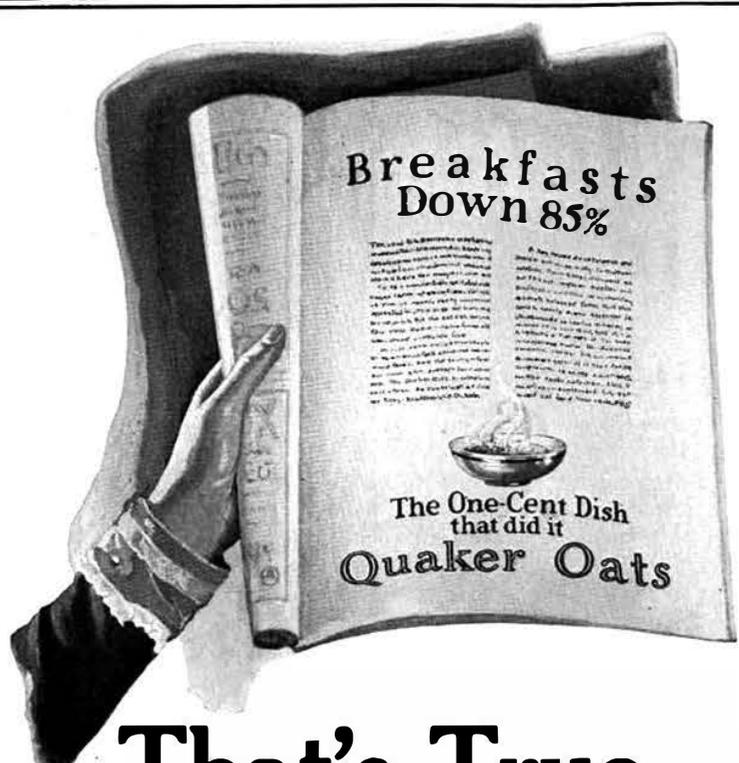
To-day Helen came into the room to say good-by before leaving for church. She looked very pretty in her simple white dress and hat. Kate had put in a new spray of pale blue flowers where the pink rose had been.

"That blue looks lovely. It's just your color," she said with a critical glance.

"Yes, I like it better than the pink," nodded Helen. "And the pink looks so good in yours it would be a shame to take it out now."

After Helen had gone, Kate made her mother as comfortable as was possible, took up the well-worn Bible and began the little bedroom service that was always so dear to the woman who had in days gone by loved her church and worked for it untiringly.

It was at the close of this service that Mrs. Bennett asked hesitatingly:



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"Did Harold go to church with Helen to-day?"

"No, Mother. He said he had a headache."

Mrs. Bennett sighed.

"Again? Kate, I think Harold ought to see the doctor."

Kate flushed; but she answered lightly:

"Oh, I wouldn't worry, Mother. I don't think Harold is sick."

"But you know he's studying so hard to catch up with his class."

Kate did not answer. Her face was still a little red—perhaps because she stooped to pick up a pin at that moment.

"Was he very late Friday night?" Mrs. Bennett asked.

"Well—later than usual."

Mrs. Bennett patted the bedspread restlessly.

"Kate, I don't think that tutor ought to keep Harold out so late evenings," she complained.

"No, Mother."

"It's worse than when school was keeping, and he used to stay out evenings, studying with the boys."

"I'm sorry, dear. Perhaps he won't do it long. Now, come, little mother, don't you think you could sleep a bit, for a change?"

Kate's voice was anxious. Her face was still flushed. She did not wish her mother to talk of Harold just then. The girl had her own suspicions concerning this "studying" that Harold was doing evenings; above all, she did not wish her mother to share them.

"I'm not sleepy," declared Mrs. Bennett. "But I am worried about Harold. I'd rather he never caught up with his class than to study himself to death. Kate, how did you like that Mr. Newcomb last night?"

"Why—very well, I think, Mother."

"I'm glad—I hoped maybe he'd be good for Harold. They seemed to like each other. Harold said Mr. Newcomb promised him some stamps."

Kate smiled.

"Yes, I think he would be good for Harold," she agreed. "He likes boys, I imagine. He has a young cousin, or something, with him that he seems to think the world of. I asked him to bring the boy out some time soon."

"I'm glad. Maybe he'll be good for Harold, too."

"We'll hope he will." Kate smiled wanly. She was thinking of how Harold looked when he came in at midnight the Friday before—it had been something more than study that had brought that flush to his cheeks and that sparkle to his eyes.

"Dear Harold," sighed Mrs. Bennett, turning her adoring eyes to where his picture hung with the rest of her children's likenesses on the wall. Mrs. Bennett loved those pictures! They were all there, Kate, Helen, Harold, from babyhood up; she spent much of her time looking at them and thinking how she loved them—her three dear children.

And the Fates, their eyes, too, on the pictures, smiled—for one was the picture of a little maid of five in curls and muslin.

**CHAPTER IX**

**DOWN A HILL AND UP A HILL**

**D**URING the first two or three days following his visit to the Bennett home, John Newcomb thought often of the pleasant evening he had spent there. He wondered, too, just how soon he might go again, and take Tommy.

Tommy seemed very happy these days. Much to his joy the new landlady, Mrs. Jackson, had found errands and light work for him to do half the day, and that brought him a little money he could call his own.

Tommy had decided ideas about independence, as John Newcomb soon found out. Tommy, if you please, was paying John Newcomb five cents a day for his "board and keep," as he termed

it. And Newcomb, after some thought, decided it was best to accept the money. To be sure, there were other expenditures for sundry garments and necessities not found in Tommy's bandanna parcel. Tommy said he could not settle with Uncle John for these now, but that he would some time later. To which Newcomb gave grave consent.

Often the two took walks or a trolley-car ride together after dinner, though for two or three evenings of late, Newcomb had had to work.

It was upon such an occasion, the night before the Fourth, that Newcomb, hurrying to catch his car, turned aside to avoid a crowd of half-drunken revelers, making the night hideous with their hoots and yells. He had almost passed them, when, with a start, he recognized the face of Harold Bennett.

The boy had been drinking. His hat was at a rakish angle, his necktie was under one ear. He was at the "silly" stage, laughing at nothing, tossing insane remarks right and left.

For only a moment John Newcomb hesitated, wondering where and how these youths could obtain liquor in this land of prohibition. Then he elbowed his way into the crowd and touched young Bennett's arm.

"Hallo, Bennett, how are you? I'm John Newcomb. Don't you remember? I was out to your place the other night."

The boy turned unsteadily. At first there was no sign of recognition in his eyes, then he gave a silly laugh.

"Oh, yeah!—Newcomb. I remember," he gurgled thickly. "Played banjo-shang! Good—come on! We're out for a lark."

Newcomb shook his head.

"Can't. Haven't time. Besides, it's late. Let's go on home instead. Come on, I'll go with you."

The boy gave a hoot of derision and shook his head.

"Don't wantsh'er go home. Go home any old time—when can't go—anywhere else. I'm studying, I am—studying. I likesh'er sthudy!" And he gave another hoot.

How it was finally accomplished, John Newcomb himself could scarcely have told; but at last he had the boy to himself, and they were on their way to Dorchester. It had been no easy task, however, and it was after midnight when they came in sight of the Bennett home.

It had been John Newcomb's intention to keep in the background himself. He meant only to see that the boy was admitted without himself being seen; but as they approached the house he saw a bright light in the hall. He saw Kate Bennett, too, on the veranda, looking up and down the street. Even then he would have stopped back into the shadow had she not at once ran down the steps and hurried toward them.

"Harold! Oh—why, Mr. Newcomb!" she exclaimed.

"Yesh—Newcomb—nisch feller! Brought him home with me," muttered Harold.

John Newcomb saw the girl's face turn pale in the moonlight, and his heart ached for her.

"Oh, Harold, how could you?" she choked.

"He'll be all right—in the morning, I'm sure," stammered Newcomb miserably, wondering if there was anything he could say that would be any sort of help.

In a moment they had reached the steps. Harold was walking quite steadily now, without support.

"Harold, please—don't wake Mother," begged the girl softly.

She went with him till he entered the hall, then she turned, to speak to John Newcomb, who had stopped at the foot of the steps. But the man, knowing that anything she could say would only make it harder for her, lifted his hat with a low "good-night" and hurried away.

He found Tommy wide awake when he reached home.

"I heard a tire-cracker, I know I did. Uncle John, can't I get up and go out? It's the Fourth now, isn't it?"

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"Yes, it's the Fourth. But, Tommy, I'm dead tired. Do you mind staying in a little, while I get a bit of sleep? Then in the morning we'll go out."

"I'll stay, Uncle John, o' course!" And he lay contentedly back.

John Newcomb smiled his satisfaction. He had long since learned that Tommy would do almost anything as a favor, while a "must not" or a "you shall" turned him instantly into a bit of adamant.

Tommy had a wonderful day the Fourth, from the pop of the first firecracker in the morning to the swish of the last rocket at night. In the forenoon, with Uncle John, he saw a most marvelous parade of "horribles" (which Tommy thought to be anything but "horrible"). In the afternoon he went to Revere Beach, had a ride on a merry-go-round, watched the bathers, and listened to a band concert. In the evening he saw the fireworks on the Common. It was in the evening, too, that he saw the drunken man.

"Uncle John, did you ever get drunk?" he asked.

"Eh? What?" Uncle John had been deep in thought.

"I say, did you ever get drunk?" repeated Tommy.

For a moment there was no answer. Tommy, looking into Newcomb's face, saw it turn suddenly stern and grave.

"Perhaps, in days gone by, — once or twice, Tommy. However," he lifted his head determinedly, "I'm not going to drink any more, Tommy; never again."

"Why not?"

"There was silence for a moment; then a little huskily.

"I couldn't — now, Tommy."

But Tommy was not even listening. His eyes were on a gorgeous burst of stars that glowed blue and red against the sky.

"Oh-h!" he breathed ecstatically; then in disappointment, as "Good-night" flashed out of the dark: "Gee, an' that's the end of it!"

For several days after the Fourth, John Newcomb wondered if ever again now he would see the Bennetts, or if ever he might take Tommy there to show him a real "home." Without a special invitation he did not like to go — after his last momentous visit at midnight. At least, he did not like to go of his own initiative.

In less than a week, however, his question was answered; Dodge came again and asked him to go with him to the Bennetts'. And John Newcomb went, albeit he went with a tremor of uncertainty in his heart, and he did not take Tommy.

He was longing, yet dreading to see Kate Bennett. She would think of Harold, of course, when she saw him. He knew that. He thought he knew the look that would come into her eyes. There would be pain and embarrassment in them; Newcomb did not want pain and embarrassment in Miss Kate Bennett's eyes when they met his.

A little fearfully, therefore, he stepped forward to greet Kate Bennett, when he followed Dodge up the porch steps.

"You see I've brought him again," announced Dodge, cheerfully, by way of introduction as Kate Bennett rose to greet them.

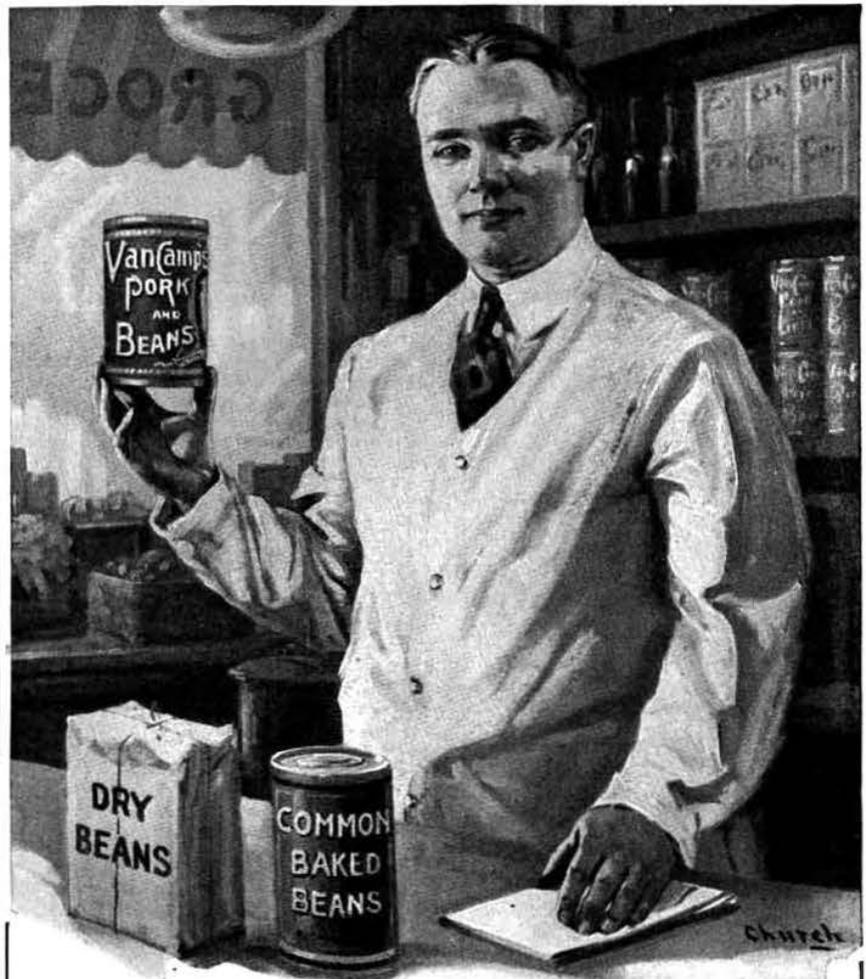
The next moment Newcomb found Kate Bennett's hand in his, and Kate Bennett's voice saying:

"And we're very glad you did bring him!"

John Newcomb saw her eyes then. The pain was there; yes, and the embarrassment. But for only a moment. Then came such a look of gratitude and real friendliness that he felt his throat tighten so that he could hardly articulate the words in response to her welcome.

It was after Cora Dean had come down, and the chatter and laughter had grown gay and a little noisy, that Kate turned to Newcomb, under cover of their own quieter corner, and said in a low voice:

"I can't begin to say how much I thank you for — for the other night."



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"Miss Bennett, please don't," he begged.

"But I must say it. I want to," she began again, hurriedly. "It means so much to us; and the way it was done, and all. It was more than just bringing him home. It's going to mean a lot to Harold. I'm sure it is. He was ashamed — to have you find him like that! He promised — he promised faithfully never to let a thing like that happen again. I — I wanted you to know."

"Thank you, I — I'm mighty glad," murmured Newcomb. "But, please say no more about it."

She shook her head. "But there's something else I must say," she hurried on. She paused until the badinage of Dodge and Helen and Cora Dean was noisy enough to cover her words. "I want you to know how Harold admires you and looks up to you."

"Miss Bennett!"  
"Oh, of course to you that means nothing — a mere lad like Harold," she interposed quickly. "But to us it's — everything. To have him admire you, a steady, substantial young business man, whom we can trust!"

A queer little noise, half choke, half cough, came from John Newcomb's throat; but Kate hurried on without apparently noticing it.

"We're so thankful! You see, it's usually some one quite different who takes his fancy: an actor, or a race-track man, or a ball-player. I'm always afraid he — he'll go off with some one of them. While you — we feel we can depend on you. You — you'll stay put," she finished, with a whimsical smile.

"But — but," began Newcomb, stammering helplessly.

"And so I hope you won't mind — letting Harold be with you now and then, Mr. Newcomb."

"Indeed, no! I shall be glad to have him," cried Newcomb, with the haste and relief of a man who feels himself again on sure ground.

"Thank you. Then I hope you'll come out — come out often. And bring Tommy. I want to see —"

She did not finish, for Cora Dean called across a gay sally to her, and there was no further opportunity for quiet words.

When John Newcomb rose to go that evening, Kate Bennett said:

"Now, remember, please, you're to bring Tommy to see us soon."

"Thank you. I shall be glad to, and I'll do it," agreed Newcomb promptly.

He fulfilled his promise three days later. He went alone this time with Tommy.

"Will they have sandwiches and lemonade?" demanded Tommy, as they drew near the Bennett house.

"Can't say as to that," answered Newcomb. "But I wouldn't worry, Tommy. There'll be something there to interest you, never fear."

And there was.

Tommy was interested at once in the honey veranda with its red-cushioned chairs, and the cat with the prodigious purr, and in Harold and the banjo. He was interested, too, in a bag of peanuts which Helen produced. But there was something more than interest on his face when Kate Bennett came out, smilingly took him by the hand and said she was glad to see him. There was questioning, and a vague unrest.

Kate herself noticed it.

"Why, Tommy, what is it?" she smiled. "Why do you look at me like that?"

Tommy grew furiously red and wriggled uneasily.

"Nothin', I was just wonderin'," he said.

"Wondering what?"

Again Tommy stirred uneasily.

"I was just tryin' 'ter think. It seems as if I'd seen ye somewheres, an' I was tryin' 'ter think where 'twas."

Kate laughed and shook her head.

"Some other girl, Tommy — surely! Certainly I never saw you before," she bantered.

"Well, maybe," vouchsafed Tommy. "Probably it's just that I saw some-

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body what looks like you," he finished, his face clearing.

But not so John Newcomb. His face did not clear. He had changed color and frowned at Tommy's audible wondering as to where he had seen Kate Bennett. He was still frowning when Tommy fell back satisfied.

John Newcomb knew. John Newcomb understood. Tommy had seen Kate Bennett very probably at the Art Museum that Saturday afternoon when she had gone there in white with a pink rose. Not that he should remind them of it now, however. Certainly not! He was trying to forget it — the whole annoying, inexplicable occurrence. Not that he believed now, of course, that that silly photograph was hers! — but certainly it would be the last thing that he wanted to talk about, when he was trying so hard to put the entire episode out of his mind.

He let it pass, therefore, did not volunteer the information as to where Tommy had seen Kate Bennett. But the irritable frown was still on his face long after the subject of conversation had been changed.

*And the Fates still smiled, and wisely shook their heads.*

(To be continued in the January PRISCILLA.)

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ILLUSTRATED ON PAGE 5

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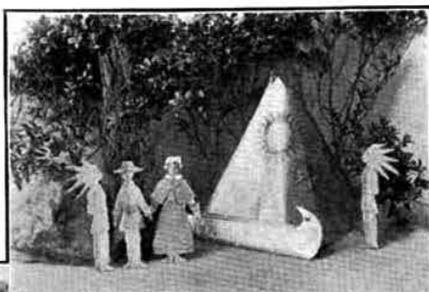
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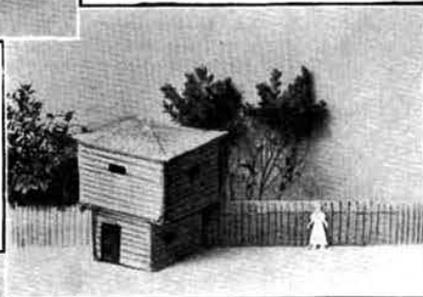
**A**MERRY CHRISTMAS to you all, dear Girls and Boys of the Junior Page! May yours be full of every happiness that the Christmas season brings — Christmas stockings full of lumpy surprises; big Christmas trees that sparkle with shining stars and colored candles; holly wreaths in the windows. But, dear Juniors, one thing Aunt Priscilla wishes you all even more than the Christmas jollity of giving and receiving. She wishes you the kind of Christmas that the first little children who came to America had, a Christmas of home-making, full of thankfulness for all that had been given. For you remember it was on December 24th, 1620, that the first home of the Pilgrims was started!



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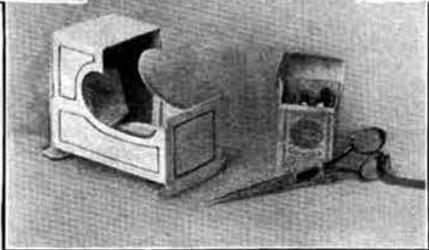


Paper Playthings to remind you of Pilgrim Days



**T**HE First American Home: — Would you like to make a play village like the one the Pilgrims built along the wooded shores of Plymouth town?

It will be fun, and you can lay it out on the table or the floor. Bits of Christmas-tree twigs will be your forest. These will stand upright when placed in the top of an upright spool. The log cabin is made from a small oblong box, covered with corrugated cardboard. A box that is four inches long and is narrow will do. Find a large piece of corrugated cardboard that is used for packing. Aren't its rounded ridges fine for a log house? Cut pieces of corrugated board to fit the four sides of your box, measuring evenly, cutting the ends with a point at the top to fit into the peak of the roof. Before pasting the corrugated cardboard around the box, cut a wee window and a small doorway in front just as you see it in the picture. After sides are glued fast, cut a roof of the corrugated, but this time turn your cardboard smooth side out, and crayon it to look like thatch, using brown crayons. This roof is merely a big square bent through its centre and glued to the points of the house at the side and front. Any box that is long and narrow may be marked off with crayons to represent the outside chimney.

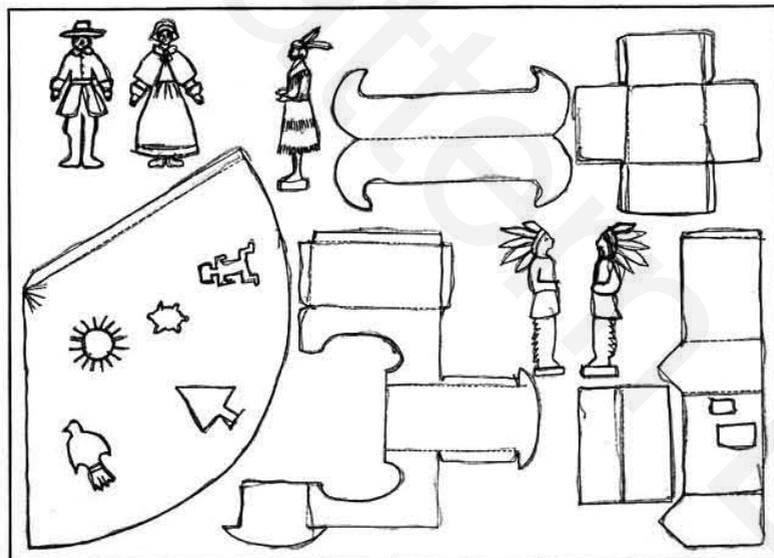


Use a piece of cardboard, a big square that has sides a full half inch longer than the upper part of the blockhouse. Mark it in brown crayon to look like a roof and bend the cardboard from corner to corner so that it is four-sided and pointed. Lay the roof in place, and the blockhouse is done! The stockade is just a long strip of box-rim marked off to represent the logs that made its palings.

Lay out the little cardboard settlement upon the floor with Christmas-tree greens for its forest and crepe paper for its water-front, with pebbles for the rocky shore, and cut and color Indians and Pilgrims to your heart's delight.

I am sure you will find this such fun to make, that you will next want to make the Indians' tents in the woods. The tents are made from stiff brown paper or cardboard circles ten inches in diameter. Cut each circle into thirds and draw Indian symbols upon them. Paste the straight edges together to form a cone — and there you have three Indian tepees to put into the "forest"! Outline the shape of a small canoe on a folded strip of brown manila paper, with bottom of the canoe on the fold. Cut the canoe out double (do not cut through fold) and paste the curved ends of the canoe together. Puritan figures and Indians, as well as John and Priscilla, may be cut from brown paper as you cut strings of dolls with scissors.

But don't forget the stockade and the fort, Boys! Two square cardboard boxes, one smaller than the other, will make this blockhouse in which the first settlers took refuge when Indians were savagely hostile. Draw lines to represent logs. Use brown crayon, and make these lines go horizontally all around both big and little box. Then mark the narrow slit-like windows and barred door. Place the large box on top of the small one, then make the



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## November Puzzle Answers

Pass-in-Boats; Sleeping Beauty; The Frog Prince; The Steadfast Tin Soldier.

## The Riddle Answer

November.

## September Prize Winners

Guy T. Bush, Texas; Herbert Howison, Jr., N. M.; Elizabeth Robinson, Ill.; Anna M. Privett, N. H.; Helen Crabbe, Cal.; Vivian Hutt, Texas; Gertrude Bennett, Mich.; Catherine T. Lamb, Can.; Esther V. Roe, Colo.; Harry G. Rogen, Mass.; Lawson Fields, Ga.; Constance Ryland, Va.

## The December Puzzle

What does Christmas bring? See if you can arrange the letters of the blocks so as to answer this question. There are four things that Christmas is very sure to bring. What are they?



Ten prizes will be awarded to the children who send in the correct and most original answers. Send them to Aunt Priscilla, 85 Broad Street, Boston, Mass., before December 15th.

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