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azcq 2006
Christmas and Pilgrim Tercentenary Number

December, 1920

20 Cents
Old Santa knows what's good to eat
He always chooses Cream of Wheat
The Days of Priscilla the Spinner

The Tercentennial Year

One hundred and fifty years ago the Pilgrims crossed the ocean on the Mayflower to the shores of America. They were a small band of colonists, but whose love, labor, steadfast courage, and stately memorials, bronze tablets and "land marks," were to hold for many pages of the history of our nation. We have put up houses from the cold hand of the past which has yet to tell the story of the spirit in the making of our nation. This Tercentennial Year will find us reliving our colonial history. While decorative paintings and statuary memorials, loom tablets and "hands caved" parks, the hum of aircraft and the parade of a mighty fleet, humble postage stamp and covered silver coin, not to mention avalanche of literature and flood of posterity, will all quicken us to our heritage from our Pilgrim fathers, yet it will prepare a people to translate from statuary to housework to pay tribute to those whose names appear not on compact or covenants, 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 dwelt in England, we are loath to impute the name to any Englishwoman, nor do we wish to confine it to any branch of the family. The name is for all of us. Its meaning is far more significant than the mere appellation of a Pilgrim maid. We doubtless all know the story of Priscilla's gentle reminders of the ways of the home-maker. If you will read page 104 of the December number of the Magazine, you will find many pages of the December number of the Magazine are devoted to the passions that pertain to the fine stitchery, good clothes and non-participation of children. But what is even more remarkable is that the housewife who signed the names to the petition is now 90 years of age, the same woman who, when she was 21 years old, was picked up by her father and stood the 60 minutes of silence in the making of her home. When the new lady of the house was enticed to "equal rights with the spare side, twas in the pioneering days."

What wonderful women they were! Splendidly physical, for only the strongest could survive the rigors of those early years; splendidly mental, as the long line of their kin's descendants, statesmen, scientists, scholars, poets, merchants, and mariners of note will testify. From the Pilgrim mothers, as strongly as from the fathers, has come "Yankee ingenuity," the courage to try the unheard. 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, even without 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 good days!" Read this from the diary of a colonial maid, and blush for our boasting: "Fied gone for Prudie, - hand maid. Nothing to do, - spun about, - spun thread, - spun thread for Wight's girl, - Carded tow, - spun linen, - worked on cheese basin, - basted the fly withbroom, wove did Spencer, - platted and ironed, - read a sermon of Dodgier's, - spooled a piece, - milled the cow, - spun linen, - spooled 5, - milled 5, - made a woon of Guineas wheat straw, - spun thread to white, - set a red dye, - had two scholars from Mrs. Taylor's, - carried two pounds of whole wool and felt Nationally, - spun harness twine, - secured the piovere."

The modern maid feels virtuous when she has made her own goods, or embroidered a monogram diligently to everything from damask cloth to cup-towel — but had the Englishwoman of 1620 ever thought of this? She said to the wealth of the land, span, spooled, and went out to work. She would have herself embroidered to embody the spirit to embellish the fabric part of the very "soul of life."

An Age of Fine Needlework

Maid and manor, and only made their own clothing and that of fathers, husbands, and brothers from yarn to garment, and all household items, from candle wax to saddles. The beauty in the art of homemaking was 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 the habits of language and how to spin for the family. Their embroidery stitches, though simple, gained splendor from the elaboration of the home-work, drawn-work, cross-stitch were used to adorn clothing, bed and furniture, horsecovers, and book-bands. The threads used were chiefly the home spun, worsteds and linens. Although Pilgrims and Puritans condemned extravagance in dress court dress and adopted severely plain attire, nevertheless, the prosperity of the colony increased it found expression in fine outward apparel elaborately embroidered, puffed, slashed, and frilled. Edgings were pasted to curb this unseemly extravagance in dress, but Fashion snapped her fingers in the face of court's centuries, even as she did to to-day. And back ye, 'tis said that Brother Goodspeed, who frowned sternly upon his neighbor's pockets bedight with golden threads, did allow his wife to embroider Scripture text upon his shirt of snowy linen. Yea, verily, Vanity is a subtle pest."

In Bradford's history there is a line which reads: "As one small candle may light another, so was it here kindled had shone to many — yes, in some sort to our whole nation to-day. But 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 principles of our forefathers or this nation will lose its back-bone. 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."

If you are looking for a new hobby or something to do when you have some free time, why not consider needlework? It can be a relaxing and rewarding activity that allows you to create beautiful pieces for yourself or as gifts for others. This text provides historical context and inspiration for those interested in exploring the rich tradition of fine needlework from the past. The Days of Priscilla the Spinner reminds us of the dedication and skill required to create beautiful handmade items, and encourages us to continue this tradition today. Whether you are looking for a new hobby or simply want to learn more about the history of needlework, this text is a great resource.
The "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 room 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 tissued 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.

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

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

Come and sit by our fireside

Two for two

The hospitable door stands wide and Memory awaits on the threshold

The big living-room and a peep into its corner cupboard.
Will there be a Victrola in your home this Christmas?

If any one thing more than another can add to the joys of Christmas, it is music—and the Victrola can bring into your home any music you may wish to hear.

The Victrola is the one instrument to which the greatest artists have entrusted their art—an unanswerable acknowledgment of its artistic achievements. Moreover, the Victrola is the only instrument specially made to play the records which these great artists have made.

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.

By all means get a Victrola this Christmas, but be sure it is a Victrola and not some other instrument made in imitation. $25 to $1500. Victor dealers everywhere.

Victor Talking Machine Company
Camden, New Jersey
IVORY Soap should be in your bathroom because it offers you and your guests the seven qualities that people of refinement want in a soap for personal use.

It is white
It is fragrant
It lathers quickly
It floats
It rinses easily
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It is pure

Has the soap you now use all these essentials for a completely satisfactory bath and toilet?

IVORY SOAP . . . . . . . . . . . . . . . . . . 99 44 % PURE

* The Manufacturers of Ivory Soap and Ivory Soap Flakes also make the following general household soaps: P and G The White Naphtha Soap, Star Soap, and Star Naphtha Washing Powder, thus enabling the housekeeper to use a Procter & Gamble high quality soap for every purpose.

Do you know the SAFE way to wash silks and other fine fabrics?

Send for free Sample package of Ivory Soap Flakes. Try it on any delicate garment and you will know that you finally have found a safe way to wash your loveliest clothes. Address The Procter & Gamble Co., Dept. 15-L, Cincinnati, Ohio.
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 mountain, and there is a pillow-scarf, dresser-cover, pillow-case, and stand-cover to match. Information about materials will be found on page 55.
Father slipped his keen knife into its leathern sheath, hid aside the lobster green so magically since sundown under his delf fingers. He brought the Good Book within the circle of the lights, 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 a dreamy autumn wind at sundown, and Mother drew near to the fireside. The click of flying needles in Grandin's chimney-corner was the last sound that pierced into the waiting silence. Then into the peace of that hour came the familiar words of the Scriptures. Father, wholly intent, sounded the phrases sonorously. Mother was sweetly devout, yet her mind skipped two through the Proverbs.

"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 wonderful fair night for her quilting. She is tender with children, I hear, and hath much laid by for her wedding.

"She arereth wool and flax, and worketh willingly with her hands." To-morrow there's the big kettles of yarn to attend upon and David must drag in the water. Our flax makes a fairer thread than the Beekweths.

"Her candle goeth not out by night." David hath twice lost his mittens, they shall be tied with a tape like an infant's. Jonathan's coat is three lined, 'would almost turn a beam for thickness. 'Tis indeed a credit to Prudence. I must set me a red dye on the morrow.

"Spin daughter, spin with speed.," Daughters are afraid of the snow for her household; for all her household and the boisterous with snails.

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

"She spinth fine linen—she hath" I have sinful pride in my damask.

"She looketh well to the ways of her household." There be goose feathers enough for the pillows. Prudence shall have sea to or for, I must be at cheese-making by sun-up.

"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 stalks and rather room like incense and mingled with the evening prayer.

HANDBS 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 thread is a magic tapestry wherein we find woven out memory pictures, the dear, intimate, human pictures of home life, of living, loving, and working in the days when this kind was young. "Homespun days" they were in very truth, and they wore the spirit of independence into the warp and woof of our living.

In 1921, my dear, John may marry you for your own decorative, admirable 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 couldst 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 "bushet's", the tailor's, the candlestick-maker's- not to mention bleachers, dye shop, woven 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 "husher" in the early days of New England takes us from the rude log dwellings with clay-filled chimneys 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 version on the spit, and hand by hand over in a pot with corn dumpings, or to translate golden goodies to be made from the pumpkins. What a host of appetites clung to the old colonial kitchen! From its beams hung the golden ears, and the saucy, its great work the basket 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 savories of carpet rum could be made a festivity, if the board was spread with goodties 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-tree 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 enough for the swaddling clothes of home 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. What was done in a day was the stint for skilled workmen. 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 manifolds dulled together.

"Good flax and good hemp to have of her own, In May a good housewife will see it be spun. And afterwards trim it to serve in need."

The fumble 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 "rattling," the "taking the hose from the wind" in "clear summering weather," later the swing- ing and bellking. Then the "driving a look 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 "buckling and belting" and "grassing," and more weeks elapsed before the linen reached the desired shining white demanded by the customer.

No wonder the Colonial housewife was proud of her linen press; and no wonder her table and bed linens were family "wreath" 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 "spinner" was not so tedious a process. Fleece must be opened wide 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 hand. "Spinning must be a companion of all hard-twisted spinning."

Spin daughter, Mary, spin.

"Twist your wheel with silver din" Ah, but spinning was a peaceful art! Whether the maid sat at the low flax-wheel, deck hands dealt thimble, a slipped foot tapping the treadle — or whether she stepped lightly to and fro at her wool-wheel, her slipper shoulders erect, making that deck twist with firm wrist held high — she made a picture that put two arrows in the eyes of Polly's strong left arm as she worked on her "niddy-noddy"? The patter, the patter, you can see for yourself, back to modern acquaintance.

Lovers' gifts frequently took the form of elaborately carved swivels, niddy-noddies, wheel pegs, shafts for knitting needles, little tape or laced looms, even bands for the spinning-wheel, bobbins and parts for the loom, for full well the donor knew that scarcely a day would pass without the brown fingers of those beloved hands working some new marvel of invention for the happy woman's hands.

By AMY V. RICHARDS
The Handicraft of Weaving

The weaving process as described in the document involved several stages, each requiring the skill and effort of individuals. The document highlights the diversity of patterns and the importance of craftsmanship in colonial America. The weaving of cloth was not only a practical skill but also a significant part of the cultural and social fabric of the time, reflecting the ingenuity and resourcefulness of the people. The use of natural dyes and the integration of local resources into the weaving process are emphasized, showcasing the practical and aesthetic aspects of this traditional craft. Additionally, the document touches on the historical significance of certain patterns and the role of women in the weaving process, providing a glimpse into the lives and contributions of women during this period. Overall, the document celebrates the craftsmanship and cultural heritage associated with weaving, making it a valuable resource for understanding the historical context and significance of this traditional craft.
An Olden Stitch for Patterns New

As 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 Cretan 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 tending to resemble feathers, it 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 strip of material, the seams corded.

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 flutters 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 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 forms under the embroidery. Corner motifs are shaded mahogany with golden tan at the base. Two rows of New England stitch are used to fill center 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.
The Ever-Popular White Embroidery

Design by

ETHYL J. MORRIS

The small sample with vandyke edges pictured just above is a section of lace 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 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, and oh, how abbreviated as to length!

Another very beautiful casual design appears on dresser-cover and pin cushion. 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, and then 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 geometrically 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 heir-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. 20 or 12-12 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 half), ch 5, sl st as before, by drawing dropped stitch through, in centre of 10 d, ch 5, al in 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, 6 d on edge of 2nd point, ch 5, sl st in centre of 10 d, ch 5, 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, * ch (fillet over twice) in d, ch 1; repeat from * until there are 13 ch, omit 1 ch, sl st in 5th d on 1st point, turn, ** 2 d under 1 ch, point of 4 ch; repeat from ** to 2nd point, work d around 3rd 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 scallop linings in place of buck 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 buck. This idea gives us a wider and more interesting range in our towel designing.

To make the crocheted fans as the space between the scallops on the pillow-slip just above for which they are designed, is it 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 making with your initial. If you are planning your treatment you may remember it is the initial of your maiden name which should be used. Further information about materials on page 34.
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

Now Fence, But Down It Goes!

WEDNESDAY 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.

"But she didn't know we were doing it.

"Well, 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!

"'Clinks.' 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—but Kate did go there in white with a pink vase that day!"

"It was very terrible," corrected Helen with some 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 Kate's pleadings to keep fourteen-year-old Harold's name out of the papers in connection with some other 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 this good-looking young man to the house where there were two charming girls, scented a romance; but as Dodge was devoted to both, it became the unsettled wager of the street—what 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 humpy 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 light from the strings of his instrument.

"'Newcomb—John Newcomb,' as he said the words Dodge threw a keen glance into Katie's face; then his eyes swept on to Helen. "He's like—well, he's like—well, kind of 'Uncle' to both, you understand?"

"'That sounds queer,' said Helen.

"'Yes,' said Dodge, "I know. But as he had yielded Kate's request, I think that he'll yield mine; that is, if I can get him to give me a chance. It's such a ragged little affair, and as I've said, I thought you might want to let him have a chance."

"'Good,' said Helen. 'I want to show him a little of the latter, if I could.'"

"'I'll talk to him,' said Kate, "but it's a pity. But, really, for Newcomb, it's the only thing he has to look forward to, after all, so I think it would be just as well for you to let it go.'"

"'I'm sorry,' said Helen, "but I think it would be better. But what do you think, Kate?"

Kate's eyes met those of her friend. "I think it would be better," she said. "I don't think it's very good for Newcomb, and I think it would be better for him to have a chance.""
"Well, I reckon pies would taste better," chuckled Harold. "And of course and the backs are as of two small, pretty hands.

"Of course," he retorted merrily. "I'll bow myself off.

"Well, really, how insignificant of him!" mumbled a neighbor, who were talking elsewhere.

"But isn't it hot?" And Cora Dean tripped up the steps and dropped her dainty little white-clad person into the near-by chairs. "Did you say that this creature was?"

"No, Mr. Dodge, of whom you're going to bring to call some night," explained Helen.

"A man for whom Mr. Dodge is trying to find a pair of pretty hands."

"How are yours?"

"Waddled in mock dismay, and spread the fingers of two small, pretty hands.

"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, anyway. You see, Kate, of going to offer herself in them, and Helen's going to present herself.

"Harold, be still," remonstrated Kate, though she jooked. "I'm sorry my luckless reference to soft hands should have caused such a commotion," said Dodge. And I didn't realize the reference to them, either. He isn't.

"Is his heart really marked 'to thoroughly'?" demanded Mrs. Dean.

Dodge laughed and rose to go.

"I'll have you look it out for yourself,

He retorted merrily. "I'll bring him along next week, anyhow, then you can answer your own questions."

Dodge finished with the manuscript and himself off.

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

"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 it was before, and neither did Cora Dean's arrival that the name, John Newcomb, had been spoken.

On a beautiful moonlight evening less than a week later Dodge piloted his friend to the Bennett Museum. As Kate Bennett, the only occupant of the porch at the moment, rose to greet them, John Newcomb gave an intelligent, if not too noted, however, by either of the others.

Was Mr. Dodge's name at the Museum?

With an awkwardly muttered something John Newcomb excused himself and tried to look palely interested while he listened to the girl's talk with Dodge. He wished that her voice did not sound so much like the girls at the Museum. He fancied, too, that she had a little nervous way with her hands that savored of nervousness. He could not help fearing that it came from the fact that his name, John Newcomb, was familiar to her as it must be if she really was the girl in white with a pink rose at the Museum, who had sent him a little message on the back of a letter, asking if he, John Newcomb, had been sent to her by her mother.

Her voice did not sound so much like the girl who had been made to write to him.

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

"Did he? -- do I?" mumbled John Newcomb, with the desperation of one who feels the last drop break beneath him. The next instant he caught a glimpse of Dodge's bestial, sneering face, and with a quickness which not was never so, however, that he was not ready to watch the ten of diversion; so he rose manifestly as when a light step sounded behind him, and Miss Bennett cried: "Oh, here are Helen and Cora.

The diversion, as it befell, however, was not very important, for "Helen and Cora" proved to be another shock, as unsatisfac- tion of John Newcomb, who was at the time of her name, the girl in white at the Museum that Saturday. In the meantime he was gone with the针, and resumed his seat. A little later a young lady, whom they introduced as "Harold," came back to the party, and everything went smoothly, and little soft Fontstrings on its string.

"And then, sir," then, John Newcomb, who had grown white, had felt that some change had occurred, and with a shoulder demanded: "Do they know -- the house of Benezet?"

It was such a happy, charming face of the city, but most wise and delightful member of it was the one called "Kate." The more he thought of it, the more nearly convinced he became that not by any possible chance she could have been guilty of so silly a performance as the sending of that letter. 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 far as resemblance to the photograph — that probably was a mere matter of her 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 the letter. It was not like her to be more than a strange man — object, meeting and marriage.

It was then reached this point in his silent argument that the thought of John Newcomb would be more and more fresh to him. Little by little he felt his way into the conversation, even venturing a jest once or twice, in which not with prompt appreciation and reassessment. To Harold he had explained a picture he had made, making the niceties in the Philippines; and when he became aware that the others were listening, he realized the same thing in his own case, and without any apparent ease. This gave him confidence; the tension somewhere within him snapped, left him relaxed and re- lieved. He even, at Harold's importunity, accepted the song that was going to be sung that day.

"Then for his pocket. While feeding the squirrels in the Common, hunger spread the fingers of the thirtieth birthday. At twenty-five, Newcomb went to the Museum. He fancied, too, that she might not have been able to come. An expert eye in a man's vest pocket. While feeding the squirrels in the Common, hunger spread the fingers of the thirtieth birthday. At twenty-five, Newcomb went to the Museum.

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.

"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. Tile him from me that I hope he'll sing again before he goes home."

"Will, and isn't there any else that you want?"

"Nothing. If I do, I'll think of it."

"Gentlemen, we're going to make some lemonade at some sandwich."

"Dodge said."

"Yes, he said."

"Dodge seemed to have asked the newspaper man to the extreme corner of the porch. The one farthest from the Bennett's window.

"Mr. Dodge, who's that man?" asked the Bennett's window.

"Why, his friend, Mr. Newcomb."

"If Dodge was disconcerted by the question he did not show it.

"Certainly. The one we were talking about the other evening. Surely you've forgotten that, Miss Cora."

"With an impetuous gesture the girl brushed this aside.

"How long have you known him?"

"Dodge stirred restlessly in spite of his apparent non- client to be thrown a keen, swift glance into Cora's face.

"There are some things you know that you aren't tell- ing, Mr. Dodge, about that man."

"I don't tell?" I'll banter her. The girl interrupted him.

"Listen," she flashed triumphantly. "That man is John Newcomb, the one with the queer legacy, and his picture in The China a month ago. I know he is. He's got to be 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 month Newcomb decided to save the day.

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

"He — he — I know he is. She sat slowly down on her seat. 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 dazedly she challenged: "If you don't tell me, I'll ask them in heaven, Miss Cora, don't you dare!"

"The man who had grown white, had caught her arm with agi- tated fingers. "I'm a bit foolish over his description, he demanded: "Do the others know — the house of Benezet?"

"Not who he is."

"Then for heaven's sake don't tell them! You, little minister of mischief, you'll soon be responsible for something in Newcomb."

"John Newcomb is clean crazy on that subject. He simply won't have anything to do with a girl who talks about such things."

"Oh, won't, he, didn't?" bristled Miss Cora.

"Dodge, you keep the worst of me; but if you do tell, you've seen the last of him," threatened Dodge, reading the look of eager excite-
From Board Cloths to Luncheon Sets

A color guide will show you their placing. For the stitchery there is running-stitch, chain-stitch, a bit of lay-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 "rib" 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 "cradled," linen bleached by nature's own processes, and these just-off-the-white linens are less harsh, more nearly approximating the old fabrics.

The round linen cloth, No. 20-12-31, for our December bride's table, wears a rare cut-work cloth against its dark walnut, a soft glow from the electric dome lending sparkle to glass and much silver.

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 hus, which is made in the same way. Scalloped linen luncheon napkins, No. 20-12-32, 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.

Information about materials on page 55

Detail of the old-fashioned flowers
“Yea, 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

WHEN 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 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 lovely 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 handicraft, 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?

THE ARTIST AND HER WORK

The Boston Tester

Embossing "cotton" there was none for Prudence of Providence, but how we envy her the beautiful hand-spun flax that not only gave her dainty and dainty, but embossed her robed counterpane, and offered the soft warp-threads for her first "trimming," the netted "fust." To privilege old collections we can still see a dowager board-cloth with a tasseled and pointed netted edge, and several dynasty copies.

THE DANCING GIRLS COVERLET BORDERS

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 8 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.

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"Dancing Girls" to Match Tester

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 folding right for with needle make a head of tassel, then push the needle through the tassel and cut all threads the right length.

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 frame. Use single thread and small mesh-stick and double thread in needls.

Coverslet and Wedlock

- Still another coverlet border introduces these two fancy netting stitches. Three sizes of mesh-sticks are needed (1/2, 1, and 1 1/4 inches) and No. 6 or 8 knitting cotton.

Over small mesh-stick (1/2 inch) make a strip of three loops, or more, the re-versed length of border for a headling. 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.

MATRIMONY — Use one-inch mesh-stick and small mesh-stick. Draw the 1st long loop through the 2nd and net a. Then draw the 2nd long loop through the 1st and net a. Repeat from a across row. Begin at the same place (Continued on page 28)

"Dancing Girls" to Match Tester

Pincushion Top

No. 20-12-64

Coverslet Edge in Warp Yarn

FREE DISTRIBUTION ONLY. NOT FOR SALE

www.antiquepatternlibrary.org 07.2013
Flakes containing naptha!

The real naptha 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 naptha 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.

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.

Fels-Naptha is golden because of the natural color of its good materials that help to retain the naptha 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 naptha (a product somewhat similar to gasoline) is so skilfully 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 naptha odor, and the red-and-green wrapper. Order it of your grocer today.
New Patterns for Hand-Knit Socks

HOME Knitting was a domestic art well known to the English, being a profitable home employment in England for at least a century. The girls of New England knew 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 is a garment the name of the owner was a favorite custom and one entertaining young lady knitted the entire alphabet into the top of her stocking. Since that time knitting-machines have come so largely into use, that, until the World War, knitting stockings 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 "woollies" for general use. The material element very properly appreciates the comfort of the wooden sock for gaiting and other outdoor sports, while the feminine world chooses them both for comfort and neatness when worn with a low shoe.

MEN'S SOCKS (SIZE 9½)

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

Cast on 24 sts of each of three needles. Knit 1 row, p 1 row for 4 inches; k 3, p 1, for 3½ inches. In next round, take the last 8 sts on the third needle as the seam st. k 2 tog on each side of this every 13th round 4 times, (64 sts on needle); k 3, p 1 for 4 inches.

(A) Take 16 sts each on side of the seam st. Put these 32 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 12, p 2 tog, p 1, sl 1.

Sl 1, k 6, sl 1, k 1, pass slipped st over (sl st o), k 1, turn.
St 1, k 7, p 2 tog, p 1, turn.
St 1, k 6, sl 1, k 1, sl 1, k 1, turn.
St 1, k 6, p 2 tog, p 1, turn.
St 1, k 10, sl 1, k 1, sl 1, k 1, turn.
St 1, k 11, p 2 tog, p 1, turn.
St 1, k 12, sl 1, k 1, sl 1, k 1, turn.
St 1, k 13, p 2 tog, p 1, turn.
St 1, k 1, i 1, sl 1, k 1, sl 1, k 1, turn.
St 1, p 15, p 2 tog, turn.
St 1, k 15, sl 1, k 1, sl 1, k 1, sl 1, k 1, turn.

Repeat last two rows until all sts are narrowed off (32 sts on needle).

Put up 15 sts on side of heel. Add 8 sts of the 17 sts on 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 3) 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 3 sts of end, k 2 tog, k 2, p 1. Second needle—*(k 3, p 3) 6 times.

Third needle—k 2, sl 1, k 1, sl 1, k 1, sl 1, k 1, to end of needle (37). First needle—k 1, k 1, p 1, p 1, 37. Third needle—Knit. Repeat last 2 rounds 7 times (64 sts on needle). Repeat from * to * until foot measures 8 inches from the middle of heel (or 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) Commenting on second needle, k 1, k 2 tog, k to within 3 sts of the end. k 1, k 1, sl 1, k 1. Third needle—k 1, k 2 tog, k to end of needle. First needle—yo within 3 sts of the end. k 1, k 1, sl 1, k 1. Next round—Knit. Repeat these two rounds until 10 sts are left on second needle, and 5 on first, and 3 on second needle; break wool, leaving 6 inches.

DESIRED.—Thread a darn 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 darn-needle in at nearest you as if knitting, draw through, take off. Put darn-needle in next st on same needle, as if purloing. Draw through, do not take off. Put darn-needle in first st on back needle, as if purloing, draw through, take off. Put darn-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 knitting.

LADIES' STOCKINGS IN KNITTED KNITTING (SIZE 9)

MATERIALS.—Three balls (2 ounces) 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 8 st of the third needle for the seam st and k 2 tog on each side of this st in each round 12 times. (80 sts on needle). Repeat for 4 inches. Repeat directions for Men's Socks from (A) to (B).

Repeat for 2 rounds 7 times (64 sts on needle). When foot measures 7½ inches from the middle of the heel (or the desired length), lose 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)
Ye Goodwife's Dainty Badge

By MARION E. STEVENS

Information about materials on page 33

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 bows and leaves above the three-inch hem. It is "set into" a binding and finished with long ties which become a sash.

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

PRISCILLA CAP No. 20-12-45 has embroidery to match the apron. Gatherings at the back are held with a casing which ends in narrow ties. A ribbon threaded 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 * ch 2, in same space... * 2d row—* 2 d over 2 ch, d in next space, ch 3, d in same space... *

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 is offered. Get the large size tube in its cherry red carton at your druggist—send to us for the books.

COLGATE & CO., Dep. 38, 199 Fulton Street, New York

FREE 73 SAMPLES

Of all wool worsted yarn
Send for your sample card today

Knitting yarns direct from the mill
At an actual saving of 20 to 40%
A Lace of the Early Days

**Designed by Mrs. Jose Sauber**

**T**was to learn bobbin lace stitches such as these that a class of grandmothers and granddaughters did meet in the early days of the colonies under the instruction of a teacher who had paid a guinea 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. 20.14-48 has patterns for both widths of insertion and edge. The simple scalloped edge requires seven pairs 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, a pair at A and three pairs at C. Wet 2nd and 3rd, pin 5th and 6th, 4th and 5th, and 3rd and 4th, pin in 1, close with ctc. It has taken the place of rubber oblong buttons.

**IV**

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**About Embroideries**

**ILLUSTRATED ON PAGE 8**

No. 20-12-40. **SATIN CORD**. Size, 8 x 22 inches. Stamped cream linen, 12c. each. Embroidery cotton, $.09, or silk, $.30. Perforated pattern, one-half length (reversible), 30c. No. 20-12-41. **BROCADE**. Size, 8 x 22 inches. Stamped cream linen, 12c. each. Embroidery cotton, $.09, or silk, $.30. Perforated pattern, one-half length (reversible), 30c. No. 20-12-42. **TABLE COVER**. Size, 18 x 58 inches. Stamped cream linen, $.85. Embroidery cotton, $1.15, or silk, $1.70. Perforated pattern, 30c. transfer, 15c. No. 20-12-43. **CRASH BASKET**. Size, 12 x 22 inches. Stamped cream linen, 12c. each. Embroidery cotton, $.09, or silk, $.30. Perforated pattern, 30c. transfer, 15c. No. 20-12-44. **SCARF**. Size, 18 x 58 inches. Stamped cream linen, $.85. Embroidery cotton, $1.15, or silk, $.30. Perforated pattern, 30c. transfer, 15c. No. 20-12-45. **PILLOW**. Size, 12 x 22 inches. Stamped cream linen, $.85. Embroidery cotton, $1.15, or silk, $.30. Perforated pattern, 30c. transfer, 15c.

**A color diagram will be sent with each pattern of this design shown on this page.**

**Prices of materials guaranteed for sixty days only**
Ten Cents Shows You How to Make All These
Send for Clark’s O. N. T. Book No. 7

At dances, on verandas, at the movies—wherever there are women who love pretty clothes, you will see these dainty articles in filet crochet.

The sleeveless blouse that makes the plain frock smart, the graceful scarf that protects one’s shoulders so becomingly, the ever-useful bag—all these can be made in your leisure time.

Don’t let inexperience deter you, for all the necessary directions are given clearly and explicitly in Clark’s O. N. T. Book No. 7.

You want your hand work to wear well, of course, and for that reason as well as for its lustre and smoothness you will find it advisable to use Clark’s O. N. T. Mercerized Crochet.

If your dealer hasn’t Clark’s O. N. T. Book No. 7, send ten cents in stamps or coin and we will forward it promptly.

THE SPOOL COTTON COMPANY
315 Fourth Avenue, Dept. 11, New York
Every household should have a jar of Resinol to heal skin troubles.

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

Resinol Ointment is an excellent healing ointment resembling the secretions of the skin's own drug: Euxylite. Practically used by all physicians.

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**PATCHWORK**

quilts, tailored 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”?

“Then’s Abbie’s wedding gown, a bit of Baby’s first breeches—see the striped piece in this corner, my first bit of blue and white ticking, woven when I was a slip of a girl at Aunt Nanny—that yellow came over from Holland."

The big piece boxes up under the eaves contained treasures 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 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 for the same, if she took rightful pride in her household. (By the way, our modern day dweller’s “vanishing bed” bad line colonial ancestry) The trundle bed, too, shared the glory, often wearing the “picturing” of the small occupant’s first squares.

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**The Pride of the Housewife**

“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 “piped” and “patched” quilts, but there is a nice distinction, the “piped” quilts are made of scraps, but the “patched,” “sewed” on, or “laid” quilts are more artistic creation, using geometric figures sometimes, but usually flowers and foliage, cut out and appliqued to a linen (for present-
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By actual test genuine DeMiracle is the safest and most effective. When you use it you are saving yourself from a new and untried depilatory, because it has been in use for over 50 years, and is the only depilatory that has ever been endorsed by Physicians, Surgeons, Dermatologists, Medical Journals and Prominent Magazines.

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Make This Test
Watch how your teeth respond

This ten-day test has shown to millions the way to whiter, safer teeth. It is a free test—you should make it. No other method known can do what Pepsodent does for teeth.

To end the film
The object is to fight the film, which discolours teeth and causes tooth troubles. Dental science has worked years to do that.
Film is that viscid coat you feel. It clings to teeth, enters crevices and stays. The ordinary toothpaste does not combat it satisfactorily, so brushing leaves much of it intact.

It is the film-coat that discolors, not the teeth. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Five Much Desired Effects
One ingredient of Pepsodent is pepsin. Another multiplies the starch digestant in the saliva to digest the starch deposits which cling and form acid.

It also multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Two factors directly attack the film. One of them keeps teeth so highly polished that film cannot easily cling and form acid.
Pepsodent is pepsin.

It also multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Two factors directly attack the film. One of them keeps teeth so highly polished that film cannot easily cling and form acid.
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Pepsodent is pepsin.

The methods are combined in a dentifrice called Pepsodent. And a 10-Day Tube is offered free, so all who may quickly know how much it means to them.

Watch it act
Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscid film. See how teeth the whitened film coat disappears. You will see several new effects, and the book we send will tell you what they mean. This is too important to forget. Cut out the coupon now.

Watch them whiten
Send this coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscid film. See how they whiten as the film coat disappears. Cut out the coupon now.

About Embroideries
ILLUSTRATED ON PAGE 9

No. 20-12-33. CAP. Stamped lawn, and net for inset, 50c. Embroidery cotton, 1c. Perforated pattern, 30c. Transfer, 20c.

No. 20-12-34. GOWNS. Stamped white muslin, and net for insets, $3.50. Embroidery cotton, 4c. Perforated pattern, 40c.

No. 20-12-35. DRESSER COVER. Size, 20 x 42 inches. Stamped white linen, $2.75. Embroidery thread, 4c. Perforated pattern, 50c.

No. 20-12-36. PERSIMMON. Stamped white linen, $1.85. Embroidery cotton, 4c. White muslin-covered mount, size 55x2 22 inches, 70c. Perforated pattern, 40c.; transfer, 20c.

No. 20-12-37. PEARL SEAS. Size, 21 x 38 inches. Stamped cotton tubing, with scalloped edge hemstitched for crochet work, $3.50 a pair. Embroidery cotton, 1c. Crochet cotton No. 50, 2c.; 25c. bai. Hook No. 11, 10c. Perforated pattern of design and one Script or Old English letter, 25c.; transfer, 20c.

No. 20-12-38. PHEASANT. Size, 21 x 38 inches. Stamped cotton tubing, $2.25 a pair. Embroidery cotton, 1c. Perforated pattern, 30c.; transfer, 20c.

No. 20-12-39. TOXIC. Size, 10 x 34 inches. Stamped union linen backstitch, $1.50; ivory-white linen, $2.35. Embroidery cotton, 1c. 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 Lucile became the "Cottage's" artist, her mother spun and wove many items of home-grown flax. The damask towel above was her wedding present to her mother and now a modern Lucile has it for her Christ and Dreams.

MAIDS of old New England started their chest linens when they were small girls, helping to cure the flux, then learning to spin and weave the flax yarn. The happy Hope Chest maid of to-day does not weave the dainty fabrics she embroiders. Mid the busy excitement of her "Trunking" days she can be thankful for fine linen and durable cotton fabrics, all stamped with the part linen and cotton fabrics have come into quite general use. Linen and cotton textiles have been used for all these embroidery produces a subtle suggestion of old-time delicacy, and lends itself nicely to this unpadded style of needlework.

Further information about materials on page 33

G Et the whole family into "VELLASTIC" Underwear, and you'll have the family winter underwear problems settled happily for a long time to come.

"VELLASTIC" is warm and comfortable in the coldest weather. The "VELLASTIC" patented fabric has a soft, cozy lining, and a stretchy, elastic ribbed exterior. And "VELLASTIC" fits the form and looks as good as it feels. The most careful sewing and finishing adds to its value and long life.

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Send for "Bodygard" Booklet.

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ADVERTISING IDENTifies GOODS OF UNQUESTIONABLE VALUE.
Fairy Stitches and Old-Time Patterns

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 embroidery. The cap is cut in one piece with a scalloped band turned back from the face. The richly embroidered princess 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 seedling 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.

Cap No. 20-12-59, of fine handkerchief linen, is a bit of real needlework. It is sewed 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 sowing fills the large leaves in the centre of the pattern. The edges of the cap are buttonholed and ornamented with groups of picots or buttonhole loops after the manner of needlepoint. To make, carry the thread back a tiny space and catch into the pupil 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. A single thread of soft stranded cotton is used for the work on these designs. Many of the stitches used are illustrated and described in our Special Service Sheet No. 13, which is mailed on receipt of two 5-cent stamps.
Once Again the Antimacassar

Tudors or chair-backs of filet crochet, the antimacassars of our grandmothers day, reappear on davenport backs and fireside chairs, and seem to be all out of place where one would least expect to find them—in our linenrooms. 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 design. 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 card-board, then run a double thread under the loops on one edge of the board and tie, leaving a sufficient length to fasten. Slip hoops from card, and with another thread tie about half an inch from top to form a braid. Tie lower edge and tassel is complete. It is best not to make them too "fat," or they will be uncomfortable when knotted 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.

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 linens, 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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The Practical, Permanent Christmas Present

Crochet Makes Pretty Yokes

Gown Yoke with Sleeves
by
Helen P. Metzger

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“Buddie”
THE HOME DESK FOR LEISURE AND WORKING HOURS

The Practical, Permanent Christmas Present

CROCHET TIPS

Directions for square length netting supplied by有一种特殊服务单第10号，which is free. Also note that “Buddie” has a key to one or two rows of “webs.” These two rows are used to make frames for the two added rows. Make three rows each containing 5 webs, 3 rows of 3 webs each; 3 rows of 9 webs each, then slip at top 2 webs to decrease, 3 rows 7 webs each; 3 rows 2 webs each. Decrease to three rows 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 the strip for 29 rows; break thread and join to back of yoke with needle, make other shoulder piece to correspond. Arround the arm edge make 5 or 6 rows of webs (the sleeves must be made longer or shorter as desired). Slip at top 18 webs from center of underarm, and work over 9 webs turn, turn 2 rows of 9 webs each, turn 3 rows of 3 webs each and make 2 rows of 3 webs each for point on sleeve.

Netting Outlines the Centuries
(Continued from page 34)

and for each row in order to keep the fancy stitches right side out. 3rd row—Plain with single thread and small mesh-stick. 4th row—Plain with double thread and large mesh-stick. 5th row—Net 3 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 (Mastichony 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 a 1/2-inch mesh-stick.

MATERIALS FOR NETTING TESTER, Etc., and PROSPECT TOR Knit-
ting cotton, white or cream, 18c. each. 3rd and 4th rows—Plain with thread over needle (No. 12) twice, 3 stitches plain, repeat from *. 12th row—Net 2 stitches plain, * thread over needle (No. 12) three times, 2 stitches plain, repeat from *; 13th row—Net 2 stitches plain, * thread over needle (No. 12) three 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. PROSPECT TOR. Block pattern of design 15c.

MATERIALS. Four balls No. 10 crochet cotton, No. 12 hook. The yoke is started under the arm, 1st row—ch 31, d in 2d st from hook, * ch 5, skip 4, 3 d; repeat from * to end of ch, ending with one d. 2d row—ch 9, * d under 5 ch, ch 3, d in ch 5, d in next 5 ch, ch 4, d in last 4 ch, skip 1, 3 d, repeat from *; ending with d in ch 9. 3d row—ch 9, * 3 d, d in ch 5, d in ch 5; repeat from * ending with d in 4th ch of 9 ch, 4th row—ch 4, * ch 4, d in 2d ch, ch 4, d in 5 ch, ch 3, d in ch 5, d in next 5 ch; repeat from *; ending with a d in 4ch of 9 ch. This completes row “webs.” Make nine rows of webs. When beginning the 10th row, add 21 st on which to make the two added rows. Make three rows each containing 5 webs, 3 rows of 3 webs each; 3 rows of 9 webs each, then slip at top 2 webs to decrease, 3 rows 7 webs each; 3 rows 2 webs each. Decrease to three rows 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 the 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 must be made longer or shorter as desired). Slip at top 18 webs from center of underarm, and work over 9 webs turn, turn 2 rows of 9 webs each, turn 3 rows of 3 webs each and make 2 rows of 3 webs each for point on sleeve.

Buddie. Work a row of thread seal, making 3 in each space and one in each dt. 2d row—1 b (thread over 3 times) in 3 ch 5, skip 5, 3 in next 3 ch; repeat around, joining groups of dt at corners with no chains between. 3d row—3 d in 3 ch, 1 b (thread over 3 times) in 3 ch 5, skip 5, 3 in next 3 ch; repeat around, joining groups of dt at corners with no chains between. 3d row—2 b (thread over 3 times) in 3 ch 5, skip 5, 3 in next 3 ch; repeat around, joining groups of dt at corners with no chains between. 2d row—1 b (thread over 3 times) in 3 ch 5, skip 5, 3 in next 3 ch; repeat around, joining groups of dt at corners with no chains between.

If you want a “Buddie” for a child, tell us the age and let him write 90% of the work himself.
When Edges are Needed

NARROW edges which may be needed 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 needed this finishing touch.

**Exorc No. 1 (Upper)**

Make a foundation ch length desired, turn. 1st row—1 in 10 th st. *ch 3, skip 3, t in next; repeat from *; 2d row—ch 3, skp 3, t in 1st ch; 3d row—ch 3, t in corner; 4th row—* ch 3, t in 1st ch; 5th row—ch 3, t in 1st ch, repeat from *.

**Exorc No. 2 (Centre)**

Make a foundation chain of desired length, work on both sides of it. *Chain 7, skp 3, sl st in 4th ch, 1st ch 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 1st 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 *; 3d row—Chain 6, * t in loop, ch 3; repeat from *; 4th row—Chain 3, t in loop, ch 3; repeat from *; 5th row—Chain 6, * t in loop, ch 3; repeat from *; 6th row—Chain 3, t in loop, ch 3; repeat from *.

**Exorc No. 3 (Lower)**

Chain 15, t in 4th, 7th, and 10th st from hook, ch 2, skip 2, ch 3, t in last ch of 3d row—ch 6, skp 3, t in 1st ch of next 3 ch sts, keep last loop of each t on hook and taking all off at once with sl st, ch 3, sl st in 1st ch st; repeat from *; 2d row—t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3, skip 3, t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3; repeat from *; 3d row—t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3, skip 3, t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3; repeat from *; 4th row—t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3, skip 3, t in 1st ch of next 3 ch sts, ch 3, t in loop, ch 3; repeat from *.

**CROCHET**

Slip Stitch (d st.)—Hook through at st indicated; draw thread through loop and loop on hook at same time.

**Double T (d) (t.)**—Thread over, hook through, draw through, making two loops on hook, over and draw through both.

**Trellis (t.)**—Thread over, hook through, draw through, making two loops on hook, over and draw through both.

**Beaded Trellis (d) ** —Thread over twice, hook through, over and draw through both.

**Grid Trellis (d) (t.)**—3 times, hook through, work over, draw through both.

**STITCHES**

draw through, over and work off by two.

**Picot (p.)** —Chain 3 or 4 sts and catch hook with sl st in 1st ch.

**Finished 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 block consists of 4 t, or 2 or more bl have 3 times the number of bl plus 1 t. When over a sp, work t in 1st, 2 sp in 1st, t in 1st. 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 in 1st ch from hook for 1st sp, or 4th ch from hook for 1st bl. Chain 5 to turn and form sp in succeeding row.

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HOW would you feel if you had to wear another woman’s clothes? Or any one of her garments? Suppose some woman took your coat by mistake and left you hers, and you had to wear it? You would be uncomfortable. Because it wouldn’t be yours. Yet possibly the clothes you are wearing now are no more yours than any other woman’s. The more fact you have bought and worn the dresses and hats that you possess does not make them essentially yours. You may be wearing "the right stuff" and yet not your style. That is a fact. It is because you are different. You have your own personality, different from anyone else, and are individual in your own way, with color of your eyes, hair, etc., in accordance with your figure. And yet you are willing to wear "stiles" designed for new women.

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Hand-Knit Socks

(Continued from page 16)

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For Misses and Small Women

A HIGH scarf collar and embroidery in gray silk-and-wool yarn complete a charming suit of blue duvety Nor. 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 yards of 44-inch fabric, skirt 2½ 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, $1.40.

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, 25c. Embroidery silk for waist, 55c; for skirt, $3.00.

Adaptable to cotton, silk, or worsted is No. 3-9815. The embroidery is all satin-stitch. Perforated embroidery pattern, 50c; transfer, 20c. Embroidery silk, $1.40; or cotton, 98c. Dress requires 3½ yards of 36-inch material.

No. 3-9819, an interesting dress of buff-colored satin crepe, embroidered in black with guipure of cream georgette. Dress requires 4½ yards of 36-inch material; guipure, 1½ 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. Shirt, Nos. 3-9818 and 3-9817, sizes 26 to 32 inches waist measure. Price, 15 cents each. Address The Modern Priscilla, Boston, 9, Mass.
Ways and Means of Fashion

Address all orders to The Modern Priscilla
Boston 9, Mass.

LOW 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), 25¢. Embroidery silk, 20¢. Perforated embroidery pattern (No. 3-5584), 45¢. Embroidery silk, $1.80. Dress requires 3 1/2 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, 20¢. Embroidery silk for 1 yard, 50¢; or cotton, 35¢.

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), 35¢; transfer, 20¢. Embroidery silk, $1.10. Perforated embroidery pattern (No. 3-5360), 35¢; transfer, 20¢. Embroidery silk, $1.20; or cotton, 84¢. Dress requires 4 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, 75¢. 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 in black on gray crêpe de Chine. Perforated embroidery pattern (No. 3-5586), 50¢; transfer, 25¢. Embroidery silk, $1.20. Perforated embroidery pattern (No. 3-5587), 35¢; transfer, 5¢. Embroidery silk, $1.90. Dress requires 4 1/2 yards, not including ruffles.

All estimates of material are for medium size and 40-inch material.

SPECIAL FASHION SERVICE

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 23 to 30. Price, 65 cents each for waist or skirt; $1.00 for complete costume, when one number only is given.
The Only Secret of a Beautiful Complexion

A CLEAR, radiant, youthful complexion, what else but health can produce it? Health is the originator of charm, the handmaid to beauty, the basis of personal attractiveness. The texture of your skin, the brightness of your eyes and the sheen and lustre of your hair, all depend upon your physical well-being. Truly, the fastidious woman watches her health. She is careful to see that her bodily organs function properly, particularly those organs that eliminate waste from the body. If these do not act regularly and thoroughly, poisons are absorbed by the blood and carried to every body cell. These poisons are the most common cause of unattractiveness. Facial blemishes, muddy skin and sallowness are all traceable to them. 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.

Nujol relieves constipation without any of the unpleasant and weakening effects of castor oil, pills, salts, mineral waters, etc. It does not upset the stomach, cause nausea or griping, nor interfere with the day's work or play.

Works on a New Principle

Instead of forcing or irritating the system, Nujol simply softens the food waste. This enables the many tiny muscles, in the walls of the intestines, contracting and expanding in their normal way, to squeeze the food waste along so that it passes naturally out of the system.

Nujol thus prevents constipation because it helps Nature maintain easy, thorough bowel evacuation at regular intervals—the healthiest habit in the world, and the only secret of a beautiful complexion.

Nujol is absolutely harmless and pleasant to take. Try it.

Nujol is sold only by all druggists and in sealed bottles only bearing the Nujol trade mark.

Send coupon today.

FOURTH RED CROSS ROLL CALL November 11-15, 1920

Renew your membership, if you are a member, join if you are not. Be sure you answer "Here!"

READ THE ADVERTISEMENTS BEFORE YOU TURN THE PAGE.
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.

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, $128.00. 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 longing you may have cherished for years.
THE 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 reminiscences 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 foot 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 pan and put them into the fireplace or the range. Wet an old oar or hush 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 door 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 parting the food into the oven. This blade is covered with flour or meal, the leaves 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 skilled lilt, 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 bezas where they may be drawn forward easily for the refilling. Chicken pies come next, then other pies in the middle, and the cakes in the 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 electric 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 at the Houseock-Childe House in Lexington. What a contrast there is between the commonplace ways of that day and the labor-saving devices of to-day.
The Priscilla Cooking Course

Lesson No. XII. Entrees

By MARY A. WILSON

The term entree covers a surprising large variety of appetizing dishes. No matter how humble it may be, when nicely seasoned and attractively served, it not only goes well with the main course, but is the real feature in putting out a menu that would otherwise be insufficient.

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

The real beauty about an entree is that it may be as inexpensive as the little household in modest circumstances may wish and give the cook the satisfaction of preparing a delicacy that the chef can conceive. Surely this elastic range should bring the cook to a prominent position in the scheme of menu-making and cooking.

The chef, the caterer, and the restaurateur realize the importance of this dish 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 behoves the inquiring hostess to become thoroughly acquainted with entire economy.

WHERE TO SERVE AN ENTREE

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

Entrees are also admirably suited for the major dish of a buffet supper, supper, or high tea.

Since we are serving the entree at any time depends first upon the appearance of the dish itself, second upon its flavoring and seasoning, which must be suitable and delicate, and finally upon the garnish. On this last point the hostess and her brother, the epicure, depend to a large extent upon the real merit of the dish.

TOMES CLOSER OF ENTREES

We have:

1. Those served in a sauce.
2. Those sauteed or fried in deep fat.
3. Those boiled or braised.

The first class includes fish, poultry, game, meat, vegetables, and is served in a 'pudding, a sauté, à la crème, à la king, à la Newhaven, or en sauté.

The second class includes the same foods, boiled, or stewed, or made into croquettes, cutlets, rissoles, and the like.

The third class includes the soufflés, custards, custard puddings and flans, such as cheese and other soufflés, chicken and cheese, and cream soufflés, ham, chicken, and other mousses, corn, ham, and chicken puddings, and mixed puddings and mixed dishes.

HOW TO PREPARE SAUCES FOR ENTREES

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

The sauces most frequently used for entrees are:

1. Cream or velouté.
2. Brown or roux.
3. Consommé or stock.
4. A sauce of some kind.

There are in addition certain auxiliary sauces, such as tomato, soufflés, mushroom, and aspic.

Before starting to prepare any of these sauces we will pause and consider the foundations upon which they are made, butter, flour, 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.

Insoluble solidly mixed butter in a sauce is very easy — do not add the hot milk to the thickened butter or flour. The sauce is cooked.

Butter — you say, “no butter to make cream sauce? How can that be?” — we always used to put the butter to — then, and still do.

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

The real success of an entree lies in the attractive and dainty manner in which it is served. The little choux ramekins, glass cased oyster cups, bread and cracker crostades, vegetable patty shells, Swedish timbales, and pastry patty cases, and shells for and salads give almost an endless variety

2 tablespoons lemon juice. Pinch of nutmeg.

Entrees are served on a bed of small beef, or such vegetables as the chef can conceive. Surely the finicky eater and the real success of an entree lies in attractive and dainty

1 tablespoon of finely minced truffles. 1 tablespoon of onion extract.

Use slowly to the boiling point and then serve. (Truffles may be omitted.) Sauce a la Poulet. — To the veloute sauce add two well-beaten eggs and then serve.

WHAT TO SERVE ENTREES IN

The real success of an entree lies in the 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 shawls show a fascinating variety of little china ramekins, glass and pottery cases, and cups and aluminum and silver moulds. These should be filled lightly with a high grade salad oil or rendered and filtered chicken fat.

Dessert cases may be of pottery, toast, or well-cooked vegetables. Here are directions for some of the most acceptable cases.

Bread crostades. — Cut three-inch slices from two-day-old bread. Trim off the crust, and then, with a sharp knife, cut a ring on the bottom of each and bake until light brown. Place a slice of ham or cheese on each and then toast. Fill with a mixture of cheese and creamed rice or turnip.

A Bread Crostade ready to serve. The directions for making are given in the text.

Vegetable crostades may be made from sweet and white potatoes, beet roots, turnips, carrots, and onions. Arrange on the crust and cover with a mixture of cheese and creamed rice. Bake until nicely browned and then serve.

Patty cases may be made from any kind of sausage or sandwich, or the fried Swedish shells, made by dipping heated complete trees in the batter and then frying in smoking, hot oil.

The cracker patty case is made as follows: Prepare a thin slice of plain patty and then cut out three-inch squares. Set a box of butter in the shape of a heart on each square of paste, pressing the corners of the slices and then fry in smoking, hot oil.

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

The sauce for the above is made as follows: Prepare a thin slice of plain patty and then cut out three-inch squares. Set a box of butter in the shape of a heart on each square of paste, pressing the corners of the slices and then fry in smoking, hot oil.

Put the mixture into an omelette form, cover with butter, and serve on buttered toast. The butter will combine with the eggs and milk in a delicious sauce.
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 ever empty ones went back to the kitchen.

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 centers 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 needful to complete our effort and distinguish it from any ordinary arrangement.

(Concluded on page 47)
The Colonial Note in Modern Furnishing

By BETH RUSSELL

MISS EVE certainly sums up in her diary the aims we all have in furnishing our homes. The habituation of Happenings—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 aesthetics. Such expression, in order to be successful, must have 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 of new home-makers would be provided! 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 furnishing, 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 diacritical 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.

WALL-FINISHES. — 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 imprinted wallpapers were used. Two distinct styles of (Concluded on page 48)

February 10 — We step into Mrs. Fairchild’s for a moment and then into Mrs. Strickland’s. We were much pleased with our visit and her new homes; the neatness and proportion of the furniture corresponding so well with the size of the houses, that here one way are 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 fancy, the other pleases the judgment and cherishes nature. As I walked through this house I could not help saying that surely might be taken for the habituation of Happenings.

From the diary of Miss Sarah Eve, 1773

(Concluded on page 48)
For Help published in these columns we will pay $1.00 upon receipt of the original. Things cannot be returned, except in case the submitter has already paid the postage. Suggestions must be original. Address for all communications, the name and address in each sheet and write on one side only. Please note especially these two rules.

To separate honey from the com, cut the honey from wooden frame, place in skillet, and melt the honey will rise to the top and can be sifted off in a cake like paraffin, leaving the com as clear as crystal. E. R. Marshfield, Oregon.

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

If your self-boiled eggs is not hard enough, drop an eggcup into the eggcup, set the cup and cup in hot water and the eggs will be hard. —Mrs. E. G., Ipswich, So. Dak.

When I empty a jar of fruit I wash and dry the jar thoroughly, put in a cup or cup at a splotch of sugar, cover tightly and put the jar on the back in the cellar. Then when you come to use it put in a little water and the sugar will be dissolved without any added expense for the sugar. —Mrs. H. P. S., Eau Claire, Wis.

Before putting raisins or other sticky substances through the food self-chopper, squeeze a few drops of lemon juice in the chopper of food self-chopper to the chopper.—Mrs. H. P. F., Worcester, Mass.

Try peaving potatoes around the length once, then cooking with the remaiing end up. It is an economical method, and they will be more quickly after cooking than when their proper time has been 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 tilled and the beans have swollen 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 strap of bacon instead of pork. You will like the change. —Mrs. H. P. F., Worcester, Mass.

Save the bottom parts of grape basket. They are very handy about the kitchen. They are used for saucers and kettles, or as boards on which to cut bread and vegetables to replenish the alver 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. E., Raven Rock, N. J.

Prune pies are improved by adding one extra spoonful of sugar, one egg and a little muscat. Prunes are rather fast tasting in the cold and the sweetness. —Mrs. E. E., Raven Rock, N. J.

By adding a bit of butter, say the size of a kiddo nut, to your icing it will get a better flavor. Will also prevent it from becoming hard so fast. —Mrs. E. E., Raven Rock, N. J.

Crockets make the finest possible thread for buttonholes. Whenever I have any odd and ends of cotton left from my work I put them on a small cardboard and write on it the number of one in my button-book, 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 crust, and when done, it will look as if the upper crust needs been added. You will find that the juice never leaks out. —L. T. B., Snowbeck, Me.

The Salt of the Earth

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

When grease is spotted on the stove, salt will absorb it and save the degreasing. Once in a while I save the salt to use when cleaning the stove with the ashes from the fireplace. If you have any grease spots or any grease stains at all, you can remove them with a little salt and water. The salt will remove the grease and the water will rinse it off. —Mrs. J. C. N., So. Dak.

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

Salted water will remove insects from green vegetables.

The starch gives an added gloss to the clothes and prevents the iron becoming sticking.

Salt removes tea stains from china.

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

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

Salt and water will set the color in cotton fabrics.

Salt sprinkled in the spider will prevent them from sticking to the pan and other spots get an easy removal.

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 miveld 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 white cotton cloth.

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

Table linen must never be put through a wringer, but wrong by hand, for the starches 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 weft. Iron rapidly. Your linen will be glossy and have the crispness it had when first purchased.—M. M. S., Chipewa Falls, Wis.

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

Wooden spoons and boards should be well scrubbed with lath brick or sand, and if necessary, then soaked in a solution of salt and soda water. —M. C. R., Lynn, Mass.

When a pie runs out in the oven, salt sprinkled over the juice will keep it from filling up the oven with smoke. —Mrs. J. C. N., So. Dak.

When cutting paper, silk, or any delicate material, hold the cardboard guide end with the material, keeping the cutting-blades close to it, and you will have a perfectly straight cut.—Mrs. N. J. F., Shrewsbury, Calvin.

To clean wall-paper.—Get a rubber sponge from the ten-cent store and go over the wall with it. If there are any grease spots get anounce of powder 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, instead of saving a number of small, transparent cold cream jars which had accumlated. These she had to keep in bottles in, putting white colored, soap and fancy ones in separate jars, and as the buttons show through the glass, she tells at a glance what she wants, and says it is much handier to keep them than straining them.—M. A. C., Pownal, Me.

Use wooden or pasteboard plates when crowded for room in the refrigerato, are very inexpensive and can be bent to make more room.—O. G., 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 two or three inches thick, and just long enough to fit in back of the closet.—M. A. C., Pownal, Me.

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 or black sugar. —E. F. W., West Concord, N. H.

A good way to serve cold biscuits, muffins, and brown slices of light bread is to run them through the food-chopper and ices on a very small slice of bread with a little salt, black pepper, thyme or any other herb you like for a large spreading. Butter moisten with warm water, using a fork for mixing. Now add several spoons of sugar, chopped fine. Make into cakes the size of biscuit, place in well-greased baking pans, grease over top with butter and brown in the oven. —J. W., N. W., Contra, Ga.

Little brass or fancy clocks, which were very popular a while back, but which have lost their "going" powers and rust stopped, the face indicating a time that is wholly wrong all the time, can be saved for a new purpose by taking out the brass crystal with the handle, taking a picture of the clock, and pressing it back in. Then the little clock will be the treasured how a picture-frame and its prettiness will adorn the desk shelf and act as a conversation piece.—A. J. B., East Orange, N. J.

When my white skirts become out of season, and are still good, I sew them across the bottom, stitch along the bottom and waistline, run a strong tape through you have a durable lanyard.—Mrs. J. D., West Swanton, N. H.

An excellent pie-crust crimper may be made by pushing one stick of butter into a number of small, frozen knife, through the center of the blade and fit it exactly into a number of crockers, as shown by the edge of the pie.—Mrs. G. L. C., West Swanton, N. H.

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 our office, and in writing. Such manuscripts will be welcomed.

2. To avoid confusion, the author's name and the State in which she will live is printed with each Help.
**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 Preserving 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.

**Sunday**
- Breakfast: Pastry Rice, Hot Cereal, Milk
- Lunch: Baked Ham, Pea and Ham Stock or Water
- Dinner: Baked Squash, Pea and Ham Stock or Water
- Pastry: Fruit Tart

**Monday**
- Breakfast: Oatmeal, Hot Graham Muffins, Guava Marmalade
- Lunch: Baked Celery and Apples, Toasted Mushrooms, Hot Cereal
- Dinner: Cold Sliced Pork, Corned Potatoes, Tapioca

**Tuesday**
- Breakfast: Cinnamon Toast Coffee
- Lunch: Baked Celery and Apples, Toasted Mushrooms, Orange Salad
- Dinner: Oyster Stew

**Wednesday**
- Breakfast: Egg Cakes, Two Cereals, Grapefruit
- Lunch: Baked Celery and Apples, Toasted Mushrooms, Orange Salad
- Dinner: Swish Broth, Apple Pie, Canned Salisbury

**Thursday**
- Breakfast: Hominy with Dates, Cinnamon Toast Coffee
- Lunch: Baked Celery and Apples, Toasted Mushrooms, Orange Salad
- Dinner: Baked Cauliflower, Baked Apples

**Friday**
- Breakfast: Fried Ham, Two Cereals, Orange Salad
- Lunch: Baked Celery and Apples, Toasted Mushrooms, Orange Salad
- Dinner: Baked Sausage Mkt, Baked Apple and Sweet Potatoes, Lettuce with French Dressing

**Saturday**
- Breakfast: Mexican Toast with Raisins, Currant Jelly Coffee
- Lunch: Mexican Toast with Raisins, Currant Jelly Coffee
- Dinner: Mexican Toast with Raisins, Currant Jelly Coffee

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**Coconut Cake**

2 eggs
1 cup sugar
1/2 cup butter or butter substitute
1 cup sweet milk
1 cup cocoanut
2 1/2 cups flour
1/4 teaspoons baking-powder
1/2 teaspoon salt
1 teaspoon lemon extract
1 teaspoon coloring
Cream butter, add sugar, beaten eggs. Sift dry ingredients, add alternately with milk. Add flavoring, beat well. Coconut 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 coconut, bake.

Time in combining, 12 minutes.
Time in cooking, 20 minutes.
Temperature, 350-375 degrees.
Recipe makes 6 inches by 9 inches by 2 1/2 inches.

**Green Peppers Stuffed with Rice**

2 small green peppers
1/2 cup uncooked rice
1 egg
2 tablespoons butter
1/4 teaspoon poultry dressing
1/8 teaspoon salt
Cut green peppers in halves lengthwise, wash well to remove all seeds, add 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 eggs and heat well till 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 6 servings.

---

**Buttermilk Custard Pie**

1 cup sugar
1 tablespoon butter
1 egg yolks
1/2 cup buttermilk
1/4 teaspoon vanilla
1 egg whites
Pailsy
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, 45 minutes.
Temperature, 350-375 degrees.
Recipe makes one 9-inch pie.

**Vegetable Chowder**

2 tablespoons butter
1 cup sliced onion
2 cups diced carrot
1 cup diced celery
3 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 longer in oven while cooking steamed pudding. Add any more desired seasonings and serve.

Time in combining, 25 minutes.
Time in cooking, 1 hour.
Recipe makes six servings.

---

**Apples Stuffed with Mincemeat**

Apples
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.

---

**None Such Mince Meat**

"None Such is the Easiest"

That's what a housewife said in answer to a question on work involved in pie-making. Of course None Such Pies are the easiest for the housewife. We make None Such Mince Meat with nine-tenths of the work of pie-making done before the package leaves our model kitchen just so they will be the easiest pies for her to bake.

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.

Nearly all of the best bakers now bake None Such Mince Pies with the same Mince Meat that you can buy of your grocer.

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.*

**MERRELL SOULE SALES CORPORATION - - - Syracuse, N. Y.**

**NONE SUCH MINECE MEAT, Ltd. - - - Toronto, Canada**

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07.2013
Holiday Party Menus

Home-from-College Luncheons

I

- Tomato-Celery Bisque
- Chicken Pie
- Mother's Mustard Pickles
- Glazed Sweet Potatoes
- Almond Salad
- Peach Mousse
- Small Chocolate Cakes

II

- Scalloped Oysters
- Hot Rolls
- Mixed Sweet Pickles
- Frozen Tomato Salad
- Saltnes
- Hot Minc Pie
- Cheese
- Coffee

III

- Iced Grapefruit with Loganberry Syrup
- Lamb Croquettes, Mushroom or Cabbage Sauce
- Celery Sauce
- Canned and Celery Salad
- Finger Rolls
- Cucumber Custard Pie
- Coffee

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

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

Skating or Toboggan Party

- Frankforts or Bacon (Cooked over the bonfire)
- Hot Baked Beans
- Cucumber Pickles
- Buttered Rolls
- Doughnuts

Neighborhood Tea Table

English

- Buttered Bread (cut wafer thin)
- Rich Preserves
- Seed or Currant Herb* Tea

Colonial

- Hot Biscuits, Honey Fruit* and Pound Cake
- Tea

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 cinnamon
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 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 rotating pan with the cover on until the last half hour no coffee will be needed to soften the cake.

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

Cracklings

1/4 cup batter
1/4 cup milk
1 cup flour
1 teaspoon sugar
1/2 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 browned. Serve buttered at tea-time.

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

Ask Men What Pie They Like

See How Many Vote the Raisin

TAKE 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 nutrient per pound.

They are 75 per cent pure fruit-sugar in practically pre-digested form.

The Juice Forms a Luscious Sauce

2 cups Sun-Maid Raisins
1/2 cups boiling water
1 cup sugar
4 tbsp. cornstarch
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 unused raisins for home cooking, for they are the finest raisins grown.

Sun-Maid Raisins

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

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


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Fresno, California

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**PYREX Transparent Oven Dishes**

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Pyrex Gift Sets consist of eleven pieces — plate, bread pan, covered casserole, and an oval baking dish with handles and six individual bakets which can be used for scalloped foods, hot-covers, or desserts. Each piece is selected for utility and beauty, carefully packed in an attractive gift-box. All dealers in housewares sell Pyrex.

The price of Pyrex Gift Set is $7.00 in the East, $8.00 in the West, $10.00 in Eastern Canada and $10.50 in Western Canada.

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

**PYREX Sales Division**

**CORNING GLASS WORKS**

610 Tioga Avenue, Corning, New York

*World's largest maker of Technical Glass*

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**Entrée Recipes**

(Continued from page 360)

**Oysters à la Poulet**

Prepare a sauce à la poulet as directed and then add:
- 125 dozen oysters
- 1/2 cup fine chopped chicken
- 1 cup cayenne pepper

Sauce à la poulet as directed and then:
- 1/2 cup water
- 1/2 cup cream

**Cheese Soufflé**

Prepare a velouté sauce and add:
- 1/2 cup grated cheese
- 3 egg yolks
- 1 teaspoon salt
- 1 teaspoon paprika

Mix carefully and then fold in the stiffly beaten whites of three eggs.

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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.

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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."

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The price of Pyrex 
Always look for the Pyrex label and the 
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East, $8.00 extra pan washing. Pyrex is guaranteed not to break with
or decorated-combine usefulness and beauty. Pyrex saves
Oven Dishes are
a round
or send your name and address and we will post it to
Sets consist of
selected

Recipient Recipes

Pyrex — Gift Set

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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 or wears out—lasts a lifetime.

PYREX

Transparent Oven Dishes

The Perfect Gift

Pyrex Gift Sets consists of eleven pieces—pie plate, bread pan, covered casserole, a round and an oval baking dish with handles and six individual bowls which can be used for scalloped foods, left-overs, or desserts. Each piece is selected for utility and beauty, all carefully packed in an attractive gift box. All dealers in housewares sell Pyrex.

The price of Pyrex Gift Sets is $7.00 in the East, $8.00 in the West, $10.00 in Eastern Canada and $12.00 in Western Canada.

The Pyrex trademark — "New Facts About Cooking," is marked on every box, and on your name and address and we will post it to you free.

Pyrex Sales Division

CORNING GLASS WORKS

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World’s largest makers of Technical Glass

Financière

Prepare a bittersweet sauce and add
3/4 cup of mushrooms, cut in pieces
and parboiled
1 tablespoon raw sugar
2 tablespoons melted butter

Pour to the boiling
and then serve an boiled chickens or
Oysters, oysters, lobster, and

Oysters à la Pouleau

Prepare a sauce à la pouleau as directed
and then add
1/2 cup finely chopped meat or vegetable
choices of
5 cup bread crumbs
1 teaspoon salt
1/2 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 those recipes may induce the woman who must count 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 removed until tender. Replace the truffles with capers, and also, there can be no substitute for the elusive and expensive cappuccino, but from one-half to three-fourths teaspoon paprika will give coloring needed to the dish without hurting its distinctive flavor. For 2 it is very well known that paprika has a milky sweet flavor.

Cheese Soufflé

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

1/4 cup grated cheese 3 egg yolks
1 teaspoon salt 1 teaspoon paprika
1/2 teaspoon paprika 1/2 teaspoon onion extract

Mix carefully and then fold in the fluffy whites of three eggs. Place 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 as 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.

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07.2013
Mrs. Knox's Corner

A Christmas Dessert and Candy

After eating a hearty Christmas dinner the question that always seems to be uppermost in the mind is, "What shall I have for dessert?" And as the Christmas pudding was not a little too much, I have, in the beginning of the season, prepared a delightful pudding to appeal to all members of the family. This Christmas pudding is one that appeals to both children and adults in equal measure. It is a pudding that can be enjoyed both warm and cold, making it a versatile and delightful addition to any holiday table.

For those with a sweet tooth, there are also several recipe suggestions for Christmas candy. These candies are not only delicious but also make for wonderful gifts. The English Bakewell Tart is a classic example of a Christmas candy, with its rich, buttery filling and crispy pastry crust. Another popular candy is the Mallow Dates, which are a sweet and chewy treat that can be enjoyed at any time of year.

Christmas Plum Pudding

This is a colonial recipe adapted to modern tastes. It is an old-fashioned pudding that is sure to bring back memories of Christmases past.

Recipe:

- 1 cup melted butter
- 1 cup molasses
- 2 cups flour
- 1 teaspoon baking soda
- 1 teaspoon salt
- 1 teaspoon nutmeg
- 1 teaspoon vanilla
- 1 cup water
- 1 cup milk
- 1 egg
- 1 cup prunes
- 1 cup chopped nuts
- 1 cup currants
- 1 cup chopped dates
- 1 cup chopped raisins

Preheat oven to 350 degrees. Grease a 2-quart casserole dish. Mix all ingredients except milk and water. Add milk and water, and stir well. Bake at 350 degrees for 1 hour. Serve warm or cold.

Eggless Baked Dressing

Recipe:

- 24 cups Combine 1 cup browning
- 1 cup cold water
- 1 cup water
- 1 cup sugar
- 1 cup flour
- 1 tablespoon butter
- 1 tablespoon lemon juice
- 1 teaspoon white pepper
- 1 teaspoon salt
- 1 teaspoon arrowroot
- 1 cup sugar
- 1 cup water

Mix all ingredients and cook over fire until thick. When using, add two teaspoons of gelatine to one-half cup of cold water. Add one cup of sugar and water, and when full of bubbles, come. Cover and let stand one day.

Other Christmas Suggestions

For those who prefer a more savory dessert, there are suggestions for baked Indian meal.

Recipe:

- 1 cup flour
- 1 cup sugar
- 1 cup molasses
- 1 cup boiling water
- 1 cup cold water
- 1 teaspoon baking powder
- 1 teaspoon salt
- 1 teaspoon nutmeg
- 1 teaspoon vanilla
- 1 cup butter
- 2 cups mashed potatoes
- 1 cup milk

Mix all ingredients and bake in greased pans. Serve with cream. Makes eight servings.

Pilgrim Cookery

(Continued from page 35)

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 still pudding is not to be desired. There should be enough of the juice or sugar to form a delicious sauce.

Grandmother's delicious baked foods did not depend entirely upon the unification of solid and liquid by the addition of cold milk during the baking, or by the long cooking at a moderate heat.

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Pilgrim Cookery  
(Concluded from page 46)

The original by giving exact measurements, instead of a "handful of flour" here, and it is now served on the corner of the breakfast table, accompanied by pies on the opposite corner.

Grandmother’s Pound Cake

Grandmother’s recipe for pound cake was as definite as most of the old-time 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.

As the recipe stands, after a careful weighing and measurement by our standard teacup, 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 yolks. 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 heavy- ness. One reason, is a cake made 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 overbaking the mixture.

An Old-Time Supper Dish

Hasty Pudding, very hot, smooth and just stiff enough not to disappear on cold milk, brown bread and milk, or haystacks and milk were the usual puddings served. For children, but in New Hampshire, and possibly elsewhere, the chil- dren sometimes ate the bowl as well as the food.

Grandmother’s recipe for Hasty Pudding:

Beat the egg yolks well with sugar and salt, when well mixed, slowly add heavily beaten egg whites, until the mixture is thick enough to pour in a saucepan of milk. Do not allow the mixture to rise, but keep it light and fluffy, and stir with the heaviest spoon an inch or two from the bottom of the pan. Pour in the milk and continue stirring until the mixture is smooth and well blended. Add a little stewed fruit, and serve hot.

Christmas Dinner  
(Concluded from page 37)

CHRISTMAS DINNER

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Danderine is "Beauty-Tonic"

Don't let your hair stay colorless, plain, scraggly, neglected. You, too, want lots of long, strong hair, radiant with life, and glistening with beauty.

A 35-cent bottle of delightful "Danderine" freshens your scalp, checks dandruff and falling hair. This stimulating "beauty-tonic" gives to thin, dull, fading hair that youthful brightness and abundant thickness—All Drug Counters!

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 gold dark background.

For modern adaptation the ivory-toned wall is excellent and the wood paneling delightful. There is a special wood veneer, applied like wallpaper, 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 colonial manner.

The strong-colored oriental effects are not so suitable for large rooms, as the stately decoration and finishing off the wall or over the whole surface from mantel to ceiling.

FURNITURE.—Oak, walnut, and mahogany are the woods especially adapted with the Colonial papers. No brief summary would be an adequate guide to design. This is a matter worth the study of an English-speaking home-summer 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, Hepplewhite, Sheraton, and Chippendale will reward journeys to even faraway 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 HAMPTERS.—Oriental rugs in harmony with the colonial effect. These may be either the actual oriental knotted rugs or some of the reproductions of oriental colorings and patterns. Rugs are also suitable. Large room sizes as well as small bedroom sizes are available. They may be either woven or branded. Especially beautiful rugs of both these sorts are now made by the blind under the supervision of artists who can see to direct the selection of colors and their disposition in effective patterns.

Chintz and broadcloth 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 curtains were all made of the same chintz.

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

CARPETING.—The "grandfather" and the "lamb's" are perhaps the two best known types. Modern reproductions of both are now easily found. Beware of using a carpet in a space of less than thirty square proportions, but throw everything else and the whole house on a scale.

CARPETING in brass, silver, and wood are plentiful. We shall mention a few still, since the making of a meal by candle-light will ante some note on the type which we have not yet covered.

FURNITURE.—Here lies the greatest danger of introducing a false note. Good old prints in simple frames, Japanese plates, silhouettes, and mahogany are safe, as are reproductions of paintings of the period.
Our Babies

IV. What Shall the Playthings Be?

N O BODY 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 events 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, every squeeze. The tin arrangement which produces the squeak works out its suction off. There are joyous yellow, and blue surfaces. There are toys, stuffed cloth toys, made of washable material are excellent provided they are 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 standpoints.

S A F E T O Y S

We shall make sure that nothing Baby has is coated with paint or dye which can be sucked off. There are brooks colors, perfectly fast, if we insist on them (let's insist, too, on Nationally made dyes) to delight baby's eyes and may get into Baby's throat and choke him.

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 its suction off. There are joyous yellow, and blue surfaces. There are toys, stuffed cloth toys, made of washable material are excellent provided they are 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 standpoints.

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Genuine Aspirin
Always say "Bayer" and insist upon a "Bayer package"

The "Bayer Cross" is the thumb-print of genuine "Bayer Tablets of Aspirin." It protects you against imitations and identifies the genuine Aspirin prescribed by physicians for over eighteen years.

Always buy an unbroken package of "Bayer Tablets of Aspirin" which contains proper directions.

Bayer-Tablets of Aspirin
Handy tin boxes of 12 tablets cost but a few cents—larger packages.

Aspirin is the trade mark of Bayer Incorporated. of Monoma, Cincinnati, Ohio.

Money, Love and Kate
(Continued from page 11)

most 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, feversingly.

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

Dodge colored faintly.

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

"T-truck? What do you mean?"

"Oh, battenhase and crocheted ties, to the wearing of locks of hair and photographs."

"Photographs?" Cora Dean gave it a start, with studied carelessness; she dissembled. "Why, what an idea! As if a girl could be so silly as that—and—and her, too?"

"Well, there were plenty of them."

"Why, how—how do you know that?"

"Because I saw them."

You saw them, Miss Cora. Cora Dean had difficulty in hiding her agitation. "Do you mean you showed them to us?"

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

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

"All kinds—thin, fat, tall, short, handsome, pretty; you pay your money and takes your choice.

Cora Dean laughed nervously. Her next question was lightly spoken, but as she asked it, her eyes furiously studied his face.

"But big girls, of course; there wasn't any little girls?"

"You mean, children?"

"Yes—Her voice shook.

Dodge frowned impatiently.

"Yes—no—I don't know. I don't remember any, but we've got a Miss Cora. What I want is your promise not to give it away—about that confidential will."

The girl laughed joyously. She was suddenly herself again. There was nothing in her face now but mischief.

"You give it away? How?"

"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's received, and have made him most unhappy a subject. He's afraid some girl will marry him, because of the money, you know. He does fall in love and ask 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 sun on your face."

The emphasis was unmistakable, and Dodge flushed his discreet.

"That's about what I expected of you," he grinned, 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 bound not to blame him, but I suppose I found it out. But, please, please, don't tell the Bennetts; then they'll just see you, and get acquainted naturally, and it will put some wholesome fun into Newcomb."

He needs it badly enough, poor chap, and—bush, here they are."

"Why, here they are as usual."

The girls are coming in a sidewalk, the comet and a tray with plate and the glasses.

"We've been helping," announced Harriet.

"The girls are coming in a sidewalk, the comet and a tray with plate and glasses.

THE MORE YOU READ ADVERTISING THE MORE INTERESTING IT BECOMES.
minute with the sandwiches." Almost as he finished speaking the girls appeared, each with a well-laden plate.

John Newcomb, breaking his third sandwich, and glanced at them, wished Tommy could have one, too. Perhaps the strength of his wish made his eyes wistful. At all events, he started to get up to fetch one.

"Mr. Dodge tells us you have a young nephew with you, Mr. Newcomb."

"Yes?"

"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, and suddenly sorry for this big, lonely-looking fellow at her side, who had, apparently, no nearer person than a possible cousin to love; that Tommy was some distant relative she had con­sciously at once.

Just how Tommy had come to him, John Newcomb had no notion of telling. It seemed too much like par­adise to talk about it.

"You must bring him out here to see the farm sometime," suggested Kate; then she marveled at the light that leaped into the man's somber eyes.

"Would you let me bring him, really?" he questioned. "You see, Tommy needs this."

She swept the scene with her eyes.

Kate Bennett, watching him, remembered Dodge's words a few evenings back. Dodge had suggested that Newcomb, fully as much as the unknown Tommy, needed "this." She made up her mind, too, that she should have it.

"We'll be glad to see you both," she said cordially. "Tell you," smiled the man, his eyes showing his gratitude. He hesitated, but went on a little whimsically:

"Maybe I 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 find 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 to be smoothed out.

Half an hour later, after another song, bake-cake, and the two went a good night. Still later Tommy awoke to find Newcomb writing something in a little red notebook.

"What do you think?" 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 setting up in bed now.

"The Bennets. They live in Dor­chester."

"I don't know 'em."

"Oh, but you will soon, 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 ashamed, Tommy."

"Are they nice folks?"

"They certainly are."

"Oh, I thought so," vociferated Tommy, falling back on his pillows. "I didn't think I'd like 'em. Isn't it a bad idea for nice folks."

Phoebe smiled. She made no de­nial, but after a moment he ob­served impersonally.

"I had some fine sandwiches, and lemonade that was just right out there on the roof. There's no one, not a little bigger than you. He plays the harmonica, 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, you a-going 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 you'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 New in It Feels

I t 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 — 'spiredly. "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 cherubic query, he had taken his book to the veranda, and promptly forgotten all about her. At least, when a school friend sauntered by she was not so much noticed as if he had gestured 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.

But 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 didn’t?" cried Kate.

"Oh, I'm all right," insisted the inval­id.

"Yes, you look it!" exclaimed Kate, glaring 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 her mother.

"Oh, yes, he's affectionate," sighed Kate.

Half an hour later Harold came in and gave her mother a kiss. He said it was a shame, that he had forgotten her medicine; but he wouldn't again. It was Kate or Helen, however, who gave her mother her medicine; but he wouldn't again. It was Kate or Helen, however, who gave her mother her medicine; but he wouldn't again. It was Kate or Helen, however, who gave her mother her medicine; but he wouldn't again. It was Kate or Helen, however, who gave her mother her medicine; but he wouldn't again.

A brand is packed from queen grains only — just the rich, flavory, nutty meal. The oats in this breakfast are milled in a new spray of pale blue Bowers at Dorchester.

As the oatmeal leaves the mill, it is untiringly packed in a.c.120 round packages with removable cover. The One-Cent Dish that did it.

That's True in a million homes

Suppose you read that breakfasts had dropped 85 per cent. Think what good news that would be in these high-cost times.

To save $125 a year

Quaker Oats costs one cent per large dish. It costs 6½¢ per 1,000 calories, the energy measure of nutrition.

It costs 12 times as much to serve one chop — 9 times as much to serve two eggs. A bite of meat costs as much as a dish of oats.

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Average Meats

Quaker Oats Quaker Oats

45 cents per 1,000 Calories 65 cents per 1,000 Calories

Average Fish

50 cents per 1,000 Calories

Cost Per Serving

Dish Quaker Oats . 1c
4 ounces meat . 8c
One chop . 12c
Serving fish . 5c
Bacon and eggs . 15c

These figures are based on prices at this writing. Note them carefully.

They do not mean that one should live on Quaker Oats alone. But this

For the children's sake

This brand is flaked from queen grains only — just the rich, plump, flavory oats. We get but ten pounds from a bushel.

These delicious flakes cost you no extra price. Get them for the children's sake. They make the dish doubly delightful.

Packed in Sealed Round Packages with Removable Cover

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Laxative for Children

Mother! You can always depend upon genuine “California Syrup of Figs”, but you must always say California or you may get an imitation. Be careful!

All children love the fruity taste of this harmless laxative. Directions for babies and children of all ages are on bottle.

"Did Harold go to church with Helen to-day?"
"Mother. He said he had a headache."
"Mrs. Bennett sighed. "Again? Kate, I think Harold ought to see the doctor."
"I'll call him; but she answered lightly."
"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."
"I thought he was later than usual."
"Mrs. Bennett patted the bespectacled head.

"Kate, I don't think that tutor ought to keep Harold out so late evening, she complained.

"The silly, dear," declared Mrs. Bennett. "But I am worried about him. Perhaps if he is to be used in any way for the state, he, too, must get some attention."

The girl had some suspicions concerning this "studying" that Harold was doing evenings, and she did not like to share them.

"Nothing serious," Kate smiled."

"A girl, then, I think Harold would be good for Harold. She seemed to like her."
Harold said Mr. Newcomb promised him some study time:

"Yes, I think he would be good for Harold," he agreed. "He likes boys, but he has a young cousin, or something, with him that he seems to think of 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 warily. "He was thinking that Harold looked when he came in at midnight the Friday before — it had been unusually moonless — and study that has brought that flush to his cheeks and that sparkle to his eyes."

"Dear Harold," sighed Clara, Bennett, turning, "those adoration eyes to which her picture hung with the rest of her children's likenesses on the wall. Mrs. Bennett had over one of those pictures; she was at all, Kate, Helen, Harold, from three days old; she spent so much time looking at them and thinking how she loved them — these three dear girls."

And the Fates, their eyes, too, on the picture — for one was the picture of a little world of five in color and music."

CHAPTER IX

DOWN A HILL AND UP A HILL

During 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 talk with Mrs. Bennett.

Tommy seemed very happy these days. Much to his joy the new landlady, Miss Jackson, had found enough time and work to look after her to do half the day, and that brought him a little money besides what he could earn on his own.

Tommy had decided ideas about determining, as John Newcomb had pointed out. Tommy, if you please, was passing John Newcomb five cents a day for his art and afterward was to have the remainder for his own use."

"And Newcomb, after some thought, decided it was best to accept the money. To be sure, there were other expenses for sundry garments and necessaries that he had waited out. Tommy's aunt was fond of Tommy, and he could not settle with Uncle John for these items, but they would come some time later. To which Newcomb gave grave assent.

Often the two took walks or a trolley ride together after dinner, though not two or three evenings of late, Newcomb had had to work.

It was upon one such occasion, the night before the Fourth, that Newcomb, hurrying to catch his car, turned aside to avoid a crowd of half-drunk revellers, making the night hideous with their yells 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 askew, and he was at the "silent stage, laughing at nothing, tossing inextricably 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 elbows 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 recognitions in his eyes, then he gave a silly laugh.

"Oh, Newcomb, you remember," he gasped quickly. "You're a good friend."
"Newcomb shook his head."

"Can't have dinner. Besides, it's late. Let's go on home instead. Come on, I'll go ahead."

The boy gave a boot of dejection and shook his head."

"Don't want go home. Go home any old time — when can't go, anywhere. I'm studying, I'm studying. I sketched out last night."

"He gave another boot.

How it was finally accomplished, John Newcomb himself could scarcely have told to at last he had the boy for 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, so that his boy might appear as everything else, but as they approached the house he saw a bright light in the hall. He saw the man, too, on the veranda, lighting up and down the street. Even the dogs seemed to have stopped barking as the shadow had not at once run across the steps and hurried toward them.

"Harold! Oh — why, Mr. Newcomb, he exclaimed.

"Yeah — Newcomb — much better through him 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.

"It'll be all right — in the morning, I'm sure," stammered Newcomb unmistakably, 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, however, without exercising, and, without hesitation, he asked her.

"Harold, please — don't wake Mother," begged the girl softly."

"I wish with him till he entered the hall then she turned to speak to the boy, with whom she had stepped to the foot of the steps. But the step, that something that she could say only made it harder for her, blushed his hat with a low "good-night,"

He found Tommy wide awake when he entered.

"I heard a fire-cracker, I know I did, John Uncle, can't I get up and go out?"

It's the Fourth now, isn't it?"

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A WOMAN writes us from Washington. She says: "The manager of a big dairy told me that he used only Gold Dust for cleaning separator, milk cans and all milk utensils because it thoroughly dissolves all grease and leaves the utensils so sweet and sanitary. Since then I have used Gold Dust for baby's bottles, milk bottles, cream whips and ice cream freezers. It also helps to keep these things fresh. You've been our favorite for years.

But佟ony was not even listening. His eye grew on a gorgeous burst of red, and when he turned his head, he said, "I'm going to sleep."

Because he was tired, he rubbed his eyes and then went back to bed. It was morning. He did not want to get up because he was asleep. He sat up in his bed and rubbed his eyes. He then got up and walked around the room. He was still sleepy, but he knew that he had to get up because it was morning.

Decide, Madam, After You Try Van Camp's

We cannot hope to win you to Van Camp's if there are better Baked Beans in existence. But we deserve a test. We have spent years and fortunes to perfect this dish. Scientific cooks have done their utmost in it. The finest kitchen in the world has been built for it. Compare it with ordinary ready baked beans. Then decide, once for all, between Van Camp's and others.

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$50.00—$75.00—$100.00 for your church

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Cut out the coupon. Mark it on the exact quantity of your hair. Mail it in, and you will receive a free trial bottle of Mary T. Goldman's Scientific Hair Color Restorer. No treatment is required. After that time, you will receive ten dollars worth of scientific hair color restorer in return for the bottle. You may, if you wish, use the rest of the contents of the bottle for the rest of your hair. Send for it today, and let your hair be beautiful.
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Doesn't hurt a bit and "Freezone" costs only a few cents

You can lift off any hard corn, soft corn, or corn between the toes, and the hard skin calluses from bottom of feet.

Apply a few drops of "Freezone" upon the corn or callus. Instantly it stops hurting, then shortly you’ll find that bothersome corn or callus right off, cool and all, without one bit of pain or soreness. Truly!

No headaches!

Tiny bottle of "Freezone" costs few cents at any drug store.

SAGE TEA TURNS GRAY HAIR DARK

If Mixed with Sulphur It Darkens so Naturally Nobody can Tell.

Almost everyone knows that Sage Tea and Sulphur, properly compounded, brings back the natural color and lustre to the hair when faded, streaked or gray. Years ago you might get this mixture to make it at home, which is messy and troublesome.

Nowadays, by asking at any drug store for "Wyeth’s Sage and Sulphur Compound," you will get a large bottle of this famous old recipe. Moreover the addition of other ingredients, at a small cost.

Don’t stay gray! Try it! No one can possibly tell that you darkened your hair, as it does so naturally and evenly. You dampen a sponge or soft brush with it and draw this through your hair, taking one small strand at a time; by morning the gray hair disappears, and after another application or two, your hair becomes beautifully dark, glossy and attractive.

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The secret of a youthful face will be given to the reader of this advertisement. The exercises here given are for the eyes, face, neck, and scalp, and do wonders for skin and hair. These exercises are simply to improve circulation, increase absorption, and make the face look naturally young. Anyone can use them.

Beaux Exercises

Everyone has found that a youthful face means a youthful body. It is the development of the head and the corresponding development of the body that make a body beautiful. The beauty exercises here given are for the eyes, face, neck, and scalp.

Results Guaranteed

With the use of the face, neck, and scalp exercises, you will find that your complexion improves and your face becomes smooth and beautiful. It is for you to use them. See that you get the full benefit of face, neck, and scalp exercises.


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**THE 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 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 center 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.

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. Pictorial 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 roof. 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 and bend the cardboard from corner to corner so that it is four-sided and pointed. Lay the box in the roof, and the blockhouse is done! The stockade is just a long strip of box-rim marked off to represent the logs that make its paling.

Lay out the little cardboard settlement upon the floor with Christmas greens and a prettily colored cardboard 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.

Maybe you would like to make a Pilgrim cradle out of a box! It would make a novel sort of Christmas card-box this year, if you are making homemade candies to give away. Take an empty correspondence-card box, the deep half of the box that slips over the lower half will make the base of the cradle. Slip the shallower half down into one end of this, upright. Don't you see now how the cradle is made? Cut it out like the cradle you see in the picture. Then place the ends of the cradle flat on a sheet of white cardboard and draw around them, then draw curved rockers on bottom of each. Cut out these ends and paste on the cradle ends, letting rockers come below the box proper. Fill the cradle first with a soft crinkled paper napkin and put the candy in. Then over the napkin, folded back again, place Christmas greens and a pretty greeting-card. You may even use the cradle for little Christmas dolls, if you are a girl.

For the boys and girls who want patterns for the village and the cradle, a transfer pattern, No. 30.12.63, has been made which can be applied to smooth cardboard or heavy paper with a hot iron. The cradle, cut from one piece and folded, is especially clever. Only the bottom of the blockhouse is given, you can enlarge this and make the "box" for the top very easily. Further information about this pattern is on page 33.

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**November Puzzle Answers**

*Paper Playthings*:

**The Riddle Answer**

**September Prize Winners**


---

**The December Puzzle**

---

**Transfer Pattern No. 30.12.63**

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**Ten prizes will be awarded to the children who send in the correct and most original answers.**

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