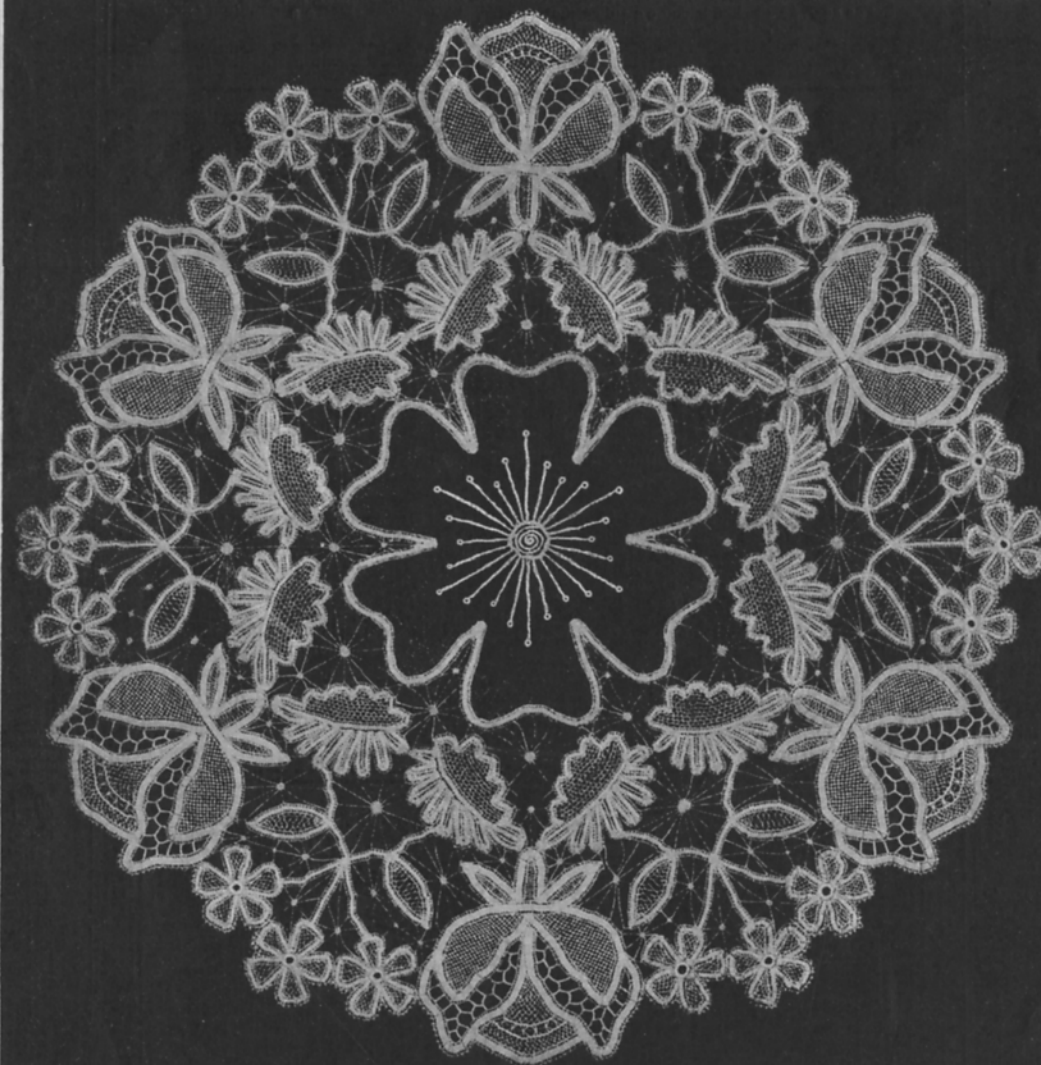


# *THE* MODERN-PRISCILLA

APRIL, 1906



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An Illustrated Monthly Journal Devoted to Art Needlework, Home Decoration, Furnishing, and other Household Matters.

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**Rule 1.** All work must be sent postage or express charges prepaid and must reach us in Boston not later than May 15th, 1906.

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**Rule 3.** Competitors may send in several pieces of work, but on no account will they be allotted more than one prize. The work will be judged by thoroughly competent experts.

**Rule 4.** Employees of THE MODERN PRISCILLA will not be permitted to compete. The names of the prize winners will be announced if possible in the July issue.

**Special Notice.** During our recent Embroidery Competitions many persons failed to send return postage and registration fee. This omission caused much delay in the return of work, and we earnestly request that Rule 2 be strictly observed.

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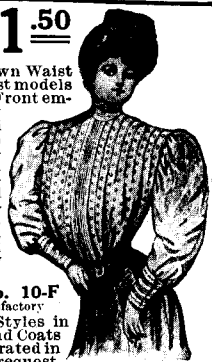
The Modern Priscilla has moved to larger quarters in the Pope Building, 221 Columbus Avenue, Boston, Mass., where all correspondence should be addressed.

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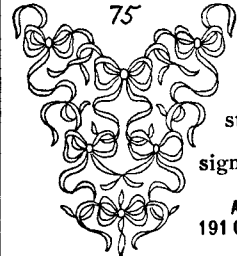
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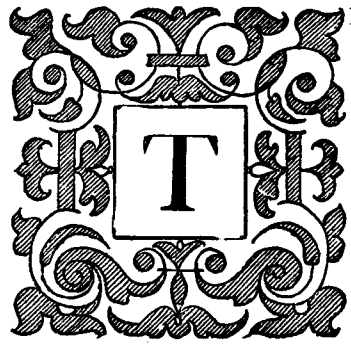
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## Cottages and Bungalows

By MARY H. NORTHEND



THE attainment of the simple life, at any rate in one's way of living, is not induced by the complex city homes or the elaborate summer "cottage" which has now grown to such grand dimensions that about the only distinction between the town and country or seashore house is that the latter is somewhat larger and much more expensive to maintain, and for this reason the bungalow, in size reduced to the very lowest dimensions, and of the simplest possible plan, affords a grateful relief from care and the sense of getting close to nature and back to the primitive way of living.

The very name "bungalow" has an out-of-the-way, foreign sound, which appeals to the imagination and brings a vision of thatched, bamboo houses and cocoa palms, coral islands, and the far East. Perhaps, too, it may recall the stories of some old sea captains who, while their ships were loading at Rangoon or Calcutta, passed their enforced stay very pleasantly at their factor's up-country bungalow, where the trade winds blew fresh to the deep verandas and the punkah's rhythmical motion cooled the latticed chambers.

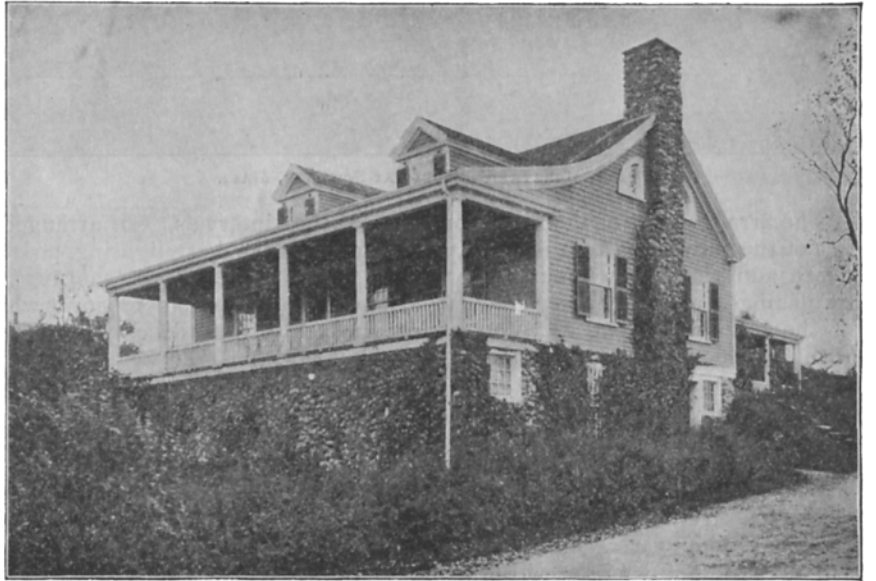
The derivation of the word comes from its Bengalese origin, and applies in India and the East for a one-story, thatched or tiled dwelling, surrounded by a veranda, but in the West, the name is given as distinguished from the so-called cottage (which may be of the dimensions of a palace), to a small, one or two storied summer house, built with special reference to simplicity and compactness.

In the last few years, many bungalows have been built in the country and at the seashore and have proved very satisfactory as summer homes and for week-end parties, the expense of maintenance being slight, and the first cost easily kept down to a very low figure.

A description of a few Massachusetts bungalows may be interesting and helpful, and the following have proved satisfactory to their owners, and with an exception, perhaps, were not expensive to build.

One of the most successful bungalows is at Danvers, Mass. It is from a design by a New York architect and is after the Dutch style, constructed of wood and plaster, with red, shingled roof, and is rather effective with a background of savin-covered hillside. It stands somewhat back from the country road, on the western slope of the hill,

where it receives the full benefit of the prevailing southwest summer winds, which sweep over a wide valley and are freshened from a brook that



CIDER MILL COTTAGE, AT PROCTOR'S CROSSING, MASS.

winds below. There is a covered veranda at the front of the house and an open one with awnings at the sides. During the summer these are fitted up as out-of-door living-rooms, and are gay with boxes of bright colored flowers. At the right, and reached by a rustic bridge over a slight depression, is the automobile garage.

The central room, into which the entrance gives, is about twenty feet square, finished in cypress and showing to the roof. Casement windows, in groups on three sides of the room, give abundant light and circulation of air, while a substantial fireplace of red brick, set in white mortar, supplies the needful warmth and cheer for the evening or the stormy day. On each side of the fireplace are colonial style, high-back settles, comfortable with cushions and pillows; the floor is covered with a matting of artistic design. A balcony reached by a stairway starting near the entrance extends over the fireplace and from this open two small chambers under the eaves.

At the rear of the living-room and to the right is a bedroom and beyond that a bath, while to the left is a good-sized kitchen with pantry attached. This bungalow has proved very satisfactory for house parties for over Sunday or the holidays, and for a small family would afford ample accommodation for the season.

The Cider Mill cottage was constructed from an old cider mill, by a Boston and Salem architect. It is situated at Proctor's Crossing, opposite the grounds of the Salem Country Club, at the left of the main road. It commands an extensive view of the surrounding country with grounds defined by a low hedge of buckthorn.

English stepping-stones lead to the entrance, through which one passes into the hallway which extends through the house. Here the walls are hung with yellow, which blends harmoniously with the white paint. At one side of the entrance there is a fireplace, while the various openings break the spaces and produce a most artistic effect. The furnishing is in the colonial period, for the owner is a descendant of an old Salem family. At the right is the dining-room with oriental hangings, contrasting well with the rich tone of the Clippendale fittings. The decorations include rare pictures and collections of armor.



INTERIOR OF A BUNGALOW AT CLIFTON, MASS.

At the farther end of the room is a large fireplace where a driftwood fire brings suggestions of cheer on a cold stormy day.



MR. MEETYARD'S STUDIO AT SCITUATE, MASS.

The arrangement of the reception-room, at the left of the hallway, is architecturally good, having depth and richness without compactness. The furnishing is almost entirely colonial; at one side of the living-room is a very interesting cabinet with leaded windows, containing curious bits from foreign lands.

The rooms are well lighted by many windows, and there are books in profusion on table and bookcase, while at one side of the rear room is shown an interesting shelf with Corinthian columns. At the right of the hallway are two chambers, simple yet rich in setting. The hall ends in a French window leading direct to a wide veranda which extends across the front of the house.

When the house was made over, the basement was left as it was at the time when the farmers brought here their apples to be converted into cider. This has been artistically contrived; the walls are lined with rustic poles while the staircase is made of the same material. The rafters overhead show rustic construction, while the beams have still the bark of trees. This is a lounging room, with seats at one side, while on the wall have been hung a variety of flags; a most interesting and unique room.

The studio of Mr. Thomas Meetyard was constructed principally by himself. In the upper exterior, it shows weather-beaten shingles, over a lower surface of natural rock, found on the estate. It is rustic in style, with irregular outlines, showing dormer windows in the roof. The front is supported by a series of field-stone columns.

A prominent feature of the studio is a large stone chimney. The entrance is into a picturesque room which occupies the entire building. It is open to the roof and partly finished in stucco, with diamond-pane casement windows at intervals, so arranged as to give the room the best lighting possible for artistic purposes. Recessed at the rear, the columns support a narrow balcony over which has been flung fine bits of rare decorative fabrics. Below one finds a large open fireplace with its hanging crane, the mantel and hearth being done in brick, laid in white mortar.

On either side are introduced inglenooks above which are casement windows; the floor is of hardwood while the sides are wainscoted to the roof in paneled cypress. They have plate shelves on which have been artistically arranged some of Mr. Meetyard's pictures. The furnishing is in the colonial style, for Mr. Meetyard is a descendant of some of the oldest New England families and has inherited many valuable treasures.

It has lain with one of Boston's prominent architects to reconstruct from a cheap little cottage a most attractive bungalow of Italian character. Snuggled in a delightful situation at Clifton Heights, just off Atlantic Avenue, on the way to Devereux, is this interesting summer home. When the cottage was first purchased it was a cheap structure, carelessly thrown together, one story in height, the flat roof defined by a low rail. Mr. Stratton raised the main building to two stories in height, threw additions out on three sides and planned uncovered verandas, giving just the right architectural effect to the unpretentious house. An unusual feature was introduced in the formation of an open-air sleeping-room, leading from the second story and formed by an upper balcony. The exterior is clapboarded, painted gray with shutters of green, blending well with the rugged surroundings.

The entrance gives into a large central room, which is living-room and hallway combined and extends along one side of the house. It is open to the roof and finished in pine, stained dark. The walls are decorated with marine features; showing fish-nets and unique bits taken from sea life and carefully placed to give the right treatment in relieving the dull tone of the wood.



AN ATTRACTIVE SUMMER COTTAGE

The staircase starts at one side and leads by low treads to the inside balcony above, from which open out the sleeping-rooms.

The central feature of the living-room is the large open fireplace with its mantel of nautical decorations. At the left of the main room is the dining-room, finished in stained wood. At one corner has been introduced shelves, on which are shown rare china and delft, a household detail which is always of interest to home-makers.

Rarely does one find such artistic combinations as are to be found in this diminutive home where architecture has to struggle with little material for suggestions. Opening out from the dining-room is a snug little kitchen, compact, with everything placed for convenience, the fittings carefully thought out by the mistress, whose heart is in this work just as much as the architect's, for this is her special kingdom. In the reconstruction of this small house the architect has happily solved a problem in home structure which can but be beneficial to those of limited means, for from an ugly exterior he has created a most artistic effect with a comparatively small outlay.

In these strenuous days, small houses bring rest from care, for rest cures to-day are fashionable pastimes and a fad with certain classes. It seems unfortunate that life should be so wearing when responsibilities with the rich seem so light; still the activities of society make it no uncommon thing for chaperones and débutantes, overwhelmed by the gayeties of a season, to find a fascination and delight in small country and seashore cottages.

It is often the case that a man's house, built by a bachelor, is usually larger, lacking in petty detail and small unimportant household gods. There is about it a broad scheme of decoration, and he never fills his rooms with things, thus making a striking contrast to a woman's idea of home life.



ROOM IN A HOUSE CONSTRUCTED FROM A STORE

## Studies for Painting

### Moonlight

By EDWARD A. PAGE

**T**HE general tone of the study of Moonlight is a blue gray with some warmth in both lights and shadows. Begin the work by laying in the general groundwork of the sky with Antwerp blue, flake-white, and a bit of raw sienna for warmth, or warmth may be obtained by glazing after the blue is dry. The clouds can be made with white in the lights, and ochre and lake in the shadows; and the moon can be made with white warmed with just a touch of Naples yellow to take off the raw white, and this will do also for the lights in the clouds.

For the mountains, use the same colors as for the groundwork of the sky.

For the water, use in the light reflections a pale tint of Naples yellow, almost white in the highest lights, and in the intermediate tones use Antwerp blue and white, with a bit of lemon-yellow; in the darkest parts use blue and umber with a little raw sienna.

For the distant trees use blue and lemon-yellow in the lights, and blue and raw sienna in the darks. The shore at the right has some strong lights upon it, and can be made with blue and lake on the sand, and pale green on the grass ground with just a bit of bright yellow near the water. The large trees at the left tell dark and strong against the sky, and their lighter parts are made with Antwerp blue and raw sienna, with perhaps a bit of lemon-yellow; their shadows can be made with Antwerp blue, raw sienna, and burnt umber. The trunks have a bit of burnt sienna in the lights, and the trunk of the small tree is in strong light and has a little warm white upon it.

The house is dark and strong and can be made with Antwerp blue, umber, and lake, and the lamplight showing in the windows can be made with orange and lemon-yellow.

For the men fishing in the boat use white upon the sleeves, and blue and lake upon the rest of their costumes, and blue and lake will do as well for the boat, as the whole is seen in dark silhouette against the bright moonlight.

### Treatment in Water-colors

Draw the study carefully with weak color rather than lead pencil, as it can be washed right off with a wet sponge in correcting the drawing without injury to the paper, and also will not show lines through after the work is done, as pencil marks are apt to do.

Lay in a sky first with a good-sized brush kept well filled with color, beginning at the top and carrying the color from left to right, working down about two inches; then repeat, leaving out the clouds and moon if possible; for this wash use Antwerp blue and a bit of lake and neutral tint to take off the raw blue; this wash can be carried down over the mountains, and when dry, or nearly so, a second wash of the same colors will give added strength to the hillside. For the lights on the moon and clouds, use Chinese white warmed with Naples yellow, and on some of the clouds use white warmed with lake and raw sienna, and the same will do for the lights upon the mountains.

For the high lights in the water, use Naples yellow and just a touch of vermilion in spots, regulating the strength by the amount of water used with the color. In the intermediate tones use Antwerp blue and neutral tint, warmed with a bit of raw sienna, and in the shadows use blue and raw sienna with the addition of a little sepia.

For the distant trees, use blue and lemon-yellow in the lights, and blue and raw sienna in the darks. The large trees in the foreground can be made with blue and raw sienna in the lights,

and blue, neutral tint, and raw sienna in the shadows.

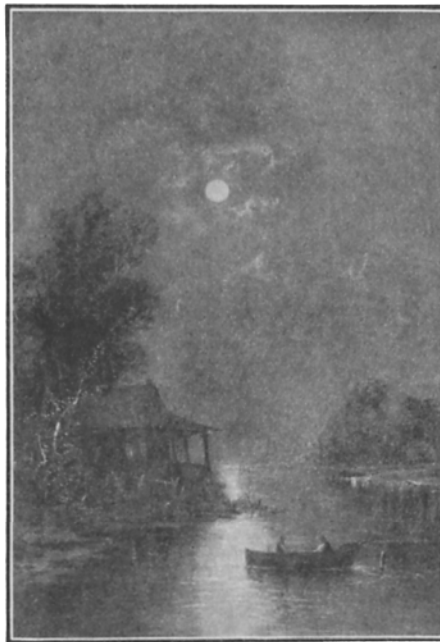
The house is made with blue, lake, and neutral tint in the shadows, and blue and lake with a bit of Naples yellow in the lights.

For the boat and men, use blue and lake, with a bit of white and lake upon the men's sleeves, and in the small lights as seen upon the boat.

### Study of Sunset

#### Treatment in Oil-colors

**F**OR the actual size of this study, a canvas 16 x 24 inches will be required, although it may be painted in any size as long as the same proportions are retained; we would recommend the use of a fairly good quality of linen canvas, as it is much better than the cheaper cotton varieties.



No. 06-4-1. MOONLIGHT

Colored study, 16½ x 24 inches, 50 cents. Perforated pattern, 25 cents.

Make first a careful drawing of the study, or use a perforated pattern. For transferring the outlines begin to paint by laying in the sky, the groundwork of which is a greenish blue in the upper part, for which cobalt blue and a bit of lemon-yellow will do, making a tint paler by the use of more white and yellow as the middle of the space is reached. At the horizon the tint is a very dark gray blue, and permanent blue with a bit of cork-black, and a little lake will do for this.



No. 06-4-2. SUNSET

Colored study, 16½ x 24 inches, 50 cents. Perforated pattern, 25 cents.

Where the sky is brightest a short distance above the horizon, cadmium yellow may be freely used, adding a little white and lemon-yellow in the light and fleecy clouds on their lightest sides, and cobalt blue and madder lake in their shadows.

In the clouds near the horizon just above the cool gray surface use madder lake and vermilion made a little gray in parts by the addition of a bit of cork-black.

The trees tell dark and strong against the brilliant sky, and are of different degrees of strength, the trees in the foreground being the strongest, while those seen through and behind them are made to keep their place by the use of paler tones. For the trees in the distance, use a tint for the lights made with Antwerp blue and a bit of lemon-yellow and ochre, and in the shadows use Antwerp blue warmed with a little umber and raw sienna. In some of the lights upon the trunks and limbs, use a little white and a touch of orange. For the large trees at the right, use the Antwerp blue and umber in the foliage, and in the trunks use umber in the shadows, and orange and lake in the lights. For the trees behind these, use Antwerp blue and a bit of white and lemon-yellow in the background, with a touch of orange upon the surface behind the large tree trunks.

For the house use blue, umber, and lake in the shadows, with a little orange added upon the light side.

For the ground use pale yellow green in the lights, warmed in the middle tints with ochre and raw sienna, while in the darks use dark blues warmed with lake and burnt umber.

The water has these same colors in the shadows, while the bright reflection from the sky is made with pale cadmium yellow in its brightest parts, and running from that to orange and vermilion in the darkest.

### Treatment in Water-colors

Use Whatman's heavy water-color paper double thick, and stretch as directed in former numbers, then proceed to draw the study, using a fine brush and a little weak color. In painting the sky, two methods can be adopted where so many small clouds appear: one is to leave out most of them in painting in the first blue washes, and the other is to go over the surface with the blue and when this tint is dry to put in the clouds with white, warmed with yellows and orange. It will be well to wash the lower half with pale yellow, omitting the blue and using madder lake in the shadows of the clouds, and at the horizon use neutral tint in the lower part, and as the yellows are approached add burnt carmine, then farther up use lake and vermilion.

For the distant trees, wash in first a little Antwerp blue (not too strong) in the lights, to which a little gamboge has been added, then when nearly dry add blue and lake for the shadows, with perhaps a bit of raw sienna.

The house is made with neutral tint and lake in the shadows, and orange and sepia in the lighter parts. Wash in the surface for the ground with a tint of warm yellow green, using a little blue and gamboge warmed in parts with a bit of raw sienna, then, when nearly dry, add the darker markings, using Antwerp blue warmed with sepia and lake.

In painting the trees at the right, lay in first a wash over the whole of the color seen through the ones in the foreground, and for this use a medium tint of blue and gamboge, or any of the cadmium yellows; when this is nearly dry add the dark strong tints seen in the foliage of the foreground trees and limbs, and for this use Antwerp blue warmed with sepia and raw sienna.

In painting the water, lay in first the lightest yellow in the reflection, using lemon-yellow, then add gamboge and vermilion, or orange; this will do for the lights, and blue and sepia can be used in the shadows. Both studies will frame well.



## For June Graduates

By INEZ REDDING

**I**N the warm spring days, when our eyes are again delighted with watching our lawns becoming velvety with the green blades of grass, with the bursting of the buds on the trees, our thoughts turn to June, the month of roses, of brides, of sweet girl graduates. It is



No. 06-4-3. EMBROIDERED HAT

Perforated pattern, 40 cents. Stamped on heavy white linen, 75 cents; on lawn, 50 cents. Cotton for working, 20 cents. Work commenced, 75 cents additional.

claimed that the women of this century are forgetting the frills and fads of their wardrobes, that they are seeking for themselves beauty of mind instead of beauty of raiment, but surely that happy young creature, the June graduate, should be permitted to enjoy the daintiest of gowns and accessories in this, one of the happiest hours of her life. The gown need not be costly, but soft and filmy and dainty it must be.

The short sleeve always gives a dressy appearance to any bodice, and perhaps this particular



No. 06-4-4. EMBROIDERED STOCKING

Perforated pattern, 15 cents. White silk for working one pair, 15 cents; colored silk, 25 cents.

feature will make the simple shirt-waist, No. 06-4-5, appeal to many readers as the prettiest model on the page. The deep round yoke is a departure from the conventional embroidery, and works out very handsomely. The stems and upper part of the flowers are in outline, the edges are buttonholed, and the centres treated as eyelets, being whipped over and then filled with cross-stitches. The fine tendrils are feather-stitched, a feature which is finding favor to take away the set appearance of solid embroidery. A soft ruching should be worn at the neck, and the yoke and bottom of the sleeves may be edged with lace, or cut in scallops and buttonholed with a round eyelet in the centre of each scallop. The gathering of the sleeve at the elbow line to



No. 06-4-5. SHIRT WAIST WITH EMBROIDERED YOKE

Perforated pattern, 25 cents. Stamped on Victoria lawn, 25 cents; on linen, 40 cents. Cotton for working, 20 cents. Work commenced, 75 cents additional. Victoria lawn, 32 inches wide, 35 cents a yard. Linen, 36 inches wide, 75 cents a yard.

which soft ribbon may be threaded, ending on the outside of the arm in a massive bow, or a ribbon flower. The small round upper yoke, with its connecting stock, is of rows of duchess braid, fagoted together. The lower edge of the plain yoke and the bottom of the cuffs may be relieved of their plainness by narrow Valenciennes lace. Both these waists open in the back, and the ruffles of the skirt, for seldom is a plain skirt seen, may be edged with narrow lace, or embroidered to match the waist.

The bertha of the full figure will make a most elaborate creation of a simple gown of muslin.



No. 06-4-6. BERTHA IN PRINCESS LOUISE LACE  
Cambrie pattern, 45 cents. Materials, \$2.35. Work commenced, 75 cents additional.

form a ruffle will suggest that a twist and bow of soft ribbon might well be added.

The girl who desires a long-sleeved model will find the novel waist No. 06-4-9 adapted to her needs. The motifs of the lower yoke are so developed with duchess braid and rings as to form most perfect bunches of grapes and leaves, the

same design being used on the long plain cuffs. The double shirring, as shown in the cut, may be used for the centre of the puff sleeve, or a lattice of the braid may be used there, through

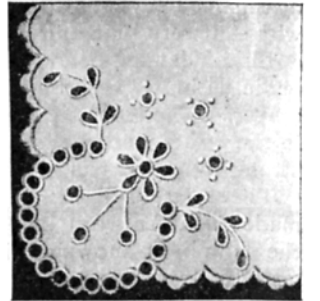
With either may be worn the white linen hat with its heavily padded and buttonholed edge, its pretty design of solid dots, and its cut spaces filled in with handsome lace stitches. Nothing can be more effective as a trimming than black velvet ribbon with a huge pearl buckle, but doubtless many will prefer the velvet to be of the class color as more appropriate for the day. If the sailor model should be a bit severe for some young face, the edge may be finished with a ruffle of narrow lace, if lace appear on the skirt, or the entire brim may be filled in with folds or plaits of double maline either white or colored.



No. 06-4-7. EMBROIDERED BELT  
Perforated pattern, 15 cents. Stamped on white linen, 25 cents; on blue linen, 35 cents. Cotton for working, 10 cents. Work commenced, 75 cents additional.

The handsome embroidered belt, No. 06-4-7, is a fitting part of the class-day costume, and is in eyelet and solid embroidery, being fastened with a buckle which is the twin of the one adorning the hat. In keeping with the other embroideries is the handkerchief, No. 06-4-8. This, like the belt, is mostly in eyelet-work, and each may take on an added daintiness by being ruffled with narrow lace.

Daintily, too, must the feet of the fair maid be clothed, and very fetching are the white silk stockings, with their garlands of leaves and flowers, shown in No. 06-4-4. For this festive occasion they are preferably worked with white silk in satin-stitch, and happy the maid who draws over such a pair of stockings a pair of white satin slippers similarly embroidered, although the white kid or suede slipper unadorned is in perfect keeping with the costume. Embroidered stockings are now very popular worked in colors, and very few plain pairs are worn by the woman who owns a pretentious wardrobe. If embroidered slippers are worn, the design must first be worked on the plain material, and then taken to the fashionable bootmaker, who will cut his own pattern for the slipper. From each of the side elastics will be suspended by a short narrow ribbon a tiny sachet which will impart a delicious odor to the whole costume as it swings to and fro with each motion of the fair wearer. This sachet of white or colored silk should be covered with whitemuslin, on which a small design has been worked solidly in satin-stitch.



No. 06-4-8. CORNER OF EMBROIDERED HANDKERCHIEF

Perforated pattern, 11½ x 11½ in., 25 cents. Stamped on handkerchief linen, 50 cents. Cotton for working, 15 cents. Work commenced, 75 cents additional.

Embroidered stockings are now very popular worked in colors, and very few plain pairs are worn by the woman who owns a pretentious wardrobe. If embroidered slippers are worn, the design must first be worked on the plain material, and then taken to the fashionable bootmaker, who will cut his own pattern for the slipper. From each of the side elastics will be suspended by a short narrow ribbon a tiny sachet which will impart a delicious odor to the whole costume as it swings to and fro with each motion of the fair wearer. This sachet of white or colored silk should be covered with whitemuslin, on which a small design has been worked solidly in satin-stitch.



No. 06-4-9. WAIST GARNITURE OF LACE BRAID AND RINGS  
Cambrie pattern, 35 cents. Materials, \$2.50. Work commenced, 75 cents additional.

It is eight and one-half inches deep in front, and is of the popular Princess Louise lace, requiring in its making two kinds of braid and a little picot cord. The yoke above the bertha is fitted from rows of plain edged braid fagoted together, and the sleeves and flounces are ornamented with a plain and scalloped braid fagoted together.

It is easily recalled that only a few years ago one frock sufficed for a girl to receive her diploma and attend all the graduating festivities. That day of sweet simplicity is past, and now when the fair maiden has received her sheepskin she dons another gown, and hies her to the class spread, only to appear at the evening dance in yet another fetching garb. The gown with the bertha may well do duty as the dancing frock as well as for the morning exercises, while the other two models with fitting accessories will make the smartest of afternoon toilets.



## Teneriffe Lace

By CORA ANDERSON

SOME charming examples of Teneriffe lace are shown on this page and will surely delight the eye of every one interested in the making of beautiful laces. Those who have taken up this kind of work will find these designs very useful, and those who are

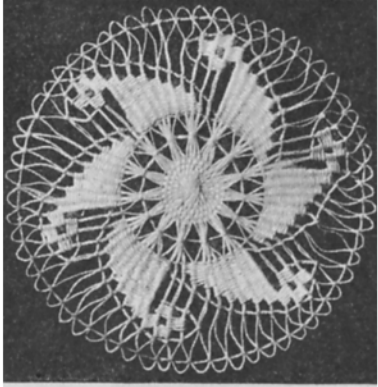


FIG. 1. DETAIL OF WHEEL IN FIG. 3

not yet familiar with the art can easily learn the way of working from the accompanying illustrations. No more fascinating employment can be found for idle moments, and, as the materials require little space, the work will often be found more convenient than a large piece of braid lace. The necessary requisites are a cushion, plenty of sharp-pointed pins, long, pointless needles of a size to suit the thread to be used, some mercerized cambric, good linen thread, and a compass. If a compass can be found in which ink can be used in one of the points, the drawing of patterns for Teneriffe wheels will be much simplified.

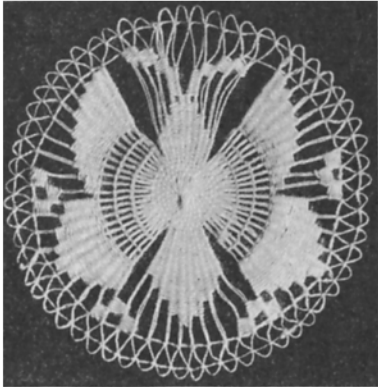


FIG. 2. DETAIL OF WHEEL IN FIG. 3

The best cushion to my notion should be made round (out of any good firm cloth) and stuffed very tight with fine sawdust. It is best to have a small cushion on which to make small wheels and a larger one for the larger wheels. The cushions will need to be restuffed occasionally, as after using awhile the filling becomes packed, making it too soft to work on. Take a piece of the cambric and pin it on over one side of the cushion; use plenty of pins, stretch the cambric as tightly as possible, and pin very even and firm. A cover could be made to slip on over the cushion, but does not give as good satisfaction as the

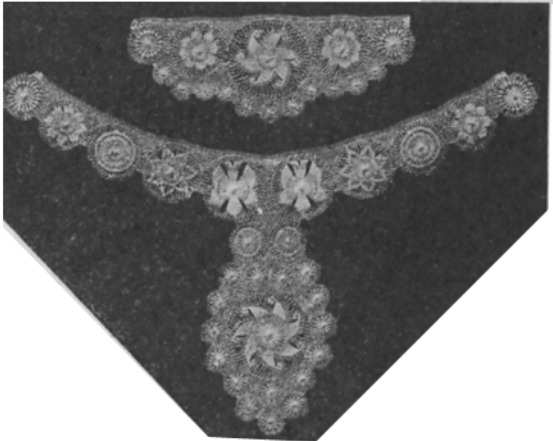


FIG. 3. COLLAR AND CUFF IN TENERIFFE LACE. SEE FIGS. 1 AND 2

former method, as the cambric needs to be put on very tight. Decide on the size wheel to be made, set the compass and draw a circle on the piece of cambric pinned over cushion. Divide the circle in six parts, using the compass as set for circle. Draw a straight line through centre of circle, make smaller circles inside for a guide. The number of circles depends on the design to be made. Three inside circles should be made in Fig. 1, five in Fig. 2, two in the small wheels of Figs. 5 and 6, and three in the large wheel of Fig. 6. The pins ought to be stuck in the outer circle and pushed down to within one-quarter of an inch of the heads and an even distance apart. Here is where it will be found convenient to have the outer circle divided into sixths, as if sixty pins are used, place a pin on each dividing point and nine in each space. If one wishes to divide the circle in twelve parts, it will be easier to place the pins correctly in a large circle. Have the thread at the line drawn through the centre, wind around pin on line, cross over to opposite pin, go back to the second, cross over to the second pin on the other side of cushion and continue until the pins are all wrapped. If an even number of pins are used and the thread is started right, it will always come out even. Push pins

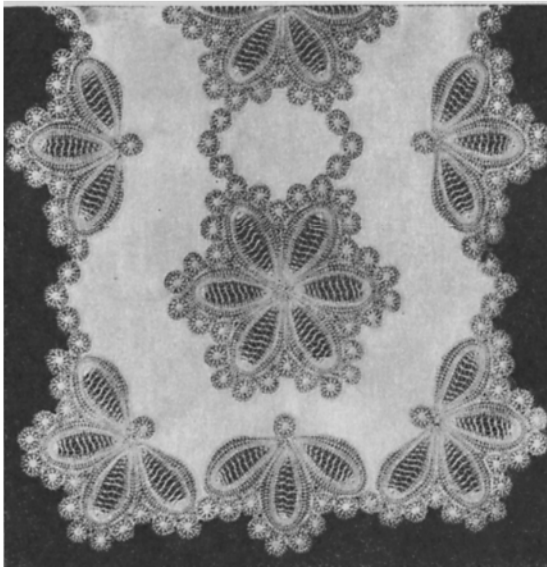


FIG. 4. SCARF IN TENERIFFE LACE. SEE FIG. 5

down close and tie the threads securely in centre, leaving a long length to use in the needle, which is now threaded. Darn around over the double threads as in drawn-work, over one and under one, going over two when around, to make the change. Three rows of darning is usually enough. This is the foundation for all Teneriffe wheels, as all, no difference what the size or design, are alike up to this point.

The windmill design shown in Fig. 1 is in full size and may be easily copied from the illustration. Four rows are darned in the centre, and in the knotted row four pairs of thread are taken in each knot. One thread from first pin, second, third, and fourth pairs and one thread from fifth pin are knotted together. Work around in this way, pass thread out to place for next row and knot each pair of threads separately. Now begin weaving one of the little sails over nine pairs of threads, weave three rounds, then weave three rounds over eight pairs, then three rounds over seven pairs and continue in this way to point of sail. Weave the little block, leaving the centre open, and lead the knotted thread from lower corner of block and knot up and around to base of sail. Start in weaving next sail same as first and continue in this way until all are done. Pass thread out to pins and work last row of knots, taking one thread from one pin and one thread from the next and knotting together. When this

row is completed, the wheel is ready to be removed from the cushion, which is done by taking out the pins, thus releasing the work.

Place pins back in same holes for another wheel. All wheels have tiny picots around the edge as a finish.

The joinings of thread in Teneriffe wheels is best done in the solid woven parts, as the ends and knots are easier concealed in this way.

An open lacy braid is used to edge collars and

cuffs, and Point de Bruxelles lace stitch is used for the background.

The number of pins will depend in almost every case on the design to be worked.

Some designs need to have the foundation threads divisible by four, others by six, eight, ten, or twelve, to make the design come out even.

The scarf shown in Fig. 4 is quite showy and can be easily copied from the detail, Fig. 5. The centrepiece, Fig. 7, is a very dainty and attractive piece of work. The detail at Fig. 6 shows perfectly the oval-shaped wheel in the centre of medallion and the row of small wheels surrounding it, of which the border is composed. Figures 4 and 7 are imported laces, being made by the natives of the island of Teneriffe.

The designs are not particularly elaborate, but the arrangement is novel and pretty and will give many excellent ideas for developing

Teneriffe work. In doing this work endeavor to keep the stitches as even as possible, for much of the beauty of the lace is lost if the work is uncertain and not in perfect shape. In working keep the thread pulled tight and do not take too long a thread, as if this is the case, it is apt to get rough and uneven. At the same time it is advisable to have as few knots as possible, and under no circumstances allow a knot to show in front of the work, always keep them at the back. A square knot is best, as it never slips.

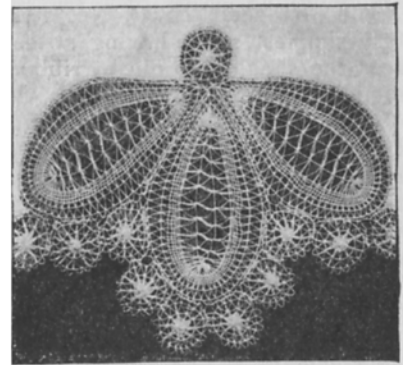


FIG. 5. DETAIL OF SCARF, FIG. 4

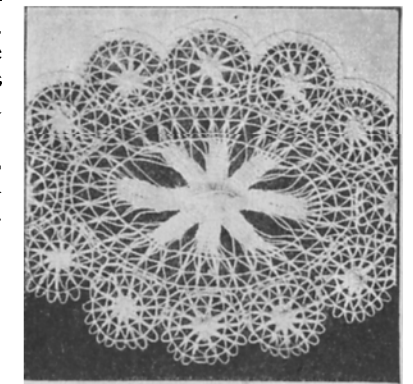


FIG. 6. DETAIL OF CENTREPIECE, FIG. 7

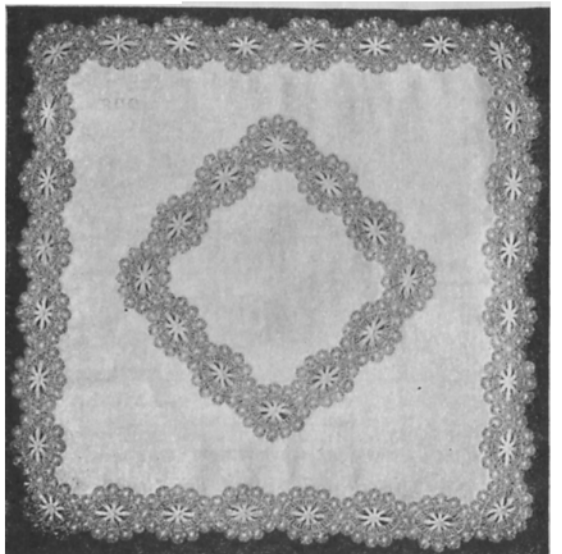


FIG. 7. CENTREPIECE IN TENERIFFE LACE. SEE FIG. 6

## Designs for Lingerie

**T**HE designs here shown are simple but attractive, and may be beautifully carried out on the soft sheer materials, such as linen lawn, French batiste, pongee, and China silk, and also on the more durable linen, long cloth, nainsook, cambric, and percale, which are recommended for general wear as being more serviceable than the very thin fabrics.

The first corset-cover, No. 06-4-10, is of the very simplest style, having no seams and held over the shoulders only by ribbon. The upper edge is buttonholed in scallops, and the ribbon is run through embroidered slits. Below the scallops is a graceful little spray in solid and eyelet work, quite simple and easily worked. The bottom is finished with beading and ribbon, or may have a ripple cut like the upper part of a skirt yoke.

The second corset-cover, No. 06-4-13, is a new pattern which promises to become popular. It

is in two parts, back and front, joined only by the shoulder straps. The back has a drawstring at the waist line which ties in front, and the gathers in front are regulated by a drawstring which ties in the back, the two parts thus overlapping under the arms. The lace beading and edging which finish the top extend over the shoulders and form the shoulder straps, while edging is brought down below the armholes. Both front and back are ornamented with an attractive little design of bow-knots in solid padded work and scattered groups of eyelets.

The long petticoat, No. 06-4-12, is cut to fit as smoothly as the top skirt, and is finished with a deep flounce of eyelet embroidery and insertion to match. The scalloped edge is buttonholed, and above it is a conventional design which may be in eyelet or solid embroidery or both combined, as is here shown.

The short skirt, No. 06-4-14, is fitted in exactly the same manner as the long one, and extends only a little below the knees. This is also fin-

ished with a flounce, but of much simpler design, and entirely in eyelets, with the exception of the buttonholed edge.

The chief beauty of the empire gown, No. 06-4-15, is its simplicity. The yoke is cut in one piece, has a scalloped edge with slits for ribbon, and then nothing but eyelets. The sleeve ruffles are of the same pattern, and these, as well as the lower edge of the yoke, are finished with a simple beading with ribbon run through it.

The chemise, No. 06-4-17, is ornamented with three small garlands of eyelets held by bows of ribbon in the seed or satin stitch. The top edge and armholes are finished with Valenciennes beading and edging, which are used so appropriately with the hand embroidery.

The full drawers, No. 06-4-18, are trimmed with a ruffle of eyelet embroidery in a dainty, simple pattern, and above this is a group of small tucks. Any of these ruffle patterns could be used interchangeably, and the corset-cover patterns might be used for chemise and the reverse, and the work may be open or solid.



No. 06-4-10. CORSET-COVER  
No. 06-4-11. INSERTION FOR SKIRT  
No. 06-4-12. RUFFLE FOR SKIRT

No. 06-4-13. CORSET-COVER  
No. 06-4-14. RUFFLE FOR SKIRT

No. 06-4-15. YOKE FOR NIGHTGOWN  
No. 06-4-16. SLEEVE RUFFLE

No. 06-4-17. CHEMISE YOKE  
No. 06-4-18. RUFFLE FOR DRAWERS

No. 06-4-10. Perforated pattern, 25 cents. Stamped on lawn, 40 cents. Cotton for working, 25 cents. No. 06-4-11. Perforated repeating pattern, 1½ inches wide, 15 cents. One yard stamped on lawn, 25 cents. Cotton for working, 15 cents. No. 06-4-12. Perforated repeating pattern, 6 inches wide, 20 cents. One yard stamped on lawn, 25 cents. Cotton for working, 25 cents. No. 06-4-13. Perforated repeating pattern, 2 inches wide, 15 cents. One yard stamped on lawn, 25 cents. Cotton for working, 15 cents. No. 06-4-14. Perforated repeating pattern, 2 inches wide, 15 cents. One yard stamped on lawn, 25 cents. Cotton for working, 15 cents. No. 06-4-15. Perforated pattern, 25 cents. Stamped on lawn, 35 cents. Cotton for working, 15 cents. No. 06-4-16. Perforated repeating pattern, 1½ inches wide, 20 cents. One yard stamped on lawn, 20 cents. Cotton for working, 25 cents. No. 06-4-17. Perforated pattern, 20 cents. Stamped on three yards of lawn, \$1.25. Cotton for working, 10 cents. No. 06-4-18. Perforated repeating pattern, 3½ inches wide, 15 cents. One yard stamped on lawn, 25 cents. Cotton for working, 25 cents. Work commenced on any piece, 75 cents additional. Lawn, 32 inches wide, 35 cents a yard.



## New Waists

Designs by *Etbelyn J. Morris*

IT is an acknowledged fact that the dressy shirt-waists all fasten in the back and the majority of these have a simulated yoke in front composed of tiny tucks or groups of tucks and insertion in yoke depth. Below the yoke effect there is usually some other decoration, for, as a rule, the ornamentation is put lower on the waist this season than it has been used, and when possible this is hand embroidery in some one of the numerous popular modes. The small tucks do not in the least detract from the beauty of the embroidery, as they are not wide enough to give much fullness below them. The sleeves are elbow length and may be finished off with straight or fancy cuffs or ruffles.

The first waist, No. 06-4-19, shows a floral design in solid and open work. The ribbon bows are represented by the heavily padded satin-stitch, the stems are simply outlined, and the violets are in eyelet-work. The two upper petals are long and narrow, while the three lower ones are wider at the base and pointed towards the top, thus giving the figure the exact shape of

raised cord. The leaves afford the needleworker an opportunity to display her skill to the best advantage in the large, heavily padded, and solidly worked, graceful foliage. The stock shows the same design. The front panel, of which but a bit is seen in the illustration, is very effective when

gown of lingerie muslin and worn over a silk, or silkolene slip of wistaria shade? Of course, the hat would have its band of wistaria-colored velvet from which at the back might droop two or three clusters of the handsome velvet flowers. The gloves would be of elbow length matching the velvet of the hat, and might be of silk, suède, or kid. The belt may be worked to match the costume, being of the same material, or may match the wistaria-shaded accessories in a wide soft ribbon brought down so as to make a pointed, but not too pointed, waistline in front.

Waist No. 06-4-21 represents a design of peafowl feathers carried out entirely in eyelets. The stems and centres of the feathers are composed of openings that are rather more long than round, while the fronds consist entirely of rows of tiny round eyelets, thus making the work simple and easily accomplished.

One can see at a glance that this design can readily be adapted to other modes of embroidery than the eyelet. For instance, to have it all solid-work, the large stems may be in the bullion-stitch, the centres in satin-stitch heavily padded, and the feathery fronds all in French knots. This is quite simple and would be effective on either heavy or thin material. The same design



No. 06-4-19. EMBROIDERED SHIRT WAIST SUIT

Perforated pattern of waist, 35 cents; skirt, 50 cents; waist and skirt, 75 cents; hat, 40 cents; belt, 15 cents. Waist stamped on 3 yards Victoria lawn, \$1.25; on 2½ yards Parisian cloth, \$1.75; on 2½ yards linen, \$2.50. Cotton for working waist, 20 cents; for skirt, 25 cents. Hat stamped on heavy white linen, 75 cents; on lawn, 50 cents. Cotton for working, 40 cents. Belt stamped on linen, 25 cents. Cotton for working, 10 cents. Work commenced on any piece, 75 cents additional. Cream white Parisian cloth, 36 inches wide, 50 cents a yard. Linen, 36 inches wide, 75 cents a yard. Victoria lawn, 32 inches wide, 35 cents a yard.

the violet if one is careful in the making. It is needless to say that this design is effective and will prove popular, for violets are always favorites in whatever form they are seen.

Equally appropriate for the softest mull, or heavy butcher linen; for the creamy tint of the satin-finished Parisian cloth, or the pastel shades of the new linens; most artistic in the shade of the flower on soft silk of the same shade, adapted also for black mull, silk, or crêpe de Chine worn by the one whose gown voices her bereavement, is the wistaria design No. 06-4-20. The waist itself is patterned like the others here illustrated, and the three bunches of wistaria blossoms are artistically grouped for the front of the waist and worked in rounded oblong eyelets. The stems, of course, are in the usual stitch, but the needle should take up but a very little bit of the cloth at each stitch, thus making a pretty



No. 06-4-20. EMBROIDERED SHIRT WAIST SUIT

Perforated pattern of waist, 50 cents; skirt, 50 cents; waist and skirt, 75 cents; hat 40 cents; belt, 15 cents. Waist stamped on 3 yards Victoria lawn, \$1.25; on 2½ yards Parisian cloth, \$1.75; on 2½ yards linen, \$2.50. Cotton for working waist, 20 cents; for skirt, 25 cents. Hat stamped on heavy white linen, 75 cents; on lawn, 50 cents. Cotton for working, 35 cents. Belt stamped on linen, 25 cents. Cotton for working, 10 cents. Work commenced on any piece, 75 cents additional. Cream white Parisian cloth, 36 inches wide, 50 cents a yard. Linen, 36 inches wide, 75 cents a yard. Victoria lawn, 32 inches wide, 35 cents a yard.

nically worked and may even be developed in outline-stitch with good effect by the woman who has but little time for the decoration of her gowns. The embroidered hat matches the design of the gown perfectly.

Can you conceive a prettier costume than this same pattern worked in shadow embroidery on a



No. 06-4-21. EMBROIDERED SHIRT WAIST SUIT

Perforated pattern of waist, 50 cents; skirt, 50 cents; waist and skirt, 75 cents; hat, 40 cents; belt, 15 cents. Waist stamped on 3 yards Victoria lawn, \$1.25; on 2½ yards Parisian cloth, \$1.75; on 2½ yards linen, \$2.50. Cotton for working waist, 15 cents; for skirt, 25 cents. Hat stamped on heavy white linen, 75 cents; on lawn, 50 cents. Cotton for working, 25 cents. Belt stamped on linen, 25 cents. Cotton for working, 10 cents. Work commenced on any piece, 75 cents additional. Cream white Parisian cloth, 36 inches wide, 50 cents a yard. Linen, 36 inches wide, 75 cents a yard. Victoria lawn, 32 inches wide, 35 cents a yard.



No. 06-4-22. EMBROIDERED SHIRT WAIST SUIT

Perforated pattern of waist, 50 cents; skirt, 50 cents; waist and skirt, 75 cents; hat, 40 cents; belt, 15 cents. Waist stamped on 3 yards Victoria lawn, \$1.25; on 2½ yards Parisian cloth, \$1.75; on 2½ yards linen, \$2.50. Cotton for working waist, 20 cents; for skirt, 25 cents. Hat stamped on heavy white linen, 75 cents; on lawn, 50 cents. Cotton for working, 35 cents. Belt stamped on linen, 25 cents. Cotton for working, 5 cents. Work commenced on any piece, 75 cents additional. Cream white Parisian cloth, 36 inches wide, 50 cents a yard. Linen, 36 inches wide, 75 cents a yard. Victoria lawn, 32 inches wide, 35 cents a yard.

that is used upon the waist forms a panel for the skirt, extending from just below the waist line to the hem.

Number 06-4-22 is a very simple conventional pattern in eyelets, outline, and French knots. The spiral lines connecting the open figures are quite heavy in the satin outline stitch, snail-trail, or some more fancy outline stitch if preferred, and the curves are followed by parallel rows of French knots. The same design is used upon the front skirt panel, making it possible to have a very beautiful shirt-waist suit in a bold, effective decoration with little work and expense.

If such waists be hung on softly padded and slightly scented bodice frames, and the full sleeves stuffed with crumpled tissue paper when put away, they will retain their freshness much better than if put in a drawer or box without special care.



Directions for making above garment are in "Fleisher's" Knitting and Crocheting Manual.

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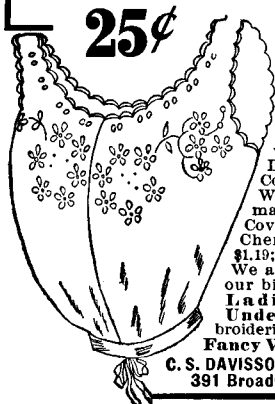
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Prize Design in Knitting and Crochet Competition

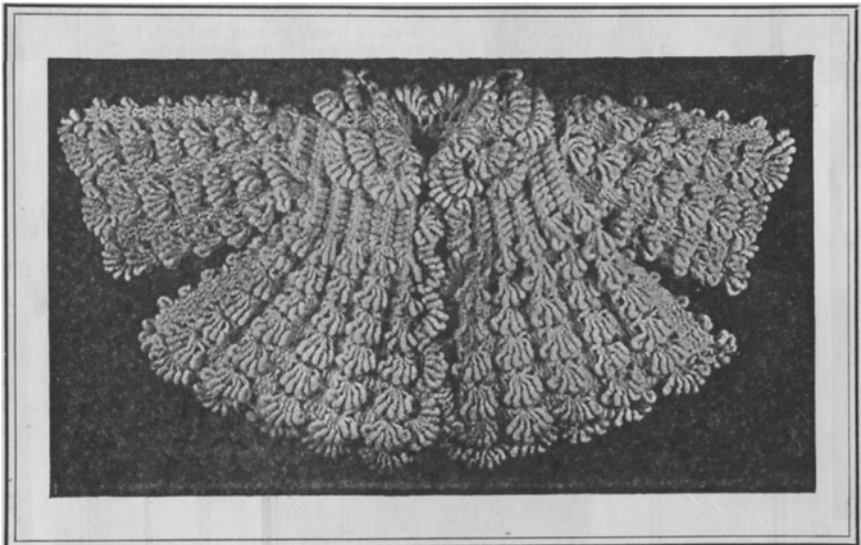
**MATERIALS.**—Six skeins of Saxony were used in the model, which is large enough for a child one year old or probably older. A bone crochet needle that slants to a point is used, as the skirt is made mostly in Relief Crochet.

**I**N this sack the yoke extends below the armholes, and in place of being worked back and forth around the neck it is worked from the bottom of the yoke across the shoulders; each shoulder being worked in a point. This is a simpler way of making a yoke than the old way, for in this there are no increases to make.

Begin the yoke with 60 loose chain, which extend across the shoulder, 3 chain extra to turn. In the fourth chain make this new and original rib stitch: \* yarn over crochet needle, draw up a loop half an inch long, yarn over needle, draw up another loop same size, yarn over needle, draw up another loop same size, yarn over needle, draw up another

arm, work 4 stitches in length two rows or one rib at either the front or back yoke, and join it to make the armhole. To make the extension shoulders, begin 2 stitches away from the short rib and work back and forth, missing two stitches at the start and the end of each row until to a point. A little over two ribs brings it to the point.

For the skirt, start with right side toward you, the side that counts whole ribs. Always begin row with 3 chain, 2 doubles in each row, making the doubles around the stitch to give a good strong body; in the centre of each rib make a Rose Treble Shell of 4 stitches. \* Make this stitch by winding 18 times over needle, insert in rib, bring yarn through, yarn over, and draw through 2 loops, yarn over and draw through 2 loops, yarn over and draw through the rest of the coil, yarn over and draw



BABy's CROCHET SACK

Prize Design in Knitting and Crochet Competition

loop same size, now yarn over and draw through all but the last loop on the needle, yarn over and draw through the two loops and pull up the yarn tight, now 1 chain. This is one stitch and is repeated from \* in every second chain, making 30 stitches in the row.

**2d row**—Three chain to turn. The stitches are made the same as in first row, but are placed differently. In place of going in a chain you make the loops around the top of each stitch; this is done by inserting the crochet needle on the right side of stitch and bringing it out on left side of stitch, and bring the loops through this place; this makes the heavy rib. Two rows make one rib and each row must have 30 stitches. Repeat the 2d row until you have three full ribs for the shoulder.

Now for back of neck work 14 stitches, one rib and a half, add 32 chain loosely for right front, three extra to turn, work 30 stitches again until there are eight whole ribs on the back yoke. Fasten off and fasten at the neck.

To work the fronts, make 14 stitches, two ribs for each front. For the under-

through 1 loop and pull up yarn tight to curl the coil. Repeat the detail from \* for each stitch in shell. This row has 20 shells with 4 doubles between each shell.

**2d row**—Chain 3, double on each double, and on shells work 2 chain, a double in centre of shell, 2 chain, a double in same place, 2 chain, then double on double again.

**3d row**—Same as first, only there is a different foundation now. The doubles are made in the doubles and the shells in the centre of 2 chain in centre of shell.

Alternate the 2d and 3d rows until there are seven shell rows; but in the fourth shell row use five Rose Treble, in the fifth the same, in the sixth use six, and in the seventh use seven, and in this last use singles over the doubles in place of doubles.

The sleeves are made like the skirt. Begin on the under arm, manage to work around so you get six shells in the round and so you get a shell on the point of shoulder. Work the collar and front scallops to correspond.

**A TORPID THINKER**

The Frequent Result of Coffee Poisoning

A Toledo, Ohio, business man says that for three years he had no appetite for breakfast; that about once a month he ate solid food at that meal, generally contenting himself with his cup of coffee and having no desire for anything else.

Coffee frequently plays this dog-in-the-manger trick; while it furnishes no nutriment itself, it destroys the appetite for food which is nutritious. The result was, in time, a torpid mentality, which was a distinct handicap in his business operations.

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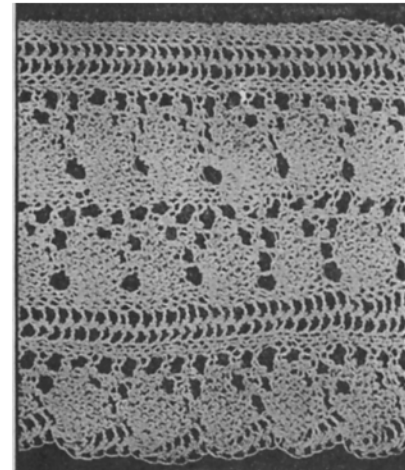


### Knitted Lace

By E. L. Miller

**T**HIS lace is to be knit of No. 50 or 60 cotton on two fine steel knitting needles. It is knit in the width and is completed in twelve rows. Cast on 43 stitches.

*1st row*—Knit 3, throw thread over, purl 2 together, k 2, tto twice, narrow, k 9, tto twice, n, k 8, tto, p 2 tog, k 2, tto twice, n, k 7, tto, p 2 tog.  
*2d row*—Throw thread over, p 2 tog,



KNITTED LACE

k 8, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 9, k 1 and p 1 in loop, k 10, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 3.  
*3d row*—Knit 3, tto, p 2 tog, k 25, tto, p 2 tog, k 12, tto, p 2 tog.  
*4th row*—Throw thread over, p 2 tog, k 12, tto, p 2 tog, k 25, tto, p 2 tog, k 3.

*5th row*—Knit 3, tto, p 2 tog, k 2, tto twice, n, tto twice, n, k 9, tto, n, tto, n, k 6, tto, p 2 tog, k 2, tto twice, n, tto twice, n, k 6, tto, p 2 tog.

*6th row*—Throw thread over, p 2 tog, k 7, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 7, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 10, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 3.

*7th row*—Knit 3, tto, p 2 tog, k 29, tto, p 2 tog, k 14, tto, p 2 tog.

*8th row*—Throw thread over, p 2 tog, k 14, tto, p 2 tog, k 29, tto, p 2 tog, k 3.

*9th row*—Knit 3, tto, p 2 tog, k 2, three times alternately tto twice and n, k 9, three times alternately tto twice and n, k 6, tto, p 2 tog, k 2, three times alternately tto twice and n, k 6, tto, p 2 tog.

*10th row*—Throw thread over, p 2 tog, k 7. With left-hand needle draw 6 st over the last one knit. K 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 7, draw 5 sts over last one knit, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 10, draw 7 sts over last one knit, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 1, k 1 and p 1 in loop, k 2, tto, p 2 tog, k 3.

*11th row*—Knit 3, tto, p 2 tog, k 10, tto, n, k 9, tto, n, tto, p 2 tog, k 10, tto, p 3 tog.

*12th row*—Throw thread over, p 1 and k 1 in loop, k 10, tto, p 2 tog, k 1 and p 1 in loop, k 10, k 1 and p 1 in loop, k 10, tto, p 2 tog, k 3.



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### Child's Knitted Stocking

By Annie Tipton

**T**AKE any color of moderately coarse yarn wanted, and cast on 16 stitches to a needle.

Knit four plain, four purl, for five rows, then change and knit four purl and four plain for five rounds, then change again every time five rounds are worked.

Narrow off about 8 stitches to make it the right shape, and knit leg about two finger lengths long.

Then divide the stitches, half the heel, and knit one round plain, the other, slip one, purl one, clear across.

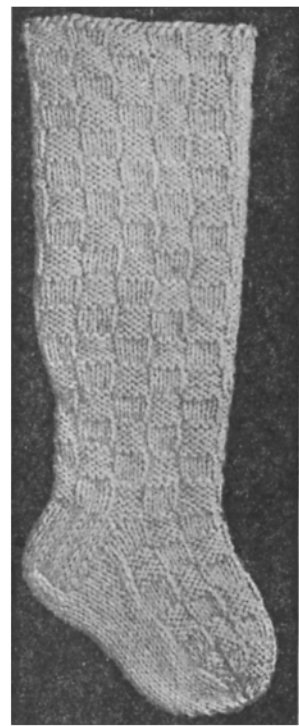
When the heel is about one and one-half inches long, divide in thirds, knit two-thirds, narrow, turn, knit one-third, narrow, continue until the heel is turned.

Now pick up stitches on both sides of heel and knit instep down to toe like leg.

The foot must be narrowed down to a few stitches less than stitches on leg.

When the foot is long enough, narrow first one corner then the other, until all are off, then draw yarn through and fasten on wrong side.

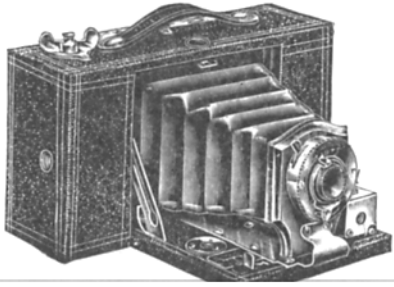
If Saxony yarn is used, cast on 24 or 32 stitches.



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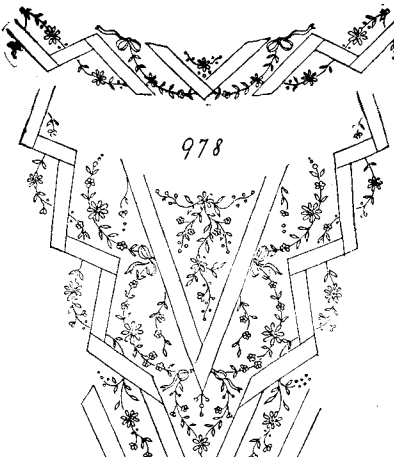
The No. 2 Folding Brownie takes pictures 2 1/4 x 3 1/4 inches and loads in daylight for six exposures. It has an automatic shutter, with iris diaphragm, and a fine meniscus lens. It has the three-lock focusing device by which the front locks automatically at 8, 20 or 100 feet focus. With the focus set at the 20 foot mark the instrument may be used as a fixed focus camera. Reversible finder for vertical or horizontal exposures, two tripod sockets. Covered with a fine quality imitation leather, has full nicked fittings; beautifully finished.

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Helps for Housekeepers

Edited by Sally Lunn

A little kerosene instead of soap, put in the water when washing woodwork, will make Grease Spots and Fly Specks disappear quickly.

A tablespoonful of salt wet with vinegar, put into the cut-glass Water Carafes and well shaken about, will remove the stains and cloudiness so hard to reach in any other way.

A few sprays with buds of apple or peach blossoms, brought in from the orchard early in April and put in water, will give you Floral Beauty for a centre-piece to the dining-room table several weeks ahead of fruit blossoms outdoors.

If you suffer from an Ulcerated Tooth at any time, rub spirits of camphor on the gum above the offending tooth where you think the root of the tooth is. This will make the gum sore, but will bring relief from the pain, acting as a counter-irritant.

If you are unfortunate enough to get a Grease Spot on a woolen dress, rub the spot well on both sides with French chalk and hang the dress in a dark closet for a day or so. When you take it out brush the place lightly with a soft whisk broom, and the spot will have disappeared. Persistent spots may, however, need two applications.

An English maid whom I once had taught me many ways of Saving Strength. She would bring in all such articles as crash towels, huck towels, pillow cases, crib sheets, baby's diapers, etc. from the clothes-line before they were quite dry; and, folding them neatly, would wring them through the clothes-wringer. They were aired on the clothes-horse and required no further ironing. The mangle is greatly used in England, and this small sized mangle is in every housekeeper's hands if she will but use it. The screws of the wringer should be quite tight.

When you have a very small piece of Cooked Steak on hand, hardly enough to serve alone, try this plan: Moisten with hot water and reheat in a very hot oven. Cut in long thin pieces (finger length) first. Make as many pieces of toast as you have pieces of steak, cutting the bread in the same shape. Make a gravy as follows: Cream together in the frying-pan a small piece of butter and a spoonful of flour. Add, gradually, soup stock or any gravy until the mixture is smooth. Add one small onion finely chopped, and a few capers and shreds of celery if wished. Put the bits of steak on the toast and pour the gravy over all.

Many housewives, otherwise most tidy, are none too careful in regard to the care of the Sink. Greasy water should not be poured into the sink at all. Let such pans as are used in cooking bacon, or drip ping-pans for meat, cool in the sink, while eating the meal. With an iron spoon scrape all the grease possible from the pan, when cool, and put it with the other garbage. Rub all pans with small pieces of newspaper which can be put into the fire at once, and the pans are then ready to wash. Have a very fine wire drain placed in the sink for pouring dish water through. The usual sink drain is not fine enough to catch all particles.

Every few weeks pour a strong solution of washing soda and water upon the surface of the sink, and particularly down the drain.

"Helps" are requested for this column. One Dollar will be given each month for the best "Help."

Advertisement for Crystal Domino Sugar, featuring a large illustration of the product and text: 'CRYSTAL Domino SUGAR', 'A Triumph in Sugar Making!', 'Sold only in 5 lb. sealed boxes!', 'HIGHEST GRADE IN THE WORLD. BEST SUGAR FOR TEA AND COFFEE. By grocers everywhere.'

Advertisement for a Big Steel Range, featuring an illustration of the stove and text: 'BIG STEEL RANGE, \$8.75', 'FOR ONLY \$8.75 we furnish a BIG, NEW, 1906 STYLE STEEL RANGE; \$12.75 for the same range, complete with high warming closet and porcelain lined reservoir.', 'YOU GET THIS BIG HANDSOME MORRIS CHAIR FREE IF YOU BUY FROM US.'

Advertisement for Comfortable Shoes for Women's Wear, featuring an illustration of a shoe and text: 'The Most Comfortable Shoes For Women's Wear', 'Are JULIETS, OXFORDS, and OLD LADIES' BALMORALS', 'PNEUMATIC CUSHION RUBBER HEEL CO., 19 Lincoln St., BOSTON, MASS.'

Advertisement for Postcards, featuring text: 'I want my new catalogue of beautiful pictures in color to get into every home, and to give you an idea of the high character of my line of oil and water color pictures...', 'Postcards', 'I have the finest assortment of Souvenir Postcards—thousands of subjects—in exquisite colors, and in monochrome process. Also new importation of Easter and Greeting Cards. Specials for this month:— Set of 20 Buster Brown, 15 cts.; 6 exquisite Views, 15 cts.; 6 Japanese Scenes, 30 cts.; 6 Easter (chickens), 25 cts.; 6 Easter (little chicks), 25 cts.; 4 Easter (little piggies), 20 cts.; 3 Easter (silver), 15 cts.; 6 Birthday, 25 cts.; 10 Menu, 40 cts.; 10 Kittens (Bromide), 50 cts.; 10 Puppies (bromide), 50 cts.; 6 Old Masters (gold bevel edge), 50 cts. Order at once to be in time, as they go quickly. All of these sets (83 different cards) for \$3.00. These are all latest and finest new goods in the Souvenir Postcard line. W. A. OERTEL, Art Publisher, 152 BLECKER STREET, NEW YORK.'

Advertisement for Waste Embroidery Silk, featuring an illustration of a spool of silk and text: 'WASTE Embroidery Silk', 'All the lovely shades. Just right for fancy stitches on Crazy work. It is all good silk, and mixed colors. A full ounce package mailed for 40 cents. Smaller package and catalogue for a dime. E. BALLANTYNE & CO., Rockville, Conn.'

Advertisement for California Souvenir, featuring text: 'California Souvenir', 'A miniature pillow of genuine Mexican Hand Burnt Leather, size 2 x 3 in., beautifully decorated and filled with California flowers; choice of Rose or Violet. A dainty and lasting perfume, designed to be worn on the person or kept in the clothing. Imparts a fragrant and lasting odor. Sent to any address for 10c F. J. Bennesson, Perfumer, Ontario, California', '10c'

Advertisement for Comfort for Women, featuring an illustration of a shoe and text: 'Comfort for Women', '\$3.00', '"The Pillow" Shoe', 'SUFFOLK SHOE CO. 165 Thornton Street BOSTON, MASS.'

Advertisement for Save Your Old Carpets, featuring text: 'SAVE YOUR OLD CARPETS', 'We can weave them to order into beautiful Rugs of any size. We also weave silk portieres from your silk rags. Write for particulars. We pay freight. D. LEVINSON & CO., Dept. B, 487 SOUTH JEFFERSON STREET, CHICAGO.'

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